

DIG Members' Digital Projected Image Competition 2011

FREE ENTRY

**Closing Date for Entries
7th October 2011**

Download the Application form
from our Website at:
[www.rps.org/group/Digital-
Imaging/downloads](http://www.rps.org/group/Digital-Imaging/downloads)

25th September 2011

A Big Byte of Barbie and Downtrodden Man

(Barbie Lindsay MPAGB EFIAP
and Russell Lindsay MPAGB
AFIAP).

Coopers Hill Community Centre, Bracknell,
Berkshire RG12 7QS

For full details see the EVENTS listing on Page 4 or
contact: Roger Norton LRPS
Email: centreorganiser@rpsdig-thamesvalley.org.uk
Phone: 01628 622279

The 2011 Members' Print Exhibition

29th September 2011 - 21st October 2011

Smethwick Photographic Society Clubrooms, The
Old School House, Churchbridge, Oldbury, West
Midlands B69 2AX

For more information see the EVENTS listing on Page 4

18th September 2011

DIG Midlands Centre Exhibition Selection and talk by Mike Abbot

For more information see the EVENTS listing on Page 4

9th October 2011

Dance Photographic Taster Workshop

Learn how to shoot dance
professionally with Mike Jones
ARPS.

Aldbourne Memorial Hall, Aldbourne, Wilts SN8
2DQ

For more information see the EVENTS listing on Page 4
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DIGIT

SUMMER 2011 ISSUE NO 50

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FRONT COVER IMAGE

Frosty Morning by Christine Langford
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RPS DIGIT Magazine Summer 2011

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Thanks to Janet Haines ARPS and to Elizabeth Restall LRPS 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 Ian Allan Printing, Riverdene Business Park, Molesey Road, Hersham, Surrey, KT 12 4RG

EVENTS

18th September 2011

Exhibition Selection and talk by Mike Abbot

The Old Schoolhouse, Oldbury, West Midlands, B69 2AS
Time: 10:30AM - 4:00PM
Cost: £7.00
Contact: John Timmins
Email: midic_john@live.co.uk
Phone: 0121 605 0809
Print Selection for the DIG Midlands Centre Exhibition, which will be displayed at The Old Schoolhouse in October. This will be followed with a talk by Mike Abbot, who has his own digital imaging studio near Leamington Spa, specialising in photographic and CGI based digital illustration work. Mike is also an Adobe Photoshop Certified Instructor.

25th September 2011

A Big Byte of Barbie and Downtrodden Man (Barbie Lindsay MPAGB EFIAP and Russell Lindsay MPAGB AFIAP).

Coopers Hill Community Centre, Bracknell, Berkshire RG12 7QS
Time: 10:00am - 3:30pm
Cost: £10.00 (DIG Members: £5.00)
Contact: Roger Norton LRPS
Email: centrecoordinator@rpsdig-thamesvalley.org.uk
Phone: 01628 622279
A digital talk showing how to be creative in the camera and afterwards in the computer. Barbie says: Rusty and I currently both work for the same company as digital imaging specialists. We are using Photoshop CS on a daily basis to improve and create perfect pictures out of sow's ears sometimes. Rusty will photograph anything if he thinks it will make a good picture, I will just photograph anything!
Rusty enjoys taking urban photographs, creating scenes and taking pictures of rock bands. I love people, the stranger the better, but I also love macro work, moths and insects are a particular favourite. I enjoy a challenge which both of these subjects give me. But overall we take everything. Ex darkroom workers, mono and colour, but now totally digital. Transferring our skills across back in 1996.
Free tea, coffee and biscuits throughout the day. Bring a packed lunch.

Advance booking advised. More information at www.rpsdig-thamesvalley.org.uk

29th September 2011 - 21st October 2011

2011 Members' Exhibition

Smethwick Photographic Society Clubrooms, The Old School House, Churchbridge, Oldbury, West Midlands B69 2AX
Contact: Alex Dufty LRPS
Email: exhibition@digit.rps.org
Phone: 01454778485
Cost: Free
Showing of the 2011 D.I Group Member's Exhibition during normal opening hours

9th October 2011

Dance Photographic Taster Workshop

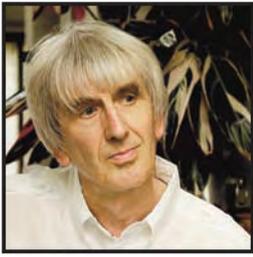
Aldbourne Memorial Hall, Aldbourne, Wilts SN8 2DQ
Time: 10:00am - 4:00pm
Cost: £120.00, DIG Members: £110.00.
This workshop is limited to 12 attendees. All places must be pre-booked and pre-paid.
Contact: Maureen Albright ARPS
Email: maureen@maureenalbright.com
Phone: 01672 540754
Learn how to shoot dance professionally with Mike Jones ARPS.
There are many ways to shoot dance. However, the purpose of this workshop is to give you a taster to test and check the capabilities of your camera and your own personal level of enthusiasm and skill to photograph dance.
We will have in attendance for you to photograph a professional Flamenco Dancer, Helena Bengé and some of her dance students of Duende Flamenco Dance Company. Helena and her support team will be bringing with them their stage lighting and professional stage backdrops. Mike has been photographing Helena and her dance Company for many years and hence built up an excellent working relationship that you can benefit from to improve your skill with photographing dance.
We aim to teach you how to shoot dance under the following conditions:-
1. Shooting under live stage conditions with stage lights and stage backdrops, utilising the ideal camera settings for these conditions.

2. Shooting to create artistic blur with stage lights and studio lights (non-flash element of studio lights), utilising the ideal camera settings for these conditions.
3. Shooting with studio flash light to freeze the action and to gain some element of control over lighting, utilising the ideal camera settings for these conditions.
This workshop is only for DSLR camera users and is not suited to chemical film users. For further information, please see the Events page of the DIG Website at: www.rps.org/group/Digital-Imaging/events/

23rd October 2011

Macro & Art Photography, John Humphrey

Coopers Hill Community Centre, Bracknell, Berkshire RG12 7QS
Time: 10:00AM - 3:30PM
Cost: £10.00, DIG members: £5.00
Contact: Roger Norton
Email: centrecoordinator@rpsdig-thamesvalley.org.uk
Phone: 01628 622279
The day will review a range of artistic processes in the fields of macro and art photography. John will demonstrate the techniques and equipment required to produce high-quality macro and close-up images. He will review ways in which the digital manipulation and presentation of photographs can be used to enhance their artistic impact.
Topics will include: the seven techniques for producing macro images, successful subjects for close-up and art photography, use of light – natural, flash, studio, Photoshop set up for art photography, key Photoshop techniques for image manipulation, frames, mounts, borders and edges, prints, books, albums and portfolios
John Humphrey is an experienced photographer and presenter. His photography has featured in many exhibitions including the International Print Exhibition of the Royal Photographic Society and the London Salon of Photography. Some of his work can be viewed on the website www.johnhumphrey.co.uk
Advance booking advised.
More information at www.rpsdig-thamesvalley.org.uk



EDITORIAL

Welcome to the summer 2011 issue of DIGIT. This issue contains the report of the 2011 AGM and all the accepted images in the 2011 Members' Print Exhibition. Comments by the selectors and the creators of the award winning images are on pages 23 to 29 and all the other accepted images are shown on pages 30 to 47. You can see the exhibition from 29th September to 21st October at the Smethwick Photographic Society Clubrooms. See the entry on page 4 for details.

Christine Langford, whose image 'Frosty Morning' won the Gold Medal and Chairman's Cup, shares some of her favourite images in an article on pages 12 to 15 and Viveca Koh tells us how she creates her fascinating images in her article on pages 6 to 11. We also have our regular feature, 'The DIGIT Challenge' starting on page 16 with images by Paula Davies and Keith Mercer.

If you use techniques in creating your images which you feel would be interesting for members of the group to learn about and use then please send them to me, together with an explanation of how you created them. The text doesn't need to be very long, say 100 to 150 words to describe how you made the image. I shall also need the starting image and the finished image. If the process of making the image is complex then you can include some intermediate images.

Entries are now coming in for the 2011 Members' Digital Projected Image Competition. The closing date for entries is the 7th October and you can download an application form from our website at www.rps.org/group/Digital-Imaging/downloads. Entry is free so please do enter your images and help to make this year's competition as successful as last year's.

Since the last issue of DIGIT, I've been looking through some of the previous issues and I've come across two short articles which I thought you would be interested in looking at. The first, on

Creative Photography, by Peter Rees FRPS, is from the March 2004 issue and the second, by Barrie Thomas FRPS, the first Chair of the Group, is on Printing on Water Colour paper and was published in the summer 1997 issue. I hope you find them interesting and thought provoking and will enjoy reading them.

Creative Photography, Peter Rees FRPS, DIGIT No.23, March 2004, Page 12

Thoughts to share with the Digital Group.

Dictionary definition of CREATIVE – the use of the imagination or original ideas in order to create something.

Synonyms - artistic, imaginative, inventive, original.

"Create" also means to make a fuss or complain!

In this sense we've known a few "creative photographers" over the years, have we not?

I would define Creative Photography as an imaginative enhancement of a "straight" image to create something more dynamic, aesthetically appealing, thought-provoking or artistic. In many cases the "straight" image is not what we see on the negative or slide, or on the computer monitor, but what we see in the viewfinder - that is the straight image!

And very often the creative process commences with the adjustment to camera settings, composition, viewpoint, choice of filters at the time of exposure. The thought process applied at the taking stage remains the most important creative input to our images and sometimes no further enhancement is necessary - we've achieved our goal!

At other times, however, at the moment of exposure, we're already imagining an image quite different to what we see in the viewfinder - we're visualising in the recesses of our imagination a metamorphosis, sometimes indistinct, shadowy and shifting, and at other times as clear as daylight.

And this is what makes "creative" photography such an interesting personal experience, the outcome of which may not always be shared or appreciated by

others. But as Imogen Cunningham said "If you don't like it, that's your problem, not mine - because I love it"!

Printing on water colour paper Barrie Thomas FRPS, DIGIT No.3, summer 1997, Page 8

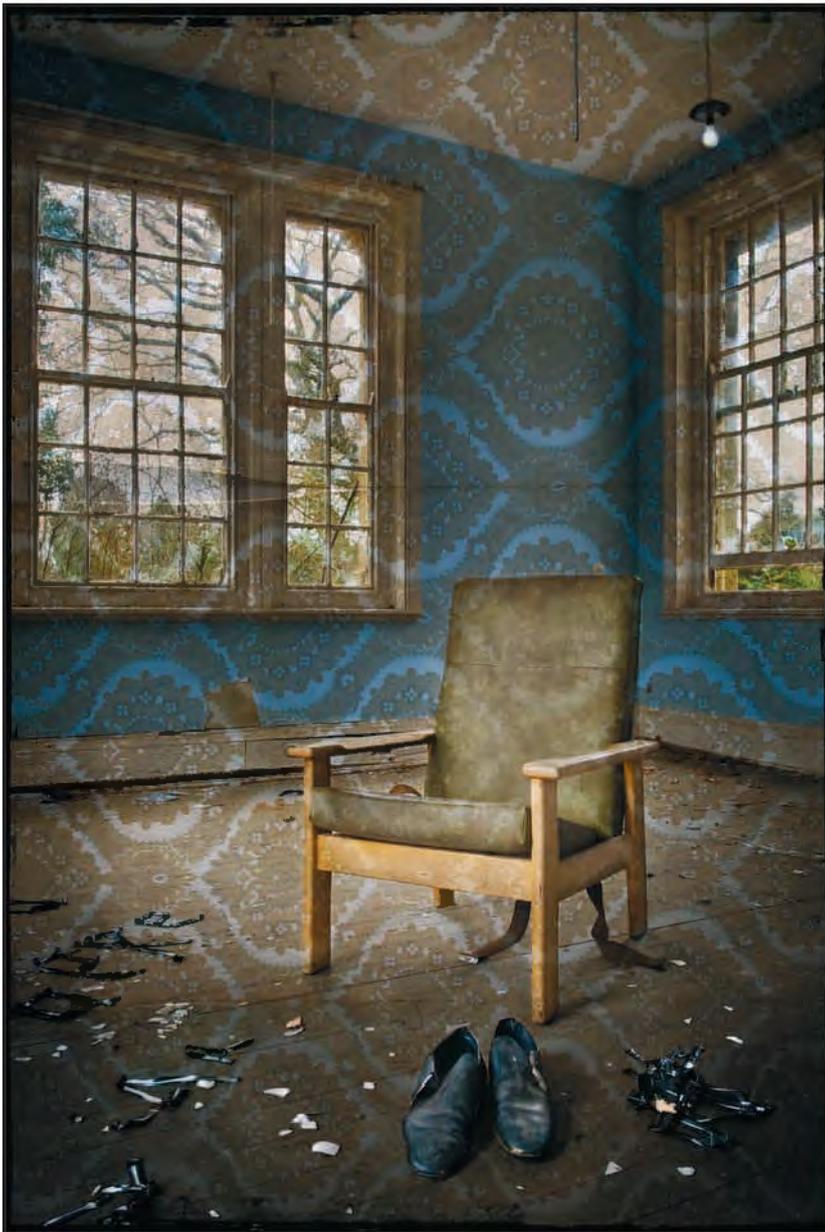
Almost any type of paper can be used since the print head does not actually touch the paper surface. This is part of the excitement of the process since we are able to experiment widely to see what happens and make our own judgement of the success or otherwise. Generally, absorbent surfaces will produce a more blurred watercolour effect whereas sealed surfaces will limit the inks spread.

No normal art paper surface will produce the intensity of colour that we see on the manufacturers' own papers since these have specially prepared surfaces designed specifically for their own inks. This is why the new and ever growing list of independent inkjet paper manufacturers struggle to compete, since their papers have to work on all printers. All inkjet prints use water based inks and they are susceptible to damage and fading; they therefore need protection. The varnish used by artists and available from any art shop is an effective solution but is expensive. Another approach that I have been made aware of but not as yet tried is the use of the much cheaper clear automotive varnish. Protection can also be provided by physically covering the surface, either with professional laminating materials or by simply sandwiching a sheet of high quality acetate (as used for airbrushing) between the image and the mount. If additionally this incorporates some sort of UV protection so much the better since this is one of the principal causes of fading and image deterioration. At the risk of stating the obvious it is necessary to bear in mind the colour of the paper, since printers do not produce white, and therefore any highlights in the image will take on the base paper colour.

FINE ART IMAGES USING TEXTURE OVERLAYS



Viveca Koh has been keen on photography since she was a child but it is only in recent years she has begun to take what she describes as ‘serious photographs’. She’s an avid photographer of abandoned buildings but is also drawn to anything dark and decayed. In her article she describes her photography and how she makes her images.



A Blindness That Touches Perfection

I am an entirely self-taught photographer and have loved having a camera in my hands since I was first allowed to try my Mum’s Box Brownie as a seven year old child. I come from an ‘arty’ family;

they are all architects/designers/painters/poets, so I have been fortunate enough to have been raised in a highly creative environment and have been encouraged to express myself in a

visual way. I have always taken photographs but it was not until I purchased a Nikon D700 with 24-70 f2.8 lens in 2008 that I really began to take ‘serious’ photographs, which have evolved over the past couple of years into what I describe as Fine Art images. I was lucky enough to learn Photoshop on a part time course in the late nineties, so having used it ever since now consider myself reasonably proficient, although it is such a monster ‘iceberg’ of a program that I know I still have things to learn!

A few general notes on how I work:

- I always shoot in Manual mode for full control, RAW for the best possible image quality, and then make basic adjustments in Adobe Camera Raw, but I do the majority of my post processing in Photoshop CS3.
- I use a Wacom graphics tablet and pen for all my Photoshop work, as for me it is a much more natural and intuitive way of working than a mouse, and enables me to brush on masks and draw fine details very easily.
- I always use Adjustment Layers for any changes, never touching the original photograph layer, and I save all my files as PSDs with the layers intact, so that I can re-work them in future if required. It takes up a lot more space on my hard drives, but it’s been worth it because I have indeed returned to many of them as my processing technique improves and I can do things now that I couldn’t do way back when.
- I apply a Tone Curve Adjustment Layer to 95% of my shots to lift the slight flatness and lack of contrast one sees in a RAW image straight from camera.
- When masking I keep the brush at 0% Hardness, usually 100% Flow, Normal Mode, vary the opacity constantly depending on how much/little I want to reveal, and also the Brush size (using keyboard shortcut of the [] brackets) to



Enlightenment

reveal large areas quickly or to define small details carefully when zoomed in. What is so great about masks is that if you inadvertently remove too much from a layer, you can simply change the brush colour to white and ‘paint it back in again’.

I am an avid photographer of abandoned buildings (known as Urban Exploration or UrbEx for short), asylums being a particular favourite, and I can never seem to get enough of this particular genre. My first UrbEx outing was with a like-minded friend in April 2009, to the abandoned mental asylum East Sussex County Hospital, otherwise known as Hellingly. I was incredibly excited by this place, having never been anywhere like it. The decay was the most photogenic subject I had seen for a long while. From that moment on I was hooked on Urban Exploration, and over the past couple of years I have visited a number of derelict buildings, including houses, a school, limeworks and even a cat litter factory. However recently I returned to Hellingly, which is now mostly demolished. It is a sad sight, but there were still many photographs to be had, and ‘A Blindness That Touches Perfection’ was one of

those. This image was created from two exposures, one correct for inside the room, the other correct for the view through the window. In Photoshop I placed the lighter photo on top of the darker one, selected Layer Mask>Hide All and then used a soft-edged black brush to reveal via the Mask the darker areas through the window, and to darken the corners of the room slightly to create a gentle vignette. Next, I added a photo of some wallpaper I’d shot elsewhere in the asylum, and set the Blend Mode to Multiply, to create a patterned layer that was intended to look flat and to cover everything, rather than to pretend that it was actually on the wall in that room. The next layer was a grungy black border (I created this with some downloaded texture brushes and have a database of such borders in a folder on my computer). I will often use the same border more than once), scaled to fit using Edit>Transform>Scale. Finally I added a Brightness/Contrast Adjustment Layer, as texture layers tend to darken the image, and masked out the brightness very slightly over the windows so that they would not be too bright. This can also be a useful technique for subtly

highlighting areas of the photograph to draw the attention of the viewer. ‘Enlightenment’ was shot at West Park Asylum in August 2009, but I only recently dug it out to work on it. I have many more old photographs on my hard drive awaiting the same treatment! First, I applied Layer>New Adjustment Layer>Curves and tweaked this to give medium contrast, and then, as for the previous image, I added a photo layer of nasty old wallpaper shot at another abandoned building somewhere, clicked on the Add Layer Mask icon at the bottom of the Layers palette, and painted out the pattern with a soft fat black brush to leave it predominantly on the wall, although it is on the curtain in parts as well. Next, I added a texture layer from my database, which, if not one of my own (wallpaper, cracked paint, rusty metal, stone, decay, any interesting texture out there in the world), will have been freely downloaded from an artist named Jerry Jones (see: <http://shadowhousecreations.blogspot.com/> for details). Using a Layer Mask I removed this slightly over the door, the curtain on the left and the ward beyond



A Room With a Dog

to highlight these areas, and finally added the usual Brightness/Contrast Adjustment Layer. When I saw the fireplace and door in 'A Room With a Dog', I felt that it had the look of a painted scene, extending beyond the actual reality of the painted dog by street artist Luke Da Duke into something unreal, almost like a doll's house. I set about deliberately

photographing it in a very precise way, keeping all the lines as straight as I could, which necessitated lots of fiddling with the tripod to get the composition right whilst at the same time avoiding any converging verticals or distortion. I know that this can be corrected in Photoshop but I just wanted to get it as right as I could in camera. One of these days I'll get a

tilt-shift lens to make this easy! The image has a Linear Contrast Tone Curve applied, a texture with a slight vignette and a close-up photograph of cracked paint, both as separate layers with Blend Mode>Multiply. I wanted to give the impression of a very old painting, possibly created on wood, where the painting was cracked and flaking – the kind that you might see in a museum or church. 'Spirit of the Bath' was shot at Hellingly, where many artists have visited to paint on the walls. One of my favourites is named Req, and he bases his paintings on the style of some of the Old Masters such as Manet and Degas. This image has a Linear Tone Curve, two texture layers with Blend Mode>Multiply and both masked in some areas to remove the effect, plus a Brightness/Contrast Adjustment Layer. By using a sparkling bokeh texture

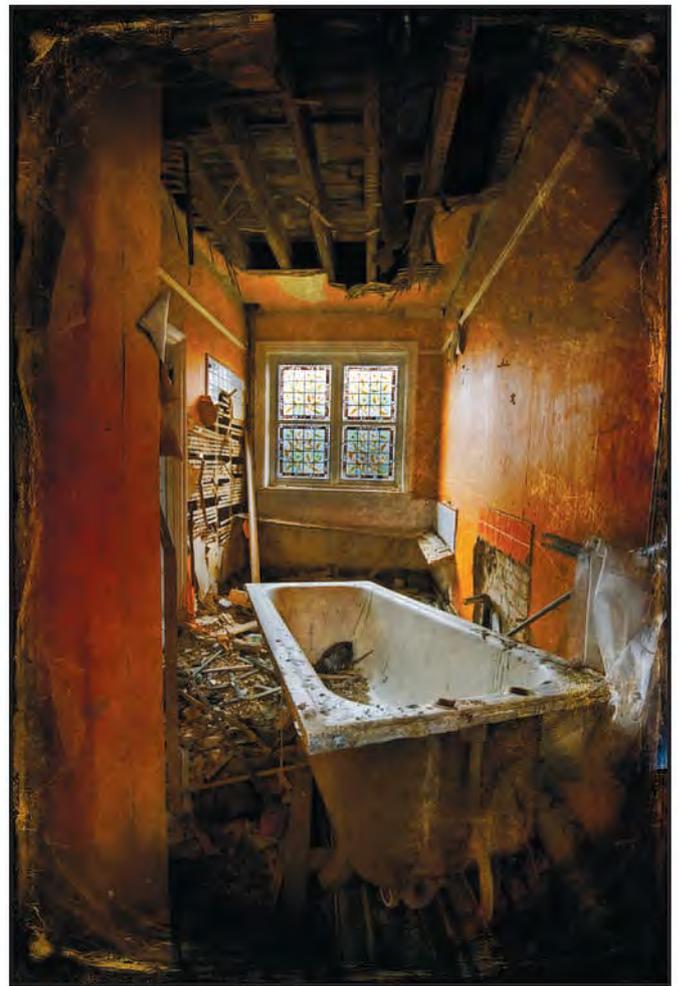


Spirit of the Bath

layer I wanted to enhance the slightly ethereal air of the bath lady, and the other layer was of a cracked wall surface where the damp had affected the paint, used to exaggerate the crumbling nature of the whole place.

'Bath Time' is very straightforward in terms of post processing, being two photographs combined using exactly the same method I used in 'A Blindness That Touches Perfection', then adding a texture layer of an old-fashioned Daguerreotype-style frame with Blending Mode>Overlay, and Brightness/Contrast Adjustment Layer set to +56. The orange walls of the bathroom were darkened and enhanced by the texture layer.

So whilst I love derelict buildings and have many more photographs of this type, I do also photograph non-UrbEx subjects as well. 'If You Go Down to the Woods Today' was as much fun to shoot as it was to produce, taken in Wistman's Wood on Dartmoor on a misty and chilly December day. I asked my partner Mark to pose within the scene I had composed with the camera on the tripod, set to manual and the focus locked to ensure that all the settings remained identical for each separate photo. With the camera's self timer set to a twenty second delay, I joined him in each shot for a number of poses of both of us in different parts of the frame. Obviously it's much easier to use a remote timer for this kind of thing, but mine was broken at the time! I have written an online tutorial on how to produce this type of 'multiplicity' photograph, as it is easier to describe this process by showing separate illustrations of each step, and it would take up too much space to write it all here, so please see <http://bit.ly/gMIS00> for further information.



Bath Time



If You Go Down to the Woods Today



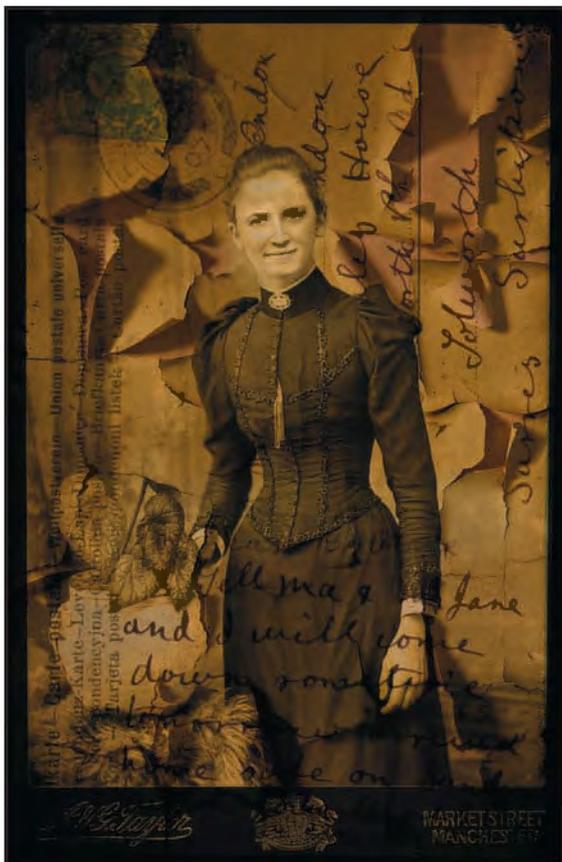
The Trick is to Keep Breathing

‘The Trick is to Keep Breathing’ was produced in the same way, with the additional challenge of having to use the camera’s self-timer whilst having bandages

wrapped around my head and covering my eyes! Joking aside, this image is a serious one for me, as I was trying to express visually what depression feels like; the title comes from the term I have heard used in relation to this particular bane of one’s life, implying that if one can just keep breathing one can get through it. I combined three separate photographs of myself, plus a texture layer of peeling paint from an asylum, another with a border, plus the usual brightening at the end.

In the absence of any other suitable candidates I will often use myself as a model, but in the case of ‘Emily/Viveca’ my face is the only part of the image that is really me. Emily was one of my relatives on my Mother’s side, and I loved the portrait of her in which she is rather self-consciously holding on to the plant pot on the table. Again, this technique is better explained with the aid of illustrations of each stage, so I have created another online tutorial here: <http://bit.ly/fXLN1C> which I hope will be of interest and accessible to everyone.

The snow last December made everything very picturesque, and I shot ‘Postcard From the Edge’ in Crystal Palace Park. The snow made the scene quite flat, so a Medium Contrast Tone Curve was added before a texture layer of a vintage postcard which I had scanned. This was quite dark sepia so I used a Layer Mask on which I softly painted out the centre of the frame and a few snow covered twigs to retain some brightness. After this, another layer of blue sky was added to inject some more colour. The bird was created using a freely downloadable brush which can be loaded into Photoshop as a preset. I added some subtle movement using Filter>Blur>Motion Blur, then brightened up the image in my usual way, once again subtly highlighting the centre of the frame. My final image here is ‘Leviathan’, a wrecked Dutch sailing vessel beached on the Hoo Peninsula at Cliffe, Kent. This panorama



Emily/Viveca



Postcard From the Edge

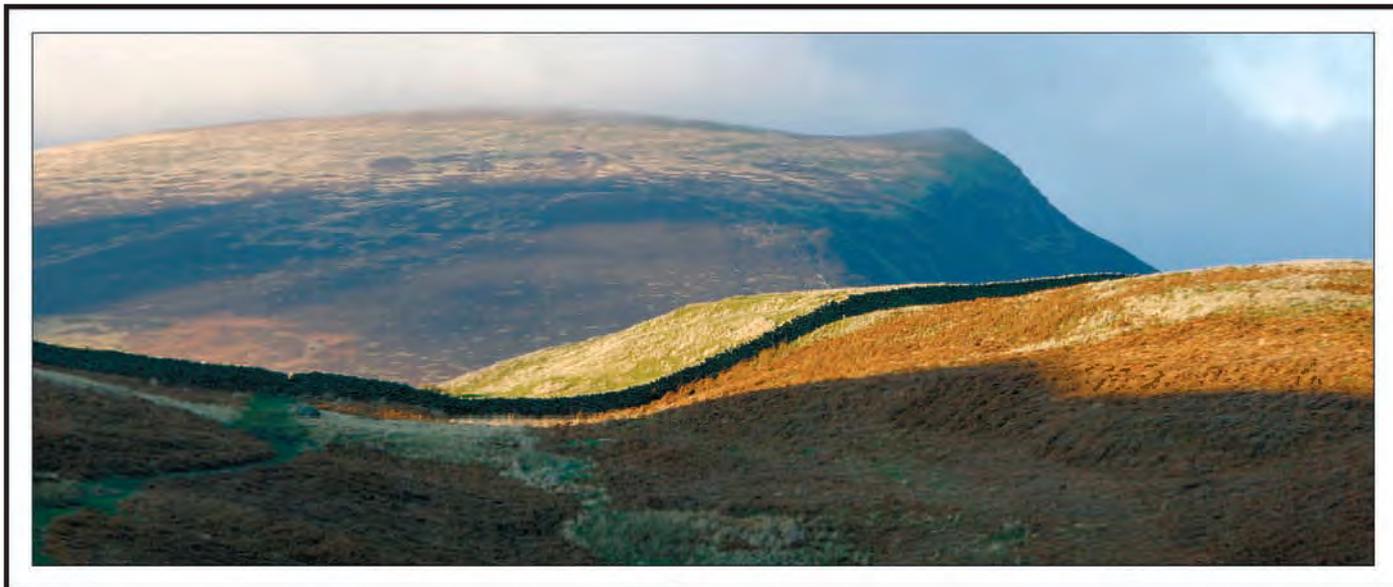
comprises four portrait format photos, the camera White Balance set to Cloudy to maintain a uniform colour temperature throughout, and merged using Photoshop File>Automate>Photomerge. One of the textures used is a photograph of mine taken on holiday in the Isle of Man in

June a couple of years ago – in typical British Summer Fashion it was of rain blowing horizontally across a car windscreen – which only goes to show that one should never let the weather stop photographs from being made... You can see more of my work at my

website at
www.vivecakhphotography.com and
 my blog at
www.vivecakhphotography.co.uk



Leviathan



Light on the Fells

FAVOURITE IMAGES FROM MY COLLECTION



Christine Langford's image 'Frosty Morning' won the Gold Medal and Chairman's Cup in this year's DIG Members' Print Exhibition. You can see the image, together with comments on it by the Selectors, on page 23. In this article she tells us about her photography and shows us some of her own favourite images.

I was somewhat taken aback to be asked to write something for the DIGIT magazine about my photography - what I like and why. I have had a camera since my teens and, like most of us, always used it on holidays and that was it for a long while. I joined a camera club in the mid-80s and then had to start thinking more about the actual picture and what might constitute an acceptable composition, etc. My Licentiate panel in 1999 was made up of colour prints from slides taken on holidays mostly in Portugal and the Lake District. These days we visit France and the Lake District every year and those are the locations for most of my photography. The image which has just won the Chairman's Cup and Medal, 'Frosty Morning', was taken in Glenridding. We had attended the Northern Region's Lakes Weekend and stayed over on the Sunday night. After an exceedingly wet weekend, it was a

wonderful surprise to find that Monday morning produced a frost and a delightful mist across Ullswater. The only work done on this was to move the seat to make a better composition and to burn in some parts of the trees across the lake. I believe that this picture probably demonstrates what I like best – fairly simple images, both in compositional terms and colour range. 'Light on the Fells' is another very simple picture taken near St. John's in the Vale and proves that luck plays a very important role in producing a satisfying picture. The weather had been very changeable but the sun came out at just the right moment. Our stays in the Lake District are always in November when the days are short. On one visit to the landing stages at Keswick in the late afternoon I pressed the shutter and reckoned that the resulting image was probably one for the bin. However,

having recently had the privilege of seeing Irene Froy demonstrating her white layer technique, I decided this was a good candidate for an experiment. After a bit of trial and error, I felt that I had created a satisfactory picture, 'Derwentwater at Dusk'. I love landscape pictures, but find it very difficult to achieve successful results. Holidays do not always provide the ideal opportunities for competition or exhibition pictures but, nevertheless, that is when the most time is available and so I try to find small corners that will produce something a bit different. Another favourite location is Venice and 'Daisies & Shutters' was taken on Murano after the obligatory visit to the glass factory. This was the first time that I tried using Poster Edges and was delighted with the way that this filter showed up all the grain in the shutters. Windows and doors have featured



Derwentwater at Dusk



Daisies & Shutters



Lamp & Shutters



Going on Holiday

quite a lot in my collection of pictures over the years and 'Lamp & Shutters' is a more recent example. This was taken in the South West of France. Here I used the white layer and then brought the lamp and railings through to convey the hot summer atmosphere.

A few years ago, we went by train to the lovely city of Strasbourg, where the station has been blessed with an enormous glass covered concourse. A sunny day provided lovely shadow patterns but, of course, the whole area was very busy with travellers and signs. I decided that it would be best done in monochrome, highlighting just the one red



Sand & Stone

suitcase in 'Going on Holiday'. We live in North Wales where the mountains are a great attraction for landscape photographers, but I am a lazy photographer and don't fancy climbing about. The only time to venture on the beach here is in winter when the tourists are safely tucked up at home. Then the low light is much more conducive to finding the attractive small details as in 'Sand & Stone'.

Somehow I am not comfortable taking 'people' pictures but, attending a wedding in London recently, was quite pleased with the picture of the bride's sister, 'Rajini'. Whilst all the guests were being very jolly, I liked this contemplative shot.

To write this article I have thought hard about which are my own favourite images from my collection and wonder what they say about me.

On the whole, whilst I love the Lake District, I am happiest in old towns and villages, preferably French, and am looking forward to our forthcoming trip and return visits to such places as Honfleur and Monpazier. I realise that I must try to widen my vision when I am

there and then spend more time at the computer when the holiday is over. Involvement in photography has played a large part in our lives and over the

years we have really enjoyed the fellowship and friendship of the people we have met. Any success or award is strictly a much appreciated bonus.



Rajini

THE DIGIT CHALLENGE

This time we have two images from DIG members who explain how they created them. I hope you'll find these interesting and helpful techniques to use in your own photography. If you do, why not join in and send some of yours to me at: davidfcookearps@gmail.com.



The Final Image

Meeting Adjourned by Paula Davies

FRPS: This is a photograph which was taken in a derelict house on the Dingle Peninsula in Southern Ireland. As we were with a group from the RPS Northern Region, and another group had been there the previous week, I knew that I wanted to make a picture which was different from ones which others might

make. Originally I took pictures when there were at least 8 other people present so on another occasion, when we had a free day, Guy and I returned to the house on our own.

The chairs were exactly as found on the first day, probably arranged by some earlier visitors, but the picture of Jesus was on the other side of the room. I

physically moved the picture and replaced it after taking my photograph rather than selecting and moving it in Photoshop.

The room was very dark with light coming just from a couple of broken windows and the open door. I made 5 different RAW exposures ranging from 2 stops under-exposed to 2



Original at metered exposure



Original after processing with Photomatrix Pro

stops over-exposed. These five files were then processed using Photomatrix Pro. The resulting tone mapped picture was then opened in Photoshop CS5 and adjusted using Topaz Detail - Dark Ghostly on a duplicate layer in Soft Light blend mode. A combined layer was then made and Topaz Detail - Desaturated

Blush Detailed applied and the layer opacity reduced. Other adjustments followed including a black and white adjustment layer at a low opacity to subdue the bright colours and several curves layers to lighten and darken where required. Finally, the image was cropped to a square format.



B: The Final Image

Sunbeams over Studland by Keith Mercer LRPS:

How was the original image 'A' changed (transformed, even) into the final image 'B'? A good question. Ideally of course, I should immediately be able to launch into a step-by-step description starting with "Using my standard workflow..." A standard workflow would/should enable a photographer to produce the desired result repeatedly and consistently. One of the better descriptions on the need to create a standard workflow is contained in George de Wolfe's excellent book "B&W Printing – Creating the Digital Master Print", a Lark Photography book (ISBN 978-1-60059-165-5). Highly recommended and a book I will return to later in my ramblings. However, the only consistency that I can lay claim to is that I am consistently inconsistent. Therefore I am going to have to indulge in some head-scratching in order to try to describe my methodology in this particular instance. The purpose of our walk south-westward along the NT's Studland Beach on an early March day was mainly to enjoy the coastal scenery and for the pleasure of a gentle amble along the firm sands, with photography very much secondary. However, looking up and seeing weak rays of mid-day sunlight coming through the modest layers of cloud, I wondered if anything might be made of the scene. I have always admired images where strong beams of sunlight (God's fingers?) stream through dramatic banks of clouds, so began to consider how best I could capture what was in front of me in a way that would lend itself to later

manipulation in Photoshop. The photograph was taken on a full-frame camera with a 21mm wide-angle lens. Having a visualisation of what I wanted as an outcome, I underexposed to leave plenty of headroom in the histogram and luckily there was still detail at the shadow-end. Post-processing was via Lightroom 3 into Photoshop CS4 then modest use of Image/Adjustments/Shadows&Highlights prior to using the Nik SilverEfx Pro plug-in in which I (probably) used the High Structure template. Subsequent to cropping, I used de Wolfe's Photoshop add-on PercepTool, which I find very useful in adding depth to an image that is difficult to achieve otherwise. I cannot pretend to understand fully how his software changes the luminance (and the brain's response to it) but it certainly makes for interesting reading. His descriptions on tonal control and the transformation of luminance to luminosity in the book mentioned in paragraph one I find very interesting. Fine tuning was carried out with the history brush -

Multiply & Screen, (both at 9%); Colour Burn & Colour Dodge (both at 3%). This tool also enables outlining of individual objects to accentuate their depth in relation to one another by softening or sharpening edges depending upon whether you want them to recede or advance. Having saved the file as an uncompressed .tiff, I then resized it to suit uploading to the forum prior to creating a new layer for the Filter/Other/High Pass function for sharpening. Typically I use a radius of 8.3, and then select Soft Light. At this point I create a layer-mask by holding down the Alt key and clicking the 'Add Layer Mask' icon. Selecting 'white' as the foreground colour and a soft-edged brush, I then paint in the areas that I want to sharpen, varying the opacity as required. Finally File/Save for Web/ is used to create an 8-bit .jpg in sRGB colour-space.



A: The Original Image

DIG AGM AND PRINT EXHIBITION SELECTION 2011

This is an edited version of the minutes of the Digital Imaging Group's 15th Annual General Meeting which was held at the Smethwick Photographic Society Clubrooms at 10.30 am, Sunday 13th March 2011. The full minutes can be found on the DIG website at: www.rps.org/group/Digital-Imaging

1. Introduction

The Chairman, Clive Haynes, opened the meeting at 10.30 am and welcomed the members present and thanked them for attending.

2. Apologies

Apologies were received from Committee Members Rosemary Wilman (ex-officio), Bob Pearson and Dr Barry Senior. Apologies were also received from members Ian Ledgard, Jim Marsden, Ian Wilson, Margaret Salisbury and Janet Haines.

3. Minutes of the previous AGM held on the 18th April 2010

These were accepted as a true record. Adopted followed by a show of hands.

4. Matters Arising

Alan Cross asked if the results of the members' survey had been published. Clive Haynes said that they had been considered by the Committee and that further exploration of what was needed would be carried out with a view to publishing the results and the action the committee was proposing to take in response to the survey.

5. Chairman's Report

Once again it's my pleasure to report that the Group continues to enjoy a large and increasing membership. We maintain our position as the largest Special Interest Group within the RPS, with around 10% of the total Society membership belonging to DIG.

Your committee continues to work hard on behalf of the membership and throughout the year we hold committee meetings, make e-mail exchanges, 'phone calls and when necessary, use telephone conference-calls.

DIGIT

Our journal 'DIGIT' is a wonderful asset and remains a sparkling jewel in the DIG Crown. This well-respected journal is only made possible by the tireless efforts of our Editor David Cooke. For their work behind the scenes we thank our eagle-eyed proof-readers, Elizabeth



The Audience at the AGM

Restall and Janet Haines. DIGIT wouldn't be possible without our contributors and we owe them a debt of gratitude for a diverse and stimulating input. Whenever I make copies of DIGIT available at lectures and workshops they are taken up avidly.

Website

At last the DIG website has reached a more stable plateau. The pages function well with just the occasional glitch. However, the committee is aware that additional feature areas are required and is in discussion with RPS HQ about how some of its ideas can be implemented. John Long continues his role of much-needed support for the website, including handling publicity, uploading information, preparing bulletins and overseeing Forum and Folio activity.

e-Newsletter

Bob Pearson continues to despatch these useful electronic e-mail bulletins from time to time to keep our membership up to date with current activity and forthcoming events.

Regions

Our regional Centres successfully maintain contact with our membership on a regular basis with programmes of events, meetings, demonstrations and lectures.

We pay tribute to our enthusiastic team of Digital Imaging Group Centre Organisers and to everyone who helps

behind the scenes. Our DIG Centres provide a valuable service to the Group and its membership.

This year we have witnessed the decline of the Yorkshire Centre and the emergence of the Eastern Centre, based around Cambridge. For this latter initiative we thank John Margetts LRPS for his enthusiasm and determination to make it work.

We continue to be hopeful that some experienced members will emerge and offer to organise a DIG Centre in the parts of Britain that we have yet to reach. This would be of great benefit to those members who are at a distance from the existing DIG Centres.

Exhibition

Our Annual Print Exhibition of Members' Work was popular once more this year and the touring Exhibition, organised by Alex Dufty, was also a great success. Alex is always diligent, ensuring that the exhibition schedule remains firm. The Exhibition DVD with an insightful commentary by Robert Albright FRPS, was mailed to all members with DIGIT. For DVD mastering and supervision of duplication we're indebted once again to Graham Whistler.

Events Internal & External

In March, once again we had a presence at the 'Focus on Imaging' exhibition at the NEC when, as part of the RPS series

of talks, in my role as DIG Chairman, I gave a short lecture.

'Portrait, Fashion and Nudes' - Workshops

We had two Digital Portrait, Fashion and Nudes Workshops at Cheltenham Film and Photographic Studios. Graham Whistler organised the event which he ran jointly with Simon Walden from the studio. Such was its popularity that another workshop is planned.

The Art of Photography from Plate Camera to Computer

In October, Jim Buckley curated this splendid exhibition of work at the River Barn Gallery which compared and contrasted earlier forms of photographic art with examples from today's exponents. Our grateful thanks go to Jim for his tenacity and hard work which ensured the success of this exhibition.

Think Photography 2010

In November, as part of the RPS 'Think Photography' exhibition at 'The Public', Sandwell, Birmingham, the DI Group had a major presence. Many thanks to everyone who manned our stand and helped during the two-day event. The exhibition resulted in several new members for the group.

Portfolio Two

The RPS 'Portfolio Two' book is splendid and the DI Group was pleased to be represented with a feature embracing both the Group and infrared imaging. I was very happy to be invited to contribute the text and to make suggestions for the inclusion of members' images.

IR 100 - Celebrating the Centenary of Infrared Photography

2010 marked the 100th anniversary of the first paper, complete with illustrations, that was presented to RPS in 1910 by Professor Wood on the subject of 'Photography by Invisible Rays'. I liaised and cooperated with Andy Finney and the RPS at Fenton House to help with the staging of the IR 100 Exhibition. It celebrated the wide spectrum of imaging applications contributed by infrared photography, from thermal imaging to medical research, from astronomy to pictorial photography.

DI Group Projected Images

Competition

The Group is grateful for the enthusiasm and hard work contributed by Maureen Albright and her DIG colleague, David Cooke, which ensured that this first DPI competition was an outstanding success.

Support and Enthusiasm

All the above activities wouldn't be possible without the unstinting enthusiasm of the committee. I've mentioned some members already; however, our day-to-day activities are only made possible by key members. Bob Pearson as Group Secretary, deals with numerous queries and enquiries, liaises with the RPS HQ in Bath and manages the e-Newsletter mail-outs. Bob's methodical approach and attention to detail keeps us all on track.

Elizabeth Restall as Group Treasurer continues to keep our income and expenditure in good order: she is always vigilant and from time to time alerts us to any problems that arise or trends that look unfavourable.

Tony Healy, our committee representative in Australia, maintains regular contact by e-mail and 'Skype' and makes a valuable contribution to our discussions.

As Past President of the RPS and Previous Chairman of the DI Group, Barry Senior, retains a close interest in our activities. Barry's experience, ideas and insights are always valuable. Indeed, Barry was instrumental in overseeing the content of the DIG constitution in close liaison with RPS HQ.

One final item to bring to members' attention is the continuing attendance at RPS Advisory Board meetings of John Long and Maureen Albright. John is the DI Group Representative and Maureen Albright attends as one of the six Representatives elected by RPS members. We thank them for this duty, serving as it does to keep our group in close contact with the heart of the RPS. It was regrettable that during 2010 Maureen Albright found that she was unable to continue as a committee member. Maureen has contributed so very much to the well-being and success of the Group that it was a great pity that she was unable to continue as a most valued member of the committee. Thank you Maureen for your long service to the DI Group.

I'm retiring as Chairman this year. I've enjoyed my stint but it's time to pass the baton to my successor, to whom I wish every success. It's a great job with a great team and you'll enjoy it too. Before I ask Elizabeth to bring us up to date with the financial situation of the Group, I wish to look back briefly over

my tenure as Chairman these past five years.

Looking Back

2006 Shortly after I took over the role as Chairman, we lost two seminal and irreplaceable stalwarts of the DI Group and practitioners at the frontiers of photography: Barrie Thomas FRPS and Eddy Sethna FRPS died within days of one another. In that year Glenys Taylor ARPS was our Secretary and Jim Buckley was Editor of 'DIGIT'. 2006 also saw the finalé of our large-scale events, 'D-Day', held in Rugby.

2007 marked another 'first' for the Group when we produced, with the skilful eye and hands of Graham Whistler FRPS and his colleague, Gordon Rushton, our Annual members' Print Exhibition on DVD, with a commentary by yours truly. This year also saw our fully-subscribed Portrait and Digital Workshop event at West Dean College in Hampshire with Graham Whistler and me as co-tutors.

2008 One of the highlights of the year was 'Photoshop-4-Photographers' a 'road-show' featuring Photoshop guru, Terry Steely. This was a real sell-out event. Also that year, the Portrait Workshop was organised again at West Dean College.

2009 The Group promoted a visit to India for photographers with Graham Whistler FRPS as coordinator and facilitator for photographers. Members and guests enjoyed the 'Indian experience'. This year witnessed the first of our e-Newsletters to Group members and we thank Bob Pearson for establishing this. Later in 2009, we enjoyed the 'Reality and Illusion' lecture as part of the RPS Visual Literacy initiative.

Also that year, the Group began the migration of its website from the much-envied original web facilities originated by Bill Henley and designed by his talented son, Ian, to a centralised site under the auspices of the RPS in conjunction with web and Internet specialists, Omni.

2010 – Well I've already covered the highlights.-

Questions to the Chair: One member suggested that it would be a good idea to have stick-on name badges at the AGM to help people get to know each other. Clive Hayes replied that he thought this was a good idea and that badges would be available at future

AGMs. In response to a question as to whether the Print Exhibition and DPI Competition were intended to compete with each other, it was explained that the two events were intended to be complementary and to encourage more members to take part.

Members specifically asked that the Committee and Group's thanks to Clive Haynes for his work as Chair over the last six years should be minuted.

6. Treasurer's Report

The Treasurer, Elizabeth Restall, gave her report, together with the detailed balance sheet, Figure 1.

She said: The Committee has approved the accounts before you for the year ending 31st December, 2010, and a copy has been sent to the RPS with supporting documentation. Today, I hope you will adopt them formally.

Some of the items listed need explanation, so I will start with Income. Life Membership subscriptions were not received until January so are not included, but they amounted to £824.97. Also, bank interest for the final quarter was not received until January, and that amounted to £50.59. For the first Cheltenham Studio Workshop last April, deposits totalling £1,400 were collected in 2009, so the total income for the event came to £4,235.70. When the event was planned, early in 2009, the Committee was unaware that VAT had to be paid on ticket sales and consequently that was not budgeted for. In the event we made a net loss of £292.76.

The second Cheltenham Studio Workshop in October was administered in a different way. With the approval of the RPS, the Cheltenham Film Studios undertook all the administrative work and paid the DI Group a commission of £300. In addition, Graham Whistler took along a couple of boxes of his unwanted photographic books and auctioned them. We made £36 very quickly.

One hundred and eighteen people entered the Digitally Projected Images Competition which made a net profit of £277.04. The Committee has agreed that for this year's competition no entrance fee will be charged.

Turning to Expenditure, the invoice for the Autumn DIGIT production was not received until the beginning of this year, so does not appear in these accounts. That bill amounted to £2,241.92.

Think Photography was a weekend event organised by the RPS at a venue in West Bromwich and our expenditure here was

Royal Photographic Society Digital Imaging Group		Income and Expenditure Account as at 31st December, 2010		RPS 
1. Income and Expenditure				
INCOME		EXPENDITURE		
Subscriptions	£13,415.12	Committee Expenses:		
Life Membership 2010		Travelling/Subsistence	£1,728.63	
VAT Refund 2009	£384.97	Postage/Stationery	£288.85	
AGM 2010:		Cartridges	£69.47	
Fees	£545.00	AGM 2010:		
AGM Lunches	£133.00	Beverages	£25.00	
AGM Return Postage	£121.76	Room Hire	£75.00	
Permajet Advert	£200.00	Lunches	£154.00	
		Lecturer & Judges Expenses	£188.00	
		Medal and Ribbons	£16.00	
Bank Interest	£88.15	DVD Production	£837.80	
		Cheltenham Workshop 1	£4,255.91	
Cheltenham Workshop 1	£2,635.70	DPIs Competition	£240.03	
DPIs Competition	£505.00	Winter 2009 DIGIT	£2,089.72	
Cheltenham Workshop 2	£300.00	Spring 2010 DIGIT	£2,158.48	
Sale of Donated Books	£96.00	Address Carrier Sheets	£185.34	
		Summer 2010 DIGIT	£2,191.12	
		Autumn 2010 DIGIT		
		Think Photography	£515.95	
TOTAL	£18,662.70			£16,017.10
2. Balance Sheet				
	2008	2009	2010	
Brought forward previous year	£3,421.67	£3,768.67	£10,028.44	
Income	£11,553.80	£17,794.91	£18,582.70	
Total	£14,975.47	£21,563.58	£28,591.14	
Expenditure	£11,206.80	£11,535.14	£15,017.10	
Balance	£3,768.67	£10,028.44	£13,574.68	
Balance comprises:				
RPS Account	£5,481.43	£10,083.04	£13,776.72	
Unpresented cheques	-£1,712.76	-£54.60	-£202.68	
Total	£3,768.67	£10,028.44	£13,574.68	
VAT to be claimed for 2010	£816.57	VAT to be paid on £545	£111.17	
		VAT to be paid on £4,235.70	£630.85	
		VAT to be paid on £590.39	£87.93	
	£816.57		£829.95	
3. Regional Centres - Account Activity				
Region	Income	Expenditure	Balance o/fwd	Comments
Wessex	1,059.41	£460.80	£598.61	
Yorkshire	£613.73	£550.32	£326.25	
Western	£340.37	£248.02	£277.35	
Thames Valley	£2,159.71	£1,371.48	£2,366.83	
Midlands	£2,918.00	£1,969.00	£2,615.52	
Southern	£97.50	£90.00	£238.46	
East Midlands	£105.76	£105.00	£0.76	Centre dissolved 19/06/2010
North West			£743.78	As at 31/12/2009
Elizabeth Restal	Treasurer,	RPS Digital imaging Group		

Figure 1: The Income and Expenditure Account at 31st December 2010

on travelling and subsistence for sufficient members to man the DI Group's stand over the two days. We displayed a number of last year's exhibition prints and showed the competition images on a monitor as well as handing out copies of DIGIT. Encouragingly, the stand was kept very busy on both days and we recruited quite a number of new members. You will see in the Balance Sheet that, compared with 2008, the balance at the end of last year was looking quite healthy and has put the Group back on to a firm footing again.

I have listed here for the first time the VAT to be claimed back and the amount to be paid on the ticket sales for the three events held in 2010. We shall make a small loss on that.

Finally, under Regional Centres, you will see that, sadly, the East Midlands Centre closed in June last year, and that nothing has been heard from the co-ordinator of the North West. Otherwise the other Centres are operating well in financial terms.

This concludes my report.

Questions Arising: The Treasurer was asked if the Group had any capital



The Print Selection



The Selectors at work



Steven Le Prevost gives his talk

assets. It was confirmed that the Wessex Centre and the Thames Valley Centre did have some projection equipment. In response to a query about the charge for entry to the Digital Projected Image competition, it was confirmed that there would be no entry fee for the 2011 competition to encourage members to enter.

Adoption of the Accounts: Proposed – Peter Roberts; Seconded – Alex Duffy; adopted by a show of hands.

7. Adoption of the Constitution

Adoption was proposed by John Margetts and Seconded by Bob Brasher. Adoption was approved by a show of hands

8. Election of Officers

Committee members standing for re-election

Chair: Dr David F Cooke

Secretary General: Bob Pearson

Treasurer: Elizabeth Restall

Members: Alex Duffy

Anthony Healy

John Long

Dr Barry Senior

Graham Whistler

Nominations: John Margetts

Proposed – Sheila Roberts; Seconded –

Glenys Taylor. The Committee was elected en-block by a show of hands.

9. Any Other Business

John Scotten asked if the Committee could consider renaming the Group.

There was a second statement from the floor that there shouldn't be a change of name. The Committee will consider if a change of name of the Group is appropriate.

10. The Date and Time of the Next AGM

Sunday, 11th March 2012 at Smethwick Photographic Society Clubrooms.

Selection of Images for Exhibition.

Immediately after the end of the official meeting, Clive introduced the selectors for the Members' Exhibition: Martin Addison FRPS, Steven Le Prevost FRPS and Sheila Read FRPS. Selection took place and everyone was able to look at members' prints as the selection was made.

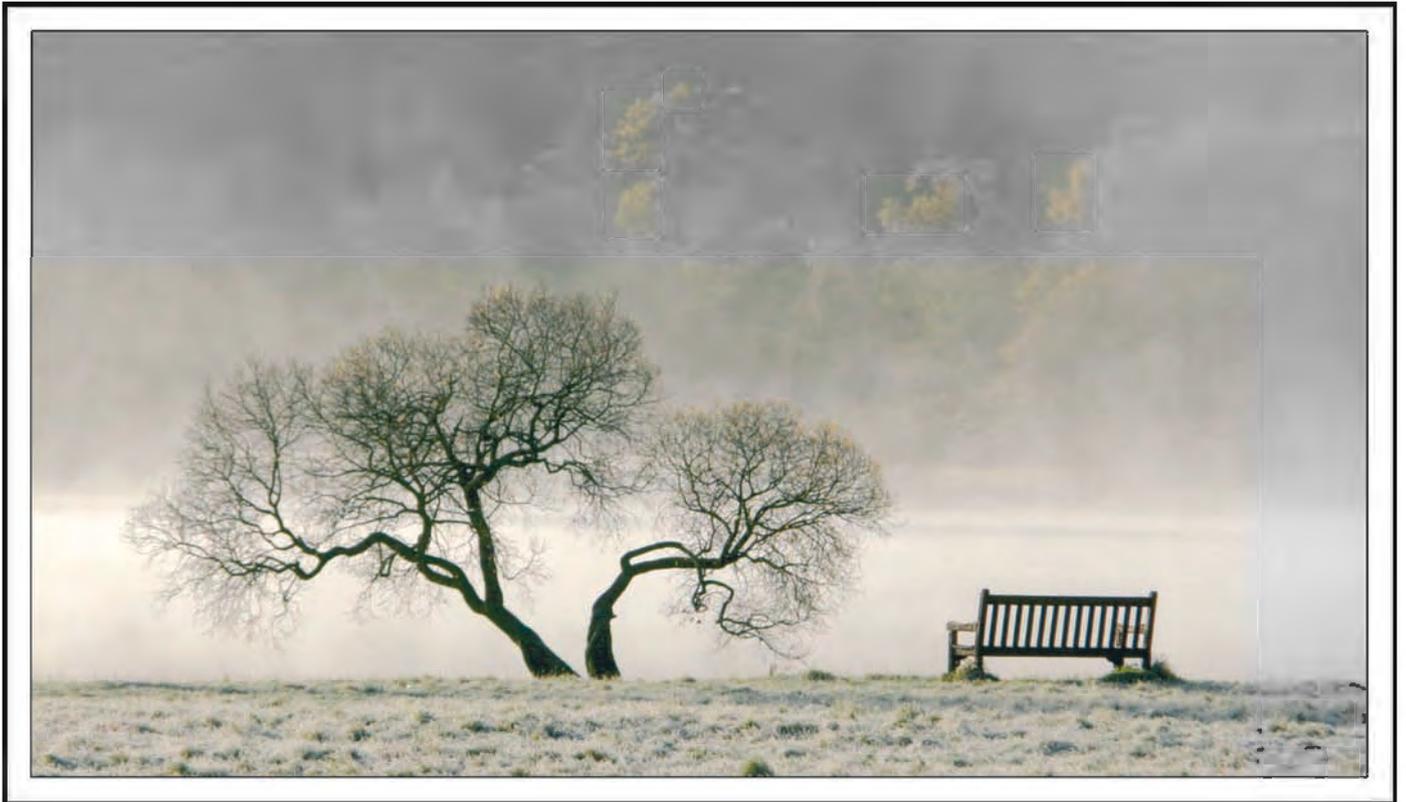
In the afternoon, Steven Le Prevost FRPS gave a presentation called "The impact of digital imaging on the creative process".

Members' Exhibition Awards

The Award winning images are shown on pages 23-29, other selected images are shown on pages 30-47.

FROSTY MORNING

CHRISTINE LANGFORD LRPS CPAGB



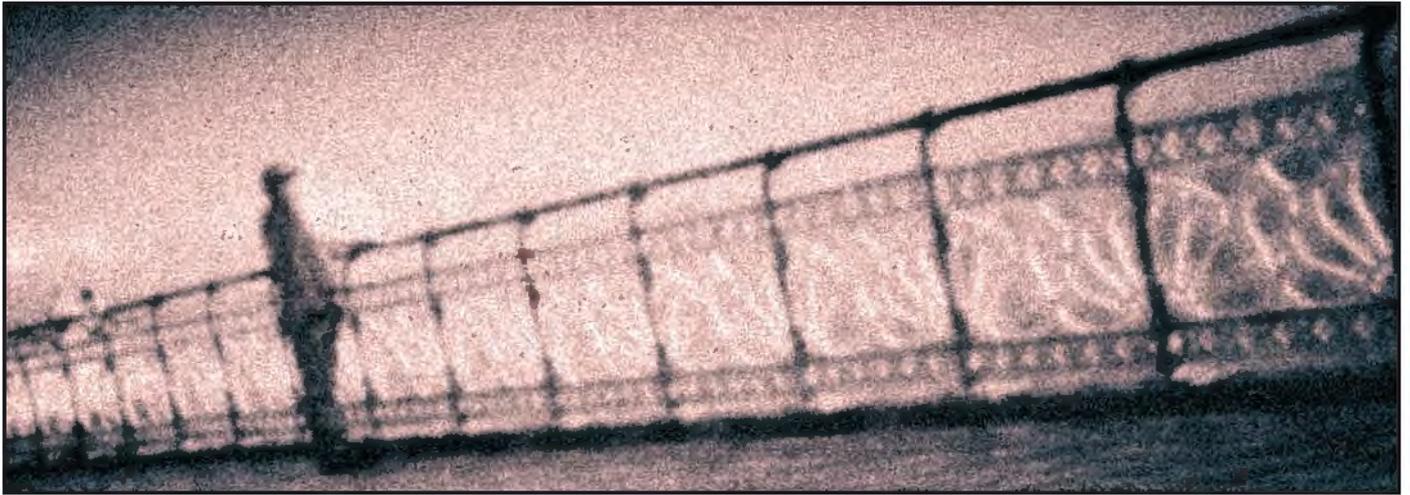
Martin Addison FRPS: It really needs very few words to explain why this picture was given the top award. It is simply a very beautiful scene, beautifully photographed. The simplicity of the composition and the separation of the foreground from the misty backdrop work so well. As so often we have to thank nature for the wonderful tree shapes, without those there would be no photograph, but the photographer has been in the right place at the right time and has had the ability to capture the scene for us to enjoy. Well done, this is definitely one for the wall at home.

Steven Le Prevost FRPS There are two focal points in this picture and maybe some of the more traditionalist folk would prefer to obey the rules of composition and include either one or three focal points in the frame, but I am not one of them. As soon as I saw this print I knew it would be one of my top runners or at least it would take some beating. The bench is very important with the composition in my view and the fact that no one is sitting in it is a bonus. The stark tree is perfectly placed in the frame and the band of mist in the middle distance separates the tree from the background greenery. In short a wonderful atmospheric picture that deserves the medal.

Sheila Read FRPS:The empty bench and tree stand out well from the frosty grass in the foreground, as the mist rises above the river. The trees on the opposite bank, just starting to appear, have an autumnal look about them that matches the tree. Well composed and simple, a very deserving winner.

PENARTH PIER

ANDY BEEL FRPS



Martin Addison FRPS: I am always partial to pictures that leave a lot to the viewer's imagination and this certainly fits the bill. Heavy grain, fuzzy picture, nothing sharp. Great, just up my street. Having to explain why I chose this for my ribbon is harder than choosing it for the award, but I love the simplicity of the design, the radical crop and the superb lighting on the railings. Most of all I think it sparks my imagination into wondering who he is and why he is standing there. It might not be a he of course, nothing is certain here, perhaps he is reliving memories of previous visits. I visited Clevedon Pier last year and was fascinated by hundreds of plaques including one which said 'Hazel and Jay, Kissing our way round Britain's piers'. Perhaps this person was remembering a similar occasion.

Andy Beel FRPS: Digital perfection isn't all it's cracked up to be. As a heretic, I seem to spend most of my photographic life undoing the perfection willed on us by camera manufactures and computer software engineers. I am not convinced that straight photography as promoted by Alfred Steichen and Edward Weston of the f64 Group fame in 1932 is the only true faith.

Hence, this is why I have been experimenting with a Pinhole adaptor on a digital body for a few years now. I bought a DSLR with Liveview and found Liveview actually had a use, much to my surprise. The diameter of the pinhole gives an aperture of f185. I found that using Liveview in bright sunny f16 lighting I could compose my pinhole pictures on the back of the camera hand held.

The shot of Penarth Pier was post processed in Lightroom 3.3. As a time-

served darkroom worker the shot was cropped to a 6x17 format, darkened around the edges and split toned to give a darkroom lith print feel. What is not said or fully described in a picture is as important as that which has been omitted purposely. I added as much noise as LR had on the principle that an interesting photograph needs to engage the viewer in the story-telling process. I printed both a split toned lith print and a neutral toned straight print and felt the split toning added to the ambience and mystery of the scene.

Generally my process for selecting exhibition prints is what's lying around on the living room floor for evaluation purposes at the time. Of the three pictures I entered I considered this print to be the weakest photographically. I must admit to being very surprised it was selected let alone that it won a Ribbon.

NEIGHBOURHOOD WATCH

HILARY ROBERTS FRPS



Martin Addison FRPS: This is such an intriguing picture, the impossibility of the face in the window and doorway and the total destruction of scale add to the mystery. It is the dog that dominates however, together with the figure in black. I want to look at the dog and appreciate the beautiful lines and detail, but that face in the window draws me back time and time again. I particularly love the muted tonal range and the fact that the disparate elements look so good together is the sign of a craftsman (or craftswoman as it is here). It is not as easy as it looks. Brilliant.

Hilary Roberts FRPS: In March last year I went to Pistoia near Florence to help select a photo exhibition. This was an experience in itself, but we managed to snatch a few hours to take some photos. The main component of the picture is the door of an optician's shop in Pistoia. I removed the name above the door and inserted the small window alongside. The perspective is pretty grim on that, but I reasoned that this just added to the strangeness of the image! Then I reversed the original half a face and pasted it into the aperture of the new window, adjusting it to get it to match. The lady walking her dog was in the grounds of a church above Florence. I liked the fact that she is rather mysterious because you can't see her face, and she seems to be looking through the window at the eye. And it's rather an impressive dog. The whole thing is quite surreal, and the

title suggests that the woman with the specs is watching what is going on in the neighbourhood. The way the other woman is wrapped up, and the scarf hiding her face, suggests to me that she is rather a suspicious character, perhaps with something to hide. However, as with most of my images, there was no planning – it just came together and the explanations came later.

A WALK IN THE PARK

RAY GRACE ARPS



Steven Le Prevost FRPS: In this picture the rules of composition are being tested and the gamble has paid off. In my view, the figure is perfectly placed in the centre of the frame. Any other position would compromise the image. The infrared treatment really enhances the trees, grass and foliage but for me the key area is the lone figure. The pale blue dress she is wearing really draws your eye towards her and greatly enhances the overall composition and feeling of the picture. If she had not been included, much of its impact would be lost. The whole image is very creative and was a clear contender for one of my awards.

Ray Grace ARPS: Back in the 'dark' days I used to enjoy infrared photography although I was often frustrated by the unpredictability of it. Once the technology became available for digital cameras and I had a redundant camera, I took the plunge and had it converted. I now continue to enjoy infrared photography but with much more flexibility and am able to see the results instantly. I know that many other digital photographers have done the same infra red conversion.

This photograph was taken at Westonbirt Arboretum, a favourite place and frequently visited. The image is of Lime Avenue and is a stitch of 4 frames. Originally there was an elderly couple in the distance and walking away from me.

I wanted a single, larger figure so, on my next visit I ensured that my fiancée was with me, suitably dressed. She is intentionally placed centrally. Infrared portraits seem to take on an ethereal quality which I felt suited the high key effect of the glow in the trees. After fairly straightforward processing in Photoshop I applied a small amount of Topaz Curly Smooth filter, which I find works particularly well with leaves. The dress was painted with the brush in Color blend mode.

CONVENIENCE KITCHEN

GEOFF LEA ARPS



Steven Le Prevost FRPS: Anyone who can take a photograph of a toilet and create a picture worthy of hanging has to have a talent. I particularly like the limited range of colour and tone in the picture. There is evidence of some form of soft focusing and noise but this has been applied in a very subtle way with just the right amount being visible. This, in my view, enhances the image and brings it to life. The softness is more apparent in the lower window, oven hob and at the top of the toilet. The detail of the bottom part of the toilet roll (no pun intended) has been lost and merges into the cistern. Again, this, in my view, makes the picture stronger and it now becomes the main focal point. Great picture.

Geoff Lea ARPS: My wife and I were waiting for a change in the tide at a Cornish resort to take a totally different image altogether. While killing time, we decided to acquaint ourselves with the local hostelry and, while there, I paid a visit. Going to the Gents has never been quite so surprising as it was when I opened the door to be confronted by this strange view. I came straight back out for my camera, passing a receptionist with a somewhat worried expression. The sun was shining through a frosted glass window giving the composition an ethereal glow. Once the image was in the computer and with the aid of a number of glow type filters, I simply exaggerated the elements of the image

that I had seen, not just for pictorialism's sake, but to enforce clearly the initial impact it had when I first viewed the scene.

TEA FOR TWO

ARNOLD HUBBARD FRPS



Sheila Read FRPS: The treatment has added an air of mystery to this image. It immediately poses questions. Why are the couple the only customers? One's eye is drawn to them, as they are brightly coloured. Why is there no view through the window? The sun casts shadows of the chairs on the floor and also gives shape to the window frame. The remainder of the image is monochrome and adds to a feeling of emptiness. I like the way the menu on the table next to the couple adds a small pointer to them. Only part of the remaining tables are visible giving a feeling of a possible large area beyond adding to the solitude of the area they have chosen.

Arnold Hubbard FRPS: The Sage, a centre for music in Gateshead, has become a place of interest for photographers because of its interesting, unusual design both inside and out. The cafe can be viewed from the floor above and, because the furniture is basically black and white and the view is against the light, photographs turn out very much in mono mode. I took several photographs each with varying numbers of people in them and all were horizontal format except one, this vertical one, and it stood out immediately. The original raw image was in fact very similar to the finished print, it required only a few very basic adjustments. A narrow light area at the

top and some of the furniture down the left hand side were cropped, some adjustment in levels was next. There was a little bit of blue cast in the white areas removed in image > adjustments > saturation. Some menus were cloned from the tables (I now use Content Aware) a superb addition to Photoshop. The table tops were lightened a little; they seemed to act as stepping stones to the couple, one dressed in red – what luck! A little luminosity was added and finally all that was required now was some diffusion to add a little mood to the scene. Simple adjustments - nothing complicated.

EARLY SNOW

PETER STEVENS ARPS, AFIAP, DPAGB



Sheila Read FRPS: This apparently simple image has been beautifully composed and selectively coloured. Adding the sepia tone to the three trees in the foreground works well and leaves the trees behind as a subtle backdrop. The central tree with more detail and just a little darker than those either side, forms the triangular composition which is so appropriate. The snow-covered ground has just enough detail to indicate an early morning feel about it, just before it starts to melt. I should love to know if it is a view Peter knows well and was able to time his visit. Anyway it is just perfect.

Peter Stevens, ARPS: The snow was still falling when I took this image, creating a recession of tones which always delights a landscape photographer. The image is in colour, although it appears to be black and white. I was keen to capture the skeletal nature of the trees, and to show the strength of the large tree in the foreground set against its smaller surrounding cousins. I felt this scene cried out for a simple minimalist treatment. It took a while to move around to find what I felt was the ideal position to separate and balance the main elements in the composition. It's interesting how small components can play an important part in a final

image - in this case the small tree in the right corner is essential. I used aperture priority and allowed the camera to set the exposure. I realised this would underexpose, but knew I could 'correct' the exposure in Lightroom – in fact I added 1.5 stops, skewing the histogram over to the right hand edge to produce the high key result. Nikon, D700, 24-70 f2.8 Nikkor, 1/350 sec, f9. 200 ISO. You can see more of my images on my website at: www.peterstevensphotography.co.uk

OTHER ACCEPTED IMAGES



Alan Abercrombie FRPS, Figure on Beach



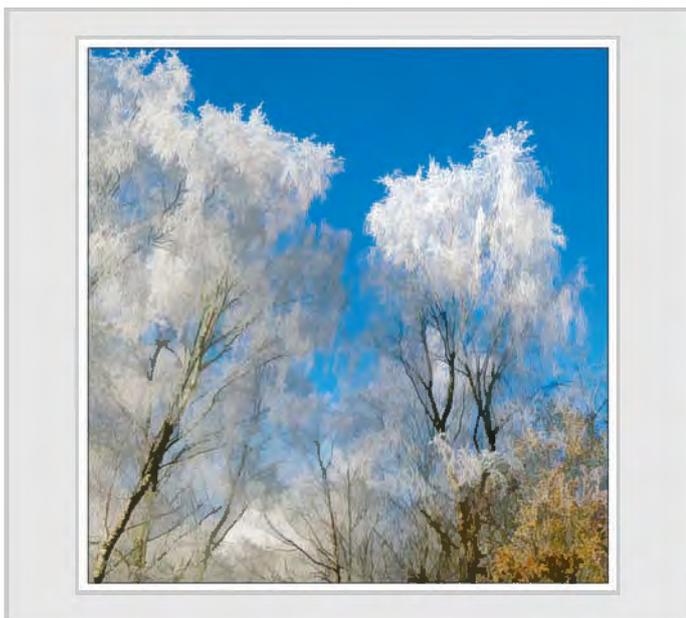
Martin Addison FRPS, Past Lives



Maureen Albright ARPS, Nude



Robert Albright FRPS, Wheelwright's Workshop



Jean Ashton ARPS, Oh! What a Beautiful Morning



Nick Ayers ARPS, Venice Waterfront



Jeffery Bartlett ARPS, Early Start - Zurich Airport



Brian Beaney FRPS, Cobblers' Corner



Geoffrey Bicknell LRPS, Shafts of Sunlight



Ian Boulton LRPS, Knock Down



Jeanne Bradban LRPS, Nearly Autumn



Steve Bridgen, Sea View

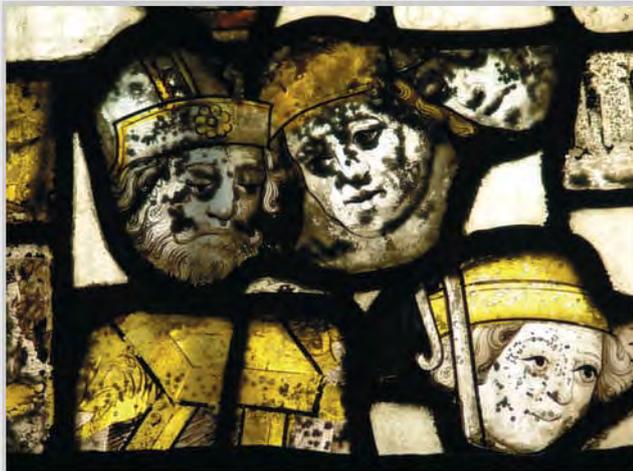
OTHER ACCEPTED IMAGES



David Britton, The Cider Maker



Shirley Britton ARPS, Sam



Walter Brooks, Faces Malvern Priory



Clifford Brown LRPS, For Those in Peril



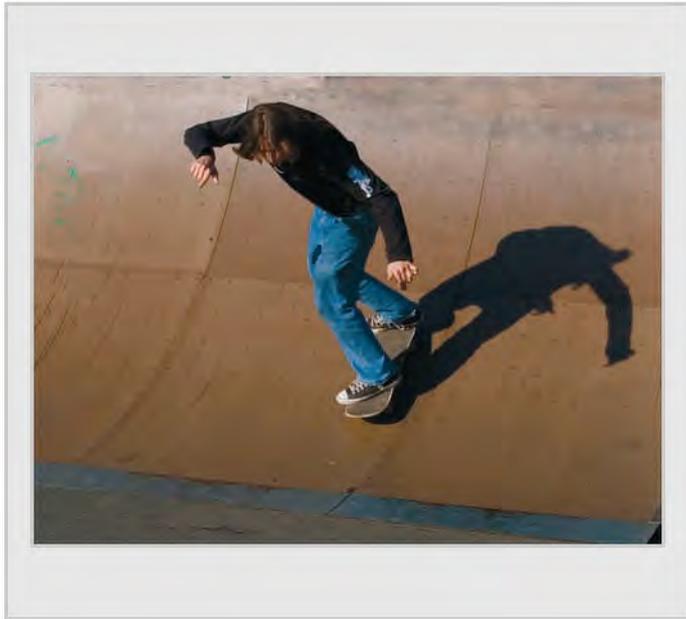
Derek Browning, Free Moorings



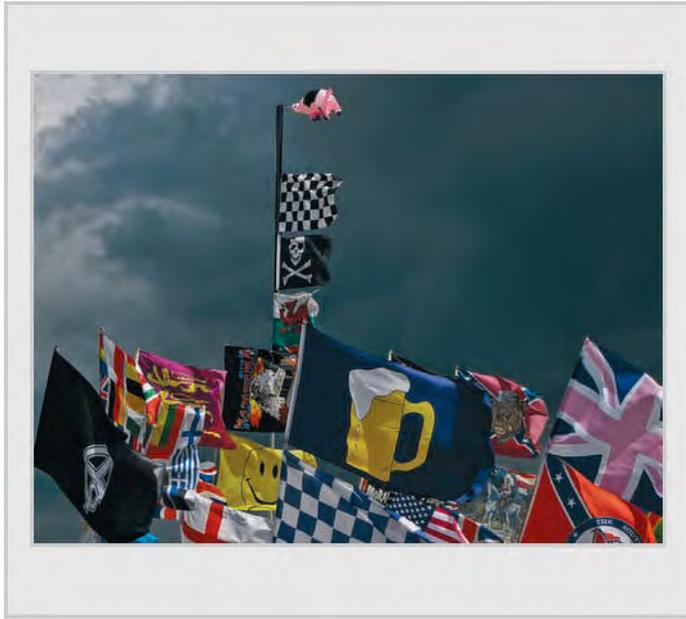
James Buckley LRPS, Curves



John Bull LRPS, Lamp Reflected



John Bures FRPS, Balance and Poise



Brian Burrows, Pigs Might Fly



Peter Chance LRPS, Winter

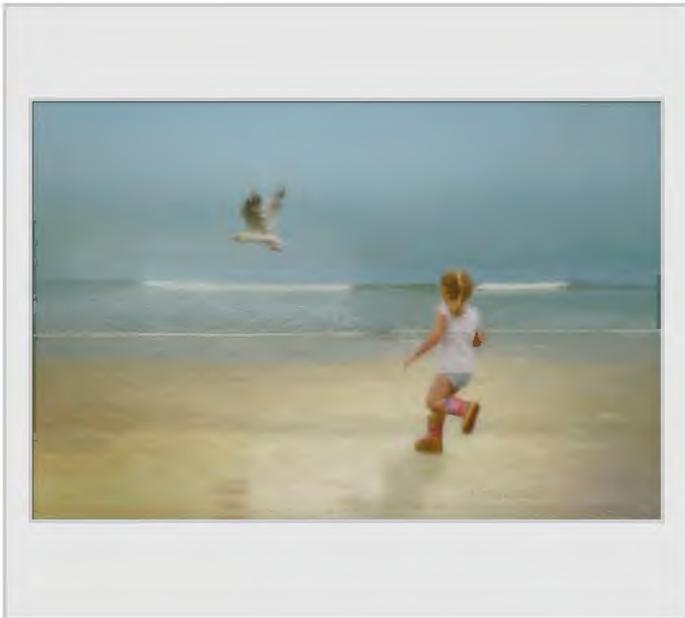


Brian Cheer ARPS, Catch of the Day

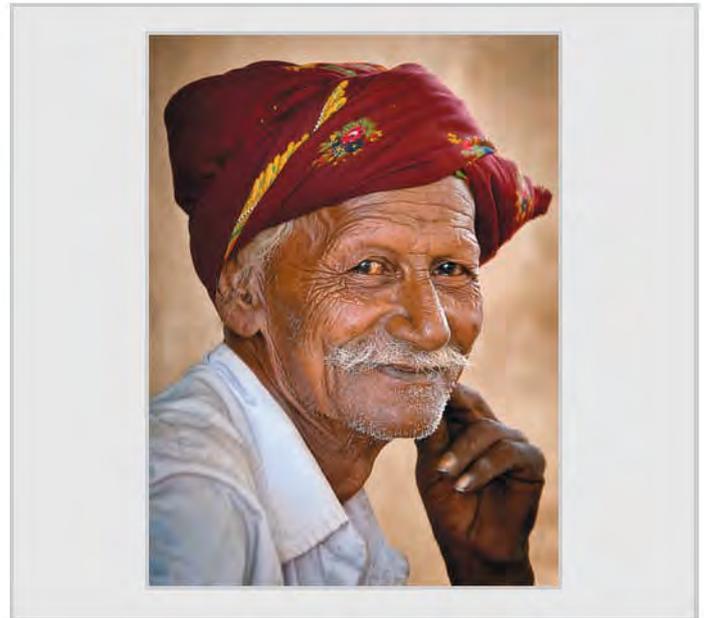


Eric Cleavelly, Venice I

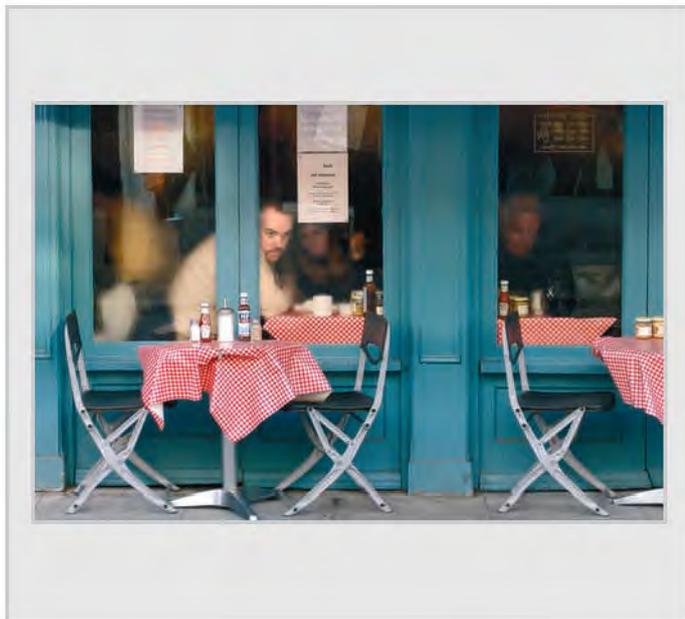
OTHER ACCEPTED IMAGES



Gerry Coles ARPS, Summer Breeze



Brian Collins LRPS, Gujarati Farmer



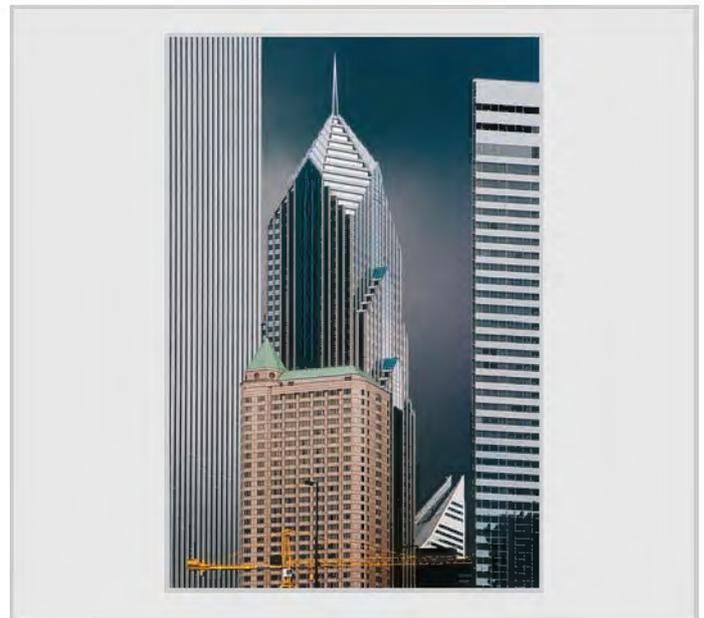
Dr David F Cooke ARPS, Looking Out



Prof. Brian Cooke ARPS, Never Mind the Weather



Gerry Coyle LRPS, Tulip in Lamina



Alan Cross LRPS, Prudential Plaza, Chicago



Melvyn Crow ARPS, Japanese Garden



Olga Davidge LRPS, Cottage Door



Peter Davidge LRPS, Reeds in Snow



Alan Dedman LRPS, The Waiting Room



Len Deeley FRPS, A Shoal Of Sweetlips



Derek Dorsett FRPS, Men of the North

OTHER ACCEPTED IMAGES



Alex Dufty LRPS, Wet Day in Ventnor



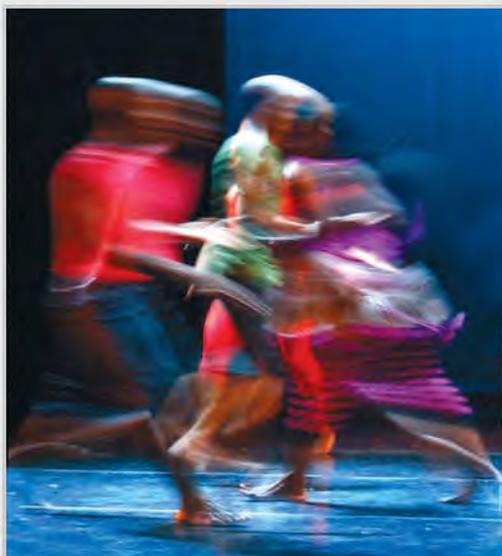
Alan Edwards ARPS, Thames Barges



John Elvin LRPS, Feeding Frenzy



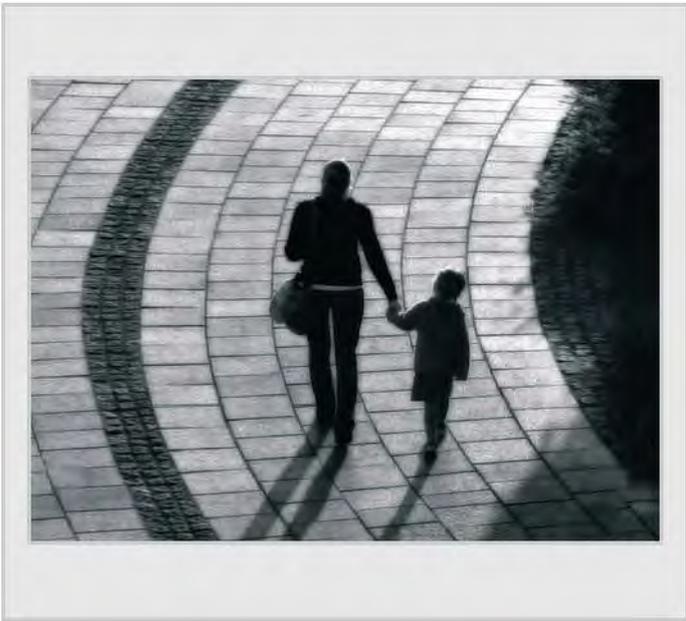
Bob Faris FRPS, Nave Ceiling - Wells



Mike Feldman, Dance Macabre



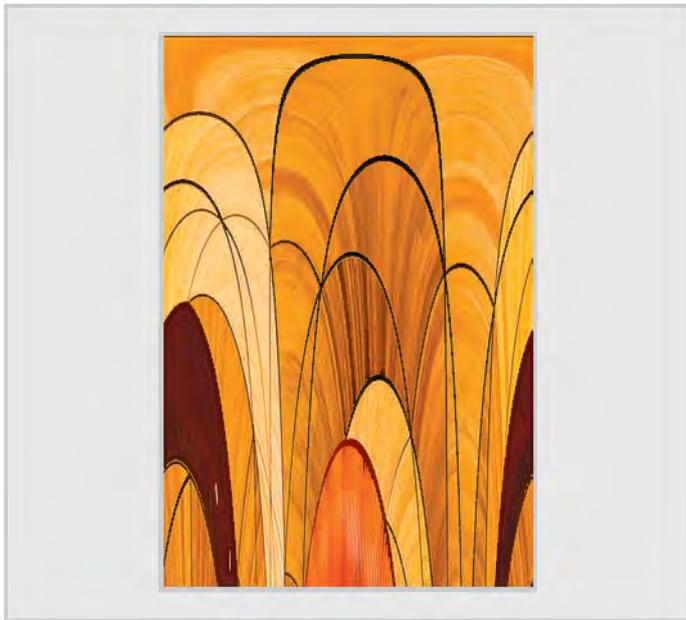
James Foad, Utterly Utterly Mad



Marjorie Furnmston FRPS, Homeward Bound



Tony Furnmston FRPS, Bottles in Flood



Palli Gajree Hon. FRPS, Surfboards



Peter Gawthrop ARPS, Sorrento

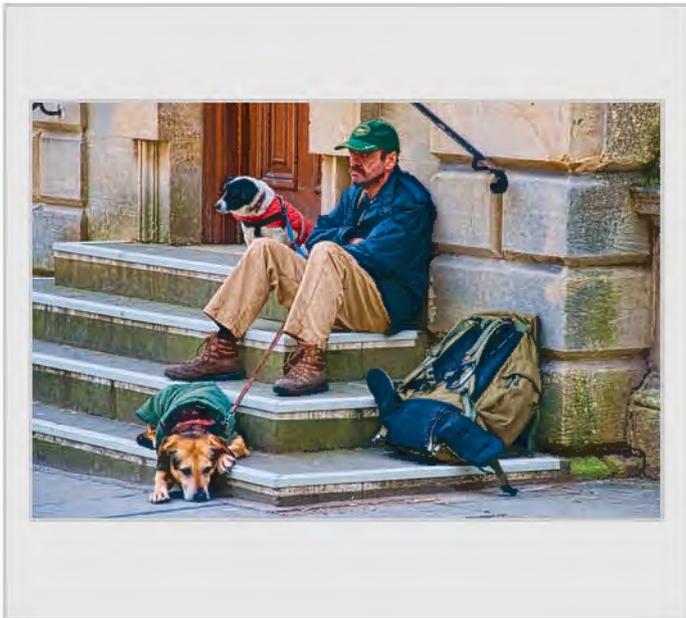


Doreen Haines LRPS, Hibiscus



Janet Haines ARPS, Life Underground

OTHER ACCEPTED IMAGES



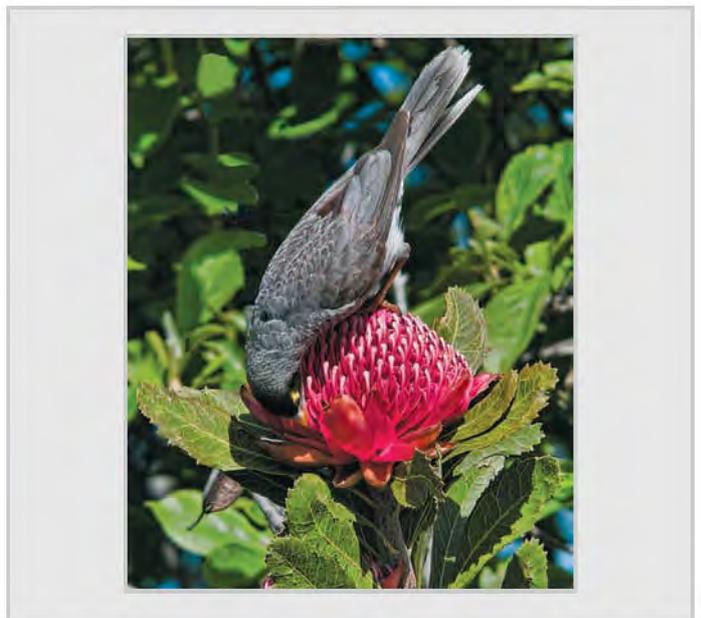
Dennis Hancock LRPS, Homeless



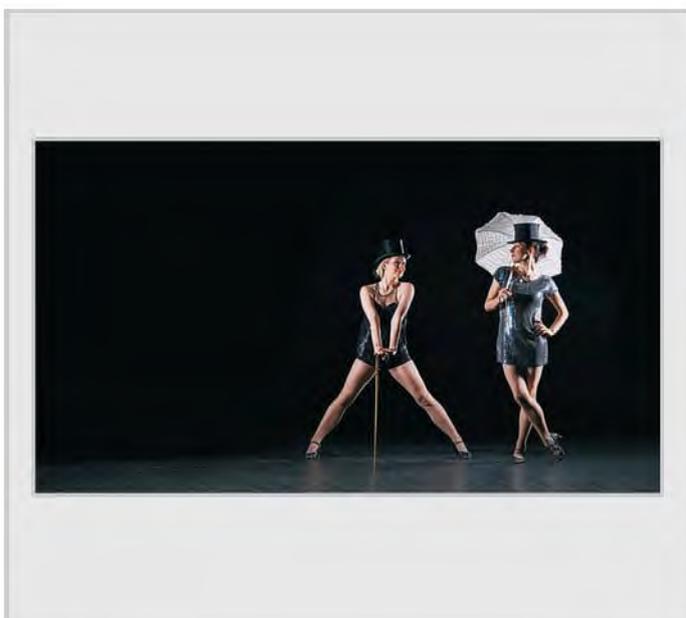
Christopher Harland ARPS, On The Beach



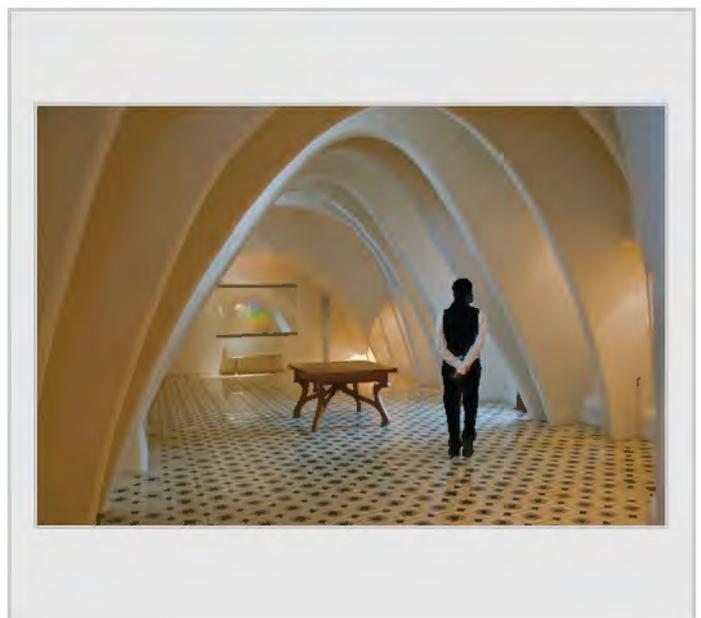
Clive Haynes FRPS, Outpost



Tony Healy ARPS, Miner Feeding at Waratah



Peter Hemment LRPS, Marie-Louise and Hannah



Adrian Herring ARPS, Casa Batllo



Vanessa Herring LRPS, Storm Clouds over Abbe de Boscherville



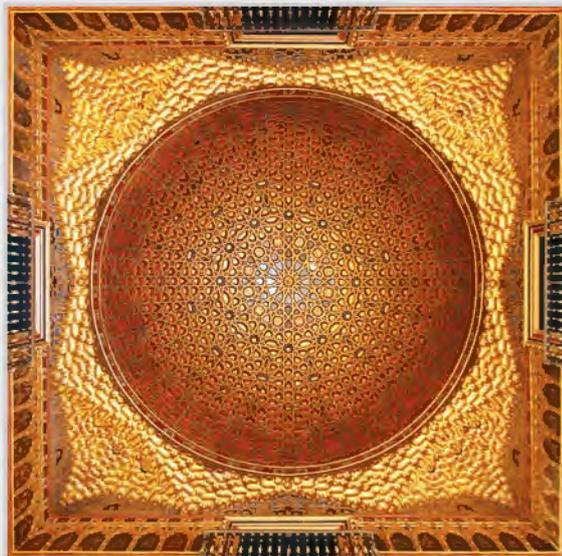
Roger Holman ARPS, Kingston Lacy



Ron Holmes ARPS, Town Band



Herbert Housley ARPS, Lowryland



Paul Hurst ARPS, Alcazar Dome



George Iley ARPS, Morning Mist

OTHER ACCEPTED IMAGES



Paul Johnson, *Community Sacrificed as Steel Plants Close*



Roy King ARPS, *Blue Reflections*



Judy Knights LRPS, *In Memoriam*



John Lacey ARPS, *Out for Exercise*



Don Langford LRPS, *Winter Landscape*



Reg Law LRPS, *Genesis*



Ian Ledgard LRPS, Skoda Trio



Carole Lewis ARPS, Tree at First Light, Bryce Canyon



John Lewis LRPS, Rainy Day Eastbourne



John Long ARPS, Harley Man



Tony Luxton LRPS, Eilean Musdile Lighthouse



Anne Mahany ARPS, Walking the Dog

OTHER ACCEPTED IMAGES



Jim Marsden FRPS, Summer Flowers



Graham Miles LRPS, Impression of Purple Sailed Boat



Cheryl Miller ARPS, Summer Garden Flowers



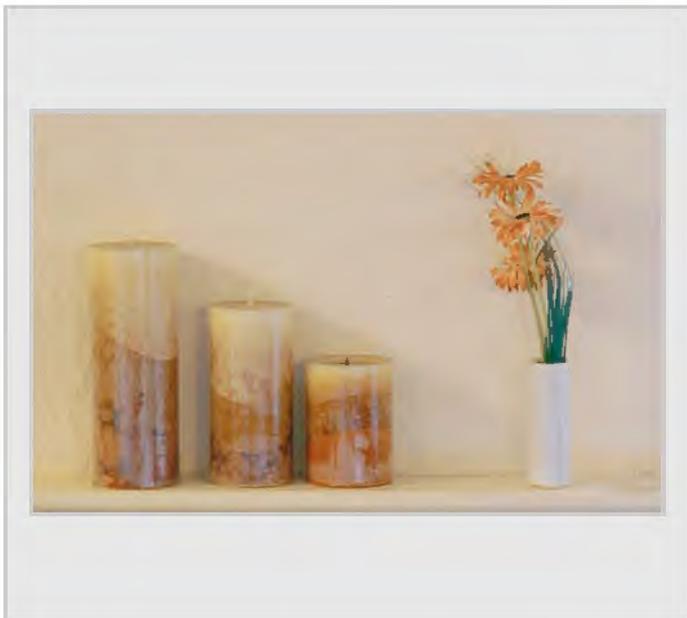
Ron Morgan LRPS, Council Gardener, Denver



Chris Mowthorpe ARPS, As the Mist Clears



Roger Norton LRPS, Tat Kuang Si, Laos



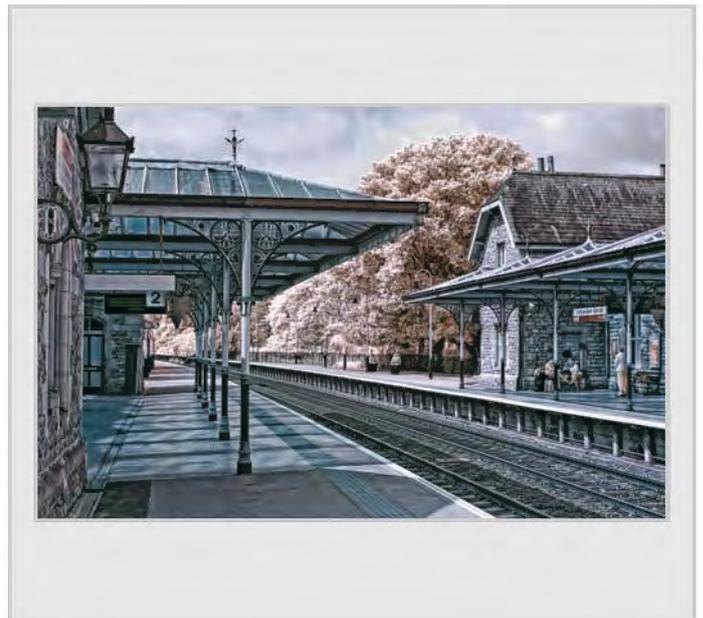
Jean Pain LRPS, Candles and Flowers



Ron Pain LRPS, In a Foreign Land



Barry Park LRPS, Yellow Craig, Scotland



Brian Parker LRPS, Grange Over Sands Station



Chris Perfect ARPS, Bee Lines

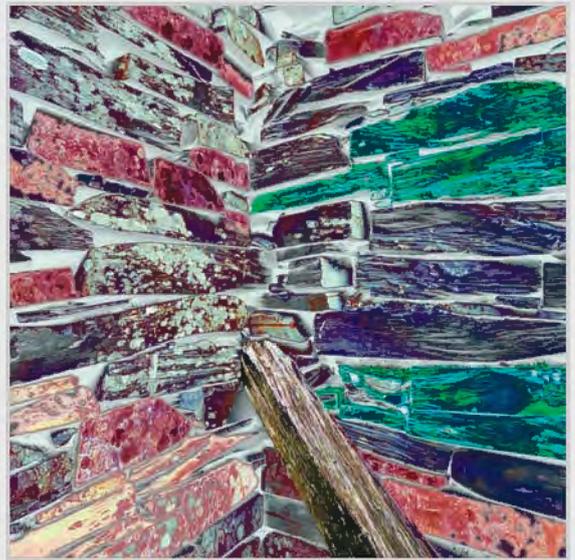


Peter Phillips LRPS, Sunrise at Southwold Pier

OTHER ACCEPTED IMAGES



Norma Phillips LRPS, The Olive Grove



Peter Read LRPS, One



Sheila Read FRPS, Seilabost 11pm



Frank Reeder LRPS, Mad Fish Boots



Ray Reeves, Tete a Tete



Elizabeth Restall LRPS, A Bit of a Flap



Shelagh Roberts FRPS, Plant Study



Margaret Salisbury FRPS, Happiness



Dr Barry Senior Hon. FRPS, Brimham Rocks



Fiona Senior FRPS, Frog Face

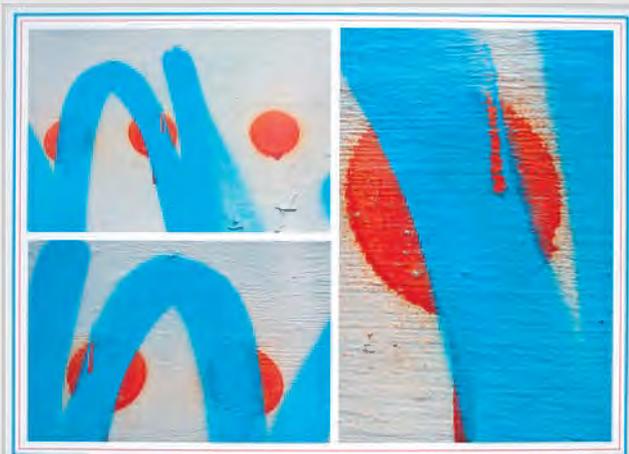


David Sherwill ARPS, Spirit of Carnival



John Shotton, Energies, Ancient and Modern

OTHER ACCEPTED IMAGES



Ann Smith ARPS, Three Two One



Mel Stallworthy LRPS, Gold Hill, Shaftesbury



Robert Taylor LRPS, Under the Bridge



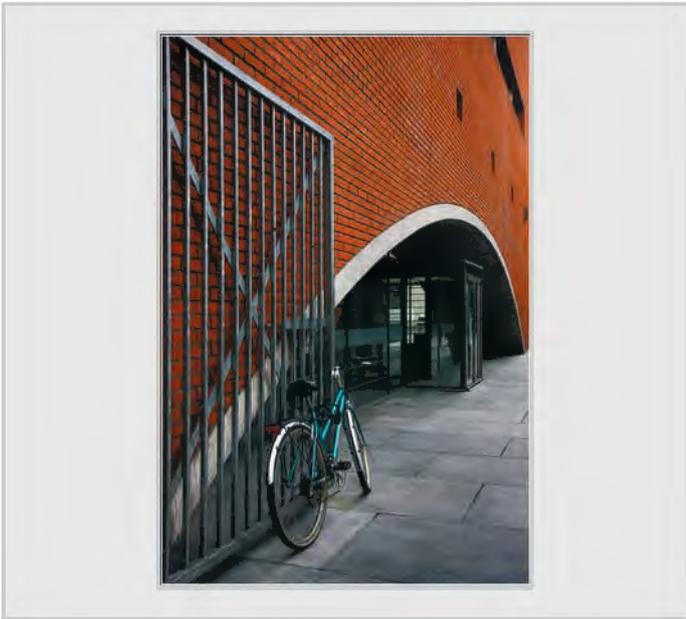
Jackie Thompson LRPS, Gentleman Cyclist



Mike Trendell FRPS, St Mary, Burgh-near-Aylsham, Norfolk



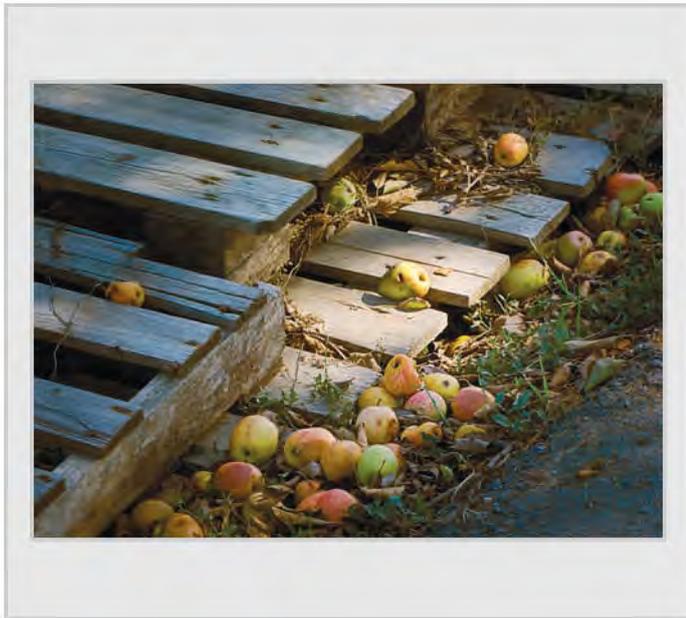
Dee Wareham, Dried Leaves



Gerry Wells, Gateway



Graham Whistler FRPS, Hand of Buddha



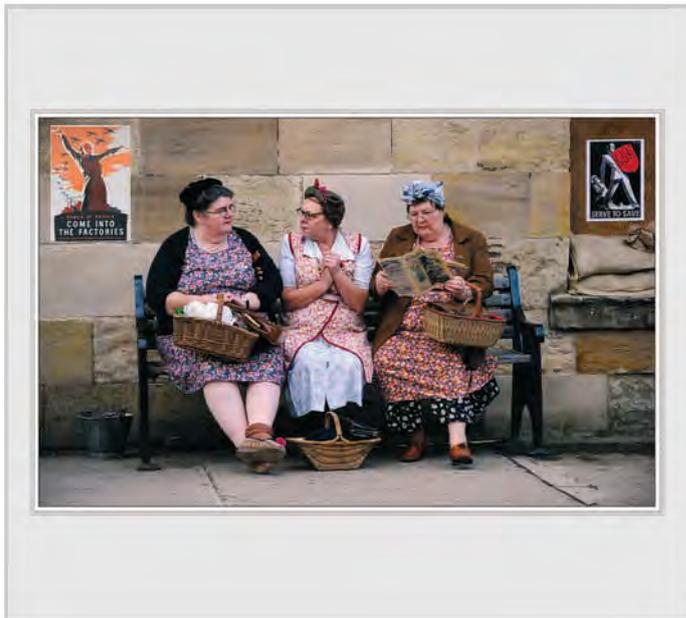
Carol Wiles ARPS, Fallen Apples



Norman Wiles LRPS, Mates



Dr Ian Wilson ARPS, A Pair of Pears



Graham Worley LRPS, Don't We do Enough

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