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Millennium Stone—Orkney
Eric Bower ARPS

Letter from the Chairman
Dr Barry Senior ARPS

FUJI FRONTIER PRINTERS

Our next Group event is the AGM and selection of the Exhibition at Smethwick on Sunday 25th April. This year the selectors will be Margaret Salisbury FRPS Barry Beckham and Graham Whistler FRPS, the lecture in the afternoon will be by Barry Beckham known to many of you for his 'How To' articles in Digital Photo. Remember, if you enter the Exhibition you are guaranteed of an acceptance and the accepted image will be published in the catalogue edition of DIGIT.

Looking forward, this year the Spectacular will be on 14th November and the two speakers will be author of 'How to Cheat in Photoshop', Steve Caplin who is an expert on collage and montage and Ian Bateman FRPS who will be revealing the secrets of Digital AV.

In the last edition of DIGIT we asked for feedback and ideas for articles. Thank you to those of you who responded – please keep your feedback and ideas coming also if you know of good speakers we would like to know of them because finding speakers is always a problem particularly for the local Groups.

Message from

Geoffrey Carver LRPS

I have a certain and quite natural nervousness about what I'm about to start - being editor of DIGIT. I'll say a bit more about my predecessors next time, except that is, for a very brief word of thanks to Glenys Taylor who has edited the last two editions. We, the editors, always need editorial material. Please help me prepare the next edition and see yourself in print. Send me an email with your idea. I'll help as much as possible. You can contact me at:
geoffrey.carver@wanadoo.fr

You don't **have** to print your own images any more, many shops including Jessops and Boots have the Fuji Frontier printers which give excellent results at very reasonable prices,

For instance the latest offer was 50 6 x 4 prints for £5.00, cheaper than could be printed at home. Its worth keeping an eye open for special offers from the various outlets and passing on the information to your friends.

You can get prints up to 15" X 10". If you want prints for exhibition you need to shop around for a retailer who will use the paper you want, because this varies. Also it is a good idea to add a coloured border round your image, making the actual image 13.5" X 9" Otherwise, they will print right up to the edges, and it can be difficult to mount. The border has to be coloured - any colour, but not white, so that the machine thinks it is part of the image.'

It is advisable to just have a few images printed to start with to check the saturation etc.

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Profile of a Member Eric Bower ARPS Scotland

What does one say about oneself when asked to do a profile? Do you go right back to school days and fumbling attempts with an old 35 mm Futura camera and a Weston light meter? Or do you start with the days after college and qualifications when a job in an established Edinburgh Photographic firm passed a couple of years before joining the BBC in London as a Film Editor?

Suffice it to say that photography has somehow permeated my life from very early days like some kind of osmosis.

My career with the BBC working with film and camera crews seemed to give me some kind of qualifications as an expert on photography (at least in the eyes of some photographic clubs!). In my eyes I have never seen myself as an expert in anything, except perhaps lead swinging!

After a move to the North East of England I was gradually pulled into the local camera club circuit as a judge. My flagging interest in taking pictures was revived and new gear was acquired.

The necessary darkroom work always proved frustrating to me. I wanted to manipulate the negatives more than my patience and skills would really allow. I would get something just about correct when the chemicals would go off, or time ran out and I had to do something more pressing than my photography.

So slide working became more attractive, but then there was the problem of what to do with the few good slides I managed to

take. This is where Audio Visual began to rear its head, and eventually I gained my ARPS with this medium. I found it a very satisfying way to present my work, and a quite absorbing hobby as one had to learn all about sound recording both on location and at home in a "makeshift" recording studio. It was lots of fun and enjoyment with a definite purpose when taking photographs. But gradually the circuit of camera clubs, W.I.'s and the like, began to take its toll and equipment seemed to be getting heavier and heavier. I was also unhappy about my slides, some of which were all right, but many had not captured what I felt at the time of taking. I needed another way to present my photography, but what?

Then I went to a lecture in Middlesbrough by some chap called Barrie Thomas!! It was for me like the "Road to Damascus", a blinding white light (actually it was the digital projector showing Barrie's Photoshop magic on a huge screen). That was it. I knew this was what I wanted to do, and it could perhaps solve all my frustrating dark room problems.

I got myself a computer, scanner and printer with a free bundled copy of Photoshop 3 and started..... started that is sitting in front of my monitor screen for hours trying to get things to work, wondering if I would

ever conquer the intricacies of Photoshop.

It all worked so well for Barrie Thomas why not for me? I was also struggling with the computer as I was the archetypal Luddite where these machines were concerned. I was helped by my choice of platform as the Apple Mac is very friendly and reasonably intuitive. I have never been able to understand the PC platform.



Eric Bower ARPS

Eventually images of a sort came out of my printer, and they gradually improved after attending many lectures by Barrie. It is unusual for me to make a straight print, and I have to admit that I sometimes make images too complex. I listened to comments passed on my work and to the criticisms and acted on them most of the time. I have however to be faithful to myself and to what I wanted to produce in the first place. My work is done for me, to allow me to express my ideas - if other people like it as well, then that for me is a great bonus.

At first I scanned my negatives and slides into the computer as I felt that digital cameras had not reached the quality of 35 mm. However a year ago I purchased a Nikon D100 and have never looked back. For me film is now a thing of the past and I do not miss it. It is very liberating to be able to take multiple images of a subject, and to work on it until one gets the required effect, with no processing delays and the ability to repeat the shots in the same light.

It is very exciting to be in the vanguard of something so radical in photography. When I started out on the digital imaging path eight years ago I was dubious about how my images would be accepted in photographic circles (we all know the usual comments about it not being photography). As the digital revolution has grown so exhibitions and salons have become much more image led and I now freely submit my work wherever I wish. I was extremely fortunate to be awarded the Chairman's Trophy for the RPS Digital Group two years ago, and this year to have some of my work accepted in the RPS International Print Competition.

Eric Bower ARPS

**The RPS website is up and running
www.rps.org**

Up to date information on RPS news and events

The best resolution for showing your work on a Digital Projector Ian Bateman FRPS

Most of the digital projectors currently being used for digital images have a screen resolution of 1024 x 768 pixels. When they project an image with native dimensions 1024 x 768, then each pixel in the image will be displayed exactly as intended. If the original image size is any different, then some compromise has to be made for it to fit on the screen

1600 x 1200 projectors are available at a serious price, presumably the price will drop eventually. It is recommended that you save your original images at 1600 x 1200 pixels for use in the future and make copies 1024 x 768 for to-days projectors. In few years time it is very probable that projector resolution will be 2048 x 1536 so perhaps you would be wise to keep your original images in this size.

TRY THIS

Dr Greg Duncan ARPS

**Open an image
Control A
Shift...Control C
Q
Control V
Control C
Q
Control V**

A full article on changing colour images into black and white by Dr Greg Duncan will be in a future issue of DIGIT



**We would like
to thank
FOTOSPEED
for paying the
postage on this
and three other
editions of
DIGIT**

My 'A' Panel Brian Beaney ARPS

I gained the 'L' distinction in December 2002 with a CD submission, so rather than rest on my laurels I decided to look at the criteria of the 'A' panel, quite a daunting prospect. Since I retired from the world of reprographics, I have been developing images which have an 'Art' feel to them but retain a strong photographic element.

This in fact had become my style, and it is for this type of work that I would be seeking a distinction in the Visual Arts section. The next step was subject matter and this was made easier because I had been recording old wrecks and boats of special interest along the shoreline of the River Deben in Suffolk during the Autumn and Spring. Felixstowe Ferry, which is a small fishing village, is at the mouth of the river and it is here that a small motorboat runs a ferry service to Bawdsey across the river. To the left of the village there are muddy creeks which have a delightful array of old boats and wrecks some of which are over 100 years old. Way up river you will find the harbour and the boatyards of Woodbridge and Melton. This place is an artist's paradise with many old boats, houseboats and barges to delight the eye. As I spent my youth in this area and my adult life sailing around this coast it has given me great pleasure to be able to use this subject as my panel.

From the collection of photographs, I selected 15 to start the project, which took about six months to complete, and I spent many hours on each picture. I assumed quite rightly that the prints would be subjected to close scrutiny (and they were) so I lined the image with grids and worked over every square centimetre to remove all spots and imperfections, at (100% of course)! The file size was around 48mb which gave me plenty of scope to retouch. After the usual levels and curves treatment, some of the pictures needed the

high pass filter, this is useful as it lifts and supports the shadow detail, and this is followed by a touch of smart blur. I then make separate layers of the foreground and background and apply varying degrees of gaussian blur. I am looking to produce the effect of aerial perspective by distilling the background, but keeping the foreground, or in this case the subject matter, in high detail. Many layers and layer masks between the separations control the mood and atmosphere.

The working files build up to around 300mb, therefore I would make a snapshot in the history palette, then group some of the layers together and merge visible. Also it makes sense to clear history and purge and save frequently otherwise as I found to my cost that photoshop 'bombs out' and several hours have been lost. I always proof at A4 and found it useful as in painting to file the image away for a few days and then if the buzz is still there, go to the final size. I believe a picture should 'grab' the viewer at 20 feet and pull the eye in to enjoy the detail at close range.

The paper I use is Archival Matte which is printed on an Epson 2100 printer. The print quality of this machine is really superb, In spite of all the pictures being proofed at A4 size, if I didn't get that elusive 'feel good factor' at the final print then they were set aside or torn up, depending on the frustration level! The image would then be tweaked or retouched and re-printed.

I am currently using a Nikon F100 plus a film scanner, but I must admit that I am now convinced that this year I must go fully digital. My other joy is a G4 Apple-Mac but my best acquisition has been as Wacon A3plus tablet, it's a absolute must for creative work.

**See Brian's 'A' panel on
Pages 8 & 9**

Adobe **Photoshop CS** (Creative Suite) Sid Pearce FRPS EFIAP

Adobe has now decided to put all their publishing programmes including Photoshop together and offering them as a total package. The Standard Edition includes Illustrator, Photoshop and In Design.

The Premium Edition has the addition of Acrobat Professional and GoLive for web production. For design houses, purchasing either of the two editions can make great cost savings. Thank goodness all the programmes including the Adobe flagship Photoshop will still be available as separate programmes.

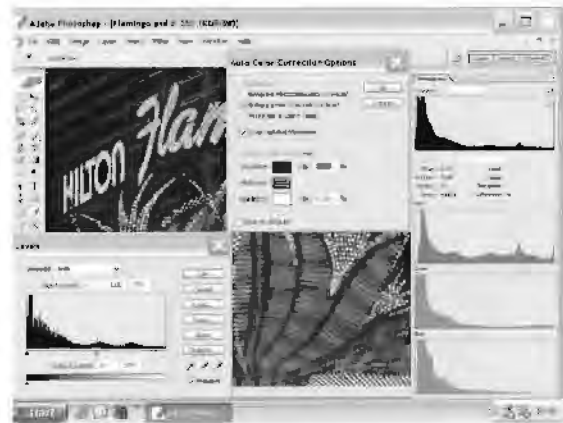
Photoshop CS is the main Adobe programme. The good thing is, the upgrade is reasonable. The downside is it will only run on a PC with Windows 2000 or XP operating systems. It also comes with a software activating system that will only allow you to install on two separate systems. Activation is by email or telephone. Many of the new additions to the programme are for real power users or specific applications i.e. Graphic designers, web or film/video

When I first launched CS there didn't appear to be anything new about it. I couldn't have been more wrong. What is under the bonnet is a revelation. Unlike version 7 with the Healing brush and the Patch tool on view and lots of buried changes. This version is full of new and usable tools with easy access.

The inclusion of the Raw Data plugin is one of the main features and will be welcomed by the increasing number of top end camera owners that have gear that can capture hi bit raw data. Photographers previously had to ask Adobe for an additional plugin.

Version 7 allowed you limited use of 16 bit files but now this facility is available almost across the entire programme. The cost in terms of doubling your file size and the extra memory required is more than made up for in the additional information gathered and the greater depth of colour obtained. Enhancing an image in 16 bit mode is a much superior method than editing in eight bit, this is particularly noticeable when trying to bring out detail in shadows or highlights when you get far less solarizing of the image.

Several changes have been made to the File Browser. The most important is the ability to change the thumbnails to almost gigantic proportions. This enables you to check your images for focus contrast and composition as never before. You can then use the up and down keys to go through the images throwing the useless ones away. The Search button is another innovation for finding an image, based on file names and meta data.



The new Histogram Palette lets you see any changes in the image as it happens either as individual or composite channels in colour or mono.



The Match colour command looks at the colour details of one image and applies the same statistics to another image. As well as being used for artistic effect, this feature could be used to match images taken at different times and under different lighting conditions.

(2) The new Colour Replacement Tool is found in the same set as the Patch Tool and Healing Brush. It easily changes the colour of any area in an image while keeping the underlying texture and shade.

Another innovation is the Shadow and Highlight Adjustment palette. It will be of great interest to the many advanced users. The control given allows you to vary the Amount, Radius and Tonal width of all adjustments to both shadows and highlight areas of an image. On the Palette are sliders to also vary colours and midtone contrast.

The Automatic Crop and Straighten command will save a lot of time if you intend to scan a number of images at once. As its name suggests it automatically crops, straightens and copies to its own document.

Photomerge This is almost the same as the version in Photoshop Elements and works about as well. I don't think I will say any more!!

The new Lens Blur Filter can give you the effect of a narrower depth of field. Making a selection of foreground, middle and infinity then blurring to a greater or lesser effect the selected area is only two of many effects that can be obtained with this filter. I must say that it's not particularly intuitive in use even though it does have a good Preview area. With so many controls it will need a bit of learning to get true benefit.

Photographers have used photo Filters for



years to add a bit of warmth or coolness to an image. Photoshop now provides 18 Photo Filters including one for underwater shots. You can also vary the density applied.



Filters and their application has been one department that has seen little change over the years. The new Filter Gallery is a vast improvement, which enables you to place each effect on its own layer or multiple layers. Over and above this, the preview screen can be as big as 2/3s of your monitor. No longer do you have to guess what the effects of a filter will be.

The Healing Brush introduced in version 7 was a tool I used a lot, but now it's even better as you can use it on a layer. You can experiment without worrying that things may go wrong, as you still retain the original image on a separate layer. I do wonder why Adobe didn't make the same improvement to the Patch tool!

My overall impression on Photoshop CS is that the boffins at Adobe have made a superb programme even better. I have two caveats.

1 Why do Adobe, in their flagship, costing £459, include such a basic Panoramic stitching programme in the shape of Photomerge? It doesn't work as well as some small stand-alone programmes costing £20/£30.

2 Photoshop CS by comparison with version 7 is rather like the Tortoise and the Hare. I run a Gig of memory on XP Professional (which CS was designed for) and yet CS runs at barely half the speed of 7. I only hope that Adobe issue an update to sort this out, like Yesterday

Requirements Pentium III/600 256MB RAM
280MB hard drive Windows 2000 /XP
Price £459.00 inc VAT Upgrade £135 inc VAT

We are always happy to publish information of forthcoming digital events on the Website.



Tranquility



A Yellow Cat



"Astral" off duty



"Potamus"



Autumn Repose



Dawn on the Ebb



Only the memories will float



Put out to grass



"Jerussia" at Peace



"Morgenstar"



"Alouette" formerly "Horatio Brand 1903"



"Quicksilver"



Two Posts and a Boat



A quiet corner



"The Curlew" forever aground



COLOUR MANAGEMENT

The Road to Quality Digital Printing

Ray Grace LRPS

A question frequently asked by digital imagers is "Why don't my prints look like the images I see on screen?" Like most short and simple questions the answer is somewhat more complex. A prime reason for the difference is that PC monitors and inkjet printers are completely different, in two aspects. First, monitors are RGB devices; inkjet printers are CMYK devices. Secondly, monitors are transmission devices; printers are reflective devices. Further, RGB and CMYK devices are *device dependent* because the actual colour we get from a given set of RGB or CMYK numbers is specific to the device that's producing the colour. It is important to grasp that fact. Similarly, the same set of RGB or CMYK numbers will produce different colours on different devices. Therefore to produce the same colour on different devices we need to change the RGB or CMYK numbers (to keep the colour) that is sent from one device to another. That is the basis of colour management. A colour management system (CMS) allows us to apply absolute colour meaning to our RGB or CMYK numbers and reproduce that colour on another device by changing the numbers. So we can capture an image, edit it and send it to print in a consistent manner knowing that the colours will maintain their integrity.

In order that a consistent workflow can occur a CMS needs three components:

- A device-independent colour space; the working space.

- An ICC profile. A small file that describes an RGB or CMYK device and its colour characteristics.

- A profile connection space (PCS) that acts as the translator and ensure that the conversion maintains colour integrity.

The first step to colour management is setting up the correct policy in Photoshop,

(or any other graphics software in use, providing it allows colour management). In Photoshop this is done in **Edit > Color Settings**. Here is where you will set up your Working Spaces and Color Management Policies. There are four types of working space in Photoshop: RGB, CMYK, Grey and Spot. Since the majority of us will be working in RGB almost exclusively that is the most important one to get right. Of the options available I would recommend using Adobe RGB 1998 as being the best choice. The CMYK, Grey and Spot working spaces can be left at their default settings as, in general, they will not be relevant.

Next, the 'Color Management Policies' should be set up. Here I would recommend that, of the options available in the drop down boxes, you select '*Preserve Embedded Profiles*'. Other than 1 specific instance (printing test charts for printer/paper profiles) I can think of no reason why you would not want a profile to be embedded. Equally important is to ensure that all the check boxes underneath are checked. This will ensure that if you experience a profile mismatch or missing profile you will always be given the option to change, apply or leave as is.

With the correct colour policy in place, each time you create a document in Photoshop a profile will be embedded within it and whenever you import a document, either with or without an embedded profile, you will be given the opportunity to apply one, convert to your working space or use the embedded profile. If an image already has an embedded profile, for instance from a scanner or a digital camera file, there is no reason why you should not continue to use it. Photoshop will work equally in a 'document space' as well as its default working space and will show the correct colour in either instance.

So we now have a *device independent* colour space in Adobe 1998 and each document created will have that profile embedded. However, to enable colour to be displayed accurately it is important that

the monitor is calibrated and profiled in order that the colour that is displayed on screen is neutral: Red=Blue=Green = Neutral. If your monitor is not calibrated you cannot guarantee that the colour you are looking at is accurate and therefore you cannot, with any degree of certainty, manage your image colour.

With your monitor calibrated and the profile installed two aspects of colour management are implemented. We have a device independent working space and we are viewing our image on a calibrated monitor. The next stage is to get our colour correct image from screen to printer in a controlled manner. So that the image can be sent to a printer and reproduced faithfully (within the gamut limitations) it is essential that your printer/ink/paper combination is also profiled. Profiling your ink/paper/printer combination is like applying a specific 'characteristic signature' to it and therefore it's important to realise that each combination is unique. A specific profile will be needed for each different paper you use and, if you use more than one printer, then you will need profiles for each device. As an aside, if you use Epson inks on Epson paper on an Epson printer then you could download generic profiles from the Epson web site. They are better than not using a profile but cannot be as accurate as a purpose built profile. A bespoke profile is created by printing out a specific test chart, in a controlled manner but I won't bother with the specifics here. Suffice to say that the specific instructions will be given at the time. The test chart is 'scanned' by a spectrophotometer, which calculates the difference between what your printer has produced and what it should have produced. The result is a small text file that will be installed on your computer. This profile is selected and applied during the printing stage. Profiles are installed in specific locations on a PC/Mac so your printer driver knows where to look to find them. The location varies depending upon which operating system is in use and whether it is a Mac or PC. You needn't worry about that as the printer driver know exactly where to

look for it. Profile installation is simple but clear instructions are given at the time.

Creating a printer/ink/paper profile is the final part of the colour management process. The link that ensures that the colours displayed on screen are accurately sent to the printer is the profile connection space (PCS). What is needed for this process is a device independent and consistent colour space and, fortunately, we have one: **Lab**. 'L' represents lightness, 'a' represents how red or green a colour is and 'b' represents how yellow or blue a colour is. The Lab colour space represents all the colours that the eye can see and is designed to be perceptually uniform, meaning that each set of (Lab) numbers will produce a known specific colour on any device. It allows us to control colour as it passes from one device to another by *translating* the values. For instance when converting from RGB to CMYK the process is; RGB > Lab > CMYK. The Lab colour space ensures that the *colour values* remain constant by changing the RGB numbers accordingly. Remember, always send your file to an inkjet printer as RGB. Do not convert to CMYK.

Assuming now that your equipment is profiled the process for printing is the same as you would normally follow, with the exception that you apply your destination profile in the Print Dialog box. With an Epson printer (chosen for this example as they are the most widely used) you would select 'Print with Preview' (Ctrl/Cmd+P), ensuring that the **Show More Options** box is checked and **Color Management** is selected in the Drop-Down box immediately below. In the **Print Space** you select your profile from the **Profile** Drop-Down box. Next, select your **Intent**. The Intent is the Rendering Intent and defines what happens to those colours in your image that are outside of the gamut of your printer. There are 4 options:

Perceptual will try to preserve the overall appearance by changing all the colours (inside and outside gamut) so that they all fit in gamut while preserving the overall

colour relationship. Because our eyes are more sensitive to the relationships between colours rather than absolute colour values it's often the choice of photographers. It is a good choice for images that contain a lot of out-of-gamut colours.

Saturation will try to retain vivid colours without consideration of accuracy. Do not use.

Relative colorimetric will map white in the source space to white in the destination space so the output white will be paper white. It will then reproduce all in-gamut colours exactly and clip out-of-gamut colours to the closest reproducible in-gamut colour. It's often a better choice than perceptual since it preserves more of the original colours.

Absolute colorimetric is designed mainly for proofing and, as with saturation, is not appropriate to photographic output.

Finally I would recommend that you check the Use Black Point Compensation box as this ensures that black in the source space is mapped to black in the destination so the entire dynamic range of the input is mapped to the entire dynamic range of the output.

Colour management is essential if you are serious about your digital imaging. It ensures a consistent and accurate workflow resulting in a more enjoyable time working on your images but, equally importantly, it saves time and money. Time is saved as you spend less of it tweaking your colours and producing repeated test prints. It saves money as you end up using less paper and less ink. In every case I know of, a profile will reduce the amount of ink you put down on your paper, much to the chagrin of Epson and other ink manufacturers.

If you would like to know more about colour management and getting your system profiled then contact Fotospeed, 01249 716555 or get in touch with me, 01249 716165 (home number) or ray.grace@btopenworld.com.

CREATIVE PHOTOGRAPHY

Peter Rees FRPS

Thoughts to share with the Digital Group

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

Synonyms - artistic, imaginative, inventive, original.

"Create" also means to make a fuss or complain! In this sense we've known a few "creative photographers" "over the years, have we not?"

I would define Creative Photography as an imaginative enhancement of a "straight" image to create something more dynamic, aesthetically appealing, thought-provoking or artistic.

In many cases the "straight" image is not what we see on the negative or slide, or on the computer monitor, but what we see in the viewfinder - that is the straight image! And very often the creative process commences with the adjustment to camera settings, composition, viewpoint, choice of filters at the time of exposure.

The thought process applied at the taking stage remain the most important creative input to our images

And sometimes no further enhancement is necessary - we've achieved our goal! At other times, however, at the moment of exposure, we're already imaging an image quite different to what we see in the viewfinder - we're visualising in the recesses of our imagination a metamorphosis, sometimes indistinct, shadowy and shifting, and at other times clear as daylight. And this is what makes "creative" photography such an interesting personal experience, the outcome of which may not always be shared or appreciated by others. But as Imogen Cunningham said "If you don't like it, that's your problem, not mine - because I love it!"

IAC
Gerald Mee
IAC Copyright Advisory Service

"Hello friends!

People are constantly asking me about the possibility of Copyright infringement when using music in our productions (video/film/slide-tape).

The quite usual remark is " I only give my productions a very limited exposure..."
Well, we all tend to ignore regulations that we don't like, or consider to be unreasonable... how many of us break the speed limit in our car trips every day!!
Nevertheless, laws are meant to be adhered to and not broken.

IAC offers the necessary Copyright clearance licences at very reasonable rates and it is our responsibility to abide by the conditions of these licences and to see that all our productions are covered at the time of compilation. Incidentally, it is necessary to obtain Copyright clearance BEFORE dubbing the soundtrack and NOT after the production is completed!

It is thought by many that no action is ever taken by the Mechanical Copyright Protection Society (MCPS) or the other licensing bodies, but this is by no means the case!

As I am constantly reminding people, there is no such thing as 'Copyright free music' only possibly, Royalty free...in that a fee is included in the purchase price of music issued by some publishers.

I also quote from the Internet:

"What is Copyright?

It is an unregistered right (unlike patents, registered designs or trade marks). So, there is no official action to take, (no application to make, forms to fill in or fees to pay). Copyright comes into effect immediately, as soon as something that can be protected is created and "fixed" in some way, eg on paper, on film, via sound recording, as an electronic record on the internet, etc.

It is a good idea for you to mark your copyright work with the copyright symbol © followed by your name and the date, to warn others against copying it, but it is not legally necessary in the UK.

The type of works that copyright protects are:

1. original literary works, e.g. novels, instruction manuals, computer programs, lyrics for songs, articles in newspapers, some types of databases, but not names or titles (see Trade Marks pages);
 2. original dramatic works, including works of dance or mime;
 3. original musical works;
 4. original artistic works, e.g. paintings, engravings, photographs, sculptures, collages, works of architecture, technical drawings, diagrams, maps, logos;
 5. published editions of works, i.e. the typographical arrangement of a publication;
 6. sound recordings, which may be recordings on any medium, e.g. tape or compact disc, and may be recordings of other copyright works, e.g. musical or literary;
 7. films, including videos; and
 8. broadcasts and cable programmes.
- So the above works are protected by copyright, regardless of the medium in which they exist and this includes the internet."

Finally, you may be interested in a communication that I have had from MCPS:

"We've had a few different cases of copyright infringement recently actually. The main one I can think of is a video/DVD product released by an amateur video producer that contained a number of tracks from one popular band and was being sold on the internet. Not only did MCPS stop the sale and further production of the product, the stock was destroyed and the copyright owner's solicitors also got involved to apply a fine. I believe the producer paid out a significant sum after royalties and a fine on top of the costs of producing and manufacturing the product."

Yes! action can and IS being taken and members should not ignore the Copyright laws, they are, after all, there to protect the interests and livelihood of the composers and musicians to whom some our licence money eventually finds its way. "

More information is available on

www.theiac.org.uk

NIKON Coolpix 3100 Jim Buckley LRPS

Unwrapping a new toy is always fun, especially if you've won it in the draw at the DIGIT Spectacular at Rugby. The Nikon is a neat - indeed very tiny - piece of kit, with many rich features. At maximum resolution the image of 2048 x 1536 pixels (and a Photoshop file of about 1MB) gave me just sufficient for an A4 print at 185 ppi if I used all the frame as shown here. Extra sharpening is hardly needed and you could print straight from the camera.



Image transfer is very rapid using the Nikon-View, something which I found easy to use. All pictures, whether taken by flash or natural light, were sharp and well exposed. Colours are bright. 6 x 4 prints are sharp and clean and easy to produce, except the frame proportions don't fit the standard size we've become used to so some cropping is needed. Perhaps we should move to a different standard size, and the Coolpix would be nearer 7 x 5, I guess.



The range of functions is somewhat bewildering and I confess I haven't come to terms with them so far. Life is always busy so it's not surprising that we tend to press on with the simple functions which allow you to get stuck in and taking photographs. In fact, with the Nikon that seems to produce the best results and at this stage I think some of the functions add little. Why have a Portrait mode

which shows you an outline of a head and shoulders so you can position the subject? But perhaps I'm so used to a traditional SLR.



That may also be the reason that the camera - which is exceptionally small - is a bit fiddly for my taste. And it does seem to eat batteries, although that improved when the batteries had been recharged several times as suggested in the instructions. More seriously, it had

moments when it froze on me. On occasion when using the optical viewfinder I didn't know whether or not I'd taken a picture, only to find the shutter lag was of the order of two or three seconds so I got a picture of my feet as I examined the camera! Only using the bright LCD display on the rear of the camera seemed infallible. Perhaps it was designed to be used like that: no bad thing since the viewfinder is quite small.



The zoom range is very wide and the three times optical zoom is extended by a further two times digital enhancement. I couldn't spot any degradation in quality throughout the range. Although it's tiny, the flash coped very well and flesh colours in the point-and-press mode at parties were very acceptable.

Certainly a useful, sophisticated camera for the pocket or handbag which I'll be exploring further.

This was a most a generous prize from Nikon in their support for the RPS Digital Imaging Group.

Forthcoming Events

140204	Wessex		Aldebourne	Maureen Albright	01672 540754	Maureen@maureenalbright.com
070304	Midlands		Smethwick	Hilary Roberts	01926 420105	hilary-roberts@ntlworld.com
250404	A.G.M.	Ilam	Smethwick	Glenys Taylor	01823 282516	glenys.taylor@tiscali.co.uk
140504	Wessex		Aldebourne	Maureen Albright	01672 540754	Maureen@maureenalbright.com
160504	Midlands		Smethwick	Hilary Roberts	01926 420105	hilary-roberts@ntlworld.com
100703	Wessex		Aldebourne	Maureen Albright	01672 540754	Maureen@maureenalbright.com
180704	Midlands		Smethwick	Hilary Roberts	01926 420105	hilary-roberts@ntlworld.com
0704	Western		Taunton	Glenys Taylor	01823 282516	glenys.taylor@tiscali.co.uk
050904	Midlands		Smethwick	Hilary Roberts	01926 420105	hilary-roberts@ntlworld.com
00904	Wessex		Aldebourne	Maureen Albright	01672 540754	Maureen@maureenalbright.com
311004	Midlands		Smethwick	Hilary Roberts	01926 420105	hilary-roberts@ntlworld.com
	Wessex		Aldebourne	Maureen Albright	01672 540754	Maureen@maureenalbright.com

Meetings are held in various parts of the country and as Digital Imaging Group members you are entitled to attend. Please check that meetings are not fully booked by contacting the organiser.

REGIONAL ORGANISER PLEASE NOTE Send details of meeting to **John Long ARPS** for inclusion on the Website

THE ROYAL PHOTOGRAPHIC SOCIETY DIGITAL IMAGING GROUP

Annual General Meeting

At the club room of Smethwick Photographic Society

Sunday - 25th April 2004 –Coffee 10.30 am

Running order

AGM

Presentation of RPS distinctions

Selection of Exhibition Prints

Lecture by Barry Beckham

If you wish to nominate a new committee member please notify the secretary, include the name of a seconder and written acceptance by the nominee
Please bring a packed lunch

Eiger (East Anglia) Joy Hancock FRPS

joyandmike@woodview24.freemove.co.uk

Cumbria Harry Bosworth

harrybos@aol.com

Central Clive Haynes FRPS

CRHFoto@aol.com

Central Southern Dr John Nathan LRPS

johnnathan@globalnet.co.uk

Wessex Maureen Albright ARPS

maureen@maureenalbright.com

Scotland Alistair Knox LRPS

akphoto@btinternet.com

East Midlands Bob Rowe ARPS

bob.rowe@btinternet.com

Western Glenys Taylor ARPS

glenys.taylor@tiscali.co.uk

Southern Barry Senior ARPS

barry@littlepics.freemove.co.uk

South Wales Mel Stallworthy LRPS

(No group meetings—one big meeting a year)

Current Digital Group Officers

Chairman: Barry Senior ARPS

barry@littlepics.freemove.co.uk

Vice Chairman: Ray Grace LRPS

Treasurer: Peter Roberts ARPS

Secretary: Glenys Taylor ARPS

glenys.taylor@tiscali.co.uk

Web Master: Bill Henley LRPS

web@wycliffe.co.uk

Exhibition co-ordinator: John Long ARPS

johnlong@lineone.net

Newsletter Editor: Geoffrey Carver LRPS

geoffrey.carver@wanadoo.fr

Regional co-ordinator: Ray Grace LRPS

Web site updates: John Long ARPS

Publicity: Clive Bailey LRPS



**Beech Leaves—Peter Paterson ARPS
Digital Imaging Groups Website Competition**

This image gained the most votes in the December Competition .
All Group Members are entitled to vote even if they have not entered the competition

DIGITAL IMAGING GROUP SPECTACULAR 2004

This years spectacular is on Sunday the 14th November 2004 at the Benn Hall Rugby.

Booking forms will be sent with the next issue of DIGIT. As well as a print competition and many fabulous prizes donated to the Digital Imaging Group by stand holders such as Nikon, Fotospeed, Adobe, Epson, there will be two superb speakers this year. The Digital Imaging Group are especially grateful to Jessops who give invaluable help, both on the day and in the organization of the event.

Ian Bateman FRPS, is an excellent speaker and the first RPS member to gain a FRPS in all digital Audio Visual. If you want to know anything about Digital AV or showing images through a digital projector this is the man you need to see. Steve Caplin another excellent speaker whose work most of you will have read in the Digital Magazines. Steve is also the author of "How to cheat in Photoshop" amongst other works.

There will be other delights on the day so put the date in your diary NOW and send off for your ticket as soon as you receive the booking form

Submissions for inclusion in DIGIT are very welcome. Please note that the editor will assume that all persons submitting material have ensured they own full copyright of all images and text submitted., and that any legal infringements are the responsibility of the submitter. Copyright of the material published is reserved in all countries on behalf of the RPS and the authors. Any views expressed are not necessarily those of the Royal Photographic Society nor of the Digital Imaging Group.

Both John Long and Glenys Taylor can amend and add information on the website. Please keep John Long informed of any events that you would like to see advertised on the website. Please include non RPS events, exhibitions, publications and programmes in which DIG members may be interested.



The Royal Photographic Society



2004 MEMBERS' EXHIBITION

**The Central Library, Taunton, Somerset
May 24th – June 5th**

**The Old Schoolhouse, Oldbury, West Midlands
July 16th - 29th**

**The Harrow Arts Centre, Hatch End, London NW
September 1st - 30th**

Other venues currently under negotiation - when finalised,
details will be posted on the DIGIT Website

**A selection of the prints will be displayed at
'La mois de la photo' in Cherbourg during October/November**

Closing date for postal entries - Monday 19th April 2004
Selection of Exhibition, Sunday 25th April 2004

You may bring your entry to the Annual General Meeting of the Digital Imaging Group, being held at the Old Schoolhouse, Oldbury, W.Midlands on Sunday 25th April 2004 - if doing so, please send the Entry Form and cheque to John Long - **in advance**

Please read the rules carefully
and complete the Entry Form overleaf

Any queries, please contact the Exhibition Co-ordinator

John A. Long ARPS

3 The Reddings, Kingswood, Bristol BS15 4SB

Tel: 0117 967 2231

E-mail: johnlong@lineone.net

RULES

1. A **minimum** of two prints and a **maximum** of three prints may be entered. They should be posted or delivered to the address on the reverse side of this entry form **OR** brought on the day if you are attending the AGM. **In which case, the Entry Form and cheque should be sent to John Long in advance.**
2. Each print must be marked on the reverse with the entrant's name, address and title as shown on the entry form. **Mount size must be 40 x 50 cm**
3. Prints accepted for previous DIG Exhibitions are not eligible for entry.
4. Packing must be suitable for use in return posting of the prints unless collection arrangements have been previously agreed with the Exhibition Co-ordinator. Please remember to include return postage, either in stamps, or by cheque.
5. There is an entry fee of £3 per set of prints, all cheques made payable to: **RPS DI GROUP**
6. A floppy disk or CD must accompany the entry with the images in JPEG format, image size approx. 6" x 4" at 200 dpi. The file name **MUST** be the same as the print title. This is to allow for publication of your image in DIGIT and on our Web Site. If using a Mac, please ensure that the image is readable in PC format.
7. Please indicate if your images are for sale, and if so, the price required. Copyright of all work entered must be at the disposal of the entrant
8. Judging will take place following the AGM on April 25th, and will be carried out by the selected judges. Each entrant will have one print accepted
9. Due to constraints on hanging space, it may not be possible to display all the accepted prints at every venue
10. The utmost care will be taken of all prints, but the Digital Imaging Group cannot be held responsible for any loss or damage during the exhibition or whilst in transit.



ENTRY FORM

Name:	RPS Distinction:
Address:	RPS Membership Number:
Tel:	E-mail: <small>(write carefully please)</small>
Entry fee of £3 enclosed:	
Return postage enclosed:	
Indicate whether prints for sale: YES : NO	
PRINTS (Please give titles and sale price)	
1.	
2.	
3.	