

THE IRIS

MAGAZINE OF THE NATURE GROUP OF THE RPS
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THE **RPS**
ROYAL
PHOTOGRAPHIC
SOCIETY



Chairman's Day 2020

Saturday 31st October 2020

Smethwick Photographic Society
The Old Schoolhouse, Churchbridge, Oldbury,
West Midlands, B69 2AS
(for directions see RPS website)

Programme:

- 09:30hrs** Doors open, tea and coffee available
- 09:55hrs** Welcome and Introduction
- 10:00hrs** **'State of Nature 2019' – Dr Daniel Hayhow**, RSPB Conservation Scientist and lead author of the National Biodiversity Network 'State of Nature 2019' Report
- 11:00hrs** Break
- 11:15hrs** **'Words and Images in Wildlife Campaigns' – Dr Mark Avery**, writer, blogger, environmental campaigner and former RSPB Director of Conservation
- 12:15hrs** Break for lunch
- 13:00hrs** **'Polar Bears of Svalbard' – Professor Thomas Hanahoe FRPS**, Chairman of the RPS Nature Group
- 14:00hrs** **'Rewilding in Britain' – Dr Mike Daniels**, Head of Land Management and Science at the John Muir Trust and a Founding Trustee of Rewilding Britain
- 15:00hrs** Break
- 15:15hrs** **Nature Group Annual General Meeting**
Including presentation of the 2020 Exhibition Medals
- 16:30hrs** Close

Throughout the day the prints accepted for the 2020 Exhibition will be on display

It is also planned to display prints from recently successful A & F Distinction panels by Nature Group Members

Please bring your own packed lunch as lunch will not be available. There is a dining area. Tea, coffee and drinks will be available at the bar.

Entry will be Free of Charge for Group Members and Guests

The maximum number of persons who can attend may be limited due to the Social Distancing Rules in force at the time. Places will be allocated on a first come first served basis so **BOOK EARLY!**

Please book your place through the RPS website:

<https://rps.org/search/?content=Events&groups=e40858b3-8db8-480a-8c7d-8d1e7f5cabf1>

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All contributions should be submitted to the Editor. Items covering any aspect of nature photography and/or natural history are welcomed, including reviews on equipment and relevant books. The Editor can be contacted at: iris_editor@griff45.com

Copy should be sent as .txt or .doc files by email or wetransfer.com. Please do not send hand written copy.

Digitally captured photographic images are preferred but scanned transparencies are also acceptable. Images (whether vertical or horizontal) should be supplied on CD or via WeTransfer.com as flattened 8bit sRGB Tiff files, 6" x 4" at 300 pixels per inch (1800 x 1200 pixels, file size approx 6.17MB). Please do not send larger images. Larger files may be needed for the cover.

No payment will be made for material used and whilst every care will be taken, neither the Editor, the Nature Group or the Printers can accept liability for any damage that may occur to photographic material submitted.

The views expressed within The Iris are solely those of the contributor and do not necessarily reflect the views of the Nature Group Committee or the Editor.

Distribution:

'The Iris' is forwarded to members using address labels produced by the RPS Membership Dept in Bath. Any member not receiving their copy should contact that department so that their name appears on a label in the future. The Secretary will be pleased to post single copies to members who have failed to receive them.

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Cover image

Dewy Chalkhill Blue Butterfly by Keith Polwin ARP- The Nature Group Annual Exhibition Print Winner.

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Nature Group Exhibitions

CDs/DVDs of Nature Group Exhibitions are available for purchase

by camera clubs/photographic societies for use in their programme.

Please contact the Exhibition Secretary, details above.

Editorial

We are living in difficult times and while I hope that our readers have all stayed well, I know that cannot be the case for everyone. My thoughts are with those of you who have suffered in some way over the past few weeks from the Covid-19 virus.

At the start of the lockdown, the weather here in Staffordshire was fine and there was an abundance of spring wildlife to see on my regular walks from home. I cannot remember a year with so many Orange Tip and Painted Lady Butterflies about. I do not recall a year with such an abundance of wildflowers either. The lockdown gave me the time to discover the name of the black flies that appear from the fields in late April and early May. They are called St. Mark's or Hawthorn Flies. The dangly bits hanging down from underneath them suggest that they can sting but, of course, these are legs and the flies are perfectly harmless! I decided to photograph them and some of the wild flowers in the lane where I live. I got out the Nikon, the macro lens and tripod and started. I do not normally do any macro work and I had forgotten how difficult a lens it is to use. I found focusing a real challenge until I remembered to turn off the camera autofocus! Several of you have e mailed me to ask if we can have some lockdown images in the next edition of The Iris. We can and if you would send me your best shot, via WeTransfer, I will do my best to put in as many as I can in the next issue. Send me your name, the photograph title and where it was shot and any other information you think would be of interest to our readers in a separate Word file please.

This edition carries the 2020 Nature Group Annual Exhibition acceptance and awards list and I would like to congratulate everyone who gets a mention, especially those who gained an award. Sadly not one for me this year!

It also contains reports that would usually have been issued at the cancelled AGM. Because of this, I am sorry to say that several articles that were planned to be included have had to be held over to the Autumn.

Thank you to everyone who has contributed to this magazine and to those of you who are preparing articles for the future. Enjoy your Nature photography.



From the chair- Thomas Hanahoe FRPS

CAMERA SHOOTING MODE

One of the delights of nature photography is that you're never quite sure what you will photograph; and equally, one of the great frustrations of nature photography is.....

You are in a field taking photographs of hares and in the distance a bird of prey flies into view. You take a picture of it against a bright sky. If you are shooting in automatic Program Mode (P) or semi-automatic Aperture Value Mode (Av) or Time Value Mode (Tv), you will be frustrated with the outcome because against a bright sky the bird will appear under exposed. So, why does the bird appear dark against a bright sky?

The images below, Figs 1 & 2, are jpegs in Camera Faithful picture style and, apart from altering

the image size to 6 x 4 inches at 300 pixels per inch, they are straight from the camera with no alteration. Both images show the rear screen of my camera. Each photograph shows the same bright sky on a beautiful spring day. The images also contain the shooting data and the image's histogram. This depicts distribution of the tonal range of light recorded within the image, with black tones on the left, grey tones in the middle and white tones on the right side of the scale. The histograms show that the tonal range of the sky is very narrow and occupies just a small proportion of the histogram scale.

The two images look different because, between the two shots, I changed the camera shooting mode from Manual (M) Mode to Av Mode and this resulted in an automatic change in the shutter speed.

Fig 1 shows the image with the camera set to M Mode. A meter reading was taken by looking through the camera optical viewfinder at the sky: the light meter was set by turning the wheel on the back of the camera to read +2. With ISO 800 and an aperture of F20 this resulted in a shutter speed of 1/125 sec. Note that the histogram shows a narrow band of luminosity placed at the right hand side of the histogram. The image shows a bright blue sky.

Fig 2 shows the same photograph but with the camera set to Av Mode and the time line above the histogram shows that it was taken 13 seconds after the photograph shown in Fig 1. Because the camera is now in semi-automatic mode with the exposure set by the camera, no meter reading was required. At ISO 800 and F20 the camera software chose a shutter speed of 1/640 sec. Note that the histogram now shows the narrow band of luminosity in the middle of the histogram. The photograph shows a dark blue sky. So why does changing from M Mode to Av Mode alter the shutter speed?



Above, Fig 1 Bright sky exposed in M Mode

Below, Fig 2 Bright sky exposed in Tv Mode



Light Meters

In order to set the exposure, DSLR cameras use an integrated light meter to measure the amount of light reflected from the objects in the scene. The light meter scale can be observed when you look through the optical viewfinder. The light meter scale usually extends from -3, through zero, to +3. In Manual Mode, if you point your camera at a very bright part of the scene the light meter will read about +3 and with a very dark part of the scene it will read about -3. However in P, Av or Tv Mode, when you point the camera at areas of different luminosity, the light meter reading will remain in the middle of the scale, at zero, because the camera software will automatically alter the camera settings to ensure a neutral exposure.

A Stop of Light

Each unit in the light meter, from -3 to +3, represents one stop of light. A stop of light is a relative value: it has no specific units of measurements. It refers to a change in the amount of light. A change of one stop is equal to altering by a factor of two the amount of light which is recorded by the camera. If you wish to reduce the exposure by one stop you halve the amount of light striking your camera sensor. If you wish to increase the exposure by one stop you double the amount of light striking the sensor.

For example, to increase the amount of light by one stop, double the camera shutter speed (from say 1/1000 sec to 1/500 sec) or double the area of the aperture by reducing the F number of your lens by one unit (from say F5.6 to F4). Alternatively, without changing the amount of light, increase the sensitivity of your sensor by a factor of two. This is achieved by increasing the ISO value by one whole unit (from say 800 to 1600). Each of these actions would increase the exposure by one stop.

Auto Mid Grey

When you make an exposure in P Mode, Av Mode or Tv Mode the camera first makes a measurement of the amount of light reflected from the objects in the scene. Then, no matter how bright or dark the scene, it adjusts the light levels recorded onto the camera sensor so that the average luminosity is set to mid grey (ie: in the middle of the histogram). The camera software is designed to ensure that the photograph is well illuminated and the sensor captures the full tonal range of light in the scene with no areas too bright or too dark. Of course, compared to a sunny day, on a dull day the reflected light from an object such as grass will be relatively dark. But, regardless of the amount of light, with respect to all the other objects

in the scene the grass will always be of mid range relative luminosity. And since the vast majority of scenes contain a full spectrum of light from deep black to pure white, this automatic adjustment of the light levels by the camera auto exposure software is usually valid; but not invariably.

In low contrast scenes, with very little tonal range (ie: low key or high key images), the camera will still automatically set the average light level in the scene to mid grey. Thus a scene which is composed entirely of a range of very black colours will be recorded as a grey scene and, equally, a scene composed fully of a range of white colours will also be recorded as grey.

Black Cats and White Snow

There are two classic examples which show that sometimes the camera, in automatic or semi automatic mode, gets it wrong.

The first is a photograph of a black cat sat on a black cloth. The whole picture is composed of varying shades of black. In photographs taken in P, Av or Tv Modes both the black cloth and the black cat will appear grey. This is because the camera will allocate a mid grey evaluation to the average luminosity of the scene and since all elements of the scene have essentially the same very dark tonal value, the outcome is that all the tonal values become grey, resulting in a grey cat sitting on a grey cloth.

The second example is a winter snow scene. Again, the auto exposure will result in the average light level being reset to mid grey. Since all the luminosity values in the scene are similar with very bright tones all the tonal values are darkened to grey and the snow scene will appear in the photograph as grey, not snowy white.

Thus, with the bird of prey and bright sky example; the camera software automatically sets the average light tone in the scene to mid grey. Apart from the relatively small bird, all the tones are very bright and as a consequence the whole image is darkened.

When using P Mode, Tv Mode or Av Mode exposure, the classic way of resolving these issues is to apply exposure compensation. So, with the black cat, you use the light meter and darken the picture by about two stops of light so that the cat and the cloth appear suitably black; and with the snow scene you brighten the picture by about two stops so that it appears appropriately white.

You can do the same with the hares and the bird of prey: so before you press the shutter to take the picture of the bird, use the light meter to add about

two stops of light. The image will then be appropriately exposed. Note that you will subsequently need to remove the compensation before you start to shoot the hares again.

Manual Mode

Rather than using exposure compensation, an alternative approach is to set the camera to manual exposure. You choose the aperture, the shutter speed and the ISO to determine a suitable exposure and, provided the light level does not change, the camera is now suitably set for your scene. The exposure will be set appropriately whether you are shooting hares in the field, birds in the sky, black cats on a black cloth or a snowy scene. There is no requirement for "exposure compensation" in M Mode. The exposure is set for the measured amount of light and the same light illuminates all that you see. The camera software will not change the settings. They will remain the same until you change them.

First decide on the aperture. In nature photography you will probably want the object to stand out in the picture against an out of focus background. Consequently, choose the widest aperture (shortest depth of field) available on your lens; say F4 or F5.6. Then, point your camera at an object which you know within any given scene, should have a luminosity of mid grey. And now, change the shutter speed so that the light meter moves to zero in the middle of the scale in the view finder. If necessary, change the ISO to obtain the appropriate shutter speed.

In an appropriately exposed photograph, green grass has a luminosity of mid grey and I often use the grass to take a meter reading and set the exposure. But you can use any object as long as you know its relative luminosity. For example, you can point the camera at a bright sky and set the light meter to +2. Or, you can point the camera at a very dark shadow that you know should appear as a deep black in the photograph and then set the light meter to -2.5. Alternatively, white snow would be about +2. Then, if necessary, adjust the ISO to obtain a suitable shutter speed for the job in hand.

Now, when you move your camera from the hares to take an opportunistic picture of a bird of prey flying overhead, the camera will not change your settings and, as well as the hares, the bird will also be appropriately exposed.

Downside of M Mode

Manual exposure puts you in charge of your camera and gives you an intimate understanding of the way

the light is illuminating your scene. However, you need to keep a constant eye on the light levels. When the sun comes out from behind a cloud the light level changes and the scene is immediately brighter. The grass will no longer read zero in the light meter and you will need to take another reading and adjust the exposure so that the grass is again set to a meter reading of zero (or bright sky to +2 etc). You need to keep doing this if the light levels continually change. This is particularly the case at dawn and dusk when light levels are changing rapidly.

The Histogram

Your DSLR provides you with a histogram on the back screen of the camera (see Figs 1 & 2) which shows the tonal levels across the full dynamic range of the camera. Frequently check the histogram to ensure that the blacks do not go beyond the left hand side of the scale and that whites do not extend beyond the right hand side of the scale. This gives confidence that you have not under exposed or over exposed the shot and enables you to fine tune your exposure.

Metering the Light

You choose the method your camera uses to measure the amount of light. With Canon cameras you can choose between evaluative, centre weighted, partial or spot metering.

- evaluative - measures light across the entire scene to determine an average value
- centre weighted - gives priority to the light levels at the centre of the image
- partial - uses only the central part of the image to measure the light levels
- spot metering - measures the light level at a defined very small area of the image.

Other camera manufacturers offer similar choices but perhaps with different terminology.

With P, Av or Tv Modes spot metering is usually a bad idea because it measures the luminosity of about 1% of the scene, usually at the centre of the viewfinder. This may be relatively very bright or very dark compared to the overall luminosity of the scene and this would result in the photograph being underexposed or overexposed. In P, Av or Tv Modes most people use evaluative metering so that the whole scene is taken into account to obtain an average luminosity value which will then be used automatically to reset the exposure.

In M Mode it is a good idea to use spot metering. With spot metering you point the camera at a very small

part of the scene (eg: grass, dark shadow, clear sky, snow etc) to take a meter reading from that limited area and then make suitable adjustments to the aperture, shutter speed and ISO. Then check the histogram to ensure that you are content with the result. It is worth noting that many DSLRs have a specific option automatically to select spot metering when the camera is set to manual exposure and some also provide an option to use either the central autofocus (AF) point, or any selected AF point, to take the reading.

Conclusions

The modern DSLR camera is a state-of-the-art computer. In P, Av or Tv Modes, the highly sophisticated auto exposure technology is designed to ensure that photographs are appropriately exposed by taking into account the existing ambient light conditions. This is achieved by allocating mid grey to the average light level in all images. This

technology works superbly when the photographic scene contains a reasonable range of light from dark to bright. However, when the tonal range is low with all objects in the scene either very bright or very dark, the auto exposure technology results in a mid grey photograph. This anomaly may be overcome by using exposure compensation.

Alternatively, instead of auto exposure, manual exposure may be used. This involves using the camera's light meter manually to measure the light levels reflected by objects with a known relative luminosity (eg: grass, sky, shadows, snow etc). In addition, the histogram may be used to confirm that the image is suitably exposed and within the dynamic range of the camera.

I use manual exposure because it provides full control of the camera without having to worry about compensating for auto exposure mistakes: any mistakes are entirely mine!

CHAIRMAN'S REPORT FOR AGM 2020

I became Chairman of the Nature Group in April 2019 and have much enjoyed the experience. The Committee is comprised of volunteers who give their time and expertise freely, investing substantial amounts of time on behalf of the Nature Group and it is a privilege to work with them.

In January 2020 membership of the Nature Group stood at 905 compared with 924 in January 2019 (Iris Magazine 136, Spring 2020 p36).

Thanks to the work of various members of the Committee the Nature Group page on the RPS new website (<https://rps.org/groups/nature/>) looks great. In particular, it was most pleasing to note the number of activities recently advertised on the Events page. Unfortunately, as the world is locked down to prevent further spread of the Covid-19 disease, many of these events will not now take place.

I was delighted in January when the Nature Group was granted authority by the RPS to manage the Nature Advisory Days for RPS Associate and Fellowship Distinctions. The first of these events was scheduled to take place on 18 April 2020 at Smethwick Photographic Society and the available places to receive formal advice were rapidly taken up. However, as a result of the viral pandemic the event was cancelled and the Committee is now working to find suitable alternative dates which will be advertised on the Nature Group Events page of the RPS website. On behalf of the Nature Group I extend my sincere thanks to Mick Durham FRPS, Kevin Elsby FRPS and

Gianpiero Ferrari FRPS for agreeing to provide Nature Distinctions Advice on behalf of the RPS.

I was disappointed to learn that the Photographic Alliance of Great Britain (PAGB) had altered its definition of Nature with respect to PAGB photography events. A montage is now acceptable within an image defined by PAGB as a Nature image. I find this anomalous. A montage is a composition made by juxtaposing or superimposing a number of pictures into a single entity. It does not occur within nature and is unnatural. Consequently it is difficult to envisage how any image of nature might be composed of a montage; or how any montage may be described as 'nature'. Many Nature Group Members also belong to camera clubs and societies affiliated to PAGB and find it difficult to comprehend the PAGB new definition. Some regard it as legitimising misrepresentation. For example, a photograph of a UK captive big cat may be integrated into a suitable landscape image also photographed in the UK to produce a picture purporting to be from the African savannah and acceptable as a PAGB nature image. There is a substantial resistance within the community of nature photographers to this development.

Subject to the outcome of the present pandemic, a Chairman's Day has been organised for 31 October 2020. Let's hope by that date life will be returning to normal. Keep safe and stay healthy.

Professor Thomas Hanahoe FRPS

SECRETARY'S REPORT FOR AGM 2020

As you know this year's AGM has been postponed due to the present Covid-19 restrictions. We are planning to have a short AGM including the presentation of the Exhibition Medals during the Chairman's Day on the 31st October at Smethwick. If possible, we will also show the accepted prints from the Exhibition on the Chairman's Day.

There have been two well attended Committee Meetings since the last AGM. Our meetings have now moved from Smethwick to just outside of Northampton, a location that is more central to where Committee Members live. This has resulted in an overall big reduction in mileage for Members to attend Meetings.

Going forward, the Committee will continue to have two face to face meetings a year. We had already successfully trialled the use of video meetings before the present Covid-19 restrictions, but such meetings are now essential and we plan to hold them monthly with the aim of ensuring that the Group activities can be re-started as quickly as possible when the restrictions end. The AGM will remain at Smethwick as it is central and provides an excellent venue for the Exhibition.

There have been no changes to the Committee during the year. We still do not have a full-time Treasurer and so David O'Neill has continued to act as both Vice Chairman and Honorary Treasurer. Ralph Snook, in addition to being Exhibition Secretary, also acts as Webmaster. Ann Miles as Programme Coordinator keeps the Events and News sections of our website up-to-date. Both Ralph and Ann have put a tremendous amount of work into customising the Nature Group pages on the new RPS website.

I act as Membership Secretary in that I monitor the number of Members in the Group and send a welcome letter and a copy of the latest issue of *The Iris* to each New Member. The membership of the Group as of the 1st March 2020 was 905. At the time of last year's AGM

the membership was 897 and so there has been a modest increase during the year. About fifteen New Members join the Group each month and a similar number, generally those of more advancing years allow their membership to lapse.

As I said at last year's AGM, I believe that the aim of the Group is to inspire and educate its Members into taking better images of the natural world and so we must organise events for Members to get together and develop their nature photography. We now have a growing programme of Field Meetings, Workshops and Residential Weekends, sadly curtailed for the moment by Covid-19. Hopefully this will not be for long and normal service will be resumed.

Ann Miles is doing an excellent job of organising Events, but we can always fit in more especially in those parts of the country where none are held at present. So please think about whether you could organise an event that would be of interest to Nature Group Members – you'll learn a lot from it as well – if you have any ideas then please come and talk to the Committee about it – we are here to help.

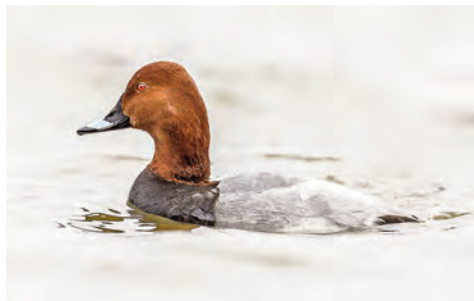
In case you are not aware of it yet, we do now have a Facebook Group, for you to share images and information about your nature photography. So please join the Group (you will need your RPS membership number) which can be found on:

<https://www.facebook.com/groups/188690442327099/>

Finally, the 2021 Spring Meeting, AGM and opening of the Annual Exhibition at Smethwick Photographic Society is scheduled for Saturday 24th April 2021. I very much hope that life will have returned to normal by then and it goes ahead as planned. In the mean time, stay safe and hopefully by the time the summer comes, we will be less restricted in our photographic opportunities.

Duncan Locke LRPS

Two photographs taken at Nature Group Meetings- see next page.



NATURE GROUP MEETINGS

Ann Miles FRPS, Programme Coordinator

We held a number of field trips before the Covid-19 Lockdown – all well attended and enjoyed by the participants, despite cold winds on January 1st and wet feet heralding the approach of storm Dennis at Welney. We do hope to get back to proper events

before the end of 2020 so do email annmiles70@gmail.com with your ideas for field meetings or other events. Check the Nature Group Website regularly as there are still some events not yet cancelled and more will be added.

Field Meeting Reports

January 1st Outing to the Norfolk Coast to celebrate New Year's Day at RSPB Titchwell.

The day started overcast with poor light conditions for bird photography but the cloud gradually lifted to give a sunny afternoon with perfect lighting on the beach. Ten Members, partners and friends spent the day photographing the many species present at Titchwell amidst the crowds of bird watchers there to start their 2020 new bird lists

January 8th Ham Wall RSPB in Somerset.

Nature Group Member, Annette Beardsley, led a field trip to on hoping to witness a large-scale Starling murmuration. Despite the poor weather forecast for

the day, five members met up after lunch to explore the area prior to the evening roost. Annette reports that 'we were advised that the starlings were on the move and likely to roost across the road at Shapwick Heath so we relocated and were rewarded with a superb display. Conditions for photography were far from ideal but we all enjoyed the amazing spectacle.' Many thanks Annette for leading this outing.

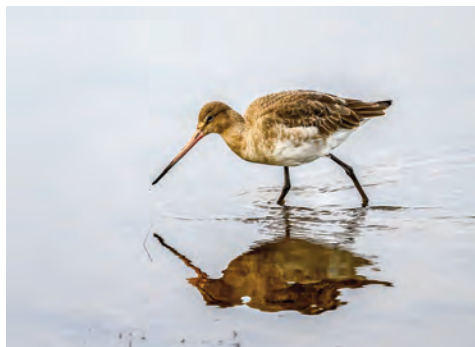
Friday 14th February, Wicken Fen NTNR

Eight Nature Group Members and partners explored, hoping for images or at least sightings, of the Hen Harriers that roost in the reed beds in the winter. We spent the afternoon walking the muddy paths seeing what else Wicken could offer before settling on the high observation platform to watch for incoming Harriers. Such excitement when first a female 'Ringtail' was spotted followed by a male quartering the reeds for a suitable spot to roost. We lost count of exactly how many eventually came in but certainly 3 males and possibly two females.

Saturday 15th February Welney WWT

A dozen Members of the Nature Group from many parts of the country visited on Saturday. Eight of us arrived a 6am to witness the Whooper swans waking up and leaving for their feeding grounds. With wind speeds already high as storm Dennis approached and the light very poor quality, we had to adapt how we worked. We had use of the Photographers' Basement Hide so we all had a chance to photograph at water level. With storm Dennis approaching fast the water levels in the hide began to creep up and over our boots so most people set off in the early afternoon so as to complete as much as their journey as possible in the daylight. Let's hope for that perfect sunrise and sunset for a 2021 visit





Photographs taken on Field Meetings

Previous page: Pochard by Duncan Locke

Preening Swan by Christine Holt

Opposite: Whooper Swan by Peter Ward

This page, clockwise from the top left:

Black-tailed Godwit by John Bulpitt

Pochard by Clive Ward

Konik Ponies by Maggie Bullock

Starling waves by Sandy Fothergill

Male Hen Harrier by Steve Parrish

Kestrel by Angela Dunn

Little egret Ken Rasmussen



A UK BASED DISTINCTION

Alison Jenkins ARPS

When starting photography seriously as a hobby along with my husband at the end of 2012, I had not considered distinctions. I was learning the art of photography and having joined a local camera club, relished in the feedback from competitions and listening to advice from judges. Hubby and I very much enjoyed going out at weekends photographing all sorts of things and then using the images in competitions. After a time, we heard about the RPS and joined. We discovered that there was a distinction path and decided to investigate the LRPS. We attended advisory days, firstly as observers and then later presenting a panel to be assessed. It was at the advisory days I would also see the ARPS panels and I remember at the time being in complete awe and thinking, "Wow, I will never be good enough to do

that". In 2014 I took the LRPS and passed.

A couple of years rolled by, and by then Simon and I were known as nature photographers. It is the main subject we like to capture. I decided I would like to try for my ARPS in Natural History. I attended a couple of advisory days and was just not quite ready, so I took a step back and waited another couple of years. In 2018 I started to put together a new panel and I spent several months re-arranging it and deciding how it should sit. I sought advice from an FRPS who had some helpful comments, which helped me to make the correct decisions.

I submitted my panel for assessment in April 2019 and was thrilled to be recommended as a pass and then to be presented with my ARPS. The feeling when knew I had passed was incredible.



Red Deer, *Cervus elaphus*

ARPS Hanging Plan



Grey Heron, *Ardea cinerea*

Statement of Intent

My panel has been arranged to show nature and wildlife from around the United Kingdom. I have spent many hours watching and learning the manner and characteristics of each subject as only then have I known the best moment to photograph and show the subject in its best style and its personality. To me each subject has almost human characteristics. I have spent many hours watching and learning the manner and characteristics of each animal, some funny, some scary and some endearing. Each has something special about them.



Crested Tit, *Lophophanes cristatus*



Grey Seal, *Halichoerus grypus*



Photographs, clockwise from top

Starling, *Sturnus vulgaris*

Ring Necked Parakeet, *Psittacula kramera*

Gannet, *Morus bassanus*

Nuthatch, *Sitta europaea*

Gannet Flying, *Morus bassanus*

Herring Gull, *Larus argentus*

Red Squirrel, *Sciurus vulgaris*





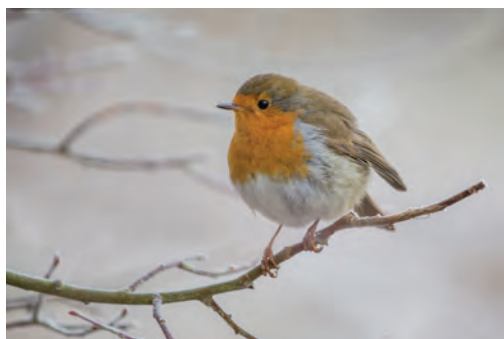
Photographs, clockwise from top

Red Foxes, *Vulpes vulpes*

Ptarmigan, *Lagopus muta*

Mountain Hare, *Lepus timidus*

Robin *Erithacus rubecula*



THE NATURE GROUP ANNUAL EXHIBITION 2020

Accepted Prints

Award

RPS: Gold medal
RPS: Bronze medal
RPS: Bronze medal
Selector's Choice

Author

David Keep ARPS
Philip Shaw FRPS
Lesley Simpson ARPS
Kevin Peter Blood
Maggie Bullock ARPS
Malcolm McCamley ARPS
Ann Healey ARPS
Jack Malins ARPS
Mike Rowe FRPS
Wendy Ball
Bob Breach
Kevin Elsby FRPS
Kevin Elsby FRPS
Gianpiero Ferrari FRPS
Gianpiero Ferrari FRPS
David Keep ARPS
David Keep ARPS
Richard Nicoll
Philip Shaw FRPS
Lesley Simpson ARPS
Ian Wilson ARPS

Title

Green Turtle, Bunaken Island
Cheetah in Long Grass Portrait
Woodcock Orchid - Ophrys Scolopax
Little Egret Wading
Meadow Pipit Feeding
Apollo Pair
Bird's Nest Fungi
Boreal Jacobs Ladder
Golden Scalycap
Snowy Owl, Canada
Coyote Hunting in Snow
Keel-Billed Toucan
Pallas's Long-Tongued Bats Feeding
Large Wall Brown on Maiden Pink
Green Hairstreak Pair
Diving Gannets, Shetland
Caribbean Reef Shark, Northern Bahamas
Sparrowhawk
Tourmaline Sunangel Hummingbird
Aculepeira Armida Feeding on Cicada
Bittern in Flight

Highly commended

Author

Wendy Ball
Wendy Ball
Wendy Ball
Wendy Ball
Kevin Peter Blood
Kevin Peter Blood
Bob Breach
Bob Breach
Bob Breach
Maggie Bullock ARPS
Maggie Bullock ARPS
Gerry Butler ARPS
Graeme Clarke ARPS
Graeme Clarke ARPS
Graeme Clarke ARPS
Graeme Clarke ARPS
Sandy Cleland FRPS
Sandy Cleland FRPS
Sandie Cox ARPS
Sandie Cox ARPS
Sandie Cox ARPS
Sue Critchlow ARPS
Sue Critchlow ARPS
Sue Critchlow ARPS
Liz Cutting ARPS

Title

Leopard, Masai Mara, Kenya
Mountain Hare, Scotland
Snowy Owl, Canada
Stretching Mountain Hare,
Little Egret Wading
Male Kingfisher Preening
Coyote Hunting in Snow
Travertine Terraces
Wolf Running in Snow
Meadow Pipit Feeding
Short Eared Owl Hunting
Caiman
Cheetah
Red Squirrel Feeding
Splitgill - Gill Detail
Umbrella Liverwort -Archegonia
Common Sandpiper Calling
Curlew Calling
Backlit Hippos
Hare Running
Reddish Egret Preening
Crested Tit
Goshawk with Prey
Red Squirrel
European Brown Bear at Lake

Award

Highly commended
Selector's Choice
Highly commended
Selector's Choice

Liz Cutting ARPS	King Penguin Feeding Chick	
Kevin Elsby FRPS	Fly Orchid	
Kevin Elsby FRPS	Keel-Billed Toucan	Highly commended
Kevin Elsby FRPS	Man X Monkey Orchid Hybrid	
Kevin Elsby FRPS	Pallas's Long-Tongued Bats Feeding	Highly commended
Kevin Elsby FRPS	White-Necked Jacobin Hummingbird	
Wendy Margaret Burton Eve ARPS	Boxer Crab with Eggs	
Wendy Margaret Burton Eve ARPS	Coleman Shrimps on a Magnificent Sea Urchin	
Gianpiero Ferrari FRPS	Gravy's Zebra in Dust Storm	
Gianpiero Ferrari FRPS	Green Hairstreak Pair	Highly commended
Gianpiero Ferrari FRPS	Green-Winged Orchid and Cowslip	
Gianpiero Ferrari FRPS	Large Wall Brown on Maiden Pink	Highly commended
Gianpiero Ferrari FRPS	Singing Goldcrest	
Gianpiero Ferrari FRPS	Tibetan Sikkim Rhubarb	
Gianpiero Ferrari FRPS	Yunnan Cyrtopodium	
Robert Bennett Galloway LRPS	Young Pine Martens in Snow	
John Haigh ARPS	Wandering Albatross	
Richard Hall LRPS	Black-Backed Jackals Namibia	
Richard Hall LRPS	Namib Rock Agama Male	
Thomas Hanahoe FRPS	Polar Bear with Cubs, Prey and an Ivory Gull	
Thomas Hanahoe FRPS	Polar Bear with Prey	
Thomas Hanahoe FRPS	Three Young Walrus on Ice-Flow	
Roger Hance FRPS	Barn Owl	
Roger Hance FRPS	Crossbill at Water	
Roger Hance FRPS	Kuehneromyces Mutabilis in Habitat	
Martin John Hancock LRPS	Gannet with Nesting Material	
Kevin Harwood	Great Egret	
Kevin Harwood	Great Egret with Leaping Red Drum	
Stewart Haynes ARPS	Green Heron	
Ann Healey ARPS	Apollo Butterfly on Melancholy Thistle	
Ann Healey ARPS	Bird's Nest Fungi	Selector's Choice
Ann Healey ARPS	Owl Fly	
Ann Healey ARPS	Resplendent Quetzal, Costa Rica	
Ann Healey ARPS	White-Necked Jacobin	
Koshy Johnson FRPS	Northern Pintail Airborne	
Yealand Kalfayan ARPS	Berger's Clouded Yellow on Flax	
David Keep ARPS	Caribbean Reef Shark, Northern Bahamas	Highly commended
David Keep ARPS	Diving Gannets, Shetland	Highly commended
David Keep ARPS	Green Turtle, Bunaken Island	RPS: Gold medal
David Keep ARPS	Saltwater Crocodile, Mangroves of Cuba	
Sarah Kelman ARPS	Blue Morph Arctic Fox	
Sarah Kelman ARPS	Grey Wolf with Carcass	
Sarah Kelman ARPS	River Otters Playing	
Bryan Knox ARPS	Elephant Dust Bathing	
Adrian Langdon ARPS	Cattle Egret with Frog	
Adrian Langdon ARPS	Yellow Wagtail	
Jack Malins ARPS	Boreal Jacobs Ladder	Selector's Choice
Jack Malins ARPS	Helleborine Broad Leaved and Nectaring Wood Ants	
Darron Matthews ARPS	Common Blue Damselflies Paired	
Darron Matthews ARPS	Common Spotted Orchid	
Darron Matthews ARPS	Piramide Orchid	
Malcolm McCamley ARPS	Apollo Pair	Selector's Choice
Malcolm McCamley ARPS	Knot-Grass Larva	

Ian Mitchell ARPS	Kestrel Feeding Vole to Chicks	
Ian Mitchell ARPS	Wild Foxes Playing in Field	
Ian Mitchell ARPS	Wild Male Pine Marten	
Ian Mitchell ARPS	Wild Pine Marten Kits at Play	
James Moir LRPS	Purple Sandpiper	
James Moir LRPS	Red Grouse in Flight	
Douglas Neve ARPS	Clouded Yellow	
Douglas Neve ARPS	Green Hairstreak	
Richard Nicoll ARPS	Marsh Harrier Courtship	
Richard Nicoll ARPS	Oystercatcher Landing	
Richard Nicoll ARPS	Sparrowhawk	Highly commended
Barrie Parker LRPS	African Elephant Community	
Ken Rasmussen ARPS	Arctic Tern Calling	
Ken Rasmussen ARPS	Gentoo Penguin Nest Building	
Kay Reeve FRPS	Marbled White on Thistle Head	
Kay Reeve FRPS	Yellow Brain Fungus and Lichens	
Brian Ridgley LRPS	Mountain Hare	
Jean Robson LRPS	Beech Leaf Bonnet	
Jean Robson LRPS	Common Rustgill	
Jean Robson LRPS	Hebrew Character on Willow	
Jean Robson LRPS	Mycena Species on a Frosty Morning	
Mike Rowe FRPS	Funeral Bell	
Mike Rowe FRPS	Golden Scalycap	Selector's Choice
Mike Rowe FRPS	Metellina Segmentata with Prey	
Mike Rowe FRPS	Red Kite Attack	
Mike Rowe FRPS	Striated Caracara on Elephant Seal Carcass	
Philip Shaw FRPS	Acorn Woodpecker Sheltering from Rain	
Philip Shaw FRPS	African Wild Dog Approaching	
Philip Shaw FRPS	Cheetah in Long Grass Portrait	RPS: Bronze medal
Philip Shaw FRPS	Tourmaline Sunangel Hummingbird	Highly commended
Leonard Shepherd	Craesus Septentrionalis Larvae	
Lesley Simpson ARPS	Aculepeira Armida Feeding on Cicada	Highly commended
Lesley Simpson ARPS	Female Cleopatra Nectaring	
Lesley Simpson ARPS	Ophrys Sintonisii	
Lesley Simpson ARPS	Tongue Orchid - Serapius Lingua	
Lesley Simpson ARPS	Woodcock Orchid - Ophrys Scolopax	RPS: Bronze medal
Peter Smith	Barn Swallow Calling	
Peter Smith	Rufescent Tiger Heron with Snake	
Peter Smith	Two Jaguar	
Ralph Snook ARPS	Nemoptera	
Ralph Snook ARPS	Purple Heron With Snake	
Cheryl Wilkes ARPS LRPS	Red Squirrel Feeding in the Heather	
Ian Wilson ARPS	Bittern in Flight	Highly commended
Ian Wilson ARPS	Snow Bunting Calling in the Rain, Iceland	

Accepted Projected Digital Images

Award	Author	Title
RPS: Gold medal	Keith Polwin ARPS	Dewy Chalkhill Blue Butterfly
RPS: Bronze medal	John Bulpitt FRPS	Sandstone Rock Detail No. 4
RPS: Bronze medal	Ann Healey ARPS	Lesser Violet-Ear and Talamanca Hummingbirds
Selector's Choice	Yealand Kalfayan ARPS	Lady's Slipper Orchids in Habitat
	Jack Malins ARPS	Tongue Orchid
	Keith Polwin ARPS	Burnt-Tip Orchid
	Mike Rowe FRPS	Red Knot over Oystercatchers
	Nigel Spencer ARPS	Red Grouse
	Julia Wainwright ARPS	Jackal Peering Through the Grasses
Highly commended	Graeme Clarke ARPS	Velvet Shank
	Michael Cook	Ptarmigan
	Gary Dean LRPS	European Roller Courtship
	Mick Durham FRPS	Grey Heron Fishing
	Chuck Eccleston ARPS	Griffon Vulture Gliding
	Mark Ellis LRPS	Waterrail in the Morning Light
	Stewart Haynes ARPS	Whooper Swans
	Patricia Kearton LRPS	Cheetah Chase
	Richard Nicoll ARPS	Hobby
	Mike Rowe FRPS	Porcelain Fungus
	Mike Rowe FRPS	Willet Attack
	Paul Sievers ARPS	Autumn Lady's-Tresses Orchids
Commended	Ann Healey	Long-Tongued Pallas Bat
	David Hughes ARPS	Cuckoo Landing
	David Hughes ARPS	Red Deer Stag Early Morning
	David Keep ARPS	Ornate Gobies, Lembeh Strait, Indonesia
	Malcolm McCamley ARPS	Raft Spider
	Karin Wilson ARPS	Bee-Eaters Dispute
Author	Title	Award
Julia Andrew LRPS	Juvenile Herringull with Shore Crab	
Dave Balcombe ARPS	Beautiful Demoiselle	
Wendy Ball	Extreme Conditions, Mountain Hare, Scotland	
Wendy Ball	Snowy Owl and Snow Shadow	
Roger Barnes ARPS	Pholiota Adiposa	
Paddy Beck	Pin-Tailed Whydah	
Paddy Beck	Red Bishop	
Karen Berry FRPS	Teganaria with Green Lestes Damselfly	
Mat Bingham LRPS	Banded Demoiselle	
Mat Bingham LRPS	Great Crested Grebe	
James Black ARPS	Teasel	
Malcolm Blackburn ARPS	Cape Buffalo Family	
Malcolm Blackburn ARPS	Zebras at Dawn	
Kevin Peter Blood	Common Buzzard Calling	
Mary Braddock	European Bee Eaters	
Bob Breach	Coyote on the Prowl	
Maggie Bullock ARPS	Cormorant Conversation	
Maggie Bullock ARPS	Grey Heron Landing	
John Bulpitt FRPS	Green Shieldbug Egg-Laying	
John Bulpitt FRPS	Lily Beetles	
John Bulpitt FRPS	Sandstone Rock Detail No. 1	

John Bulpitt FRPS	Sandstone Rock Detail No. 2	
John Bulpitt FRPS	Sandstone Rock Detail No. 3	
John Bulpitt FRPS	Sandstone Rock Detail No. 4	RPS: Bronze medal
Gillian Cardy FRPS	DB1 Burnt Tip Orchid	
John Chamberlin FRPS	Differential Erosion Wawheep Hoodoos	
John Chamberlin FRPS	Eroded Sandstone Rocks	
John Chamberlin FRPS	King Penguin Scolding Chick	
John Chamberlin FRPS	Yucca at White Sands	
Andrew C Chu ARPS	Sandwich Tern in Flight with Sandeel	
Janice Clark LRPS	Bee Eater with Bee	
Janice Clark LRPS	Magpi Fungus	
Janice Clark LRPS	Red Squirrel with Nut	
Janice Clark LRPS	Spectacular Rustgill	
Graeme Clarke ARPS	Common Bonnet	
Graeme Clarke ARPS	Velvet Shank	Highly commended
Sandy Cleland FRPS	Stomoxys Calcitrans with Prey	
Sandy Cleland FRPS	Wheatear	
Trevor Clifford ARPS	Mountain Sainfoin	
Martin Collins	Grey Heron	
Czech Conroy LRPS	Cheetah Portrait	
Czech Conroy LRPS	European Bee-Eaters Fighting	
Michael Cook	Ptarmigan	Highly commended
Ray Cooper ARPS ARPS	Little Owl	
Sue Critchlow ARPS	Woodmouse on Catkin	
Bas Cuthbert LPSNZ	Variable Oystercatcher	
Liz Cutting ARPS	Small Heath	
Gary Dean LRPS	European Roller Courtship	Highly commended
Gary Dean LRPS	Mountain Hare Running	
Allan John Donaldson LRPS	Cheetahs On the Lookout	
Allan John Donaldson LRPS	Whinchat	
Mick Durham FRPS	Female Red-Footed Falcon	
Mick Durham FRPS	Grey Heron Fishing	Highly commended
Mick Durham FRPS	Honey Fungus	
Mick Durham FRPS	Jelly Baby Fungi	
Mick Durham FRPS	Purple Heron Landing	
Charlotte Eades-Willis ARPS	Common Seal	
Chuck Eccleston ARPS	Great Bustard Calling	
Chuck Eccleston ARPS	Griffon Vulture Gliding	Highly commended
Mark Ellis LRPS	Wattail in the Morning Light	Highly commended
Chris Ellison ARPS	Common Blue Roosting in Dew	
Chris Ellison ARPS	Grey Heron Night Hunting	
Kevin Elsby FRPS	Bee Orchid	
Kevin Elsby FRPS	Leopard Seal on Ice	
Kevin Elsby FRPS	White-Faced Heron Feeding	
Wendy Margaret Burton Eve ARPS	Keel Tail Mantis Shrimp	
Michael Feeney ARPS	Sand Grouse	
Gianpiero Ferrari FRPS	Checkered Bee Beetle on Yarrow	
Gianpiero Ferrari FRPS	Marsh Frillfairy on Forget-Me-Not	
Gianpiero Ferrari FRPS	Rhododendron Calostrotum	
Gianpiero Ferrari FRPS	Rufus-Tailed Jacamar	
Sandy Fothergill	Coyote - North America	
Sandy Fothergill	Red Fox - North America	

Andrew Gasson ARPS	Starling	
Rosemary Gillies ARPS	Hawksbill Turtle	
Rosemary Gillies ARPS	Jolthead Porgy	
Barrie Glover ARPS	Ruff Pair	
Gerald Griffin ARPS	Red-Billed Oxpecker Feeding on Giraffe	
Gerald Griffin ARPS	Thermal Spring, Atacama Desert	
John Haigh ARPS	Leopard Seal	
Roger Hance fRPS	Glistening Ink Caps	
Martin John Hancock LRPS	Golden Eagle	
Martin John Hancock LRPS	Silent Hunter About to Pounce	
Alan Harris	Moose Feeding in the Tetons	
Alan Harris	Mute Swan Breaking Through Ice	
Kevin Harwood	African Lion Cub Trio	
Kevin Harwood	Great Egret with Catch	
Stewart Haynes ARPS	Gentoo Penguins	
Stewart Haynes ARPS	Whooper Swans	Highly commended
Ann Healey ARPS	Crested Tit V Coal Tit Confrontation	
Ann Healey ARPS	Lesser Violet-Ear and Talamanca Hummingbirds	RPS: Bronze medal
Ann Healey ARPS	Long-Tongued Pallas Bat	Commended
Amy Heinen	Puma	
Margaret Hocking ARPS	Water Lily Bud, Okavango	
Roy Hodgkiss ARPS	Hérons at Play	
David Hughes ARPS	Crested Tit	
David Hughes ARPS	Cuckoo Landing	Commended
David Hughes ARPS	Ermine Galloping	
David Hughes ARPS	Red Deer Stag Early Morning	Commended
Ajit Huilgol ARPS	Territorial Fight	
Ajit Huilgol ARPS	Tiger Stalking	
John Hunt ARPS	Squacco Heron	
Diane Jackson	Black Winged Stilts	
Diane Jackson	Compromised Mountain Hare	
Simon Jenkins ARPS	Beewolf Wasp with Honeybee Prey	
Simon Jenkins ARPS	Red Squirrel in the Rain	
Simon Jenkins ARPS	Sand Tree Pattern	
Koshy Johnson FRPS	Leopard Suffocating Topi	
Koshy Johnson FRPS	Pied Kingfisher Fishing	
Phil Jones ARPS	Wild Barn Owl Quartering a Meadow	
Phil Jones ARPS	Wild Female Barn Owl on Post	
Yealand Kalfayan ARPS	Lady's Slipper Orchids in Habitat	Selector's Choice
Yealand Kalfayan ARPS	Mountain Green-Veined White	
Yealand Kalfayan ARPS	Rock Soapwort in Habitat	
Yealand Kalfayan ARPS	Southern Festoon Roosting on Seed-Head	
Yealand Kalfayan ARPS	Titania's Fritillary Female on Larval Foodplant (Bistort)	
Patricia Kearton LRPS	Cheetah Chase	Highly commended
Patricia Kearton LRPS	European Rollers Food Pass	
Patricia Kearton LRPS	Hooded Seal	
David Keep ARPS	Grey Seal, Farne Islands	
David Keep ARPS	Manatee, Crystal River, Florida	
David Keep ARPS	Ornate Gobies, Lembah Strait, Indonesia	Commended
Sarah Kelman ARPS	Red Fox Detects a Scent	
Sarah Kelman ARPS	Water Rail	
Bryan Knox ARPS	Bee Orchid Var Clorantha	

Eddy Lane ARPS	Eurasian Oystercatcher	
Mike Lane FRPS	Golden Plover	
Mike Lane FRPS	Hamerkop	
Adrian Langdon ARPS	Clover	
Adrian Langdon ARPS	Squacco Heron	
Adrian Langdon ARPS	Whinchat on Iris	
Barbara E. Lawton FRPS	Phyllopertha Horticola & Agapanthia Villosoviridescens	
Barbara E. Lawton FRPS	Sulphur Tuft	
Duncan Locke LRPS	Labyrinth Funnel Web Spider	
Duncan Locke LRPS	Green Winged Orchids	
Caroline Ludford LRPS	Flying Mobula Ray	
Caroline Ludford LRPS	New Zealand Bellbird	
Jacqui Mair LRPS	Nesting Shag	
Jacqui Mair LRPS	Shag	
Jack Malins ARPS	Fairy Clubs	
Jack Malins ARPS	Greenland Whitefronts	
Jack Malins ARPS	Ramaria Formosa	
Jack Malins ARPS	Shrike	
Jack Malins ARPS	Tongue Orchid	Selector's Choice
Margery Maskell	Da3 Burchells Zebra Herd	
Darron Matthews ARPS	Honey Bee in Flight	
Malcolm McCamley ARPS	Dew Covered Scarce Copper	
Malcolm McCamley ARPS	Raft Spider	Commended
Peter McCloskey FRPS	Elephants at Waterhole	
Ian McLean ARPS	Black-Veined White on Scabious	
Ian McLean ARPS	Honeybee Trapped by Crab Spider	
Ian McLean ARPS	Lesser Spotted Fritillaries - Paired	
Julia McNeill Richardson ARPS	Red Squirrel	
Richard Merritt FRPS	California Sea Lions	
Richard Merritt FRPS	Tiger Shark and Lemon Shark	
Gordon Mills ARPS	Roseate Spoonbill Reflections	
Gordon Mills ARPS	Snowy Egret and Fish	
James Moir LRPS	Curlew in Flight	
James Moir LRPS	Teal in Flight	
Conor Molloy ARPS	Swordbilled Hummingbird	
David Morement	Northern Gannet with Nesting Material	
Lajos Nagy	My is Bigger	
Andre Neves LRPS	Puffin Bond	
Richard Nicoll ARPS	Hobby	Highly commended
Jill Orme LRPS	Bittern	
Steven Parrish	Snipe	
Andrew Parsons ARPS	Painted Lady in Flight	
Andrew Parsons ARPS	Young Rats About to Drink	
Gill Peachey LRPS	Common Frogs Mating	
David Pelling LRPS	Toco Toucan	
Ron Perkins ARPS	Female Peregrine	
Ken Plumb ARPS	Wolf Spider	
Keith Polwin ARPS	Burnt-Tip Orchid	Selector's Choice
Keith Polwin ARPS	Dewy Chalkhill Blue Butterfly	RPS: Gold medal
Keith Polwin ARPS	Four-Spotted Chaser Dragonfly	
Keith Polwin ARPS	Musk Orchid	
Ken Rasmussen ARPS	Reddish Egret, White Morph, Displaying	

Richard Revels FRPS	Fly Orchid Close Up	
Richard Revels FRPS	Six Spotted Burnet Moths Mating	
Kit Robinson LRPS	Sulphur Tuft	
Jean Robson LRPS	Trichia Botrytis Slime Mould	
Mike Rowe FRPS	Belted Kingfisher Tail Grab	
Mike Rowe FRPS	Crown Tipped Coral Fungus	
Mike Rowe FRPS	Funeral Bell	
Mike Rowe FRPS	Porcelain Fungus	Highly commended
Mike Rowe FRPS	Puffin at Sunset	
Mike Rowe FRPS	Red Knot over Oystercatchers	Selector's Choice
Mike Rowe FRPS	Willet Attack	Highly commended
Vincent Scriven LRPS	Woodmouse on Bramble	
Philip Shaw FRPS	African Wild Dog Bonding Behaviour	
Philip Shaw FRPS	Little Bustard Display Flight	
Philip Shaw FRPS	Zebras at Waterhole at Nightfall	
Paul Sievers ARPS	Autumn Lady's-Tresses Orchids	Highly commended
Paul Sievers ARPS	Burnt Tip Orchids	
Patricia Simmons	Great Crested Grebes	
John Simpson ARPS	Ophrys Araneola	
John Simpson ARPS	Ophrys Sphegodes	
John Simpson ARPS	Orchis Simia	
Judy Smith LRPS	Great Grey Owl Finland	
Peter Smith	Giant River Otter with Catch	
Peter Smith	Pyramidal Orchid	
Ralph Snook ARPS	Hooded Vultures Dispute	
Ralph Snook ARPS	Ring-Billed Gull Stretching Wings	
Nigel Spencer ARPS	Alpacas Atacama Desert	
Nigel Spencer ARPS	Arctic Fox	
Nigel Spencer ARPS	Grey Headed Woodpecker	
Nigel Spencer ARPS	Red Grouse	Selector's Choice
Nigel Symington ARPS	Puffin	
Steve Taylor ARPS	Silver Washed Fritillary on Marsh Thistle	
Sonja Thompson FRPS	Sri Lankan Fishing Cat	
Gordon Uprichard	Malachite Kingfisher (Alcedo Cristata)	
Gordon Uprichard	Yellow Billed Stork	
Thomas Peter Wade LRPS	Avocets	
Julia Wainwright ARPS	Jackal Peering Through the Grasses	Selector's Choice
Julia Wainwright ARPS	Sprinting Cheetah Cub	
Julia Wainwright ARPS	Wary Sea Otter with Young	
Graham JR Whistler FRPS	Little Owl with Two Young	
Karin Wilson ARPS	Bee-Eaters Dispute	Commended
Karin Wilson ARPS	Dalmatian Pelican Soaring	
Karin Wilson ARPS	Millipede's Defence	
Karin Wilson ARPS	Spoon-Winged Lacewing	

ANNUAL EXHIBITION 2020 AWARDS



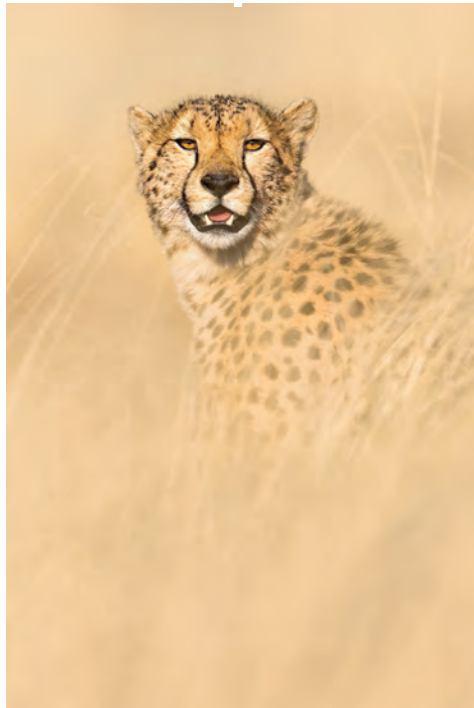
Gold Medal

Green Turtle Bunaken Island by David Keep ARPS
Dewy Chalkhill Blue Butterfly by Keith Polwin ARPS

Bronze Medal

Lesser Violet-Ear and Talamanca Hummingbirds by
Ann Healey ARPS





Bronze Medal continued

Woodcock Orchid by Lesley Simpson ARPS

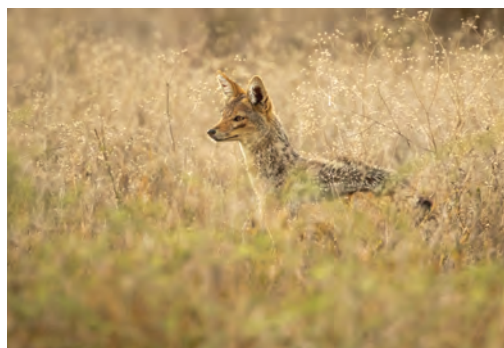
Sandstone Rock Detail No 4 by John Bulpitt FRPS

Cheetah In Long Grass Portrait by Philip Shaw FRPS



Selector's Choice

Golden Scalycap by Mike Rowe FRPS



Selector's Choice continued (clockwise from top left)
 Bird's Nest Fungi by Ann Healey ARPS
 Lady's Slipper Orchids in Habitat by Yealand Kalfayan ARPS
 Burnt-tip Orchid by Keith Polwin ARPS
 Apollo Pair by Malcolm McCamley ARPS
 Jackal Peering Through The Grasses by Julia Wainwright ARPS
 Boreal Jacobs Ladder by Jack Malins ARPS

Selector's Choice continued

(clockwise from top right)

Meadow Pipit Feeding by Maggie Bullock ARPS

Red Grouse by Nigel Spencer ARPS

Little Egret Wading by Kevin Peter Blood

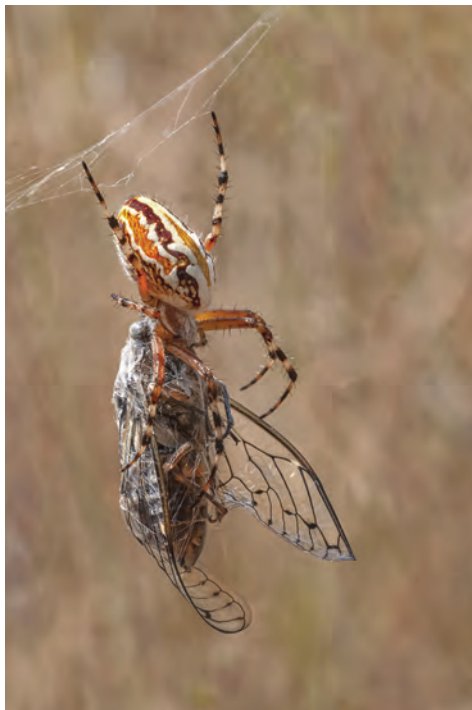
Red Knot Over Oystercatchers by Mike Rowe FRPS

Tongue Orchid by Jack Malins ARPS





Highly Commended (Clockwise from top left)
 Caribbean Reef Shark by David Keep ARPS
 Green Hairstreak Pair by Gianpiero Ferrari FRPS
 Aculepeira Armida Feeding by Lesley Simpson ARPS
 Diving Gannets Shetland by David Keep ARPS
 Coyote Hunting In Snow by Bob Breach
 Cheetah Chase by Patricia Kearton LRPS





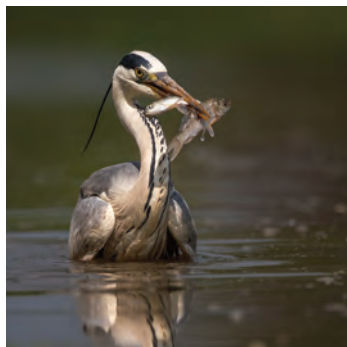
Highly Commended continued

Autumn LT Orchids by Paul Sievers ARPS

Tourmaline Sunangel Hummingbird by Philip Shaw FRPS

European Roller Courtship by Gary Dean LRPS





Highly Commended continued (Clockwise from top left)

Grey Heron Fishing by Mick Durham FRPS

Hobby by Richard Nicoll ARPS

Griffon Vulture Gliding by Chuck Eccleston ARPS

Pallas's Long-Tongued Bats Feeding by Kevin Elsby FRPS

Large Wall Brown On Maiden Pink by Gianpiero Ferrari FRPS

Ptarmigan by Michael Cook





Highly Commended continued (Clockwise from top left)

Snowy Owl Canada by Wendy Ball

Porcelain Fungus by Mike Rowe FRPS

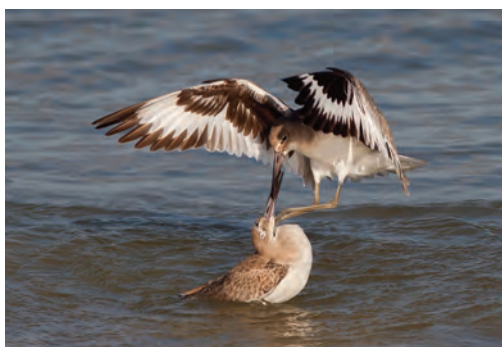
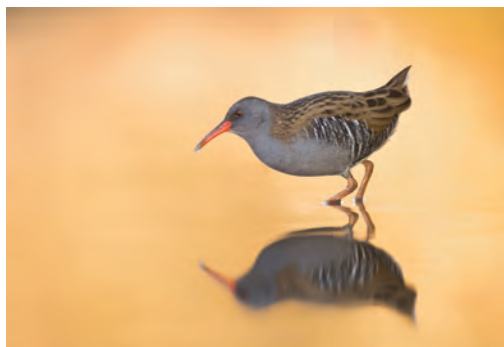
Velvet Shank by Graeme Clarke ARPS

Willet Attack by Mike Rowe FRPS

Bittern In Flight by Ian Wilson ARPS

Whooper Swans by Stewart Haynes ARPS

Wattail in The Morning Light by Mark Ellis LRPS





Highly Commended continued (Above and left)

Keel-billed Toucan by Kevin Elsby FRPS

Sparrowhawk by Richard Nicoll ARPS

Commended (Below and opposite, clockwise from top)

Cuckoo Landing by David Hughes ARPS

Long-Tongued Pallas Bat by Ann Healey ARPS

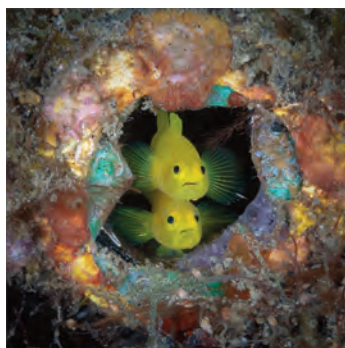
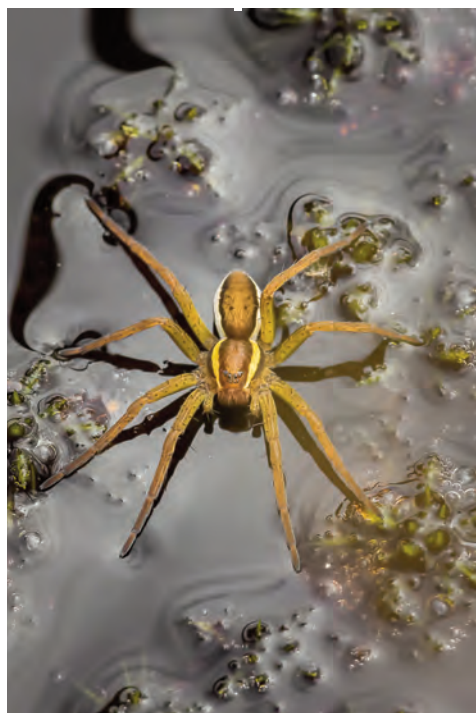
Bee-Eaters Dispute by Karin Wilson ARPS

Ornate Gobies by David Keep ARPS

Red Deer Stag Early morning by David Hughes ARPS

Raft Spider by Malcolm McCamley ARPS





NATURE GROUP RESIDENTIAL

Margham Discovery Centre, Wales 18 – 21 October 2019

Report by Julia Andrew LRPS

The RPS Nature Group autumn weekend residential field trip took place between 18-21 October at the FSC Margam Discovery Centre in Wales. The Centre lies between Swansea and Cardiff and has easy access to the Gower the Brecon Beacons.

The Discovery Centre is situated within the Margam Country Park estate where there are areas of broadleaved, coniferous mixed woodland, scrub, grassland and bog. There is a wide range of wildlife along with a deer herd which includes the endangered Pere David species.

The residential weekend was organised and led by James Foad who took charge of fourteen Nature Group members. They met on the Friday afternoon and the evening kicked off with a meet-and-greet and photo critique session in the centre's classroom, it included a viewing of the RPS video clip of 15-year-old Esmé Lloyd explaining how she achieved her LRPS.

Each day before breakfast, the group tracked deer around the country park. The three resident species in the park are Fallow deer, Red deer and Pere David. Pere David deer are an interesting species that are extinct in the wild. They look unusual as they have a horse-like face, a long tail and wide spreading hooves. The male stag has 'back-to-front' antlers and they sometimes grow two sets in a year.

The morning shoot was followed by a plentiful breakfast and mugs of steamy tea; sustenance for the day ahead. On Saturday, some group members stayed to photograph wildlife around the country park and others visited the spectacular Neath Waterfalls where there are a huge number of falls with varying degrees of sizes and accessibility. Braver members of the group trekked further afield than more delicate members who

stayed closer to the top.

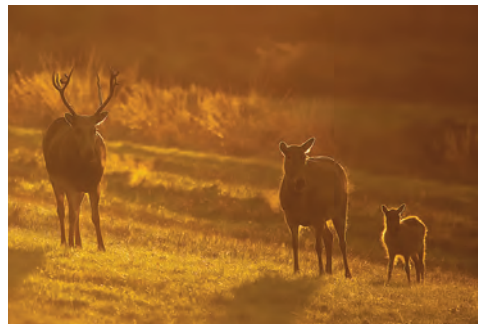
Images taken during the day were critiqued that evening and Geoff Hughs shared his stunning LRPS panel, taken at the Slimbridge Wetland Centre. Following that there was a little rest and relaxation at the centre's bar.

After early tracking of deer and breakfast on Sunday, the group visited Forest Farm Country Park in Cardiff where some group members foraged for fungus whilst others headed off to the bird hide with their long lenses at hand. Jeremy Malley Smith and Julia Andrew spent the entire time taking pictures of the common puffball which was hiding amongst the autumn undergrowth alongside the footpath; much to the curiosity of passing dog walkers and a the odd fascinated onlooker.

After a packed lunch at Forest Farm, it was back aboard the mini-bus for a short drive for a woodland walk at the Parc Slip Wildlife Trust in Glamorgan. Despite the fading light, the group found several opportunities to photograph nature such as tree dwelling lichen and for those with long lenses there were plenty of grey squirrels and even a late Ruddy Darter at hand.

On the final day most members made their way home after the dawn deer shoot and a bite to eat. But a few members visited nearby woodland for a final fungus forage where they found several varieties of bracket fungus to photograph lurking on broken boughs and tree bark.

It has been a long time since an RPS Nature Group Autumn Residential has taken place and all credit to James Foad for organising the event and to Jeremy Malley Smith for much mini-bus driving.





The photographs

Opposite: RPS Nature Group photographers at Neath Falls by Geoff Hughs, Deer Family by James Foad
This page, clockwise from top: Puff ball family at Forest Farm by Julia Andrew, Fallow Buck Deer by John Lewis, Deer by Connie Wakely, Dark Cup at Margam by Jeremy Malley Smith and Dawn rut by Jeff Steady.



BOTSWANA

Dawn Osborn FRPS



In February 2018, while having dinner with two friends, they said that they would like to visit Botswana. That was how our trip began. We both did some research and, working around other travel commitments, we decided to visit in July 2019. Our journey began with a British Airways overnight flight from Heathrow Airport to Johannesburg. We arrived mid-morning and had pre-arranged overnight accommodation at a very nice hotel near to the airport. After breakfast the next day we travelled back to the airport for our flight to Maun in Botswana. In Maun we boarded a small bush plane for a 90 minute flight to the Khwai Private Reserve - a newly designated private concession which sits on the eastern border of the Moremi Game Reserve.

Khwai Private Reserve covers an area of 200,000 hectares between Khwai River, Savuti, Moremi Reserve and Chobe National Park and is comprised of some of the most diverse habitats in northern Botswana, including open savannah, mopane woodland, riverine woodland, rivers, lagoons and floodplains. These habitats offer a range of wildlife photo-opportunities including Elephant, Lion, Leopard, Wild Dog and Sable Antelope.

Safari game drives on a private concession is quite different to the usual safari experience - access is limited to its lodges and going off-track is allowed, plus there's no jostling with lots of other safari vehicles when something interesting is spotted.

Our camp was very nice indeed. Meru style tents with electricity, hot & cold running water 24/7. Our daily schedule began with a morning call at 06.00 hrs., breakfast at 06.30 before heading out at 07.00. It was still dark at 06.00 and the sun came up at 06.30 but oh my, it was cold! I'm not sure it was cold enough to freeze the proverbials off of a brass monkey, but it

was way colder than we expected it to be. By 10.00 of course it was a different story and all the layers were peeled off when we stopped for a cup of coffee. Our Game drives would typically last about 5 hours and then we would head back to camp in time for an excellent lunch followed by down-loading or just 'down-time'. We would head out again at 15.00 hours, stopping for the traditional sundowner - usually a beer or G&T - before driving back to camp in the dark, arriving with just enough time to get cleaned up and meet for dinner. Dinner was an entertainment in itself - the staff were always very friendly and accommodating, the food selections excellent and the wines (South African of course) of excellent quality. Following dinner we were escorted to our tents where we would fall into our beds with a hot water bottle. I slept like a log every night!

During our game drives we enjoyed close up experiences with Leopard, Lion, Elephant, Spotted Hyena and Wild Dog. Around the river areas there were always Hippo accompanied by Oxpeckers, Waterbuck, Red Lechwe and a variety of wading birds - herons, storks, etc. At other locations we had opportunities to photograph Warthog, Giraffe, Plains Zebra, Cape Buffalo, Tsessebe, Kudu and Impala. One of our highlights was sighting a Honey Badger as it made its way back to its den. Unfortunately it was too quick for us and none of us got a shot. Later that morning we sighted a male Lion and tracked it for a couple of miles as it seemed to be on the scent of something. The something turned out to be two lionesses.

We enjoyed 6 full days at the Khwai Private Reserve - it all passed far too quickly and then we were back at the little landing strip for our flight to Kasane on the Chobe River.

We spent our first three nights on the Pangolin

Voyager, a Houseboat on the Namibian side of the river. We had exclusive use of this 10 passenger 5 double berth cabin boat for just the four of us, plus our guide. The meals on board were very good and after an early breakfast each morning we would head out on the river in our own photo-boat - a custom built boat equipped with photo-chairs - these swivel a full 360° and have gimbal head camera supports built in. We would also go out again after lunch on board, returning after sunset.

Photographing on the Chobe River was excellent both morning and late afternoon, and enabled us to get a very different perspective of the wildlife - there was always plenty to photograph. Chacma Baboons in huge numbers, Kudu, Giraffe, Impala, Lion and of course, lots and lots of Elephants. Botswana is home to more Elephant per square mile than anywhere else in Africa. It was a most enjoyable experience to witness them crossing the river. The Chobe is quite deep and the Elephants would be almost completely submerged in the water. Almost the first thing they would do after emerging from the water was to throw dust all over themselves. Among the highlights of our river trips were sightings of the shy Cape Clawless Otter. Reptiles seen included Spotted Green Tree Snake, Nile Monitor Lizard and numerous Nile Crocodile.

Birdlife along the river was abundant. We saw and photographed numerous species: Saddle-billed Stork, African Openbill, Yellow-billed Stork and Marabou Stork, Wattled Crane, Goliath, Grey and Squacco Heron, Striated and Black-crowned Night Heron, Little, Snowy, Great and Cattle Egret, Hamerkop, Water Thick-knee, African Sacred Ibis, Glossy Ibis and African Spoonbill. Black Crane, African and Lesser Jacana. Lapwings included Long-toed, Spur-winged, Blacksmith, White-crowned, Crowned and African Wattled. Amongst the birds of prey encountered were Bateleur, African Marsh Harrier, Southern Pale Chanting Goshawk, Tawny Eagle, Martial Eagle, African Hawk-Eagle and African Harrier-Hawk. African Fish Eagle were in evidence at every bend in the river! Lilac-breasted Roller were abundant. Giant, Pied, Grey-headed and Malachite Kingfishers, were seen frequently as were Little, White-fronted and Southern Carmine Bee-eater. Southern Red-billed and Southern Yellow-billed Hornbill were spotted regularly but Southern Ground Hornbill only once.

Our final four nights were spent at the newly built Pangolin Chobe Hotel. We found it to be a superb hotel - lovely facilities, attractive bar, comfortable spacious rooms with well appointed en-suite facilities and balcony views overlooking the Chobe River and

Namibia's Caprivi floodplains. Pangolin Chobe Hotel was voted Africa's leading new hotel in 2019. The food was superb and the hospitality second to none. The Hotel is located a very short drive from Kasane International Airport, just 10 minutes from the entrance to the Chobe National Park gate and only 5 minutes drive from where Pangolin's photo boats are moored on the river. From the hotel you can choose to go on a game drive in the park, or on the river in their special photo-boats, morning and afternoon. Everything is included, nothing extra to pay.

We chose to make game drives in the morning, before it became too hot and dusty. We usually arrived at the gates to check in when it was still dark - the sun comes up quickly and soon we would be photographing - a pair of courting Lions, Roan Antelope, Impala, Warthog, Black-backed Jackal, Banded Mongoose, Giraffe, etc. were among our subjects. In the afternoons we elected to be on the river in the photoboats. Many small birds were seen during our trip, among those photographed were Lesser Striped Swallow, Wire-tailed Swallow, Banded Martin, African Stonechat, White-browed Robin Chat, Capped Wheatear, Red-billed Firefinch, Blue Waxbill, Crested Barbet, African Pied Wagtail, Burchell's Starling, Southern Black Flycatcher, Dark-capped Bulbul, Yellow-bellied Greenbul, Fork-tailed Drongo and many others. Larger birds included species of Spurfowl and Francolin, Magpie and Southern Fiscal Shrike, Coppery-tailed and White-browed Coucal, Grey Go-away Bird, Red-eyed Dove, African Darter, White-breasted Cormorant, Reed Cormorant, Spotted and White-faced Whistling Duck and Knob-billed Duck. The Kori Bustard is Botswana's national bird, however we saw not a single one.

Sadly, all good things come to an end and all too quickly it was time for us to pack our bags for our return flight to Johannesburg. Again we made an overnight stay in the hotel and flew back to Heathrow the following evening.

I was very happy with the shots I took and sorting them has proved to be a tough job. I have managed to process a healthy selection but I've really only scratched the surface - there is much more work to do.

The kit I used comprised two pro bodies, 300mm +x2, 100-400mm and an Olympus Micro 4/3rds body with a 12-40mm lens.

I thoroughly enjoyed my visit to Botswana and look forward to repeating the experience in a couple of years time.

For more information about Pangolin visit : www.pangolinphoto.com



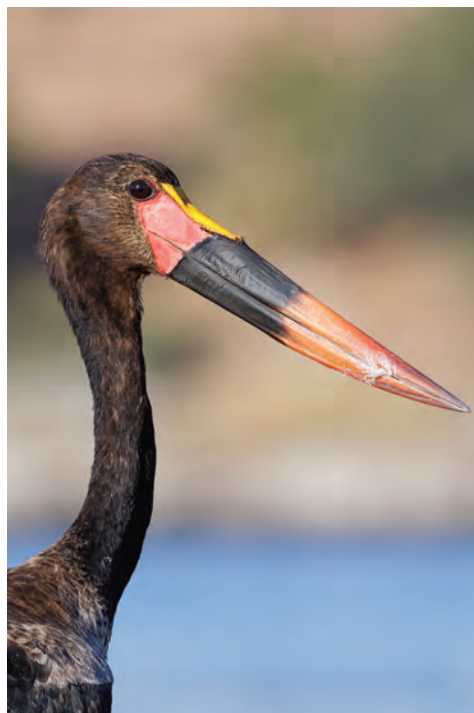
The photographs

This page- clockwise from the top left
 Waterbuck and Wild Dog, Khwai
 Waterbuck in evening light
 Cape Clawless Otter, Chobe River
 Spotted Hyena, Khwai

Opposite page -clockwise from the top
 Elephants, Chobe River
 Chacma Baboon, Chobe
 Grey-headed Kingfisher, Chobe







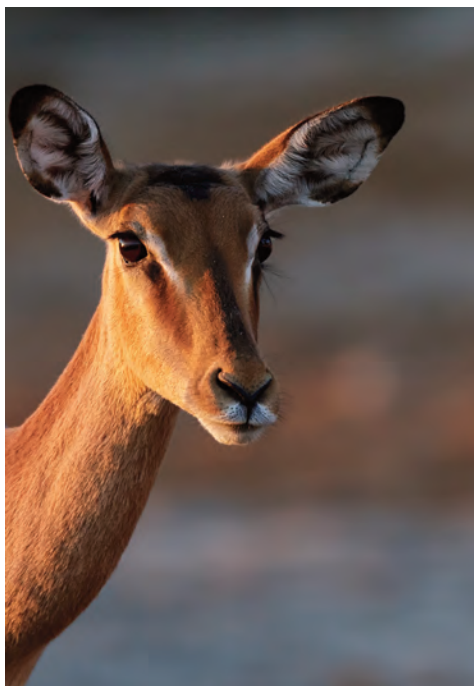


The photographs

Opposite page - clockwise from the top
 Hippo family, Khwai
 Roan Antelope
 African Darter, Chobe
 Saddle-billed Stork

This page- clockwise from the top
 White-breasted Cormorant, Chobe
 Elephant dust bathing, Chobe
 Giant Kingfisher, Chobe





The photographs

Clockwise from the top:

Elephants at the Khwai river

Impala in evening light

Lionesses, Khwai

Male Lion on the scent, Khwa

Yellow-billed Stork fishing, Chobe River.



Treasurer's Report for AGM 2020

David O'Neill LRPS

Report for the Year Ended 31st December 2019

Cash Book Summary:

Current Account Balance	31 st Dec 2018	£ 25,572.13
Income for 12 Months to 31 st Dec		£ 15,935.45
Expenditure for 12 Months to 31 st Dec		(£ 17,888.17)
Closing Balance	31 st Dec 2019	£ 23,619.41
Bank Account Balance	31 st Dec 2019	£ 23,619.41

Income and Expenditure Summary:

	Income:	Expenditure:
Members Subscriptions	£ 12,222.81	
Deposits – Westbury (2020)	£ 640.00	
VAT Refund	£ 158.31	
Exhibition	£ 820.00	£ 2,261.68
Events in Year	£ 2,028.33	£ 2,494.52
Printing & Distribution (Iris)		£ 9,908.09
Travel, Room Hire AGM/Committee		£ 3,033.38
Admin & Other		£ 190.50
Other Income	£ 66.00	
Totals	£15,935.45	£ 17,888.17

Notes:

1. Printing Costs are much higher this year because these include 4 invoices for the Iris because the December 2018 invoice was not posted until January this year.
2. There were more events this year, with increased expenditure to support them and the recorded income is reduced because there was £400 from deposits made in 2018.
3. Exhibition expenses are relatively high because we invested in a stock of new medals which cost £774.55.

Summary:

We have a decrease of income over expenditure of £ 1,952.72 which reduces our surplus a little.

David O'Neill LRPS
1st April 2020

RPS Nature Group Residential Weekend 2020

Foxlease, New Forest

Foxlease Girlguiding Activities Centre, Lyndhurst, Hampshire SO43 7DE

Friday 16th - Monday 19th October 2020

Leader: James Foad LRPS



James Foad LRPS, the organiser of this event, is now accepting bookings on a first come first served basis for the 2020 Autumn residential Weekend to be held at Foxlease Girlguiding Activities Centre, Lyndhurst, Hampshire. Foxlease combines the classic charm of a Georgian Manor House and the beauty of the surrounding area of the New Forest. All rooms are en-suite.

There will be opportunities to photograph a wide range of fungi, plants, invertebrates and vertebrates.

Covid 19

The Nature Group Committee is very keen for this Residential Weekend to go ahead mindful of any continuing restrictions due to Covid-19. A final decision will be made based on the best available information and discussion with Foxlease by Friday 10th July 2020. If the event is cancelled on or before this date, Group Members who have paid a deposit will receive a full refund. Any Member who has paid a deposit and now wishes to withdraw from the event must inform James Foad by Friday 10th July 2020 if they want to be certain of a refund. Final payments will be required by Friday 14th August 2020. After this date, deposits and final payments cannot be refunded, but can be transferred to another Member. In the event of the Weekend being cancelled by Foxlease at any time a full refund will be provided.

The cost for the for Single room occupancy is £310.00

A deposit of £125.00 is required to secure your place

For further details please contact: James Foad LRPS

Tel: 07834 – 810430

E-mail: jamesfoadlrps@inbox.com