

# DIGITAL IMAGING GROUP

## Projected Image Competition 2019



## OUR THANKS TO THE THREE SELECTORS



**Daan Olivier**  
**FRPS**

Daan Olivier has been active in photography and fine art for over 40 years as an international award-winning photographic artist whose work has been widely exhibited in many countries.

His preferred styles are abstract, conceptual, contemporary, surreal and minimalist.

In 2018 he was awarded a Fellowship of The Royal Photographic Society in the Conceptual Genre.



**Carol McNiven Young**  
**FRPS EFIAP BPE2\* CPAGB**

Carol took up photography six years ago as she was winding down from a career in brand marketing. Originally from the north-east of England, Carol lives in Nottinghamshire and is a member of Newark and District Photographic Society where she been a committee member for the last three years. She is also a N&EMPF judge and gives lectures.

Carol joined the RPS in 2016 to try for her LRPS and found the Panel Assessment approach suited her photographic style and subsequently gained her ARPS and FRPS.

She was co-opted to the RPS Trustee Board in January and is committed to growing Society membership and increasing membership value.



**Ben Fox**  
**ARPS**

Ben studied photography at Solent University, gaining an BA Hons Degree in 2004. Prior to relocating to Bath, Ben worked at Southampton City Gallery. He has worked in the RPS's distinctions department for the past 14 years, supporting photographers wishing to apply for distinctions, running the events and liaising with the Assessors.

"I have always loved Polaroid cameras and toy cameras, especially as I grew up with these. It's great to see them experiencing a renaissance among the backdrop of newer digital camera technology. I'm especially interested in camera phones and the imagery that can be generated from these. I'm also really drawn to photobooks and the possibilities they grant the photographer and viewer to delve deeper into a subject matter."

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Cover image: *Dandelion Seed Head*  
By Brian Titchiner

# RPS Digital Imaging Group Projected Image Competition 2019

*This year saw the inauguration of a new system for the collection, presentation, scoring and post-competition management of entries. It incorporates a web-based entry system which also allows members to view their results within 24 hrs after the competition. This year for the first time, we requested that members enter images of 4k resolution due to the availability of using the RPS's new Canon projector for the selection process.*

*In view of the newness of the system, it was with no small amount of trepidation that we launched ourselves into the fray on the 14th of September in the brand new lecture theatre at RPS HQ, Paintworks, Bristol. I am relieved to report that all went well with only a few minor hiccups relating to the scoring tablets used by the selectors, and a minor hiatus caused by couple of corrupted image files.*

*We received 1450 entries, which was a very good turnout: 672 in the Open Colour section; 545 in Open Monochrome and 233 in Altered Reality. Our three selectors were able to view the entries projected at 4k onto the RPS's 13 feet-wide screen: the quality of the projection is nothing short of outstanding and the sharpness, colour truth and overall impression of the portrayed work was second-to-none. The general quality of entries was very high indeed, making the selectors' task quite difficult.*

*The selection process was open to members on this occasion and a group of hardy and patient folk were present in the theatre to watch the selectors whisk through the entries at a rapid pace, though this still lasted until 4 p.m. Simultaneously, we provided on-line streaming of the day using 'Zoom' and a good number of our more remote members dipped in and out of that system during the competition. This is the first time that we have done this and though it ran without a hitch, there are a few improvements which will be made for the future to increase the quality of the streaming at the recipients' end.*

*The new presentation and scoring system allowed us rapidly to assess the appropriate level of score threshold to result in the intended 30% or-so of acceptances and (by chance) for each of the three sections this turned out to be 10 points. This resulted in success for 439 images: 196 Open Colour, 154 Open Monochrome and 89 Altered Reality. Due to space/cost limitations this catalogue has printed within it the top twelve award winners (3 ribbons per selector per section, 3 gold medals - one of which wins the overall trophy) and another 187 images which scored 11 and above. The remaining acceptances are annotated in a list acknowledging the efforts of those members whose work received the threshold score.*

*My grateful thanks go to our selectors Ben Fox ARPS, Daan Olivier FRPS and Carol McNiven Young FRPS for their diligence and stamina during the selection process – no small amount of effort was employed by them. As this is my first year as the PI competition secretary, I would also like to thank my fellow committee members for all their help and support in acclimatising me to the role. Next year will be easier for me, so they say!*

## Ian Thompson ARPS

RPS DIG Projected Image Competition Secretary

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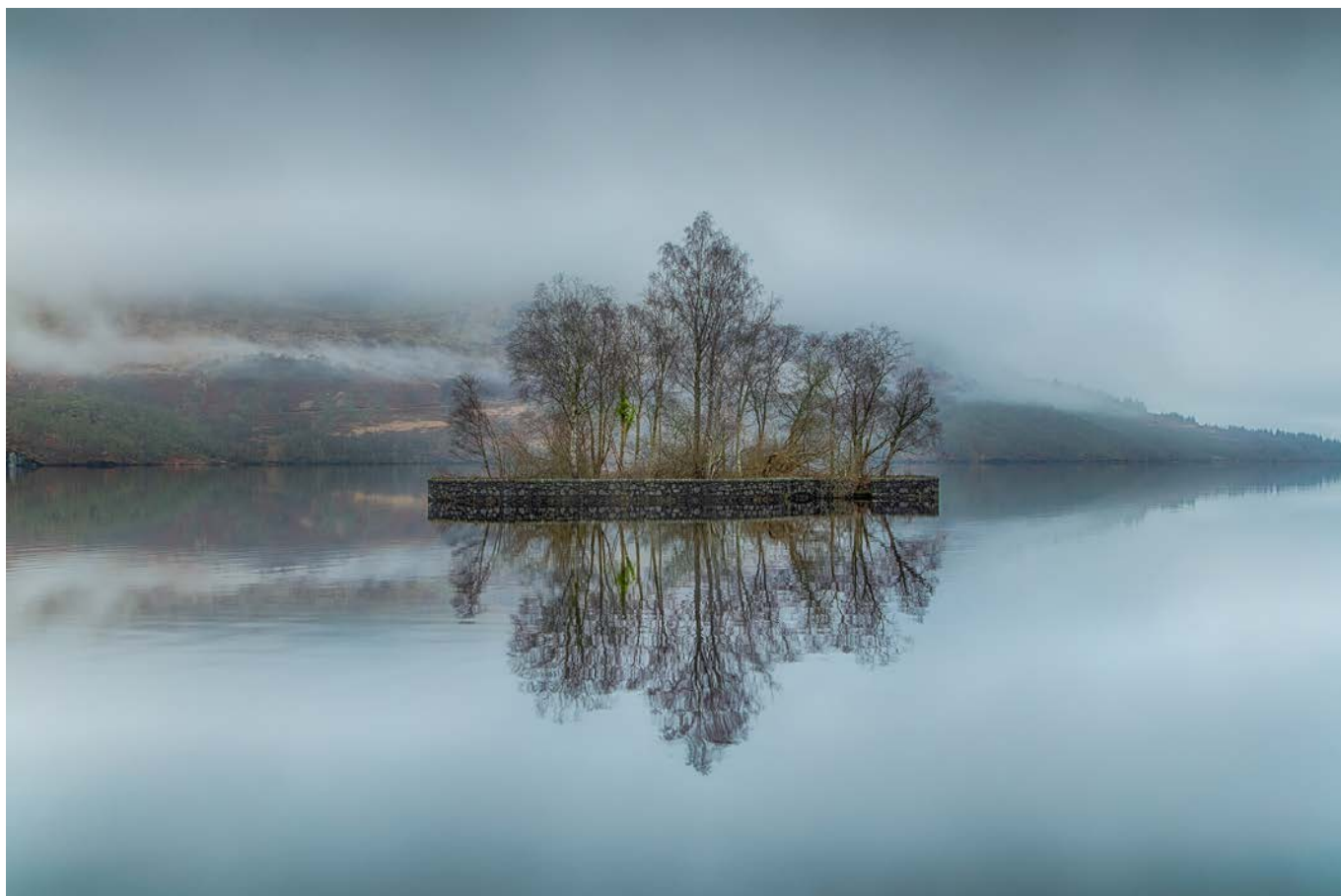
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# Solitude

Seshi Middela LRPS



## Seshi's comments

I saw this landscape on visit to the Loch Katrine. Even on that rainy gloomy day sitting in a café at Stronachlachar the island with its trees really stood out, conjuring an evocative image in my head and definitely on my iPhone. I am like a dog with a bone when it comes to photographing a compelling scene. I returned the next day very early in the morning, in keeping with my routine of taking only early morning sunrise or late day sunset shots. I was alone with just the island of trees. This time there was no rain but just dense fog with no real rays of light yet. A real sense of ethereal calmness with still water made the island stand out.

I tend to take a big vista of the scene and include a small foreground object to spice it up and make the scene less bland. In this case the background was the dense fog, the foreground was this island and a very key bold element.

I am drawn towards long exposures as my creative outlet; trying to capture the drama of nature in one picture, summarising the events during that time, giving me a chance to see the various natural elements in action. It is like capturing a time-lapse in one picture.

I processed using Adobe ACR to bring out the detail, texture and the colour. I have used the Adobe dehaze tool to bring out a small detail behind the fog. Then Color Efex Pro helped to make the tint of green on the island stand out. The whole grand composition had a painterly effect.

I was an observer and a participant in those togetherness moments. In that dense fog at that particular moment in time, standing in solitude were the trees and me.

## The selectors' comments

### Daan Olivier

An extraordinary and pleasing image, aesthetically beautiful with pleasant tones, exuding peace and mindfulness. Placing the island centrally in the composition, with little detail elsewhere in the image, ensures a single focus point and keeps the viewer's eye secured to the main subject of the image, a serene place on earth.

### Carol McNiven Young

This image certainly lived up to its title with a strong projection of simplicity and seclusion. The predominance of blue tones in the depiction of the water, sky and reflections lends itself to the creation of subtle mood.

Whilst the trees on the island offer an attractive horizontal symmetry, the reflection adds a complementary vertical symmetry resulting in a pattern-like effect. In contrast, the uneven mist-laden slopes behind invite the viewer to inspect the detail of the background as well as the foreground.

There is much to enjoy in this stunning waterscape.

# Evolution's Conquest of the Land

David Kershaw ARPS CPAGB BPE2\*



## David's comments

The origins of this image stretch back to my childhood (seven decades ago), when I first started to ask "Why?" Being raised on a farm gave me endless opportunities to 'explore' the natural world and/or 'abuse' any form of life.

"Why are slugs and snails so slow when their predators are so fast?" or "What will happen if I put a blackbird's egg under one of the bantams?" This last question resulted in a 'good hiding' (a Yorkshire term for being punished). I never did find out what happened to the egg! However, I did grow up with a lifelong interest in the natural world and my childhood hero was Charles Darwin.

Early experiments with a camera helped me to understand exposure and composition, but there was always the lingering question "Why is the scene/object as it is, could it be improved?" A few years at technical college and 'Yes' the image can be improved, if you have an imagination. However, the changes were limited, especially if you used slide film, though pseudo-solarization, the Sabatier effect, and complex filters offered a few options. Then digital imaging and Photoshop arrived and anything was possible.

For most of the last twenty years, I have been playing with 'Altered Reality', or in my case 'Alternative Reality'. "If the snail can't escape, arm the snail, everything deserves a chance to live." Other photographers have looked at my images and said, "That's not photography!" But the world is changing!

Evolution's Conquest of the Land. We all think that something like the mudskipper was the first vertebrate to crawl out of the water, but could it happen a different way? Alternative Reality – The Cichlid in my picture may have dreamt of being the first to explore the 'world above the water.' Balloon flight is so much more elegant than trying to crawl over the mud!

For the image, I needed a simple background of sky and water. Then an elegant way of joining the two, the staircase. The steps of the staircase originally linked the water to the land, then the land to the sky. Distorting the lower set of steps made it a one-way journey, there is no returning once a leap of faith is made. The second balloon represents the hope that eventually others will see the way. The leafless red tree could be from either world; a tree, or a sea fan coral.

As for me, I continue to 'doodle' and have few photographic expectations but enjoy exploring the limits of my Alternative Reality.

### EXPECTATIONS

No increase to man's knowledge.  
No freedom for a slave.  
No favours from the mighty.  
No honours from the brave.  
Just the sound of gentle laughter  
is the accolade I crave.  
Though I'll settle for a whisper,  
should this image just beguile,  
of a tentative little giggle,  
or just the merest smile.

## The selectors' comments

### Daan Olivier

Take the fish and the red balloons out of this image and we have a very ordinary scene which most photographers would not capture. But the author has composited into the image a 'fish out of water', who is relying on his red hot (?) air balloon to fly while he 'conquers the land'! And just that, adding three colour-saturated areas in a triangle, transforms this bland backdrop scene into something surreal, out of a science fiction book. Great idea, well executed.

### Carol McNiven Young

The shapes, colours and objects in this image project a somewhat oriental influence. A stairway to nowhere and mismatching balloons combined with animal, vegetable and mineral elements complete the conundrum of this 'altered image'.

There is some stimulating visual conflict within the image as some elements conform to the traditional 'rules' of photography whilst others are rebellious.

Does the image require thoughtful analysis or should it be enjoyed for its visual stimulation alone? Let the viewer decide...



# Wistful thoughts

Barrie Brown LRPS





## Barrie's comments

I've enjoyed photography days at the *Wildlife Heritage Centre* at Smarden in Kent for several years. *WHF* runs big cat endangered species breeding and conservation projects across the world, so I'm pleased to be able to support their work in the UK. And getting close to the cats with just a small group of 3 or 4 passionate wildlife photographers is an unforgettable pleasure. I recommend it!

This year we approached Kasanga, an elderly but still handsome, dignified African lion now enjoying retirement, as the late afternoon early summer sun softened. Kasanga, curious as usual, padded across to see who we were. Kneeling on the ground and shooting through the mesh of his enclosure, I was trying to capture his power and graceful movement as he approached from a distance, but then he stopped about 2-3 metres away and began to vocalise softly. Being that close, his power was palpable and slightly disturbing – his voice was not so much a purr, more a rumble vibrating through one's chest! For about 20-30 seconds I was able to get a dozen or so shots off, trying to capture this feeling, focussing in on his head and shoulders, before he lost interest and wandered off.

This shot was my favourite – a wistful and thoughtful lion. I used a Canon 5D MkIII with an EF70-200 f2.8 lens at f5.6 and a shutter speed of 1/400. The image was cropped and tidied in PS Camera Raw, adjusting highlights and shadows to bring out the differences in texture across the layers of fur and emphasise the spittle, dribbling from the corner of Kasanga's mouth. I chose to render the image as mono to enhance those effects still further – the colour version had much less impact.

Wistful thoughts? I leave you to decide.

## The selectors' comments

### Daan Olivier

This is a stunning image, a tightly boxed-in square composition, showing the photographer's master skill in spotting and capturing detail. The expression in the lion's face is uniquely captured and presented. A great idea to show wildlife in monochrome!

### Carol McNiven Young

It's hard to imagine a lion looking wistful – but this one certainly does! The angle of his head and what almost looks like a tear in his eye reminded me of Aslan from *The Lion, The Witch and the Wardrobe*. Only the hint of saliva dropping from the corner of his mouth hints at a less well-meaning sentiment!

The composition of the image is striking with a well-executed crop placing the lion's key features on the thirds. The skilful monochrome treatment lends itself to defining the various different hair textures on the lion's head and the image is held together impactfully by the dark mane at the top of the image and the shadow area beneath the lion's jaw.

A wonderfully beguiling 'character' portrait!

# Ominous Sky

Anthony Wright ARPS

AWARDS



## Anthony's comments

I have found that amazing photography moments can occur when you are least expecting them. Fortunately for me whilst holidaying in Sicily a storm was forecast. I was the only person in the hotel that seemed pleased. As the evening grew closer the storm clouds gathered on the horizon so I set up my camera and tripod. A boat sailed across the scene and my wife and I watched and hoped that it would make it to safety as lightning struck continually around it.

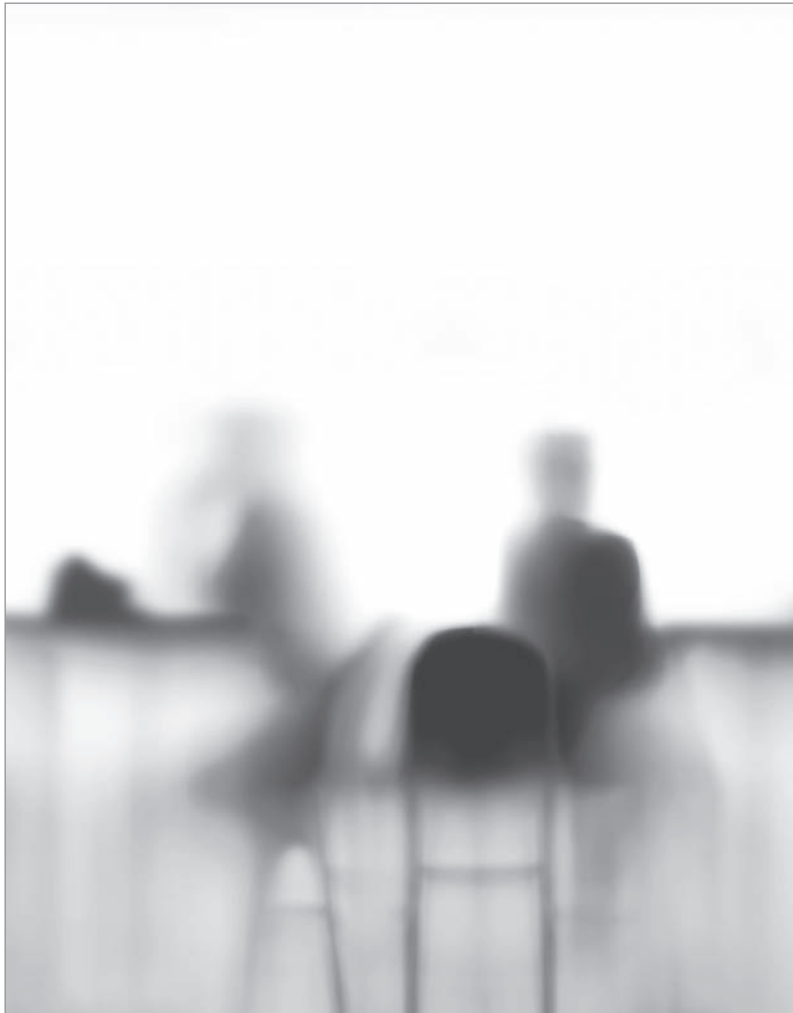
It was necessary to photograph the boat separately and place it back in the scene in photoshop, as the boat blurred due to the long exposure when photographing the storm.

## Daan's comments

A well composed seascape showing a lonely boat under a threatening sky, so present in the paintings of JMW Turner. The chosen panorama format works exceptionally well and the limited number of colours in the image, add to the menacing atmosphere. The dark vignette on the edges frame the image well.

# Just Turn Around

Anne Eckersley LRPS



## Anne's comments

This was an image inspired by a similar picture taken a number of years ago by a photographer I greatly admire. I love the way the two shadows are apparently oblivious to one another. I wish I could tell you the image was planned, but in reality it was far more of a snapshot, taken through a frosted screen with quite a lot of work done in Photoshop in order to create a more minimalist picture. The figure on the right was actually getting up as the image was taken, so there was no time to think or retake.

Having cropped the sides and desaturated the image, I cloned distractions, such as signs, out and extended the top section to give more space at the top which I felt gave a more balanced picture.

## Daan's comments

Beauty in simplicity! In the image, a key moment is shown in a story about two people sitting at tables in a public place. If they could only hear the advice given by the author, "just turn around", and their lives might never be the same again...

This is a unique image in which the author presents us with only the abstracted most essential elements of the scene. There is no cluttering of the image with features of the setting or distracting elements in the open spaces. The tones are well matched and the soft blurring plays a vital role in setting the atmosphere. Well done!



# The Wishing Tree

Tim Sawyer

AWARDS



## Tim's comments

My *Symmetree* series is based around the concept of a symmetrical tree, and it featured in a recent *DIG Magazine* article. For this image I was attempting to create the feel of a unique tree on top of a hill, and tell a story about the people that visit it. Does the tree have special properties? What is the figure in the image visiting the tree for?

This composite contains several source images: Roseberry Topping for the hill, the moon shot with a 600mm lens, the tree, the figure, stars from Iceland and out of focus water for the circles in the sky. I like the moody feel that monochrome gives it.

## Daan's comments

When I saw this image first, I was struck by the immediate impact it had. It thought about my childhood days when we were told the story of 'the money tree'. In this image we see a well-trodden footpath along which many believers must have carried their wishes to the surreal tree...

The composition of this altered reality image is challenging as it uses many symmetrical elements in strong monochrome tones. But the square frame, a centre massive circle moon, a quite symmetrical leafless tree on a hill with birds in the sky, all come together to form a very impressive image.

# Illuminated

Adrian Lines ARPS

AWARDS



## Adrian's comments

Not being a fan of Christmas, a couple of years ago, we decide to spend our holiday in Cuba.

We met with a local photographer who managed to get us access to an old, un-touched mansion and some members of the Cuban National Ballet.

I had flu like symptoms at the time of taking, so didn't realise what I had captured until after returning home.

## Carol's comments

The best photography harnesses the quality of light and this image leverages it masterfully.

The dancers are elegant and create a most attractive shape with their athleticism and stature. They are then beautifully emphasised by the delicate shafts of light from the windows.

The photograph is further enhanced by the careful control of a restricted colour palette throughout the image which also renders the background interesting yet subtle.

# Bull Run

Adrian Lines ARPS



## Adrian's comments

Over the past few years we have been to Aigue Morte on the French Mediterranean coast a number of times.

We planned our trip to coincide with the annual 'Fête Votive' festival, which involves over a week of festivities including the running of bulls through the medieval town.

All week, they run bulls from a meadow outside the town, in the morning, to a temporary stadium on the opposite side of the town, and then back again in the evening.

To get the shot, as the bulls were returned in the evening, I crouched in the middle of the street with my camera on the floor, using the flip-out screen, waiting for the crowd to clear out of the way as the horses and bulls charged towards me, literally jumping out of the way at the last minute. Obviously very dangerous and not recommended!!

## Carol's comments

At first glance it is the attractive and well-spaced horses and riders that give impact to this image but the bull is soon spotted and the story line takes shape too. The eye contact between the central rider and the photographer is striking whilst the expressions of the other riders help direct our attention back to the bull. Timing is key here.

The real mastery in this picture is the treatment of the background buildings and crowds which would have been very distracting had they not been edited so skilfully. A lesson in how to edit for impact.



# Wapping Foreshore

Sarah Townley LRPS

AWARDS



## Sarah's comments

I enjoy experimenting with all sorts of photography and recently discovered I could do in-camera multi-exposures with my Canon. I find buildings seem to work best but the results are always interesting and usually unexpected. It is a great, fun technique to try.

This was taken last year on a visit to London to obtain images for my ARPS. I was on a Thames tour boat and I managed about 5 shots as we chugged past Wapping. The result gives Wapping a certain beauty, and I loved the colours and the rather oriental feel.

*Wapping Foreshore* was one of my multi-exposure views of London in my ARPS panel. My aim was to show the beauty and chaos of the city. Although I was unsuccessful, I still felt the images had merit and it has not put me off continuing to try and improve my technique.

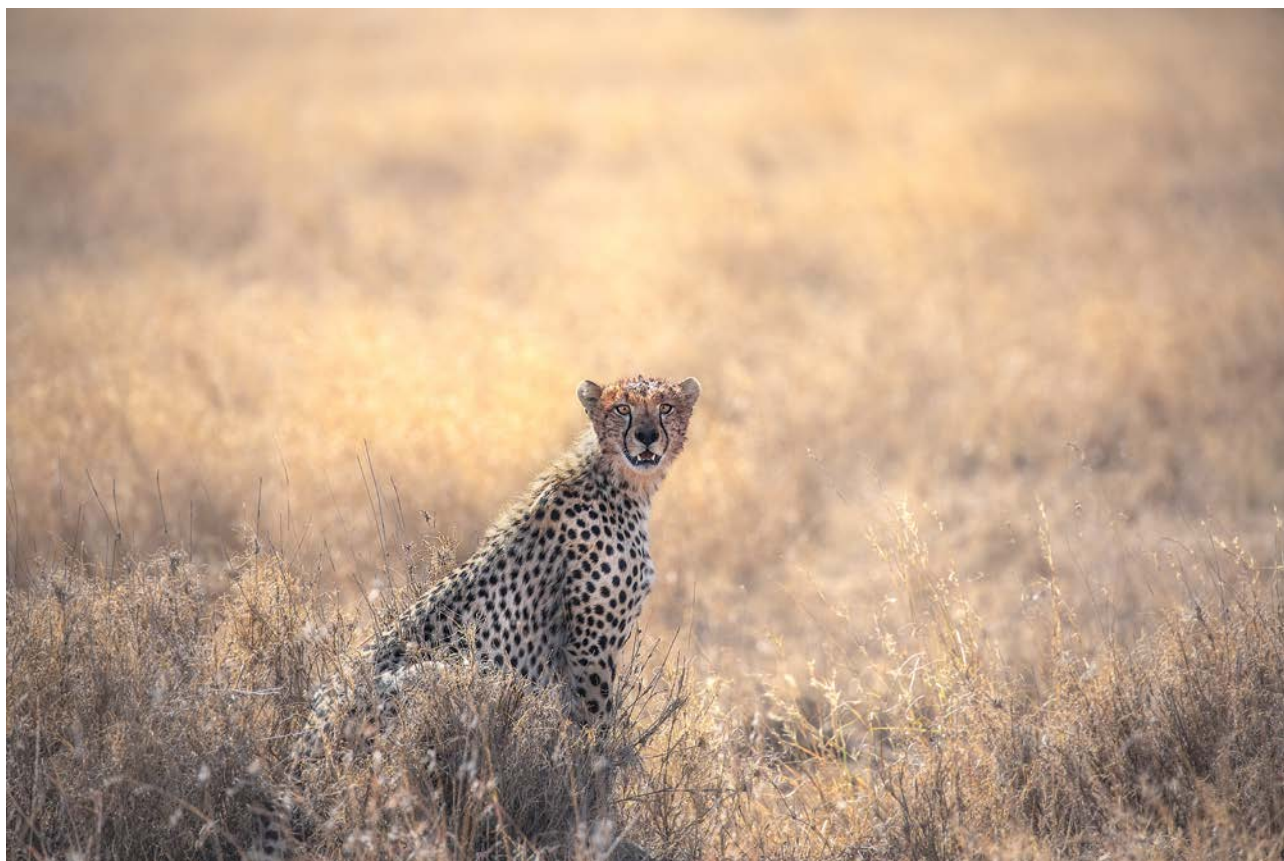
## Carol's comments

It is a real challenge to achieve impact and artistry in a multiple exposure image, and this picture combines both admirably. The viewer can enjoy patterns, shapes and a harmonious colour palette which achieve effective cohesion from the presence of the white buildings in the centre of the image.

The linear shapes and angles of the architecture contrast effectively with the softness of the foreshore sand and water, and a pastel sky completes the montage effect.

# Cheetah in the Serengeti

Mary Venables



## Mary's comments

I've been lucky enough to have visited quite a few African countries and have come back with thousands of photos over the years, most of which are average at best, but mean a lot to me as memories. However, the one creature that has always eluded me was the cheetah. Every time I had seen one on previous visits, they had always been asleep under a distant tree no matter what time of day it was.

This year we visited Tanzania and while driving from South Serengeti to the North our driver said that he thought there was a female cheetah at the edge of the track. As we approached, I saw that there were five, a mother and four, almost adult cubs. The mother sat watching the cubs playing in the long grass and then suddenly turned and looked straight at me. I almost felt she was telling me to hurry up and get my long-awaited picture.

I used a Canon 5D Mk IV, a Canon 100-400 lens and did very little in Photoshop apart from tidying up some grass clumps.

## Daan's comments

This lonely cheetah in the Serengeti is successfully presented quite centrally in the image. This composition challenges the accepted norms of where and how to present subjects in their natural environment. The use of differential focus, together with the lighter background, ensures that the eye does not dwell over the whole image but is instead locked into the stare of the cheetah. The well-presented patterns of the animal skin are in sharp contrast with the bland surroundings.

# Plaits

Pauline Pentony ARPS



## Pauline's comments

I am always on the lookout for unusual eye-catching attributes in a person which brings through the distinctive strength and originality in a person's nature. *Plaits* is a studio shot in which I wanted to portray the model's desire to express her own individuality. I wanted to put emphasis on her eyes, so by arranging her plaits to drape over her face and around her eyes this captured not only the strength of her character but also the strength of her individuality.

## Daan's comments

This portrait of a lady is clearly showing the care and attention she gives to her plaits. The image is proof of the photographer's skill to perfectly capture and use the light and dark tones of the medium. A total black background pushes the attention towards the subject. Superb detail in the hair and full eye contact with the viewer ensure that this image stood out as quite unique.



# Into The Mist

Tim Sawyer

AWARDS



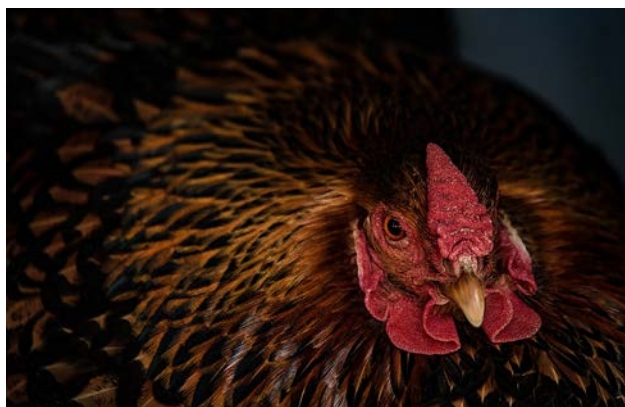
## Tim's comments

I had started a 365 project, and I was mostly photographing at a lake near my workplace at a lunchtime. On this particular day, the fog had lingered and visibility was still low by the time I got out. I waited for the people to be in an appropriate gap before firing the shutter.

This was taken using a 10 megapixel Nikon V1 camera, with textures and birds added later in Photoshop.

## Daan's comments

A well-presented atmospheric composition of a river scene. The author successfully created a feeling of mystique using unique tones. Much mist and fog add to the somewhat surreal atmosphere. The flock of birds circling above the two pedestrians on the waterfront, make the viewer look for other suspect objects in the image. The darker areas in the bottom half of the image bring further uncertainty to the safety of walking next to this waterway. This is an outstanding "story telling" image!



*A Little Broody*

Rex Madden (USA)



*A Merlin (Female)*

Robin Price



*A Whip Coral Crab*

Wendy Eve ARPS



*Amanita muscaria - Fly agaric*

Trevor Pogson LRPS



*Antarctic Iceberg*

Ray Hems LRPS



*Aurora over Kirkjufell*

Peter Clark FRPS



*Balanced Riding*

Colin Anthony Douglas ARPS



*Broken Reflection*

Graeme Wales LRPS



## ACCEPTED IMAGES – OPEN COLOUR CATEGORY



*Blue Pool*

Kevin Maskell FRPS



*Blue Room*

Edward Strawson



*Blue, Green & Yellow* (Sai Chor) Antony Yip ARPS (Hong Kong)



*Bluebell Wood*

David Scrivener



*Cackleberrys*

Alan Collins LRPS



*Corizus hyoscami* Pairing

Alan Cork LRPS



*Dancing in the Fog*

Deborah Hammond LRPS



*Emus in Sandstorm*

Simon Elsy (Australia)



## ACCEPTED IMAGES – OPEN COLOUR CATEGORY



*Alluring*

Pauline Pentony ARPS



*Council Offices*

Alan Collins LRPS



*Ice-cold Purple*

Kevin Maskell FRPS



*Common Spotted Orchids* Janice Payne ARPS



*Leake Street Tunnel*

Neill Taylor LRPS



*Jodie May*

Matt De-Beger



*Milky Way chapel*

David Lyon



*On The Move*

Ronald Peat

COLOUR



*Chrysanthemum*

Barbara Jones



*Crested Guinea fowl*

Malcolm Blackburn ARPS



*Great Spotted Woodpeckers*

Janine Ball ARPS



*Intimidating Gulls*

Alan Cork LRPS



*Capillary Thread Moss*

David Purnell LRPS



*Hydrangea*

Leonard Claydon ARPS





Grit

Barrie James Castle LRPS



Holi Celebrations

George Pearson ARPS



European Roller plus Catch

Graham David Johnston ARPS



Ice Blue

Graham Snowden



Inveruglas Pier, Loch Lomond

Paul Johnson LRPS



In the middle of nowhere

Jayne Lucas LRPS



Lavender Rows

Lindsay Southgate LRPS



It's So Hard to Remember Now

George Pearson ARPS



## ACCEPTED IMAGES – OPEN COLOUR CATEGORY



*Keeping Warm*

George Pearson ARPS



*Isolation - Unst*

Wendy North LRPS



*Loch Awe Twilight*

Ken Ness ARPS



*Leaf Spirit*

Juliet Evans ARPS



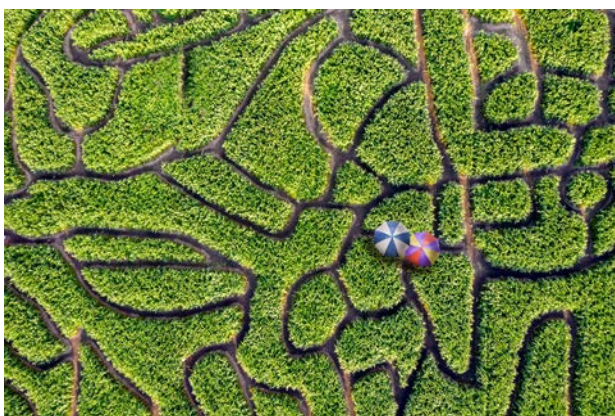
*Lounge*

Adrian Lines ARPS



*Lubber Grasshopper*

David Kershaw ARPS



*Maize Maze*

Roger Newark LRPS



*Playing by Waterfall*

Lajos Nagy (Romania)





*June Peony*

Sarah Townley LRPS



*Moody*

Reginald John Clark LRPS



*Mating Robber Flies*

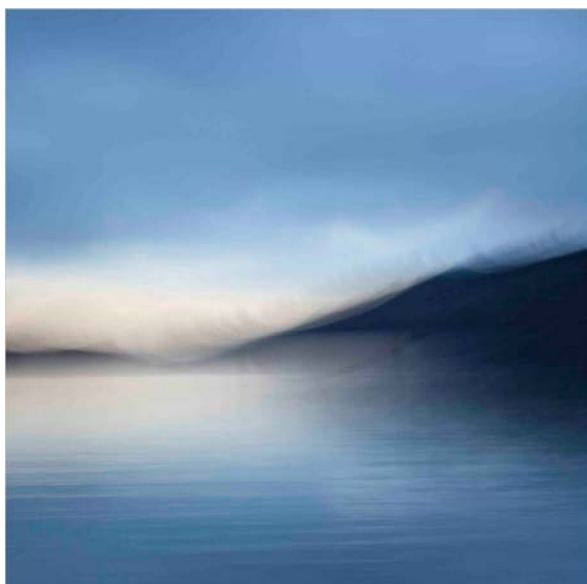
Maggie Bullock ARPS



*Morning Reflections*

Eric Begbie LRPS

COLOUR



*Snowdonian Morning*

Heather Gough-Holt LRPS



*Thick-legged Flower Beetle*

Barry Badcock ARPS

## ACCEPTED IMAGES – OPEN COLOUR CATEGORY



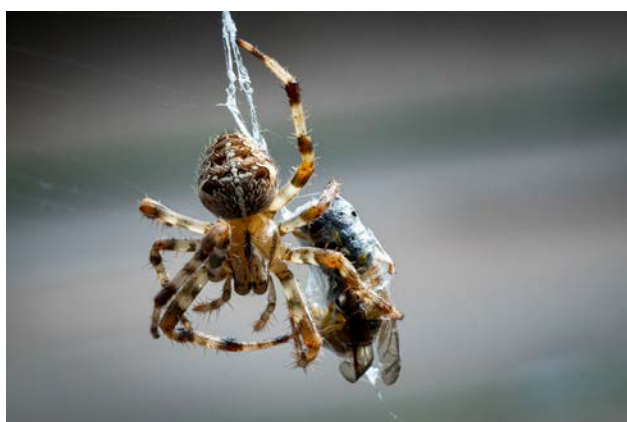
Moray Salt Pans

David Eaves ARPS



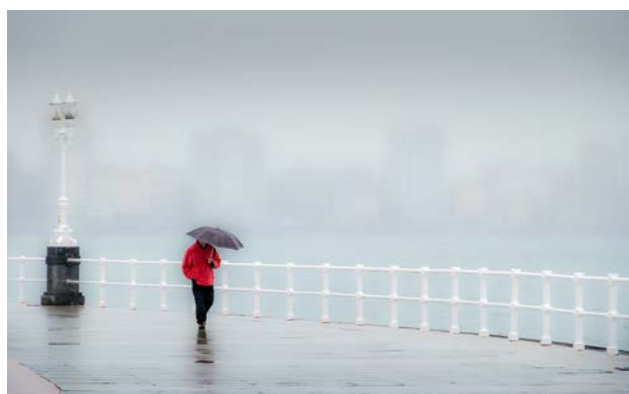
Morning Practice

Jenni Cheesman LRPS



Packed Lunch

Keith Mercer LRPS



Promenade in the Drizzle

Richard Hall LRPS



Radopi Mountains

Jeffrey Hargreaves LRPS



Red Deer Stag Early Morning

David Hughes ARPS



Riding the Dust

Marion Rapier ARPS



Shaping Lowry

Avril Christensen





*Lily of the Valley*

Ray Grace ARPS



*Quiet Moment* Jeffrey Hargreaves LRPS



*Treat, Incoming!*

Gemma Burden

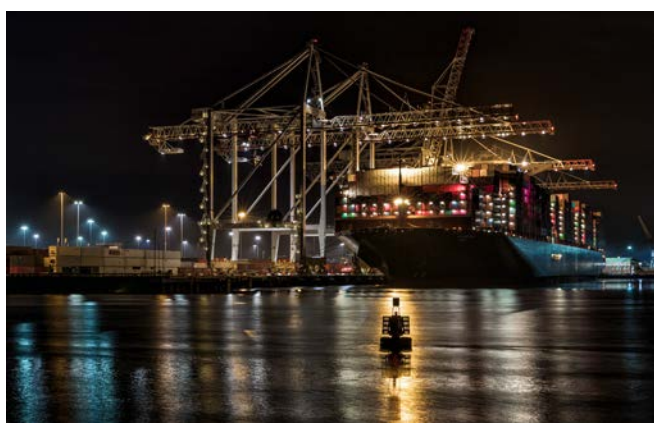


*Spittal Beach Abstract* Valerie Walker ARPS



*Skiing on the Glacier*

Lajos Nagy (Romania)



*Southampton Docks*

Robin Shaw LRPS



*Speedway Trio*

David Alderson LRPS

## ACCEPTED IMAGES – OPEN COLOUR CATEGORY



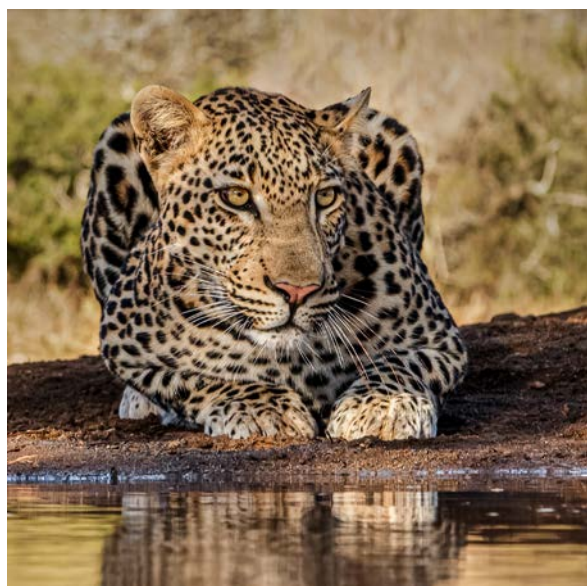
*Tranquility*

Lindsay Southgate LRPS



*Trapped*

Anne Eckersley LRPS



*Wary Male Leopard*

Malcolm Blackburn ARPS



*Tree in the water, Llyn Padarn* Alastair Purcell LRPS



*Stormy Landing*

Colin Harrison FRPS





*Swallow Feeding Fledglings*

Michael Miller LRPS



*Talli Lyndsey*

Ian Sayce LRPS



*The Ships of the Desert*

Lajos Nagy (Romania)



*White-necked Jacobin*

Ann Healey ARPS



*A Walk in the Haar*

Neil Milne





*Comox Harbour Reflections*

Malcolm McBeath ARPS



*Cooling Off*

Judith Rolfe LRPS



*Foraging Food*

Geoff Hughes ARPS



*Hamnoy Harbour*

Lindsay Southgate LRPS



*Manhattan Perspective*

John Michael Holt ARPS



*Namib Dunes*

Richard Hall LRPS



*Raging against the light*

Barrie Brown LRPS



*Sand, Sea and Sky*

Les Welton LRPS





*Sea Defences - Felixstowe*

Alan Bousfield ARPS



*Traigh Mhor, Isle of Harris*

Maurice Ford LRPS



*Trees*

Zoltan Balogh ARPS



*Twilight Surf*

Anthony Wright ARPS





*Welsh Peaks*

Geoff Hughes ARPS



*Wild Dogs Confront Young Rhino*

Diane Jackson



*Yacht Passing Westcliffe*

Cherry Larcombe ARPS

## Additional Open Colour Accepted Images

<i>A Long Jump</i>	Graham David Johnston ARPS	<i>Pink Geranium</i>	Peter Downs LRPS
<i>Across Lyngenfjord</i>	Nick Browne LRPS	<i>Puffin Carrying Sea Campion</i>	Diane Jackson
<i>All That Remains</i>	Stephen Wells	<i>Purple Sandpiper Flock</i>	Maggie Bullock ARPS
<i>Almost Sunrise</i>	Eric Begbie LRPS	<i>Pussy Willow</i>	Leonard Claydon ARPS
<i>Alone</i>	Rex Waygood	<i>Rattray Head</i>	Ronald Peat
<i>Anenome in the breeze</i>	Susan Ashford ARPS	<i>Red Squares</i>	John Bull LRPS
<i>Arctic Fireworks</i>	Ian Thompson ARPS	<i>Red Zodiac at Jokulsarlon</i>	Peter Clark FRPS
<i>Autumn Gold</i>	John Michael Holt ARPS	<i>Red-Crown Crane Dance</i>	Ray He LRPS
<i>Autumn Sunset Dartmoor</i>	Nigel West	<i>Reflections Within</i>	Rob Kershaw ARPS
<i>Barge</i>	Michael Berkeley LRPS	<i>Rooms With a View</i>	John Jennings ARPS
<i>Being grilled</i>	Eric Wallbank LRPS	<i>Rope Walk</i>	Maurice Ford LRPS
<i>Bow Fiddle Rock</i>	Kevin Flanagan	<i>Rotterdam</i>	André Bergmans
<i>Brandon Creek, Dingle Peninsula</i>	Chris Griffin	<i>Rough Seas at Lyme Regis</i>	Deborah Hammond LRPS
<i>Broken</i>	Heather Gough-Holt LRPS	<i>Royal standoff</i>	Barrie Brown LRPS
<i>Buachaille Etive Mor</i>	Paul Johnson LRPS	<i>Shimmering Vividness</i>	Seshi Middela LRPS
<i>Carla</i>	Philip Barker ARPS	<i>Slug slime slippage</i>	Paul Hendley LRPS
<i>Catch</i>	Stephen Jones LRPS	<i>Spaceman</i>	Gill Peachey LRPS
<i>Close racing</i>	Suzanne Parsons LRPS	<i>Spiral Staircase</i>	John Hoskins ARPS
<i>Crocus</i>	Robert Collis	<i>Ssh, they might hear!</i>	Kathryn Phillips ARPS
<i>Cullins Reflection</i>	Stephen Womack LRPS	<i>Starlings</i>	Carl Joseph Mason ARPS
<i>Decaying Beauty</i>	Jenni Cheesman LRPS	<i>Sunset at Bow Fiddle Rock</i>	Ronald Peat
<i>Desert Transport</i>	Richard Hall LRPS	<i>Sweet Pea</i>	Anthony Milman
<i>Eggposure</i>	Raymond Urwin ARPS	<i>Tabernacles at Choi Street</i>	Shing Kit Lee
<i>Floral Fantasy</i>	Nancy Laurie ARPS	<i>The Belvedere</i>	Sheila Haycox ARPS
<i>Gannet</i>	Wendy North LRPS	<i>The Loch</i>	Anthony Wright ARPS
<i>Gannet with Fish</i>	David Morement	<i>The Pollinator</i>	Paul McCullagh ARPS
<i>Gannets Fighting</i>	David Morement	<i>The Sea</i>	Carl Joseph Mason ARPS
<i>Great Crested Grebe with Chick</i>	Mary Helen Mitchell LRPS	<i>The Stars Are My Roof</i>	Ian Thompson ARPS
<i>Greece</i>	Katherine Rynor LRPS	<i>The Trialist</i>	Malcolm Kitto ARPS
<i>Head On</i>	Ray Grace ARPS	<i>Thistledown</i>	Leonard Claydon ARPS
<i>Heath Beefly on Burnt-tip Orchid</i>	Maurice Ford LRPS	<i>Three Bison</i>	David Hughes ARPS
<i>Hebridean Colours</i>	Graeme Wales LRPS	<i>Treading Softly in Svalbard</i>	Pamela Mary Lane ARPS
<i>Ice in the Waves</i>	Colin Young	<i>Tree and Mountain</i>	Martin Addison FRPS
<i>Icy Agapanthus</i>	Nancy Laurie ARPS	<i>Trio of Façades</i>	Rob Kershaw ARPS
<i>Impact</i>	Malcolm McBeath ARPS	<i>Tulip Staircase at Queen's House</i>	Janet Lee
<i>Its A Pigs Life</i>	Robert Collis	<i>Two Halves of the Whole Self</i>	Chris Jordan LRPS
<i>Lauren</i>	James Gibson LRPS	<i>University Window</i>	David Gold
<i>Li River Sunrise</i>	Eric Begbie LRPS	<i>Venetian Morning</i>	Martin Parratt
<i>Little Feet</i>	Glynis Harrison LRPS	<i>Victorian Posy</i>	Fay Bowles ARPS
<i>Low Tide, Crosby</i>	Sue Vaines LRPS	<i>Walk before the storm</i>	David Lyon
<i>Luna Park</i>	Simon Elsy	<i>Warrior Princess and the Guardian</i>	Susan Gibson LRPS
<i>Meadow Pipit</i>	Barrie James Castle LRPS	<i>Watching</i>	Rob Palmer ARPS
<i>Misty Morning</i>	Roger Lewis ARPS	<i>Wet Dog Walk</i>	Holly Stranks LRPS
<i>Moment of Impact</i>	Frank Reeder LRPS	<i>Where am I?</i>	Colin Smith LRPS
<i>Morning Commuter</i>	Peter Stickler ARPS	<i>White Backed Vulture Taking Off</i>	Malcolm Blackburn ARPS
<i>Morning light</i>	Jayne Lucas LRPS	<i>White Moth Orchid</i>	Gemma Burden
<i>My Favourite Baby</i>	Veronica Barraclough ARPS	<i>White water canoeist</i>	Brian Titchiner
<i>No luck this time</i>	Anthony Woods LRPS	<i>White-capped albatross approach</i>	Marilyn Steward ARPS
<i>Passerby</i>	Chris Wilkes-Ciudad ARPS	<i>Wild Ponies in Snowdonia</i>	Kathryn Alkins LRPS
<i>Pelican</i>	Janine Ball ARPS	<i>Yarmouth Pier</i>	Zoltan Balogh ARPS





*A Daisy in Mono*

Tim Sawyer



*Alpine Summer*

Peter William Hyett ARPS



*Dovercourt*

Jonathan Vaines LRPS



*Gourd and Allium*

Fay Bowles ARPS



*Early Bird*

Eileen Wilkinson ARPS



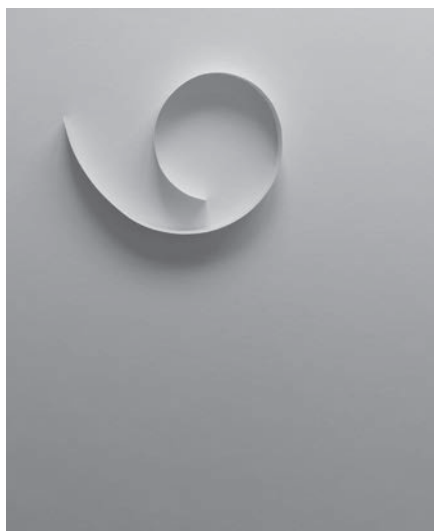
*Forty Winks*

Jeremy Fraser-Mitchell LRPS

## ACCEPTED IMAGES – OPEN MONOCHROME CATEGORY



*Berber Nomad* David Hughes ARPS



*Calm* Robert Collis



*Checking the records* Paul Hendley LRPS



*Don't Look Down* Sue Vaines LRPS



*Drinking Alone* Stephen Womack LRPS



*Drying Shirt* David Pearson ARPS



*Gerald* Paul Joyce LRPS (Germany)



*Highlander* Andrew Brochwicz-Lewinski ARPS



*Madrid Reflections* Neil C Harris ARPS





*Black Sand Beach, Stokksnes*

Peter Clark FRPS



*Bridge to Nowhere*

David Rosen



*Cheetah on the Prowl*

Richard Hall LRPS



*Dandelion*

Geraint Bather ARPS



*Jon*

Colin Close LRPS



*Missed!*

Malcolm Blackburn ARPS



*Old Railwayman*

David Alderson LRPS



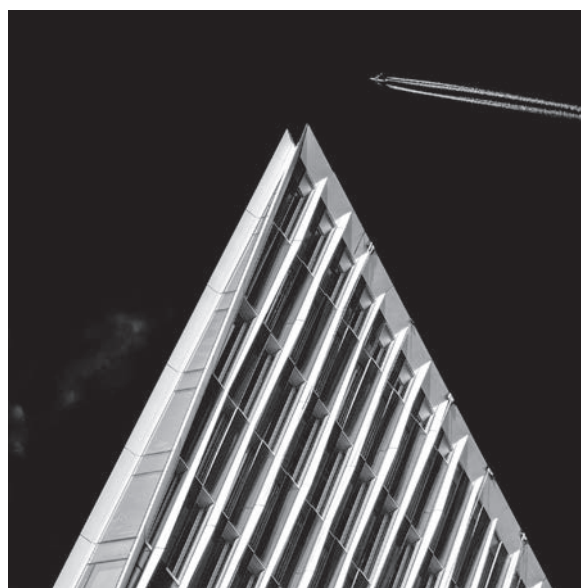
*One More Cup of Coffee*

Spyros Gennatas LRPS



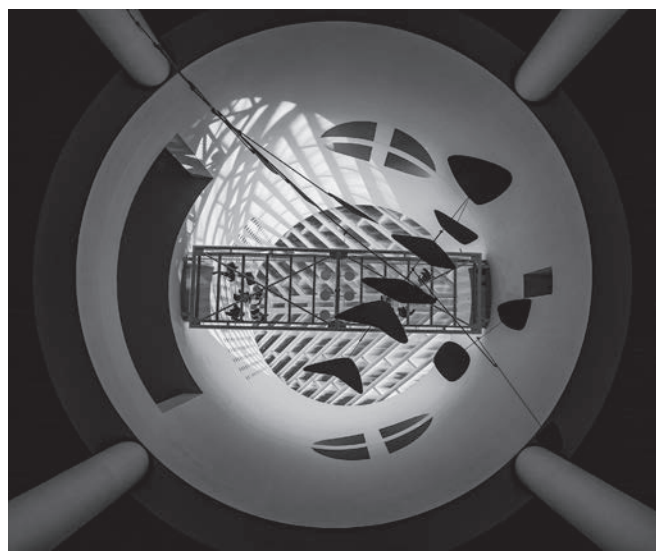
Groynes

Philip Barker ARPS



Leading Lines

Colin Smith LRPS



Looking Up

Rob Kershaw ARPS (Switzerland)



Misty Morning

Eric Begbie LRPS



Passing Storm Sandymouth Bay

Janice Payne ARPS



Neptune's Wrath

David Lyon





*Pelican Reflected*

Judith Rolfe LRPS



*Point of Interest*

Mark Seton LRPS



*Semperohio*

Ray Grace ARPS



*St. George's Wharf*

Mark Seton LRPS



*Turn!*

Ian McDougall LRPS



*Under Clevedon Pier*

John Bull LRPS

## ACCEPTED IMAGES – OPEN MONOCHROME CATEGORY



*Pondering the Next Move*

John Gordon Horne ARPS



*Rain Stops Play*

Graeme Wales LRPS



*Ray of Light*

Ann Healey ARPS



*Running With the Wind*

Lajos Nagy (Romania)



*Swanage Old Pier*

Ann Healey ARPS



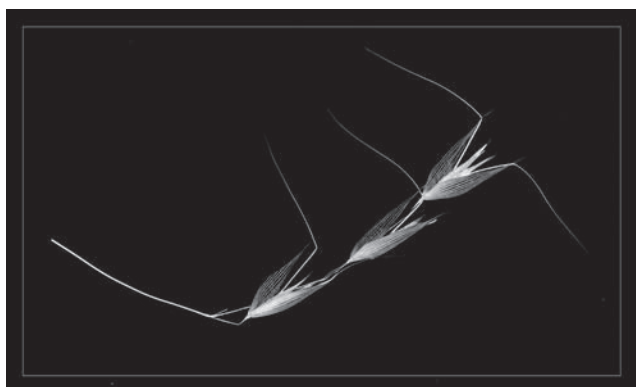
*Upstairs*

Martin John Ridout LRPS



*Dandelion Seed Head*

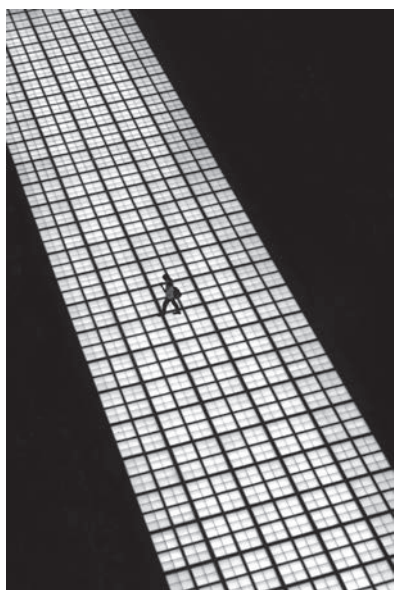
Brian Titchiner



*White Grass*

Cherry Larcombe ARPS





*So much for social media* Eric Wallbank LRPS



*Tea Master* (Sai Chor) Antony Yip ARPS (Hong Kong)



*The Snake Tree* Richard Hall LRPS



*The Tulip Stairs* Barry Badcock ARPS



*The Ageing Lily* Holly Stranks LRPS



*Budir Church and Grave Yard*

David Stephenson ARPS



*Family Drinks*

Malcolm Blackburn ARPS



*Isolated*

Marilyn Taylor ARPS



*Parliament Building, Budapest*

Maurice Ford LRPS



*The Watering Hole*

Rex Madden (USA)



# Additional Open Monochrome Accepted Images

<i>A Damp Venetian Morning</i>	Godfray Guilbert	<i>Kvernufoss. Iceland</i>	David Rosen
<i>A Mighty Shot</i>	Frank Reeder LRPS	<i>Life Close To The Edge</i>	George Pearson ARPS
<i>A Quiet Walk</i>	Niall Ferguson LRPS	<i>Liverpool Busker</i>	Stewart Levy
<i>A Southwestern Cowboy</i>	Rex Madden	<i>Lonely in Hong Kong</i>	Shing Kit Lee
<i>A Virgin Snowscape</i>	George Pearson ARPS	<i>Manatee</i>	Paul Joyce LRPS
<i>A Window On Snowdonia</i>	Robert Bracher ARPS	<i>Moonpennies</i>	Wendy North LRPS
<i>African Landscape</i>	Malcolm Blackburn ARPS	<i>Morning Walk</i>	(Sai Chor) Antony Yip ARPS
<i>Alan</i>	John Lacey ARPS	<i>Newcastle</i>	Barbara Dudley ARPS
<i>An Enigma of Mono Chromes</i>	Ian Thompson ARPS	<i>No Smoking</i>	Zoltan Balogh ARPS
<i>Angles and curves at platform 9</i>	Barrie Brown LRPS	<i>Number One Building</i>	Mark Seton LRPS
<i>Approaching Storm</i>	Sue Vaines LRPS	<i>One Missing</i>	Paul Johnson LRPS
<i>Artic tern defending its nest</i>	Lorraine Clifton LRPS	<i>Orford Ness</i>	Steve Ridgway LRPS
<i>Athabasca Glacier</i>	Brian Burrows	<i>Papafjordur Storm Clearing</i>	Alan Cork LRPS
<i>Atmospheric</i>	Seshi Middela LRPS	<i>Party on Mars</i>	Spyros Gennatas LRPS
<i>Ballerina Erica</i>	Peter Knight LRPS	<i>Portuguese Sailor</i>	Patricia Frewin LRPS
<i>Bex</i>	Janine Ball ARPS	<i>Powder Eruption</i>	Pauline Pentony ARPS
<i>Birch</i>	George Pearson ARPS	<i>Rain in the city</i>	Glyn Paton LRPS
<i>Black Clouds Over Puffin</i>	John Hartley LRPS	<i>Reaching</i>	Margaret Rainey FRPS
<i>Brede Landscape</i>	Les Welton LRPS	<i>Receding Storm</i>	Eric Begbie LRPS
<i>Brooding Sky over Godafoss</i>	Peter Clark FRPS	<i>Restaurant Quarter</i>	Colin Young
<i>Candid Market Portrait</i>	Lynda Mudle-Small ARPS	<i>River Crossing</i>	Judith Rolfe LRPS
<i>City Slicker</i>	John Hoskins ARPS	<i>Sawing in the early Sunlight</i>	Paul Johnson LRPS
<i>CN Tower - Toronto</i>	Trevor Pogson LRPS	<i>Sea Defenses - Felixstowe</i>	Alan Bousfield ARPS
<i>Curves in Glass and Steel</i>	John Gordon Horne ARPS	<i>Shadow Steps</i>	Trevor Pogson LRPS
<i>Daily practice</i>	Alessia Peviani	<i>Shopping Gallery in Brussels</i>	Claude Trew
<i>Dandelion</i>	Leonard Claydon ARPS	<i>Smoke on the water</i>	David Lyon
<i>Derelict cottage</i>	Lorraine Clifton LRPS	<i>Standing Stones on Hill</i>	Graham Snowden
<i>Early Morn</i>	Eileen Wilkinson ARPS	<i>Storm Clouds Over Scalpay Bridge</i>	Maurice Ford LRPS
<i>Early Morning, Sri Lanka</i>	Michael Berkeley LRPS	<i>Sunset on Industry</i>	Jeffery Bartlett ARPS
<i>Enjoying the View</i>	Les Welton LRPS	<i>Swiss Alps</i>	Palli Gajree HonFRPS
<i>Fence line under snow</i>	Lindsay Southgate LRPS	<i>Talking Tactics</i>	Anthony Milman
<i>Fog Bank</i>	Robin Shaw LRPS	<i>The Brotherhood</i>	Jonathan Vaines LRPS
<i>Gentleman of Dominica</i>	Andrew K Brochwicz-Lewinski ARPS	<i>The end of the line</i>	David Lyon
<i>Glass Jars</i>	Agnes Clark LRPS	<i>The Engine Driver</i>	Stephen Jones LRPS
<i>Godrevy</i>	Sue Searle LRPS	<i>The Harbour Arm</i>	Janice Payne ARPS
<i>Grass in Glass</i>	Cherry Larcombe ARPS	<i>The Royal Oak London</i>	Barry Badcock ARPS
<i>Harry</i>	Peter Knight LRPS	<i>The Watchtower</i>	Kevin Flanagan
<i>Hartland Quay</i>	Brian Burrows	<i>The World Rushes By</i>	Alan Collins LRPS
<i>Her name is Molly</i>	Anthony Woods LRPS	<i>Three Kisses</i>	Rex Waygood
<i>Herring Fleet Mill</i>	Lynda Morris LRPS	<i>Three Ways</i>	Roger Newark LRPS
<i>Hidden</i>	Katherine Rynor LRPS	<i>Turf Fen</i>	Juliet Evans ARPS
<i>High Contrast</i>	Marion Rapier ARPS	<i>Tuscan Dawn</i>	Graham David Johnston ARPS
<i>I stand alone</i>	Spyros Gennatas LRPS	<i>Vesturhorn Beach under snow</i>	Lindsay Southgate LRPS
<i>Imperial War Museum North</i>	George James Gibbs LRPS	<i>View</i>	David Scrivener
<i>Intersecting Lines</i>	Janet Haines ARPS	<i>Way Out</i>	Paula Davies FRPS
<i>Intersecting surfaces</i>	Alessia Peviani	<i>Westminster at Dusk</i>	Godfray Guilbert
<i>Italian Beach</i>	Keith Chinn ARPS	<i>Young Girl</i>	Sarah Townley LRPS
<i>James Horwill Try</i>	Graham David Johnston ARPS	<i>Zig-Zag Fence</i>	David Stephenson ARPS
<i>Kirsty</i>	Gerry Adcock ARPS		

## ACCEPTED IMAGES – ALTERED REALITY CATEGORY



*A Magical Meeting*

Susan Gibson LRPS



*Airmail*

David Alderson LRPS



*Atlantis Nymph*

Reginald John Clark LRPS



*Baker Street*

Janet Haines ARPS (Netherlands)



*Conwy Estuary. Stormy Sky*

Kathryn Alkins LRPS



*Dancing Lillies*

Liz Cooper LRPS



*Foggy Walk II*

Martin Raskovsky



*Lonely Cottage*

Jayne Lucas LRPS





*Bernadette*

Patricia Frewin LRPS



*Betwixt Realities*

Tim Sawyer



*Camargue Horses in Moonlight*

Marilyn Taylor ARPS



*Can't Be Far Now*

Roger Hinton LRPS



*Out of the Forest*

Martin Walters LRPS



*Red and Yellow*

Cherry Larcombe ARPS



## ACCEPTED IMAGES – ALTERED REALITY CATEGORY

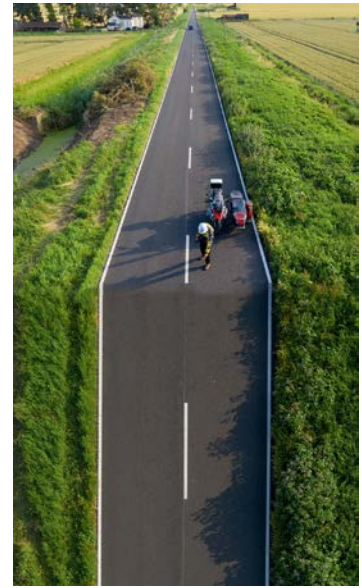


*Avenging Angel* Frances Hartshorne LRPS



*Decorative*

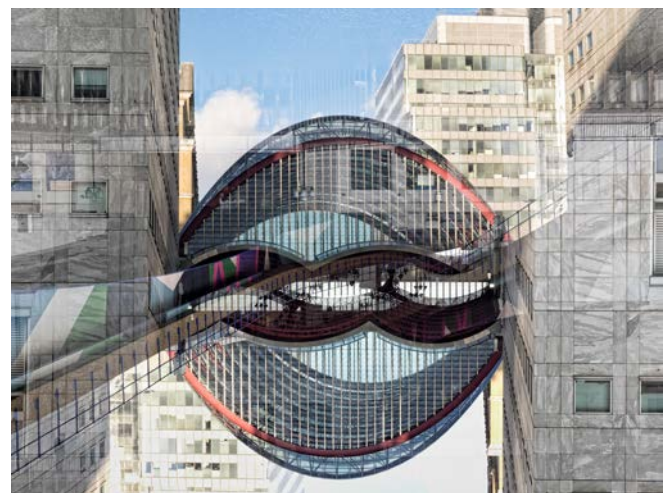
Pauline Pentony ARPS



*It's a Square World* Roger Newark LRPS

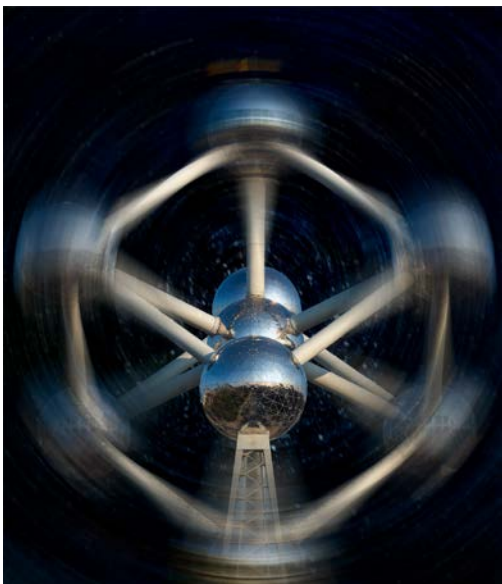


*Interwoven A* Neil Wittmann ARPS



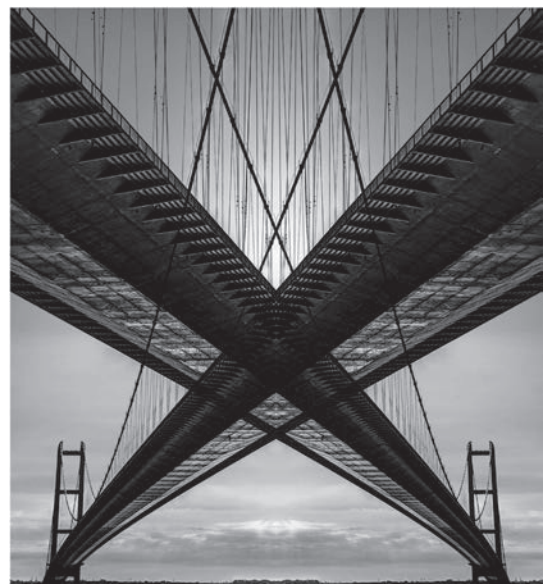
*Eye of the City*

Margaret Rainey FRPS



*Atomium Lost in Space*

Claude Trew



*Humber Crossing*

Jeremy Fraser-Mitchell LRPS



## ACCEPTED IMAGES – ALTERED REALITY CATEGORY



*Just Landed*

Jo Monro ARPS



*Negotiation*

Barry Mead FRPS



*Marching to War*

Colin Harrison FRPS



*Risen From the Ashes*

Raymond Urwin ARPS

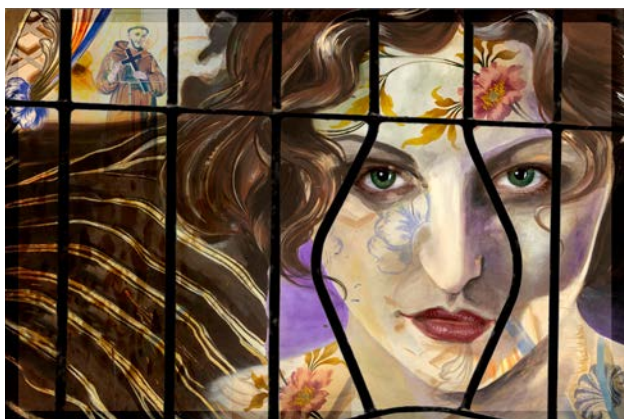


*Non, Je Ne Regrette Rien* Janet Haines ARPS (Netherlands)



*Turbine Tutus*

Roger Newark LRPS



*Repent*

Jonathan Vaines LRPS



*When Light Falls*

Katherine Rynor LRPS



## ACCEPTED IMAGES – ALTERED REALITY CATEGORY



*Thistle*

Fay Bowles ARPS



*Timeless*

Ian Thompson ARPS



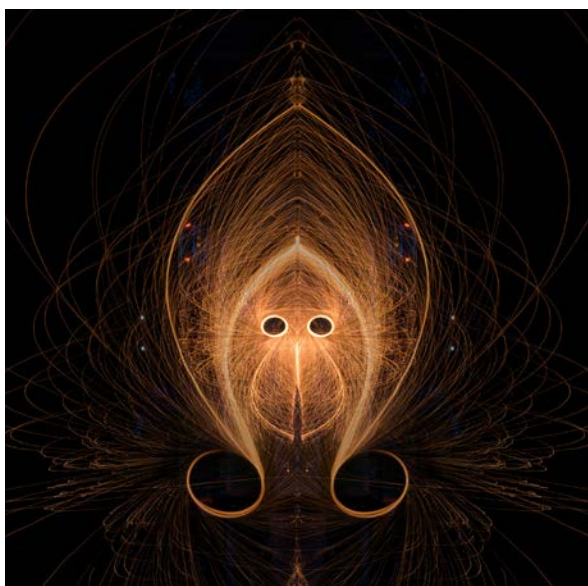
*Trees by Moonlight*

Janice Payne ARPS



*The Dodo Whisperer*

Roger Hinton LRPS



*The Fiery Bishop*

Mark Seton LRPS



*The Summoning*

Reginald John Clark LRPS



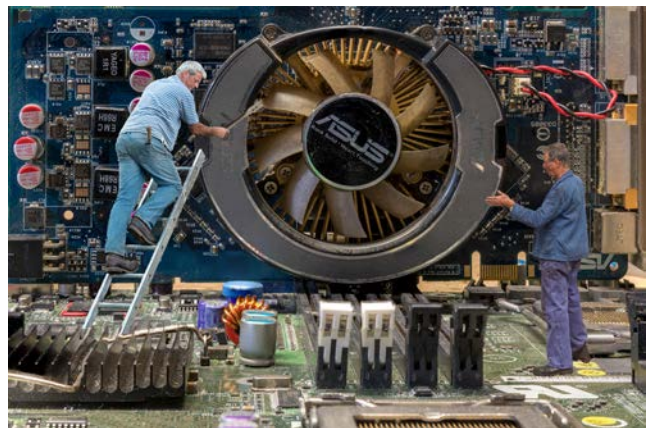


*We Want to See the Shadows!* Ian Thompson ARPS



*Wildebeest Running*

Marilyn Taylor ARPS



*Working on Updates*

Sheila Haycox ARPS



*Bay Walk*

Keith Chinn ARPS



*Duck*

John Wigmore FRPS



Nature's Revenge

David Balaam



Punk on the Pier

Bill Hodges (New Zealand)

### Additional Altered Reality Accepted Images

Ageing Beauty	Dennis Russ LRPS	Painterly Ireland	Janine Ball ARPS
Animal Friendship	Geoff Hughes ARPS	Perfect Storm	John Perriam
Awaiting the Sailors Return	Malcolm Kitto ARPS	Pink Dreams	Adrian Lines ARPS
Bottle vision	Jayne Lucas LRPS	Pink Sunshade	Jo Monro ARPS
Broadstairs Impression	Geraint Bather ARPS	Prairie Glow	Gill Peachey LRPS
Calla Lilies and cockchafer	Alan Cork LRPS	Reflections on bare tree in snow	Paul Hendley LRPS
Carousel Impression	David Hughes ARPS	Road Runner	Raymond Urwin ARPS
Cloud Computing	Martin Walters LRPS	Sea Splash	Sue Vaines LRPS
Conwy Estuary. Incoming tide	Kathryn Alkins LRPS	Stonehaven Harbour	Kevin Flanagan
Conwy Estuary. Twilight	Kathryn Alkins LRPS	Swimming Pool	Katherine Rynor LRPS
Cosmic Whirlpool	Paul O'Flanagan LRPS	Teasel Pastel	Barry Badcock ARPS
Crazy Boys	Gerry Adcock ARPS	The Bandstand	David Hughes ARPS
Ethereal Efflorescence	Sue Vaines LRPS	The Eye	David Hughes ARPS
Fire face	Neil Milne	The Keeper	Mike Cowdrey ARPS
Foggy Sunset	Martin Raskovsky	The Wizard	Reginald John Clark LRPS
Fuschia Fantasy	Bryan Roberts ARPS	Time Passes	Jayne Lucas LRPS
Gale Force	Martin Addison FRPS	To Infinity and Beyond	Martin Parratt
Gondola Impression	Martin Addison FRPS	Tubular Bells	Gill Peachey LRPS
Into the Abyss	Adrian Lines ARPS	Walking the Dog	Eileen Sutherland LRPS
Last Look Back	Barry Mead FRPS	We Three	Ken Ness ARPS
Luna and the Butterflies	Barry Badcock ARPS	Window Trio	Kevin Maskell FRPS
Mental Nurse	Philip Barker ARPS		



## **AGM, PRINT EXHIBITION SELECTION AND GUEST SPEAKER**

**23 February 2020 - 10.30 to 16.00**

Smethwick PS, Old School House, Oldbury B69 2AS

AGM business is reserved to the first hour

Print Exhibition selection - our selectors are  
Susan Brown, Barry Senior and Caroline Colegate

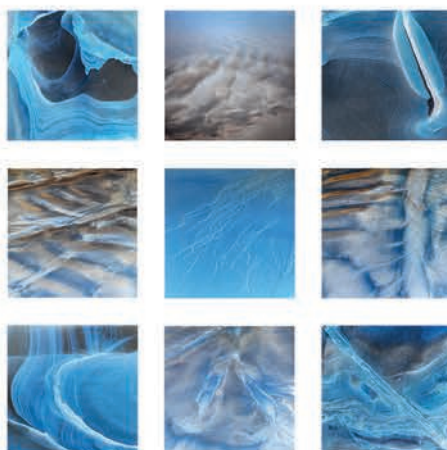
for full information on how to enter your 3 prints  
[www.rps.org/DIGExhibition](http://www.rps.org/DIGExhibition)

**Guest speaker is Susan Brown FRPS**

with her talk

**'A potted history leading to Pairs, Panels and Projects'**

A brief look at where it all began right up to the modern day



A light snack lunch is available and can be booked online at  
RPS Events page - DIG AGM

The meeting is open to nonRPS members who can book via Events

**PermaJet will be at our meeting  
with special offers on papers**



