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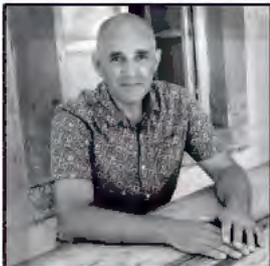
THE MAGAZINE OF THE ROYAL PHOTOGRAPHIC SOCIETY
DIGITAL IMAGING GROUP NO. 65: 2015 Issue 2



JOE CORNISH



STEVE CAPLIN



EDDIE EPHRAUMS



DAVID MALLOWS



Joe Cornish

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For more information go to the website:

www.rps.org/DIGExpo

"It's all about knowledge"



Steve Caplin



Eddie Ephraums



MIKE MCNAMEE





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DIGIT

No 65: (2015 ISSUE 2)

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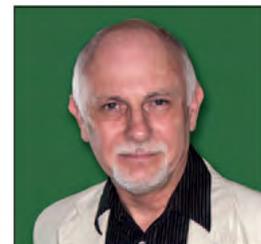
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COVER IMAGE: Whistmans Wood by Brian Beaney FRPS

IT STARTED WITH A WISH... BUILDING THE DIGIT ARCHIVE

ALAN CROSS LRPS



Now in its 65th issue, the DI Group magazine saw its first magazine back in 1996. Now we have a digital archive which members can explore and be reminded of where we came from digitally, and how we have progressed over the years.

- Robert F Moore Hon FRPS, then President of the RPS, said in 1996 in the first issue of DIGIT: "I'm sure it won't be too long before a PC will be as commonplace in the photographic armoury as an enlarger is at present."
- The summer 1997 issue carried an invitation to create and submit designs for a 'new DIG logo'. It is only through the archive that we have been reminded that this competition was won by Tony Carter ARPS. We still use his design today, just slightly enhanced. Thanks, Tony!
- December 2003 saw an article entitled "What is Broadband?"

Soon after I joined the DIG Committee in 2013, I asked whether there was a 'repository' for all the issues of DIGIT that the Group had produced. It didn't exist. I wanted to go back in time through the history of DIGIT, partly for a nostalgia trip, and also to see how we had progressed over the years, both photographically and technically. But above all this, I really felt that the DIG should have an accessible record of all its 'proceedings', as represented in DIGIT, and the rest of your Committee felt the same.

So the idea was sparked to create a complete archive. But how to go about it? Yes, I had

some back copies in the loft somewhere, but certainly not all of them. From my then position on the DIG Committee (in 2014), I put the idea forward. I could see it would be a lot of work, but realised that, once done, it would be there forever, and would only need a gentle update four times a year.

So, where to start? I knew that the later issues should exist 'somewhere' as PDFs, so it was a matter of tracking them down, which, after a couple of false starts, I managed to do. Electronic versions of earlier issues had long gone, but we managed to find DIG members who still had hard copies – 'retentive' types like me, so it was scanners at the ready!

Tony Healy ARPS (who wrote about our 'DIGITal' evolution in Issue 61) had many of the early issues, and Jim Buckley LRPS and I had the later ones. Between us we had the full complement, so we set to work.

OK, scan a few pages and put them together into PDFs – not too hard. But we wanted the scanned copies to look as close as they could to the PDF originals. So it was

site) came in, looking at how they might be made available through the DIG Forum (the 'DIG members only' bit). After a lot of discussion with Tony Mant (who looks after the Forum at HQ), Rex was able to establish a workable solution. And that's where the Archive now resides. There is also a complete index of contents on the Forum, which you can download and use to search for specific articles or authors.



Although the original proposal and a slice of the work were down to me, it would not have been worth doing without the considerable input from Tony Healy and Jim

scanning, straightening, centring, matting to A4, white balance and levels, and conversion to JPEGs, knitting into web-size PDFs, and setting copy security. In the end we are talking about many hundreds of page scans and processes. Thank heavens for Actions and Batch automate!

Work on the Archive started over a year ago, and was completed in May this year. Of course, there is no point doing this if we members can't get at them, so we then looked at how we made them available to the members without putting them in 'public' web space. This is where Rex Waygood (DIG Committee member and now my successor looking after the web

Buckley, and quite pointless without Rex Waygood's perseverance to get them into the Forum.

Do dive in and have a browse. You will certainly enjoy reading about the beginnings of things like Photoshop and how we developed into the Digital Imaging presence that we are today. You will probably even find some of your own Exhibition and Competition images there!

On page 23 I have chosen an article from the digital archive for you to enjoy. It was published in 1997 and describes the new 'all digital' photography.



EDITORIAL



It's something of a surprise to find myself back in the chair as 'guest editor' for this issue of DIGIT. The twenty issues which I produced between 2005 and 2010 seem a long time ago now. Since then my successors, David Cooke ARPS and Carole Lewis ARPS, have moved our excellent publication on to new levels of professionalism. Sadly, Carole has resigned as DIGIT editor, having produced five issues of DIGIT and a Monograph since 2014. She resigned following unreasonable criticism of an article in DIGIT No. 64 by an individual whose identity has not been established. Carole felt the criticism was wholly unjustified and therefore had no alternative but to resign after disagreement about how to deal with it. The DIG committee respects her decision and acknowledges her work in significantly developing the content of DIGIT during her tenure as editor. The

Society's Council has been kept informed of the background to this and her decision.

We now have some 1600 members and it's no wonder that photographers joining the Group still say that this magazine is an important reason for becoming a member. We want to keep it that way so the search is on for a permanent editor. As we have refined things over the years a small editorial team has developed which considerably reduces the editor's stress levels! For this issue I am particularly grateful to Alan Cross LRPS, Peter Hemment LRPS, Tony Healy ARPS, Elizabeth Restall ARPS and our indefatigable Chair, Janet Haines ARPS, who has driven this and so much else through with great determination. Iain Robinson at Henry Ling, our printers, has remained calm throughout as he has helped us get this important issue to you.

So what skill set is likely to be key for the next editor? You won't need to be adept with InDesign as in the past: layout will now be undertaken by Lings so the editor will be concentrating on the selection of articles and images and planning how much space they will occupy, and where they will look best in the magazine. Fonts, type face and page templates are all standardised, as is the colour space and resolution of the photographs. Proof-read copy in Word format will be sent to Lings, with placement of the images indicated by the editor.

Clearly, this is only a brief outline so if your imagination is captured please contact me or any member of the committee to learn more.

Meantime, enjoy your magazine.

Jim Buckley LRPS JBPhotos@sky.com



FROM THE CHAIR

This is probably one of the most interesting issues that we have had during my time as DIG Chair. On the one hand it is our normal quarterly magazine for our group members; on the other it is the issue of DIGIT that will be on sale at the DI Expo 2015.

DI Expo is undoubtedly the largest and most ambitious one day event that any group of the RPS has ever put on. Our aim is to host an inspiring, multi-choice conference for the benefit of DIG members and other UK photographers. With the support and sponsorship from Epson we have booked top line speakers and professionals to give us some 'know-how' talks. And the trade will be there.

Whilst the event is aimed mainly at our DIG members it is also open to RPS and non RPS photographers. With seating across three theatres equating to a potential 500 attendees you will appreciate the scale of the event.

Being a non genre specific group we aimed to have a variety of presenters to appeal to everyone: Joe Cornish for beautiful landscapes, Steve Caplin to challenge us

over creative work and Eddie Ephraums to inspire us. These three keynote speakers have written pieces for this edition of DIGIT especially to whet your appetite for more. Come along to see and meet them in person at the event. When they are not presenting there will even be a chance for short one to ones with them.

If you want to try your hand at studio work then Bowens will be hosting that area and filling it with their latest lighting systems. There will be a topline professional and a super model on hand to help you learn some skills. Once you have your winning shot then Epson will even print you a copy on their latest printer.

With the professional David Mallows presenting Photoshop and Lightroom and Epson sponsoring the colour management and print talks with Mike McNamee, our strap line *'It's all about knowledge'* is truly fulfilled.

DIGIT has not often carried advertising. So the excellent support from our exhibitors is again something of a first for us. We will have to think how appropriate it is for our normal quarterly issues in the future.

With trade stands offering some tempting discounts and the DI Group print and projected image competitions running throughout the day, there is so much to see and do that we are confident everyone will have a great day out. So make sure you don't miss out and book your tickets now via www.rps.org/DIGExpo – and bring along some of your photography friends too.

If you have bought this magazine at DI Expo and have enjoyed the day, then why not join the RPS DI Group? When you join The Society, along with all the other benefits, the DI Group is an additional option of membership.

Enjoy this magazine and enjoy the day. It will be fun. It will be informal. It will be informative. We are simply all friends together, sharing our passion for photography.

Regards
Janet

Janet Haines ARPS digchair@rps.org
Digital Imaging Group Chair



DIG AGM AND PRINT EXHIBITION SELECTION 2015



In past years the DIG AGM report has appeared in full in DIGIT but this year we are changing that a little and giving you just a précis of the meeting. For those interested in the detail the full report can be found on the RPS DIG members' forum at <http://www.rps.org/rps-forum?g=topics&f=88>. Don't forget you need to be logged in. All photos by David Taylor LRPS.



The business part of the day ran along the normal lines of accepting past minutes and recording the apologies of those unable to attend. There were no Matters Arising so the minutes were formally adopted. We then moved on to the Chair and Treasurer's reports. Your Chair, Janet Haines, made her report using a Powerpoint presentation, which can be found on the DIG Forum along with the minutes. Janet highlighted the Aims and Objectives of the committee at the

start of the year and reported how these had been achieved for the benefit of the membership. This included the introduction of a monthly eNews, a membership recruitment programme for the UK and Overseas, working with Regions more especially where we do not have a DIG Centre, energising the web site and forum, whilst bringing everything in line with the new RPS branding. The DIGIT Editor was thanked for her hard work in producing super magazines for us throughout the year. She in turn, through the chair, thanked all the contributors and those who had assisted her. A brief mention was made of a planned national event, with more detail to come at the latter end of the meeting.

A few interesting statistics emerged namely that we have 1600 members, up from 1120 recorded at the previous AGM. This was our 18th AGM. There are 6 active Centres, with others likely during 2015.

Both the annual Exhibition and Projected Image competition were deemed to have been a success with an increase in member participation. The DIG Forum had undergone some difficult times when it had to migrate to the new RPS platform but was now building steadily, with new members, ideas and activities.

The Chair concluded her report thanking all the committee members and volunteers who organise various activities for DIG; the Fenton House staff and the RPS Council for their continued support and assistance.

The Treasurer's report followed. This was presented by the retiring Treasurer Elizabeth Restall and can be found in full in the Forum area 'Meetings'. In précis Elizabeth advised the meeting that the previously accumulated funds had enabled the committee to promote the DIG and invest in our future through the various recruitment initiatives and regional work. It also gave the committee confidence to plan the investment in a national event. The increased expenditure of DIGIT was explained, as apart from the bumper issues and the monographs, it also included the cost for Issue 59 from the previous year.

Election of Officers. The following individuals were standing down, Elizabeth Restall (Treasurer), Alan Cross (Web and PI Comp), John Margetts (Centres) and Tony Healy (Overseas). All were thanked for their service.

Those nominated were Lynda Simpson (Treasurer), Chas Hockin (Webmaster), Marilyn Taylor (Exhibitions), David Taylor and Maurice Ford. All were accepted by the meeting but due to this exceeding the total number of committee members allowable under the constitution Barry Senior volunteered to stand down to be co-opted back on to committee at the end of the meeting. This arrangement met our constitutional requirements.



Selectors for the Print Exhibition with Gold Medal Winner David Thomas ARPS



What a laugh! Elizabeth Restall and Janet Haines having fun.

So your new committee is:

Officers: Chair – Janet Haines

Hon Sec – Janet Davies

Hon Treasurer – Lynda Simpson

General committee members: Rex Waygood, Andy Beel, Chas Hockin, Marilyn Taylor, Maurice Ford, David Taylor.

Co-opted: Barry Senior and Carole Lewis.

We then moved on to the less formal part of the meeting where we covered a few issues including potential new Centre volunteers and thanks from the floor to various individuals.

To conclude Janet Haines formally launched the DIG national event to be held at the University of Warwick on 20th September 2015. Namely 'DI Expo 2015'. A short video was played which highlighted the event and provided an overview of the day's programme and participants. This can be viewed at www.rps.org/DIGExpo.

The next AGM will be held at Smethwick on Sunday 28 February 2016.

Following a short break we then moved on to the selection of the 2015 Exhibition prints, with our selectors Adrian Lines, Bob Moore and Fiona Senior. 108 members participated with a higher than normal overseas representation, which was good to see. Any member can enter up to three prints one of which will be selected for the travelling DIG exhibition.

We rounded off the afternoon with a fun talk from Adrian Lines who fascinated us with his highly imaginative images and his sheer enthusiasm for photography.

Whilst this report might appear to be weighted towards the formal it should be noted that in fact the day is by far and away the reverse of this. The formal meeting is just the first hour, then we relax and have two good sessions for the remainder of the day. So do come along next year and join us.



Bob Moore congratulates Deborah Loth LRPS



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THE ART OF PHOTOGRAPHY

A keynote speaker at the September conference at Warwick University, Eddie Ephraums asks: How do we put the 'art' into our photography? Put this question another way, what would help to make our photography unique? Do we need to learn more techniques, or to find more interesting locations to photograph? Or is there a simpler, more personal way? Perhaps we need look no further than developing a better understanding of the ideas behind our photography and to find a way of expressing our 'views' to a wider audience.



For me and many other photographers the art lies in making photobooks.

Printed books might be one-offs or limited edition publications, hand bound or commercially produced. They could be printed singly with an inkjet printer, or as short runs produced with a digital ink-based press. Larger runs, running into the thousands, can be printed on traditional offset-litho machines. In today's world of photobooks there is no limit, small or

large and no boundaries, other than our imagination, to what is possible. A good place to start, to help realise one's ideas, is to keep personal photo notebooks. But there is a limit to what we can achieve by ourselves. Making books works best when it involves others. This is often a new experience for photographers.

Over the years I've worked with many well-known and aspiring photographers, helping

them to develop and communicate their 'art' through the process of photobook making. Typically this takes the form of mentoring through the key stages of production, from concept to print, through my company Envisage Books. Books are a particularly effective way of helping photographers realise their unique take (their artistic vision). Making a book involves going through a process of artistic exploration, discovery, realisation and declaration. It's



Finding our direction Cairns, Gruniard Bay

How do we decide what to photograph and how to capture it? And then what? One of the great pleasures of photography is sharing our view of life. Photobooks are a simple and effective way of doing this. Imagine this picture in a book. What might the book be about? What other images would you include and why? And how would you lay them out? Design is as important as the images. It contextualises the work.



Setting ourselves a challenge

We all need a focus for our art. In my case, currently it's called 'A 112 Ways to Make a Photobook' and here is one of them – a Venice foldout book. The inspiration for this series came from a 112 slot stainless steel, designer DVD rack that I wanted to find a use for. Making 112 totally different books to fill those slots is giving me plenty of scope for experimentation and play. It's a thought provoking, revealing process.

an enlightening and empowering process. A book offers a structure on which to hang one's photographs and it provides an organised, thoughtfully designed framework to illustrate our artistic ideas. Our art will evolve with each book we make. It's an ongoing, exciting process.

Getting outside support and feedback to make a book shifts the self-conscious focus of attention away from the photographer who is creating it. Up until then the photographer may have been trying to work out for themselves what their work is about, in some cases having thoughts like: "I don't know where I'm going with my image making, or what I really have to say with my photographs." Talking through ideas helps shift the focus onto the inanimate (but ultimately animate!) book.

This process of shifting the questioning gaze away from the photographer and onto the harmless looking blank pages of a would-be book works well. Questions about the book, are obviously (but not directly) questions about the photographer's ideas and how they see the world artistically. Through the process of making a book, a photographer can learn an enormous amount about themselves and their work, no matter what stage they are at in their photographic

journey. It can help them better understand their motivation for taking pictures, their aims and ambitions, not to mention how to further develop their vision.

Companies like Adobe provide all the software to edit, post-process, design, colour manage and publicise a book, so we are free to create what we want. We can even promote and sell our book on a home produced website, using a web package like Adobe Muse. Then there are numerous on-line publishers, like Blurb, who will print single copies of our book for us, if we want to go down that route. Most on-line publishers have their own, easy to use, layout software (I purposefully don't call them design software. More about that in my September talk.) But all this technology and present-day opportunity misses the essential point. We need input, feedback and expertise to succeed as photographic communicators. Just think how many different skills are involved in making

The art of design

Design is a key part of photography, the same goes for photobook making. This is the cover of the first of my 112 Ways to Make a Photobook books. I subsequently reduced the size and weight of the numerals.



a book. How can we be photographer, commissioning editor, publisher, picture editor, book designer, repro expert, publicist, distributor and even parcel packer? How many roles can we perform?

Making photobooks has taught me so much about photography and continues to do so. In particular it's shown me that without a focus for our photography we are likely to lose our way, to fall back on learning more photo techniques, or buying more gear, or searching for novel but ultimately no more meaningful subjects. There are many excellent examples of photobooks that make it clear we don't have to be a professional photographer to say something special. There is an extraordinary, continually expanding range of self published and small publisher photobooks to be found in shops such as The Photographers's Gallery or Foyles, or through on-line sites like BeyondWords.co.uk. These show us how important photobooks are in communicating a photographer's vision and that there is a rapidly growing, increasingly sophisticated demand for these works.

My advice? Start making photo notebooks. Then, when you have an idea for a photo book, have a go at making an on-line published one. (In September I'll discuss ways you can take your interest in book making beyond this realm.) In the meantime, keep it simple, take inspiration from other books you like. I'll show examples of my favourite books in the talk. In your photo notebook, collect ideas and images of what makes your favourite photobooks work, noting how the typography and picture layout are often kept clean and simple.

For example, text can be printed in grey, rather than in black, to stop it dominating the page. And remember, an over designed book, or one that is based on a nice- or busy-looking collection of on-line publisher templates may simply look like 'nice', rather than saying something thought provoking about your art. I look forward to meeting you in September and further discussing the art of our photography. Until then, happy book making.



The old and the new

What is our digital photography rooted in? Mine was born out of the b&w film age, when no picture was complete without making a print of it. Time spent in the darkroom, without a computer screen for reassurance, taught me to trust in myself, not in computer or quick-fix software plug-ins. I've recently returned to film, not in rejection of digital photography, but as a reminder of what photography is about for me. Printing is still a big part of my photographic practice, especially book making.

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Joe Cornish – Smooth Cotton 300

I aim to crystallise the endlessly varied light, colours and texture of nature in my landscape photographs. At the end of a chain of photographic processes, the print is the culmination and fulfilment of that effort, and the paper is critical to the success of the print. Fotospeed's Smooth Cotton 300 is my paper of choice.



Trevor & Faye Yerbury – Natural Soft Textured Bright White 315

As traditional darkroom printers it has taken us many years to discover the right paper for our images that will capture and hold all of the shadow and highlight detail we demand. Natural Soft Textured Bright White is our preferred paper.



John Swannell – Platinum Baryta 300

As a photographer I aim to capture the spirit of my subject. While technology has changed over the years the one thing I feel remains the same is the importance of the printed image. Fotospeed's Platinum Baryta bridges the gap between the traditional darkroom papers and today's digital media. I find that whilst it is known for reproducing superb B&W images it should never be underestimated as a paper for colour work.



Charlie Waite – Platinum Etching 285

Landscape photography is much about discovery and photographers can only fully relish the rewards of their efforts when seen in the form of a print. The paper used for that print has to be as carefully considered as the image made. Discovering Fotospeed's Platinum Etching 285 has been a revelation to me and has proved a vital tool in my ongoing quest to match pre-visualisation with end result.

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REGARDING LANDSCAPE



A keynote speaker at the September conference at Warwick University, Joe Cornish responds to some questions from Carole Lewis ARPS which he described as 'different, insightful, and quite difficult! It definitely provoked me to stir the grey matter. I hope the answers prove of interest.'

"What attracted you to making the sort of images you do in the first place?"

Reflecting on my pictures over the years I can see that my concerns have undoubtedly changed, yet paradoxically, they have also remained exactly the same, for nearly forty years. Sometimes it seems as if I am revolving around in a series of circles (or perhaps a spiral?) over time, trying new approaches, different ideas, sampling some of the varied possibilities photography has to offer. But the still point in the middle is my subject matter, landscape, openness, the environment, the great outdoors, the energy of nature. . . all of these concepts feed my curiosity about life and how apparent 'reality' is seen and interpreted through my ideas and imagination. Other subjects intrigue and excite me too, the built environment, still life, interiors, even people! But I keep coming back to landscape.

Why did that attract me in the first place? There are probably two main reasons, one positive and one negative. The positive is that I have a love of the texture, colour, space and shapes in nature; I was drawing and painting these themes before I ever picked up a camera as a student.



Lighter Shade of Pale, Roseberry

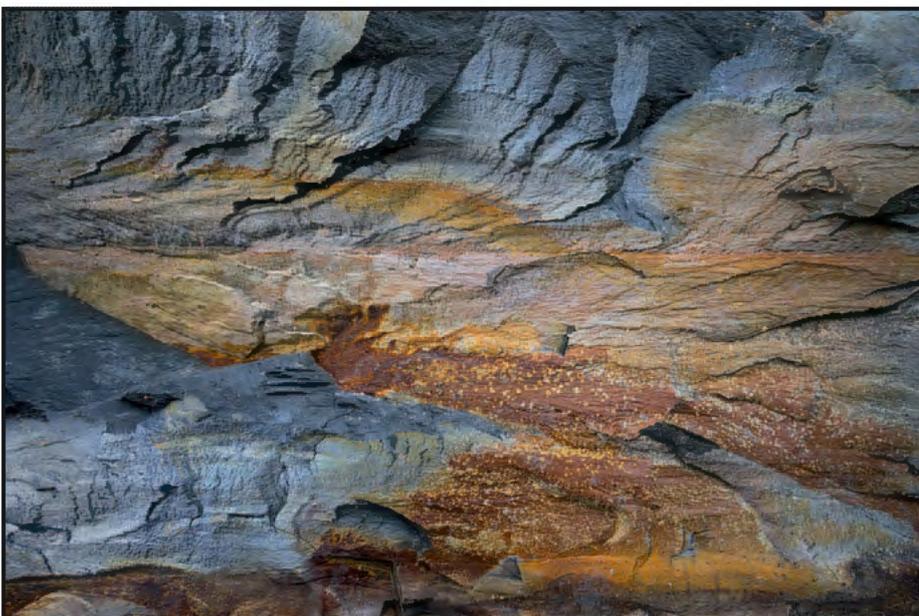
Photography allowed me to 'draw' these same themes much more quickly and accurately.

The negative is that I am a chronic introvert, a hard-wired, over-sensitive 'shy kid' with few social skills, and a fear of rejection. Consequently, the emotional indifference of landscape was easier for me to deal with than the unpredictable and potentially hurtful reaction of human subjects. So I gravitated to landscape, a theme that could not hurt me (at least not emotionally! I have been soaked and frozen plenty of times in the landscape) and that could not be hurt by me. It meant I could work on my own, 'unjudged' by others as I did so, able to explore the world alone with my camera, and that suited me.

From early on my approach to landscape was a search for wonder and, as I now see it, a source of energy and therapeutic retreat. Perhaps that is why I have been able to pursue it for so long, as it has continued to feed my soul. It remains a constant source of inspiration.

"What excites you about them?"

This is certainly a question I have never tried to answer. What excites me about my



Fractured Milook Haven



Whale oil drum interior, Deception Island

own pictures? Perhaps by looking at what I regard as my most honest/best work I see something of myself, a glimpse into my own ethos, ideas and imagination; there is some redemption in that. However, I don't know that it is possible to analyse that reaction without a lot of post-rationalisation! Most of the time my work may well not excite me as much as it should. I actually find other

people's work much more exciting than my own (if it is good!).

"What are you trying to achieve in taking them?"

I have an immediate objection to the specific framing of this question (although I appreciate that is just semantics) and that is the use of the word 'take' (taking).

Photography is a *making* process, I hope, that involves the same kind of thoughtful and considered decision-making, or at least one informed by instinct and experience, that any craftsman/musician/poet/dancer/artist would go through. 'Taking' suggests a brief, one-way encounter with which I am uncomfortable.

As to what I am trying to achieve, I am not really sure. In workshops I encourage participants in the idea of "distillation". It may or may not be helpful! But at least it implies the thought that a picture should aim to express something, and not merely describe it.

This is a particularly interesting paradox when one's ethos is fundamentally that the subject matter is your primary concern. By and large (and so far in my life) this has meant a very descriptive approach, because I 'believe' in the subject as a matter worth contemplating and studying. That belief has taken me on a path of high resolution equipment that can describe the scenery, the space, the textures and the colours with real accuracy. I used to think of it as 'photographic authority' when I was younger; the idea was that the more physically present the subject was in the image (uncontaminated by grain, poor



Buchan Gulf, Baffin Island

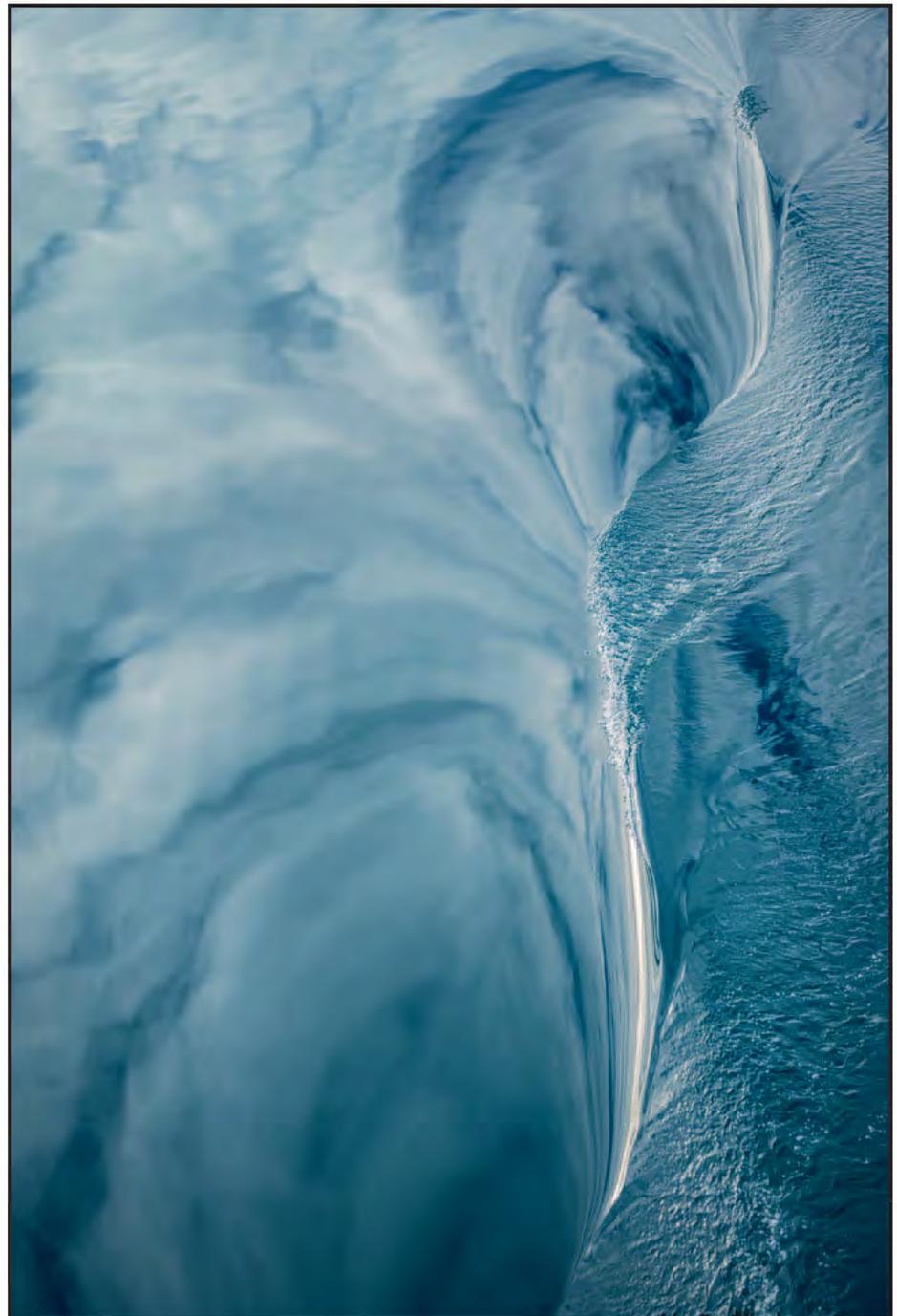
optics or any other kind of photographic 'grottness') the more the viewer could immerse themselves in the print, the more credibility it had, and potentially the most 'power' to engage. Or so I thought. Actually, by and large I still do think that, but I have become more flexible in recent years and loosened up, certainly in the equipment types that I use, which now also includes my phone. Nonetheless, I still love using the best gear, and mostly when I go out it is with medium format digital (Phase One) and/or 36mp CSC (Sony A7r). I still miss using 5x4 film, but my path needed to change and it has become more flexible and I believe more creative as a result.

So is it possible to make pictures that are descriptive yet also "about" something, rather than simply "of" something? Obviously I have to believe that is the case. Photographic style is endlessly elastic but I suspect that mine is likely to still remain rooted in the physicality of my subjects, even when they are at their most ethereal.

"What has proved to be difficult and what most rewarding?"

It is always tempting to say that the most difficult thing about photography is trying to make a living out of it! In spirit I am an amateur photographer. Photography is a matter of love, of obsession, of expression. In that sense I have little choice but to make a living from it, otherwise my family and I would be destitute! The difficulty comes from the fact that I find the money-making side of little interest in itself. I also find it very hard to value what I do in any objective way. Photography has changed so radically over the last twenty years that many or most of the traditional sources of income have dried up, or disappeared completely. However, new opportunities have emerged as well, and as a result the process of reinvention continues. And as photography is a creative art (well, I think it is) reinvention is an inevitable cyclic aspect of being alive.

The most rewarding part? Well, as a self-declared introvert my response may surprise you. It is this: collaboration, and community. I love collaborating with designers, with other photographers, with musicians, with artists, with anyone else in the creative field. That collaboration might be a workshop, an exhibition, a book, a performance, a talk, or a conference. Whatever it is I find myself surprised, delighted, challenged, provoked and hugely rewarded by the creative sharing and cross fertilisation of ideas. And perhaps because of my personality it is also therapeutic to discover that I *can* actually function other than purely on my own! In terms of community, I feel strongly



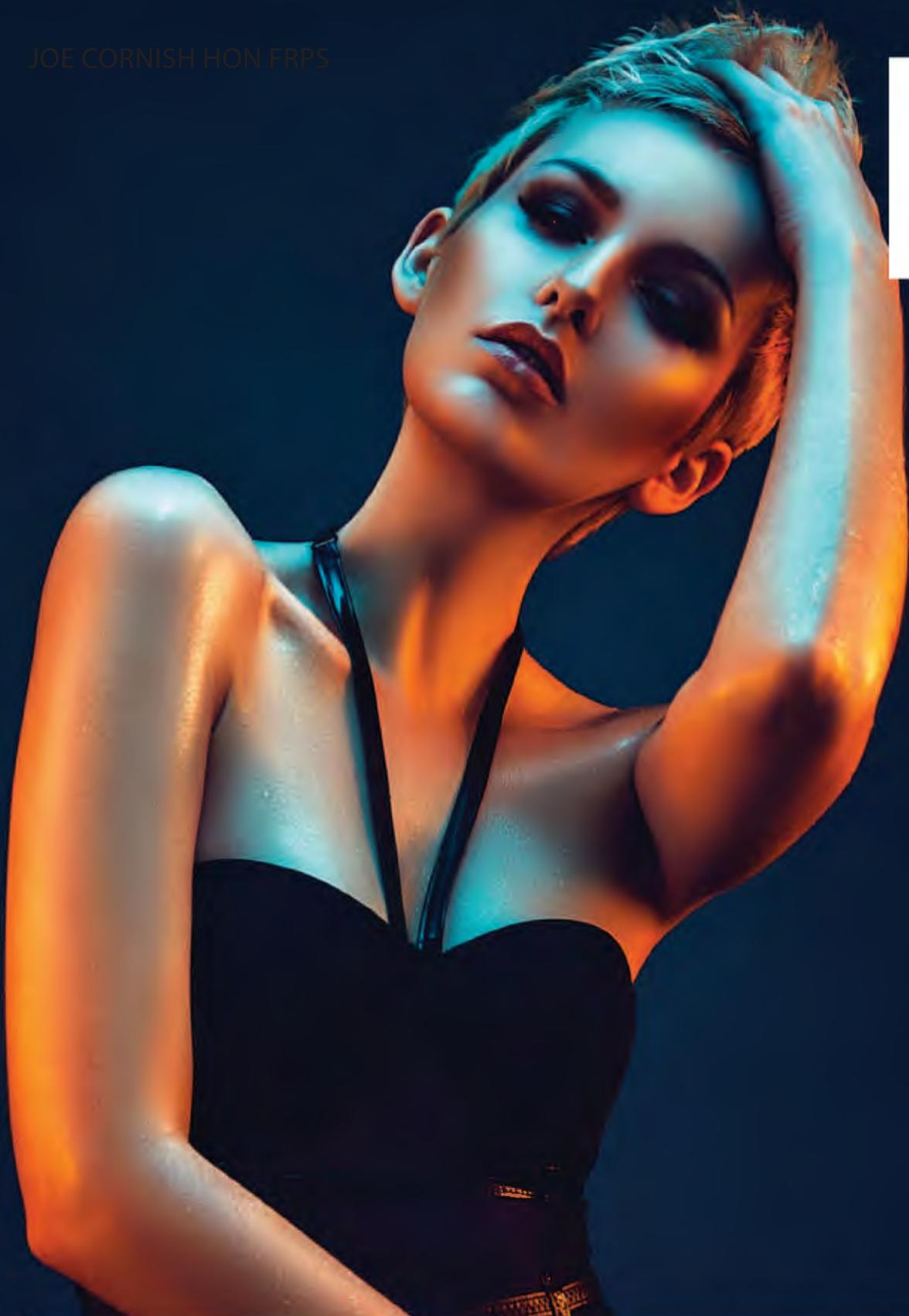
Untitled

that photography has helped me become part of a wider family of friends and fellow enthusiasts in photography, literally, anyone who shares this passion. My career has helped me to develop as a person, and to grow some degree of confidence. It is true I still feel unworthy, and find it hard to understand why anyone should be remotely interested in what I do. Nevertheless, I am grateful that there is an interest, and I never take that for granted.

"What do you hope others will get out of looking at them?"

One of my own personal philosophical 'conceits' is that my work is not about me, but about the landscape, about the subject

matter. I am after all, a mere observer. I suppose in my wildest dreams it may be that my pictures 'channel' the energy of nature, its beauty and therapeutic value, and it is this I hope that others see. Landscape photography is, in its practice, a form of physical exercise, meditation and intense observation. It requires a myriad of decisions to bring the image to fulfilment, and those decisions arrive through a life (however short or long), a human life, a certain individual vision; which is why to say that the work is 'not about me' is a conceit. In the contemplation of my work I hope that others might find something in the images that resonates personally, and feels life-affirming. Anything else is a bonus.



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PHOTOMANIPULATION: HOW FAR CAN YOU GO?



In his keynote presentation at the September conference at Warwick University, Steve Caplin explains that he will be looking in detail at the process of editing, manipulating and adjusting photographs, and asking: Should we be allowed to do what we do? And is it, in essence, any worse than what photographers have been doing since the birth of photography? He says that he may not have any clear answers – but he will be asking a lot of questions.

As a photomontage illustrator, my job involves creating rapid, satirical illustrations for newspapers and magazines around the world. Editors supply me with images of the politicians and celebrities involved, and I composite their heads onto different bodies and assemble them within the scene to give the readers a sense of the purpose of the story at a glance. My typical newspaper deadline is around four hours from getting the commission to delivering finished artwork; the shortest deadline I ever had was for an illustration for the sports pages of *The Guardian*, which I had to complete in just 45 minutes.

Some of the bodies, props and backgrounds I use are sourced from online photo libraries;

many I photograph myself. Wearing a variety of suits, I have been a body double for politicians of all hues, from John Major to Vladimir Putin. My better judgment prevented me from ever attempting to be the model for Margaret Thatcher.

When I can't find an object that has already been photographed from exactly the right angle, I'll usually photograph one myself – if time allows. If I need a hand holding a teapot, or a finger on a nuclear button, or a fist full of dollars, then it's generally a matter of only a few minutes from finding the props to adding the layer to the Photoshop file.

But if I need an image of a train going away from the camera, or an American football

helmet, or a Regency escritoire, then I need to turn my attention away from the camera and into a third dimension. 3D modelling has taken huge leaps forwards in recent versions of Photoshop, to the extent that it's now possible to track down, import, position, light and render a 3D object far more quickly than it would be to locate and photograph the real thing.

When I create my illustrations my aim is to depict a work of fantasy. No-one seeing one of my images would ever really suspect that Ed Miliband had been involved in a wrestling match with his brother David, or that Michael Gove ever ground up teachers to feed into a sausage machine. Occasionally, I've looked at one of my



Blair-Brown hug

*No-one would suspect this was a real photograph, but as a montage it gets across the sense of Blair and Brown making up – for *The Guardian*.*



Top Gear women

*What would Top Gear look like if it were presented by women? A now topical illustration for *Radio Times*.*



Very much an illustration, rather than just photo editing: a feature for *The Guardian* on the state of education under Michael Gove.

satirical photomontages after it has been printed and suspected that perhaps, this time, I had erred too far on the wrong

side of realism; that perhaps some readers might misinterpret the whimsical image as photographic fact. I've always regretted this, as there needs to be a clear line between editorial illustration and news photography.

Wearing my retouching hat, though, my aim has always been to create images that are as realistic as possible. When asked to retouch a cover illustration for *Reader's Digest*, the intention will be to make the reader think that the image they see was the original shot as captured by the photographer.

the truth? I'd argue not. A cover shot of a featured celebrity is a wholly manufactured image, not a piece of reportage. The

celebrity will be made up, wearing carefully chosen clothing, arranged in the setting chosen by the art editor. The photographer will light the scene, bracket the exposures, and take dozens of images that will be subject to intense scrutiny before one is chosen to go forward.

A cover image such as this isn't reality as captured by the camera. It's a semblance of reality that has been glossed, buffed and polished until it sparkles. And it often happens that, despite the best efforts of makeup artists and stylists, there are one or two small errors that slip through: a stray hair, a skin blemish, an unfortunate piece of furniture in the background that interferes with the rhythm and flow of the shot. In such cases, digital retouching is simply an extension of the artifice that has already brought the image into being.

Sometimes a magazine will choose an existing shot for its cover image, rather than going to the time and expense of commissioning one specially. The chosen image may be the one that best portrays the character of the individual featured in it, but for a variety of reasons it may not be perfectly suited to a cover. A sky may be overcast, and its replacement with a blue sky with fluffy white clouds will make the whole cover that much more appealing.



Gillian before & after

Straightforward cover retouching, for Reader's Digest. Everything I've done here could have been achieved with makeup and rearranging the furniture.

There may be an unwanted passer-by in the background, or the shot may not be tall enough to reach the top of the page and so in need of extension. Most often, though, the edits will be purely technical: a complex object high up in the scene needs to be removed so it doesn't interfere visually with the magazine's masthead; a wall needs darkening so that the white cover lines show up more clearly against it.

But while editing images in Photoshop is so mainstream that it has become an accepted part of the photographic process, there are still those for whom it's a taboo activity – particularly when it comes to news photography. And yet even here there's room for some editing; if it's acceptable to choose different lenses for a camera, if it's acceptable to add flash guns, to adjust exposure and shutter speed, then why should it be unacceptable to enhance an image in Lightroom or Photoshop afterwards? As long as the integrity of the image isn't compromised, then digital enhancement must be seen as a routine procedure.



Downshifting

No celebrities, but a cover montage for The Independent on the benefits of downshifting.

There are times when digital adjustment takes the blame when physically altering the scene would be allowed. Some years ago, Deputy Prime Minister, the Labour politician John Prescott was photographed in a bar with a bottle of pilsner lager on the table in front of him. That bottle was enlarged by a retoucher at the Evening Standard newspaper so that it looked like the neck of a bottle of champagne, and the image was published under the headline Champagne Socialist.

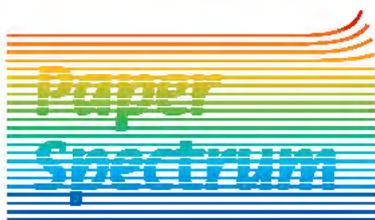
The deceit, when it was discovered, quite rightly caused a national scandal. How could a leading newspaper use digital trickery to manipulate the truth like this? As part of its coverage of the event, BBC Radio 4 sent a reporter to interview me about the whole process of digital image manipulation. I pointed out that this was only a story because the image had been edited in Photoshop. If the photographer had said "Sorry, Mr Prescott, that bottle is in the way, do you mind if I move it", then there would have been no story – despite the fact that an equal deception would have ensued.

My comment raised a wry eyebrow from the interviewer. "How would it be," he said, "if we were to take your words and chop them up in the way that you're suggesting is acceptable for images?" I pointed out that this is exactly what I'd expect to happen: the 20 minutes of interview would be edited down to the 45 seconds that said what the radio show wanted to report. Needless to say, that comment didn't make the final cut.

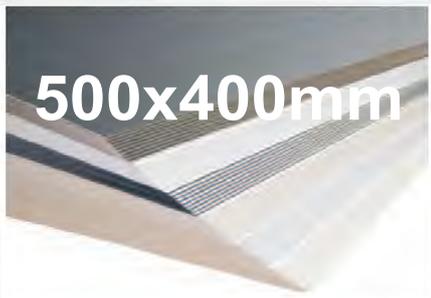


Viagra town colour

Sometimes the simplest ideas are the best. This cover for The Independent was for a feature on Ringaskiddy – the town in Ireland where they make viagra.



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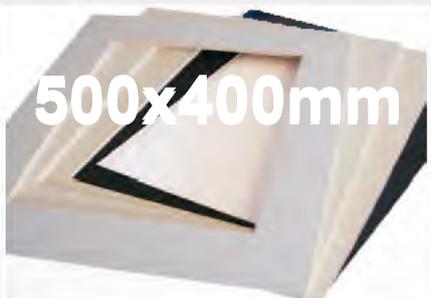


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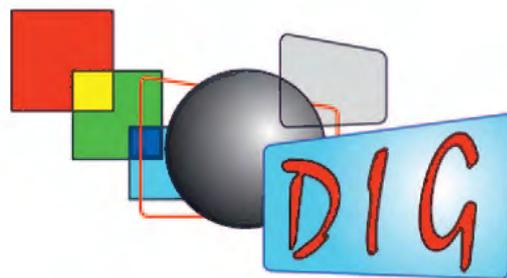


Rebecca Littlefield - Photographer



Tony Hagan - Artist

MEMBERS' ANNUAL PROJECTED IMAGE COMPETITION



By the time you read this magazine our annual Projected Image Competition will be underway and the online entry system will be open to accept your entries.

As last year we are offering two classes – Open and Creative. You can enter four images across the two categories or all in the one class. Mix and match as suits you. It is FREE to enter and it is all 'online' using software that many of you will be familiar with if you enter international salons. We are trying to make it as easy for you as possible to enter as we would love to be flooded with your work.

On selection day we have three experienced people with their fingers on the key pads to score your work. Leo Rich ARPS; Andy Beel FRPS and Valentina Kulagina ARPS. The acceptance level is expected to be around 22%, with each selector awarding two ribbons per class and jointly agreeing the gold medal in each category. Ultimately

each of the two gold medal winners go head to head for the Raymond Wallace Trophy.

The timeline is: online entry opens on 1 June and closes on 20 August (midnight GMT) with the selection on 27 August. Results should be out within 48 hours. Presentation of the trophy and the various awards will be at the DI Expo 2015 on 20 September at the University of Warwick. All accepted images will also be part of the Group's exhibition at the DI Expo.

The images will also be published in DIGIT and ultimately be available on our web site. So wherever you are in the world, you will get the chance to enter and enjoy this competition. It would be especially pleasing to see every overseas member entering as this really is something where distance is no barrier.

Full information on how to enter and the rules are at: www.rps.org/DIG. Just follow

the links on the right hand side to the Projected Image Competition page.

One final plea from your organisers: *Please read the rules really carefully.* If you enter your work in the incorrect category it will be marked down accordingly. If your file is incorrectly sized or not sRGB it may not project at its best. We will do our part in making sure our systems are calibrated to ensure the best reproduction possible, but you need to ensure you get it correct on entry as we will make no adjustments to your work.

We hope that you will find our new entry software intuitive to use. If you do get hopelessly stuck then do email our Competition Organiser, David Taylor on digPlcomp@rps.org who will be happy to help you.

We look forward to seeing all your wonderful work. Good luck with your entry.



The Temple Guardian, Jim Buckley LRPS

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Image: PermaJet Lecturer, Michael O'Sullivan

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DIGIT

Digital all the way

"100% Digital Photography" and "100% Digital Imaging" (one of the same thing) Both names which I have chosen to apply to:- 'The creation of photographic images by purely digital means'.

Whilst having enjoyed (to say the least !) my period of 'wet' photography, I soon became frustrated by the limitations imposed by 'darkroom technology' and my inability to create the sort of imagery I saw in my own mind, so, some seventeen years ago, I turned my back on photography.

About five years ago I got 'into' computer graphics, manually creating 'artwork' on my home PC, this was incredibly enjoyable and to a great extent satisfied the 'artist' within me. Then the earliest little black and white hand scanners came out, and this added yet another new dimension to the 'creative' process.

Then the first batch of 'mainstream' digital cameras came on the market. Talk about one-and-one-makes-two !! Digital Camera - Home PC - Inkjet Printer !! The potential was so blatantly obvious I simply had to get my hands on one as soon as possible. Having selected the Chinon ES-3000 from a short-list of three, I next sold my entire Mamiya 645 outfit, with lenses, to finance the purchase of this monstrously inferior chunk of plastic wizardry. (I can hear the gasps of horror and disbelief from here !!) I was well aware that the price of these 'fledgling' digital cameras would fall at a colossal rate, and that in time, they would be looked-back-

on as merely 'toys', as in the case of the ZX81 when compared to today's desktop PC's. But that didn't matter, I knew, even before it arrived on my doorstep, that this was what 'creative photography' had been waiting for. For the millions out there who, like me, have a need to create imagery, who require to express themselves artistically, who have a desire to investigate and experiment with potential possibilities, there can be no other equal to this new-age format.

Admittedly, as things stand at the moment, if your desire is to retain full photographic quality, there is little doubt that 'scanning-in' 35mm is the way to go, (what I call "75% Digital Photography") but that will not remain the case indefinitely. Mainstream digital camera images will, in time, surpass the resolution of 35mm film (and beyond), and processor speeds will be up to the task of manipulating them in 'real time'. At the moment however, the average home-PC setup struggles to handle the 'monster' image files, such as those produced by the likes of the Nikon CoolscanII from 35mm slide, and progress is painfully slow, especially if you're working your way through some seriously heavy-duty manipulations. For me the creative process require 'fluidity of movement', the ability to work in 'real-time', any significant hesitation in the 'flow' distracts from the natural progression of the 'piece', and the thing becomes forced and in some way 'unnatural'.

So for the time being I will stick with my 'diminutive' images files, but

don't get me wrong, it's not that I'm in any way disenchanted with the format, I can honestly say, with my hand on my heart, that I have never, but NEVER, had so much fun as I'm having at the moment. It is, for me, without doubt, what photography has all been about, all these years, only it's only just got here, and if you stop to think about it it's only just begun !!

It is simply the greatest thing to have happened to artistic expression since cave drawing !!

But what about my 'panel' ??? Compared to the overall effect that 'digital' will have on the future of photography, my panel is of little consequence. Thanks to 'digital' in general, and hopefully '100% Digital' as things progress, there will be an upsurge of interest in photography, the likes of which we have not seen before. As I've just said, this is what photography has always been about, only it's only just got here. The future is 'seriously' exciting !!

Barry Colquhoun ARPS

The first ARPS to be awarded for a panel produced entirely by digital means.

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MEMBERS' PRINT EXHIBITION 2015

OUR SELECTORS THIS YEAR WERE:

Fiona Senior FRPS

Recognised as a professional photographer with innate creative talent, Fiona Senior has worked internationally and photographed children for major brand names used in Advertising, Fashion, Editorial and Portraiture all over the world.

She is a winner of the coveted Kodak National Professional Award for photographing children under the age of 5 years and the 3M National Professional Portrait Award with a portfolio of children's pictures.

Fiona is a Fellow of the Royal Photographic Society, a previous Fellow of the British Institute of Professional Photographers and the first woman to hold the famous Peter Grurgeon Award for Fellowship. She was also a Fellow and a Past President of The Master Photographers Association – the first ever Woman President – and most recently Honorary Visiting Professor, Nanjing Institute of Visual Arts, China.



Bob Moore Hon FRPS

A Past President of the Royal Photographic Society, Bob has been involved with photography for over 50 years, and remains active lecturing, tutoring and successfully exhibiting in national and international exhibitions. He has published numerous articles, including a selection of books. His Fellowships are in Nature and Visual Arts photography and he was awarded the RPS Fenton Medal for services to photography.

A founder of the RPS Creative Group, Bob is a past Chair of the RPS Visual Arts Panel. He has won over 300 awards in

national and international exhibitions and holds Fellowships of the British Institute of Professional Photography and the Irish Photographic Federation. He is a past Chairman of The London Salon of Photography.

He is Chairman and founder of the Arden Photo Group, Solihull and amongst his honorary positions are Vice President of Edinburgh Photographic Society and a member of Solihull and Drogheda Photo Clubs. A supported lecturer and course tutor for PermaJet his wide Interests include colour, digital, monochrome, landscape, panorama, nature and travel photography.

Adrian Lines ARPS

Adrian became interested in photography in 2005, joining a photographic society in 2006 and the RPS in 2007. In the same year he won best colour print in the Local Federation Annual Competition.

He entered his first national in 2007 and was awarded his LRPS in the same year. The Associateship followed in 2010 and he is trying for his F, declaring that he 'must try harder to conform!' Meanwhile, he achieved his MPAGB and FBPE in 2013. The FBPE represents 500 acceptances and 50 awards in National Exhibitions affiliated to BPE.

He has also won lots of national and international gold medals, eight FIAP Blue Badges (best author in international salon).

Adrian is a member of the Chorley Photographic Society, who came second in FIAP World Cup, where he won the best creative image award.



He is now a national photographic Judge and lecturer, federation general secretary

and PAGB representative for Lancashire and Cheshire Photographic Union.

ENLIGHTENMENT

DAVID THOMAS ARPS



Bob Moore Hon FRPS:

This print is a worthy winner of the RPS Digital Imaging Group's 2015 Gold Medal. The slightly low key image is perfectly arranged within the square format almost giving the impression of a traditional old master. Carefully controlled lighting has been used to great advantage on the model and captures the mood and form of the figure and gives the impression of being serenely calm in what could have been a rather uncomfortable pose. Additionally, the use of the hands to cover her face gives a feeling of anonymity. To finish the arrangement the inclusion of the picture on the wall is essential; it completes the arrangement and the story telling perfectly.

Fiona Senior FRPS:

The simple setting and tonal quality of this figure study is the key to its success and the picture on the wall is essential to the balance of the composition.

This is a stylish, perfectly sized and well presented image, which readily captures the viewer's attention.

Adrian Lines ARPS

Not the sort of print that relies on impact, this image instead has a lovely subtlety that draws you into a simple narrative. This subtlety is partly to do with the limited colour palette, with its range of simple warm tones, but also, the simplicity of design, using the picture frame to perfectly balance the main subject.

The narrative is added to by the content of the picture frame, and although the connection with the main subject is not immediately apparent, it does provide a challenge to the viewer to find a connection. I decided that the bobbins with threads, provided an almost light hearted contradiction to the girl who was presented 'without a stitch'.

PUPPET PLAY

GERARD COLES ARPS



Fiona Senior FRPS:

Initially I enjoyed this shot for its simplicity and sense of the theatrical. The contrast between the monotonal grey factory-like background and the puppet, works well. The evidence that the puppet is controlled by strings is important as, without these, the idea would be less meaningful.

Does the image invite the viewer to connect the puppet, the factory and the tie? It may or may not, so everyone should make their own creative interpretations!

However, I think it's a clever idea and overall it is a very well crafted and controlled image, which, with or without a story, makes an enjoyable print.

Gerard Coles ARPS:

The photograph of the dancer was taken at the Edinburgh festival. She was dancing in a puppet-like style which I suppose gave me the idea for the finished photograph. The costume she was wearing worked in my favour, being black and white with just the red feather in her hat which I hope draws

the viewer's attention to her face. I decided to use a background which gave a theatrical feel to the picture and felt that the image of a building, which did have the tie painted on it, would be ideal.

By applying a filter to the background, I feel it reduces the reality and makes it appear more like a stage set. I used the lighting effects under 'Render' in Photoshop filters to give the feel of her performing in a spotlight.

THE KEEPER

RIKKI O'NEILL FRPS



Fiona Senior FRPS:

Great imaginative and storytelling techniques are combined to produce yet another well thought out and creative fantasy image. The viewer is drawn towards this central character – a dominant female figure with talon like hands, holding a small chained figure and a stick. This all adds to the menacing story along with the subsidiary characters and masked figures which have been carefully arranged in the background. The ghostly faces and the small window are suggestive of a prison.

Another impressive image in the style that this author has made his own.

Rikki O'Neill FRPS:

This image is part of my continuance of my series "A Portrait of Dreams".

As in other images in this series I have taken a portrait and contorted it to give the fantasy feel that I have tried to show in all of the images in this series. The head has been reshaped, the nose and mouth have been moved and altered in size and the eyes have been enlarged.

Hair from another model has been added and manipulated to suit and the head then added to another image of a street performer from Edinburgh. The strange

creepy characters that have been added were photographed outside a shop in Prague.

The addition of trees and a church into the background which were then transferred to negative form have added the extra drama to the image.

A composite that to some may be a bit weird but was great fun to create and for me is what photography should be about.

THE PASSAGE

REX WAYGOOD



Bob Moore Hon FRPS:

A very strong, yet simple arrangement makes this image stand out from the crowd. The compression of monochrome tones helps to give mood and atmosphere to the print.

The quality is excellent, retaining detail in the highlights and using dense blacks to emphasise the overall composition of squares, rectangles and diagonal lines. The strong design rests easily on the eye. Back & white entries were in a minority, but 'The Passage' was easily my favourite

black & white image from the entries submitted.

Rex Waygood:

This image was captured in Venice. I had set myself an objective not to take any images of gondolas and to stay away from tourists.

We spent two days in the Architecture Biennale and that was almost deserted. It is a photographer's dream with no restrictions on photography and not many visitors to get in the way. The simplicity and lighting of the passage attracted me and I took a dozen

or so images moving round, changing the composition and capturing the occasional visitor. It felt like a special subject.

This was the fifth image and very little has been done to it. It was converted to mono at the behest of members on the DI Forum as there were some rust stains on the floor. Someone has suggested adding a pool of blood and then it would make a good book cover!

I was very pleased with the resulting print.

BRIGHTON PIER

DEBORAH LOTH LRPS



Bob Moore Hon FRPS:

An excellent example of observational photography. The author has perfectly captured the atmosphere of a hot sunny day at a British coastal seaside resort. It gives it a feeling of fresh air, sunshine and the joy of being out in the sun.

There is a lot going on in this image, the abundance of people allows the viewer to wander around, resting on the various occupants in deck chairs etc. On the face of it, the arrangement is chaotic. However, take a closer look and the various elements

of the image hang together in such a way as to tell a complete story of a summer's day, typically in the UK.

DEBORAH LOTH LRPS:

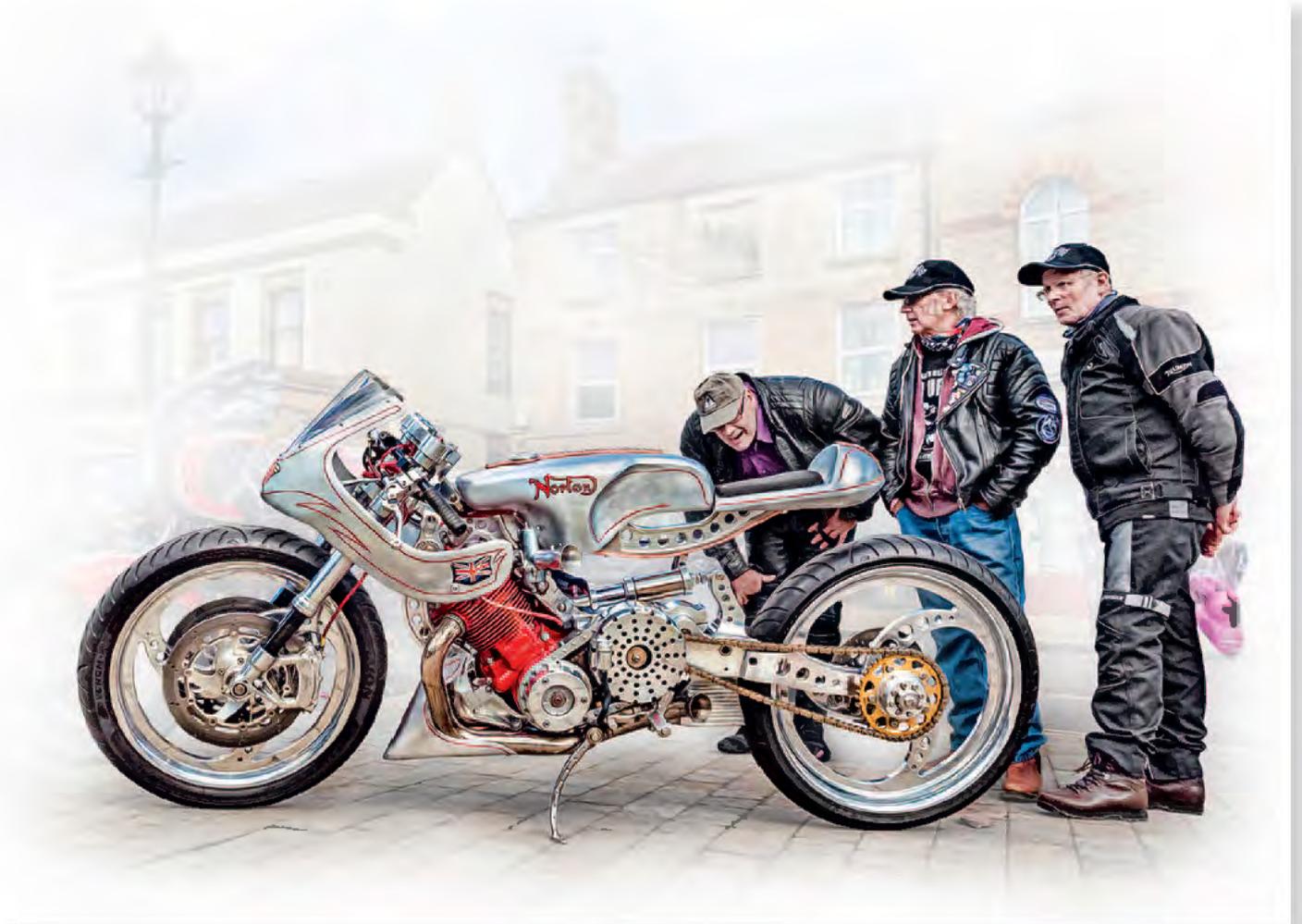
Because of the subject matter of this image – the English seaside – I've heard people murmur: 'Martin Parr' when viewing it. But it's nothing like Martin Parr. It's more like Manet.

What can you do with a crowd? I wanted to convey the buzz of the scene and the lassitude of the lazy summer day, and the

weird juxtaposition of the colourful, busy pier with the tranquil infinity of the sea, and had to forego having a focal point to the composition. There is no centre of attention. It's all about atmosphere.

CUSTOM BIKE

MARTIN McCORMACK LRPS



ADRIAN LINES ARPS:

Although a fairly straightforward street scene of three men admiring an exotic motorcycle, the author's choice of post processing has turned the moment into something special.

By reducing the background to a faint version of what could have been a fairly busy setting, they have distilled the image down to its most important constituents. This allows you to clearly view the three 'Bikers' of a more mature age, and appreciate how they are interacting with the motorbike. I particularly like the expression of the character leaning in to get a closer look.

MARTIN McCORMACK LRPS:

In August 2014 I had the pleasure of helping to photograph the Brackley Festival of Motorcycling who raise money for charity. This was an interesting day, with typical English weather from early morning rain and low cloud to brilliant sunshine. The event for me brings out the quirky Englishness in us and shows our amazing engineering skills, with custom built bikes and masterfully engineered road race machines.

Around the town small groups of motorcyclists are showing various bikes, classics such as the Norton Manx through to the ubiquitous mod styled Vespa. I find the combination of the weather and the interestingly clothed visitors, together with

the bikes gives a strong sense of creativity and individuality. It was here that I captured this image of the "Custom Bike", a Lamb engineered Norton, that a small group of men appeared to be drooling over and despite it being very busy with lots of foot traffic I got the shot I was after making it one of my favourite pictures of the day.

At home I decided how best to portray the shot, with the background lightened, along with some crushing of tones and masking of the subjects, so that I was able to bring the bike and men forward from the background creating the image I wanted.

APPLE FOR THE TEACHER

BRIAN COLLINS LRPS



Adrian Lines ARPS:

I found that I was immediately drawn in by the child's large eyes, which are raised towards the photographer whilst his head is slightly tilted down.

This gave the image an overall feeling of innocence and vulnerability, which is added to by the simple narrative of the recently completed drawing of an 'Apple for the Teacher'.

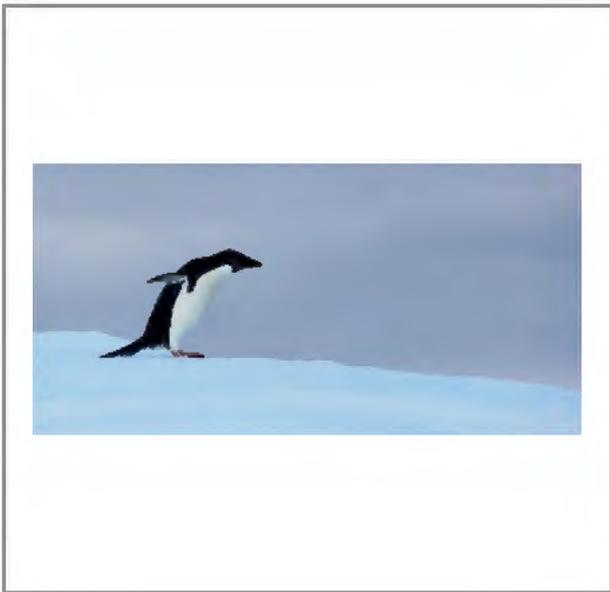
All this is complemented by the author's choice of a monochrome conversion with warm toning, which perfectly suited the subject matter.

Brian Collins LRPS:

The subject is fairly typical of the photography I generally like to do. I travel a lot, and my photographic hero is Steve McCurry. So this sort of environmental portraiture often crops up in my work, especially in travels to Asia. This particular image was taken in a school in a quiet village in northern Cambodia.

But the treatment is less usual for me. It comes from an ongoing project to produce panels combining not only portraits of people (including children), but also 'faces' appearing in carvings in stone and wood. For such carved faces, I find what works

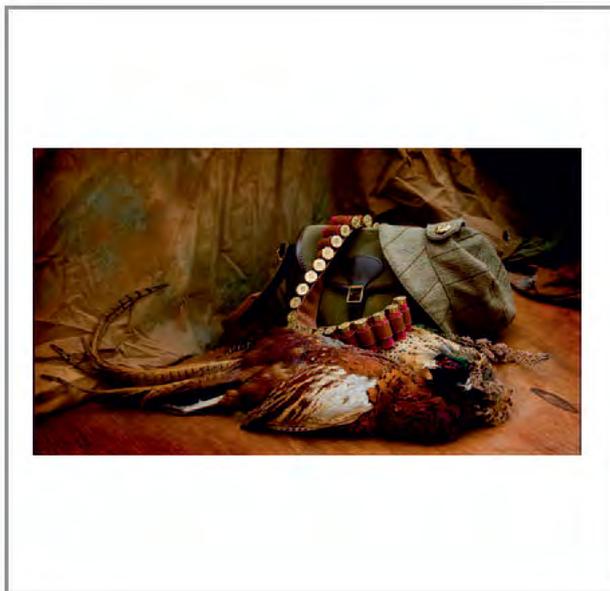
well is the look of the late Victorian travel photographers – such as the Middle Eastern pictures of Francis Frith. I have chosen to use a similar look for the portraits in order to produce cohesive panels.



Adele Penguin, Lynda Simpson LRPS



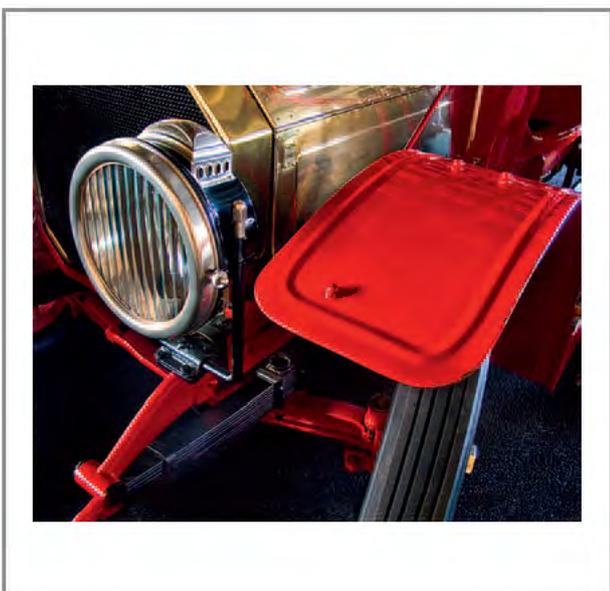
Admiration, Eileen Sutherland LRPS



After the Shoot, Anne Gilmore LRPS



Alium, Judith Taylor (Swiz)



Ancient Fire Engine, Palli Gajree Hon FRPS (Aus)



Another Place, Paul Johnson LRPS



Architectural Angles, Roger Norton LRPS



At a Time of Self-doubt, Jeremy Rodwell LRPS



Birmingham Frankfurt Christmas Market, Rick Alexander LRPS



Canary Wharf Tube Station, Trevor Pogson LRPS



Car Ferry Grande Canal, Eric Leeson LRPS



Carnival Stalker, Len Deeley FRPS



Cat and Flower, Shelagh Roberts FRPS



Catch me if you can, Malcolm Kitto ARPS



Catching the Mist, Brian Pearson ARPS



China has our Business, Carolyn Buckley (Aus)



Cold November Sunset, Janice Payne LRPS



Contemplation, Mary B Gibson LRPS



Country Spirit, Geoffrey Bicknell LRPS



Death Valley Dunes, Mike Howell ARPS



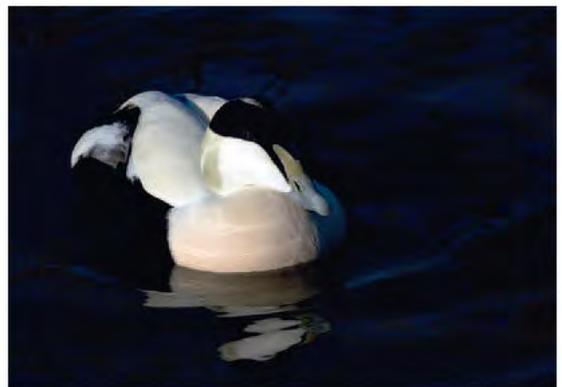
Dream, Mohammad Reza Soroush (Iran)



Dying Gracefully, Paula Davies FRPS



Ecstasy, John Elvin LRPS



Eider at Slimbridge, Ken Johnson LRPS



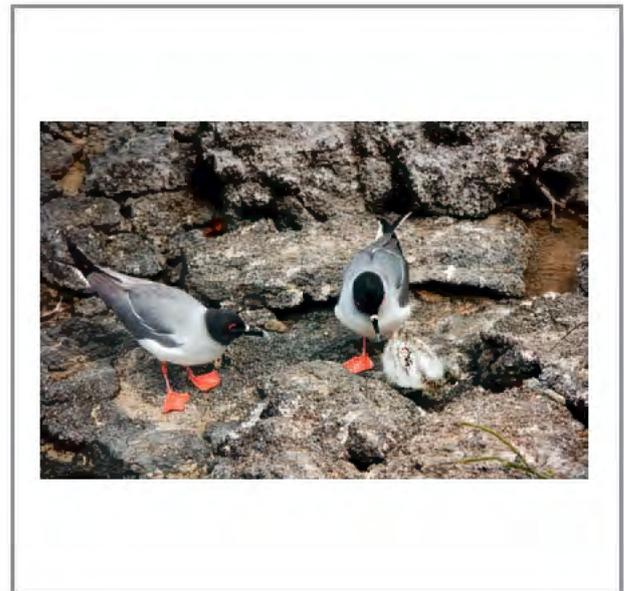
Evening Light in The Palouse, Veronica Barrett FRPS



Exquisite, Pauline Petony ARPS



Flight Path over London, Mike Brindle LRPS



Teaching Baby, Tony Healy ARPS (Aus)



Galloping Home, Guy E Davies ARPS



Get Over It, Helen Jones LRPS



Grand Staircase, Jack Lanagan ARPS (Aus)



Great Skuas, Gerald D Thompson LRPS



Grey Outlook, Arjun K Nambiar LRPS



Him Looking at Me, Richard Littlefair LRPS



Impressions of Venice, Eric Cleavelly LRPS



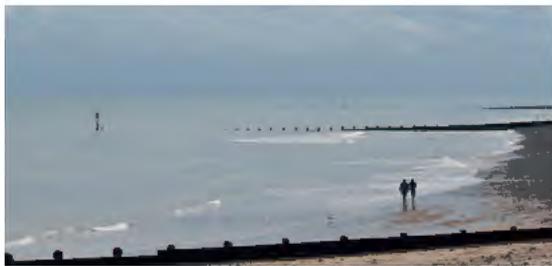
In The Spotlight, Colin Close LRPS



Into the Tube, Maurice Ford LRPS



Isolated Shower, Reg Law LRPS



Just the two of us, John Long ARPS



Kings Walk, Roger Clark



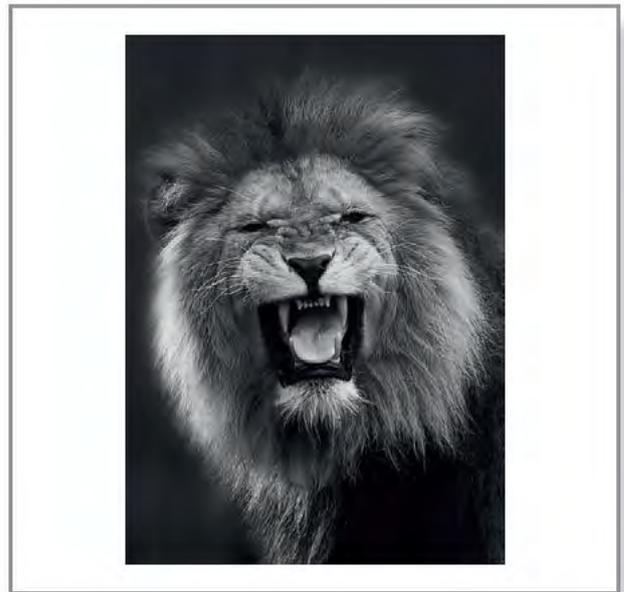
Left to Nature, John Lewis LRPS



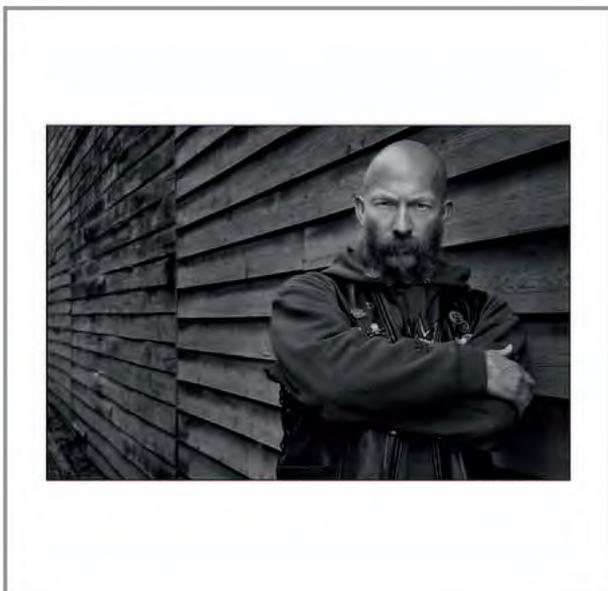
Lila Dance at The Point, Peter Hemment LRPS



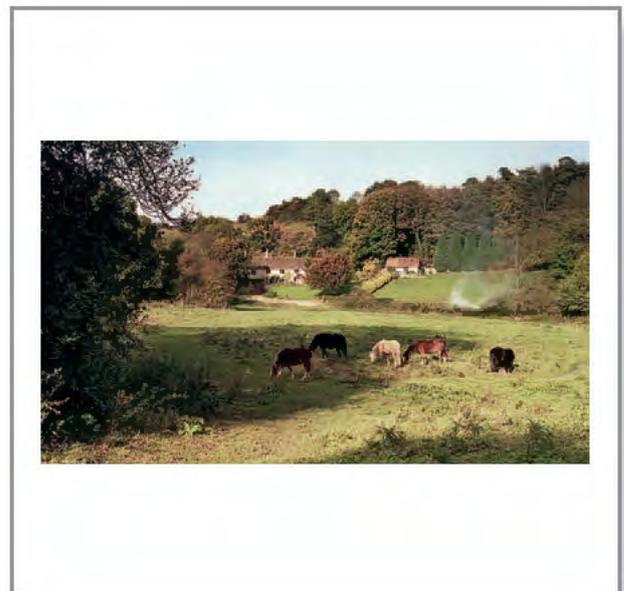
Lilies, Dee Wareham



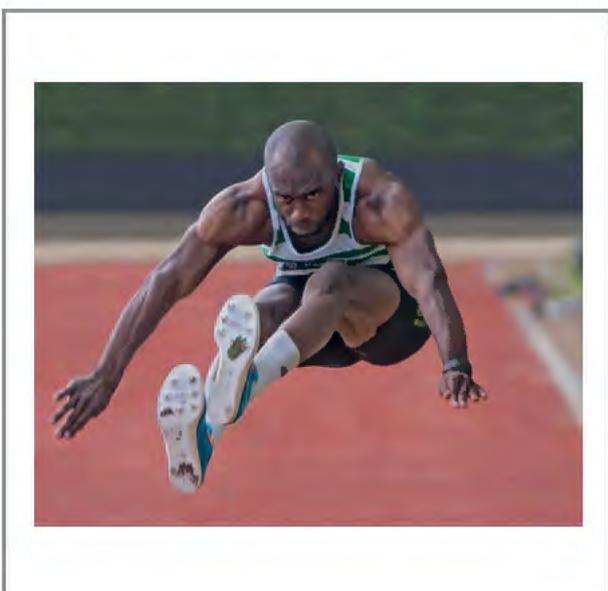
Lion Roar, Scott Thomson



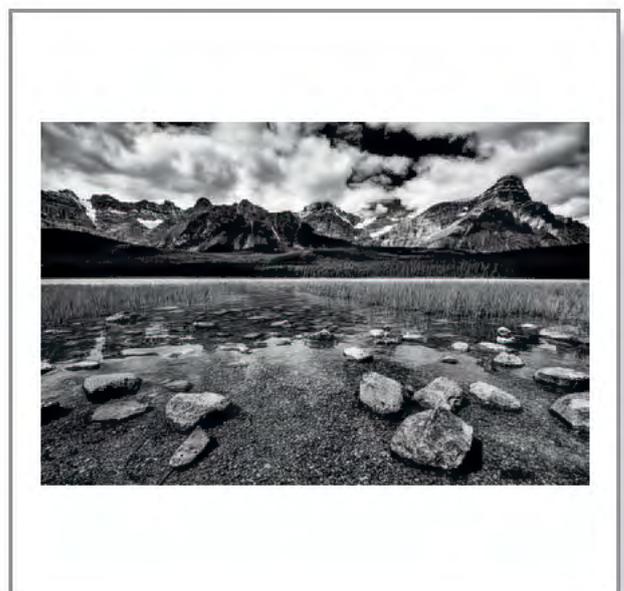
Loitering With Intent, Carole Lewis ARPS



Long Dean Wiltshire, Jeffery Bartlett ARPS



Long Jump, Derek Riley ARPS



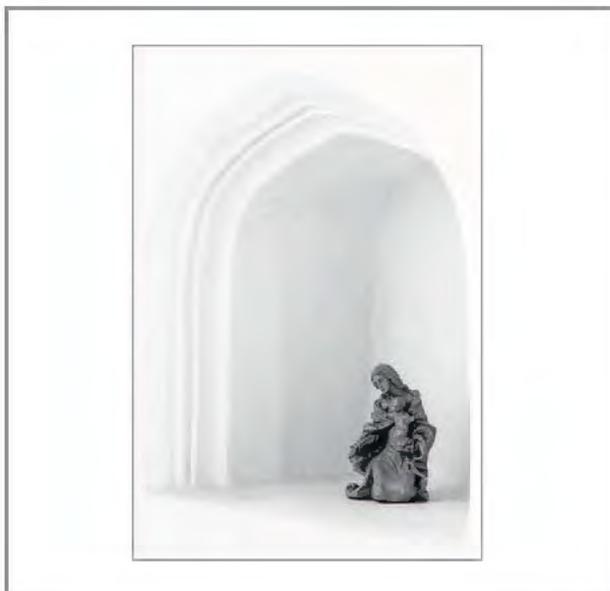
Looking Into Upper Waterfowl Lake, Cyril Mazansky ARPS (USA)



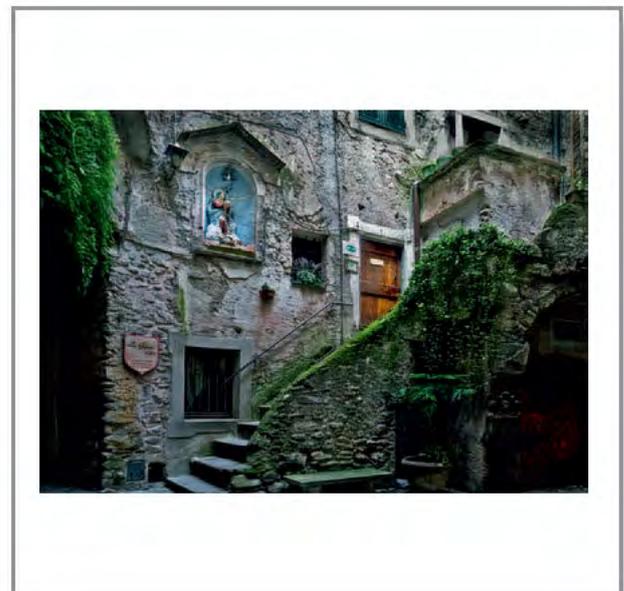
Lost Love, John Mobbs



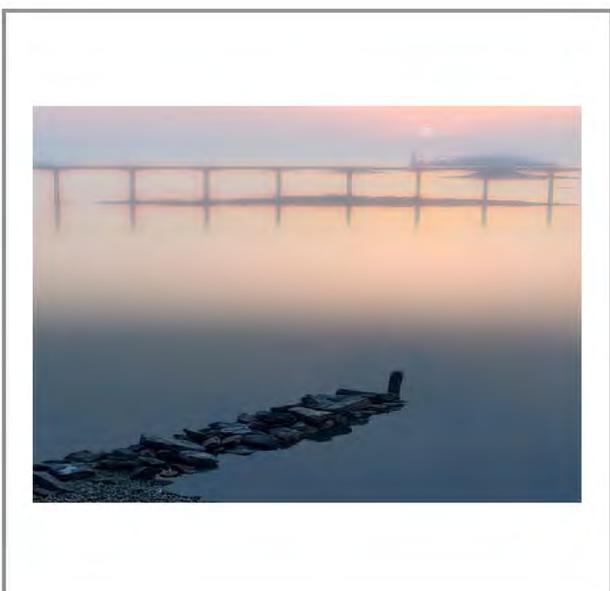
Lost Memories, Peter Stevens ARPS



Madonna & Child, Norman Wiles



Madonna, Ron Holmes ARPS



Misty Dawn, Robert Bracher ARPS



Misty Trees, Barry Senior HonFRPS



Mottled Eucalypt Leaves, Max Melvin ARPS (Aus)



Mursi Warrior, Marilyn Taylor ARPS



Musical Fingers, Dom Graham



My Machine, Brian Burrows



Naples Pier Florida, Ann Aveyard LRPS



On the Menai, David Askham



Open Window, Ian Ledgard LRPS



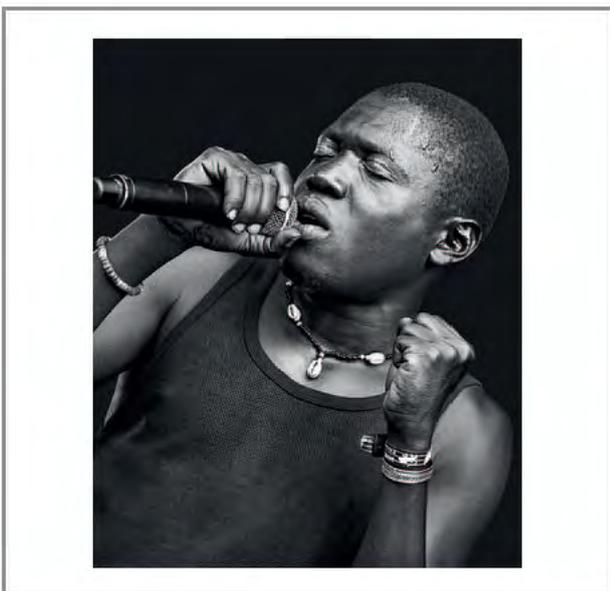
Orchid Bouquet, Hilary Jackson LRPS



Peeling Eucalypt Trunk, Elaine Herbert ARPS (Aus)



Phoenix, Derek Dorsett FRPS



Power of Song, Stephen Jones LRPS



Pretty Flamingo, Janet Haines ARPS



Reaching Out, Brian Cooke ARPS



Return From the Fields, Bob Johnston ARPS



Rudder Patterns, Chris Perfect ARPS



Rusting Poles, John Tilsley ARPS



Sacred Waters, Robert Morgan ARPS (Aus)



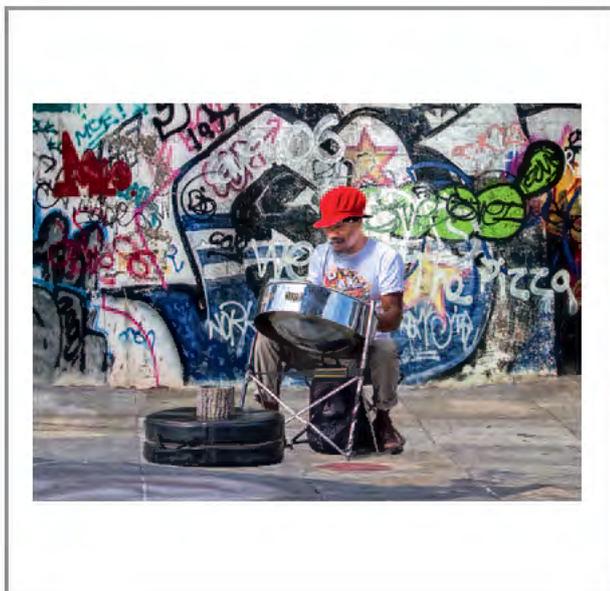
Sad Decline, Jill Riggs LRPS



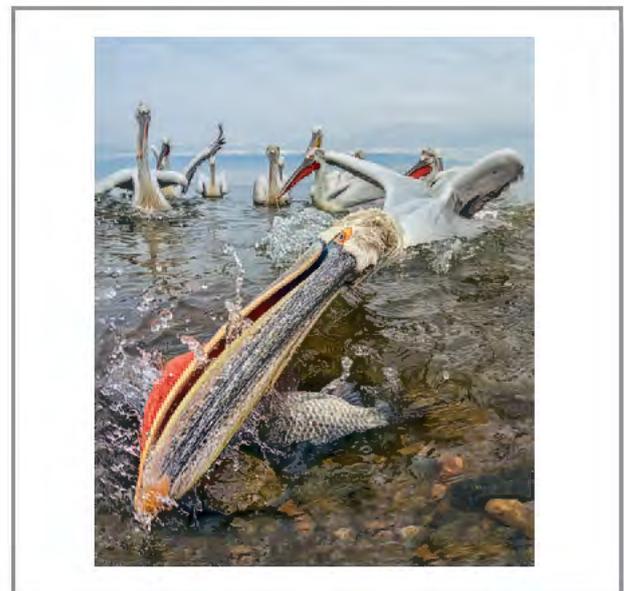
Sandymouth, Roger Holman ARPS



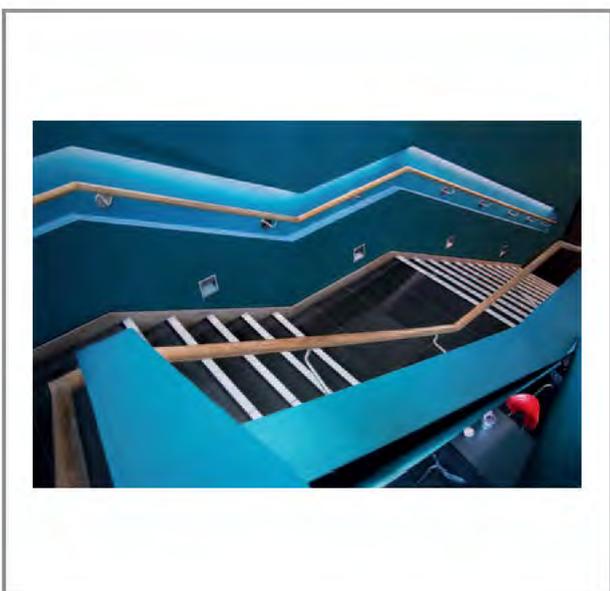
Sea Mist, Graham Whistler FRPS



Smile Man, John Lacey ARPS



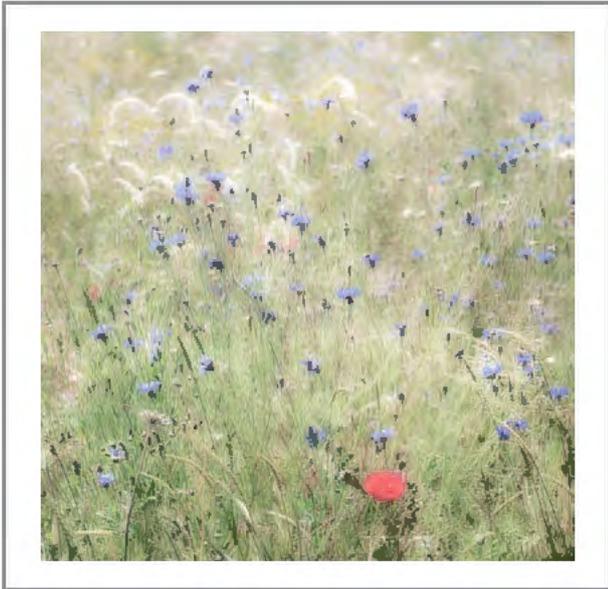
Snatched, Sheila Haycox ARPS



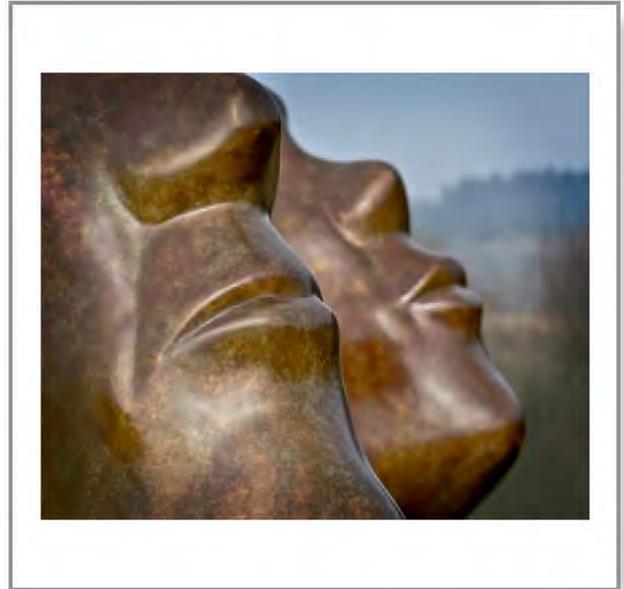
Spot the Cafe, Patsy Southwell ARPS



Stack, James Foad LRPS



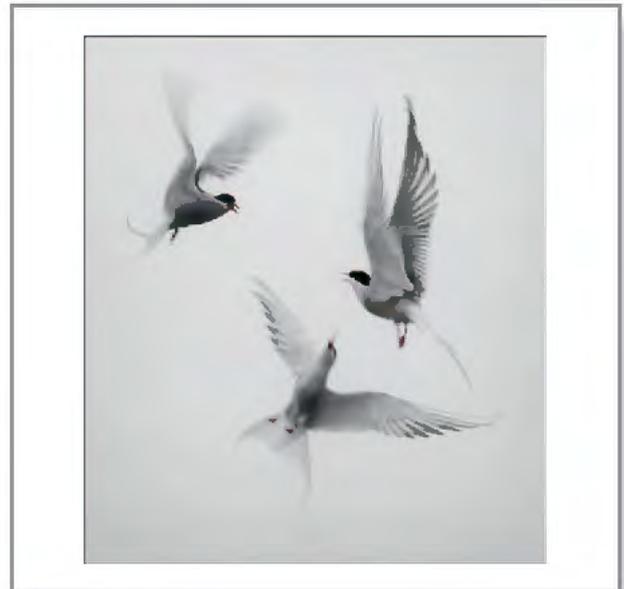
Summer Meadow, Elizabeth Restall ARPS



Sunworshippers, Carol Wiles ARPS



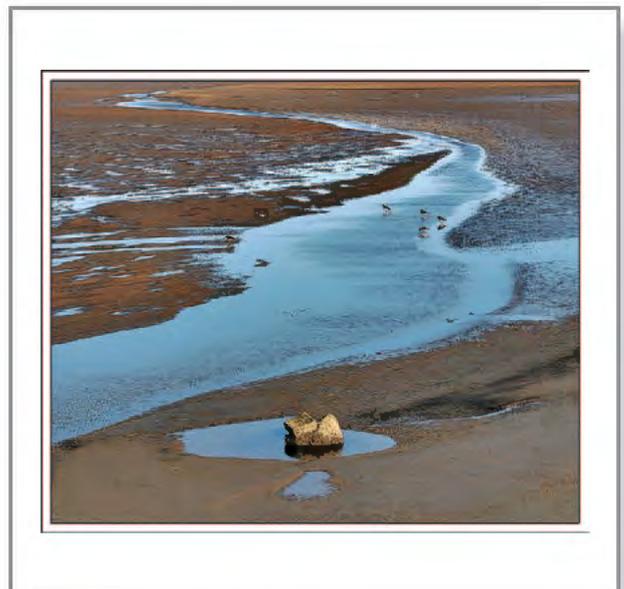
Swan Lake, Ken Ness LRPS



Tern Aerial Ballet, Alan Bousfield ARPS



The Actor, Malcolm Blackburn LRPS



The Beach, Wirral, Jean Ashton ARPS



The Body Shop, Philip Antrobus FRPS



The Breakwater, Malcolm Bishop



The Eagle has Landed, Andrew Hayes LRPS



The Empties, Baron V Woods FRPS



The Gloaming, Stephen Green LRPS



Time for a Brew, Graham Worley LRPS



Tools of the trade, Tony Luxton LRPS



Triangles, David Fletcher LRPS



Trotters Incorporated, John Cooke ARPS



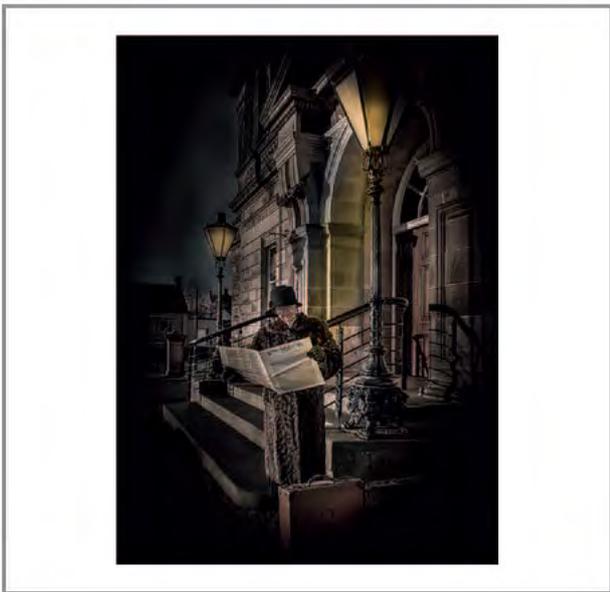
Tulip Staircase Queens House Greenwich, John Bull LRPS



Tyred Dingy, Brian Beaney FRPS



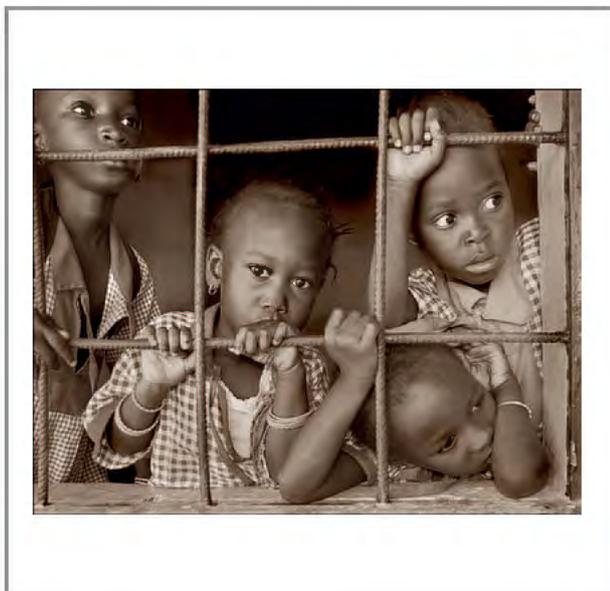
Unfair Temptation, Ian Thompson ARPS



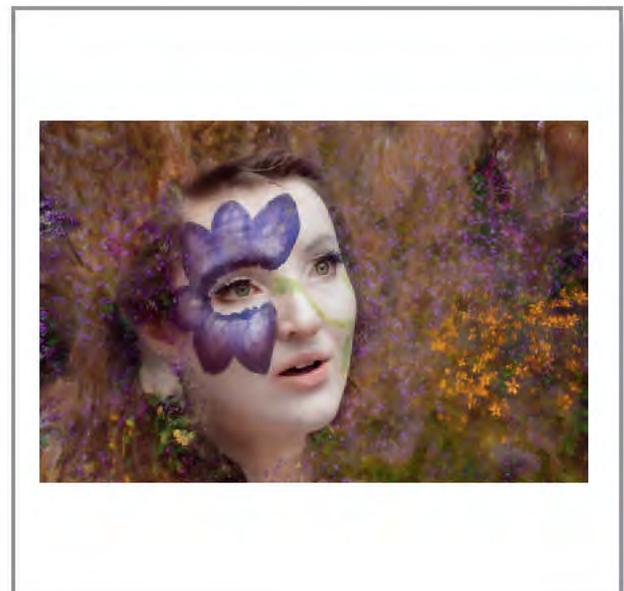
Waiting for a Carriage, Eric Begbie LRPS



Who Rescues the Lifeboat Man?, Pauline Martindale



Window on the World, Margaret Salisbury FRPS



Woodland Dream, Len Claydon LRPS



Zebra Fight, Martin Chapman ARPS

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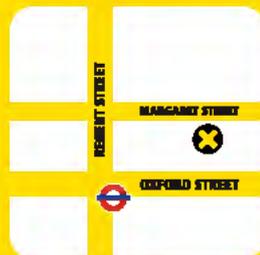
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