



**DIGITAL IMAGING GROUP**  
Print Exhibition 2020



## OUR THANKS TO THE THREE SELECTORS



**Sue Brown  
FRPS**

Sue has been involved with the RPS for 40 years. She has been a member of the Visual Arts Committee and has organised events in the North Thames region when she lived in Milton Keynes. On moving to Devon, Sue set up the Visual Art Group in the South West.

She has been an assessor for several years both on the Licentiate and Fine Art Panels and over the last four years has also been a member of the Distinctions Committee. Somehow she still manages to remain an active photographer, although not as prolific as she would like.

Her photographic styles are wide ranging but she prefers to be out taking pictures rather than sitting at a computer making images.



**Caroline Colegate  
ARPS APAGB**

Caroline's interest in photography started when she was handed an old SLR camera during a physics lesson at school! She achieved her ARPS in Contemporary Photography in 2011 and enjoys all genres of photography. Her own personal choice of subject matter is anything to which she has a strong emotional attachment or one that has an enduring expressive quality.

She was elected President of Bracknell Camera Club in 2008, a post she held until June 2019, and was their Programme Secretary for seventeen years. She was presented with an APAGB in 2016.

She is passionate about the quality of images and plays an active role in coaching people to achieve both RPS and PAGB distinctions. In 2002 she became a judge for the Southern Counties Photographic Federation (SCPF) and in 2017 she was accepted onto the PAGB list. Caroline is currently a member of the SCPF Judging Sub-committee and is involved with the vetting and assessing of applications from potential new judges.



**Dr Barry Senior  
HonFRPS APAGB**

Barry's enthusiasm for photography began in the late 1950s at school, where he learnt film processing and darkroom skills. When asked about his photographic interests, he usually says "anything that captures my attention". However, his greatest interests have always been landscape and studio-based still life photography. Barry gained a Fellowship in 2004 in the Visual Arts category with still life images, some captured on film and many captured digitally.

He joined the RPS in the mid-1980s and has held several posts in the Society including: President from 2007 to 2009, Regional Organiser, Chairman of the Digital Imaging Group, and Chairman of the Distinctions Advisory Board. Currently, he is the Centre Coordinator for the RPS DIG Southern Centre. Barry belongs to a camera club and he also lectures and judges.



## DIG Committee

Ian Race (Chair)

[digchair@rps.org](mailto:digchair@rps.org)

Lyn Phillips LRPS (Secretary)

[digsecretary@btinternet.com](mailto:digsecretary@btinternet.com)

Trevor Pogson LRPS (Treasurer)

[digtreasurer@rps.org](mailto:digtreasurer@rps.org)

Chas Hockin LRPS (Web Editor)

[digweb@rps.org](mailto:digweb@rps.org)

Deborah Loth (Communications)

[DIGcomms@rps.org](mailto:DIGcomms@rps.org)

Rex Waygood (Operational Manager)

[rex\\_waygood@mac.com](mailto:rex_waygood@mac.com)

Ian Thompson ARPS (DIG PI Comps and DIGIT Assistant Editor)

[digPIcomp@rps.org](mailto:digPIcomp@rps.org)

Dennis Knowles (Membership Sec and Accolade)

[DIGmem@rps.org](mailto:DIGmem@rps.org)

[digacolade@rps.org](mailto:digacolade@rps.org)

Dr Barrie Brown LRPS (Head of Publications)

[drbjbrown@gmail.com](mailto:drbjbrown@gmail.com)

Jeff Hargreaves LRPS (DIG – Henry Ling Ltd. Liaison)

[jeff.hargreaves@btconnect.com](mailto:jeff.hargreaves@btconnect.com)

## Co-opted

Dr Barry Senior Hon FRPS

[barrysnr633@gmail.com](mailto:barrysnr633@gmail.com)

Holly Stranks LRPS (Accolade Assistant Manager)

[hollystranks@gmail.com](mailto:hollystranks@gmail.com)

Gary Beaton (DIGIT Editor)

[digiteditor@rps.org](mailto:digiteditor@rps.org)

Sue Totham (DIG Print Exhibitions)

[digexhibition@btinternet.com](mailto:digexhibition@btinternet.com)

Greg Dunn LRPS (DIG Catalogues)

[gregdunnpictures@gmail.com](mailto:gregdunnpictures@gmail.com)

## DIG Centre Coordinators

### Eastern

Mark Gillett

07984 518959

[mark\\_gillett@icloud.com](mailto:mark_gillett@icloud.com)

### North West

Malcolm Blackburn

01298 812233

[mblackburn@redseats.net](mailto:mblackburn@redseats.net)

### Southern

Dr Barry Senior Hon FRPS

01425 471489

[digsouthern@rps.org](mailto:digsouthern@rps.org)

### South Eastern

Avril Christensen and Melanie Chalk ARPS

07718 537993

[digse@rps.org](mailto:digse@rps.org)

### Thames Valley

Alan Bousfield ARPS

01494 764975

[digthamesvalley@rps.org](mailto:digthamesvalley@rps.org)

### Western

Sheila Haycox

01392 468859

[sah2@live.co.uk](mailto:sah2@live.co.uk)

### Yorkshire and North East

Wendy North

[wendy.north@btinternet.com](mailto:wendy.north@btinternet.com)

Cover image: "The Syndicate"  
by Colin Close LRPS

# RPS Digital Imaging Group Print Exhibition 2020



*I would like to thank everyone who has been involved in the Print Exhibition this year, it is the first time I have been involved, and it has been an amazing experience. 137 members, including 12 from overseas, entered three prints each, ensuring our three selectors had over 400 high quality prints to choose from. Each member is guaranteed to have one print selected for our travelling exhibition.*

*Our selectors this year were Susan Brown FRPS, Caroline Colegate ARPS, and Barry Senior HonFRPS. Thank you for choosing an excellent range of images that, hopefully, members will be able to see later in the year.*

Anyone who's had an interest in the event will know that this year we changed the entry format and went on-line, the details of which were dealt with by Ian Thompson ARPS, to whom I am very grateful for all the work he did. While, as you would expect there were a few hiccups during the initial entry period, overall, it worked well, and I am looking forward to doing it all again next year, with hindsight and experience.

As in previous years, overseas members were able to send in their high-resolution JPEGs to be printed in this country but instead of sending them out to be printed, Ian offered to print and mount them at home.

*I managed to return most of last year's exhibition prints and the non-selected images from this year before COVID-19 struck and lockdown began. However I do still have a number of prints, especially those belonging to TVDIG members whose meeting was cancelled before they could be returned. Any prints that I am unable to return during the year, I will keep safe until next year. The lockdown has also meant the cancellation of all current exhibitions.*

*I am hoping that the exhibitions scheduled in Crosby Library in the Autumn and in West Swindon Library in November will take place. I am also working with several possible new venues for future exhibitions.*

*Finally, I would like to acknowledge everyone who helped on the day; receiving the prints, putting them up for selection and those who walked miles putting them all on display around the walls of the venue allowing attending members a chance to see them clearly. Thank you all for your support.*

*I would also like to take this opportunity to say a big thank you to Janet Haines for all the support and leadership she has given to DIG over her years as Chair and to wish her every success in her new role as a Trustee of the Society.*

**Sue Totham**

RPS DIG – Competition Organiser

© 2020 Apart from storage and viewing in its entirety for personal reference, no part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the written permission of the Editor. The Royal Photographic Society, the Digital Imaging Group and the Editor accept no liability for misuse of any of the content or for any breach of copyright by a contributor. The views expressed in this magazine do not necessarily reflect the policies of the Royal Photographic Society or of the Digital Imaging Group.

Unless otherwise indicated, all images are from, and copyright of, the authors.

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



GOLD MEDAL and CHAIRMAN'S CUP WINNER

---

# Carrasqueira

Hugh Rooney ARPS





## Hugh's comments

This photograph is of a pier at Carrasqueira in Portugal, which lies about 75 miles south of Lisbon. It is a somewhat rickety fishing pier, which is still used by local fishermen to moor their boats. I took this photograph on my second visit to the pier, on the first occasion I had driven for about 1.5 hours to get there only to find that there was little to photograph since the tide was too far out. About a year later while visiting Lisbon with some photographer friends, we decided to go there again, this time we checked the tide times before we left! We determined that one particular morning, where the combination of high tides and early morning light, might be the best time to visit the location. We set off at about 4:30 in the morning for the two-hour drive, it was dark and raining heavily when we left, but by the time we arrived, just before first light, the weather had improved and the early morning light was perfect.

The image is a six-minute exposure using a ten-stop neutral density filter. It has been lightly edited in Photoshop to enhance the contrast between the softness of the water and the structure of the pier. It was then printed on a matte art paper, which I think is perfectly suited to this type of image.

I have made many of these long exposure monochrome seascapes, as I love the soft tones and minimalist feel that this type of image produces.

## The selectors' comments

### Sue Brown

A worthy winner for this image.

It is beautifully printed with lovely subtle tonal range giving a sense of peace and tranquility, enhanced by the long exposure. Good attention to detail in the composition, unusually starting from the centre of the image, leading us through in one direction along a rather precarious jetty, and to a totally destroyed walkway in the opposite direction. We have the two subjects with an equidistant space either side.

### Caroline Colegate

An outstanding image that feels so tranquil and peaceful. An excellent composition with a strong lead-in line which allows me to travel towards the left platform and then across the poles to the other platform. The composition forms several pleasing triangles and the milkiness of the water adds to the serenity. On either side of the horizon the hint of land holds the eye into the image and I'm enjoying the empty space in the centre of the horizon.

The print quality was exceptional which adds to the overall delight of this image.

### Barry Senior

A very well composed, printed and presented image which is suited to the monochrome treatment.

The strong lines and structure of the jetty have been enhanced by the use of a slow shutter speed removing detail in the water and softening the sky. This strengthens the composition.



# Overflowing

Peter Stevens FRPS



## Peter's comments

*Overflowing* was taken in Tynemouth, up on the North East coast, just outside Newcastle. It is an image of an open-air seawater swimming pool which has sadly seen better days. The pool sits at the southern end of the beautiful, award winning Longsands beach. Once popular with locals and holiday makers, the pool is now derelict, but of course still offers opportunities for the photographer.

The tide was high and the winds were blowing off the North Sea which produced ideal conditions for waves breaking over the pool. I decided to simplify the composition by having just the curve of the pool visible and a longer exposure which showed the waves crashing over the pool and running down the sides.

The final photograph is made up of two images blended together using masks in photoshop, so as to create the right combination of waves and barrier.

I was of course delighted to receive the Selector's Ribbon from Sue Brown, who is herself well known for this type of image.

Fuji XT2 55-200mm, 0.5 sec@f5, ISO 250

## Sue's comments

This is an image that really resonates with me. It is just the right shutter speed to get the sense of movement in the overspilling water, echoed by the shape of the waves circumnavigating the structure. The lovely colours of blue and 'gold', as always, are a great combination.

Great conditions to be out taking pictures!



# Wakefield Stairs

Rex Waygood



## Rex's comments

Taken at The Hepworth Wakefield an embarrassingly long time ago. This was always an image I'd loved and had done well for me in exhibitions and competitions. However I decided to apply to some old images the new workflow I had developed and learned. The resultant print was much better than the original and quite different and therefore I decided to try the print out again. I am glad I did!

## Sue's comments

This is a lovely graphic image with a great sense of space and use of light. A hint of detail in the blacks on the back wall, and the total lacking in detail elsewhere leaves us with the total simplicity of graphic design. Really well thought out composition. The white square asking questions and the use of diagonals from both corners on the left ending at the centre on the right.

A good example of an architect's design seen through the eyes of a photographer.

# Faces

Carl J Mason ARPS



## Carl's comments

A straightforward capture of youngsters dressed as 1940's civilians at a re-enactment event.

They were not posed, it was a grab shot typical of the way I like to operate at such events. Working this way means that backgrounds are completely out of my control and this shot like many others had a messy and undesirable aspect that needed to go.

I wanted to stay with an overall vintage feel to the picture without it being typical 1940s re-enactment fare and for me the collection of dated mini-portraits meets that criteria.

Basic image management and development using Photoshop CS2.

## Caroline's comments

A timeless image which evokes a strong emotional connection. One can surmise these children might be visiting a location or historical museum that displays the faces of those caught up in a wartime event. The children seem pensive and are perhaps hoping that whatever befell their parents or grandparents won't be the same for them.

For me, the image is all about history, the hope for a better future but tinged with apprehension.



# Shape and Form

James Kirkland LRPS



## James's comments

Like many photographers I can't resist a spiral staircase. Whilst walking past a new development in London, this one caught my eye. The light was failing and I had limited time and so, unfortunately, I only managed a couple of grab shots from the entrance to the foyer. I knew there was the potential for numerous images and a myriad of abstractions, so I was determined to revisit the building with the view of creating a mini-panel.

The stairs were lit with a mixture of artificial and natural light and I particularly enjoyed the way they blended together and played across the sweeping curves. This further emphasised the shape and provided an opportunity to explore the tonality. The subject naturally lent itself to being in monochrome.

## Caroline's comments

Simple elegant shapes with a great tonal range from whites to deep blacks. An example of great observation and excellent attention to detail with regard to composition. The image feels carefully controlled in every way and converting it to monochrome has simplified it even more.

# Dorset Coast

Anthony Wright ARPS



## Anthony's comments

Although Durdle Door is a popular landscape location and there are many images available online, I decided not to let this stop me from taking my own version.

I hired a caravan for a weekend in August. Not having visited Durdle Door since camping there in the Eighties, I was very surprised by the number of people on the beach and walking to Lulworth Cove. I then knew that the photograph would need to be taken early morning to avoid the crowds.

Arriving at a beach in the dark, waiting patiently for the new day to arrive is always a joy. I was fortunate to discover the rock that you can see in the foreground which aided the composition. The final print is two images taken minutes apart and blended in Photoshop. Image one was of the receding wave using a 1.6 second exposure and image two had the best sky hue.

## Barry's comments

A very pleasing shot of Durdle Door – not the viewpoint we see most often.

The composition has been helped by a good depth of field making use of a small but important rock in the foreground. The light area in the sky helps emphasise the shape of the cliff, which is recorded with good detail.



# Fly Past at Dovercourt

Janice Payne ARPS



## Janice's comments

Visiting the Dovercourt low lighthouse at Harwich in November, we were rewarded with two very cold, but lovely late afternoons. The first was a super sunset, resulting in some good shots with the pigeons flying around and coming in to roost, but on the second, a sea haze started to roll in just as the sun was coming down, perfectly merging the horizon between sea and sky. The beautiful soft pinks and blues of the winter sunset developed, reflected in the sea and at 4:15 that afternoon I got my shot. Using a Lee 'Big Stopper' ten-stop neutral density filter on my Fuji XT2, a tripod, and my 50–140mm f2.8 lens at 83.8mm (126mm full frame) with a 13-second exposure at f5.6 and ISO 200.

The RAW file needed little post-processing in Photoshop other than warming it up slightly and lifting the brightness a little, using curves. My confession is that several frames earlier, I had shot these two swans flying past without the filter at 1/280th sec, making sure they were sharp, these were cut out and moved into this frame, along with just a few more pigeons from the roof as several had flown down onto the railings by this time. This gave me the result I was very happy with.

## Barry's comments

I enjoyed this image for its simplicity and colour palette. For me, it demanded attention when it was displayed together with the other selected images.

The birds on the 'lighthouse' and in the sky are an important part of the composition providing additional interest and contrast with the man-made structure. Some detail has been retained in the sea which helps give a feeling of depth, even though the horizon is not defined.

## HIGHLY COMMENDED IMAGES

---



*A Walk With the Dog*

Lynda Mudle-Small ARPS



*Waifs*

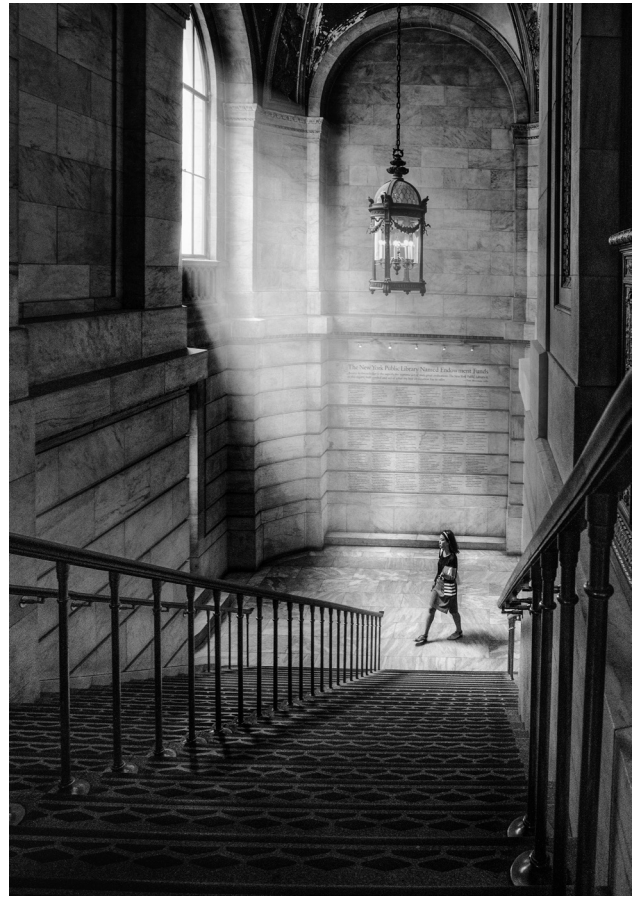
David Alderson LRPS





*I'll Huff and I'll Puff*

David Thomas ARPS



*The Staircase*

Warren Alani ARPS



*Eyes On the Ball*

Philip Barker ARPS





*3 Petals and a Stamen*

Jenni Cheesman LRPS



*A Walk on Westcliffe*

Cherry Larcombe ARPS



*Abandoned*

Eric Begbie LRPS



*Abandoned Pool*

David Pearson ARPS



*Arctic Terns*

Alan Bousfield ARPS



*Autumn at Rydal Water*

Peter Jarvis LRPS





*After Work, Drink* Geoffrey Ernest Bicknell LRPS



*After Lowry* Jean Ashton ARPS



*Another Place* Debra Bennett



*Arisarum proboscideum* David Purnell LRPS

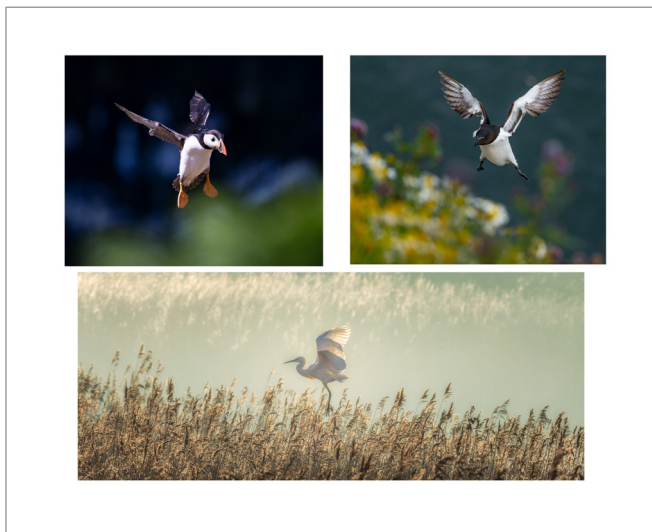


*Body Forms* Janet Haines ARPS



*Canalside* Christine Carr LRPS





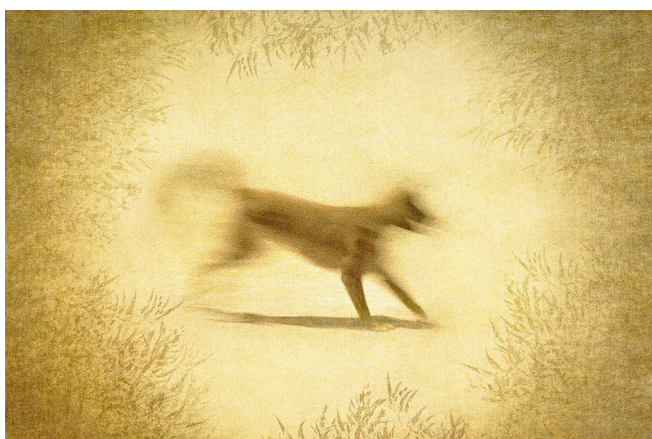
*Birds in a Landscape*

Seshi Middela LRPS



*Black-browed Albatross Courting*

Pamela Mary Lane ARPS



*Cave Painting Style Dog*

Sylvie Domergue (Madagascar)



*Cleaning of Molds*

Lajos Nagy (Romania)



*Comet Rider Comes a Cropper*

Eric Leeson LRPS



*Dismaland – Seagulls Attack*

Deborah Loth LRPS





*Bilbao Bridge*

Guy Davies ARPS



*Climb Up*

Martin Farrow ARPS



*Cuban Lightning*

Trevor Staff LRPS



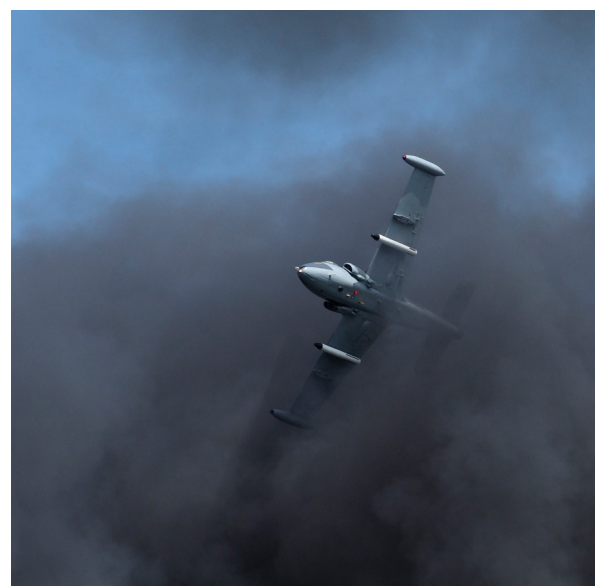
*Fly Agaric – Amanita muscaria*

Trevor Pogson LRPS



*Grooming Japanese Macaques*

Ann Healey ARPS



*Just In Time*

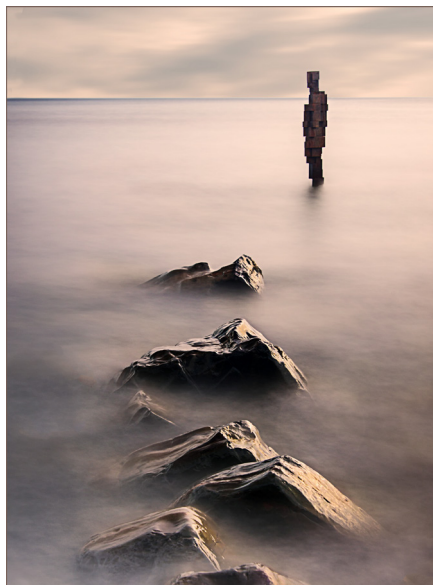
Diana Moss LRPS





*Contemplate*

Chaz Madge



*Cube Man at Dusk*

Norman Wiles LRPS



*Dagger Drawn*

Susan Gibson LRPS



*Deserted Farmhouse Armchair*

Max Melvin ARPS (Australia)



*Double Helix DNA, Valencia Museum*

Janet Lee



*Falling*

Paula Davies FRPS





*False Oats*

Patricia Ness



*Fed Up*

Dave Balcombe ARPS



*Girl in a Yellow Dress*

Jo Monro ARPS



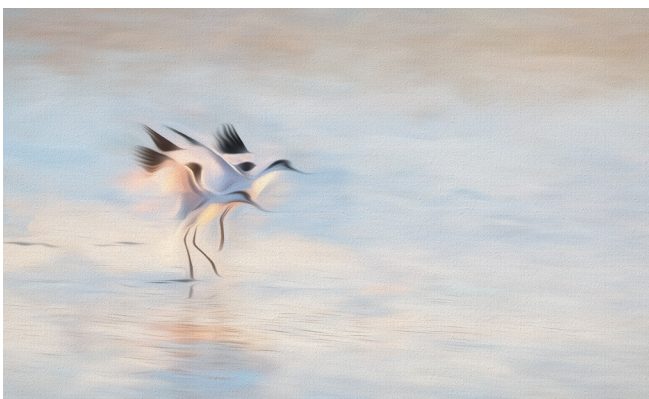
*First Signs of Spring*

John Scotten ARPS



*Dust Storm*

Ton Van Der Laan LRPS (Netherlands)



*Flight of Fancy*

Ray Grace ARPS



*Gannet with Nesting Material*

David Morement





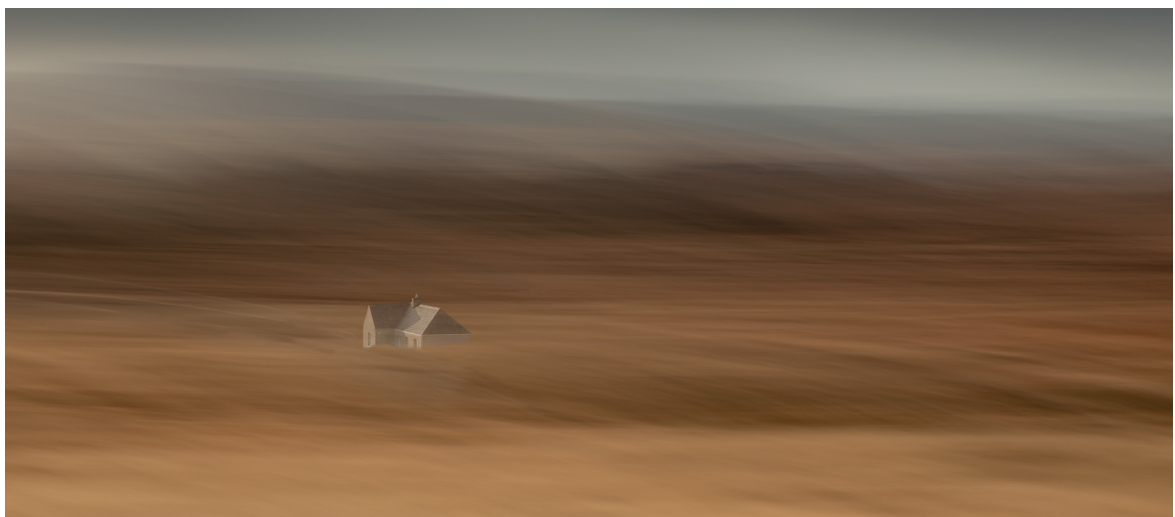
*Atlas Fountain, Castle Howard*

David Kershaw ARPS



*Flat Out*

Peter Hyett ARPS



*Hebridean Homestead*

Deborah Hammond LRPS





*Live and Let Die* James Gibson LRPS



*In the Bowler Hat* Catherine Knee



*Just a Glimpse* Louise Knaresborough



*Bleak Midwinter*

Martin Parratt ARPS



*In Harmony*

Carol McNiven Young FRPS



*Line Design* Sylvia Irene Kislingbury ARPS



*Hayford*

Sheila Haycox ARPS





*Happy Days*

Barbara Dudley ARPS



*In Perfect Harmony*

Carole Lewis ARPS



*Katy Swan*

Jeffery Hargreaves LRPS



*Leaves (Chile)*

Adrian James



*Leopard Lacewing*

James Lamb



*Long Tailed Starling*

Marilyn Taylor ARPS





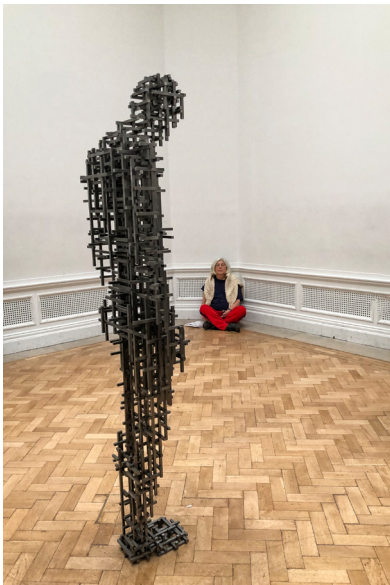
*Looking Into the Past*

Susan Ashford ARPS



*Mindful*

Glynis Harrison LRPS



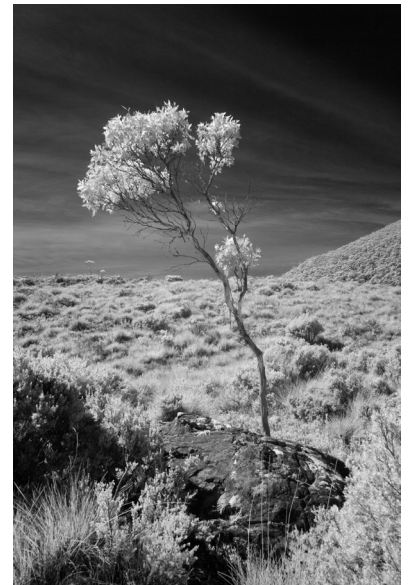
*Meditation*

Brian Cooke ARPS



*Making Good Luck Shoes*

Rex Madden (USA)



*Lone Tree*

David Oldfield FRPS



*It's a Dog's Life*

Roger Holman ARPS



*PIP*

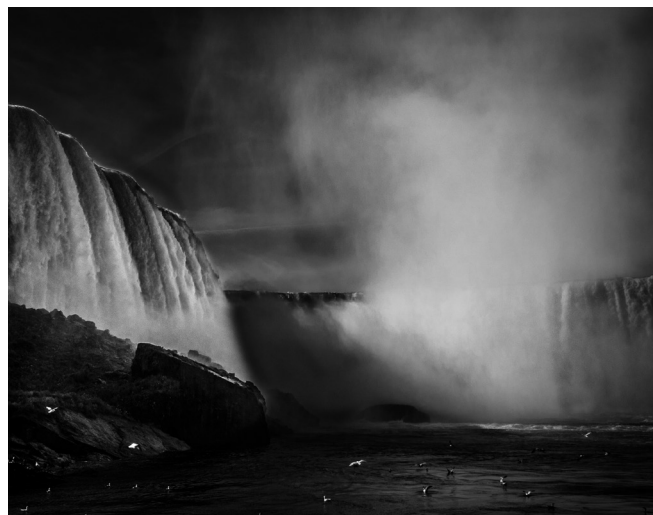
Dennis Knowles





*Mine Manager*

Anthony Woods LRPS



*Niagara*

Alan Cross LRPS



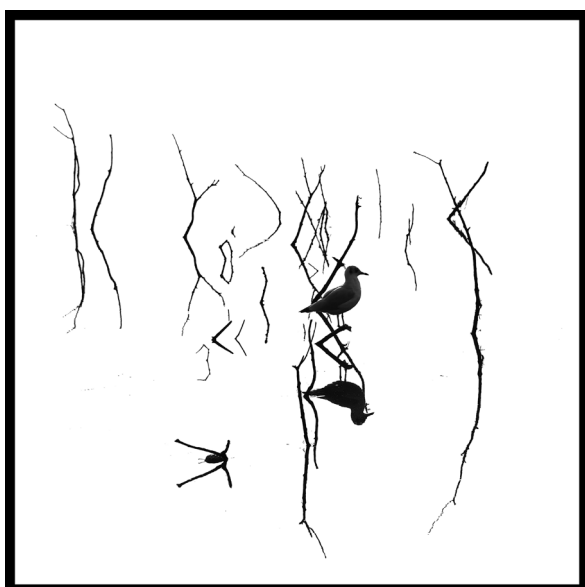
*Mountain View – Blencathra*

Baron Woods FRPS



*Orchid Ensemble*

James Foad LRPS



*Silhouette*

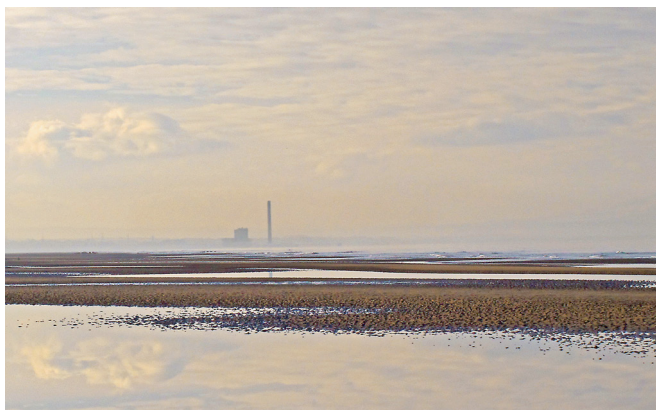
Mike Cowdrey ARPS



*Street Tension*

Brian Collins ARPS





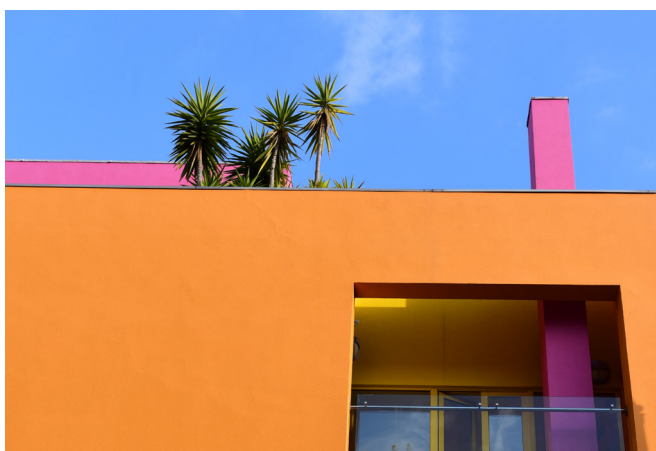
*Low Tide on the Bay*

Andrew Dixon Carothers LRPS



*Morning Light at The Mount*

Lindsay Southgate LRPS



*Palm*

David Scrivener



*Riding the Waves*

Raymond Yardley LRPS



*Proud Grandfather* Edward Dennis Lane ARPS



*Open to the Elements*

Anthony McDonnell LRPS



*Movement Through Dance*

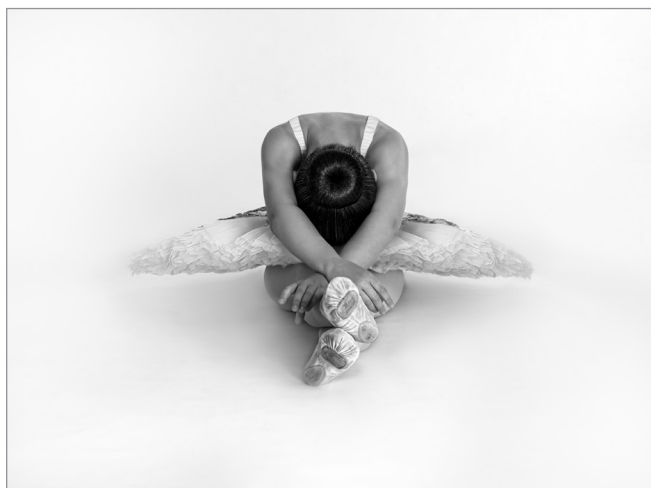
Melanie Chalk ARPS





*Prayers for Rain*

Ashwin Chauhan ARPS



*Pure Elegance*

Pauline Pentony ARPS



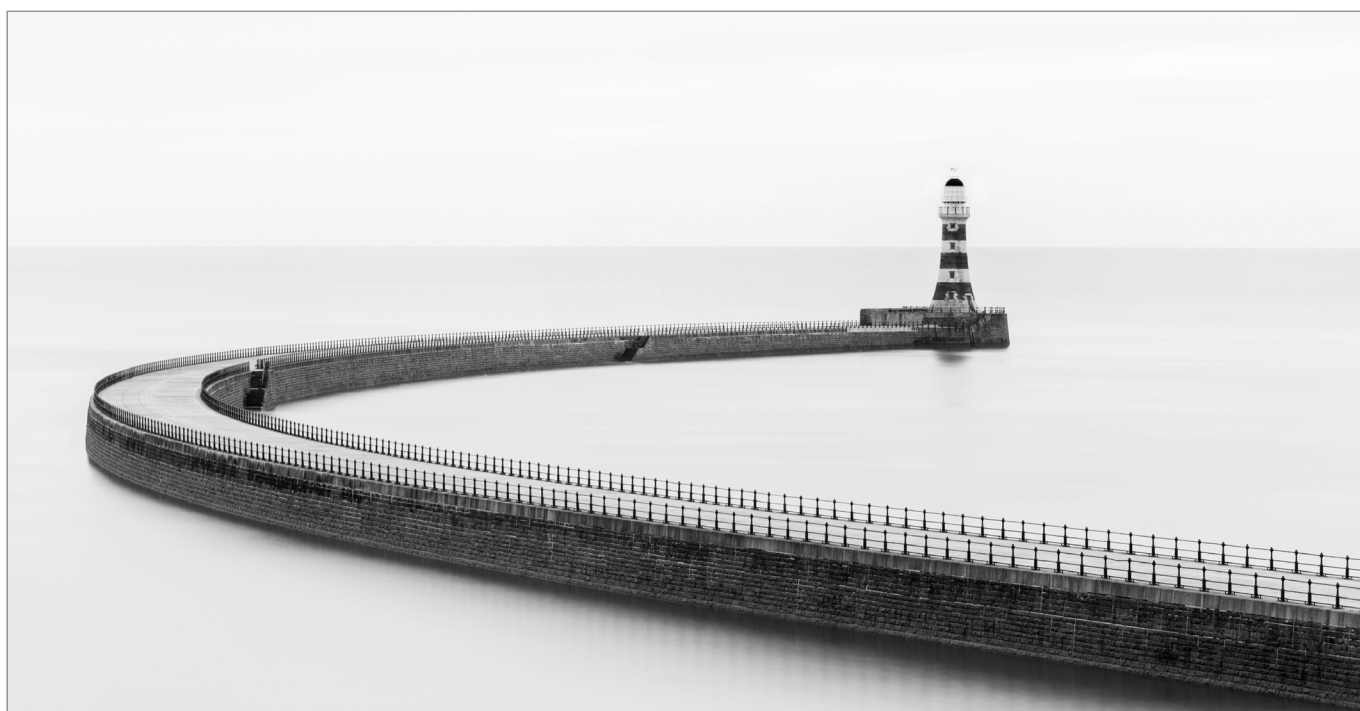
*Preparing to Burn Charcoal*

Clare Collins ARPS



*Rome After Rain*

Anna Jastrzebska



*Roker Pier*

David Turner LRPS





*Peregrine Falcon with Teal Prey* Peter Knight LRPS



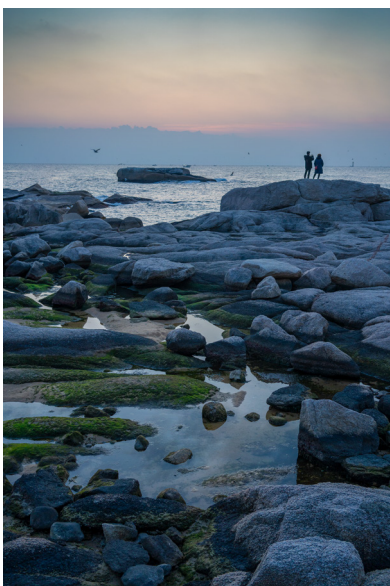
*Nature's Design in Pastels* Palli Gajree HonFRPS (Australia)



*Sad Old Eyes* John Lewis LRPS



*Pier at Sunrise* Sue Totham



*Sea Views* Kan Qing (China)



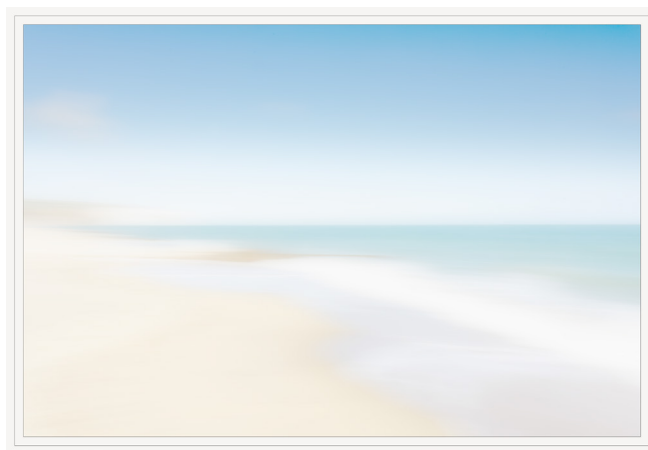
*Shadow Selfie* Chas Hockin LRPS





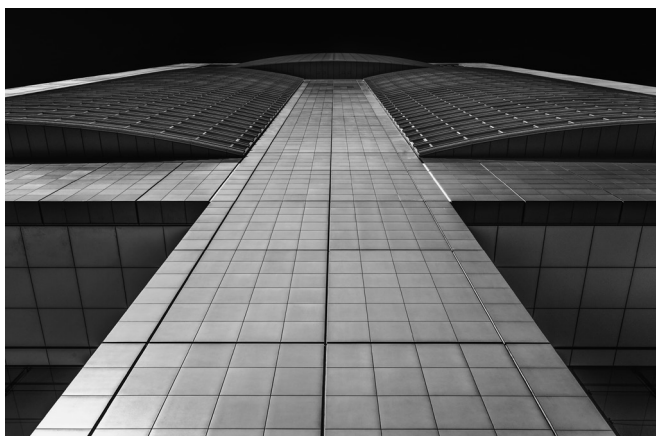
Room With a View

Trevor Rudkin LRPS



Sandown

Jim Bennett



Skyscraper High

Allan Fisher ARPS



Somerset House Staircase

Michael Miller LRPS



St. Paul's at Dawn

Neil Davidson LRPS



Stair in the V and A

John Bull LRPS





*Summer Morning in the Meadow*

Wendy North LRPS



*Street Musician*

Ron Holmes ARPS



*Trees in the Clouds*

Christopher Kislingbury ARPS



*Territorial Dispute*

Barrie Brown LRPS



*The Pollinator*

Dennis Russ LRPS



*Sundown, North Devon*

Paul Johnson LRPS





*The Cobbler*

Fiona Senior FRPS



*The Cradled Rose*

Michael Foley LRPS



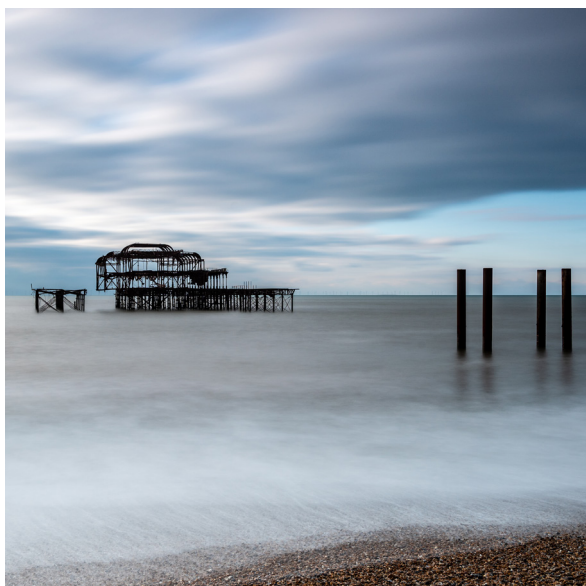
*The Orange Shirt*

Robert Bracher ARPS



*Trolley Vanguard*

Carol Wiles ARPS



*West Pier Brighton*

Chris Griffin



*White Lily*

Pauline Mason





*The Lookout*

Keith Edward Newton LRPS



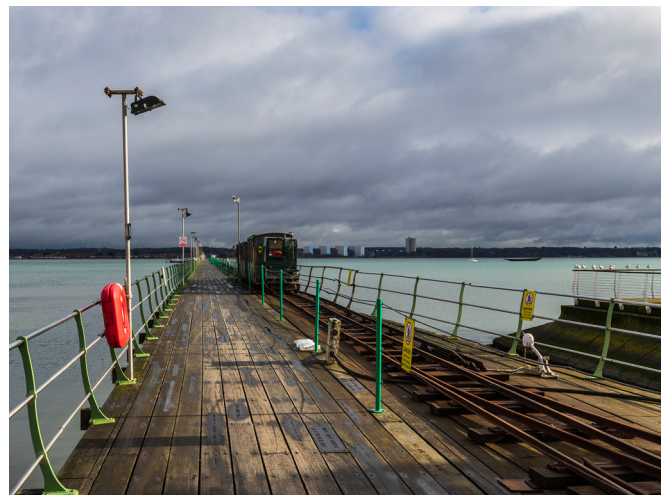
*The Old Bridge*

John Perriam



*The Road to Skaland*

Nick Browne ARPS



*The Pier*

Ian Wilkinson LRPS



*The Syndicate*

Colin Close LRPS



*Three Fishermen*

Paul Turner





*Weathered Tree Trunk* Elaine Herbert ARPS



*Towards*

Sue Goldberg LRPS (Netherlands)



*Weather Synergy*

David Brown



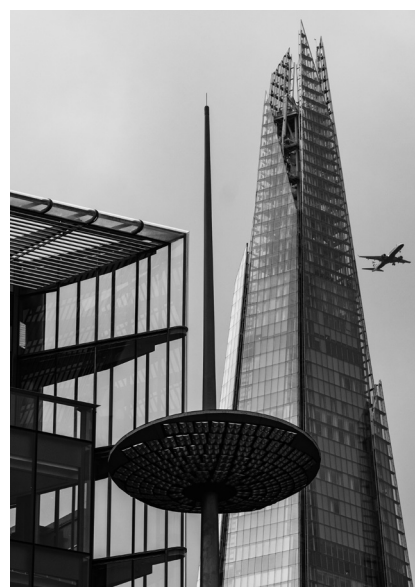
*The Way up the Mountain* Carol Hudson LRPS



*Sovereignty of the People* Alistair Purcell LRPS



*Shadowlands Hull Marina* Ray Duffill



*Vita Urbis*

Jonathan Cross





*Waiting Over There*

Roger Norton LRPS



*Weaver Birds Bathing*

Malcolm Blackburn ARPS



*Wrath of Storm Ciara* Lyn Phillips LRPS



*Wapusk National Park Canada*

Theresa Bradley (Canada)



*Whitegate Way*

Mike Lloyd ARPS



*Winter Birch Trees*

Roger Hinton LRPS





*Woodland Piano*

Neill Taylor LRPS



*York Minster – My View*

Lesley Peatfield LRPS



*Winter Wonderland*

Ian Thompson ARPS



*The Bicycle*

Ken Ness ARPS



# Members Annual Projected Image Competition



## Free to enter - Group members only

Three classes - Open Colour, Open Mono and Altered Reality  
You can enter up to 6 images - maximum 3 in any one class.

Open for entries - August 1st, 2020

Closing date - August 31st, 2020 at midnight (GMT)

Competition date - September 19th, 2020

This year's selectors are:

Viveca Koh FRPS, Stewart Wall MA ARPS and Barry Meade FRPS

Awards presentation(s) on the day at RPS House, Bristol  
or at DIG Centres around the UK if winner not present.

We will be able to offer maximum 50 seats to those wishing to attend  
the competition selection day. Free for members, £5 for non-members\*

A printed catalogue will be sent to all DIG members.

*\* In the event that travel and physical gathering restrictions are still in  
place at the time of the competition date, an online selection method  
will be used instead.*

For information about the competition and how to book your seat  
go to our website:

[www.rps.org/digpdi](http://www.rps.org/digpdi)





