



DIG Members' Digital Projected Image Competition 2013

OPEN AND CREATIVE SECTIONS

FREE ENTRY

Closing Date for Entries

27th October 2013

Enter on-line at: bit.ly/DIGDPIC2013 or on CD

Full details, including the CD entry form, are available from the the
Downloads Section of the Group's website at:

www.rps.org/group/Digital-Imaging

DIG Monograph 2013

The first Digital Imaging Group
monograph, which features the work of

Barrie Thomas FRPS

accompanies this issue of DIGIT

This is a new venture by the Group and is
intended to highlight the work of people
who have been influential in the field of
digital photography.

DIG Centres' Events

6th October 2013

Gavin Hoey "Take & Make Great Photos *Live*"

13th October 2013

Adobe Road Show Master Class with Richard
Curtis

3rd November 2013

Thames Valley Centre: Members' Presentations &
Print Competition

24th November 2013

Compostion in Photography by Tony Worobiec
FRPS

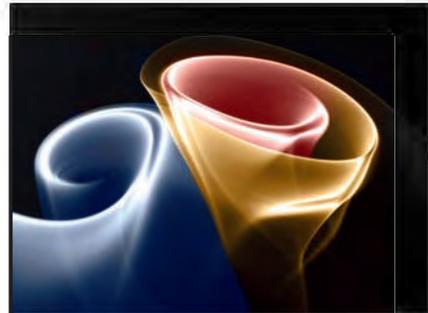
For more information see the EVENTS
listing on Page 4



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DIGIT

NO 57: (2013 ISSUE 2)

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FRONT COVER IMAGE

Winter Tree By Viveca Koh ARPS

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Thanks to Elizabeth Restall ARPS and to Anthony Healy ARPS for their invaluable help in the production of this issue of DIGIT.

DIGIT is the magazine of the RPS Digital Imaging Group and is provided as part of the annual subscription to the Group.

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

EVENTS



Details of all DIG events are available on the group's website at: www.rps.org/group/Digital-Imaging/events

6th October 2013

Gavin Hoey "Take & Make Great Photos *Live*"

Woosehill Community Hall, Emmview Close, Wokingham, Berkshire RG41 3DA
Time: 10:00AM - 3:30PM
Cost: £10.00, Members' Rate: £6.00
Contact: Laurie Pate
Email: info@rpsdig-thamesvalley.org.uk
Phone: 07785 256692

Note: the ticket price shown above against "Members' Rate" is the rate that applies to members of the Digital Imaging Group only. It does not apply to RPS members who are not DI Group members.

A mixture of photography & Photoshop. tips, tricks & advice

13th October 2013

Adobe Road Show Master Class with Richard Curtis

Greyfriars Community Centre, 44 Christchurch Road, Ringwood, BH24 1DW
Time: 10:30am - 4:00pm. Doors open 10.00 am
Cost: £8.00, Members' Rate: £6.00
Contact: Barry Senior Hon FRPS
Email: barry@littlepics.freeserve.co.uk
Phone: 01425 471489

This Master Class will cover Elements 11, Lightroom 4 and Photoshop CS6 and will be of interest to all from beginners to advanced users. Richard will be looking at how we can use these Adobe packages to improve our images before printing or publishing. The relative merits of each package will be covered.

Within Lightroom, Richard will explain how to manage a large catalogue and optimise your time spent in the library module. Also covered will be the use of Adobe Camera Raw as opposed to Photoshop, including the enhanced highlights, shadows and clarity, as well as the more powerful adjustment brush and gradient filter.

About Richard Curtis: Richard is head of Business Development for Digital Imaging at Adobe in the UK. He is a keen technologist and a photographer for over 20 years, with a focus on travel and portrait photography. Richard is striving to combine digital techniques with traditional wet photography. He practises printing

digital images through the Platinum and Palladium printing process, which was developed in the 19th century. Advanced booking strongly recommended. Booking form may be downloaded from the DIG Events page or obtained by email from barry@littlepics.freeserve.co.uk
Tel: 01425471489
Tea and Coffee on arrival. Bring packed lunch

3rd November 2013

Thames Valley Centre: Members' Presentations & Print Competition

Woosehill Community Hall, Emmview Close, Wokingham, Berkshire RG41 3DA
Time: 10:00am - 3:30pm
Contact: Laurie Pate
Email: info@rpsdig-thamesvalley.org.uk
Phone: 07785 256692

Cost: £10.00, Members' Rate: £6.00
Note: the ticket price shown above against "Members' Rate" is the rate that applies to members of the Digital Imaging Group only. It does not apply to RPS members who are not DI Group members.

Morning: "This year ... next year": a summary by your Centre Organiser, Open Forum - your turn to tell us what you think of us, and what we should be doing. Member' Presentations

Afternoon: Annual Millennium Cup Competition for Prints. Judge: Caroline Colegate ARPS.

For Competition rules please see the DIG Events page or contact Laurie Pate. Free tea, coffee and biscuits throughout the day. Bring a packed lunch. Advance booking advised

24th November 2013

Composition in Photography by Tony Worobiec FRPS

Greyfriars Community Centre, 44 Christchurch Road, Ringwood, BH24 1DW
Time: 10:30AM - 4:00PM
Contact: Barry Senior Hon FRPS
Email: barry@littlepics.freeserve.co.uk
Phone: 01425 471489

Cost: £7.00, Members' Rate: £5.00
Composition is important and no matter how technically perfect, without it your image will lack clarity and impact. Tony

will be discussing how "Composition" means putting elements together, to give cohesion and directing the viewer to the important parts of the image. The psychological effects of line, shape, form, tone, colour, texture, scale and proportion will be discussed to help you understand how to construct your images with purpose and clarity.

You will learn that: There are no "rules" on composition, rather principles that helps to introduce clarity.

Composing an image requires organising the visual elements in a way that helps the viewer understand what excited you when you took the photograph.

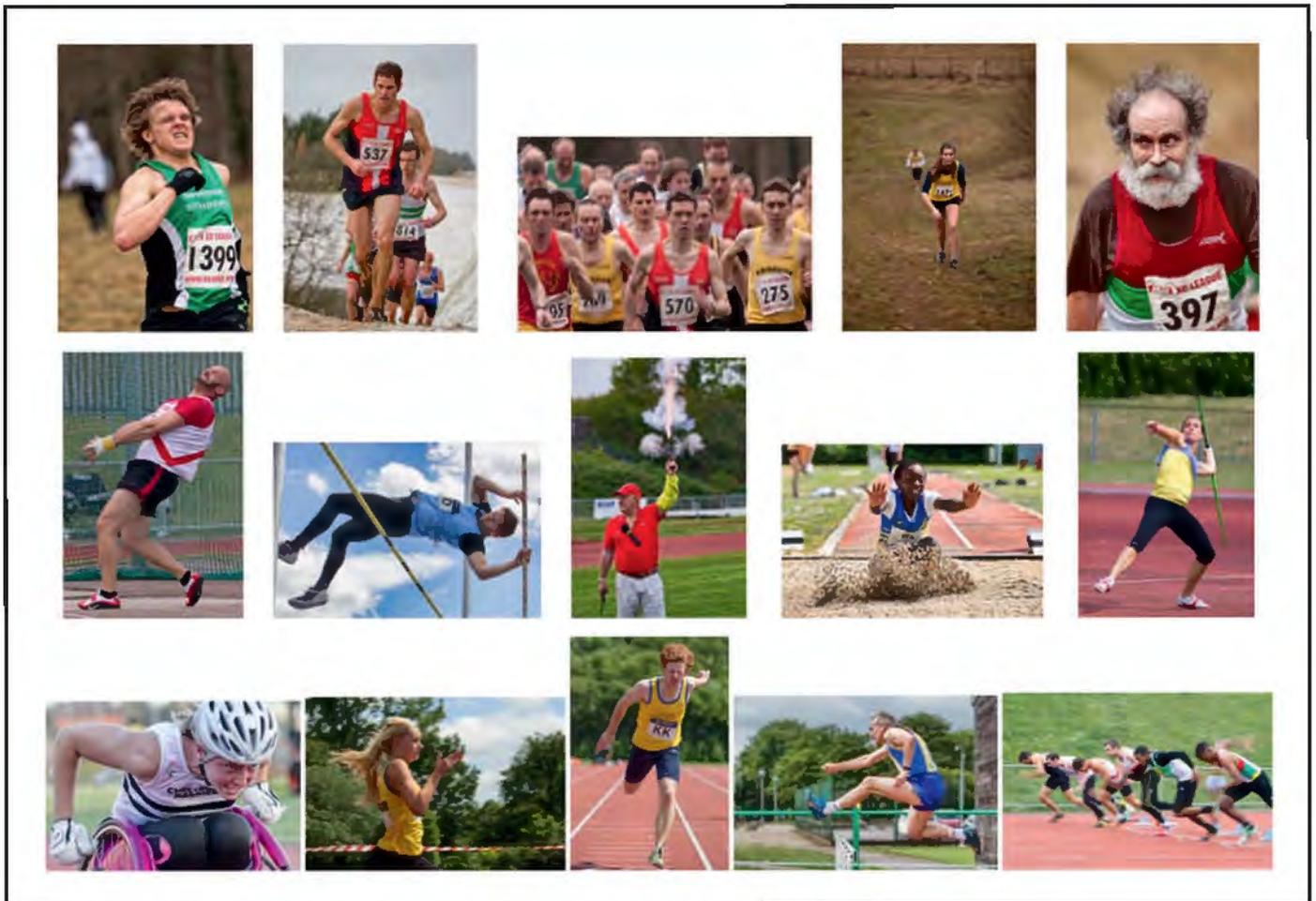
Composition is a visual process in which the photographer aims to balance the visual elements into a coherent arrangement. As many of the concepts underpinning composition are universally understood, if you find your image pleasing to the eye, so will the viewer. Tony Worobiec studied fine art at The University of Newcastle upon Tyne and spent 18 years as head of a large design faculty in Dorset. He has won awards for photography in the UK and internationally, and has had work exhibited in London's Barbican Gallery, Bradford's National Museum of Photography and The Fox Talbot Museum Lacock. He is a founder member and is the current chairman of the prestigious Arena Group of Photographers. See www.tonyworobiec.com
Tea and Coffee on arrival, Bring packed lunch

Advanced Notice: More details will be posted on the DIG website when available.

12th January 2014

16th February 2014

Woosehill Community Hall, Emmview Close, Wokingham, Berkshire RG41 3DA
Time: 10:00am - 3:30pm
Contact: Laurie Pate
Email: info@rpsdig-thamesvalley.org.uk
Phone: 07785 256692



The Hanging Plan

MY ASSOCIATESHIP: A SPORTING CHALLENGE



After getting his Licentiate in 2010, Derek Gardner wondered what project to choose to work on for an Associateship. Having always been a 'runner' competing in athletic meetings, he decided on an athletic theme. In his article, he describes the process he went through to achieve his successful submission.

My interest in Photography started in my teens; saving up the money from my part time jobs to buy a Pratika MTL3 and a couple of lenses. I would experiment with different settings and note them down so that I could see their effect when my prints were returned from the photo lab two to three weeks later. I had hoped to make a career out of photography but ended up taking the safe route and moved into Electronics instead. Photography was put on hold. That is until Suzanne Farmer FRPS asked my wife to be a model for her

Statement of Intent

The photographs in this panel were taken to promote athletics to a wider audience through their publication in local newspapers and the web sites of local athletic clubs. Their aim is to portray the wide range of men and women who are members of local athletic clubs and participate in athletic events during the entire season. They give up their Sunday morning lie-ins to race around the fields of Oxfordshire during the winter, moving onto the track and field events in the summer months. Even though these athletes did not compete for honours in the London 2012 Olympics I wanted to show from both their expressions and the techniques demonstrated that the desire to compete to their best ability drives them on to train hard so that they can achieve satisfaction in all of their performances. Through their publication I wanted to show that whatever your age, gender or ability you can get involved.



Long Jump Landing



Running for Home

Licentiate, followed by Associate and, finally, Fellowship projects. My interest was renewed and digital cameras were just getting to the level where I thought they were worth buying so I bought a Canon EOS 40D.

I joined the RPS because I wanted to achieve the Fellowship distinction as Suzanne had. I saw this as the ultimate way to learn about photography and obtain a rich understanding of meaning that an image, and group of images, could portray. Using my 40D and later a 5DmkII, I completed the Licentiate in January 2010 with a little help from an LRPS workshop I had attended three months earlier. An important lesson taken from the workshop and subsequent judging was the importance of the presentation of the panel as a whole and not just the individual images. The significance of the layout of the panel remained a central consideration during the next two years as I worked towards Associate.

Now ... what was my theme going to be?

I spent a few months searching the RPS web site and the Internet for examples of successful ARPS submissions. I noticed that there were very few with a focus on sport and, having always been a 'runner' competing in athletic meetings, I decided on an athletic theme.

Initially, I decided to focus on winter cross country races. I wrote out my statement and then set about trying to capture the fifteen images that would represent what I was trying to show. I found that there were a number of challenges with photographing people competing in a sporting event. Racing over a cross country course in winter isn't easy and making an interesting photograph is not part of the athlete's consideration. Also, spectators keep getting in the way as they cheer on their friends and family. The weather and lighting are other issues that I had



Over It

no control over, which made my task even more difficult. Trudging through the mud and snow at one event, I did think that photographing flowers in a warm dry home studio would have been a more sensible choice.

After four or five races I started to realise that obtaining fifteen interesting, non-repetitive photographs of people running past was not going to achieve my aim of an Associate distinction. I had already booked myself on to an Associate workshop and took along fifteen photographs to see if I was on the right track. The feedback on the technical quality of the images was positive but repetition was seen as an issue, as I had expected. The judges particularly liked the variety of expressions on my subjects' faces which was a key aspect I was trying to capture.

I decided to re-write my statement to include the whole athletic season which would now include the track and field events. My panel was broken up into seven cross country photographs and eight from track and field events. In September 2011, after one full year of an athletic season, I had my fifteen photographs and took them along for assessment in the Visual Art category. It's interesting looking at photographs close up at home and then seeing them displayed on a wall ten metres away. From the previous panels that were accepted and rejected I knew as soon as mine were displayed that they weren't good enough. About half of my panel was of the right standard and the other half either weren't technically good enough or there was still too much repetition.

I learnt two lessons that day. The first was that Visual Art was not the right category for a sporting theme and so next time I would apply to the Applied and Professional category. The second lesson was that three rows of five works much better than my two rows, of seven and eight images.



Hammer Throw



Focused Running



Pushing Hard



Off the Line

I now had plans for a panel that would contain five cross-country images, with five from field events and the final five from track races. I went into the new athletic season with a plan to capture specific images from each new race or event. For the cross-country race section I wanted to show the range of people taking part in these events, capturing the start, the effort required in competing in a hard race and the push to the finish. Going to an event with a target image I wanted to capture was a change in photography mind-set from my previous approach.

Also, for the track and field again I wanted to show the range of age groups competing in these competitions away from the top athletes shown on our television screens. As well as the athletes I also included the starter firing his starting pistol. This is, after all, a key figure in a track and field meeting. The main challenge here was to capture the flames coming out of the gun. I tried this with a Canon 5D MkII a few times but could only capture the smoke. I later bought a Canon 1D MkIV with 10 frames per second which I thought I might stand a better chance. Over three or four meetings I managed to get the shot I was after and this would be my centre image, completing the story of my panel. I had submitted my application for assessment to the applied and professional distinctions panel for the end of September 2012. I didn't know if what I submitted would fit the requirements for the Applied and Professional judges as this was the first time I'd been assessed in this category. My turn came in the later part of the afternoon session. I'd been watching all of the other panels displayed closely, listening to the judges' comments, trying to assess my own chances from their feedback. This time I was happier how the panel looked from a distance so I thought I was in with a chance of a successful result. The comments from the



Bullet from a Gun



Slow Start



Over the Hill

judges were mixed, though a guest judge with a sporting background did stand up and provide a more positive assessment. After due deliberation the judges' decision was split but my panel had failed to make it through.

Shortly after the end of the final assessment, I was called over by the Distinctions Manager who said that they would like to review my panel at the Distinctions Advisory Board meeting in early November. I was told that the Chair had decided to request for the portfolio to be sent to the Distinctions Advisory Board, as the decision was extremely close and she would like their opinion. In the middle of November I received an email stating that following a review, my panel had been accepted as having achieved the standard required for an Associate pass. I spent the rest of the day with a big smile on my face. I had passed.



Still Hurdling

MOBILE PHOTOGRAPHY



Viveca Koh is looking constantly for new ways to express herself photographically and feels that images captured using her mobile phone camera have aided her greatly in her quest. She explains why this is, with the aid of some examples of her work.



Fast Cycle

Mobile photography, i.e. photographs captured with a mobile phone camera, is a growing trend which seems only to be increasing in popularity. As the quality of cameras integrated into phones becomes better all the time, so too do the

possibilities for capturing images that may even exceed the pixel count of some entry level DSLRs. The new breed of smartphone can produce photographs of sparkling clarity and excellent colour – long gone are the days of the pixelated, murky ‘phone snap’ which was of little

use to anyone – now phone photos can be printed up quite large without losing resolution.

It was with this in mind that prompted me to purchase an iPhone 4S, which comes with an 8-megapixel backside illumination sensor with a resolution of



Tourists

3264 x 2448, a five element lens and f2.4 aperture. I read reviews and researched other models, but for me this one came out top of the pile, and the image quality was second to none according to many. For me personally the idea of always having a camera with me was hugely appealing, and to have one so light and compact yet able to produce photographs of such high quality was very exciting. I really could not wait to get out and try my new 'camera'.

The camera application (app) on the iPhone is fairly basic, in that you can shoot stills or video, turn the flash on or off, use automatic HDR or even a

panorama, but that is as far as the controls go. The creative photographer will soon find that this is not enough, and that is where other photography apps come in. There are far too many to mention here, but my favourite is Hipstamatic, a beautifully designed app that comes with virtual interchangeable 'films' and 'lenses', so that all manner of combinations are possible, and best of all for me is that the picture format is square. As a photographer who often crops rectangular images down to a 1:1 ratio, to be able to 'shoot square' from the off without having to resort to a medium format camera was really

wonderful.

As a photographer, I often use additional textures in my work, overlaid in layers and blended using masks in Photoshop, in order to enhance the original photograph and to create something more 'painterly'. I am looking out constantly for new ways to express myself photographically, and also to continue to develop my skills and technique. I feel that iPhoneography has aided me greatly in this on-going quest, partly due to the limitation of only having one lens (a bit like going out with nothing but a 50mm f1.4 lens on one's DSLR), but also in that using



Man With A Dog

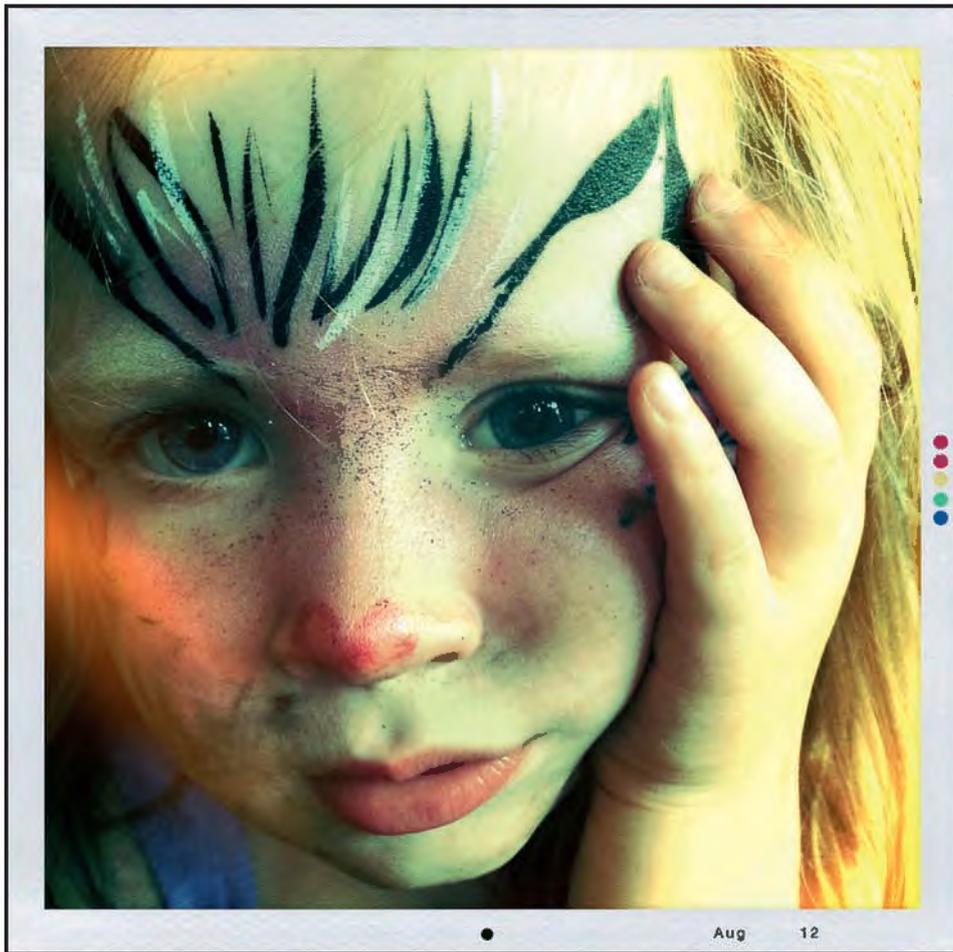
some of the different camera apps which replicate poor quality, lo-fi plastic cameras or TiV (through the viewfinder) are exciting from a creative perspective as I like the grungy look and feel that it brings something extra to my work.

A great thing about using a phone camera is that it is less obvious than a DSLR, making candid street photography very discreet. I love particularly the ability to capture the moment quickly, as I did in 'Fast Cycle' (Page 11), shot from a bus in the pouring rain as a cyclist whizzed by. There is a sense of immediacy and motion; one I am not so sure I should have been able to capture with a bigger

camera, and the combination of 'lens' and 'film' made for punchy monochrome which suited the subject and the dourness of the weather. I am also sure that one of the people in 'Tourists' would have looked up and noticed me had I pointed a large 200mm lens in their direction but, as it was, I got away with a sneaky shot of this colourful group resting their feet, using a 'film' with an old-fashioned border and blurring around the edges of the frame to focus the interest on the centre. In using these combinations in Hipstamatic, one can immediately see what the effect is and no further post-production is required, so completed

images can be shared directly to photography social networking sites such as Flickr and Instagram at the touch of a couple of buttons, another great advantage for a sociable photographer like me as it elicits immediate feedback.

I have found also that the phone camera is very successful when taking close-up portraits of people, as it's such a small device I imagine it is somewhat less intimidating to be faced with than a big camera, and I was very happy with 'Man With a Dog' which was shot close to the subject, using a vintage-look 'film'. Similarly, my small model in



Little Angel



Battersea Power Station

‘Little Angel’ was only too happy to get up close and personal to the phone camera which focuses very close with no additional macro lens. The ‘film’ and ‘lens’ combination here gave a realistic-looking light leak, a yellow colour cast which I felt matched the image as a whole, plus a colour print border with the date to complete the retro look.

Another look that I like is TtV (Through the Viewfinder), which normally involves shooting with an SLR through the waist-level viewfinder of a Twin-lens Reflex (TLR) medium format camera such as a Rolleiflex or Lubitel, but is easily replicated with the app ‘TtV Camera’ which, sadly, is no longer available. It produces realistically grubby square images, and was the one I used to shoot ‘Battersea Power Station’, as I felt the dusty frame suited the derelict power plant and railway lines in the foreground, and therefore the style in which the photograph was taken says as much as the image itself.

Hipstamatic have recently issued a vintage-style lens and films to match, which have already become firm favourites of mine for their beautiful cyanotype and daguerreotype plate film style. I am very drawn to old photographs and have previously incorporated them into my work, so to be able to produce this kind of imagery from my phone is inspirational, as they have a very unique look which can be seen in ‘Reaching Up’ and ‘Winter Tree’. It is strange to realise that I am using a very modern gadget (iPhone) to reproduce a method of photography that was invented in the 1830s and 1840s! Whilst there are lots of camera apps which produce many different effects, there are also plenty of post-processing apps to add further texture or enhancements to iPhotos, and I will often use these to take my pictures one step further. ‘Venetian Gondolas’ now looks like a folded and torn snapshot



Reaching Up



Winter Tree



Venetian Gondolas



Tree Stars

held together with staples, 'Tree Stars' contains a separate layer of 'oil painting' which I masked in using the mobile version of Photoshop, and 'William' is more like a stained and crumpled painting, complete

with splatter and strange blemishes. Finally 'The Birds in the Trees' was created with Decim8, a strange 'bit-glitching' app that can produce some truly amazing effects and surreal imagery.

This is what I find so fascinating about camera phone photography, for it enables a multitude of moments to be captured in an instant, in colour, monochrome, TtV, plate, textured, blurred etc. format and then further manipulated to produce imaginative and engaging photos. I find it genuinely exciting, different and endlessly creative – not a tool to replace my DSLR or to 'dumb down' my photography, but to enhance it, challenge my skills and vision in a way that allows me to develop as a photographer, and most importantly never to stop 'seeing'.

More of my iPhotos can be seen at: [instagram.com/vivecakohtphotog](https://www.instagram.com/vivecakohtphotog)
My book of Venice shot solely with an iPhone is at: www.blurb.co.uk/b/3448846-venice-snapbook



William



The Birds in the Trees

SNAPSEED REVIEW



Andy Beel became interested in Snapseed as an editing tool through a friend who uses it on his iPad to create wonderful pictures. In his article, he looks at this multi-platform editing software and its powerful functionality to give you a flavour of what it can do.

I first heard of Snapseed as an editing tool to be used on the iPad and then was informed Snapseed is available for many different operating platforms. So if you're using a PC, a Mac, iPad, iPhone or an Android Operating System on a mobile phone or Tablet you can use Snapseed to edit your pictures. I became interested in this modern form of editing through a friend Peter Brisley ARPS who creates wonderful pictures on his iPad with Snapseed as his chosen editing tool.

The aim of this article is not to give a blow by blow account of all the properties of Snapseed but to give you a flavour of what's available within the editing software.

So probably the first question to ask is, will it do RAW? The answer to that question is yes if you are using an iPad. It will also handle JPEG and TIFF file formats. All newer forms of software are becoming much more intuitive to use. The age-old problem with Photoshop is it requires a great breadth and depth of knowledge and isn't very intuitive for the beginner. So editing software like Snapseed is a godsend to those who get lost in the complexity of programs like Photoshop. Potentially this type of software could save you editing time - or you could get addicted.

I always use Snapseed through Lightroom. In doing so Lightroom always creates a copy of the picture you are working on and then opens the copy in Snapseed. I can then do all the editing in Snapseed I want and, when I have finished the new 16 bit Tiff file created by Snapseed, it automatically goes into Lightroom next to the original CR2 file in the Lightroom Library. You will need to synchronise the Lightroom folder (by right clicking on the folder) to get the synchronisation to happen.

If you're using Photoshop as the host for the Snapseed plug-in and you like to have the ability to return to a file and make further adjustments, I suggest you

open the file in Photoshop, duplicate the background layer (PC: CTRL+J, Mac: CMD+J), and then create the background copy layer as a smart filter layer (Filter > smart filter). Then go into Snapseed (Filter > Nik > Snapseed) and work from there. The beauty of this method is that if you want to change your mind later you can, and return to that Snapseed file where you left off.

Basic Adjustments

Tune Image

I tend not to use the Pre-sets - auto, neutral, darker, bright, balanced, and moody - but they are a great way of seeing what can be done with a particular picture. There is also the opportunity to save your own settings as a user pre-set if you wish to do so.

There are the usual general global adjustments tools here - brightness, contrast, saturation, shadows, ambience and warmth. The ambience control needs a little explanation, it's a bit like the soft contrast adjustment in other Nik software products such as Silver Efex Pro 2 or Color Efex 4.

The Selective adjustment tool for brightness, contrast and saturation is also a recent introduction that is a cut down



Basic Adjustments

version of the Control Point technology used in Silver Efex Pro 2 or Color Efex 4 etc. This selective adjustment tool allows great user edit-ability. Snapseed has an intuitive masking system that will automatically refer back to the tonal brightness of where you placed the initial selection and then select areas of similar brightness within the circle you



Tune Image



Details

created. The area of tonal correction will be shown with a red mask, which means that you can check where the correction will be carried out. The straighten, rotate and crop module does what it says on the tin in a straightforward way.

Details

With the details sliders you have control over the structure and the sharpness of the image. It must be said that these controls are very basic and there is no refining element in either of them as you would have if you were using Photoshop or Lightroom or other programs of that type. So, when using Snapseed as a plugin for say Lightroom or Photoshop, I suggest you do any sharpening within the main editing suite because you will have far more control there.

Creative Adjustments

There are a range of creative editing tools available within Snapseed. The black-and-white module has a series of colour filters with which the hue and

intensity of each colour filter can be altered to suit taste, plus a range of presets from lightning, darken, more contrast, less contrast etc.

Centre Focus

The centre focus module has a range of tools which can give a soft vignette to the outside of the picture. It has been overdone purposely here to show the effect.

Drama

The drama effect is probably best described as being a bit like Clarity in Adobe products but unlike Clarity, which can be overdone completely if you are not careful, it has a much softer effect. Here the controls are strength, brightness and saturation. The example here is the most profound or pronounced effect I could get for demonstration purposes.

Frames

There are ten different frame types that you can manually adjust - the size, spread and grunge of the frame to your

preference.

In other Nik software products they also include a random number generator that will produce an infinite number of frame edge variations that is not included in Snapseed.

Grunge

The Grunge Controls give another opportunity to adjust the Saturation, Brightness and Contrast, with ability to cycle through Grunge Styles and texture strength.

Vintage

Of all the tools offered here I feel the vintage effect to be the least convincing in creating the look of an old and faded picture.

Tilt-Shift

The blur effect produced by all these types of software filters is an example of contrarian thinking to the main intended purpose of a Tilt-Shift lens. The purpose



Creative Adjustments



Centre Focus



Drama



Frames

of the very expensive Tilt-Shift lens is to provide acceptable sharpness from front to back of a picture, and correct perspective. Normal lenses, even with a minimum aperture and focusing at the hyperfocal distance, will not provide the depth of field of a Tilt-Shift lens. Any software filter of this type cannot make unsharp pictures sharp by fiddling with pixels at the post processing stage. Nor will it provide the ability to correct converging verticals that a Tilt-Shift lens has. What the software does is provide a method for helping the viewer of the picture concentrate on the intended subject matter by providing blur. I am a fan of a fast lens being used wide open to give minimum depth of field; this Tilt-Shift filter helps those with a crop sized sensor camera and consumer lenses achieve that look.

I always think that a Tilt-Shift lens as used by some landscape photographers is an abdication of duty when they produce a picture that is critically sharp from back to front and let the viewer decide what the subject matter is within the picture space. The main role of the photographer is to select subject matter and to communicate effectively the significance of the chosen subject to the viewer. For me, limited depth of field and blur helps to provide a clarity of vision.

As with all these types of software, it takes a little time and playing around to find the full potential of what can be done. In the end it boils down to what you can imagine, imagination being the only limitation to what you can create.

www.andybeelfrps.co.uk
<http://andybeelfrps.wordpress.com>

Editor's Note: Since this review was written, Nik, the developers of Snapseed, have been bought by Google. As a consequence, Snapseed for PC and Mac is no longer on sale. However, it is still available for other platforms.



Grunge



Vintage

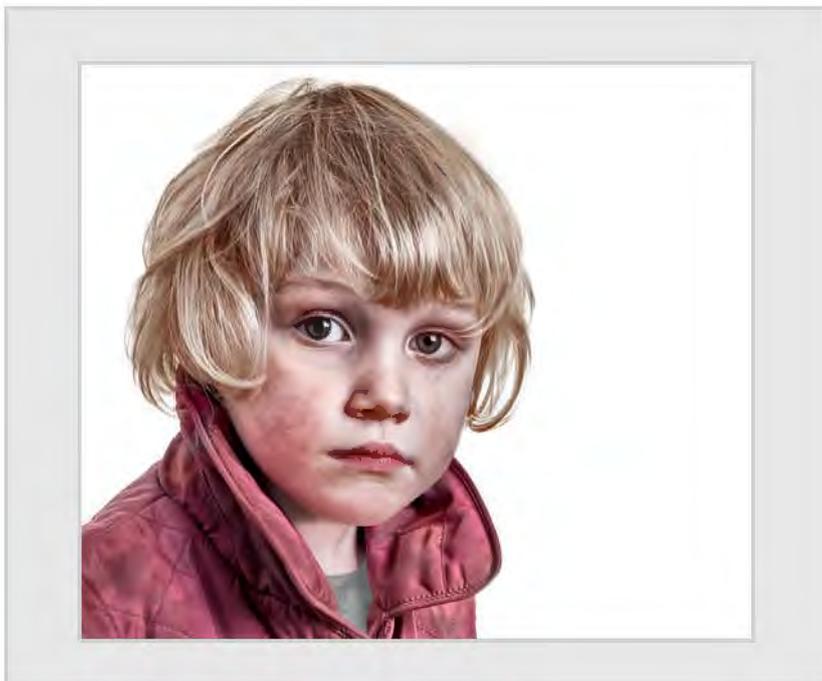


Tilt-Shift

FANTASY IN FENTON



The Digital Imaging Group Exhibition of Award Winning Images took place at the RPS Headquarters at Fenton House in Bath in August 2013. It showed the Gold Medal and Ribbon winning images from the 2012 and 2013 Print Exhibition, the 2012 Digital Projected Image Competition (DPIC), as well as the Gold Medal winning images from the 2010 and 2011 DPIC, and the 2011 Print Exhibition. Robert Albright went along to see it.

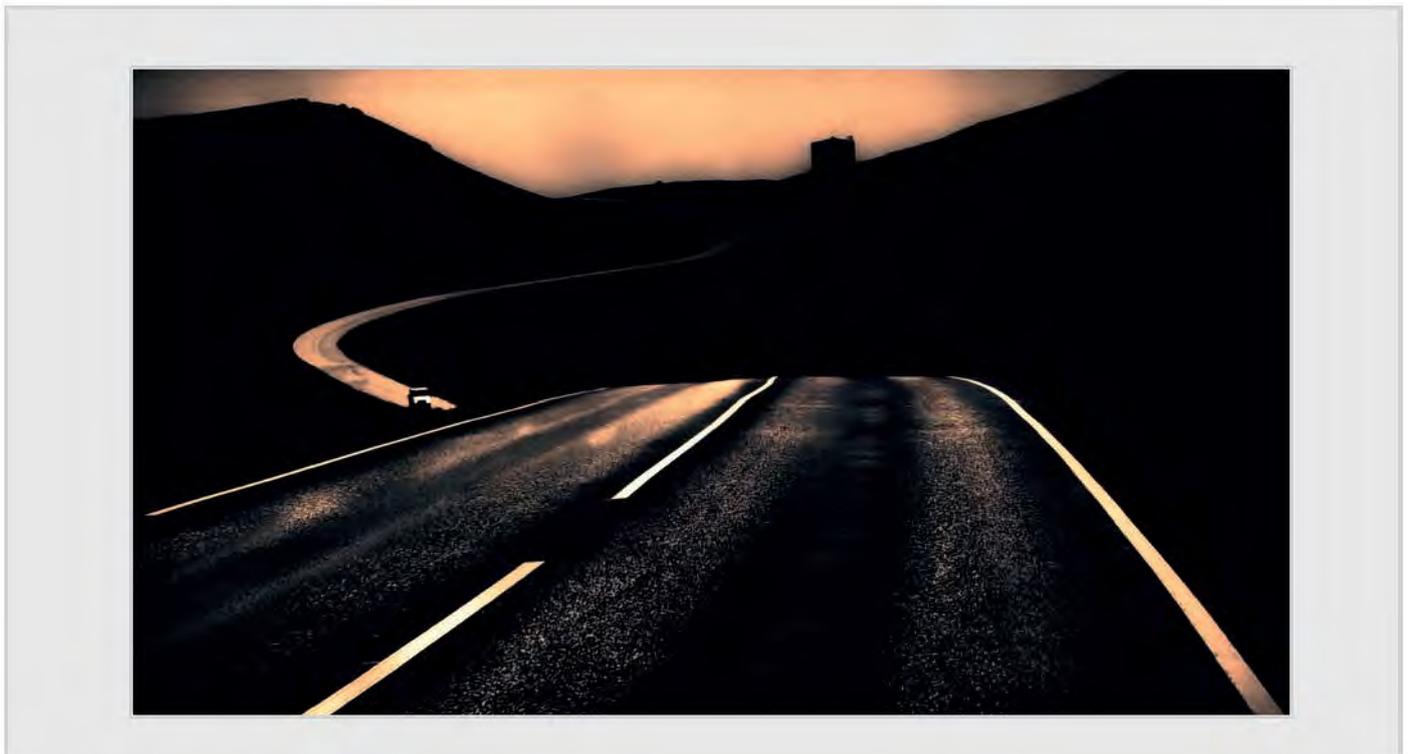


A Portrait of the Tinker's Kid, Fiona Senior FRPS, Ribbon, 2012 DPIC Open Section

This splendid print exhibition of work by DIG members is a mix of Altered Reality and In Camera Reality.

The range of thirty-one prints included some conventional or 'straight' photographs and some 'Salon style' work. In the former category a fine example of portrait studio work is 'A Portrait of the Tinker's Kid' by Fiona Senior FRPS. The sitter looks enquiringly at the photographer in a way which is both challenging and yet also accepting of the studio situation. The red jacket prettily matches his lips but the dirt stain on the front shoulder hints at a harder life than is apparent at first glance.

Moving from the formal studio shot in the direction of Altered Reality we have the manipulated but truthful image 'A Long Road' by Andy Beel FRPS. Heavily printed to emphasise a dark sense of mystery and foreboding, the dominant road leads up to what you may imagine is a castle from which a vehicle approaches. As with much of the best recent work from the



A Long Road, Andy Beel FRPS, Ribbon, 2013 Print Exhibition



Parking up Wong Tree, Brian Beaney FRPS, Gold Medal and Chairman's Cup, 2013 Print Exhibition

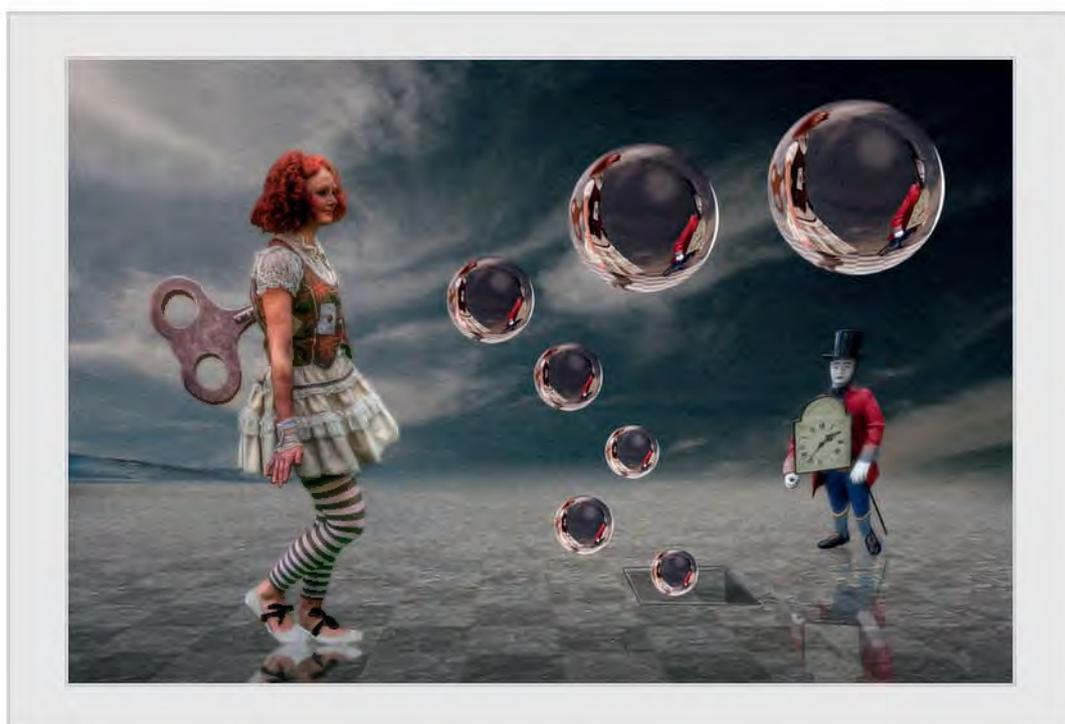
Digital Imaging Group, viewers are encouraged to invent their own narrative to fill in the gaps in the story.

Into the realm of pure fantasy is 'Parking up Wong Tree' by Brian Beaney FRPS. The title includes an element of humour which invites you to look more closely at the picture. The tilted sign, 'Wongs for the best Szechuan and Cantonese Food to Take Away' is associated with a dilapidated house in the distance. The cars which have been shipwrecked in the tree are, over time, being reduced to organic forms in blue and red marked by an anchor to locate them. Here is a commentary on the ephemera of existence reduced to nothing. As with much of the work in the exhibition, it is a

reflection on mortality.

Another consideration of time passing is 'The Clock Watcher' by Colin Harrison FRPS. A doll dressed in the garb of a Royal Mail Coach Guard of about 1790 holds a clock to remind the girl that 'tempus fugit' and that she should

seize the day. In case we had missed the message, the girl has a clock winding mechanism in her back to convey the limited span of our earthly existence. Bubbles float away as ephemeral as the rest of existence. In case you should feel that members of the



The Clock Watcher, Colin Harrison FRPS, Ribbon, 2012 DPIC Creative Section



Twilight at Porth Nanven, Peter Phillips LRPS, Ribbon, 2012 DPIC Open Section



I Dreamt I could Dance, Janet Haines ARPS, Ribbon, 2013 Print Exhibition

DIG are obsessed by life and death, there are images in the exhibition such as 'Twilight at Porth-Nanven' by Peter-Phillips LRPS, which appeal on a different level. Subtle colours are delicately blended with perfect emphasis on the greens in the dominant third. The slow shutter speed underlines the feel of tranquillity which has imbued the photographer at this moment.

In 'I Dreamt I Could Dance' by Janet Haines ARPS, the main subject is posed in a way which reflects the title whilst illustrating a dancer's pose. The reduced opacity dancers in the background complete the story in a subtle but clear way.

One of the few images to delineate motion is 'Chairplanes' by Trevor Gellard FRPS. This appears to be almost a reality picture. The monochrome treatment enhances the emphasis on tones in what was, no doubt, a very colourful scene in the viewfinder. The white hand which grasps at the air in the nearly twelve o'clock position is important in conveying the excitement of the spectacle.

Inescapably, though, we return to the theme of decay with 'Two-Chairs' by Norman Wiles LRPS. The placement of the foreground chair at the bottom of the stairs encourages one to want to look up to see who is coming down. No-one, of course, but once there was life here. The chair is positioned to be moved into the next room when a visitor calls. Now only the photographer's footfall disturbs the melancholy silence.

I hope more people will feel encouraged to visit Fenton House exhibitions. The Society provides this service to members, giving them an opportunity to share their work with others. Further exposure through articles such as this one can also be valuable to the photographers involved. We can look forward to a choice of cheerful and equally compelling work in the next show.



Chairplanes, Trevor Gellard FRPS, Ribbon, 2012 Print Exhibition



Two Chairs, Norman Wiles LRPS, Ribbon, 2012 Print Exhibition



The Kitchen Window, John Long ARPS, Ribbon 2013 Print Exhibition



A Woman and a Man, Dr David F Cooke ARPS, Gold Medal, 2010 DPIC



Frosty Morning, Christine Langford LRPS, Gold Medal and Chairman's Cup, 2011 Print Exhibition



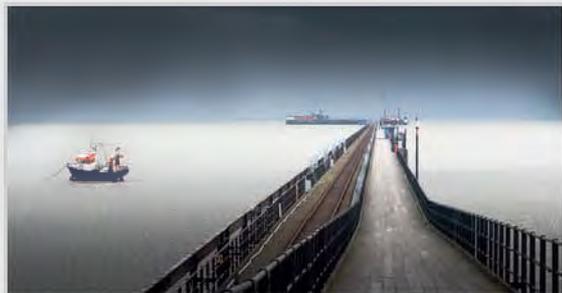
Eye Witness, Brian Burrows, Ribbon, 2013 Print Exhibition



An Old Testament, John Shotton, Ribbon, 2013 Print Exhibition



Saharan Sunset, Anne Mahany ARPS, Ribbon, 2012 DPIC Open Section



Pier and Boat, Peter Stevens ARPS, Ribbon, 2012 Print Exhibition



A Mother's Thoughts, John Cooke ARPS, Ribbon, 2013 Print Exhibition



Farewell, Gerry Coles ARPS, Ribbon, 2012 Print Exhibition



This Side of Loneliness, June Hoyle LRPS, Ribbon 2012 DPIC Open Section



The Interloper, Vanessa Herring LRPS, Ribbon, 2012 Print Exhibition



After Monet, Valentina Kulagina ARPS, Ribbon, 2012 DPIC Creative Section



Merlin & Kill, Martin Chapman ARPS, Gold Medal, Open Section, and Raymond Wallace Thompson Trophy, 2012 DPIC



Silverback Gorillas Fighting, Marilyn Taylor ARPS, Gold Medal and Raymond Wallace Thompson Trophy, 2011 DPIC



Starry Starry Night, Martin Chapman, Ribbon, 2012 Print Exhibition



Glasses for Two, Bill Wisden MBE HonFRPS, Gold Medal and Chairman's Cup, 2012 Print Exhibition



No Fishing, Adrian Lines ARPS, Ribbon, 2012 DPIC Creative Section



The Cavern, Rikki O'Neill FRPS, Ribbon, 2012 DPIC Open Section



Field of Dreams, Adrian Lines ARPS, Ribbon, 2012 DPIC Creative Section



The Attack on La Haye Sainte - 18 June 1815, Marilyn Taylor ARPS, Ribbon, 2012 DPIC Creative Section



Call of the Wild, June Hoyle LRPS, Gold Medal, 2012 DPIC Creative Section



Bird on a Stick, Helena Berney LRPS, Ribbon, 2012 DPIC Creative Section



Doc, Janet Haines ARPS, Ribbon, 2012 DPIC Open Section

THE DIGIT CHALLENGE

This time we have four images from DIG members who explain how they were created. I hope you'll find them interesting and that it gives you helpful techniques to use in your own photography. If you do, why not join in and send some of your images to me at: davidcooke@btinternet.com.



Beach Huts in the Snow



Beach Huts in the Snow Original



Beach Huts in the Snow Intermediate

Beach Huts in the Snow by Pam Sherren ARPS:

I find it very difficult to delete images - even if they are nothing special. I was about to bin this one but, before doing so, I decided to use a 'technique' I have tried on random images. It is very easy and takes seconds: Copy the image (PC: CTRL+J, Mac: CMD+J), invert the new layer (PC: CTRL+I, Mac: CMD+I), then change the blending mode to 'difference'. That resulted in the intermediate image, which I thought had potential but needed some refining.

The beach huts looked OK but I didn't like the magenta in the rest of the image. So, I flattened the image, selected the sky and trees, and copied the selection to a new layer. Having locked the layer, I selected a dark blue colour and used the brush tool with 'colour' mode to brush over the whole layer. This changed the darker colours but didn't affect the whites. I then selected the grass and copied the selection to a new layer but this time used hue/saturation to de-saturate and lighten the grass so it resembled snow. When I was happy with the adjustments, I flattened the image.

I was still not happy with the composition and felt it needed something extra. So, I decided to mirror the image. I copied the background layer then, using the crop tool (I use this tool for most of my resizing), I selected the image and doubled the width by dragging the crop tool out to the right. Then I rotated the top layer horizontally and moved it into place. To make it look less like a mirrored image, I changed the colour of a few random doors by selecting a door and using either hue/saturation or the brush tool. I was pleased with the result and find it rewarding turning a mundane image into something a little more exciting.

Raising the Roof by Maurice Ford LRPS:

In London, probably in common with most cities, it seems that you are never far from a construction site. A few years ago, the new Blackfriars Station, which now spans the River Thames next to Blackfriars Bridge, was under construction. Whilst walking along the south bank I became aware that the dangling chain from a crane was about to line up with the dome of St Paul's Cathedral. It was a shot I had to take. I selected a small enough aperture to get both the crane and dome sharply in focus and, not having a tripod with me, I steadied the camera against a wall. Keeping the camera still was more important at the time than keeping it level!

Immediately I knew that I wanted to lift the lid on St Paul's, but with limited experience and an old version of Photoshop Elements, I was unsure if I had the necessary skills and tools for the job.

First, I opened the jpeg image in Elements (I was not yet shooting in RAW) and performed the necessary straightening and cropping. Then, I copied it to a second layer so that I was not working on the original image. This also ensured it was there for comparison and to enable further copy layers to be created if needed.

On the copy layer, I selected the dome carefully, taking particular care to ensure I followed the line where I wanted to cut off the dome. I then used the Move Tool to raise this up until the cross on top of the dome met the hook of the crane. I did this in two stages on two separate layers, as the intricate top of the dome structure was tricky to select using the Lasso Tool.

Turning off the visibility of the original background layer so I could see more clearly what I was doing, I used the Clone Stamp Tool to clone sky into the gap. On this layer, I also tidied up some of the background by removing elements that I found distracting, and then made a small Levels adjustment.

There just remained one problem



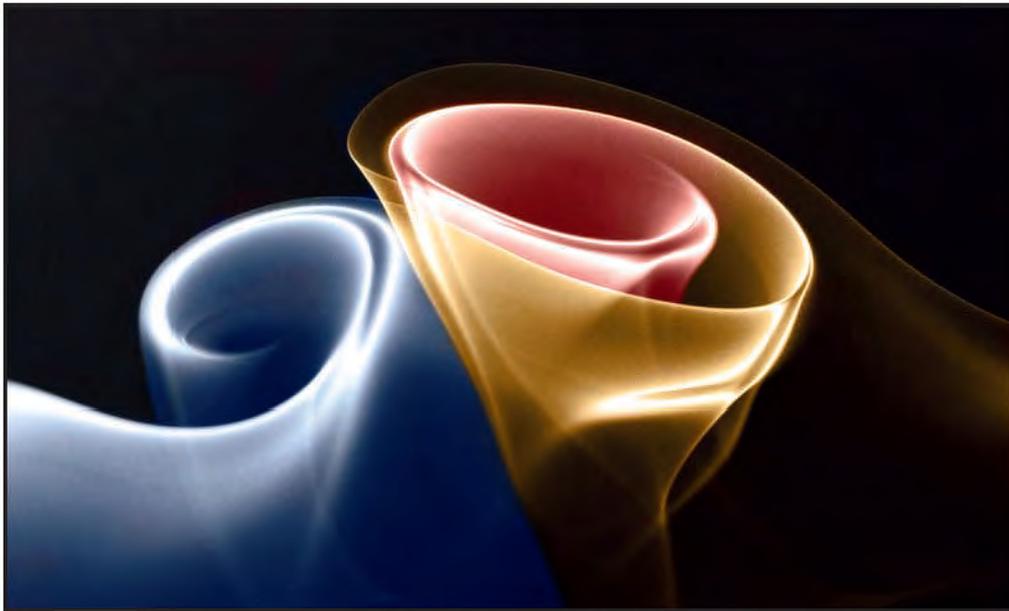
Raising the Roof

to solve – how to create the exposed inner rim of the raised dome. On a new copy layer, I cut out part of the original dome structure and inverted it so that it had the required curvature. For this, I used Edit / Transform / Rotate 180°. I then moved this carefully into the required position, erased bits that I did not need, cloned out some drainpipes and darkened it slightly so it looked more authentic.

So there it was, one dome successfully raised. Would I do it differently today? I now shoot in RAW and use Lightroom to make initial adjustments. In Photoshop, I try to use non-destructive techniques and make good use of Layer Masks and the Quick Selection Tool. Otherwise, essentially -the steps in the process would be the same.



The Original Image



Lean on Me

Lean on Me by Paramjit Sandhu-Dickens

LRPS: This image originated from a day spent in our shed which doubles as my studio when I need to block out the light and make a mess. I had wanted to try out some smoke photography for some time and having finally got round to buying some incense sticks, I gathered up my gear and ventured out.

I propped up the incense stick, placed a briefcase a little way behind to give me a dark background and used a flash off-camera to the side of the stick to light the smoke. The camera was focused manually to the tip of the incense stick which was then lit and then I was off.

At one point of image capture, my husband

accidentally opened the shed door which produced a slight draught and some interesting patterns in the smoke. After that 'aha' moment, I experimented with some gently wafting of the smoke and had my camera pointing a little distance above the incense stick to capture the patterns. Away I went experimenting with I don't remember how many images!

I was totally entranced by the swirls and curls captured by the flash that are normally lost to the naked eye and the complete randomness of the shapes produced. Needless to say, eventually I did have to stop when the smoke became a bit too dense in the shed to create any meaningful image.

Back indoors and reviewing the images, version 1 was one of my favourites and I did a little work on it to increase the contrast and convert to mono. Seen in this original orientation, it always reminds me of a knee joint and I was happy with that as a finished image.

It was when someone pointed out to me at a later date that it looked interesting in landscape format that I decided to look at the image afresh. As you will read later, in this format the image took on a whole new meaning.

So, the steps undertaken were, themselves, quite simple:

- Conversion to mono
- Cropping
- Contrast
- Tinting

I had previously converted in RAW to mono and darkened the background. The image was rotated and cropped to allow the main subject to dominate the frame until it looked right to me.

In Photoshop, I copied the background layer and set the blend mode to multiply to increase contrast further to bring out the shapes and shading in the folds of smoke more. (The right hand side of the image began to look like folds of fabric and makes me think of wrapping a sheer gauze scarf over my head.) I then created a new black and white adjustment layer and chose a blue shade for the tint. Then, I masked out all of the area of the image in which I did not want the blue to apply by using the 'brush' tool and colouring it black. This produced a blue left-hand curl of smoke.

I repeated this step but using a gold shade for the right-hand side of the image and then again with a red for the centre of the right-hand swirl. I reduced the opacity of these two layers slightly to give a gentler, muted impression. All that remained was to merge all the visible layers and save a JPEG version. This image holds lots of emotional meaning for me. This abstract symbolises the strength and tenderness of a relationship with the left being the strength of the man and the right with its colours and gentle shapes representing female qualities. I used it as part of a series representing moments in my life for an Artweeks exhibition and also as a key image in my LRPS panel. Also, it has always reminded me, in a very simplified way, of a famous portrait by Nickolas Muray of Douglas Fairbanks Jr and Joan Crawford leaning back to back on a beach – shot for Vanity Fair in 1929. So, I consider this my homage to such a beautiful and romantic image.



Lean on Me Original RAW File

Self-Portrait by Lamplight by Mary Pipkin LRPS: This portrait was conceived and taken to fulfil the criteria of a club competition subject 'Low Light'. With no readily available models I often take self-portraits. This one was challenging since it required a low light level to comply with the competition brief.

I used a spare room furnished with items inherited from my grandmother. My set-up was simply a chest of drawers upon which I made the arrangement including the oil lamp and mirror and a chair to sit on. The only light source was from the oil lamp. I needed two images to allow me to combine exposures for the lamp and for the reflection and far right of the scene. The first image required a number of test exposures before the final choice of 1.6 seconds, f7.1 with a -3 step bias, ISO 200 and a focal length of 30mm (Figure 1). This gave a reasonable exposure for the lamp but under exposure of the mirror and right side of the image.

The next step was to expose for the reflection in the mirror which posed technical difficulties with positioning and shutter release. To achieve the pose, I needed to sit in front of the mirror and include one hand in the image while the other hand was used to press the shutter using a cable release. Trial and error resulted in Figure 2 and an exposure of 1 second, f7.1 with a -1 step bias, ISO 400 and a focal length of 30mm.

Both images were taken in RAW and processed in Photoshop CS3 then saved as TIFF files; these formed the basis of the final image (Figure 3) which I created as follows.

I moved Image 2 as a layer over Image 1 and erased the left hand third using a very soft-edge brush to reveal the correctly exposed lamp and lamp reflection, taking care to avoid the mirror frame. I then merged the layers and made a duplicate background copy. The use of a wide angle of 30mm created some distortion in the right of the image so this was corrected using the distort tool to bring the candlestick vertical. The wall in the background needed attention, was selected and more suitable sections of the wall were cloned onto a third layer with opacity reduced to 68% to give a smoother, blurred surface.

The image in the mirror was adjusted by making a soft edge selection round the face and increasing the exposure. A selection of the lower part of the reflection was made and Lightness in the Hue/Saturation adjustment layer reduced to -22.



Figure 3: The Final Image

Top and bottom left corners were darkened using an oval inverse selection and then a curves adjustment layer. Lastly, more detail in the right hand side was revealed by again using an inverse oval selection

and a second curves adjustment layer. The image was fun to take, was successful in the club competition and has been accepted in a number of salons.



Figure 1



Figure 2

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www.rps.org/group/Digital-Imaging/downloads

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