



The
Royal
Photographic
Society

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DIGIT

SUMMER 2009 Issue No 42



Members' Print Exhibition 2009

Gold Medal and Chairman's Cup - A Red Boat Brian Beaney FRPS

All your selected images and selectors' comments pages 22 - 47

Visit the Exhibition:

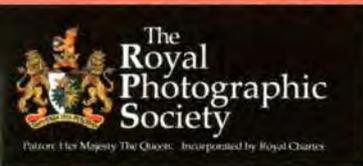
8 - 20 June 2009 Taunton Library TA1 3XZ

West Swindon Library, Link Centre SN5 7DL 30 June - 31 July

Smethwick Photo Soc, Oldbury, West Midlands B69 2AX 18 August - 5 September

Get right up-to-date - Log on to www.digit.rps.org
for News, Information, Regional Events, Folio, Competition
and a unique source of expertise and advice

**A Day with Steve Caplin 25 October
Book Now! See back page**



**Digital Imaging Group
Committee for 2009/10**

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Our summer edition of *DIGIT* presents all the pictures accepted for the Members' Print Exhibition. I hope you will agree that this year we have another great exhibition and one which once again illustrates the breadth and depth of our members' work and styles. One aspect that is of particular interest this year is the range of treatments and methods that have been used to realise the vision of the author. Sometimes the treatment is quite obvious and is an integral part of the visualisation, while for others it's very subtle and we are scarcely aware that any image-management has been made.

Whenever photographers and digital imagers gather to discuss images there's a group of topics that are certain to polarise opinion. Broadly speaking these relate to questions about what is valid, when is photography not photography and the oft heard accusation of 'cheating'. I would like to take a few moments to examine some of these contentions.

The Digital Imaging Group caters for a very wide range of photography, in fact just about anything, and this of course is one of our strengths: that of a broad church wherein we can appreciate everything from traditional landscapes to natural history and from fine art portraits to avant-garde expressionism. The common currency for us all however remains the captured image, whether by a traditional camera system, a scanner or something altogether more experimental. For my part so long as the captured image/photograph remains central to the work then it fits within my concept of photography. A photograph can be the complete work or a starting point. When an image is managed, manipulated or improved the decisions are those of the author and cries of cheating can only really be applied in cases of plagiarism. The purpose of an image is to communicate and/or to evoke a response. If one is confined to a set of arbitrary rules, or the need to please judges, then we sound the death knell of art and progress further along the road to mediocrity. Occasionally criticism is levelled at the use of filters. Yes, of course filters can be overdone and applied without thought. However the exploitation of filters and effects can provide stimulation and stepping-stones to altogether unsuspected destinations. Our colleagues should be encouraged to experiment and try new ideas and not to be afraid of the establishment and possible scorn from the less adventurous and blinkered. The image remains central and it's very unlikely and indeed quite rare for a poor original picture to be turned into something stunningly beautiful and appealing by the simple application of a filter. Once again the image is the starting point and a strong initial image will inevitably lead to greater realisation and success. I would be the last person to cry halt to the application of filters and experimentation - the more the merrier I say. The greater the range of application and new ideas the

better. We are after all the Digital Imaging Group and we should welcome new visions and interpretations of reality from our ever-increasing membership. There's room for everyone!

Clive Haynes FRPS



*Clive Haynes FRPS
Chairman*

PORTFOLIO TWO NEEDS YOU

For publication in the autumn of 2010, **PORTFOLIO TWO** follows the successful **PORTFOLIO ONE**, published in 2007. It will include features on the work of Award winning photographers and eminent members, there will be sections on Distinctions showing a wide variety at all levels, Groups, Regions, Overseas Chapters' activities, selections from Society Exhibitions, work from imaging science, and a look at the RPS Collection linking with the 2009 Visual Literacy Conference, The Real Thing? - Staging, Manipulation and Photographic Truth, together with a view of infrared photography on the 100th anniversary of first publication in The Journal. All articles will be image-led.

All members are invited to submit their best images for inclusion in the large *Members' Gallery*. Your pictures are important to us. As it is intended to show the strength of The Society at the present time, our editorial team looks forward to receiving images produced since January 2007.

It is hoped that the submissions will show an even wider diversity of approach, from all areas of photography: art, journalism, commercial, technical, science and industrial, and from both amateurs and professionals - even appropriately challenging images created on mobile phones! Those who have their images included in the Members' Gallery will receive a free copy of **PORTFOLIO TWO** in recognition of their contribution. No fee will be paid.

PORTFOLIO TWO will be a high quality, hard bound book, in full colour, that members will be proud to own, a contemporary record of The Society's activities, and a powerful incentive to others to join a society that is recognised worldwide. Published at about £30 plus p&p, **PORTFOLIO TWO** will be offered at a reduced price to those who commit to purchase pre-publication which will be in time for Christmas 2010 making it an ideal gift.

See Journal or www.rps.org for submission of digital files on CD, slides or prints.

**DI Group Special Event
A Day with Steve Caplin**
See back page and book your place now for this all ticket event

From Secretary Bob Pearson FRPS

The Digital Imaging Group 13th Annual General Meeting

held at Smethwick Photographic Society
Clubrooms 1030 Sunday 19 April 2009

Introduction The Chairman, Clive Haynes, opened the meeting and welcomed the 57 members present and thanked them for attending. **Apologies** were received from Members Rosemary Wilman, Margaret Collis and Anthony Healy.

The **Minutes of the Previous AGM held on 20th April 2008** were accepted as a true record. Adoption Proposed by Graham Whistler, Seconded by John Long.

There were no **Matters Arising**.

Chairman's Report Clive Haynes made the following points in his report.

The Group is in excellent health and continues to attract new members. It remains the largest Special Interest Group within the RPS with around 10% of the total Society membership belonging to DIG.

Also once again this year, I ask everyone to take time to think about the future of the Group - and whether or not it still fulfils a specific function, where the Group should be going and what its general aims and objectives should be. With most photographers now using digital technology, what is the future for the group and what can be unique about it?

The committee continues to work hard on behalf of the membership, with many behind-the-scenes activities. Committee meetings, email exchanges, phone calls, telephone conference-calls, meetings



Secretary Bob Pearson FRPS, Chairman Clive Haynes FRPS and Treasurer Elizabeth Restall LRPS ready for the AGM

at RPS HQ, Fenton House and at other venues are all part and parcel of what goes on beneath the surface. It's rather like the proverbial swan, all appearing graceful and effortless but with a lot of paddling going on! Continued page 4

Articles and Images for DIGIT Autumn and Winter 2009

Copy Dates end August and November

DIGIT relies on the contributions of members. So, when will you send me an article for DIGIT? Remember that everyone is learning and that all experience is valuable. You don't need to be an expert writer - we'll help you if necessary. We need *How To* articles with your favourite digital techniques and of course your brilliant images. We know you're out there so we look forward to hearing from you.

Thank you. **Jim Buckley LRPS Editor**

Email: editor@digit.rps.org

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DATES FOR YOUR DIARIES

YORKSHIRE

1000 Sunday 5 July 2009

Following the superb March event *Creatively Digital* with Gwen and Phil Charnock FRPS, the next meeting should attract most members and visitors. Morning with Yorkshire's own Roger Walton LRPS on *Digital Workflow: Get Sorted with Lightroom*. Afternoon John Smith covers *AV for Beginners*.

1000 Sunday 27 September 2009

Print Appreciation Morning where members present and discuss their work and afternoon **Print Presentation: Double Exposure** by Paula Davies FRPS and Guy Davies ARPS. Tickets at £5 to DI members, £6 others. Cheques to: RPS-Yorkshire DI Group. Meetings held at:

Selby Community Centre, Scott Road
Selby YO8 4BL Ample free car parking
Robert Croft Regional Organiser: Tel: 01977 685262 Email: Robert@robertcroft.wanadoo.co.uk
www.ydig.co.uk

THAMES VALLEY

1000 Sunday 27 September

Ray Spence FRPS on *Alternative Digital Techniques*. How to create digital versions of popular alternative photographic treatments. Ray runs workshops on creative and digital photography and is a prolific exhibitor. His work has been shown extensively in the UK and abroad and is available as limited edition prints.

1000 Sunday 25 October

**Famous for Five Minutes
...or ten or fifteen!**

A chance for all to hold the attention of the meeting with perhaps prints or projected images, special techniques, projects, new Photoshop plug-ins, or your work towards a distinction (RPS and others), or ... it's up to you! Take the floor for 5 - 15 minutes.

1000 Sunday 22 November

AGM and Millennium Cup Competition
See website for more details:

www.rpsdig-thamesvalley.org.uk



DIGITAL REGIONAL ORGANISERS

Contact the organisers listed below for full details

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CHAIRMAN'S REPORT AGM 2009

The group's journal **DIGIT** is fantastic and goes from strength to strength. This high-quality journal is only made possible by the tireless efforts of the Editor, Jim Buckley. However, Jim does not accomplish the entire task alone. The Group therefore extends sincere thanks to Dr David Cooke, who as Associate Editor, will take over the Editorship when Jim retires from his post at the end of this year. Indebtedness is also owed to the eagle-eyed proof readers Elizabeth Restall and Janet Haines. A very big thank you goes to contributors without whom the whole endeavour simply wouldn't be possible. Readers are very impressed by **DIGIT** and the publication is frequently the prime reason for joining the DI Group.

Website The DI website has given cause for concern over this past year. The site has been the target of hackers, spammers and virus promulgators. The site needed to be closed and re-opened, then of recent date closed again as more attacks were received. The DIG Forum is now a hidden sub-section within the main RPS website; this affords better levels of protection. Within the same area are the facilities for members to comment on each other's work, as in the old Folio, and take part in competitions if they wish. The DI web-pages will also be an important section within the main RPS site. A new static web site is also in the planning stages just awaiting completion of a new RPS template structure to allow some aspects of the site to be interactive with the main RPS site. It is hoped that this site will be operational in the near future. Management of the website, Forum and Folio is far from simple and the committee is grateful to Maureen Albright for the many hours she has expended on members' behalf.

Maureen has been instrumental in defending the group from the various attacks and has the latest news about web matters.

John Long continues his role in much needed support for the website, uploading information and bulletins and overseeing Forum and Folio activity.

E-Group To communicate better with DI members the committee is setting-up an e-Group. This is an email messaging service whereby the committee can, from time to time, send information to the membership: it is not a two-way exchange or discussion area. The DI Forum will remain the proper place to raise matters and discuss news.

Regions One factor for the success of the DI Group is its regional structure. The Regional Groups and regional meetings are the very life and blood of continued good health. Good health can only be maintained with a healthy body and vital organs. The enthusiastic team of Digital Imaging Group Regional Organisers - DIGROs for short - are the very essence of this health and vigour. Without the willing enthusiasm of



Members at the AGM

DIGROs the group would decline. Once again we salute you all.

There remains a need for organisers and a team of people to establish the DI Group's presence in Scotland, East Anglia and the South East.

Chris Haydon has been the committee link to the DI Regions: however, because of health problems, Chris is unable to continue and is not seeking re-election.



Alex Duffy supervises the display of prints for the selectors after the AGM

Exhibition The Annual Print Exhibition of Members' Work continues to be popular and appreciated at the various venues where it's presented. The touring Exhibition and the Exhibition DVD, mailed to all members with **DIGIT**, form a great platform to publicise the DI Group. Sincere thanks to Alex Duffy and his team of helpers. Alex is diligent, ensuring that the exhibition remains on track. For DVD production the Group remains indebted to Graham Whistler and his colleague Gordon Rushton for video editing and production.

Below: Gordon Rushton and Graham Whistler at work filming at the AGM



Events Internal and External This year the Digital Group had a completely new venture. Maureen Albright masterminded an AV competition for youngsters. The RPS IRIS 25 as it is known attracted 79 entries from around the world and gained enthusiastic support. For four years Maureen and her Wessex DI Group have

also been organising the UK leg of the International 321 AV competition, working closely with many other photographic organisations all around the world.



Web guru Maureen Albright with her selected Exhibition print

In April 2008 the group organised a Digital Portraiture and Digital Workflow weekend at West Dean College, West Sussex. Graham Whistler led the course, aided and abetted by me. In November the group was well represented at the Think Photo 08 Exhibition at the National Motorcycle Museum, adjacent to the NEC. The DI stand had many features to interest visitors and as Chairman of the DI Group I gave a talk about Digital Infrared Photography.

In January this year, Graham Whistler and his wife, Wendy, led a DI Group inspired expedition to India. The trip was a great success and it further publicised aspects of the DI Group's activities.

In February we had a presence at the Focus on Imaging Exhibition at the NEC when, as part of the RPS series of talks, I gave a short lecture.

Looking ahead to later this year, as part of the RPS, Real Thing series of events, the DI Group has engaged DI/Photoshop special-techniques and amazing manipulations specialist Steve Caplin to present an outstanding day. The event will not only feature a workshop lecture by Steve but also include his advice and ideas about images we submit as prints or electronically. The title is: Reality and Illusion, the date is Sunday, 25 October and the venue is The Old School House, Oldbury, West Midlands. The committee is indebted to Jim Buckley for organising this much-anticipated event. [See back cover for booking form] All the above activity wouldn't be possible without the unstinting enthusiasm of the committee.

Apart from those already mentioned 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 keeps the committee on track. Elizabeth Restall as Group Treasurer maintains a close eye upon income and expenses and is ready to bring to the committee's attention any trends that look unfavourable.

Tony Healy, in Australia, maintains contact by e-mail and Skype contributing to the committee's wider appreciation of matters digital.

Despite his very demanding role as President of the Society, Barry Senior, Past Chairman of the Group, continues to maintain a close interest in the group activities. Barry is keen to respond to discussions and his input is always valuable.

One final item I want to bring to members' attention is the continuing attendance at RPS

Advisory Board meetings by John Long and Jim Buckley. John is the DI Group Representative and Jim Buckley attends as one of the six Representatives elected by RPS members. I thank them for this duty, serving as it does to maintain the Group's close contact with the heart of the RPS.

Regrettably, because of health problems, two committee members are not seeking re-election. Thanks to Chris Haydon and Cesi Jennings for contributing to the well-being and stability of the Group throughout this past year.

Despite the fact that the Digital Imaging Group remains the most successful and also probably the most vigorous and the most widely represented Special Interest Group within the RPS, the following questions need to be asked:

Does the Group continue to fulfil a specific function?

Where we should be going?

What are our general aims and objectives?

What is the future for our Group and what can be unique about it?

The Chairman ended his report by reminding members present that these were questions about which the committee would really appreciate their views later on in the meeting.

Treasurer's Report

Elizabeth Restall, DI Group Treasurer, drew members' attention to their copy of the Income and Expenditure Account for 2008, reporting total

Treasurer Elizabeth Restall dons the white gloves to display exhibition submissions



income for the year of £11,554, of which £10,108 was derived from subscriptions. Total expenditure was £11,207, of which £7,133 was for the publication of DIGIT. The total cost of producing four editions of DIGIT was £3,500 less than for the previous year. This has been achieved by moving away from a small printer albeit with plenty of flexibility to a printer with more modern equipment. The first one to be tried disappointed on quality and a second change, with an excellent deal negotiated by Jim Buckley with Ian Allan Printers who print the RPS Journal, ensured a saving of just over £600 on the Autumn and Winter editions. Best prices are achieved on multiples of sixteen pages and Ian Allan have special arrangements for posting bulk mailings that are not available to smaller printers so we had saved several hundred pounds on postage for each edition. The Committee felt that these changes had

INCOME AND EXPENDITURE			
INCOME		EXPENDITURE	
Subscriptions	£10,108	Committee Expenses	£1,834
AGM 2008	£ 812	AGM 2008/Exhibitions	£ 865
Bank Interest	£ 221	4 Issues of DIGIT	£7,133
VAT Refund	£ 412	Old Website (Ziontech)	£ 364
		Exhibition DVD	£ 761
		DI Groups	£ 250
TOTALS	£11,554		£11,207

BALANCE SHEET			
	2006	2007	2008
B:F previous year	£13,108	£ 6,397	£ 3,422
Income	£13,822	£12,589	£11,554
Total	£26,930	£18,986	£14,975
Expenditure	£20,533	£15,564	£11,207
Balance	£ 6,397	£ 3,422	£ 3,769
Balance made up of:			
RPS Account	£ 6,935	£ 4,485	£ 5,481
Life Mem subs	£ -	£ -	
Cash in hand	£ -	£ -	
Unpresented cheques	£ 538	£1,064	£1,713
Totals	£6,397	£3,422	£3,769

Notes:

- 1 On this occasion Committee Expenses include travelling, postage, stationery, telephone calls and sundries. In 2009 this expenditure will be broken down into separate headings.
- 2 Subscription revenue based on actual received - Dec 2007 to Nov 2008.
- 3 Cost of printing DIGIT reduced by £3,500, compared with 2007 figure.

REGIONAL ACCOUNT ACTIVITY			
Wessex	£3,829	£3,208.89	
Yorkshire	£1,340	£1,397	
South West	£ 136	£ 55	
Thames Valley	£1,456	£1,157	Formerly Central Southern
Midlands	£2,677	£2,359	
East Midlands	£ 520	£ 384	
Southern			Cash in Hand £230.96
Scotland	n/a	n/a	Reported Scottish RPS account
Wales	n/a	n/a	Handled directly by RPS

Elizabeth Restall LRPS
Treasurer, Digital Imaging Group

led to a significant improvement in cost reduction and, at the same time, increased quality.

The Group's balance at the end of the year was much the same as last year, with only slightly less expenditure than income. The Regional Groups were all operating in the black.

The group's participation in Think Photography 08 incurred expenditure of £409, mostly in travelling costs of members who looked after the stand over the two days.

At last year's AGM the then Treasurer, Dr David Naylor, introduced an Income Plan and Expenditure Budget for 2008. The estimated income was £11,812 and the estimated expenditure £11,370. The group fell short of this income target by just £258 and achieved a modest underspend of £163. A similar plan has been drawn up for 2009 and this was set out on the reverse of the Budget paper. The increase in subscriptions from £12 to £15, agreed by last year's AGM, would ensure that four editions of DIGIT could be published annually in its current high quality format and the group could participate in events initiated by the RPS.

Questions Arising At the end of the Treasurer's report, and in response to Elizabeth Restall's invitation for questions for clarification, one question was raised regarding an expenditure item of £250 under the heading DI Groups and whether

this amount was available to any DIG Regional Group. The Chairman explained that the £250 was intended as a start-up grant for a newly formed DI Regional Group, such as Yorkshire who took advantage of the grant last year. It would be considered upon request, case by case. The intention is to allow a new group to get started by hiring a suitable venue, possible equipment and generating some publicity, etc.

Adoption of the Accounts was proposed by Glenys Taylor and seconded by Roger Norton and approved by a show hands.

Election of Officers

The following were proposed by Paula Davies and seconded by Dr Barry Senior and the Committee was elected en-bloc by a show of hands:

Chairman	Clive Haynes
Deputy Chairman	Graham Whistler
Secretary General	Bob Pearson
Treasurer	Elizabeth Restall
Members	Maureen Albright
	Alex Duffy
	Anthony Healy
	John Long

Roger Norton and Dr David Cooke were nominated for the two vacant posts and their election, proposed by Graham Whistler and seconded by Guy Davies, was confirmed by a show of hands.

Any Other Business

A request was made asking for clearer directions on how to reach the venue to be included in the AGM notice. For next year, more details would be given. Concern about the delay in setting up a new website was expressed. Maureen Albright explained the problems she had been having with hackers. She had been working with the RPS which is developing templates. Dr Barry Senior said that the template facility will be available to all groups and regions and will provide all the facilities required. He also said that the RPS wishes to establish a stronger position on the web; it is currently getting hits of 100,000 a month and the advertising potential from this was significant. The RPS Council is establishing a working party to keep the RPS website up-to-date. Another member questioned whether the template would allow Groups flexibility rather than constraining in the interests of conformity. It was to provide a good image; also it was stressed there was no intention to restrict creativity. It would provide immunity from hacking, being professionally backed by OMNI and a specialist software security company. Dr Senior said there would be training awareness days for all SIGs and Regions at Bath as soon as the templates were available. The Chairman ended this discussion by saying that the concerns had been noted.

Paula Davies proposed thanks to Maureen Albright for all her extra work.

In answer to the Chairman's earlier request about the future of the Group (Sunset Clause), it was suggested that the group was about the better use of

Alan Knight speaking at the AGM on the future of the Group



digital technology independent of the subject and this was the reason it was such a strong group. It was proposed, therefore, that the DI Group continue (Norman Wiles, seconded by Andy Beel) and agreed by a show of hands.

Graham Whistler confirmed that he was progressing with future arrangements for practical studio workshops.

The **Date and Time of the Next AGM** would be Sunday 18 April 2010 at Smethwick Photographic Society Club Rooms. The AGM closed at 1120.

In the afternoon, Gavin Hoey gave a presentation called Confessions of a Photoshop Anorak which proved to be a very entertaining and informative afternoon.



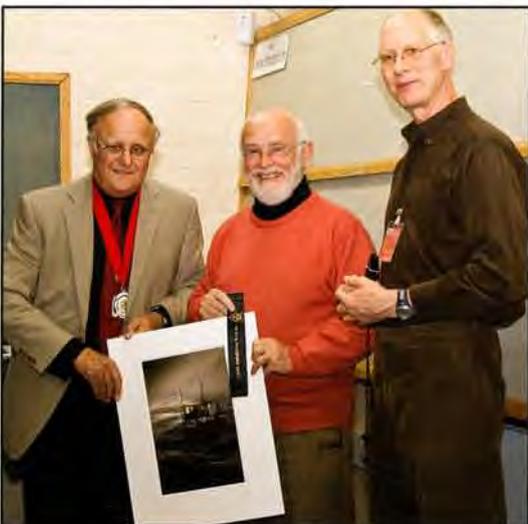
Above: Gavin Hoey, a selector and the afternoon's speaker. See www.gavtrain.com for Gavin's tutorials and more



Left: John Long ARPS prepares the entries for viewing with Elizabeth Restall LRPS



Left: RPS President Dr Barry Senior Hon FRPS presents a Ribbon to Peter Read LRPS



Below Left: Geoff Lea LRPS with his Bibbon and print

Below right: Alex Duffy LRPS watches as the Selectors take a closer look.

Members' Print Exhibition

107 members entered the Exhibition with selection before lunch so everyone was able to look at the prints as the selection was made.

The Chairman's Cup (given to the Group by Barrie Thomas FRPS and first awarded in 2001) and Gold Medal were awarded to **Brian Beaney FRPS** for *Red Boat*. Hilary Robert's two ribbons were awarded to **Ray Grace ARPS** for *Lunch is Served* and **Geoffrey Lea LRPS** for *Fishing Cabins at Dawn*. Gavin Hoey's two ribbons were awarded to **Dr Ria Cooke LRPS** for *The Dyer's Bicycle, Marrakech* and **Peter Reud LRPS** for *Heidi*

Bob Pearson's two ribbons were awarded to **Peter Keverne ARPS** for *Patterns and Colours* and **David Eaves ARPS** for *Coloured Bacteria, Yellowstone*.



Above: The Selectors Gavin Hoey, Bob Pearson FRPS and Hilary Roberts FRPS seem to be having fun!



Above: Chairman Clive Haynes FRPS shows off the winning print by Brian Beaney FRPS



Steep Learning Curve to Associate

Like many DI Group members Brian Cooke has had a life-long interest in photography but it wasn't until he retired nine years ago that he had time to indulge himself and explore seriously this fascinating hobby. Getting the L was a first step along the distinctions road and here Brian encourages with his own story of perseverance to the goal of the A. You can see more of Brian's images at: www.briancookephotography.co.uk



*Above:
The successful A panel
layout*

I joined my local club, the Harpenden Photographic Society, and soon got into the swing of competitions and learnt the mechanics of printing and mounting. I obtained my LRPS four years ago and foolishly thought that an ARPS would soon be achievable. How wrong I was. I submitted an APRS panel two years ago, attended the assessment at the Society head quarters in Bath and was very disappointed with my failure. Looking back I now realize that I wasn't ready and that my panel was not up to standard. So how do you 'get up to standard'?

I went through a process of trying many different subjects and formulating different panels including water abstracts, tree barks, seascapes and landscapes. But each time I either could not get enough images to make a panel of fifteen or reached the conclusion that they were not good enough. Also it was very frustrating to learn when seeking advice that although some of the images I was producing were good the subject had been done many times before and therefore there was little point in continuing. I attended residential photographic workshops where you meet people

Right: The barge

with similar interests and obtain expert advice and guidance. I have been to several organised by Iain McGowan and have benefited a great deal from these. I also attended several RPS Distinctions Advisory days where expert advice is given by members of the Distinction Panels. Gradually I realised what was expected and by lots of practice I think I improved. I was told by a fellow club member that 'You will know when you find the right subject'.

One day I was out walking with one of my grandchildren along the canal path in Berkhamsted, when we came across an old rusty barge. The owner had evidently begun to sand down the paintwork because in addition to the rust many different coloured layers of old paint had been revealed.

We stopped and I got very excited about the potential for a panel. I subsequently returned and





chosen from about 300 images taken. Each image was approximately 1:1 with the original size of the image on the boat.

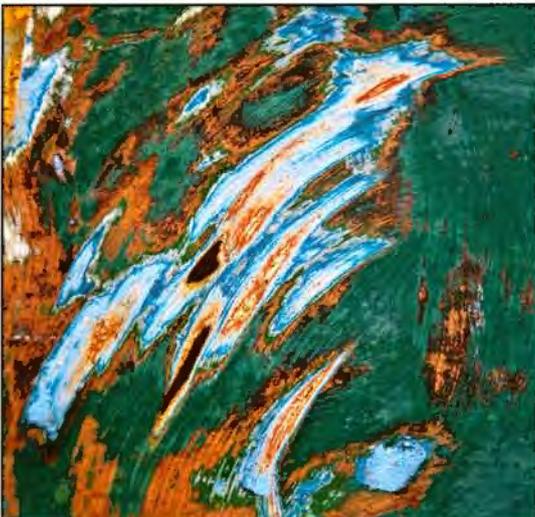
The aim of the panel was to create a vibrant world of motion inhabited by fantasy figures and objects as well as displaying a pleasing balance of colours and tones.

Choosing the images was a long process. I made 12.5x12.5 cm copies and kept them on my desk for weeks and each day I would shuffle them around. I really liked some of the images but rejected them because the subject and/or colour did not fit with the overall panel (see individual images). I eventually got down to about thirty. I made A4 copies and a preliminary panel of fifteen in which subjects and colours were appropriately arranged. I asked opinions from various friends and family including members of my own club where we have distinctions advisory sessions. I also took mounted images to a RPS Distinctions Advisory Day. Both Leigh Preston (a member of the ARPS panel) and Chris Palmer (a member of the LRPS panel) were very helpful. Comments and advice were given in front of the audience and later in one-to-one discussions.

started to take pictures. Unlike the many occasions after a shoot when you are disappointed when you look at the photos back home on the computer, I realised that there were possibilities in these rusty old barge images.

I visited the boat four times. The kind of weather was important. It had to be bright but not sunny or raining. Also it had to be a calm day otherwise the barge moved continuously against the side of the canal making sharp pictures very difficult. I used a hand held Canon EOS 5D SLR digital camera. Images were taken at around 1/100th second at f10, ISO 400, using a 24-105mm Canon lens with image stabilization.

As far as digital processing was concerned I used mainly Lightroom 2. As well as altering the exposure and using tone curves I found that the vibrance and clarity sliders added a lot of punch to the images. All the images were cropped to a square format (20x20 cm). The final 15 images were



The actual assessment day was nerve racking particularly as mine was the last one before lunch to be assessed. The success rate was initially about 10%



which did not fill me with any confidence - the overall success rate for ARPS applications is about 30%. There were four assessors plus the chairman. After the statement of intent is read out the assessors examine the panel which is followed by a secret yes/no vote. Each assessor then gives their opinion and there is then another vote. In the case of a tie the chairman has the casting vote. Fortunately they were unanimous for my panel and I was successful.

What now? Where do I go from here? There are a lot of exciting possibilities and I really look forward to lots of experimentation. Hopefully one day I will once again know when I am onto something good. I found the following links helpful:

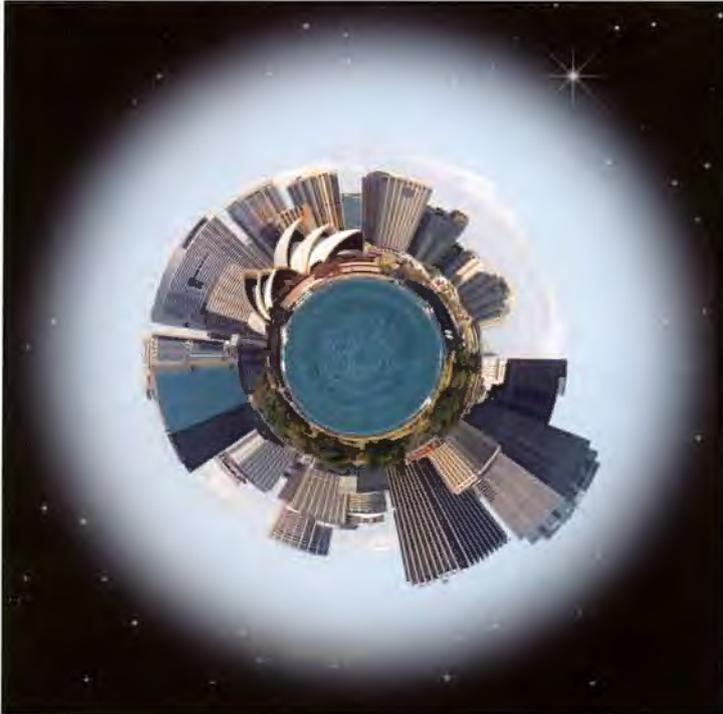
Distinctions and Qualifications Criteria booklet: The Royal Photographic Society www.rps.org
Email: distinctions@rps.org

Saying it as it is. A very informative article on RPS distinctions by Michael Hallett FRPS. RPS Journal, Nov 2008, 476-479.

Landscape Photographic Workshops Iain McGowan FRPS Email: joy.iain@macace.net

THE COOKE CHALLENGE

This time we have four more 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 me some of yours? Email me at: digitchallenge@gmail.com



Planet Sydney by Tony Healy ARPS.

After reading an article by Gavin Hoey in Digital Photography, about making your own planet I thought I would give it a try. It incorporates using the Polar Coordinates (Filter>Distort>Polar Coordinates) in Photoshop. My attitude is to try out exercises using the less familiar features in Photoshop to gain a better insight on how I might use them.

It is easier if you start with an image that has a plain foreground as this will eventually become the centre of the "Planet" and masking the join is simpler. Also similar images and colours on either end will help too. The first step is to open the image and go to the **Image Size** and turn off **Constrain Proportions** and change the image dimensions to 4000 x 4000 pixels. Next rotate the image 180 degrees and go to **Filter>Distort>Polar Coordinates**, select **Rectangular to Polar** and press **OK**. These steps are seen in the first layers strip (Figure 1). You then need to clean up and/or clone the joins. I also rotated the image so that the Opera House was at the top. The next steps were not in the article. As an image of a planet it would have an atmosphere and surrounding it would be the blackness of space. I made a selection around the planet with the elliptical marquee, (holding down the shift key to get a circle) and feathered the selection by 200 pixels. Went to **File>New** and created a new file at 4000 pixels square and filled it with black, and used the **Move Tool** to drag the planet image onto the new black background. I have a couple of starfields in my files so I dragged a couple of them onto the new image making sure the layers were between the background and the planet layer. The second layer strip shows these layers (Figure 2).



Figure 1



Figure 2



Battersea Tree by Jim Clark

The shot was taken in Battersea Park on a dull day last February. I had little confidence that the walk in the park would yield any worthwhile pictures, but after discarding the duds I managed to rescue three which made good prints.



I treated the image as follows (using Photoshop CS3):

1. A duplicate layer was made (Ctrl + "J")
2. The duplicate layer was put out of focus with Gaussian blur (about 18 pixels) and decreased to an opacity of 65%.
3. The blend mode on this layer was set to Darken
4. The two layers were flattened.
5. The layer was desaturated completely to monochrome, using a hue/saturation layer and the image was flattened again
6. The history brush was applied to the image, at an opacity of about 20% to bring back part of the colour original.



The Enchanted Wood by John Wigmore FRPS.

This image has had many exhibition acceptances together with a smattering of awards. I had a preconceived idea as to what I wanted to do i.e. to produce an image in a bluebell wood with the foreground flowers sharp and the rest all motion blurred on a vertical axis but with one branch of a tree (with its leaves) all sharp.

The tricky bit was to find a suitable tree in our local bluebell woods on a fine day! Having found the tree I took several raw files and selected the one with the least wind movement of the leaves. Photoshop CS3 was then used as follows in a PC:

1. Raw file converted in ACR and saved.
2. In Hue/Saturation, the yellows were hued +6 to improve the leaf colour, unsharp mask applied and saved as a new file.
3. Background layer duplicated (Ctrl + "J"), to which motion blur at 90° was applied at about 400. Top cropped a little and file saved as .psd including the layers.

4. Layer mask added and 100% black painted into it with a soft brush to reveal the lower (sharp) part. Saved again as a new.psd file.
5. Opacity reduced to 80% to enable me to see the branches and leaves, and using a small brush at 80% hardness, some of the branches, twigs and leaves were revealed sharply by painting 100% black into the layer mask. This took about 4 hours until I was satisfied! I made several saves during the process in case of a power failure or simply boredom!

6. (See screen grab of layers palette). A levels adjustment layer was added, linked to the motion blur layer so this layer could be lightened/darkened as necessary. The final work was again saved with layers in case it needed modification later!
7. Finally, the opacity was returned to 100%, the layers flattened, overall levels applied and the final image saved with duplicates to external hard drives.

The beauty of using a layer masking is that it is non-destructive and any mistakes

are easily reversed by painting with white. This was done many times during the making of this image!

that it is non-destructive and any mistakes



The original image



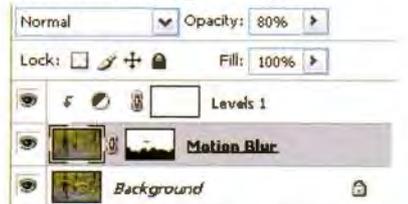
Motion blur applied



Lower (sharp) part revealed



Branches and twigs revealed



are easily reversed by painting with white. This was done many times during the making of this image!

Swinging Along by John Long ARPS.

In recent months, a new Shopping Mall has opened in Bristol called Cabot Circus, and on my first visit I noted that the frontage of some of the unoccupied shop units had large colourful murals in place. I only had my little Canon Compact with me, but I decided to photograph a number of passers-by in front of one particular mural. None of them were successful, so I resorted to a photograph I took in Amsterdam last year of a Nun passing a rather colourful shopfront.

You will see that there was a traffic

bollard in front of her, so I needed to "rebuild" her dress and her right leg and foot. (She wasn't harmed in the process of this operation!) It was then a matter of extracting her and asking her to kindly walk into my picture, taken in Bristol!



WEBWISE 5 with David Cooke LRPS



All the *Webwise* material is on the new DI Group Forum which is located within the main RPS Forum. You'll need to register to make comments and to contribute. Details of how to do this are on the main RPS DI group page at <http://www.rps.org/group/Digital-Imaging>. Please do make a comment on the Forum or email me at digitwebwise@gmail.com to let me know how useful (or not) you found the sites recommended. And please do recommend sites you've found interesting yourself so other members can share them.

Welcome to the fifth edition of Webwise. This time I've got recommendations for a podcast, two interesting photographers and a website.

Lenswork Podcasts

<http://www.lenswork.com/lwpod.htm>

or subscribe on iTunes.

These podcasts are by Brooks Jensen who is the editor of Lenswork, a US fine art photography magazine. The Lenswork website says "these commentaries range across an eclectic landscape of topics from fine art photography to family snapshots, from traditional images to the digital revolution. Sometimes an irreverent look at the state of photography today, sometimes sarcastic, occasionally off-topic, but always inspirational and practical."

Each podcast is normally five to ten minutes long and, as they are audio podcasts, they can be listened to on the move using an mp3 player.

They started in February 2004 and are issued several times a week, so there are now over 500 of them. I find them interesting and thought provoking so do listen to a few of them and, if you like them you can download all 500 of them as zip files at:

http://www.lenswork.com/lensworkpodcast1-3.htm#ZIPPED_collections

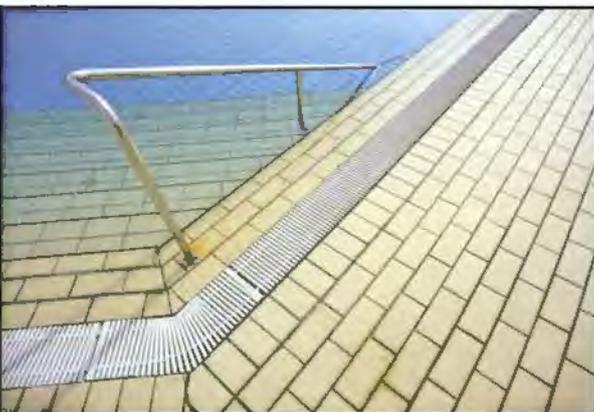
The New 100 Prints Project

Brooks Jensen also has his own site (Brooks Jensen Arts) where you'll find an interesting 'New100 Prints Project'. Go to

<http://www.brooksensenarts.com/>

then click on 'The New 100 Prints Project' link.

The plan is to post a new image every three days for a year. There are some very interesting images, each of which is accompanied by an audio commentary (right click on the audio commentary link and select 'open link in new window' to make sure you can still see the



Poolside by Phil Drake FRPS

image). It's well worth a look and I hope you'll find it inspiring.

Digital photography school

<http://digital-photography-school.com/>

The Digital Photography School is a website dedicated to tips and tutorials on photography, cameras and equipment, and post production. Each of these topics is listed on the home page and each category is further divided into recent, popular and featured items so it's easy to find interesting things quickly. You can also search for topics of interest to you.

Each item is an article, rather than being a podcast or video, so you can read them online or download them using the 'Save page as' feature of your browser to read later.

It's a website with simple tips to help digital camera owners get the most out of their cameras and it's aimed at the new to semi experienced digital camera owner.

There are many other features to the site, including a forum, and it's a good resource. I'd recommend that you spend some time exploring it.

Phil Drake FRPS

<http://www.phildrakephotography.co.uk/>

Phil Drake FRPS is a member of the DI group and his website has some really interesting images which are well worth investigating

As explained on the site, his early photography concentrated on the rural landscape and was exclusively B&W, all taken with film but, in the last eight years he has been exploring the urban landscape and has endeavoured to show, in his Black and White pictures, graphic images that concentrate on ordinary subjects to be found in the streets of our modern cities. The pictures have geometric shapes with curves, straight lines, angles and, in most cases, strong shadows have been included to make up the final composition.

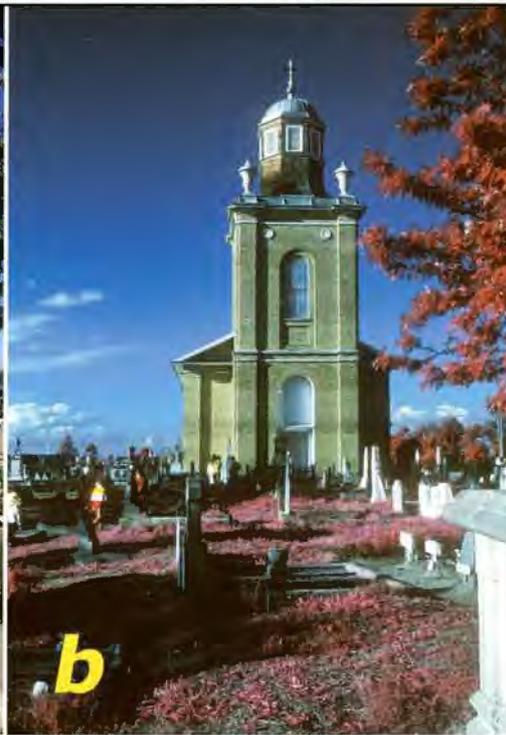
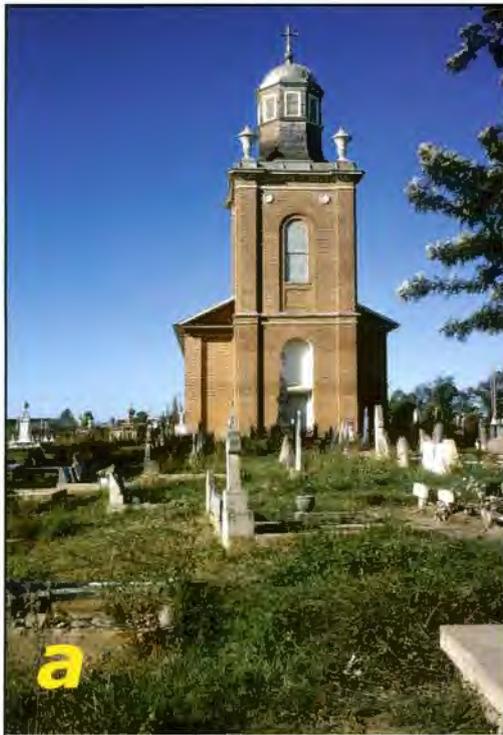
Although B&W is his first love he does now take colour as well and there is a section showing this work. He has had prints accepted for International and National exhibitions

An invitation

If you'd like your website to be featured in future Webwise articles then please email me at digitwebwise@gmail.com with details of your site and let me have a few words about your photography. It could help to put you in touch with like minded photographers.

INFRARED - A NEW VISION PHOTOGRAPHING THE INVISIBLE

Former Kodak staffer Tony Healy from Australia, DI Group committee member and regular contributor to *DIGIT*, continues our series on infrared photography in preparation for next year's celebration of the centenary of the first publication of IR in *The Journal*. Along with his own images he uses some from Steve Ridgway LRPS to discuss traditional film IR and pseudo IR using digital imaging.



As a brief definition, the electromagnetic spectrum is a band of radiant energy ranging from wave lengths smaller than an atom, to those that are kilometres long. Within this vast range there are parts that are used beneficially by humans: Xrays, microwaves, ultraviolet waves for sterilisation, radio, radar, TV etc. The one common bond of all these uses is that special devices are needed to interpret or view the results of their use. However, for humans there is one small window in the band which does not require anything else to detect the radiation but our eyes. Our sight enables us to take the wave lengths between 380 nanometres and 750 nanometres and produce images of our world ranging in colour from deep violet to red. Shorter than 380 nm is the ultraviolet which insects and some birds can perceive and above 700 nm lies the infrared and heat wavelengths. The fact that we see a red object is brought about by the object absorbing all wavelengths of radiation except those that produce a red sensation in our brain. A similar process goes for all other coloured objects but there are some limitations to our vision. When we look at green plants, in general, we see an object of relatively low brightness, but research has shown that there is much more to green plants than we can see. Chlorophyll, the chemical that gives plants their visible green colour, is a highly efficient

TONY HEALY ARPS

reflector of what we can't see: infrared radiation. In order to 'see' this radiation we have to resort once again to a detection device and in the initial years of research this was film emulsions.

During the sixties infrared photography came into prominence mainly by it being used for camouflage detection. It appears that while chlorophyll is an efficient reflector of IR radiation, green paint or green dyed textiles are not. In order to capitalise on this feature the Eastman Kodak Company produced a film called Kodak Ektachrome Infrared Aero film for military use. The emulsion was constructed in such a way as to produce a bright red colour for green plants and a dark blue colour for non-plant greens. As all photographic emulsions are sensitive to UV radiation this film had to be used with a yellow filter to stop UV and blue light from exposing all the layers. A later 35mm version was produced called Kodak Infrared film (False colour film). There were monochromatic emulsions available at the time and they restricted the UV and blue radiation by using a red or deep red filter during exposure.

With advances in technology we now have photo-sensors that will record IR images without the need of film and this has brought about a renewed interest in IR photography. Digital photography

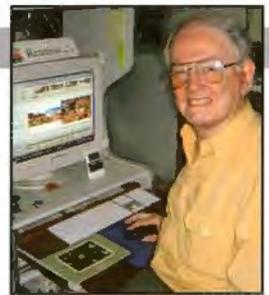
has also allowed the production of pseudo infrared images but careful analysis shows they do lack some of the characteristics of true IR images.

The four images a, b, c and d illustrating IR on the previous page were all taken on the same day. However, during the process of changing cameras and setting up the same, or near same, composition clouds arrived on the horizon and shadows changed in the foreground. The four images are:

- a. Kodak Kodachrome film;
- b. Kodak Infrared Film (false colour)
- c. Kodak Infrared B&W film and
- d. a pseudo IR image produced from the Kodak Kodachrome slide.

The most notable difference is in the sky. Where air pollution exists on the horizon pseudo IR pictures can enhance this due to the lack of blue light in this region of the sky. The difference in brickwork rendition is also noticeable.

It was possible to create some variation with the False Color Film by using different filters over the lens. Pictures e, f and g show a wall of ivy and the variations that could be captured; pictures h, i and j show the variation in sky colour using the same filters as the ivy.





It should be noted that with the ability to control Channels in digital photography one can emulate the False Color Film appearance and indeed an extension of this is used today in remote sensing by satellite to bring out different features of the Earth's landscape. In this instance seven spectral bands are used ranging from the Ultraviolet to the far Infrared portions of the spectrum.

It is possible for you to produce your own False Color Image using these techniques. The following steps are by courtesy of DIG member Steve Ridgway LRPS.

You need both a normal shot and an infrared shot of the same subject and to be able to align them.

1. Create a new document (image) with the same width and height in pixels as the IR and RGB images;

2. Go to the RGB image, and select the Channels palette;

3. From the Channels drop down menu select the option to split the RGB channels. You will end up with three new images. One will have R in the title, one with have G, and the other will have B.

4. Go to the R image (the red channel) and copy the image (Select>All, Edit>Copy);

5. Go to the new blank image and select the Channels palette. Click on the Green channel to make it active then paste the copied R image into the Green channel;

6. Go to the G image (the green channel) and copy the image (Select>All, Edit>Copy);

7. Go to the new blank image and click on the Blue channel to make it active, then paste the copied G image into the Blue channel;

8. Go to the IR image and copy the whole image (Select>All, Edit>Copy);

9. Go to the new blank image and click on the Red channel to make it active, then paste the copied IR image into the Red channel;

10. Click on the RGB Channels palette to see the final result.

Basically this is how the channels get re-mapped:

RGB Red > New Green

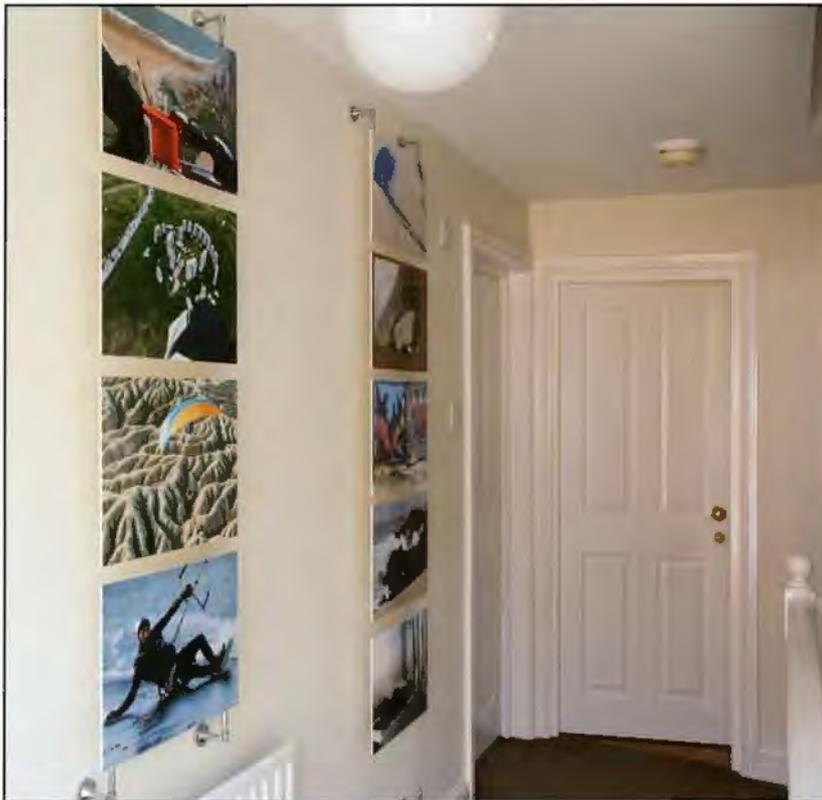
RGB Green > New Blue

IR (Grayscale) > New Red.

Images 1, 2 and 3 show Normal, Infrared and final composite.

CREATE YOUR OWN HOME ART GALLERY

“Do your images stay in your PC unseen and unappreciated by your family and friends?”, asks Janet Haines. If so, why not create your own home art gallery? Here she explains how.



Landing gallery – Mike’s memory images



Lounge – a single run of architectural images

We all spend hours creating our masterpieces and other than perhaps printing one or two for the occasional club competition we keep them squirreled away in folders, more than likely duplicated or triplicated for safety. I am sure my story is the same as many of us but my husband decided my art needed to be appreciated and wanted to create a gallery in our home. Perhaps I should have been flattered but the fact of the matter is I like plain blank walls and would have my house more minimalist than he. So to decorate it with rows of pictures wasn't quite what I wanted to do. And in any case I wasn't too sure I wanted my photos on show. That was more to do with not wishing to put my visitors on the spot of 'having to' admire and view my work – what if they think my work is rubbish. Would my fragile photographic self confidence survive? But hubby forged ahead with his vision, taking me along as a reluctant contributor.

Now I do admit Mike has a good eye for things and is certainly a perfectionist when it comes to

anything DIY. “If a job’s worth doing, it is worth doing well” is always his motto. His vision was to see them hung in a very modern way, preferably on the fine stainless wires a la up-market Estate Agents windows. So he did masses of research on the web. To start with the costs seemed rather high, but his persistence paid off and he found the supplier we would eventually buy from.

First there was the planning. Agreement No 1 was just how many walls and which rooms we would 'wire up'. Less for me – more for him of course. He won! We would have some single runs on strategic walls and some multi displays on other larger areas. Deciding the spacing was difficult but we finally settled on pictures being 30 x 40 cm, borderless mounted on the modern foam board. The wires were bought and duly arrived. They come as kits but are honestly very simple to put together. Walls were marked, drilled and fixings fixed. All very precisely so that wires were 100% vertical, the correct distance from one another and tensioned appropriately. Now it was



my job to prepare the images.

To start with I just raided my old box of club competition prints. These were ones I had used for my LRPS mainly, so at least they had matching cream mounts. But ideally Mike wanted newer images on the preferred foam borderless card. So to start with we had the different styles in different rooms. The next challenge was how to keep them attached invisibly to the stainless wires.

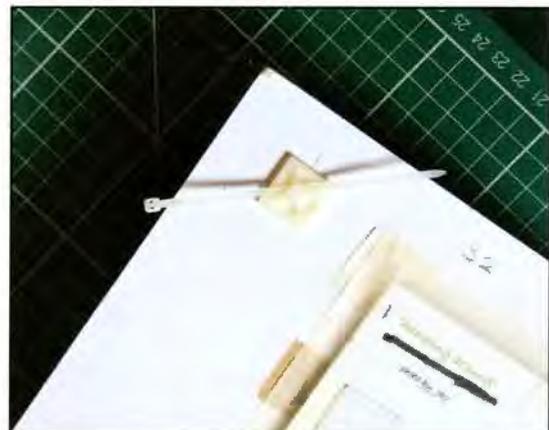
Not wanting to use the rather bulky fixings from the supplier Mike got inventive. On the rear of each board, one in each corner, we stick a self



Fixing – shows the chrome and stainless steel wall fixings.

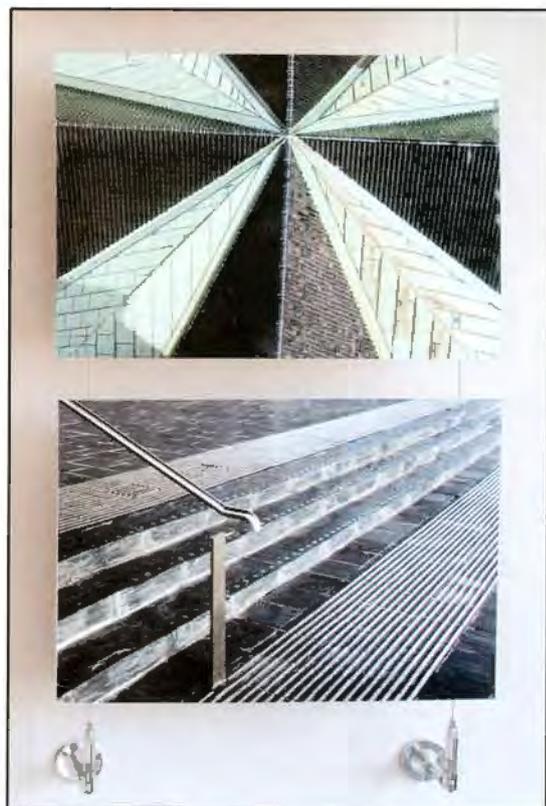
adhesive electrical wire cleat; the sort you buy from electrical wholesalers to keep cables tidy. These have four slots in them through which we passed a small fine zip tie. The board is then offered up to the wires and fastened round them, pulling them tight enough to hold the weight of the board but still allowing you to slide them up and down the wires for arranging.

The final display is all very neat and professional looking. At any time we can easily snip off the zip ties and replace the images. After lots of experimentation with which glue to use to stick the prints to the foam board believe it or not I find the best is good old Prit Stick. I give the rear of the print an all over stick, paying extra attention to edges and corners. The print is then stuck to the pre-prepared foam board (30x40cm). I use a clean piece of paper over the front of the print and my trusty lino printing roller to ensure there are no hubbles (a problem I had with some glues). The additional benefit of using Prit is that when we decide to change our images the prints come off pretty easily and the boards can be re-used most times.



Rear fixing – shows the cleats and zip ties

My home gallery is admired by most visitors and the up side to that is that it has increased my own photographic self esteem. We now *both* enjoy having some of my work on the walls and to be fair we take it in turns to decide what images go up where. Mike likes memory shots whereas I go for my more architectural ones. I would commend the idea to you – it is fun to have some of your photo-art up on the walls and out of their computer folders.



Hung on wires – shows the wires and wall fixings

Note: The web site for sourcing the wires used in this display is www.shopfittingwarehouse.co.uk then go to the link for Estate Agent Displays.

THOUGHTS ON MY PHOTOGRAPHY

Brian Beaney won the this year's Gold Medal and Chairman's cup for his image 'A Red Boat'. In this article he explains his approach to his photography with the help of both the original and final images. You can see 'A Red Boat' and comments on it on page 22.



Eilean Donan Castle



Eilean Donan Castle original

Putting pen to paper to write this article is as difficult for me as putting brush to a blank canvas – it always takes days to get started. There is something about a

blank sheet that acts as a barrier to creativity; but with Photography I don't have that problem, because I am already half way there.

Yes I know we have to take the pictures in the first place, but somehow it's easier to get started. All we have to do is select the most exciting images to work with and start the process with a little imagination, and the help from Photoshop. I tend to work in groups of four or five, mostly of the same subject, but before I do any pre-correction I run the technique forward on a few images to see the potential and whether it triggers the imagination or not. It's exciting

sometimes when an image almost dictates the creative journey. The style is the same but the approach is different. So many times the mood changes when I might import a cloud or add a mist effect. Unfortunately it quite often has the opposite effect and, like over working a painting, ends in the trash bin. I do envy "conceptual" photographers, they create an idea then search and bring the elements together. Whenever I've tried this approach I'm faced with the blank canvas syndrome again. Even if I get a spark of originality it always ends up in the trash can. So how do I find my pictures, well I don't! they find me.



Old Farm Machine

I believe in fate. Instinct I'm sure plays a big part in guiding me towards the pictorial subjects that give me a 'buzz'. I take about two to three hundred pictures a year, which is very small compared to others, and I will make a selection of about 30 and finish with about 20 new pictures a year if I'm lucky. I average about 20 hours in order to complete a picture.

Apart from looking for good pictorial subjects, I am always looking out for interesting foreground material and odd elements, you never know when they might be useful in developing an image. I also collect cloud formations, sunrises, sunsets and high wispy clouds to thunder clouds. It is also important to take clouds from different angles from the sun, from the left, right, behind and into the sun. It is essential to match the sky with the shot.

Eilean Donan Castle: For example the picture of Eilian Donan Castle shows an imported sky, the size was wider than the image size as this allows me to move the clouds around to aid composition. The



Lost and Lonely original

foreground was also imported because I wanted to show what this wonderful castle might have looked like in days gone by. I also needed to move the castle over to the right. This was achieved by making a selection of approximately one fifth in from the left hand edge and stretching it out using the transform tool and then repeating the action the other end but this time reducing it. The canvas size was of course changed to fit the new format.

Old Farm Machine: I came across this 'old farm machine' on a park in Walnut Creek, California. Apart from a record shot there's not much else you can do with it but, because it's so interesting, I imported it to a shot of flowering thistles



Old Farm Machine original

I took the other side of the park to give it that abandoned look. I simply blended one layer into the other and then worked it through my normal technique.

Lost and Lonely: started off as a shot of a Scottish loch. Good landscape but it needed some strong interest to enhance the composition. Earlier in the week I'd found a herd of Highland Cattle which needed a good landscape so I borrowed a cow and dropped it into the picture. As I developed the image I realised that the tan colour of the cow was too strong for the gentle tones of the loch. At this point "Monarch of the Glen" came to mind so I decided to convert it to monochrome, add some noise, and a little saturation. The result gave it an old etching quality which I think suits the image better. So once again for me the picture has dictated the creative journey. (This image is a medal winner at The London Salon of Photography 2009 Exhibition.)



Lost and Lonely



Carol Ann & Esme



Carol Ann & Esme original

Carol Ann & Esme: Boats and harbours are always a big attraction to me. They have a natural atmosphere which never fails to excite me, especially the ones local to me. You can feel the history which goes back to the Saxons and evidence can be seen at the Sutton Hoo Exhibition. This shot was taken early evening at the Barge Harbour, Woodbridge. As can be seen the background is intrusive and needs to be blurred slightly, and some mist added. The sky was lovely and just required a little enhancing. The foreground was a delight to work by modelling the wet mud with light and shade with adjustment layers of curves. Finally, I applied a warm up filter just to increase the mood.

Fantasy Creatures: Last autumn I was walking with the grandchildren through a wooded park and for some reason, instinct again! maybe, but I walked off track when something caught my eye. It was a well weathered tree stump. It was just catching the early light through the trees. My

imagination went into overdrive, I saw these fantasy creatures sculptured by nature. I took several shots all round the stump and at different angles. From these I produced 6 images, 4 of which made an interesting panel. The background was cut out and another shot of the stump was imported in. The modelling of the faces was enhanced using curves light and dark, then finished with retouching layers to bring out the fantasy images.

I spent the rest of that morning searching the woods for similar subjects, but nothing came any where near to stimulate my imagination. It's fate! so often I go for months before I find that special subject.

Original images taken of a single tree stump which were used to make the Fantasy Creatures



Agamemnon



Cerberus



Davros



Taurus



Agamemnon



Cerberus



Davros



Taurus

A RED BOAT

Brian Beaney FRPS



Gavin Hoey: Anyone who thinks photography isn't an expressive art form should look closely at this picture. The gentle muted colours are beautifully complemented by the splash of red on the boat, but it was the strangely distorted shapes in the background that really caught my eye. To me the whole picture had the feel of a Turner painting, not completely abstract but far from real. Looking at the picture makes me feel calm, relaxed and jealous. Why jealous? Well this picture has the most important winning factor ... I wish I'd made it!

Bob Pearson FRPS: This image immediately stood out. The tonal balance is excellent with the brightest red being optimally placed in the image and surrounded by complementary colour. The mist reduces distractions and adds atmosphere.

Hilary Roberts FRPS: An absolutely stunning image - so subtle, but with just enough information. Beautiful, soft, gentle, understated colours, and just the right amount and shade of red to make the focal point of the boat hit you between the eyes. I have no idea what the background is, but looking at it now it does look rather like Geoff Lea's fishing cabins. Perhaps it was some sort of similar construction. I think this was the only image in the whole entry on which we three selectors were immediately and unanimously agreed the minute it was put up before us. Well done Brian (again!)

Brian Beaney FRPS: One of the joys of Photoshop is

being able to go back in history and take another route - which was the case of the 'Red Boat'. It started off as a back up



picture for my F panel but didn't make the final selection so it spent a couple of years in 'Room 101', especially as it had two rejections from Exhibitions. I would like to say that the inspiration to carry it forward came while browsing through a book of William Turner, but sadly it didn't. Although there is a vague similarity, it didn't dawn on me that it had a 'Turner' feel to it until it was finished. I was simply playing around with textured and blurred layers, cloning edges and pushing pixels around, and there it was 21 layers later, another technique born out of boredom. You see I had caught up with all the new work and it had been raining for days. Sometimes the gloomy days of winter can be the most creative. I often spend time going back through older files just in case I've missed something or for images that can now be used with an improved technique.

THE DYER'S BICYCLE

MARRAKECH

Dr Ria Mishaal Cooke LRPS



Gavin Hoey: An old bike, a splash of red, only a photographer could have seen the potential in this image. I suspect many of us would have taken the straight image and been very happy with the result. Here's where this photographer has really excelled because they've taken a nice picture and elevated it into the realms of something special. For me the composition, colour and enhanced tone and texture made the image one I could look at again and again.

Dr Ria Mishaal Cooke LRPS: This finished image captures my perception of the essence of Marrakesh. The manipulations I applied to the original captured image were a means to this end. This 'street still life' was as depicted deep in the Souks of the city; I was struck by the vibrancy and complexity of the colours in the wall and the wool, and the interplay of light and shapes, as we passed

the scene in what was a small break in the thousands of laden shops, which are a more common subject for photographs of this city. To capture the image as I saw it, I took 3 images, 2 stops apart, to create a high dynamic range (HDR) image which gave me the detail and depth I was looking for. A small amount of cloning was applied to the cobbled street to remove some distracting objects (a plastic bag!). To relate how I experienced the souks I wanted to add some emotion to the image by enhancing the textures and emphasising the lighting, and I did this with careful and restrained brushing in of level adjustments and a couple of my favourite filters in Colour Efex Pro (Nik Software plug-in for Adobe Photoshop). I hope that the image conjures up the beauty, drama, and yet the peace within chaos that this city has for me.

HEIDI

Peter Read LRPS



Gavin Hoey: As an enthusiastic user of the digital infrared technique I was thrilled to see several infrared photos entered from several photographers. This picture stood out for me. The infrared technique has worked its usual magic on the foliage and created a dramatic sky, but then there's the composition. I'm always looking out for symmetry in my own photography, so this picture really appealed. I enjoyed the converging track lines and the mirrored bush but inclusion of the dog was the icing on the cake.

Peter Read LRPS: This image

was taken in infra red using a Sony F828 camera with a 920nm very dark red filter. I took the photograph whilst on a Salisbury camera club summer walk. It was taken in mid summer on a farm belonging to the owner of Heidi the dog. The field has been set-aside land for some years and allowed to grow wild. So there is quite a bit of scrub now. However, there are many orchids too. The farm is near Salisbury on chalk downland situated on a ridge. So the view beyond the dog is over the southern landscape of Wiltshire.

COLOURED BACTERIA, YELLOWSTONE

David Eaves ARPS



Bob Pearson FRPS: A successful image from this popular location. It gives the appearance of being taken with a wide angle lens from a relatively low view point, this enhances the sweep into the image along the edge of the geyser. This strong line is enhanced by its strong colour contrast and by the decreasing contrast towards the edges of the image due to the steam.

David Eaves ARPS: This image was taken in 2007 during a visit to Yellowstone, specifically

Grand Prismatic Hot Spring. It is impossible to get the whole of this hot spring in an image without taking to the air so I tried to get a feel for the colours, the texture and the sinuosity of a small detail, ie. the orange band of bacteria, with a background of steam and vapour. As I remember, I used a very wide angle lens (10mm) to emphasise the orange band. The whole area brings to mind Dante's hell and an alternative title is 'Into the Inferno'.

NO 3 PATTERNS AND COLOURS

Peter Keverne ARPS



Bob Pearson FRPS: Although giving the intriguing impression of a door let into a wood pailing wall the treatment used has reduced reality into simply 'No 3 Patterns and Colours'. The colour tones are well balanced and the pattern adds mystery.

Peter Keverne ARPS: The original picture shown above was shot at the Geevor Mine Museum, West Penwith, Cornwall a couple of years ago when the site was under refurbishment. I was struck at the time by the mixture of wood and the rusting tarred corrugated

cladding. I used the picture in an A/V about Rust but it was not until I discovered the Redfield Fractalius Software that I thought this picture was worthy of further consideration and experimentation. The picture was cropped. In Fractalius I looked at the effects of the different presets but in the end settled with the Rounded Preset. The sliders were adjusted to give a more subtle effect. The image was taken back into Photoshop and tweaked in Levels to give the final effect.

LUNCH IS SERVED

Ray Grace ARPS



Hilary Roberts FRPS: I picked this one for a ribbon because it is a very common subject treated in a completely different way. Everyone loves puffins, and the usual “Puffin with Sand Eels” shot is often seen in nature sections. (I take these *are* sand eels? I am not very up on fish, even though my two ribbon winners share a fishy connection). This is the same subject, but not a “nature” picture at all. You can’t see its feet, there is no light in the eye and the title would make nature judges groan. I really like the way the image has been desaturated and blurred, while the face is kept pin sharp, and the title fits the image perfectly. I love it!

Ray Grace ARPS: This photograph was taken on the Farne Islands last year. Nature photography is something I have grown into over the last couple

of years, although I’ve been a casual bird watcher for a good number of years. Perhaps I tried to run before I could walk properly as I did try photographing Puffins in flight (as well as other birds) but found quite quickly that Puffins fly like bullets. Photographing them on the ground was much easier. Some larger birds proved less frustrating but flight photography proved to be extremely difficult, although I persevered for a good few hours. One or two in-flight pictures did work but I thought this image of the Puffin just as it hit the ground was my most successful, particularly as I intentionally tried for a low level shot with an out-of-focus foreground. A technique I picked up from Colin Varndell. I must say I was delighted that it was selected for a ribbon; my first within the DIG.

FISHING CABINS AT DAWN

Geoffrey Lea LRPS



Hilary Roberts FRPS: This image appealed strongly to me as soon as it was put up because the atmosphere in it is just overwhelming. I am not often up at dawn, and I didn't know fishing cabins existed - I wonder if Geoff is a fisherman or just someone who knows a good location when he spots it and is prepared to suffer for his art? Either way, the result is superb, and the more you look at it the better it gets. The light is so beautiful; the misty background, the illuminated cabin, the way it catches the bushes or plants on the sandbank - and the texture of the water in the foreground is exquisite.

Geoffrey Lea LRPS: The photograph was taken on a tidal stretch of the river Rance in Brittany France.

The original shot was taken in daylight and was a

reasonable image but lacked real impact. One felt that it could be improved and as is my normal way with such images I noted down what the needs were to make that significant leap from ordinary to something that had both impact and atmosphere. The enhancements that I noted were, tide out to reveal the mud contours and dramatic early morning light combined with autumn mist. They all came together one October morning. The illumination of the glass in the cabin was a bonus that I had not foreseen but one that completely finished the picture. (Not as a number of judges have commented, that the photographer was lucky they left the lights on)

For reference - the image was taken on a Canon 5D with a 28 - 135 lens at the 135m/m end



Cowherd

Norman Wiles LRPS



A Face in the Crowd

Alan Abercrombie FRPS



Rebecca

Norma Phillips LRPS



Aloof

Tony Poole ARPS

Joceline with Palm
Professor Peter Hemment LRPS



Ready for Fruits

Cheryl Miller ARPS



For S Parkinson 1771

Tony Healy ARPS



Fromage

Jackie Thompson LRPS



Eastern Promise

Shirley Britton ARPS



Poppies under the Olive Tree Elizabeth Restall LRPS



Abandoned

Alison Cawley LRPS



Winter Reeds

Peter Chance LRPS



Broken Fence

Phil Drake FRPS



On the Beach

John Long ARPS



Paladian Bridge, Stowe

Arnold Hubbard FRPS



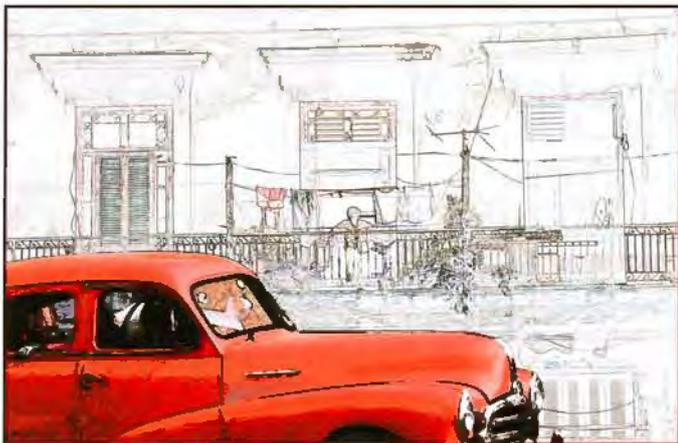
Aqua Vitae

Roger Norton LRPS



River of Blood

Roger Holman ARPS



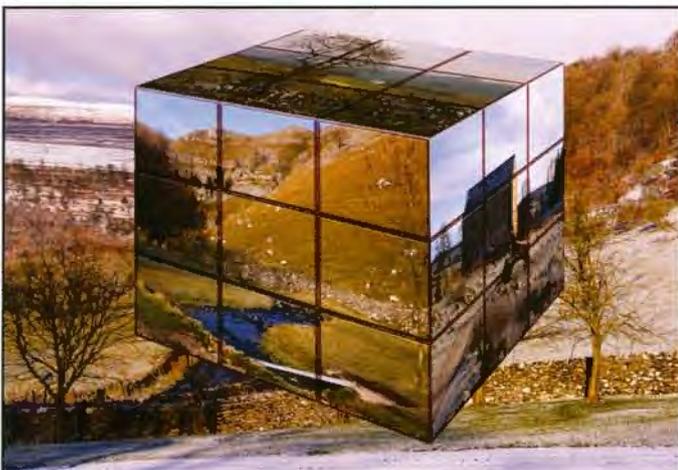
City Street

Ken Biggs FRPS



Tulips

Jim Buckley LRPS



Cubic View of the Moors

John Lacey ARPS



Newtongrange Mining Museum Montage

Andy Wanstall



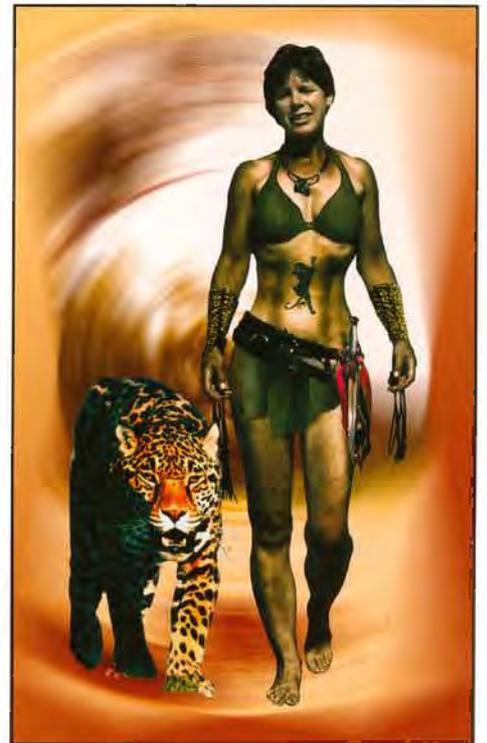
Negative Influence

Alex Dufty LRPS



The Watcher

Maureen Albright ARPS



Leopard Warrior

Les Summers



Imminent Arrest

John Scotten ARPS



Toward the Door

Ray Reeves



Abandoned 3

Margaret Smith LRPS



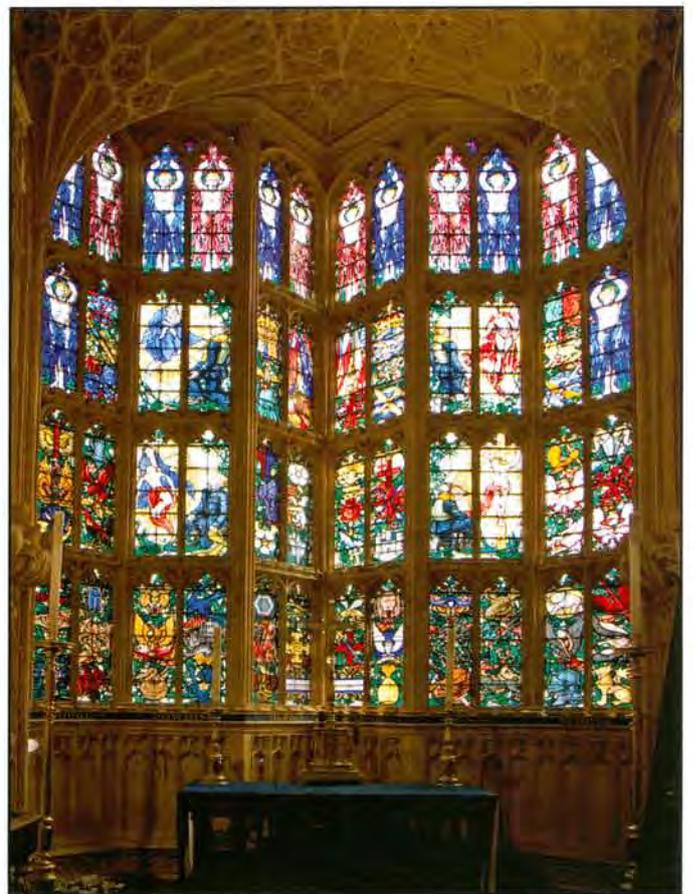
Country Tools
David Britton

In Sherbrooke Forest
Dr Peter Gawthrop ARPS



The Circus, Bath

Jeffrey Bartlett ARPS

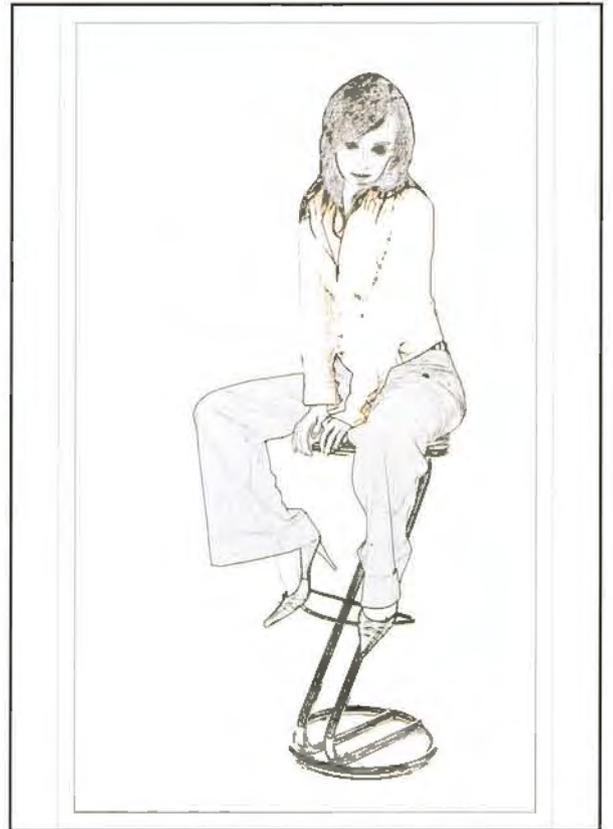


The Battle of Britain Memorial Window Bert Crawshaw ARPS



Early Snow

Robert Albright FRPS



Sharon

Robert Croft LRPS



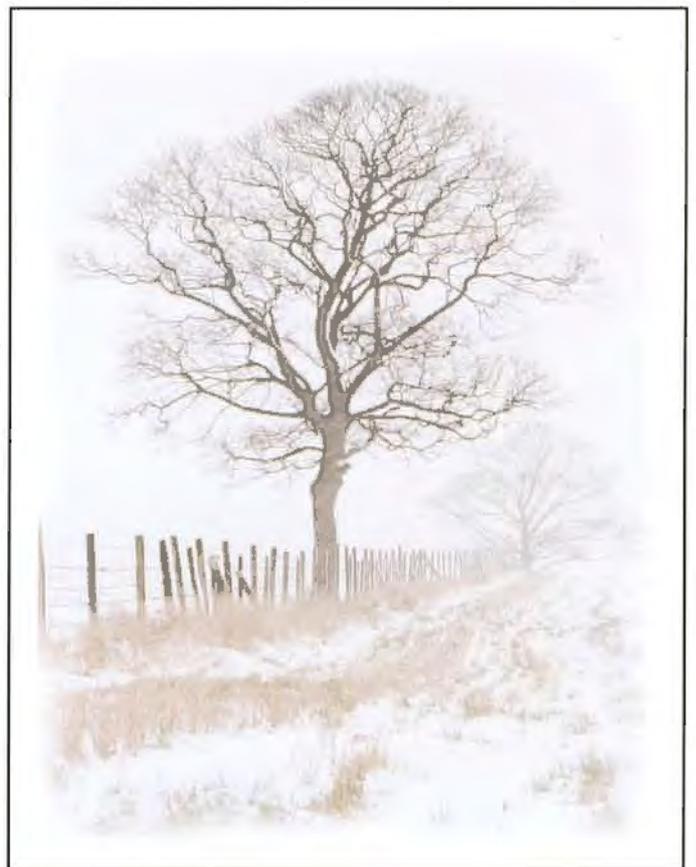
The Forgotten

Andy Beel FRPS



Secret Place - Abbey

Shelagh Roberts FRPS



White-Out

George Hodlin ARPS



Lady Train Driver

Ron Pain LRPS



Metal Worker

Ashwin Chauhan ARPS



On Guard

Ron Holmes ARPS



Toolmaker

Anne Gilmore LRPS

Smokey Conversation
Sylvia Kislingbury ARPS



Hair Today, Gone Tomorrow
Ian Boulton LRPS



Yellow Darter

Olga Davidge LRPS



Two Jaguars

Stan Stubbs LRPS



Pelican Preening

John Lewis LRPS



Another Close Race

John Burles FRPS



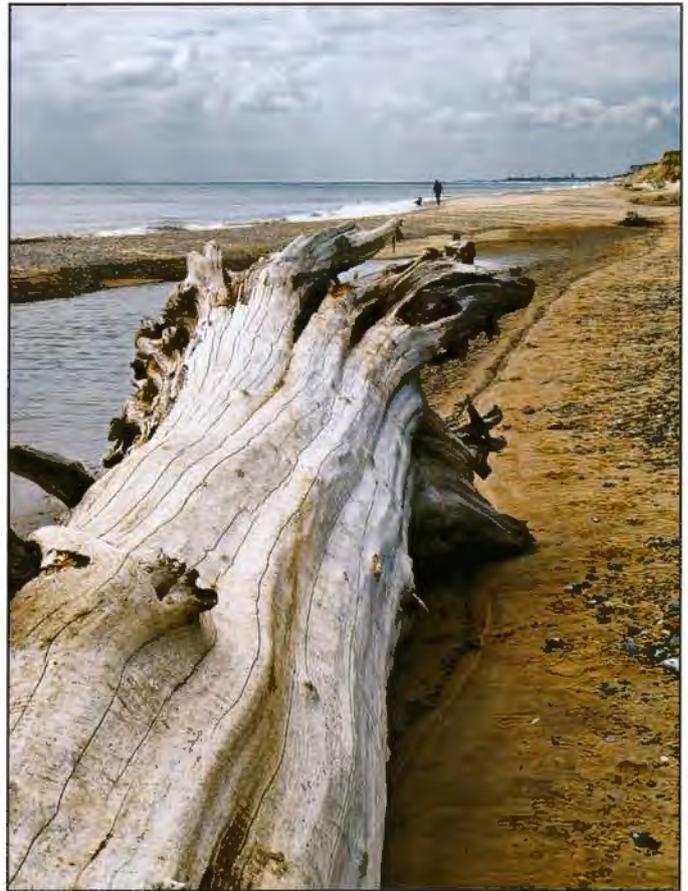
Wings

Barbara Summers



Bath Abbey

George Iley ARPS



Fallen Tree Covehithe

Alan Cross LRPS

Beach Walkers
Guy Davies ARPS



Aswan

Cesi Jennings LRPS



Shell Bay Dorset

Eric Leeson LRPS



Hands of a Veteran

Graham Whistler FRPS



Eternal Hope

Dr David Cooke LRPS



Two by Two

Bob Pearson FRPS



Coming Home

Adrian Smithson LRPS



Boy and Kittens

Margaret Salisbury FRPS



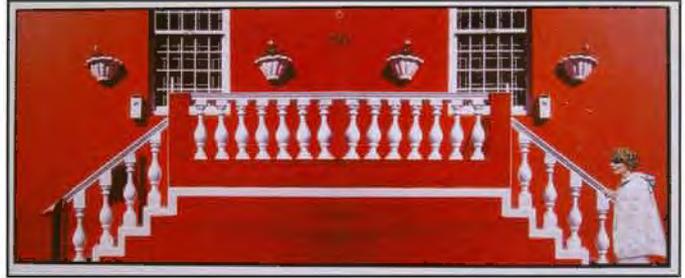
Sweeper in the Arches

Rosemary Wilman ARPS



Fallen Gold

Ian Ledgard LRPS



Staircase

Mike Feldman FRPS



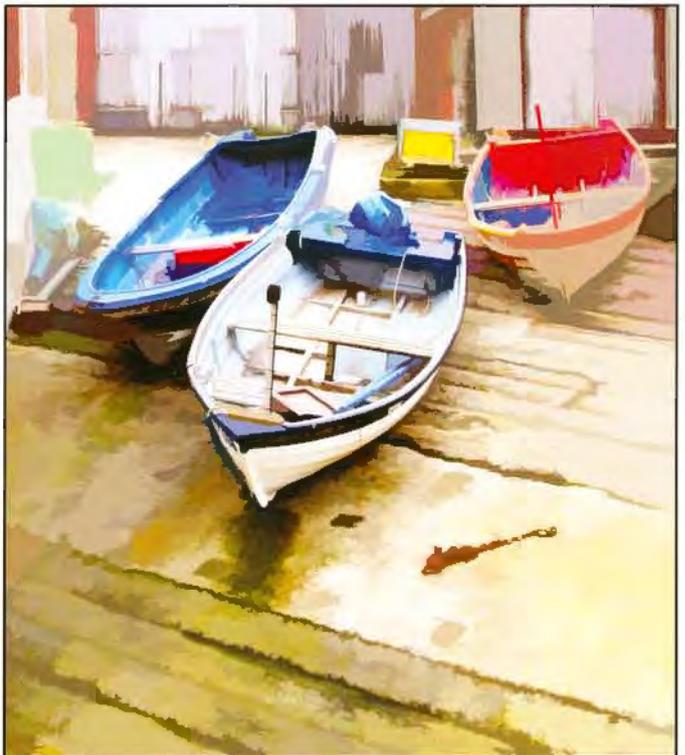
Steam Farming

James Foad



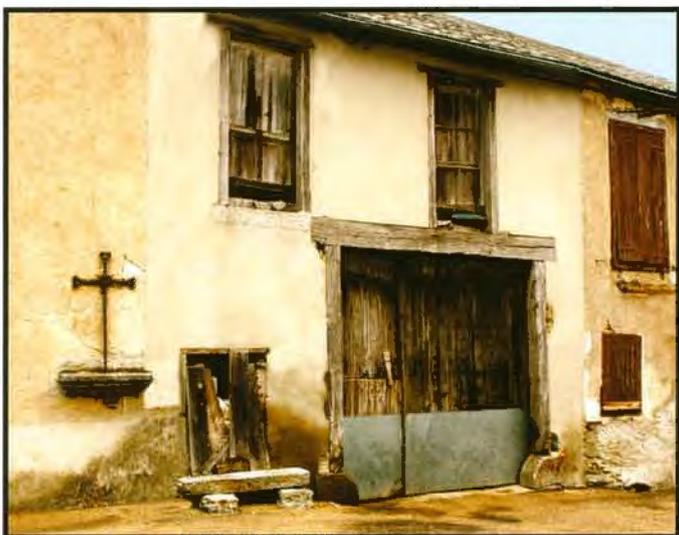
Sea Creatures

Walter Easter LRPS



Sheringham Fishing Boats

Alan Dedman LRPS



Somewhere in France

Doreen Haines LRPS



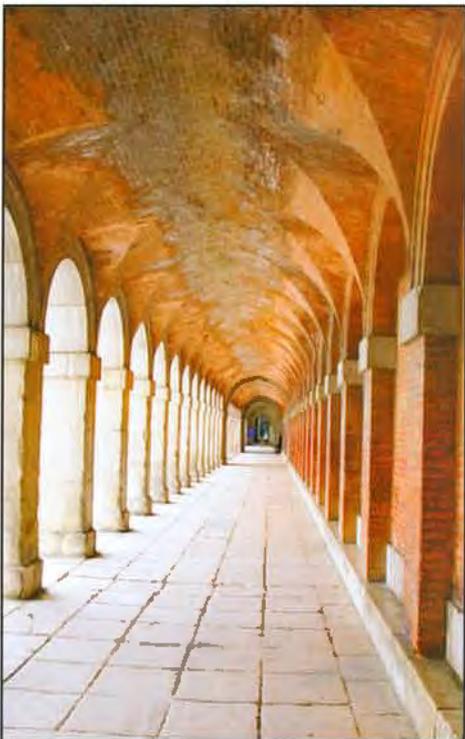
Come away from it

Gordon Rushton



Fuxin Stabling Point

Ian Silvester ARPS



Towards Infinity

Ronald Walter ARPS



Stairway Design

Peter Davidge LRPS



The Old Red Wagon 2

Dr John Nathan LRPS



Accessories

Jeanne Bradban LRPS



Deep in the Wood

Jim Marsden FRPS



The Boots

Joanne Searle ARPS



Black Country Museum

Mel Stallworthy LRPS



Weeping Woman

Rod Poxon LRPS



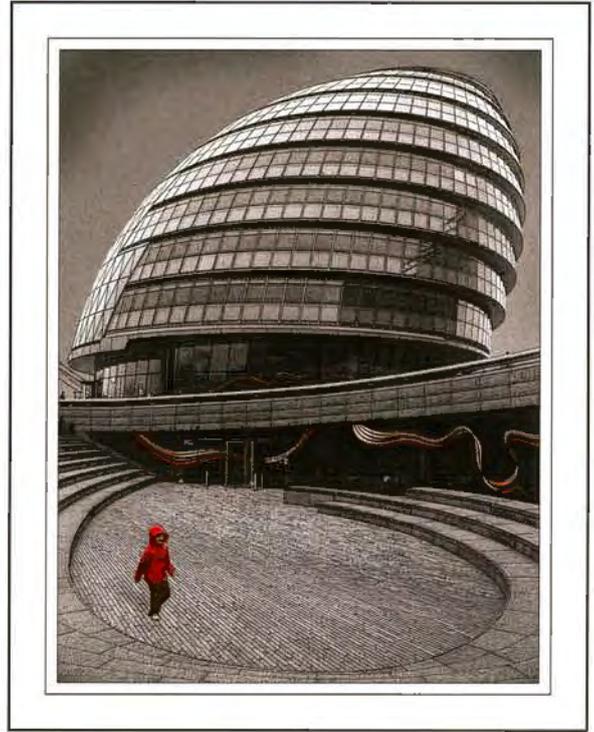
Dust

Vanessa Herring LRPS



Morning Light on Inch Strand

Professor Brian Cooke ARPS



Fun with Lines and Curves
Carole Lewis ARPS



Shelter on the Pier
Christine Carr LRPS



It's not a Lampost

Malcolm Kitto ARPS



The Pianist's Chair

Nick Ayers ARPS



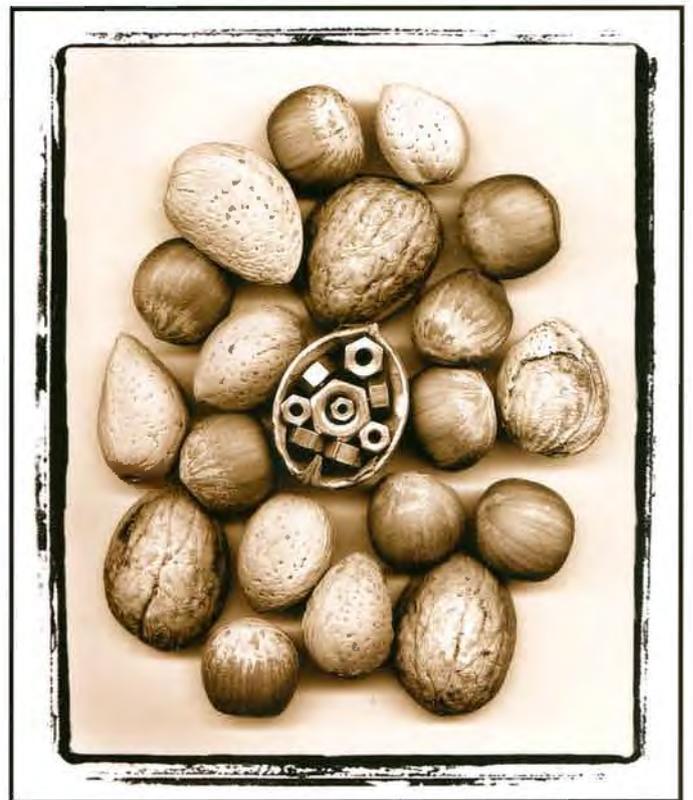
Great Sands, Colorado

Ron Morgan LRPS



Millennium Eye

Ian Bateman FRPS



Nuts

Clifford Brown LRPS



Shadow Cyclists

Adrian Herring ARPS



St Mary's, Hutton

Alan Lewis LRPS



The Yellow Sea

Bill Wisden FRPS



Buttermere, Cumbria

Eric Cleavelly LRPS



Blue on Blue

Paula Davies FRPS



Reflection

Jean Pain LRPS



Creek Men

Peter Read LRPS



Before Sunrise

Anne Mahany ARPS



Chld of the Reef

Len Deeley FRPS



Wet Night, Florence

Leonard Viner-Caudrey

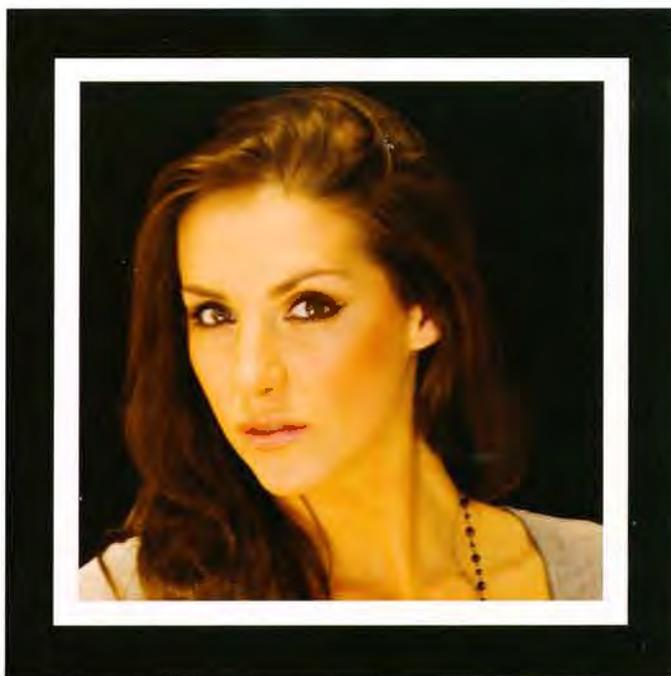


Two Trees
Carol Wiles ARPS



Companions

Clive Haynes FRPS



The Model

Dennis Hancock LRPS



Tower Bridge

Chris Kislingbury ARPS



Tree and Cloud

Rod Smith ARPS



Strolling in Infrared

Herbert Housley ARPS



Sand, Surf and Sky

Sheila Read FRPS



Winter Walk

Baron Woods FRPS

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Digital Imaging Group

A DAY WITH STEVE CAPLIN 25 OCTOBER 2009

The Old School House, Smethwick Photo Society at Churchbridge, Oldbury, West Midlands B69 2AX
Easy access from M5, Junction 2 by car with ample parking, and by public transport from Birmingham International or New Street and Sandwell and Dudley stations. See <http://www.theoldschoolhouse.com> for map and routes.

Tickets £7.50 for DI members

Reality and Illusion

Tickets £7.50 for DI members

The DI Group's major contribution to the Society's **The Real Thing** series and a day you will not want to miss. We are fortunate to have digital imaging illustrator and Photoshop special-techniques and amazing manipulations specialist Steve Caplin to present an outstanding programme. Steve is a well-known author - *How to Cheat in Photoshop* and *Art and Design in Photoshop* amongst others - and lecturer. Starting with a print competition with prizes; the day features Steve's views on the ethics of photographic manipulation with current and historical examples; his assessment and constructive advice about some of your prints and images; and a Photoshop workshop demonstration and question session to round off an entertaining and practical event.

PROGRAMME

- 1000 onwards Coffee and biscuit and a chance to see the RPS International Print Exhibition on display. Members' prints displayed for instant competition
- 1100 Introduction and judging of prints.
- 1130 Steve Caplin on Reality and Illusion: Staging, Manipulation and Photographic Truth
- 1300 Lunch - Full Bar Bring your own or pre-order sandwiches - see below
- 1400 Steve Caplin assesses members' prints, and images submitted electronically, with manipulation or montage
- 1500 Steve Caplin on Photoshop
- 1630 Questions and discussion
- 1700 Tea and biscuit and close

BRING YOUR PRINTS AND SEND IMAGES ELECTRONICALLY

Full information available from the DI Group website at www.digit.rps.org in Events or email to editor@digit.rps.org

Lunch and Images Booking Form

Reality and Illusion: A Day with Steve Caplin Sunday 25 October 2009

I will bring a print (on a mount 40x50cm) for the competition and potential assessment

I will submit an electronic image for potential assessment

- see website for details or email: editor@digit.rps.org

Sandwiches

I would like: cheese on white; cheese on brown
 ham on white; ham on brown sandwiches at £2 each = £ _____

Enclosed cheque for sandwiches payable to the RPS DI Group for £ _____ Please tick

Name: _____ RPS Member No _____

Address: _____

_____ Post Code _____

Email address: _____ Telephone _____

Please book your ticket directly with the Society at reception@rps.org or by phone on 01225 325733

DI Group members £7.50, all others £12

Send Lunch and Images booking form above with your cheque for sandwiches payable to RPS DI Group to:
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