DIGITAL IMAGING GROUP
Projected Image Competition 2019
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&EMPP 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.”

OUR THANKS TO THE THREE SELECTORS
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 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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GOLD MEDAL (OPEN COLOUR) and RAYMOND WALLACE THOMPSON TROPHY WINNER

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.
GOLD MEDAL (ALTERED REALITY) WINNER

Evolution’s Conquest of the Land

David Kershaw ARPS CPAGB BPE2*
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.

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David’s comments

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!
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

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

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.
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!!

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.
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.

Sarah’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.

Carol’s comments
Mary Venables

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.
SELECTOR’S RIBBONS – BEN FOX

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

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!
ACCEPTED IMAGES – OPEN COLOUR CATEGORY

A Little Broody  
Rex Madden (USA)

A Whip Coral Crab  
Wendy Eve ARPS

Antarctic Iceberg  
Ray Hems LRPS

Balanced Riding  
Colin Anthony Douglas ARPS

A Merlin (Female)  
Robin Price

Amanita muscaria - Fly agaric  
Trevor Pogson LRPS

Aurora over Kirkjufell  
Peter Clark FRPS

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

Cackleberries  
Alan Collins LRPS

Corizus hyoscamii 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

Common Spotted Orchids  Janice Payne ARPS

Ice-cold Purple  Kevin Maskell FRPS

Leake Street Tunnel  Neill Taylor LRPS

Jodie May  Matt De-Beger  Milky Way chapel  David Lyon  On The Move  Ronald Peat

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ACCEPTED IMAGES – OPEN COLOUR CATEGORY

Chrysanthemum  
Barbara Jones

Crested Guineafowl  
Malcolm Blackburn ARPS

Great Spotted Woodpeckers  
Janine Ball ARPS

Intimidating Gulls  
Alan Cork LRPS

Capillary Thread Moss  
David Purnell LRPS

Hydrangea  
Leonard Claydon ARPS
ACCEP TED IMAGES – OPEN COLOUR CATEGORY

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

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

Isolation - Unst
Wendy North LRPS

Playing by Waterfall
Lajos Nagy (Romania)
ACCEPTED IMAGES – OPEN COLOUR CATEGORY

**June Peony**  
Sarah Townley LRPS

**Moody**  
Reginald John Clark LRPS

**Mating Robber Flies**  
Maggie Bullock ARPS

**Morning Reflections**  
Eric Begbie LRPS

**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
ACCEPTED IMAGES – OPEN COLOUR CATEGORY

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

Stormy Landing  Colin Harrison FRPS

Tree in the water, Llyn Padarn  Alastair Purcell LRPS
ACCEPTED IMAGES – OPEN COLOUR CATEGORY

Hamnoy Harbour
Lindsay Southgate LRPS

Comox Harbour Reflections
Malcolm McBeath ARPS

Cooling Off
Judith Rolfe LRPS

Foraging Food
Geoff Hughes ARPS
Manhattan Perspective

Namib Dunes

Raging against the light

Sand, Sea and Sky

John Michael Holt ARPS

Richard Hall LRPS

Barrie Brown LRPS

Les Welton LRPS
ACCEPTED IMAGES – OPEN COLOUR CATEGORY

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

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

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
ACCEPTED IMAGES – OPEN MONOCHROME CATEGORY

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
ACCEPTED IMAGES – OPEN MONOCHROME CATEGORY

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

Ray of Light  Ann Healey ARPS

Swanage Old Pier  Ann Healey ARPS

Dandelion Seed Head  Brian Titchiner

Rain Stops Play  Graeme Wales LRPS

Running With the Wind  Lajos Nagy (Romania)

Upstairs  Martin John Ridout LRPS

White Grass  Cherry Larcombe ARPS
ACCEPTED IMAGES – OPEN MONOCHROME CATEGORY

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
ACCEPTED IMAGES – OPEN MONOCHROME CATEGORY

Family Drinks
Maurice Blackburn ARPS

Isolated
Marilyn Taylor ARPS

Parliament Building, Budapest
Maurice Ford LRPS

The Watering Hole
Rex Madden (USA)
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Atlantis Nymph  Reginald John Clark LRPS

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Foggy Walk II  Martin Raskovsky

Airmail  David Alderson LRPS

Baker Street  Janet Haines ARPS (Netherlands)

Dancing Lillies  Liz Cooper LRPS

Lonely Cottage  Jayne Lucas LRPS
Can’t Be Far Now
Roger Hinton LRPS

Betwixt Realities
Tim Sawyer

Camargue Horses in Moonlight
Marilyn Taylor ARPS

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

Marching to War  Colin Harrison FRPS

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

Repent  Jonathan Vaines LRPS

Negotiation  Barry Mead FRPS

Risen From the Ashes  Raymond Urwin ARPS

Turbine Tutus  Roger Newark 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
Additional Altered Reality Accepted Images

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

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