



## OUR THANKS TO THE THREE SELECTORS



**Jay Charnock**  
**FRPS**

Jay has been enthralled with photography ever since she made her first black and white print. No particular genre is embraced: she generally photographs whatever catches her eye with nothing off-limits. Living in London, she says that she enjoys wandering the streets, lurking, observing and photographing 'street life'.

'Alternative processes', so called, intrigue her and she has been known to produce, when the whim takes her, Cyanotypes, Gum Bichromates and the like. Used with great enjoyment, are pinhole and 'toy' cameras, Holgas, Dianas etc., for their wonderful unpredictability.

Jay is reasonably active in judging at camera clubs, and she claims that the more tolerant invite her back. Since prints are her preference, she rouses herself to produce some for a group she belongs to, Spectrum Photo Art, and for her club exhibitions.

Some years ago The London Salon of Photography invited her to join them, and she is now the Secretary of that organisation.



**Paul Sanders**

Paul has been a professional photographer since 1984, beginning his career as a fashion and advertising photographer. He moved into newspapers in 1991, starting at The Daventry Express before progressing on to News Team International, a successful agency based in Birmingham. He was appointed Deputy Picture Editor of The Manchester Evening News in 1996, and two years later joined Reuters, the international wire service.

In 2002, He was approached by The Times: by 2004 he was The Picture Editor, looking at nearly 20,000 images every day. At the end of December 2011, he left The Times to pursue a career as a freelance landscape photographer. He says that he had no experience in landscape photography but that it gave him something that he'd been missing: a way of expressing himself where words failed him.

He is passionate about the power that photography has to help people overcome anxiety, and to positively adjust their outlook on life.



**Polina Plotnikova**  
**FRPS**

Polina is a Russian-born UK-based photographer. After studying Art History in university, she worked in various museums and galleries. These days she teaches her favourite photographic subjects: flower portraiture, still life, and in her own time enjoying photographing impressionistic landscapes, and collectable artist's ball-jointed dolls. She loves working with projects rather than single, one-off images and also enjoys judging the portfolio category of the Royal Horticultural Society annual Photography competition.

# RPS Digital Imaging Print Exhibition 2022

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Feeling slightly relaxed, COVID-wise, we wished to arrange for our three selectors to be in the same room together for this year's selection day but this was not to be. One selector (Polina Plotnikova FRPS) was unable to be so relaxed, having a medical need to stay isolated so we decided to run a 'hybrid' meeting where Polina would join us using 'Zoom' to view the PDI version of the images and the other two would be the physical print inspectors. Jay Charnock FRPS and Paul Sanders were happy to get together, so things were fixed to happen on the 16th February 2022. On the 15th, though, Paul called to cancel his physical visit due to illness but pledged to join us regardless, using Zoom. So we were then down to one 'real' person sitting in front of the prints – Jay Charnock. Fortunately, on the day, nothing else changed and so we were able to set up the pile of prints; the technology and get started.



This year, so as to hedge our bets regarding the likelihood of holding our AGM virtually again (during which - at a normal, non-virtual event - this selection process would happen) we had requested that entrants send by mail un-mounted A4 prints, with DI committing to provide mounts in the event that 'real' exhibitions might happen. We received packs of three prints from 169 members. Aided by Deborah Loth (as print putter-upper) and Rex Waygood (as print taker-downer), the sequence of entry triplets of prints was presented to Jay (who inspected the quality of the prints) with Polina and Paul getting their view by means of 'Zoom' sharing the selection management software screen. The doughty three soon got into the flow and things progressed smoothly. The first sift (i.e. the selection of the one 'accepted' print from every entry triplet) was completed by lunchtime and after a break, the selectors returned to the fray so as to pick their top choices, along with 10 or 12 each which would form the content of the 'short' exhibition: this being the set of entries which would be shown in exhibition venues too small to accommodate the full 169 selected prints.

Decisions regarding the award winners took somewhat longer than the first session, as you might imagine. There had to be agreement from the three as to which sole print would receive the Gold Medal and Trophy, and some gentle virtual arm-wrestling took place over this! Unanimity ruled, though, with all three applauding the winning entry. The ribbon declarations were, of course, simply that: awarded by each selector to their favourite two prints. So it was, then, that at about 3 p.m. the job was done. There followed a short period when the comments of the selectors were video-recorded for the benefit of the revelations at the AGM on the 20th February 2022, and which are annexed to the AV slideshow of the accepted images now visible to all DI members at <https://youtu.be/rkvbUmu-njl>.

My heartfelt thanks go to our three selectors for their diligence and effort involved – it's harder work than some might think! Big thanks also are deserved by all our entrant members for making the whole process worthwhile, and to Deborah and Rex for providing tireless, skilful hands on the day of the selection.

## Ian Thompson ARPS

RPS Digital Imaging Competition Secretary

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Cover image: "Hardware City" by Eddie Lord.

# Kite Flyer

by Ray Hems ARPS



## Ray's Comments

This image was taken in the old colonial town of Trinidad in Cuba. I was there as part of a tour of the country with a small group of photographers. We travelled and took similar images as a group in the cities we visited but we often found time to roam free in search of individual images.

On this occasion I had wandered alone along the streets of Trinidad in the warm evening sun looking for photographic opportunities of activity on the streets. After a while I saw several young boys running up the street with home made kites flying behind. I followed one of these as he went up a side street, where he ran up some steps and tried to tug his kite to fly. Soon a second boy arrived who decided to playfully hide behind a wall and spy on his friend before they both ran off.

The complete sequence took less than two minutes. Of the six images that I captured in this brief time, only this image had the kite in the air and showed the faces of both the kite flyer and his friend.

## The selectors' comments

### Jay Charnock FRPS

A masterful piece of balanced composition - you could turn this image anyway up and it balances beautifully from any angle. The boy on the right turning and looking at the boy on the left completes the picture and gives that human connection so necessary in street photography. A beautiful picture, beautifully put together due to expert anticipation and timing, which is what this kind of photography is all about.

### Paul Sanders

I fell in love with picture the instant I saw it. The juxtaposition of the two children and the cheeky look on the face of the boy on the right indicates a kind of jealousy but also shared enjoyment. Even from an architectural point of view, the way this has been constructed is beautiful with all the graphical elements coming together and complementing the activities of the two boys. A very worthy winner!

### Polina Plotnikova FRPS

This is a perfect marriage between graphical design and street photography. It shows great observational skills - the moment is caught perfectly. The graphical elements; staircase; the position of the boys in the frame, all show an artful mix of two great photographic genres. For me it works beautifully on several levels and I am very pleased that it's our winner.

# On a Mission

by Carol Wiles ARPS



## Jay's comments:

It's a chicken for goodness sake, just a chicken! I have no idea what it's doing there or where it's going - it's a real puzzle. The top-left contains what looks like the flag of Brazil. What is the mission? This is a surreal image which is beautifully done; intriguing and a joy to look at.

## Carol's comments:

I would love to say that I'd 'fiddled about' in Photoshop with this, and produced a masterpiece, but I'm afraid it's nothing of the kind! I'm an artistic sort of person, and I'm always on the lookout for quirky and different things to photograph.

I was with a group on a photographic tour of the north-east of Brazil and one day, walking along a road in one of the many villages we visited, I saw a chicken approaching. It was an attractive bird and glancing around I saw that it was going to walk past this very attractive wall. I raised my camera and 'snapped' the bird, who, walking quite fast was obviously 'on a mission'.

I had no idea at the time that I'd also included the Brazilian flag, albeit in a slightly different colourway. I cropped the image to produce a square, which - I think - improved the dynamics but that is all.

# i-Lashes

by Marilyn Taylor ARPS



## Jay's comments:

This is a superb image: it takes a certain kind of mind with imagination to visualise and use this arrangement and see the connection between the lower object and the eyelashes. A clean, graphic image: I view it with absolute awe.

## Marilyn's comments:

This image was conceived after I had been looking for some portraits in my archives for a competition. This photo of a young lady was taken at a shoot at my hairdresser's and I had forgotten how gorgeous her lashes were. Shortly afterwards I was putting together a panel of shells for a challenge, and it was obvious to me that the Venus comb and the portrait belonged together.

In the past I've taken photos of eyes looking out of a letter box but on this occasion my iPhone carton was just sitting there waiting to be used.

It was probably one of the simplest shoots I've done – with natural light and the camera on a tripod (most unusual for me). I experimented with a few changes in the height of the tripod so that the box logo was visible. My first attempt with the white shell against the antique white mount board wasn't so successful: it was too similar in colour. So I changed it to a black mount board, took the same shot, inverted the mount and shell, and I thought it worked. I used focus stacking on the shell so as to get as much in focus as I could, because it is about 4cm deep.

# Magritte's Tablecloth

by Anna Levene ARPS



## Paul's comments:

I really like the cleanliness of the way that this picture has been put together: it's almost surgical in its precision of composition and balance and that really appeals to me. It strikes me that it was taken by someone with a very organised mind and I love the attention to detail. There seems almost to be an OCD fascination in the way it has been constructed and I find that really, really pleasing. I wish my own images could be this clean!

## Anna's Comments:

I was inspired by a mysterious painting I saw hanging in a friend's house in Edinburgh. The table in the painting, swathed in extravagant folds of white linen, can be recognised as such only by the contours of its top: it looks as if it's in disguise. All at once I was reminded of Magritte's "The Lovers", in which lengths of white fabric shroud the faces of a kissing couple. Some critics believe the pieces of fabric recall the suicide of the artist's mother, who was pulled from the water with her skirts concealing her face; others are sceptical. True or not, what could have been a nondescript embrace is transformed into an image of uncertainty and unease – just as the unexceptional table in the painting becomes a metaphor for mystery and disquiet. In contrast, the white marble mantelpiece below the painting speaks of calm and restraint, its only decoration being four discreet squares, strangely offset by the squares of the painting's table top, mount, frame and the crop of the image. The addition of the pot plant, a symbol of life, appropriately destabilises the quietude.

It was this juxtaposition of the everyday and the extraordinary, the imagined and the 'real' – much beloved by the surrealists – which I hoped to express in Magritte's Tablecloth. Monochrome was the obvious choice to emphasise the simplicity of the image and to reference its extra-worldly atmosphere, as was pushing the exposure as far as was aesthetically possible. Close cropping was crucial in order to focus the viewer's attention on subtle details that might otherwise be missed, such as the voluptuousness of the tablecloth's folds, and the geometrical lines along the face of the mantelpiece. Finally, a lot of time was spent ensuring the image was as clean as possible, to prevent the eye being distracted from the true subject of the image, which is an appreciation of the fluidity of the frontiers between imagination, 'reality', and new truths which might be created from the combination of the two.



# Tangled Fantasy

Ray Grace ARPS



## Paul's comments:

This is an image that I really enjoyed. I don't photograph in infra-red and this picture has a kind of ethereal fantasy that perfectly matches the title. I love the texture and movement in the wood and the way the leaves are rendered with the light coming through the canopy of branches. I wish I had taken this, and when you see such a picture you can't help but want to have some part in its success. A most pleasing piece of work.

## Ray's comments:

I love infra-red photography and had a camera converted a while ago to allow me to capture such images properly. I also love Acer trees: they are, in my opinion, most photogenic and come in all sorts of shapes and sizes. The branches of the smaller varieties in particular, often show quite a 'tortured' look in some of the shapes they take on. Capturing Acer trees (as well as many other types) seemed to be logical to me. These attracted me because of their positioning, one behind the other with lots of good ground foliage underneath which was ideal. Although the image was taken in the summer, I was fortunate in that the lower branches had little or no foliage on them: conversely, the higher branches did, with the leaves providing an attractive backdrop. To finish the image off, I colour-graded it to provide a warm tone in the highlights and a blue tone in the shadows. The photo was taken at Westonbirt Arboretum, a favourite location both for photography and walking.

# Snowdrop Study

by Melanie Chalk ARPS



## Polina's comments:

Perhaps unsurprisingly, this image stood out for me because of my interest in flower photographs. It has been very well handled in terms of the lighting but also the apparent pencil drawings behind the main image reinforce the details of the roots of the bulbs. Overall, I see this as a perfect example of technical photography taking inspiration from practical botanical art. I just love the result!

## Melanie's comments:

My aim with this image was to mimic a botanical example of a plant, where a drawing or painting records all the parts of a plant. They show the whole plant, bulb, roots, seed pod, seeds, leaves and the flower and buds. I used a large lightbox to photograph my flowers, to get a bright white background and photographed the flower from directly above. At first I laid out various parts of my snowdrop that I had washed carefully to remove all the soil. I had an open flower and buds, leaves and bulb with the root which I arranged carefully, but did not like the resulting image. So, in post processing I created several layers of different views of the snowdrop, I converted those to mono and tried 'find edges' in Photoshop to mimic a pencil drawing. I took the straight colour image of the whole snowdrop as my first layer - this was a straight image with minor adjustments, levels etc. - then I added the other parts of the flower as layers. This enabled me to position them to create a balanced image. I was also able to reduce the opacity and paint through a mask to soften and blur the stems in places. I added a textured background to resemble a watercolour paper and added the botanical title, again copying the style of a botanical print. I had planned it in mind and was disappointed along the way when things failed but enjoyed working towards the final outcome. I was thrilled that Polina singled out my Snowdrop Study as her winner!

# The Gallery

by Paul O'Flanagan LRPS



## Polina's comments:

Unexpectedly for me, I chose this for a ribbon because it is a very quirky and an almost unsettling image. It is very well composed even though some elements are conventionally quite wrong but even so it absolutely works for me. The minimalistic approach to the composition with a strong focal point makes me wonder how it might be improved and I could not think of one single thing; a perfect graphical image whose place in the top set is fully deserved.

## Paul's comments:

This photograph is made up of three exposures in camera of the handrail of the staircase at Liverpool Museum. It is one of a series where I was exploring the lines, curves, and tonality of the staircase. It is intentionally very simple, but not to everyone's taste because of that. The simplicity was created through composition and using a high key adjustment in Silver Efex. This removed the warm tones that were in the original RAW file. I feel embarrassed to admit that the red dot was added later as I found so few people understood the basic image. The red dot does give it a very strong focal point and perhaps that was needed but it wasn't part of my original idea! The processing was therefore just Silver Efex and a red dot, nothing else was done.

**ACCEPTED PRINTS** In order of names of authors, where layout allows.

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The suffix '(SX)' indicates that the print was chosen by our selectors to form part of the 'Short' exhibition of 37 printsto be shown at venues which cannot accommodate all accepted entries..



"Bathtub - Athelhampton House [SX]" - David Alderson LRPS



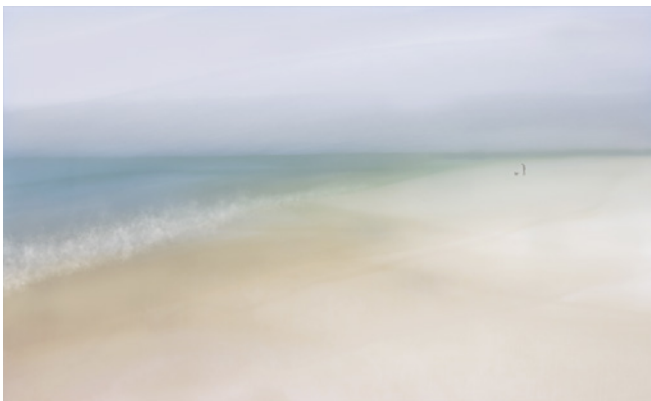
"Catch Up Dog" - Jon C Allanson LRPS



"Antagonising Mum" - Susan Ashford ARPS



"Minimal Whitby Piers" - Andrew Auty LRPS



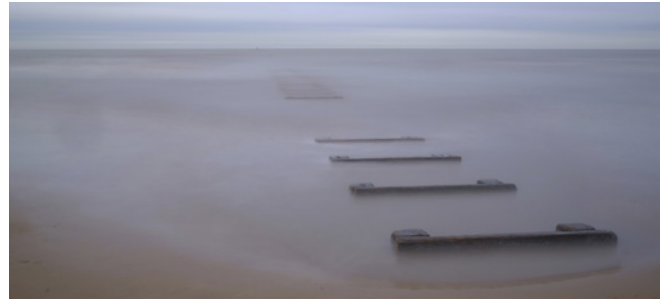
"Silken Shore" - Hilary Bailey LRPS



"Sea Railings" - Dave Balcombe ARPS



"Winter Trudge" - Jeffery Bartlett OBE ARPS



"Sewerpipe near Blackpool Pier" - Geoff Batchelor



"Ryan Vickers at Thruxton" - Nigel Bealey ARPS



"Barn Owl and Broken Window [SX]" - Mahendra Bhatia LRPS



"Me Taking You Taking Her" - Ann Belcher LRPS



"Dusty Work" - Eric Begbie LRPS



"Brown Pelican Fishing" - Malcolm Blackburn ARPS



"On the Edge" - Peter Boazman



"Suffolk Shingle" - Robert Bracher ARPS



"The Reader" - Pat Brennan LRPS



"February Morning - Hemsted Forest" - Raymond Bridge LRPS



"Man" - Bruce Broughton-Tompkins LRPS



"Sweet Peas in a Bottle" - Lorna Brown FRPS



"Deco Handrail [SX]" - Mark Buckley-Sharp ARPS



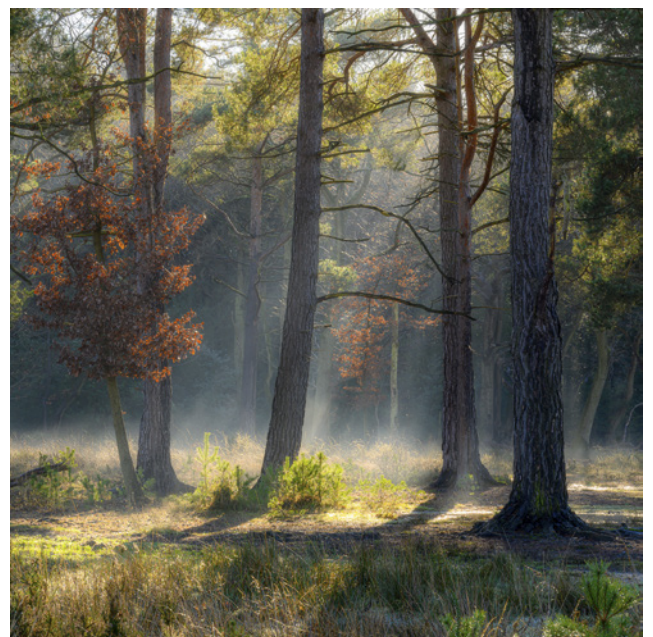
"Roof Design [SX]" - Judith Buckley-Sharp LRPS



"Mad Hatter" - Liz Bugg ARPS



"Dodgems" - John Bull LRPS



"Stoke Common God Rays" - Paul Burwood LRPS

ACCEPTED PRINTS



"Still Life in Marble [SX]" - Margaret Campbell ARPS



"After The Fire" - Dan Chalmers



"Ivy" - Ashwin Chauhan ARPS



"Painted Lady [SX]" - Richard Cherry ARPS



"Winter sun" - Bryan Chinn



"Orange Vase" - Agnes Clark LRPS





"All Quiet at Felixstowe Docks" - Matthew J Clarke



"Gannet Onlooker" - Robin Claydon ARPS



"Art and Science [SX]" - Jose Closs



"Bembridge Lifeboat Station" - Alan Collins ARPS



"Not in the Pink" - Brian Connolly



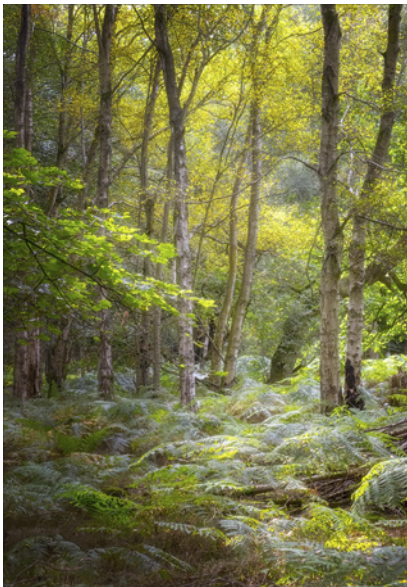
"Poppies [SX]" - Brian Cooke ARPS



"Red Wall at Southbank" - Christopher Cumming



"The Nutcracker in Alabama" - David Cummings ARPS



"A Quiet Place" - Robert Darts LRPS



"Zen Palace" - Avijit Datta FRPS



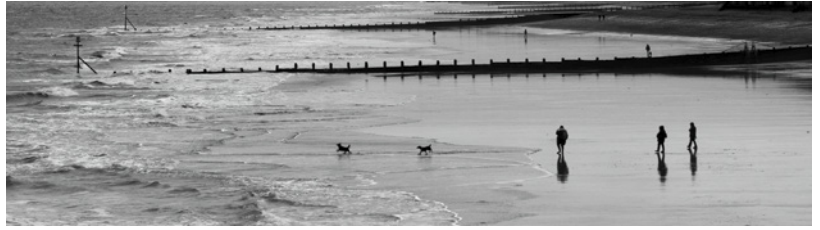
"The Girl with the Titian Hair"  
Sheelagh Davidson LRPS



"Tardis Cafe [SX]" - Wendy Davies LRPS



"Winter at the Seven Sisters" - Paula Davies FRPS



"Walking the Dogs" - Guy Davies ARPS



"Breathing Joy" - Sylvie Domergue



"Shag Portrait" - Robert Deamer



"Fountain Girl" - Colin Anthony Douglas ARPS



"Grange Fell" - Janet Downes LRPS

ACCEPTED PRINTS



"Volcano [SX]" - Peter Downs LRPS



"Cyclist and Shadow Graffiti" - Ray Duffill



"Honeysuckle in Ice" - Margaret Elliot ARPS



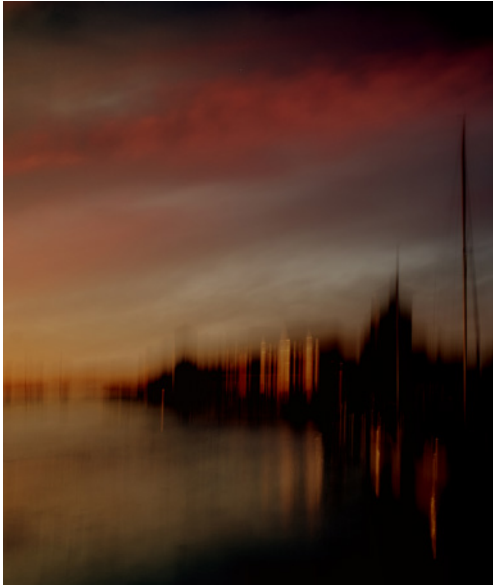
"Love At 459" - Christine Ellison ARPS



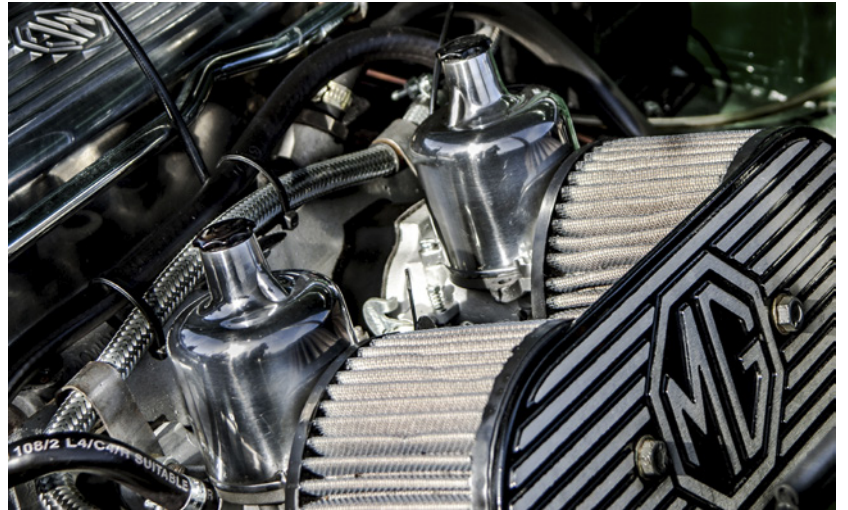
"Freedom" - Martin Farrow ARPS



"Rob" - Howard Fisher LRPS



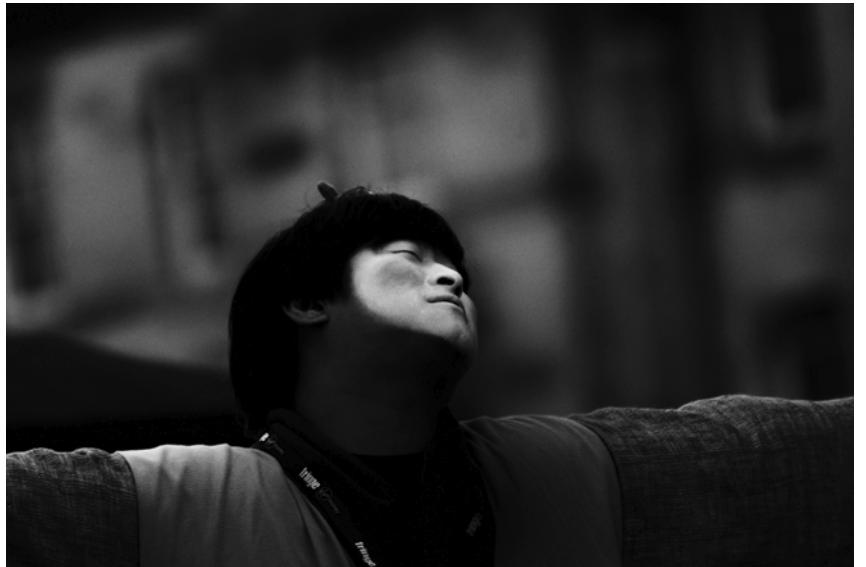
"Littlehampton Quay [SX]" - Brian Fleming LRPS



"MG Air filters and Carburetors" - James Foad LRPS



"Trailing Hop" - Margaret Ford ARPS



"Makeup" - John Fuke LRPS



"Almost Over [SX]" - Linda Gates LRPS



"Through the Driftwood" - Palli Gajree HonFRPS



"Red Squirrel" - Joan Gauld ARPS



"At the Bottom of the Glass" - Susan Gibson LRPS



"Mirage Dance" - James Gibson LRPS



"Peace Talks [SX]" - Lynda Golightly LRPS



"Whitstable Oyster Beds" - John Gough LRPS



"Deep Blue Echinops Flower" - June Hanson



*"The Old Pier" - Ian Hardacre LRPS*



*"Remains of Purton Barge" - Jeffery Hargreaves LRPS*



*"Skyfall - Birmingham Library" - Glynis Harrison LRPS*



*"Organized Chaos" - Cliff Harvey*



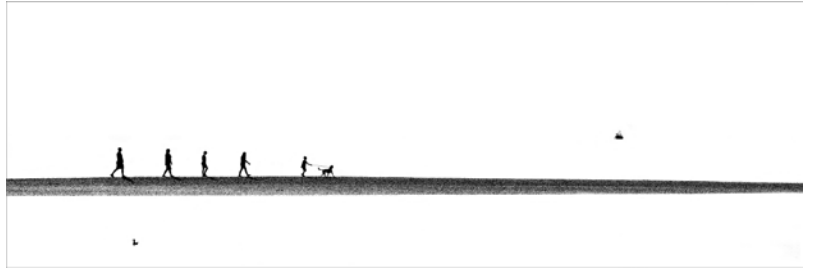
*"White's Creek [SX]" - Kevin Harwood LRPS*



*"Standing Proud" - Sheila Haycox ARPS*



"Devotion [SX]" - Tony Healy ARPS



"The Family on a Sandbank" - Martin Heathcote LRPS



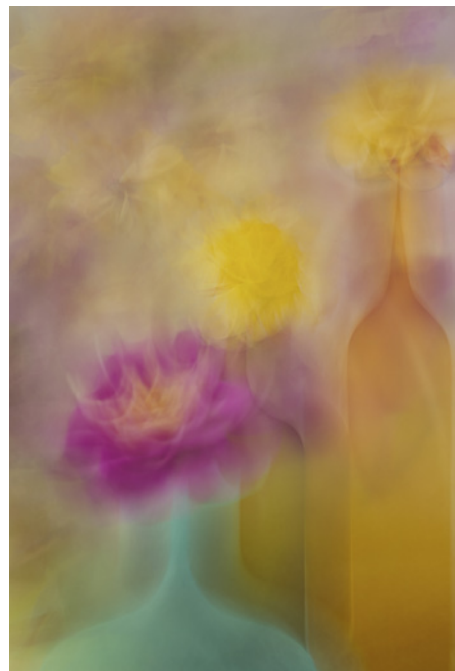
"Red Creeper on Wall" - Elaine Herbert ARPS



"Lochan na h-Achlaise [SX]" - Isabella Hillhouse LRPS



"Waiting Time" - Roger Hinton LRPS



"Summer Flowers" - Susanna Hoare LRPS





"A Morocco Man" - Ron Holmes ARPS



"Resting Fly" - Christine Holt LRPS



"At the Turn of the Tide" - Michael Huggan ARPS



"Rhapsody in Blue" - Sue Hutton ARPS



"Gloucester Cathedral" - Anna Jastrzebska



"Walking Home" - Paul Johnson LRPS

ACCEPTED PRINTS



"In the Groove" - Stephen Jones LRPS



"The Busker" - Pauline Jones



"Sand Racer" - Helen Jones ARPS



"Rain Shopping" - Christopher Kislingbury ARPS



"The Aerial Face Off [SX]" - Malcolm Kitto ARPS



"Sleeping Giant" - Louise Knaresborough LRPS



"Yellow Steel" - Graeme Knibbs



"Wren with Food" - Peter Knight LRPS



"Online Tourist" - Peter Krantz



"Entwined" - Atul Kshirsagar LRPS



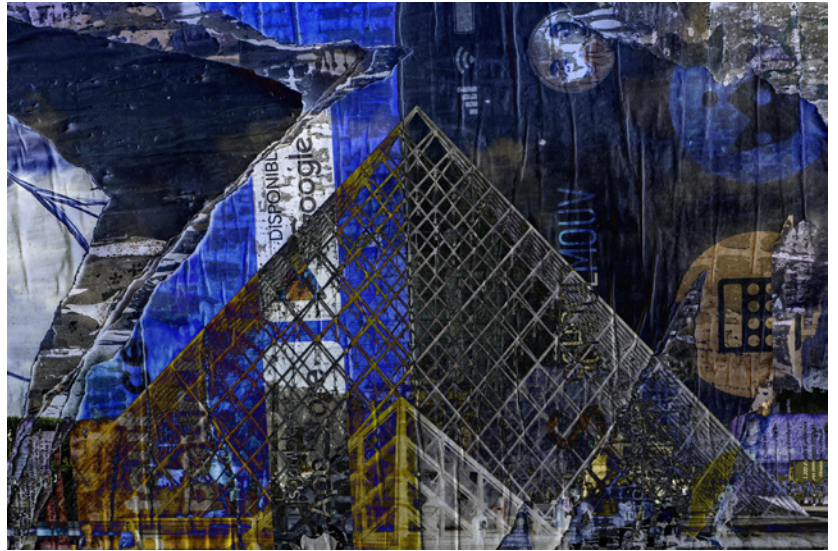
"Phoebe" - John Lacey ARPS



"Common Kingfisher" - James Lamb



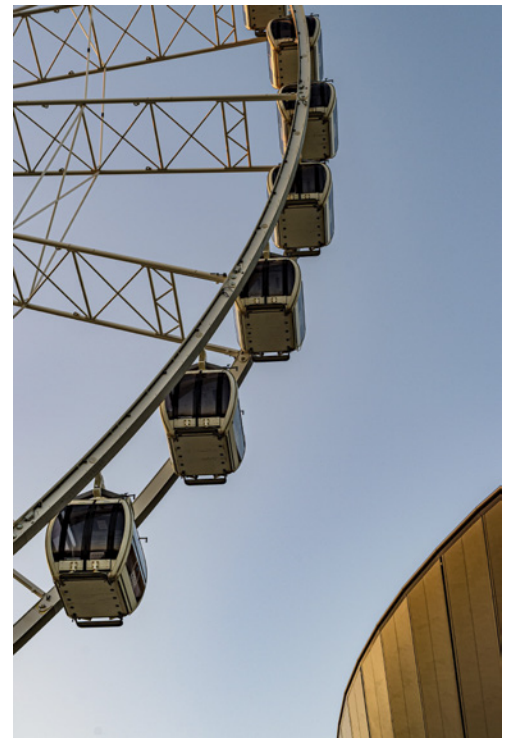
"Pillars of Nature" - Arthur Lees LRPS



"Paris" - Nick Linnett



"Hardware City [SX]" - Eddie Lord



"The Wheel" - Trevor Litherland



"Servant's Quarters [SX]" - Robert Mair LRPS



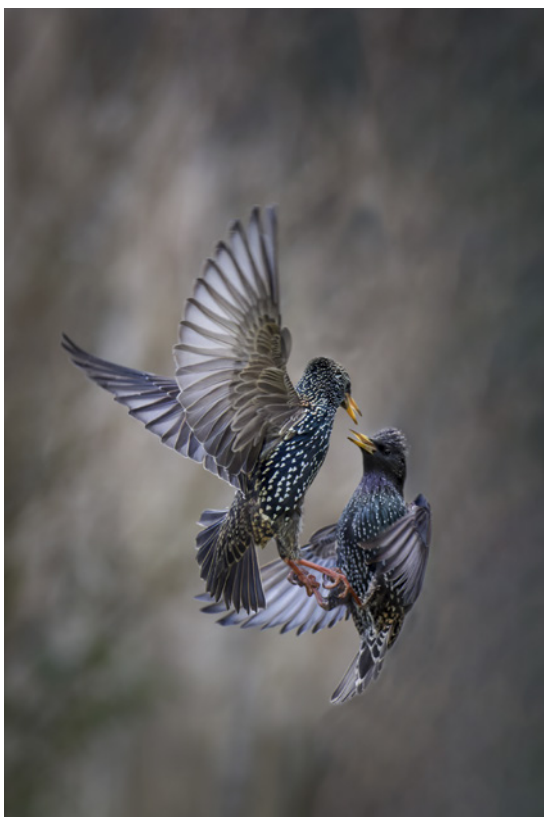
"InterCity Calm [SX]" - David Mckibbin LRPS



"Ethereal" - Seshi Middela LRPS



"The Beast of Turin" - Michael Miller LRPS



"Winning The Battle [SX]" - David Morement



"A Quick Glance" - Lynda Morris LRPS



"Dales - Valley View" - David Munns



"Field lanes" - Lajos Nagy



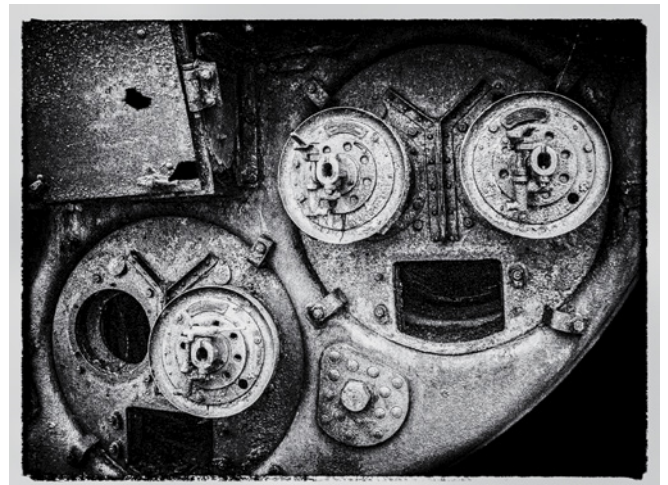
"Branch out" - Jeremy O'Keeffe ARPS



"Eucalyptus in the Sun"  
Chrissi Newall



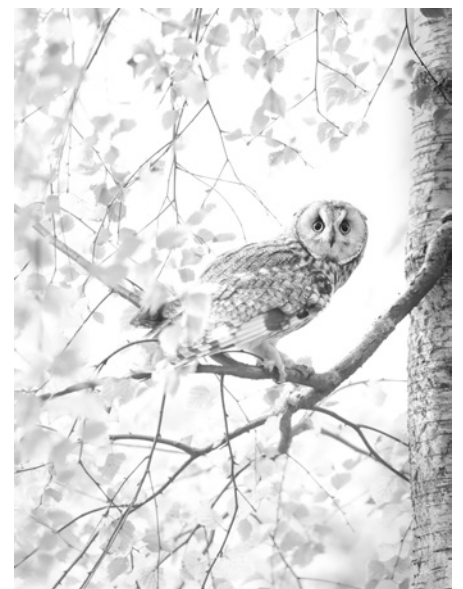
"Mawkin - Making Music" - Kenneth Ness ARPS



"Aghast [SX]" - Ian Nicol ARPS



"The Escape" - Martin Parratt FRPS



"On the Look Out [SX]" - Helen Otton LRPS



"Kilnsea Storm" - Steven Parrish



"Drying Shirt [SX]" - David Pearson ARPS



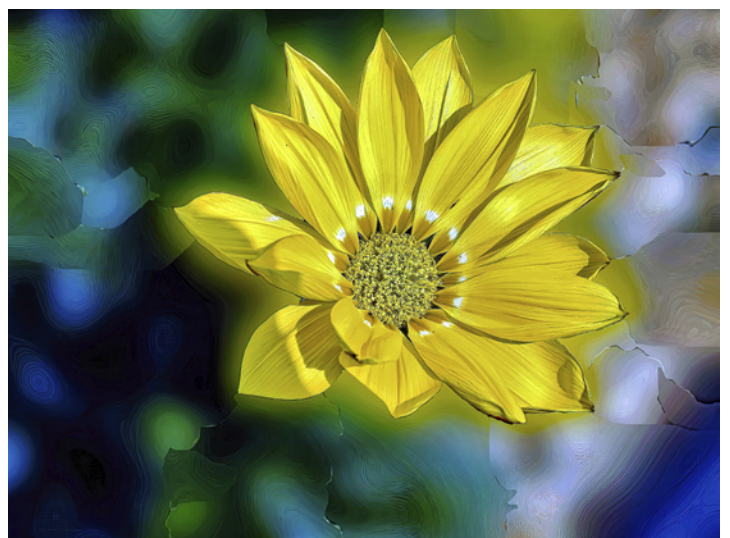
"Looking Skyward" - Lynda Piper



"On the Pier" - Andy Pinch LRPS



"Sugar Coated Fairy" - Lesley Peatfield ARPS



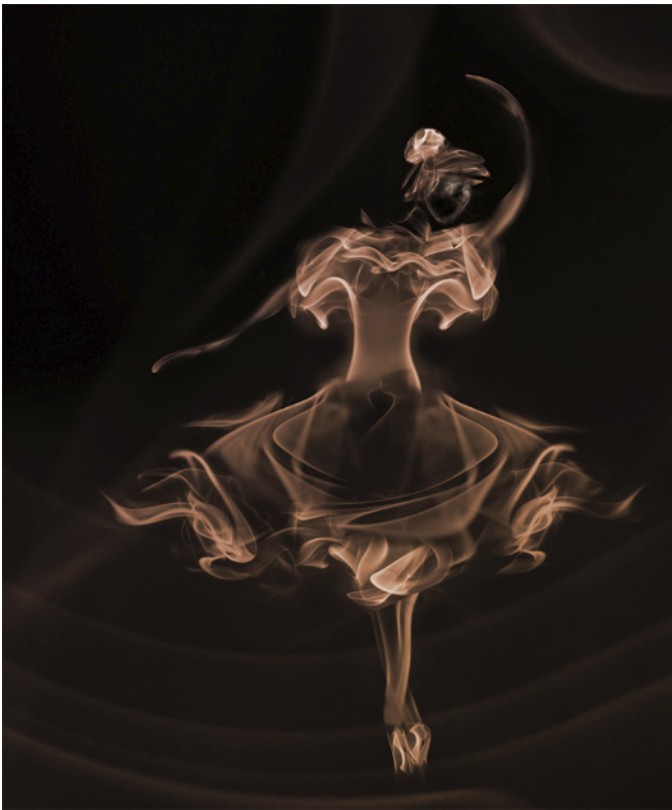
"My Back Garden - Built Wells" - Mick Pleszkan



"Walking the Dog" - Trevor Pogson LRPS



"Poppy After the Rain" - Ingrid Popplewell ARPS



"Flamenco" - Sharon Powell



"Are You Ready Batman?" - Robin Price ARPS



"Mahonia Eurybracteata" - Alastair Purcell LRPS



"Iron Casting" - Marion Rapier ARPS





"Storyteller" - Malcolm Rapier ARPS



"Time for Tea" - Bryan Roberts ARPS



"Morning Brew" - Nicola Robley LRPS



"City Lights" - Judith Rolfe LRPS



"The Dark Hedges [SX]" - Hugh Rooney ARPS



"A Study in Boredom" - Keith Rose LRPS



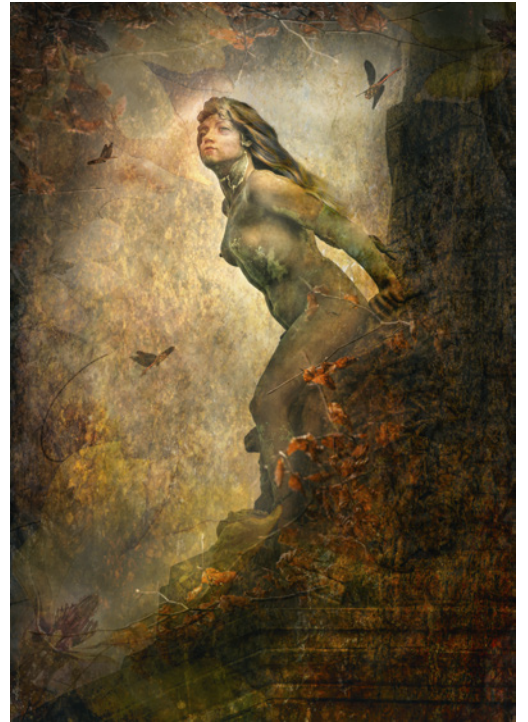
"Seed Dispersal" - Trevor Rudkin LRPS



"Coming Together" - Dennis Russ LRPS



"Landguard Fort" - David Ryland ARPS



"Statuesque" - Cliff Spooner



"Colour Co-ordination [SX]" - Fiona Senior FRPS



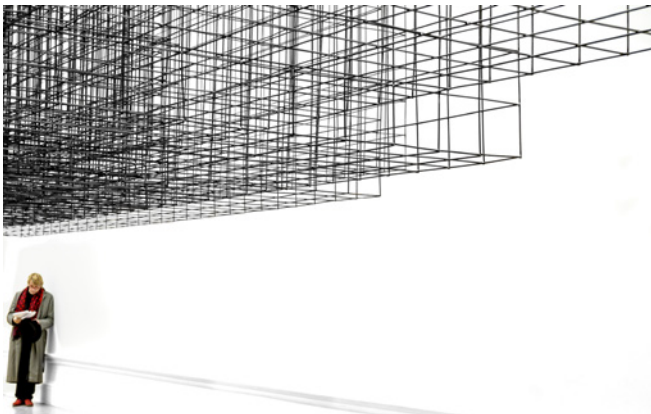
"Glenfinnan" - Barry Senior HonFRPS



"Sheep in Snow [SX]" - Peter Stevens FRPS



"Great Grandfather" - Brian Stubbs LRPS



"Under Gormley" - Keith Surey LRPS



"Hydrangea" - Eileen Sutherland LRPS



"Lookout Tower" - Nick Symes



"Get Out of The Rain" - Jiang Tao



"Shades of Shrubbery" - Neill Taylor LRPS



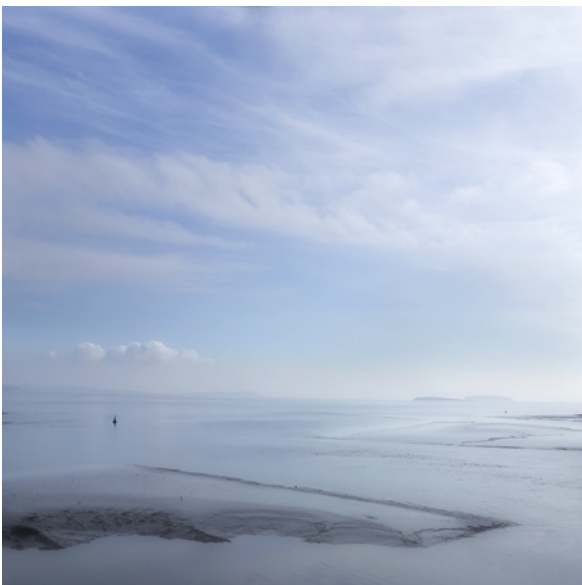
"A Gneiss Mountain [SX]" - Ian Thompson ARPS



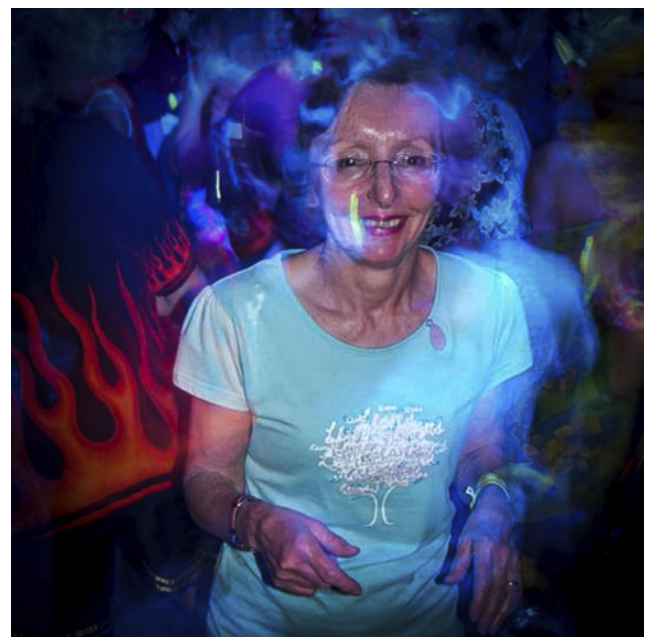
"Leaf Explosion" - Anne Turner LRPS



"Double Smoke" - Claude Trew LRPS



"Rhapsody in Blue" - John Tilsley ARPS



"Angela at the Party" - Paul Turner



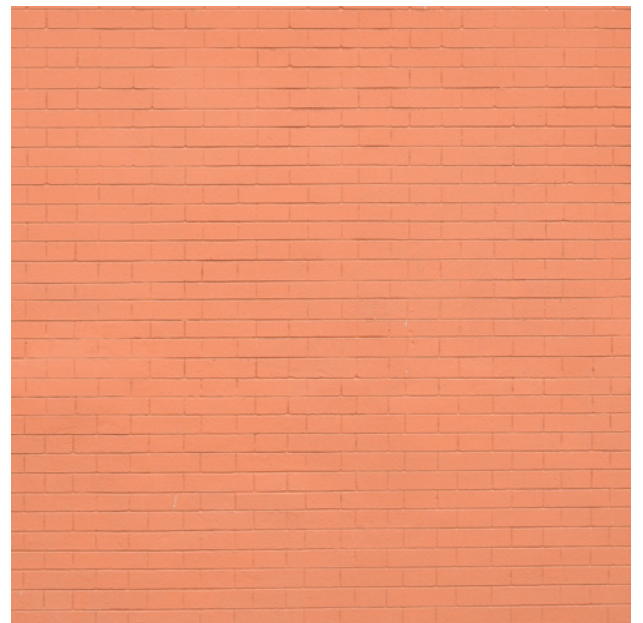
"Sailing Past [SX]" - David Turner LRPS



"Pools" - Joanne Van Praag



"Hepworth Stairs [SX]" - Rex Waygood



"Hit the Wall: Take Care?" - Harry Wells LRPS



"Reach for the Sky" - Judith White LRPS



"Kiss for Granny" - Norman Wiles LRPS

ACCEPTED PRINTS



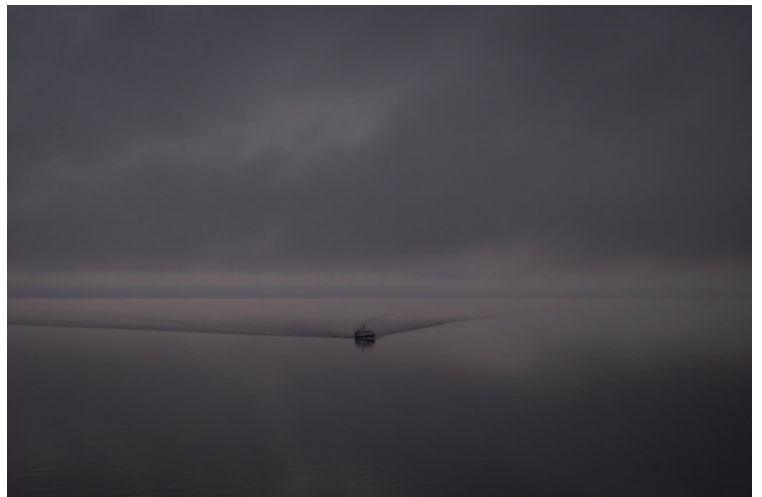
"Clearance Coming" - Diana Wynn



"Witcher" - Anthony Woods LRPS



"A Man for All Seasons" - Raymond Yardley LRPS



"Coming Home" - Astrid Zweynert



"Moonset" - Baron Woods FRPS

# Members Annual Projected Image Competition



## Projected Image Competition 2022 Free to enter - Digital Imaging members only

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

Open for entries: August 1st. 2022

Closing date: August 31st. 2022 at midnight BST

Selection: Saturday, 17th September 2021, 10:00 a.m. BST

The selection and presentation of awards  
will be held online again this year.

### Our selectors this year are

Holly Stranks FRPS

Cathy Roberts FRPS

Trevor Yerbury FRPS

The competition will be open to view by all members in  
real-time using Zoom video-conferencing software.

Registration for the event will be required,  
details will be distributed soon.

Entries can be submitted by logging in at  
[www.rps-dig.org](http://www.rps-dig.org) after the opening date.

Full information and rules, etc., will be found at

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