





## OUR THANKS TO THE THREE SELECTORS



**Janet Haines**  
**FIPF ARPS EFIAP DPAGB**

Janet's chosen genre is more or less studio work these days. Having started out as an 'all purpose' worker, she narrowed it down to studio and models following a successful weekend workshop, where she simply fell in love with the genre.

Because she also loves producing fantasy photographic art, working with models allows her to create images in her imagination and then reproduce the poses and looks with the help of beautiful models.

Over the years she has assiduously worked towards gaining many different awards through different photographic organisations. In doing this it has given her standards to aim for, which in turn helped to raise her skill levels as she reached ever higher.

Janet previously was the Chair of the Digital Imaging Group for 6 years and now is a trustee of the RPS, working hard on modernisation therein.



**John Miskelly**  
**FRPS FBIPP**

John was a child of the 70s (he claims to have pretty much missed the 60s!) and now lives in the beautiful Northern Ireland countryside.

Since he was a child, he has always taken photographs. It's how he expresses himself creatively and it was this that led to his early career in the BBC. Many years later and after a variety of different jobs, he now spends his time as a professional landscape photographer and loves to teach and share his passion with others, whether leading a workshop or speaking to groups of photographers in camera clubs and at events.

As for his photographic influences, John has long had a passion for the great outdoors, having taken part in adventure sports since his teens, and he's also heavily influenced by the Japanese garden aesthetic.

In terms of industry recognition, he is a Fellow of the Royal Photographic Society and a Fellow of the British Institute of Professional Photography.

John is a qualified accountant and holds the post of Treasurer of the RPS.



**Martin Addison**  
**FRPS**

Martin started taking photographs when he was about 15 and started to do it more intensively when he joined a camera club in 1970, since when he has never stopped. It has remained one of his most important hobbies ever since then.

Initially he used colour slides and was awarded his ARPS in 1992 with a creative set of them. He started making audio-visual sequences in 1977 which were presented initially on a two- and later a four-projector system. Now he creates AV's digitally.

He started printing colour images on Cibachrome in 1992 and was awarded his FRPS in 1994 with such prints. In 1997 he began using Photoshop, scanning slides for a few years before purchasing his first digital camera in 2004.

His photography tends to be wide ranging, but he is perhaps best known for making images that are just that bit different. He loves images that are not obvious at first viewing and which use movement, multiple exposure and close-ups of unlikely objects to help him do that.



# RPS Digital Imaging Print Exhibition 2021

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**What a year!** We continue to labour under the cloud of the COVID19 'lockdown' (oh, how we will hate to hear that word when it's all over...) and - without too much self-congratulatory fanfare - our group seems to have succeeded in its efforts despite the problems caused. The on-line offerings of the group have become almost legendary by now and by using across-the-internet methods, the Projected Image competition worked well last September. At that time we had an eye on the future for this year's Print Competition, wondering how we might be made (or able!) to run it. As it turned out, we had to manage it on-line but many brows were furrowed in our team: surely running a print selection process on-line is a bit of an oxymoron?

Much debate ensued: at first the whole event was 'on', then 'off', then 'on' again. Ultimately the decision was taken to copy the methods used by the RPS distinctions team where one person would assess the technical quality of the prints, with the selectors viewing the digital copies of those prints which were uploaded as part of the submission process. Further, we decided to offer printing services to any member, not just those from overseas - (35 members took up that offer, incidentally). It is with some admiration that I report that there was not one print from anyone that was rejected due to quality problems - this is quite a feat, so well done to all entrants! We received work from 178 members, which surprised us because PrintEx20 received only 138. We surmised that our beloved membership was concentrating on photography rather than anything else in the lockdown! It was to the fore of our minds that - as for 2020 - it might prove that we would not be able to hold any 'physical' exhibitions in 2021, therefore we decided to reduce the effort and cost requirements of our entrants by requesting three A4 prints, unmounted, with DIG preparing mounts if a real exhibition becomes possible.



Normally, the selection process is carried out 'live' in front of the audience at our AGM, following which our selectors would (in private) wander around the prints which had been hung on the wall so as to pick their two ribbon winners each, the Gold Medal winner, and the sub-set of 30-or-therabouts pictures which would be used in a 'short exhibition' for venues not able to handle the entire total of - this year - 178 pictures, one from each entrant. Naturally, we were not going to be able to operate like that this year but at the same time we wanted to replicate the method as closely as we could.

So - yet again - the on-line submission and display software we have created was modified slightly to follow the flow of the 'normal' physical process. Our three selectors and I met online using Zoom on the 17th February and the doughty trio was subjected to 178 'trptychs', i.e. the three prints submitted by each entrant. They were also shown the individual images at full resolution and then they 'huddled' virtually to pick the one from each three to be used in the exhibition. That process took some four hours, after which the selectors were given some private time to wander - again virtually - independently through the 178 accepted entries so as to pick their favourites for assignment of two ribbons each, plus candidates for the Gold Medal, and seven or eight each to form the content of a short exhibition: this is the set of acceptances used in exhibition venues which are not able to host the full list of 178. Returning to the Zoom fray, some on-line arm-wrestling took place and in a short while our diligent selectors had settled - amicably! - on the seven top images, with another 20 to make up the 'ShortEx' numbers.

In summary, I would say that by judicious compromise we achieved our goal. Whilst hoping that the lockdown eases to the extent that our Print Exhibition Organiser, Jeff Hargreaves, will soon be able to portray a superb set of prints on exhibition walls around the country, at least I feel that we have kept the concept of the Print Exhibition alive in our members' hearts. The entire set of images of the accepted prints is printed in this catalogue and also has been compiled into a video sequence complete with a recording of our selectors' comments on the winners, which is available to be seen via this link - at <http://bit.ly/PrintEx2021>

Finally, a big round of virtual applause, please, for our selectors Janet Haines ARPS, John Miskelly FRPS and Martin Addison FRPS and our back-room Zoom team for the prodigious effort and enthusiasm displayed by everyone throughout the process - it is due only to the boundless spirit shown by our volunteers that we were able - again - to overcome the disruptive attempts made by COVID19 to scupper our enjoyment.

Long Live the Print Exhibition!!

**Ian Thompson ARPS**

**RPS Digital Imaging Competition Secretary**

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Cover image: "Seafall"  
by Phil Dunbar, France.



# Too Many People

by Helen Jones ARPS





## Helen's Comments

I am an event photographer and when all events were cancelled in 2020 I turned my attention to documenting the three lockdowns in Weymouth and Dorchester, restrictions permitting.

My photos will be contributed to our County Museum archive and made into photobooks for my grandchildren. My husband and I also put together a joint sequence as an AV to the song "Land of Confusion" by Genesis and it was the line 'Too many people, making too many problems' which gave me the idea for this photo.

It's a composite image of many layers. The background comprises a montage of a dozen desaturated social distancing signs and the 'people' are a single mannequin in a Dorchester Hairdresser's window, cut out and repeated. A coloured texture is laid on twice, once over the signs and once over the second row of figures. The front row of figures do not have texture to help them stand out. The texture is a piece of rock with verdigris at Geevor Tin Mine, Cornwall. I felt the blue-green colour complemented the masks.

It is very much a photo of the strange times we live in!

## The selectors' comments

### Janet Haines ARPS

What a great image. It has impact and is 'of its time'. Whether the photographer spotted this dummy already dressed, or dressed it themselves, is pretty irrelevant. It is the imagination of putting together the 9 models to tell us a story of the pandemic. The use of the white faces, with their face masks, for me tells of the faceless NHS workers who have done such superb work but have nevertheless had to take the strain of this past year. Displayed here with their PPE, even down to the rubber gloves hanging from their waist ties. Looking past the dummies the clever background all adds to the story in a subtle way. Photographically it has been put together well: the scale of the rear dummies alludes to giving us a feel of depth. There is sufficient detail in the white clothing and faces, and the muted colours of the background do not dominate but are a supporting element.

### John Miskelly FRPS

It's a wonderful image that is both creative and tells a story of our times. The use of the replicated tailor's dummy all with their aprons, gloves and wearing masks reminds me of how we all lose something of our individuality - at least to those observing - when we wear masks and oft-times other PPE. The way the background has been used and the subtle texture just adds to the overall feel of the image. The composite and all of post-production work is excellent.

### Martin Addison FRPS

This is very much an image of our times. The lockdown has affected all of us and many people feel threatened and confined and this image represents many of the feelings we have in these difficult times. The rows of mannequins perhaps represent how we are being herded into groups and controlled by the dictates of governments and how we feel powerless to control our lives. It is a scary image: very powerful and definitely worthy of the Gold Medal. Congratulations, Helen, on a very striking image.



# Still Life

by Paul Herbert ARPS



## Martin Addison's comments:

I selected this image by Paul Herbert as one of my ribbons as I loved the beautifully clean design and great use of colour. This could be called a 'lockdown' sort of picture as it can be done at home, no need for foreign expeditions, and as it can be created at home you have everything under your control and therefore it is easy - only it isn't at all.

It needs a really good sense of design to create an image like this and Paul obviously has that. The positioning of the elements in the picture is crucial, as are the colours chosen. The blue vase anchors the images and the other colours and shapes build outwards. The beautiful tulip gives life to the otherwise geometric shapes. Well done Paul, a beautiful image.

## Paul's comments:

The inspiration for creating this image came in April 2020 from a YouTube video by Doug Chinnery called 'Creativity in a Crisis', which gave tips on making images during 'lock-down' using objects and artwork found within the home as subjects. I used an in-camera multiple exposure technique to combine the main subject and first element of the image (an earthenware vase containing a tulip) with a second image, taken of a framed print hanging on the wall of our home, which became the background. The framed print was itself made from one of my previous in-camera multiple exposure photographs. It took several attempts before I arrived at what I felt was a reasonable blend of the two images.

The RAW file was processed using the open-source applications 'darktable' and 'GIMP': I made small adjustments to colour and contrast, cloned out a few distractions, and flipped the image horizontally to improve the composition.

I almost called the image "There is Still Life", referencing both the almost dead tulip and the fact that life carries on despite adversity.

# Whispers

by Seshi Middela LRPS



## Martin Addison's comments:

This is in complete contrast to my other ribbon choice and is so delicate. The title of the picture sums it up very well – 'Whispers' and this comes across. We are just seeing glimpses of the subject, nothing is sharp, or needs to be, we are being shown an impression of what the photographer saw and we need to use our own imaginations to interpret the image. The movement and delicacy have a beautiful rhythm which speaks to the viewer. Congratulations on creating such a lovely image, Seshi.

## Seshi's comments:

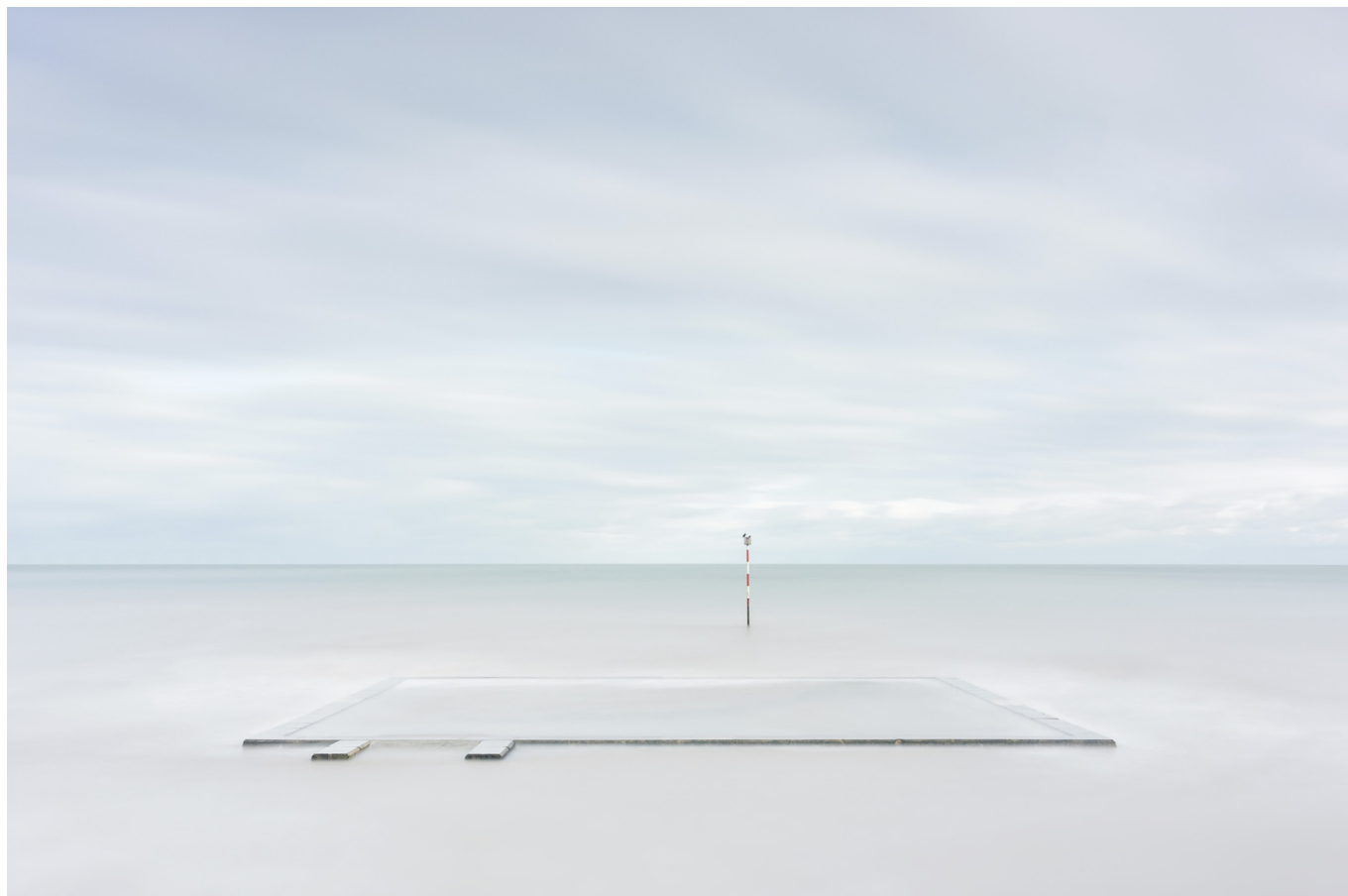
I get a few Sundays in a year to myself and cannot help going out come rain or shine. On one of those typical rainy and windy days, I sat in my car wiping the rain off my lens. Having to roll down my window half to avoid misting my windscreen, I looked up to see the silver birch leaves swaying in the wind against the cloud and could not resist taking a picture resting my lens on the edge of the window glass.

I said to my wife "If you focus on the leaves and immerse yourself in them then you can hear the whispers".



# The Sea Pool, Broadstairs

by David Turner LRPS



## John Miskelly's comments:

This is a lovely long exposure landscape that has a superb sense of calmness with its delicate soft tonality and the subtle colour balance. It shows very strong, balanced composition and the red and white behind the pool post just adds that something extra. It's important that there is still detail retained in the sky and a clear separation between the sky and the sea, as sometimes long exposure images merge the sea and sky together, which doesn't always work. The key elements in the image - the pool and the posts - are perfectly sharp and the processing is sympathetic to the subject matter.

## David's Comments:

I travelled down to Kent with a fellow DIG member for a weekend of photography in October 2020. We planned to photograph the area around Margate and Broadstairs. My intention was to take a long exposure shot of the sea swimming pool at Broadstairs and having arrived in plenty of time, waited for the tide to come in. Numerous photographs were taken before the tide eventually covered the pool. The long exposure has, in my opinion, helped to simplify the image and allow the pool to stand out. Normally I love long exposure images in monotone, but the soft colour appealed to me and I decided to process in colour rather than black and white. This is my favourite image of the trip and I am looking forward to returning at some point.

# Dried Hosta Leaves

by Margaret Ford ARPS



## John Miskelly's comments:

This is a beautiful image showing how to capture a seemingly simple still life subject in a way that shows great technique by the artist. The way the leaves are laid out gives a wonderful compositional balance that is so hard to get right. The detail in the leaves themselves, along with the subtle colour and the texture which has been applied, all add to the fine art feel of this image. Finally, the back lighting gives a 3D feel to the image and creates the perfect exposure.

## Margaret's comments:

I have always enjoyed photographing hosta leaves as they die and dry in unusual and attractive shapes. I had planned to make an image using three leaves but this year the weather was very wet as the leaves were dying and it seemed as though there would be very few possibilities. I collected five leaves and gave them a few seconds in the microwave to dry them completely.

Photographing all five leaves separately allowed me to place them in separate layers in photoshop and to choose the three that worked most successfully. I put a textured layer behind the image adding a keyline to tone with the main image. A plain reasonably wide border in the same colour range as the image and background completed the final image.

From the start I wanted this to be an image for print, so this decided any adjustments necessary for colour and sharpening. For me, this type of image benefits from a matt textured paper. I used Fotospeed Natural Soft Textured paper which produced the image as I had initially imagined.



# Derek

by David Alderson LRPS



## Janet Haines' comments:

We had a wide variety of portraits in the work from members but this one stood out above all others as it captures the essence and character of the man. All faces have hard and soft sides (look at your own in a mirror sometime and hide each half in turn). Here the photographer has used this to advantage and used less lighting on the harder side of the face, consequently the white of the eye on that side looks brighter and becomes the main point of the viewers focus. It is a very direct look and the model is obviously very comfortable and confident to be photographed.

The photographer has filled the frame well and cropped appropriately. At the point of shooting the lighting has been well handled and the detail retained in the hat, its band and the clothing. The rendition to mono has been expertly handled. The detail in the beard and not being tempted to smooth out the natural character of the face (which is appropriate for a man of this age) all assist to strengthen this composition. For the icing on the cake this image was beautifully printed on an appropriate quality paper, which further lifted it up to produce a very pleasing and winning portrait.

## David's comments:

This is a photo of the model Derek Hastings. It was taken at Ross McKelvey's Belfast studio on a workshop with a group from my club, Bristol Photographic Society.

The original image was a full head and shoulders shot, with blue jacket, brown tie, the whole hat and quite a lot of space at the sides. I made a mono conversion and cropped in tightly, as I thought this gave Derek a more intense look. Processing was initially done in Lightroom, with some burning-in with Photoshop to reduce highlights on the left side of the face. I used a Canon 70D with AF-S 15-85 lens, at f9, 1/125sec, ISO 150 and can take no credit for the lighting set-up.

# King's Cross Roof

by José Closs



## Janet Haines' comments:

Many photographers have shot the stunning roof lines at this London railway station, but few have given it such an interesting interpretation as this.

Firstly, the limitation of the original area of roof with its supporting column, and the inclusion of the older part of the original building, is a clever simplification. The author has removed all other distractions and kept us wholly focussed on the key elements. Indeed, from just those elements we know where we are. But with the artistic use of extemporising the lines it portrays a wonderful feeling of the light and space of the place: It is as if light is streaming in.

This image has been skilfully worked and presenting it as a mono was the ideal choice. The gentle tones of grey within the roof shapes are grounded by the darker tones of the older building. The work was printed on a quality matt art paper which was perfect for this image. All in all, a delightful and imaginative piece of work.

## José's comments:

In the early days of the first lockdown of 2020 I saw a lot of people experimenting with the Photoshop twirl tool on social media. Most had applied it to flowers, sometimes dispensing with all sense of the original image. I learned the technique and tried it with a range of subjects, finally landing on architecture.

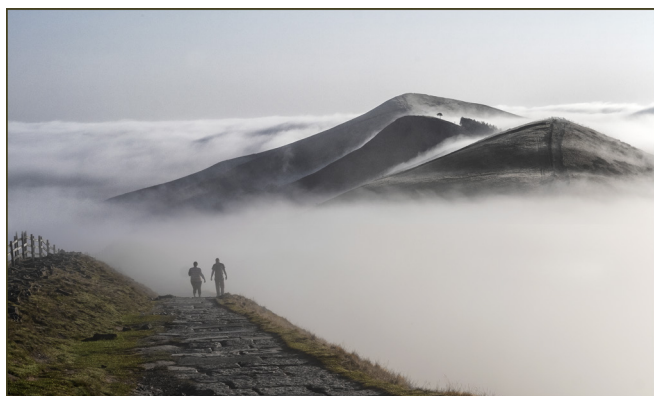
This approach allowed hard, definite architectural lines to be melded with a more delicate swirl. I chose Kings Cross station, as the curved lines of the building seemed to provide a natural base for those lines to then swirl upwards and away, disappearing into the light. I reduced the saturation of the image, to keep the emphasis on the light rather than the colour.

A major benefit of the enforced staying at home last year was the opportunity to improve processing skills, using tools and techniques that I had never previously had cause to investigate. I am delighted to receive the RPS DIG Ribbon Award for 'Kings Cross roof', particularly as it makes the past year feel like time well spent rather than time lost.



**ACCEPTED PRINTS** In order of names of authors, whose country is UK unless noted.

The suffix '(SX)' indicates that the print was selected to form part of the 'Short' Exhibition of 27 prints.



*Walking the Great Ridge*

Jon C Allanson LRPS



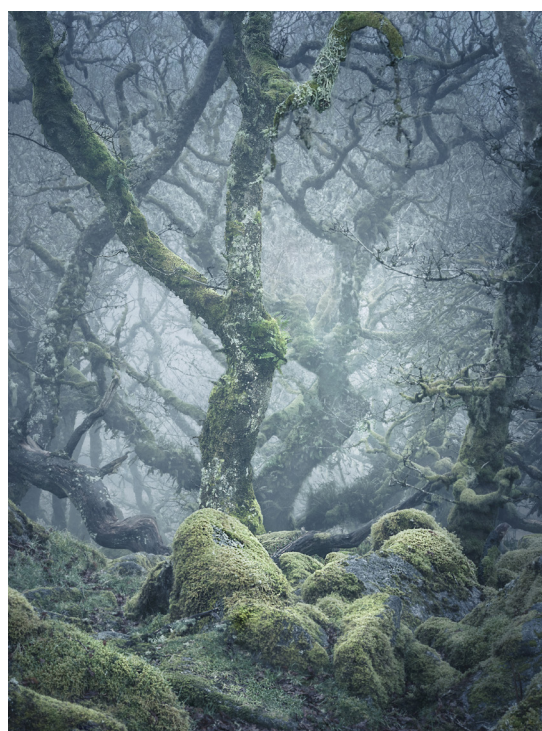
*Taking a Gander*

Susan Ashford ARPS



*Impressions of Wells*

Rose Atkinson LRPS



*Dark Tangle*

Hilary Bailey LRPS



*Golden Beauty*

Dave Balcombe ARPS



*City Gent*

Philip Barker ARPS





*Tsunami*

Jack Bates FRPS



*Blood, War, Peace*

Geoffrey Beer LRPS



*Send Me Dead Flowers*

Ann Belcher LRPS



*Seed Pods*

Stephen Betts LRPS



*Owl and Poppies*

Mahendra Bhatia LRPS



*Cape Buffalo Trio*

Malcolm Blackburn ARPS





*Just Reeds*

Peter Boazman



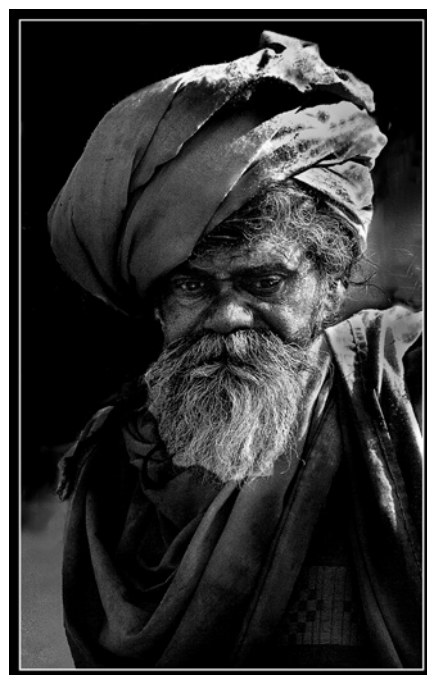
*Blocks of Time*

Robert Bracher ARPS

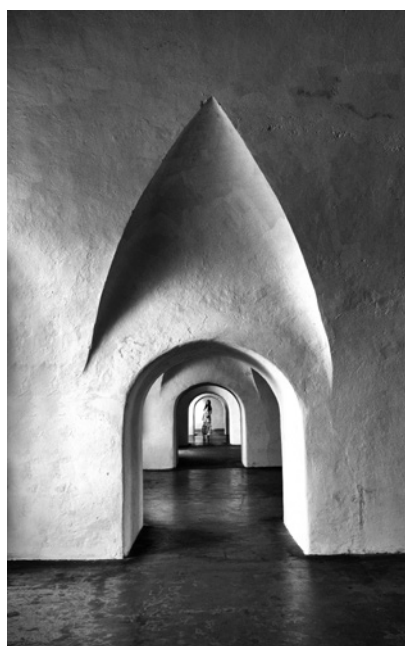


*Soldering Iron*

Pat Brennan LRPS, Ireland



*Surly Saddhu* Andrew Brochwicz-Lewinski ARPS



*Through the Arches* Alan Brown LRPS



*Out of Circulation*

Judith Buckley-Sharp LRPS





*The Onlooker*

Mark Buckley-Sharp ARPS



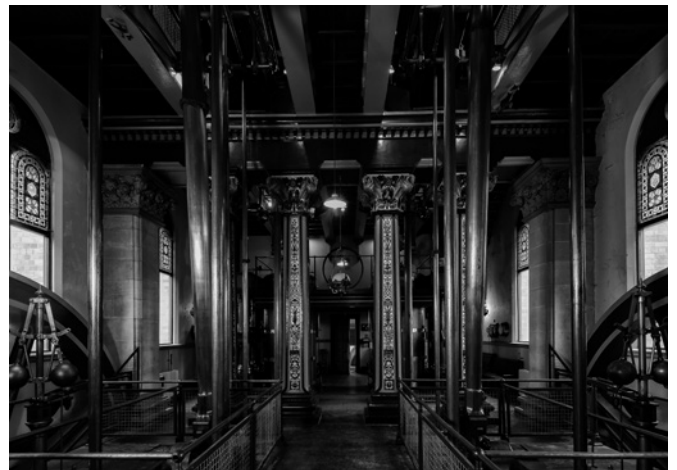
*Inquisitive Children*

Liz Bugg ARPS



*Stalking Lioness*

Lisa Bukalders LRPS



*The Pump Room*

David Bull LRPS



*Cleaning the Stairs*

John Bull LRPS



*Grey Squirrel*

Barrie James Castle LRPS





*Overdue Homecoming*

Ashwin Chauhan ARPS



*Mist Around the Lighthouse (SX)* Jenni Cheesman LRPS



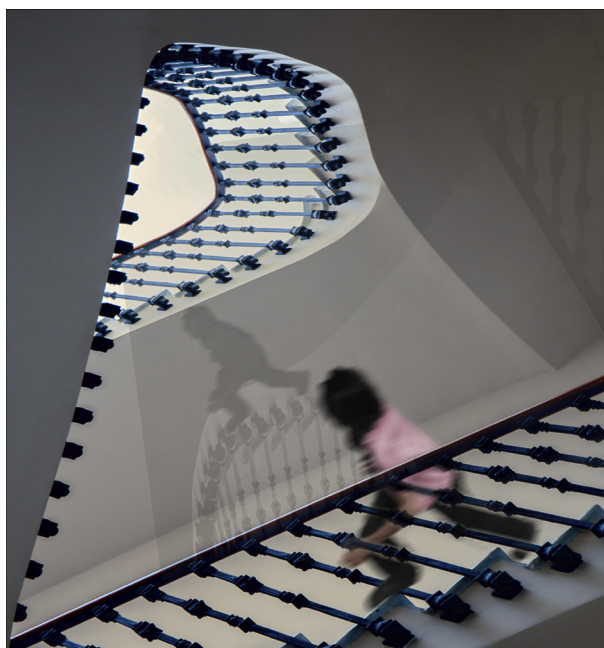
*In the Pink*

Agnes Clark LRPS



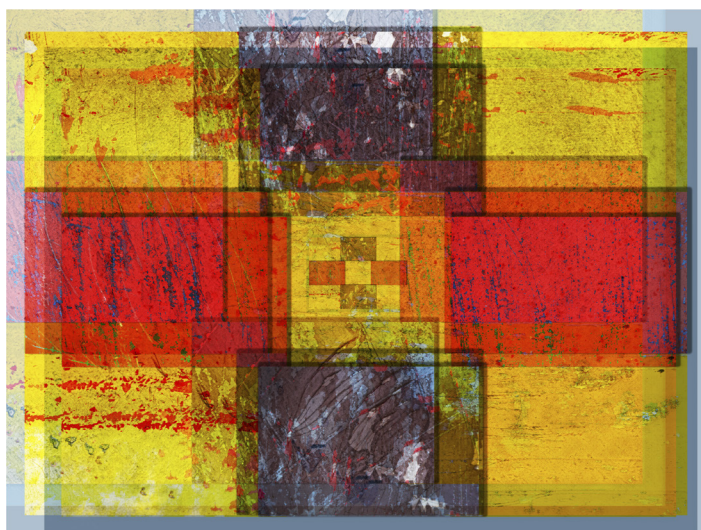
*Preening Mountain Hare (SX)*

Robin Claydon ARPS



*On the Stairs*

Graham Arthur Coldrick ARPS



*Neglect*

Alan Collins ARPS





*Atlantic Spectrum*

Andrew Darling LRPS



*Three Frosted Kings*

Robert Darts LRPS

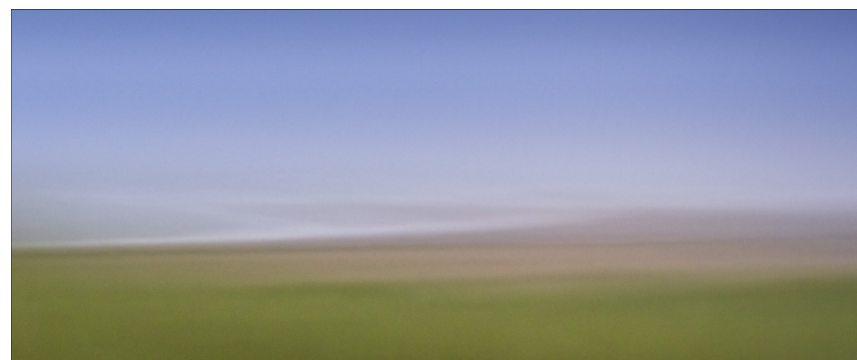


*Young Kestrel*

Sheelagh Davidson LRPS



*Dawn Over the Frome* Neil Davidson LRPS



*Redcar Beach Impression*

Guy Davies ARPS



*Vintage Rose*

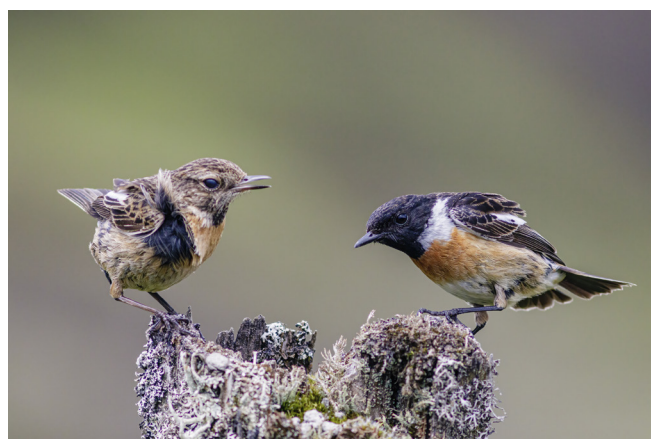
Paula Davies FRPS





*Unflappable (SX)*

Wendy Davies LRPS



*Stonechats*

Robert Deamer



*Pepper Study*

Sylvie Domergue, Madagascar



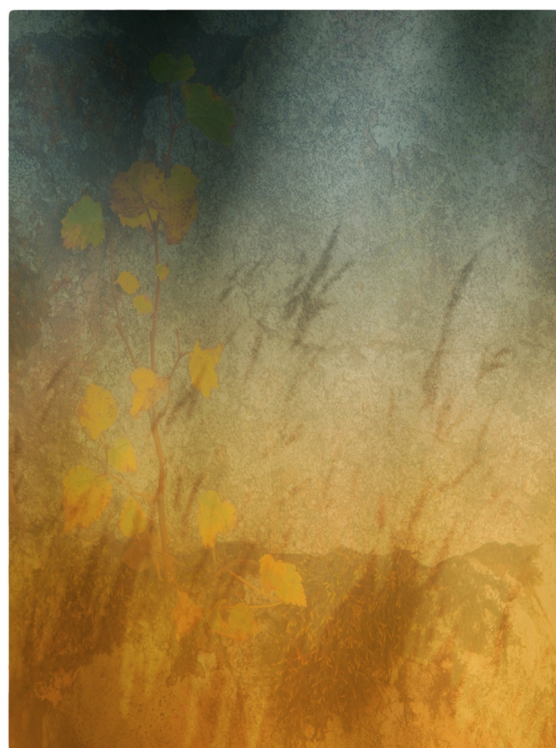
*Sheep (SX)*

Colin Douglas ARPS



*Fading Peony*

Janet Downes



*Autumn Abstract (SX)*

Peter Downs LRPS





Orangutans

Laura Drury LRPS



Reflection on the Water.

Ray Duffill



Seafall (SX and catalogue cover image)

Phil Dunbar, France



Battle of the Raptors

Jocelyn Edwards LRPS



Drowning and Screaming

Simon Elsy LRPS



Ferreter

John Elvin LRPS



## ACCEPTED PRINTS



*Common Feather Duster Worm*

Wendy Eve ARPS



*New Dad*

Paula Fernley ARPS



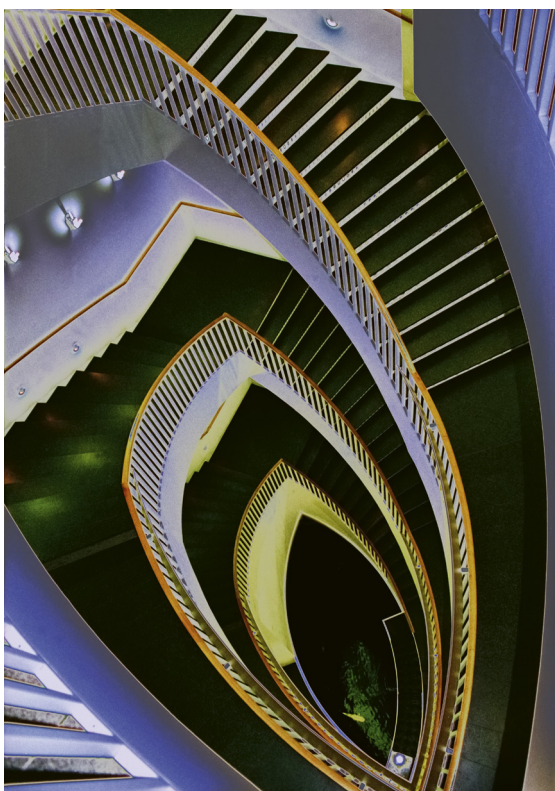
*Collieston Pier*

Kevin Flanagan LRPS



*Homage to Vincent*

Brian Fleming LRPS



*Stairwell*

Chris Flood ARPS



*Cow Parsley Sunset*

James Foad LRPS





*In the Deep End*

Angela Ford ARPS



*Lost Age Remembered*

Michael Foley LRPS



*James*

Julie Francis LRPS

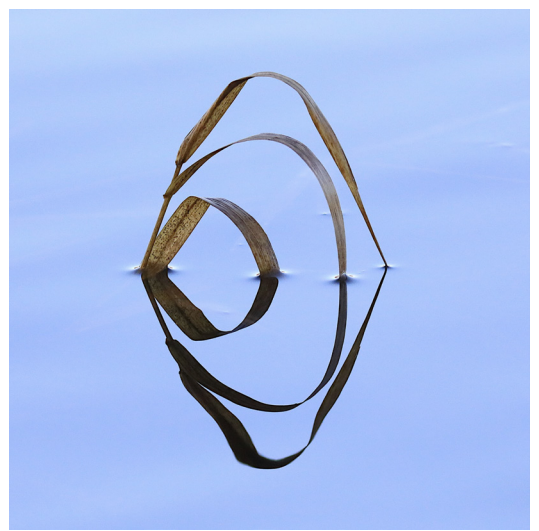


*Patterned Bark* Palli Gajree HonFRPS, Australia



*A Wisp in the Wind (SX)*

Linda Gates LRPS



*Zen*

Peter Gawthrop ARPS



## ACCEPTED PRINTS



*Splash (SX)*

James Gibson LRPS



*Winter Woodland*

Susan Gibson LRPS



*Feral Horse and Foal*

Albert Gilchrist ARPS



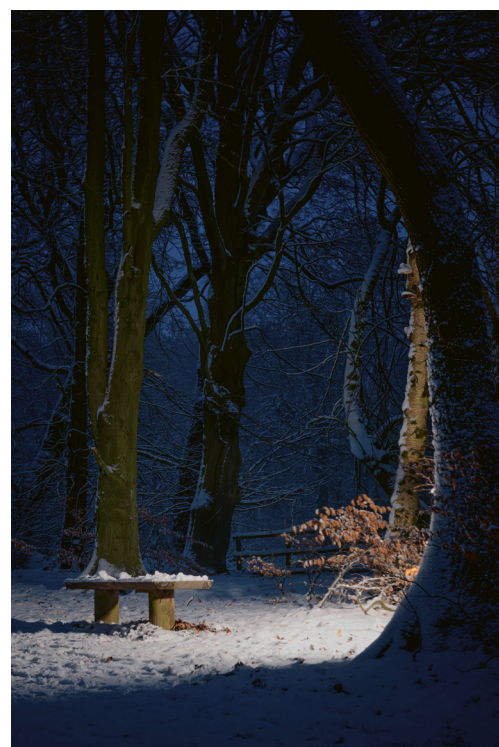
*Gull Portrait*

Mark Gillett LRPS



*The Windsurfer*

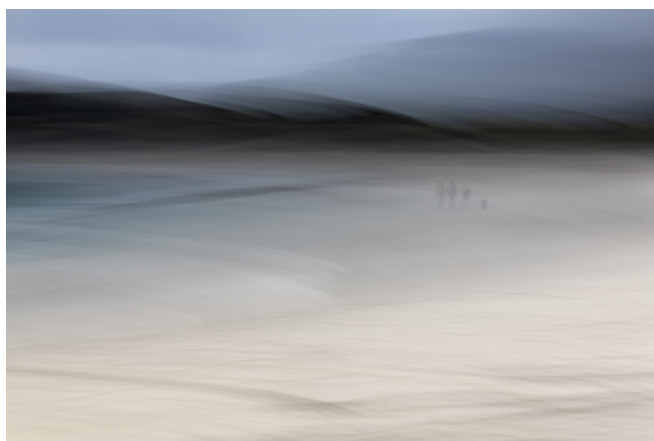
John Gough



*Winter Wood*

Paul Grimwood





*Reef Beach Stroll*

Deborah Hammond LRPS



*Winter Sunset Symmetry*

June Hanson



*Walking Home*

Ian Hardacre LRPS



*A Question of Balance*

Jeffery Hargreaves LRPS



*Winter Tree*

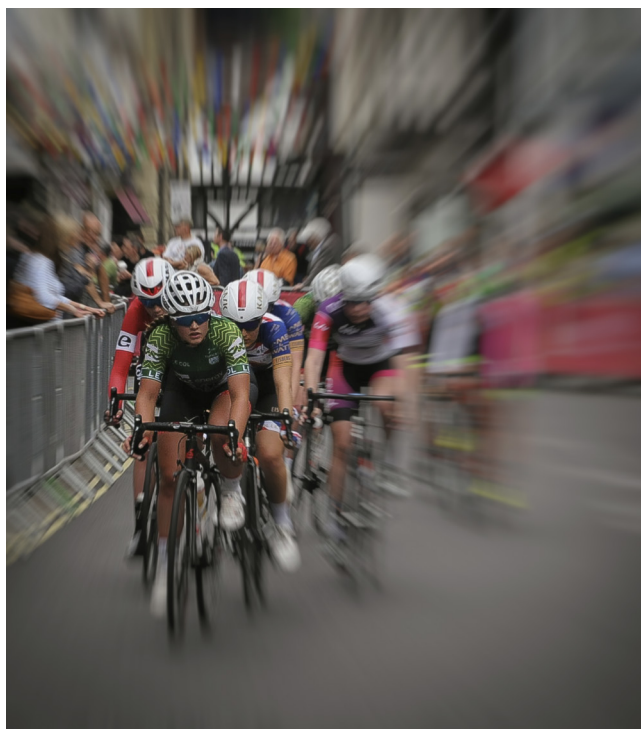
Glynis Harrison LRPS



*Arotis (SX)*

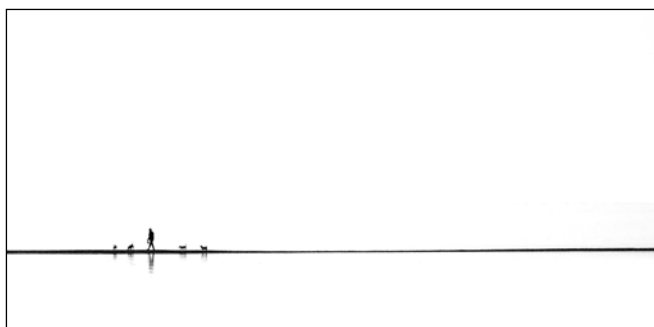
Sheila Haycox ARPS





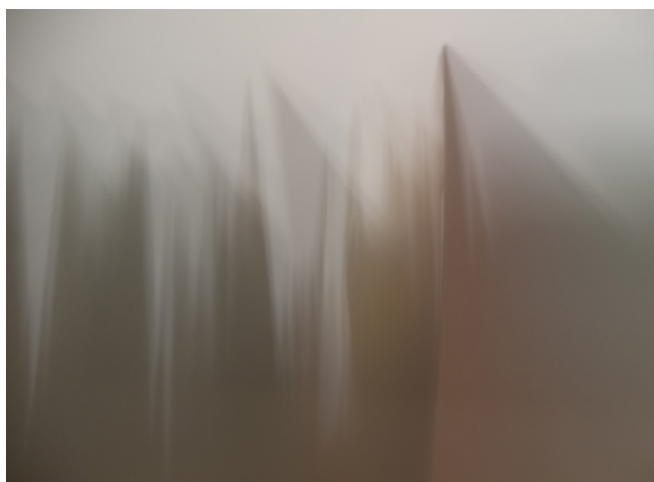
*Out in Front*

Colin Hayman



*Leaving the Sandbank (SX)*

Martin Heathcote LRPS



*Through the Window*

Elaine Herbert ARPS, Australia



*Out of the Ashes*

Tony Healy ARPS, Australia



*Courting Cranes*

Ray Hems LRPS



*Pink Ladies*

Anthony Hill LRPS





*Springtime*

Roger Hinton LRPS



*Frosty Flower Pattern*

Chas Hockin LRPS



*Nature's Dragonfly*

Roger Holman ARPS



*On the Pier*

Ron Holmes ARPS



*Seed Head*

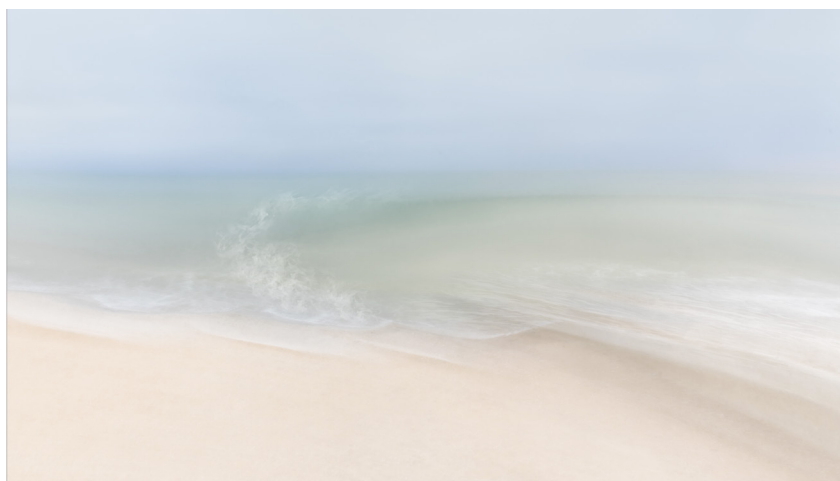
Christine Holt



*Red Tulips*

Sue Hutton ARPS





Waves of Emotion

Maggie James LRPS



Tanker

Anna Jastrzebska



Aston Martin DB6

David Jenner



Pool of Light

Paul Johnson LRPS



Hugh Masekela, Jazz Legend

Stephen Jones LRPS



Son Heung-min's Cannon-ball run

Malcolm Journeaux ARPS





*Kinetic Gallery*

James Kirkland LRPS



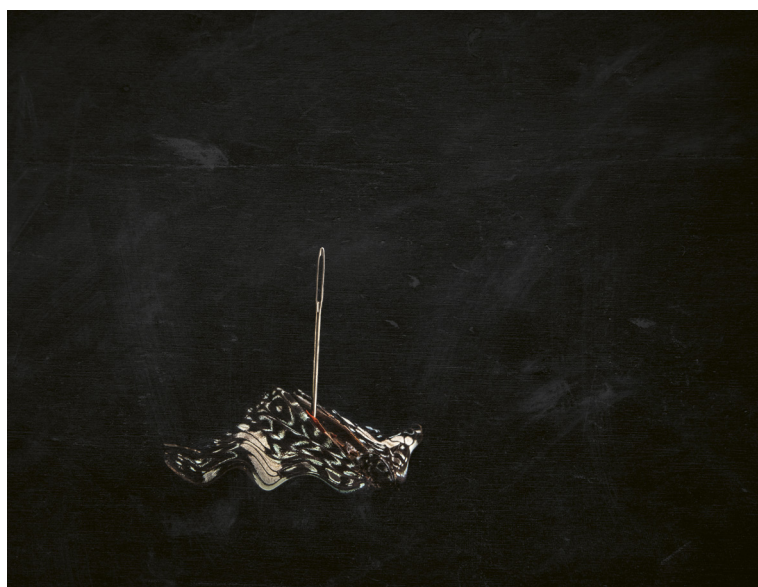
*Heron with Catch*

Sylvia Kislingbury ARPS



*German WW2 Submarine Pen*

Christopher Kislingbury ARPS



*Pinned*

Louise Knaresborough, Brazil



*European Garden Spider*

James Lamb



*Miomantis On Seed Head*

Peter Knight LRPS





*Compton Verney Bridge*

Janet Lee



*Red Arrows Without Red 9*

Eric Leeson LRPS



*Finding Unicorns (SX)*

Adrian Lines ARPS



*Basking Frog*

David Loxley-Blount



*The Mollyrose*

David Lyon



*Recycling*

Robert Mair LRPS





*The Duke of Portland Boathouse*

Roger Marks LRPS



*Jug (SX)*

Richard Martin



*Bluebells*

Pauline Martindale



*Tiffany at Breakfast*

Pauline Mason LRPS



*The Chase*

Carl Mason ARPS



*Looking Down the Barrel*

James Mccarthy LRPS





Rock Wallaby

Paul McCullagh ARPS



Me Time

Tony McDonnell LRPS



Gentleman Jack (SX)

Carol McNiven Young FRPS



Pensive

Carmel Morris ARPS



Dandelion Seed Heads

David Morement



Battle of The North Atlantic

Michael Miller LRPS





*Lunch Break*

Lynda Morris LRPS



*Pears and Berries*

Lynda Mudle-Small ARPS



*Trail Lights To Battersea*

David Munns



*The Little Bird's Food*

Lajos Nagy, Romania



*Gathering Winter Fuuuel*

John Nathan ARPS

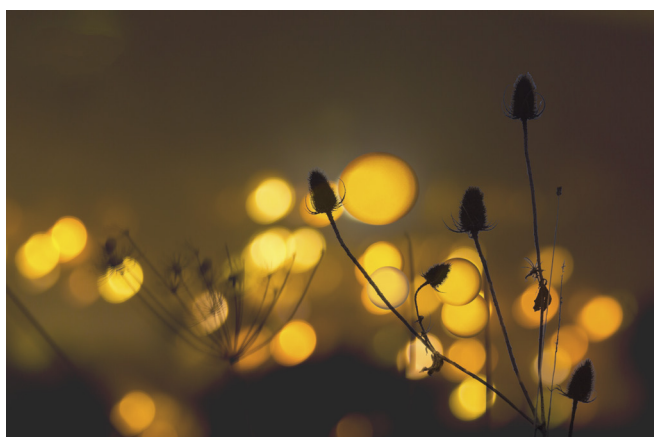


*The Ambush*

Kenneth Ness ARPS

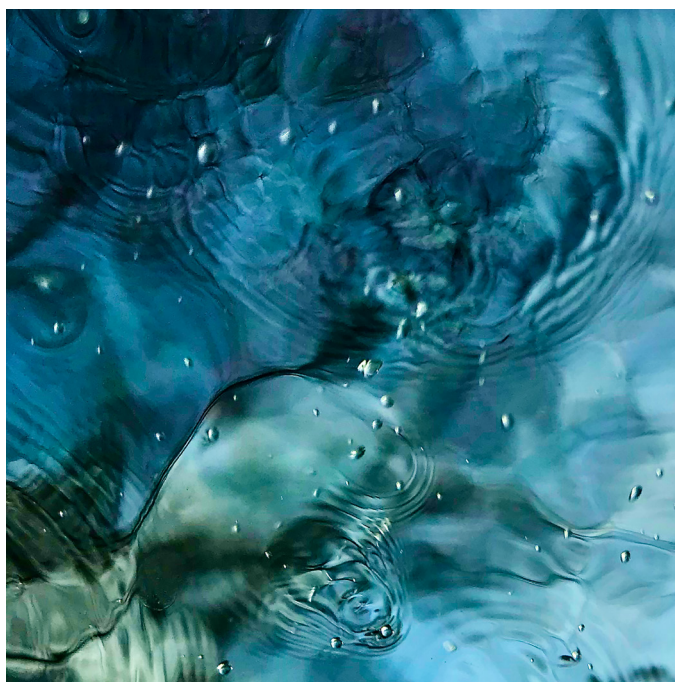


## ACCEPTED PRINTS



*Teasel Lights*

Patricia Ness



*Beating the Blues*

Sarah Newton ARPS



*Smile*

Brian O'Callaghan LRPS



*Collapse*

David Oldfield FRPS, Australia



*Frosted (SX)*

Martin Parratt ARPS



*Coffee Break*

Steven Parrish





Lamp

David Pearson ARPS



Lockdown: Ice and Trees (SX)

Lesley Peatfield ARPS



Bird's Eye View

Reg Pengelly LRPS



Cigar Making

Andy Pinch LRPS



Just a Hint of Shadow

Lynda Piper



Porcelain Fungus

Trevor Pogson LRPS



## ACCEPTED PRINTS



*Flight*

Terry Pollard ARPS



*Vintage Syphons*

Jayne Priaux LRPS



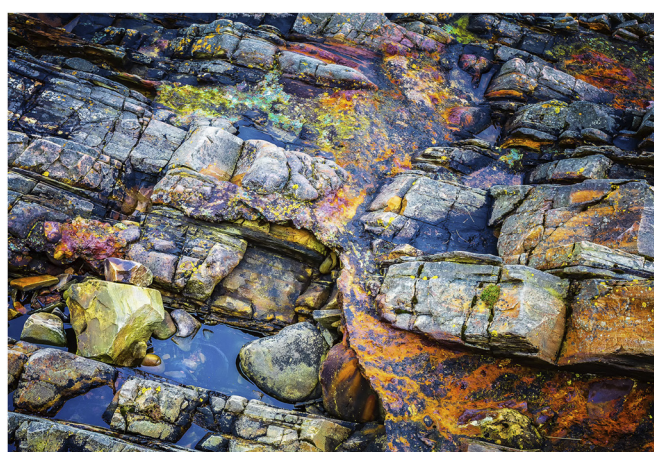
*The Memory Of Different Times (SX)*

Robin Price LRPS



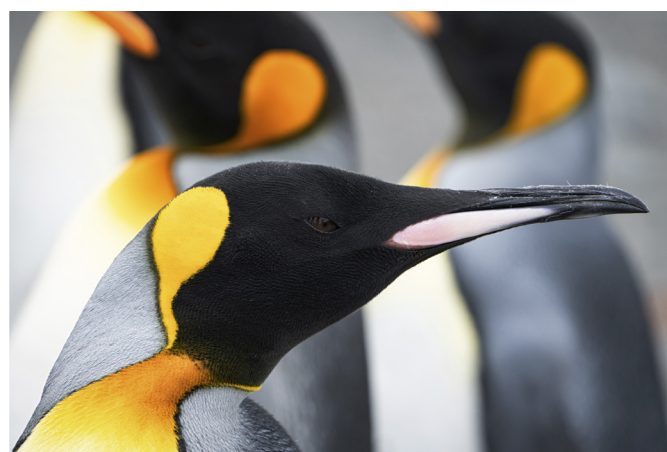
*Mobile Mania*

Alastair Purcell LRPS



*Scotland's Rocky Shore*

Peter Robinson LRPS



*Looking the Other Way*

Judith Rolfe LRPS





*Shirahige Shrine*

Hugh Rooney ARPS



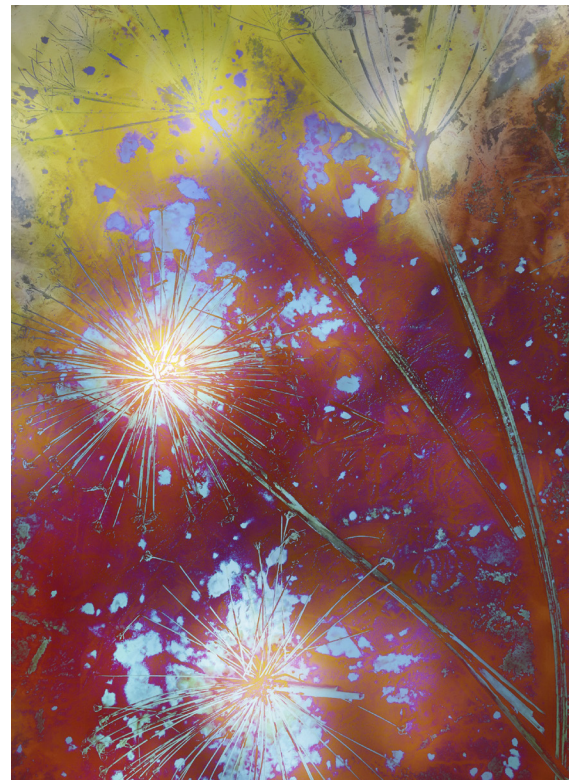
*Girl In the Mist (SX)*

Trevor Rudkin LRPS



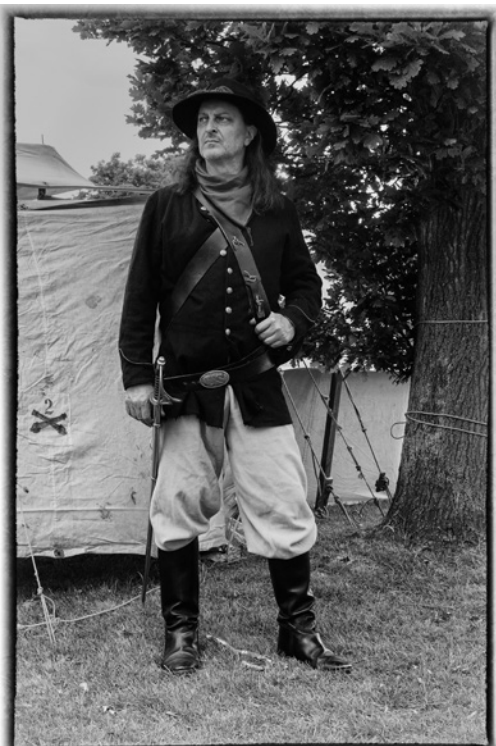
*HELP! The World Is Dying*

Dennis Russ LRPS



*Fire Flowers*

Samantha Ruth



*A Union Soldier*

David Ryland ARPS



*Forest Aflame (SX)*

Katherine Rynor ARPS



## ACCEPTED PRINTS



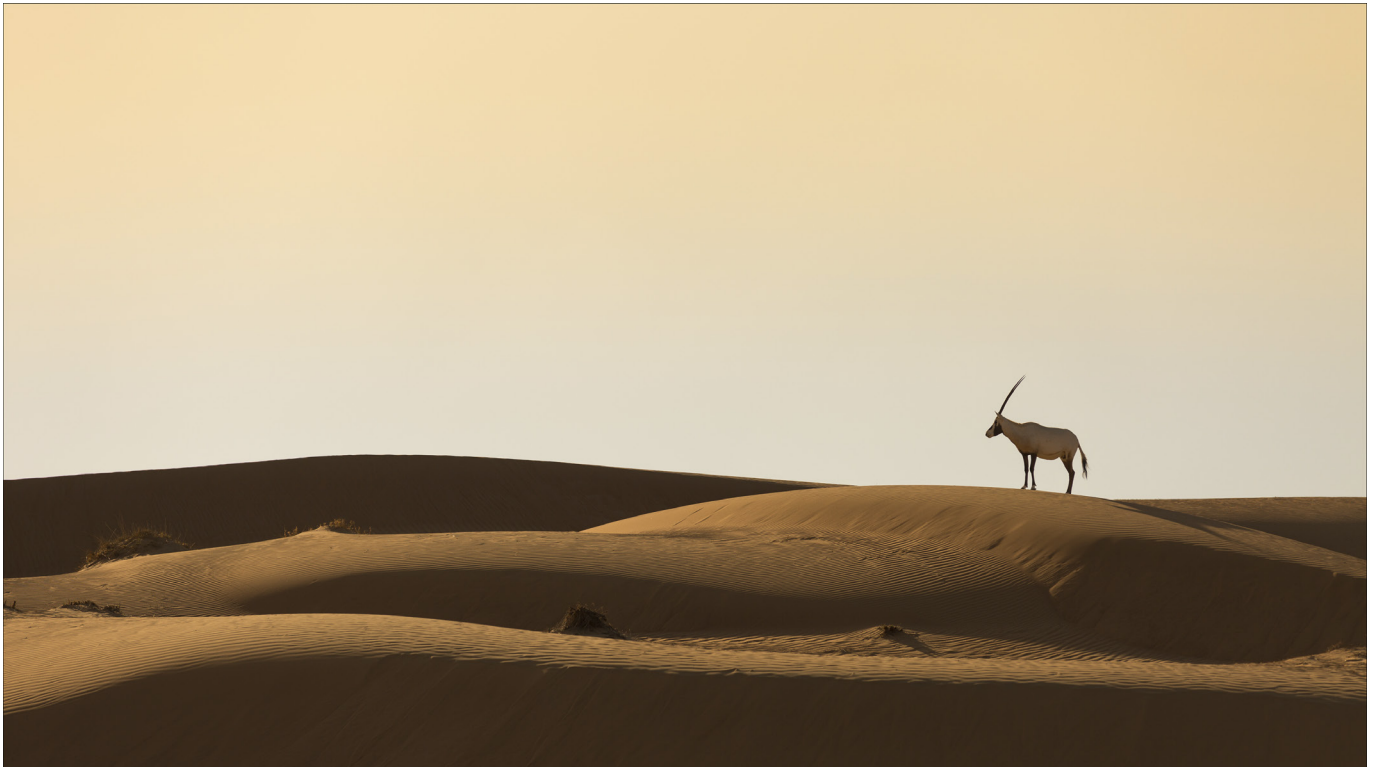
*Sheerness Long Exposure*

David Scrivener LRPS



*No Winners (SX)*

Jonathan Scudder



*Arabian Oryx*

John Shaw ARPS



*Officer*

Barry Senior HonFRPS



*Rural Impression (SX)*

Geoffrey Smith ARPS





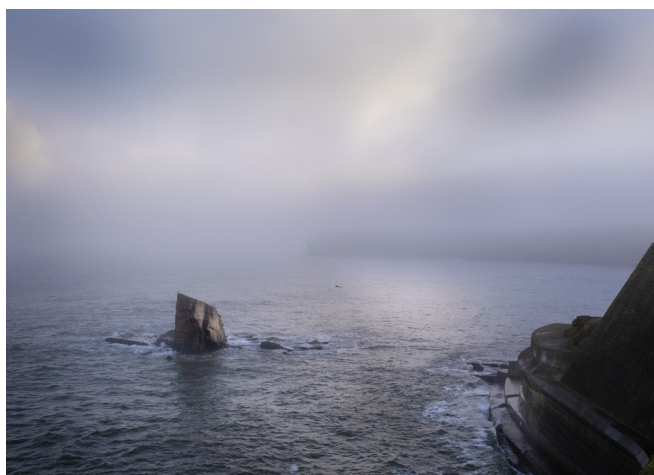
*Round-up in the Rain*

Robert Smith LRPS



*Bath Tourist Attraction*

Patsy Southwell ARPS



*Mist Approaching*

Peter Stevens FRPS



*The Student (SX)*

Michael Stringer LRPS



*Alex Hua Tian at Nunney*

Brian Stubbs LRPS



*Heartfelt Dreams*

Brian Swinyard ARPS





Battle of Wallingford

Marilyn Taylor ARPS



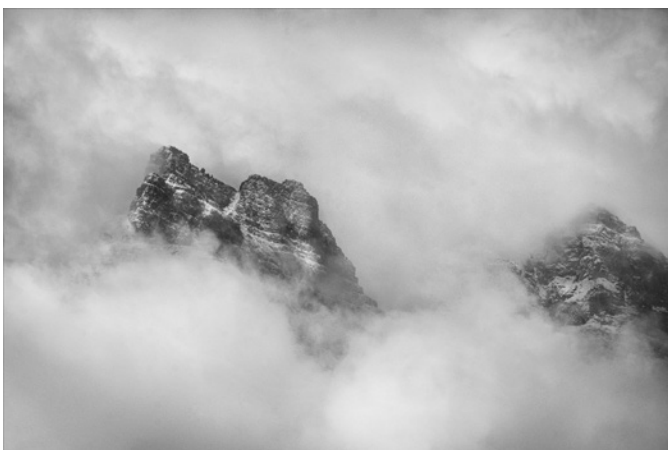
Fine Structure

Neill Taylor LRPS



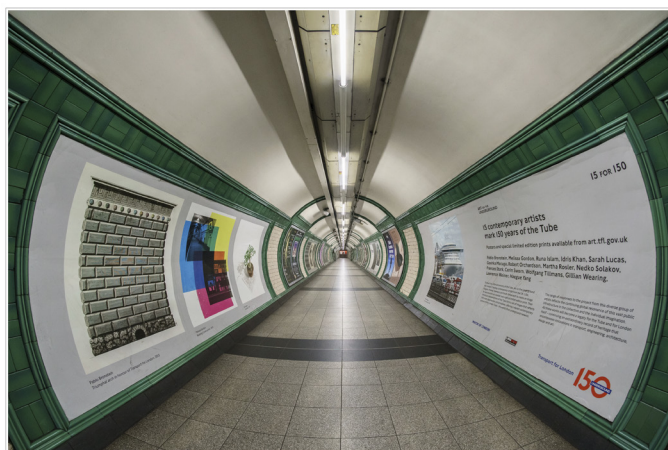
Where Is Everybody?

Ian Thompson ARPS



Mount Edith Cavell

John Tilsley ARPS



London Underground

Martin Tomes





Nowhere Man

Anne Turner



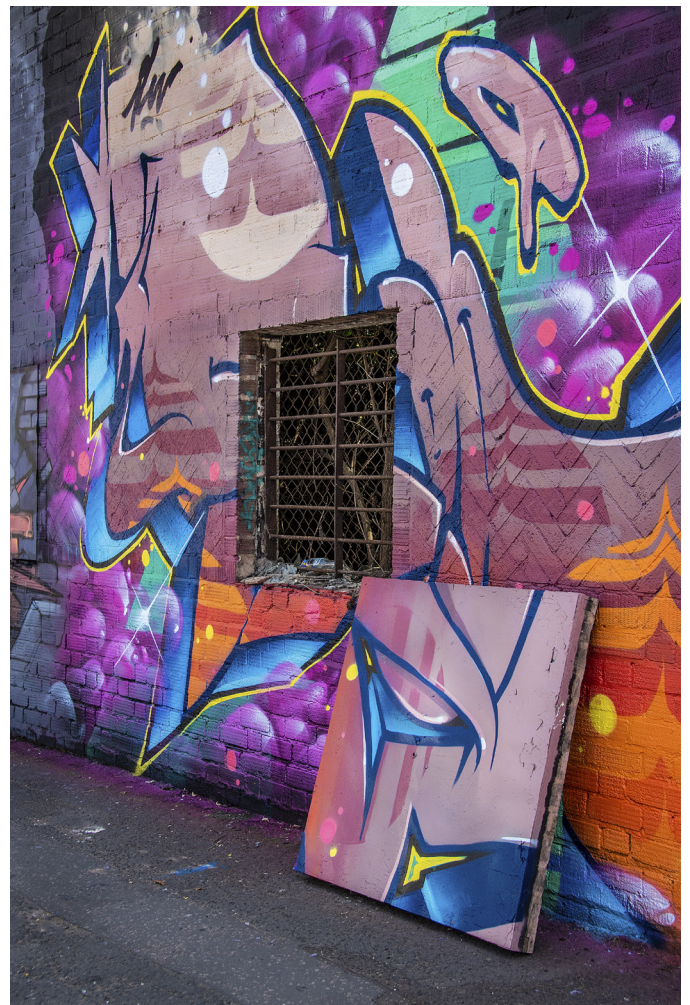
The Orchestra - French Horns

Paul Turner



Strange Fruit (SX)

David Thomas ARPS



The Cover

Carol Wiles ARPS





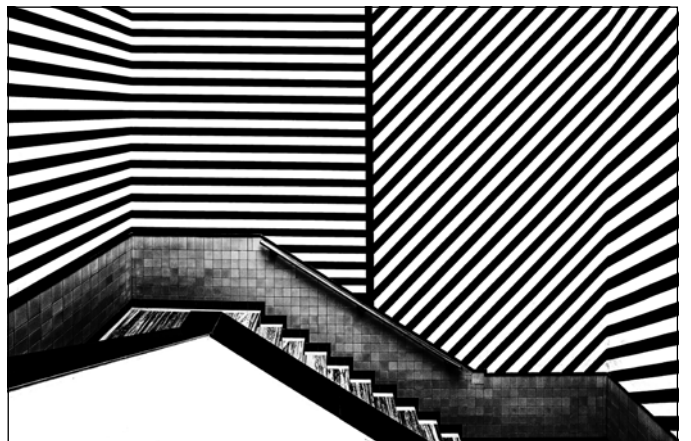
*Underground Architecture*

Fiona Senior FRPS



*All In a Day's Work*

Harry Wells LRPS



*Stare Well*

Rex Waygood



*Kings Cross in a Pandemic*

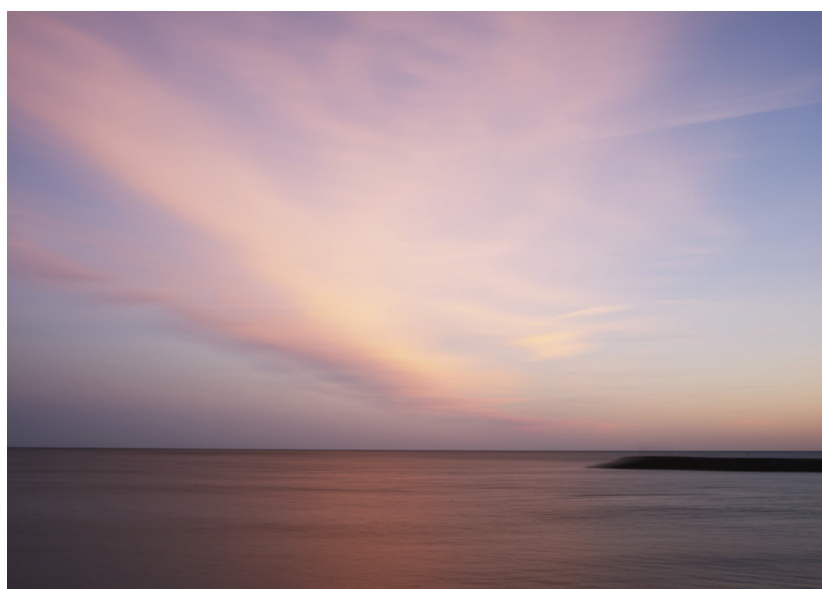
Peter Yendell LRPS





*Moorings - Windermere*

Baron Woods FRPS



*Evening Glow*

Diana Wynn



*The Sweeper*

Norman Wiles LRPS



ACCOLADE - Occasional members-only publication celebrating members' Distinctions successes (digital only)



### ACCOLADE 2021

Celebrating the Distinctions awarded to DIG members



# 8

With congratulations this issue to our own Simon Street FRPS & Holly Stranks ARPS



Monthly newsletter (digital only)



### DI News June 2021



'Westcliffe Lift and Trees' by Cherry Larcombe ARPS

Winner of the Digital Imaging monthly competition for May

DIGIT - Members-only quarterly magazine (in print and digital)



# DIGIT

THE MAGAZINE OF THE ROYAL PHOTOGRAPHIC SOCIETY DIGITAL IMAGING GROUP  
Number 89 2021 Issue 2





## **Members Annual Projected Image Competition**



## **Projected Image Competition 2021** **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 2021  
Closing date: August 31st 2021 at midnight GMT  
Selection date: Saturday, 18th September 2021

The selection and presentation of awards will be on-line, using the same system and process as used for the 2020 competition.

The event will be open to all members to view in real-time using Zoom video-conferencing software. Registration for the event will be required, details of this 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)**