

DIGIT

THE MAGAZINE OF THE ROYAL PHOTOGRAPHIC SOCIETY
DIGITAL IMAGING GROUP NO. 70: 2016 Issue 3

UPCOMING DI GROUP EVENTS



Details of all DIG events are available on the Group's website at:
www.rps.org/special-interest-groups/digital-imaging/events

DIG

David Shaw
Photojournalist
&
Members' Exhibition

Digital Imaging Group
Midlands Centre

27th November 2016 - The Old Schoolhouse - B69 2AS

DIG

Paul Gallagher ARPS
and Mike Jones ARPS
"The Colour Managed
Workflow and Printing"

Digital Imaging Group
Thames Valley Centre

Sunday 20 November 2016, Woosehill Community Hall RG41 3DA

DIG

Presentations
by Attendees
plus the Annual
Print Competition

Digital Imaging Group
Thames Valley Centre

Sunday 16 October 2016, Woosehill Community Hall RG41 3DA

DIG

Digital Printing
Workshop with i2

Digital Imaging Group
Scotland Centre

4th December 2016 Edinburgh Photographic Society EH3 6QU

DIG

DIG Scotland
November Meeting

Digital Imaging Group
Scotland Centre

20th November 2016 Bridge of Allan Parish Church FK9 4NW

DIG

Alan Bastin &
Di Wilkins
Lightroom,
On1 & Textures

Digital Imaging Group
Western Centre

30th October 2016 Ilton Village Hall TA9 9HG

DIG

Stephen Banks
Stargazing: Capturing
the Milky Way on
Dorset's Jurassic Coast

Digital Imaging Group
Western Centre

4th December 2016 Ilton Village Hall TA9 9HG

DIG

Roger Hance FRPS
The Law of
Averages Says

Digital Imaging Group
Eastern Centre

Sunday 9th October 2016 - Foxton Village Hall CB22 6RN



8



16



25

DIGIT

No 70: (2016 ISSUE 3)

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EDITORIAL



Each issue I have aimed to maintain a balance between innovative and more traditional photography, combined with some technical advice features.

This issue is no exception as I feature exceptional Swedish photographer, Erik Johansson. Strongly influenced by surrealist artists, his images make the impossible look like reality by blending many individual shots, while avoiding Photoshop manipulation. He challenges our perceptions by creating the illusion that the work could have been created in camera.

Also featured this month is a guide to getting the best images in monochrome and for those struggling to develop a personal style, DIG Chair, Janet Haines, provides a few short-cuts.

Photographing glass exhibits in a museum is a challenge. Jill Stanley shares how she overcame these for her successful ARPS panel.

Anthony Healy brings us the fantastic displays of this year's Sydney annual light show and Clive Haynes gives some fascinating and practical insights into the Topaz program.

It is with regret that I have to step down as editor of DIGIT after this issue. It has been exciting and a pleasure to bring you many different genres of photography.

I have been able to combine my hobby of photography with my journalistic experience. I have had the opportunity to interview many fascinating photographers

who approach the art from different standpoints. Looking back and forward at developments in digital photography for the 20th anniversary issue was particularly enjoyable.

I have also been very impressed by the willingness of all the contributors to give freely of their time to share their expertise with DIG members.

I would like to express a particularly warm thank you to our Chair, Janet Haines and to the rest of the "DIG team" who have given me tireless support. I wish my successor all the very best.

Margaret Preston

DIGIT Editor



FROM THE CHAIR

As photographers we are perhaps more aware of influences on our art form than many. We learn new skills and get inspired by what we read and see. Each time we get a change in the Editor of DIGIT that too evolves and is modified by the choices the editor makes on our behalves – what they commission is key. Margaret Preston took over as DIGIT Editor in summer 2015. She has produced four editions – this being her fifth and final issue. Regrettably Margaret now needs to leave us but in her time she has brought some refreshing new work to our attention. Having been a journalist all her career, she had the talent to research photographers, give due consideration to putting together

insightful questions and to interview them over the phone. She then took their information, transforming it into interesting articles, accompanied by their images.

Preparing the layouts for DIGIT requires our Editor to have InDesign skills. This was a program Margaret had no training in when she took on the role. However, she went beyond the call of duty by giving up her time to undergo a course and learn the necessary skills. No doubt Margaret has learned new skills and been influenced from her time as our editor, but she too has influenced each and every one of us. The wide spectrum of articles she has given us truly have represented that which our varied

DIG members will identify with. We are not all about creative photo art, or heavily manipulated and processed images – as seems to be the impression of some outside the Group. We embrace all genres and a quick look through her five issues confirms this.

We thank you Margaret most sincerely for your time as DIGIT Editor. For the frustrating hours and burning the midnight oil to give us all the pleasure and learning we have gained from your time with us.

Janet

Janet Haines ARPS, August 2016

DO YOU RECEIVE DIG EMAILS?

DIG members may not be receiving emails that we send out. You should receive a monthly email that links to our DIG News. Other reminder emails will jog your memory to enter our competitions etc. Whilst we try not to bombard you with emails, this is our primary method of communication with our members. So we would urge you to check that you are receiving them.

Recently there has been a noticeable increase in the part of the membership data where individuals can opt 'out' or 'in' from receiving emails. We have a large increase in 'NO' emails. It seems that quite possibly this occurs if and when members renew their annual membership online as the data field automatically returns to 'no' (email) unless you set this to 'yes'. So if you are not getting emails and would like to ensure that you do

so in future, there are two ways to solve the problem.

1. Log in to My RPS and modify your membership details yourself
2. Email the HQ membership department on simon@rps.org stating your name and RPS membership number, telling them you want to receive emails and they will make the change for you.

FINE TUNE WITH TOPAZ



Tony original

ADJUSTING IMAGES CAN BE FUN BUT THE OVERALL AIM SHOULD BE SO NUANCED AS TO BE IMPERCEPTIBLE TO THE VIEWER. CLIVE HAYNES FRPS, EXPLAINS HOW THIS IS DONE WITH A SELECTION OF TOPAZ PLUG-INS



Tony final

I have been using Topaz Plug-Ins for several years now and through workshops, tutorials and talks I've extolled their virtues.

During these presentations, two questions are always at the forefront.

Which one out of the Topaz range of 16 plug-ins would I recommend to begin with and how exactly do I use them to best advantage?

Naturally, as you would expect, there's no simple answer, for it all depends upon an individual's workflow, starting point, requirements and expectations.

I could write a manual about how to carry out various tasks within Topaz.

Thankfully such details are readily covered by an excellent range of Topaz tutorials and seminars available via YouTube.

For the purpose of this feature I give some broad recommendations and explain my approach and workflow. "It works for me" as they say.

What to recommend? Well, firstly, the Topaz Collection falls into three broad categories:

Photo Effects Includes: 'Adjust', 'Detail', 'Clarity', 'Clean', 'Black & White Effects', 'Lens Effects', 'Star Effects', 'Texture', 'ReStyle'

Technical Fix Includes: 'DeJpeg', 'DeNoise', 'In Focus', 'ReMask'

Artistic Effects Includes: 'Impression', 'Texture Effects', 'Simplify', 'Glow', 'Clean' (yes



Figure 1

I know 'Clean' appears in Photo Effects too, but that's how Topaz present it)

Some plug-ins are 'stand alone', which is to say they don't require a product such as Adobe Photoshop or Elements to work within.

The optional 'PhotoFXlab' performs as an integrated hub for Topaz plug-ins, while 'Fusion Express', a free plug-in, enables access to the Topaz range via Lightroom.

To recommend a 'starter's' plug-in would very much depend upon the individual requirement and expectation. Anyway, to begin, I'm going to suggest four and look at one in more detail.

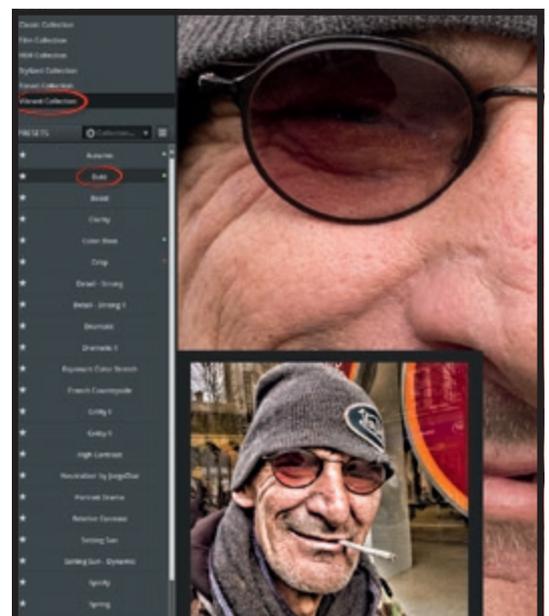


Figure 2

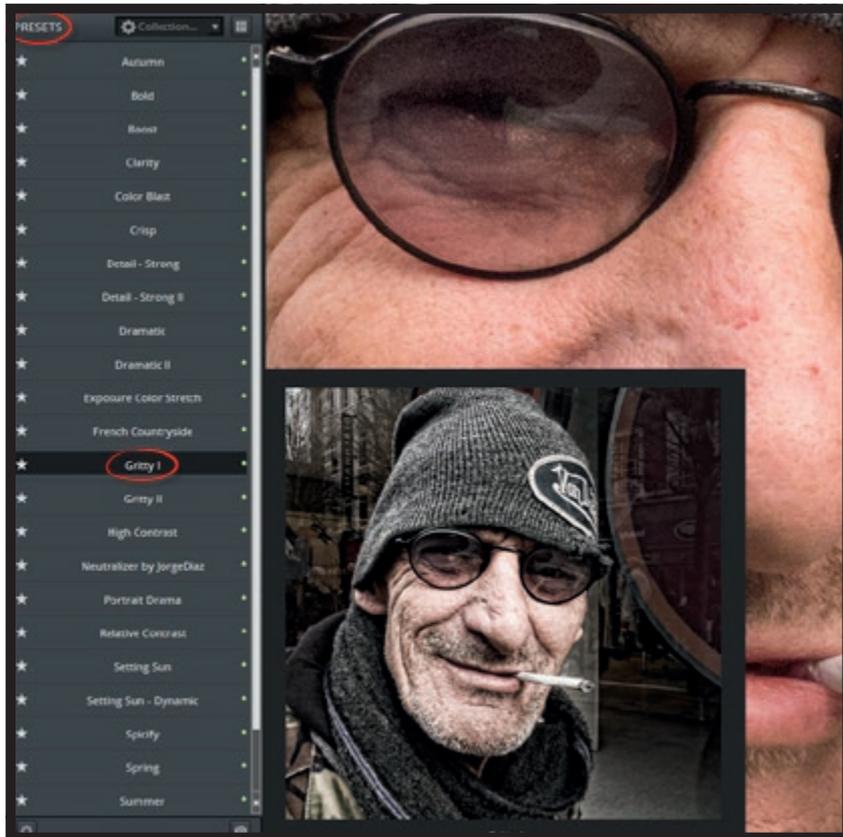


Figure 3

'Adjust' presents an excellent starting point. There are many, many, options within this modestly-priced plug-in.

To some extent there's an apparent overlap between the three products, 'Adjust', 'Clarity' and 'Detail', which address micro-

contrast refinements and whilst each has its advantages and specialism, 'Adjust' covers many of the features. It can be seen as 'all purpose'.

For artistic work, my preference is for 'Impression' and 'Texture Effects'.

'Technical Fix' plug-ins naturally depend upon the problem to be solved. However, 'ReMask' is a brilliantly effective tool for cutting out.

How do I use Topaz? Firstly I have to say that although I'm an advocate of both Photoshop and Lightroom, for my Topaz workflow I prefer Photoshop, with its access to Layers.

Although many Topaz plug-ins include a built in mask feature, there's nothing like the subtle flexibility and the ability to re-edit that Photoshop Layers can offer.

Taking the example image herewith, my workflow is generally as follows: after basic corrections and edits to an image I make a duplicate of the Background layer. I use this (copy) layer for the application of a Topaz plug-in. In this worked example I'm using Topaz 'Adjust'.

Once downloaded and installed, Topaz plug-ins appear on the Photoshop Filter menu. After selecting 'Adjust', the screen opens at a nominal setting.

Within the Topaz workspace numerous options are presented. Within 'Adjust' each 'Collection' presents a range of presets from tonal to graphic, from HDR to film types and from artistic to the weird and psychedelic. 'Adjust' is richly feature-packed.

From Collections I chose the 'Vibrant Collection'. Next I selected two options,



Figure 4



Figure 5

'Split Screen View' and 100% Magnification. This enables me to see before / after results 'actual pixels' (1:1) size. Clicking on the magnifying glass icon returns to fit-screen picture view. See Fig 01.

Next, experiment with different presets. Some will help, others will be unsuitable.

As you mouse-over each preset a large thumbnail image will give a sample of the effect. Figs 02 & 03.

'Gritty 1' looked interesting. Once chosen, the sliders in the right-hand pane can be accessed. From the preset's starting point (often more fierce than necessary) adjustments can be made to Exposure, Details, Colour, Noise and Curves. Fig 04.

'Local Adjustments' utilises a mask whilst 'Finishing Touches' introduces features such as borders, tones and vignettes. For my workflow, I ignore 'Local Adjustments', preferring to use a Layer Mask in Photoshop.

One of the great things about Topaz algorithms is the distinct lack of 'halos' - unless one pushes really hard.

In this example using 'Gritty 1' I recovered something of the colour and tweaked the details a little. I felt this particular preset and the adjustments I made revealed something of the character of the subject.

After inspecting the image at normal size and non-split screen, this would be the moment to add 'Finishing Touches' from the drop-down menu (Fig 05). Once you're satisfied with everything, click 'OK' and the

image is exported back to its layer in Photoshop.

Clicking 'Apply' instead of 'OK' accepts the changes and the image remains within Topaz Adjust for further work, perhaps adding the effects of another preset or swapping to a different 'Collection'.

Once back in Photoshop, I usually apply a 'Hide All' Layer Mask (Alt-click on the Layer Mask icon) and 'paint in' the changes needed to the opacity.

In this image I applied Topaz to the subject area

only. Adjustment Layers for 'Curves' were added to subdue the background and lift the eyes a little to complete the task. Fig 06.

One of the secrets of an effective result with micro-contrast adjustment is to be subtle.

Yes, more excessive use can be labelled 'personal style' but in general terms, subtlety is the key.

In my opinion the result should be a nuanced imperceptible-to-the-viewer improvement to the image, rather than shouting "look at me, I'm a special effect!".

I think we've all seen those. It's sometimes good to overdo things for fun or to create impact but the exaggerated result can quickly pall.

Of necessity this has been a very broad overview. However I hope it's given some insights into the versatility and power of just one plug-in from Topaz. Once you download a Topaz plug-in, subsequent upgrades are free. They can be bought individually or as a 'bundle'.

I've an arrangement with Topaz and by visiting my website and using my coupon code, a 15% discount is available for the entire range.

Contact: www.crhfoto.co.uk

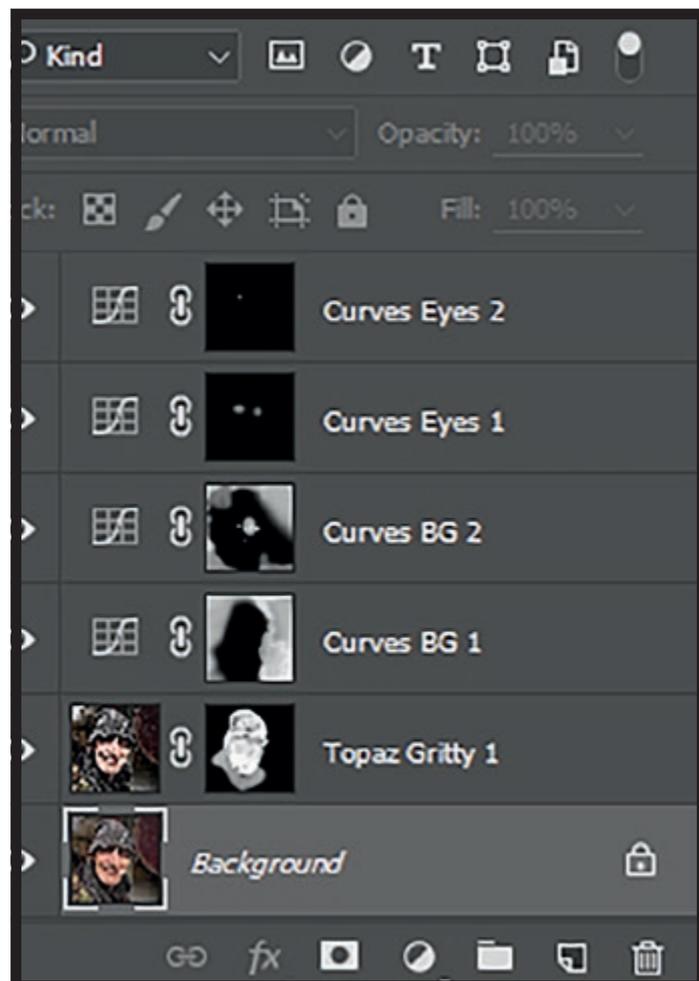


Figure 6



FIRE, LIGHT AND LIFE

MUSEUM CONDITIONS WITH LOW AMBIENT LIGHT AND BRIGHT SPOTLIGHTS ARE A PARTICULAR CHALLENGE FOR PHOTOGRAPHERS. JILL STANLEY'S LOVE FOR A GLASS BLOWER PROMPTED HER TO OVERCOME THE DIFFICULTIES AND PRODUCE A SUCCESSFUL VISUAL ARTS PANEL

I came across the work of internationally renowned glass blower, Dale Chihuly, through his exhibition at Kew, when I visited the gardens in 2005.

I was fascinated by the shapes and colours that were on display and, as a reminder of

what I had seen, took some photos on my 2MP compact camera. I had discovered digital photography only the previous year.

Fast forward to January 2014 (by which time photography had become my passion) when I thought to 'Google' Chihuly to see

if there were any forthcoming exhibitions within reach of my home that I might be able to attend. I was delighted to find that one was opening shortly in London. At that stage I just wanted to go and take lots of photographs for my own interest, with no thoughts of a Distinction.



thoughts turned to the Chihuly glass and I wondered if I had a potential Visual Art panel among my images.

There was no opportunity to take further photographs as the exhibition was long past, so I had to work with what I had.

However, if I was going to attempt the ARPS, then this was the panel I wanted to create. I knew I would need advice and guidance and could have attended RPS advisory days but I chose to work with mentors Iain McGowan FRPS and Graham Sergeant FRPS.

I was able to learn from their considerable experience and to have ongoing advice and the ability to bounce ideas around, both on the panel content and the Statement of Intent.

While the obvious medium for images of glass would have been projected digital images (PDIs), I chose to work with prints. My reasoning was that PDIs can only be shown sequentially and I wanted the impact of all the images being displayed together.

It was suggested early on that I might also want to consider using black mounts rather than a soft white. I experimented and the

I visited twice and, wanting to travel light and not take too much equipment, I took my DSLR and an 18-200mm lens, together with a tripod.

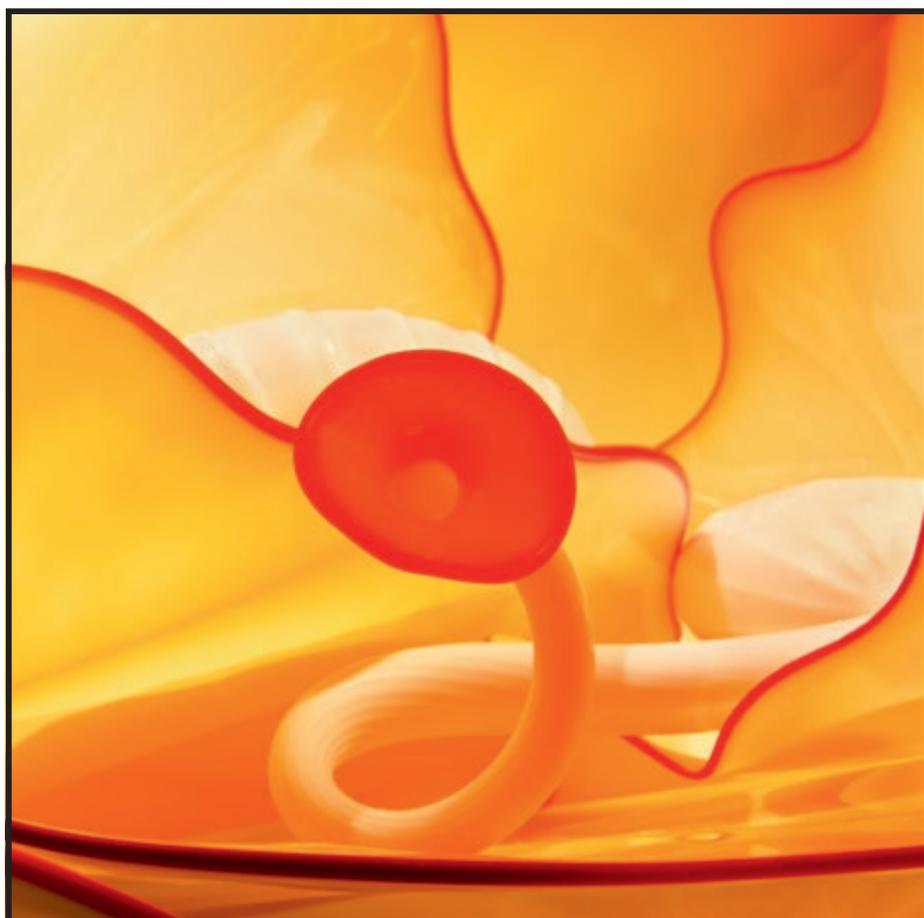
I was amazed and overwhelmed at the size, shapes, and colours of the items on display, and the sheer imagination of their creator.

Being someone who is particularly drawn to colour, texture and form, I was in my element and bagged myself several hundred shots, most of them being close-ups.

However, the gallery lighting was a challenge – low ambient light with bright spotlights trained on each item. I was therefore photographing pieces that were set up for exhibition purposes, in uncontrolled conditions (unlike doing studio work) and bright highlights in the images were an inevitable and unavoidable consequence.

A few months later I began to think about the ARPS. Having gained my LRPS in 2012, I now felt ready to tackle the next level of distinction and cast around for a subject.

However, it wasn't until July 2015 that my



black made the colours sing!
Early on, I drafted a Statement of Intent, which was a very factual one about glass, its properties and its uses. However, I wondered how I could incorporate the black mounts into it as they were a very significant and obvious part of the final presentation.

Then inspiration hit me! Within the space of 10 minutes I had written the following:

'At the dawn of time there was darkness

Out of the darkness came volcanoes

Out of the cauldron of volcanoes came fire, light, and life

Out of the glass-blower's furnace comes hot, malleable, reflective glass

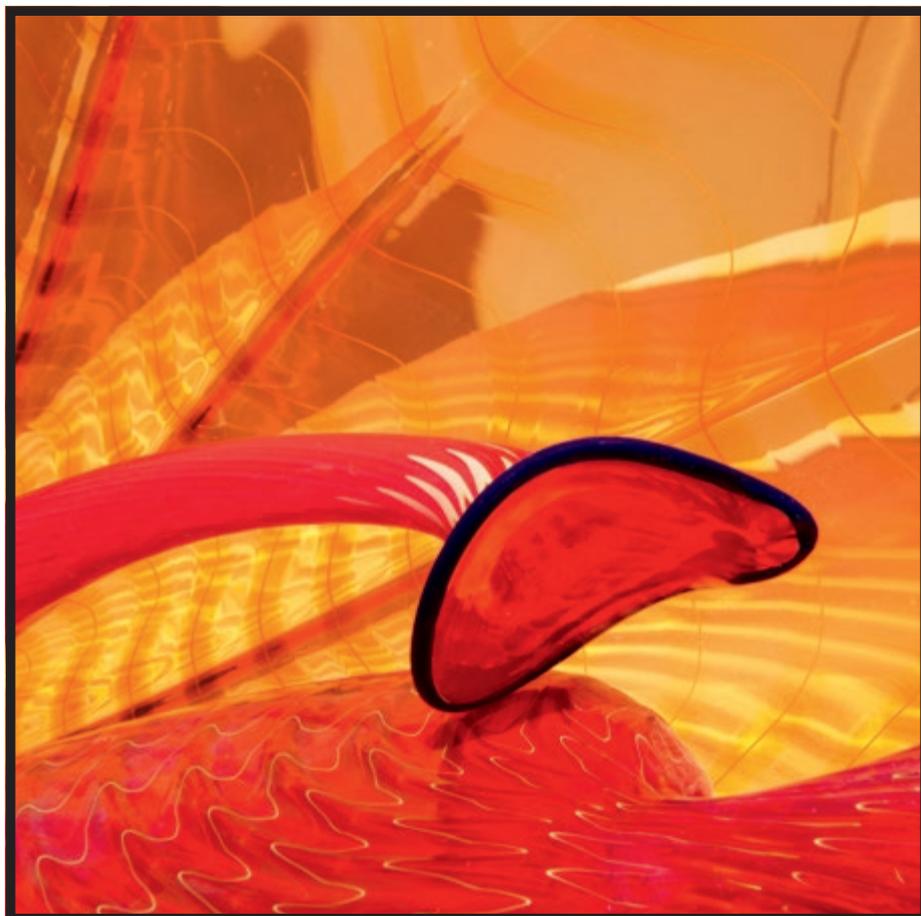
Out of the glass and light come shapes and patterns

Out of the shapes and patterns comes a fantasy world of primeval life-forms

This is the world I have portrayed.'

This, then, continued to inform my work and choice of images.

I chose a square format for the prints for its dynamic properties and tightness. I felt it would work particularly well for this panel

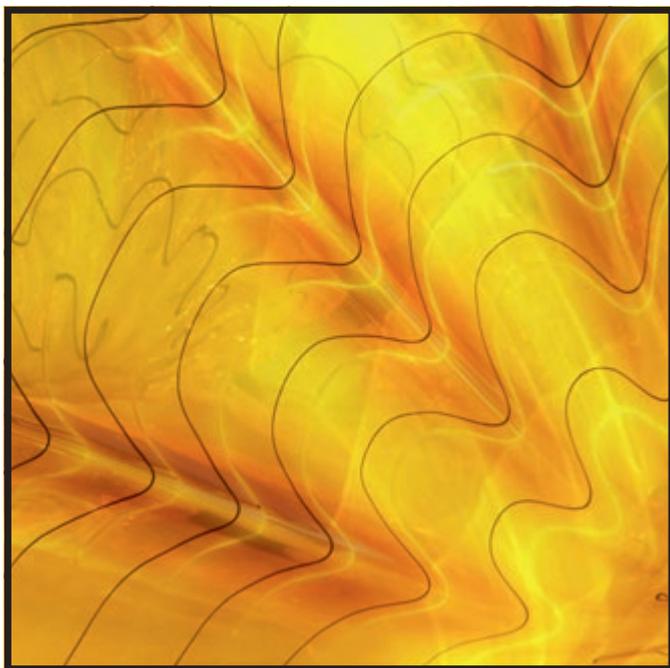


as I wanted to draw the viewer's eye in really close and to distil the essence of each piece of sculpture.

Images were discarded for all sorts of reasons – too general, the wrong colour, the wrong shape, favourites that didn't fit the layout and so on. I gradually whittled down

the number available from which I would choose the final 15 images that would fit the brief as described in my Statement.

I needed to plan a panel that would be cohesive but without repetition and that was clearly my own interpretation of the pieces, depicting a world within a world





from these amazing works of art. I chose to work with a limited colour palette using yellow, orange and red, to avoid over-complication and confusion.

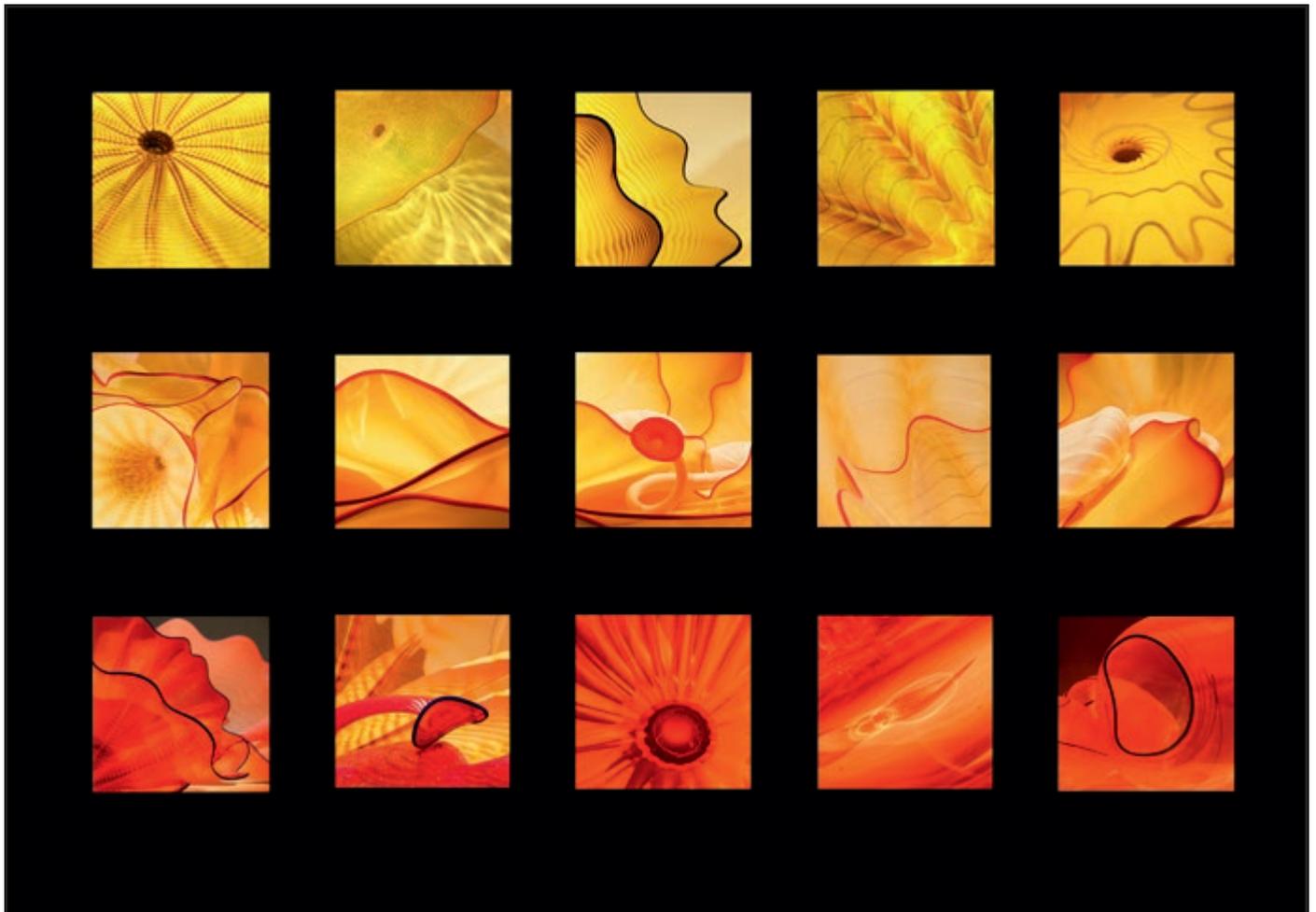
Several months of work followed as I sought to perfect the images, not least by removing the bright spots created by the reflections of the spotlights at the gallery.

If these had remained untreated, they would have been very distracting. I spent many hours restoring detail in these areas using the clone tool in Photoshop Elements while ensuring that the shiny, reflective aspect of glass was not lost.

Once I was satisfied with the editing and printing, I embarked on the task of mounting the prints and constructing the final panel according to my planned layout.

I was pleased with what I had achieved, and it matched the perception of the panel that I had carried in my mind's eye for months.

I am delighted that the RPS offers Distinctions as an opportunity for me, and others like me, to measure our progress as photographers and to gain recognition.

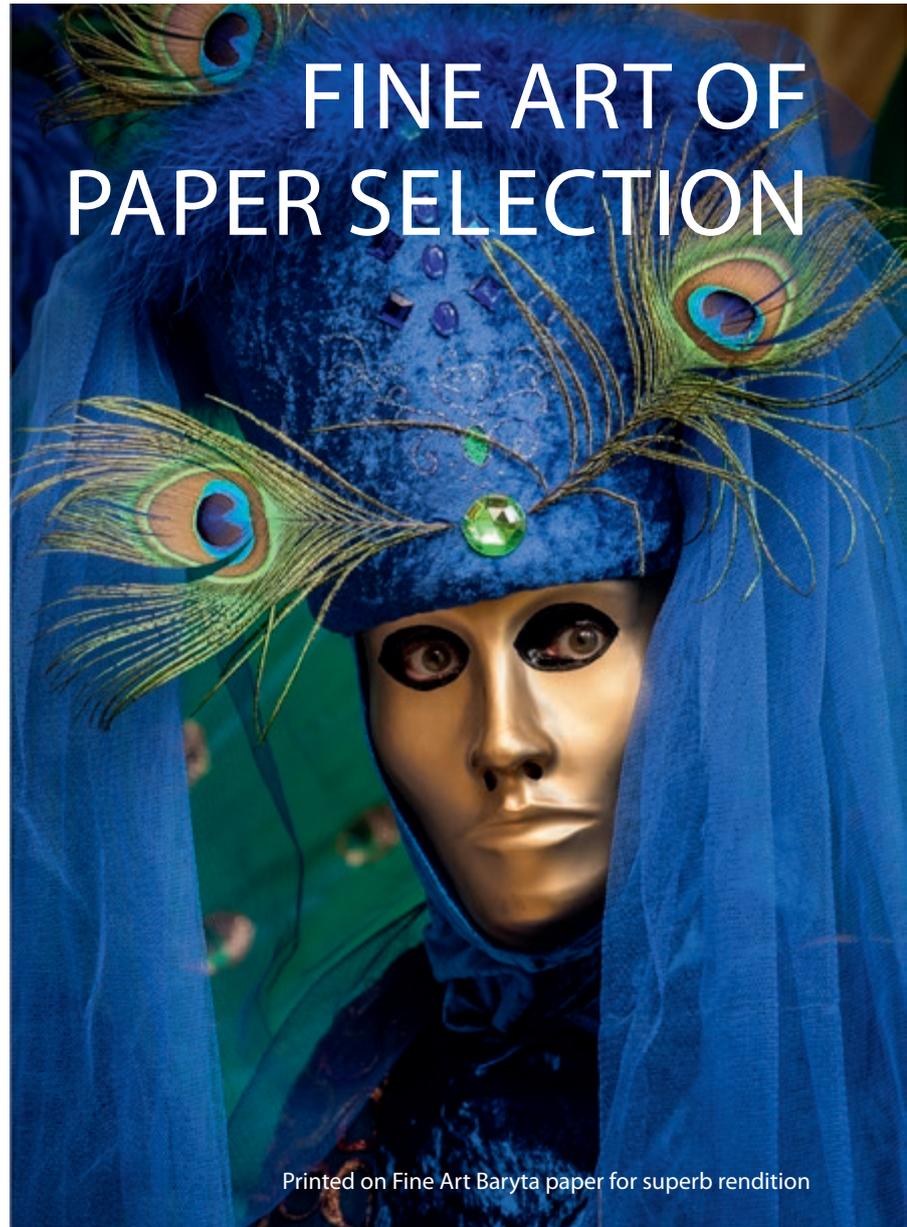


Successful ARPS panel

WHEN YOU WANT THE BEST REPRODUCTION OF AN IMAGE, CAREFUL CHOICE OF PAPER IS ESSENTIAL

THERE ARE MANY CONSIDERATIONS, FROM THE MATERIAL YOU PRINT ON, TO THE POSSIBLE LIMITATIONS OF THE PRINTER YOU INTEND TO USE.

SIMON REDGROVE AND CLIVE TANNER FRPS, TAKE YOU THROUGH A THOROUGH ANALYSIS OF THE MULTITUDE OF OPTIONS.



As creatures of habit when we need to print an image, we often reach for the paper we know well, or have to hand.

However, when it comes to printing photographic images, there are many different papers that we could have chosen in order to get a more satisfying result.

We aim in this article to outline at least one way in which one could explore the potential range of materials on offer and achieve the desired printed image. But before we move onto that, we wanted to give you a summary of the different generic types of paper on offer to ensure everyone is on the same page. Unfortunately, it seems often definitions are blurred to achieve a marketing aim, so check first to avoid disappointment.

There are broadly four different types of material you can print on with an inkjet printer: resin-based, paper/fibre based, canvas / fabric, synthetic vinyl / acetate / other!

Resin-based is by far the most popular material used and is essentially a plastic material on which the inkjet coating is laid.

Paper-based media are generally referred to as fine art papers and baryta papers. Paper based finishes can be very smooth, have a paper type feel or be very textured, like a water colour paper for example. Many of these papers are developed by art paper manufacturers and combine their paper making craft with the chemical science of the latest inkjet technology. The paper itself can be made from a variety of materials

including wood pulp, cotton fibres, bamboo, rice fibres or even old clothes.

Canvas material is a fabric woven from either pure cotton or a polyester cotton mix, though there have been other fabrics on the market as well like fine cotton linen.

The canvas application is best suited to being stretched and there are some great methods on the market for producing these easily at home using a wooden kit.

The other category covers a lot but includes T-shirt transfers, temporary tattoos, water slide decals and also things like pop-up stands, wallpaper, window stickers and other novelty or advertising products. It seems there is almost nothing that cannot be achieved with the inkjet printer.

A fine art image like this Hummingbird Illustration by John Gould, will work very well on a smooth fine art paper, ideally of a reasonable weight of over 300gsm if being sold as a print.



A question we are frequently asked is the difference between the various levels of sheen that a paper has, for example satin and pearl or gloss and metallic.

So just to ensure we cover all the bases, please refer to **Table 1** for a summary.

And so to the first paper selection questions. Why are you printing and what are you trying to achieve? The answer you will find is that like most people you will broadly print for the following reasons: pleasure;

competition; exhibition; examination/ accreditation; or commercial work. Please refer to **Table 2**.

How are you planning on printing and displaying?

It is crucial to know your printer well and understand what its capabilities and limitations are.

With many, for example, you will need to change the black ink if you wish to print on

mat or gloss paper, depending on the one you are normally using. This ink changeover can add cost to the process but can also mean that you can explore a whole new range of capabilities from your printer.

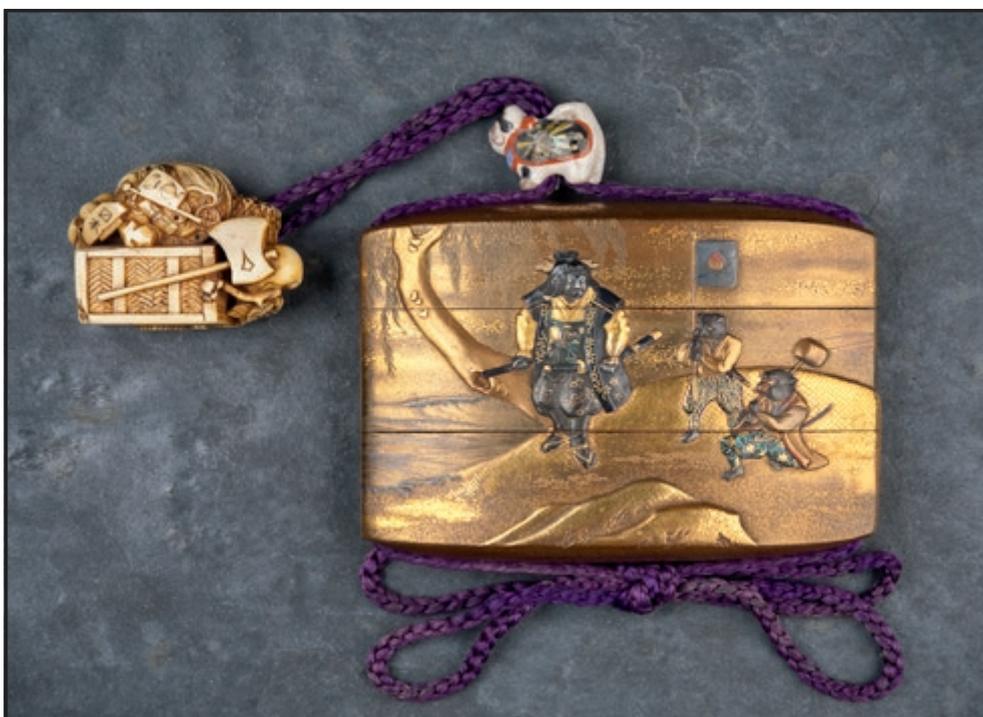
In addition, your printer may be capable of taking paper thicker or larger than you would expect, which can also add to your ability to experiment. The easiest way to find out is to look online at the manufacturer's specification page for the printer, which will tell you the maximum size

TABLE 1

Level of Shine / Sheen	Description
Metallic Gloss	A completely smooth finish with no material texture. Will show a metallic look in certain lights and is coloured from cold to neutral to warm.
High Gloss	This is like the above but without the metallic look, and are generally bright white
Gloss	Has a high degree of sheen but often has some trace of the underlying material texture. This does vary between brands and models.
Baryta Gloss	The first three are generally found on resin coated materials whilst this one is found on a paper base and has a more subtle gel like finish that can be delicate to the touch but is also reminiscent of a dark room print.
Pearl	This is a drop down from a gloss and can be found on both resin coated and paper bases.
Lustre (Luster)	This finish has a sheen and texture like the satin and is generally transferable.
Satin	Again a drop down but usually with more texture showing through. And again found on both resin and paper bases. Confusingly this name is also used to refer to the texture of matt art papers to denote their smoothness.
Matt	This covers a huge range of papers but essentially means any paper for which Matte Black ink is required and from which there is no reflective quality.



Work which is depicting the record, in mono, as the image above, will work best with a paper that lends itself to mono work but which does not create too cool a feel by having a cool white point in the paper base.



This Japanese Inro Netsuke and Imro image (right) is working to portray a delicate small artefact, and so the paper will need to be capable of very high resolution printing but could also be semi-gloss paper that will bring out the colour in a more punchy way.

and give you an idea of the range of finishes recommended, even though they will often only refer to their own brand of paper.

Here we find an area of some discussion as often manufacturers will not support the use of other brands of paper in their printers. In our view, this is unfortunate as the manufacturer is possibly missing out on potential areas of innovation and it certainly leaves customers feeling unsupported.

When selecting your paper, it is also worth bearing in mind the format that the paper is available in and how these will work with your printer and work-flow. Having a printer that will only take 13" width rolls is going to limit the number of options you have.

On the other hand, certain papers do not even come in sheet sizes and so you would have to use a medium- or large-format printer, which is beyond the reach of many of us.

Test your ideal papers before you commit to the print job. Having been through

the paper types and created a short list of papers, we recommend making some test prints to narrow the list down.

In order to make the most of this you need to ensure that you are printing the same image on all the candidate papers. We use a standard image that has a variety of colour and mono images but you can use any image you like as long as you are consistent.

We also make sure that we use the manufacturers ICC profile when testing as a minimum to ensure colour matching as close as possible to the ideal. With the same image on each paper, it will quickly become clear to which one supports the image best.

*All images copyright Clive Tanner FRPS.
Contact: On-line@per.co.uk for a full sample sheet service.*



Animal shots, such as this Tiger's Head, (left) can generally create many options for the paper to use. Depending on the effect desired, you can use textured or matt papers for artistic effect or semi-gloss paper, such as a baryta paper, to bring out the colour.

TABLE 2

Reason / Application	Considerations	Recommendations
Personal Pleasure	What materials or finishes do you like? What can you print with your available equipment?	Try going larger or trying a different format such as panoramic or portrait rather than landscape.
Competition	Is there a set size? Do you know where and how the images will be displayed? What lighting will be used?	Ensure you use the best quality paper and test to ensure there is little or no dry back of the inks if using a flat matt paper. Test your image on textured, matt and baryta papers. Avoid using gloss or overly shiny materials.
Exhibition	Are they being sold? Are they limited editions? What lighting is being used?	Choose papers that are archival if they are to be sold to ensure they last and that your customers get real value. OBA (Optical Brightening Agent) free papers will reduce the amount of UV light degradation.
Examination	What are the requirements and are there set criteria?	Generally the same recommendations as exhibition or competition.
Commercial	What are the requirements?	Commercial work can be the most demanding in terms of finish and requirements with, sometimes the precise media type being specified.

IMPOSSIBLE



TO NORMAL

SWEDISH PHOTOGRAPHER ERIK JOHANSSON CHALLENGES OUR PERCEPTIONS OF REALITY WITH STUNNING IMAGE MANIPULATIONS



Impact



Cut and Fold

Erik Johansson has become renowned for his collages of disparate photo elements, which he manipulates into surrealist works of art.

Born in April 1985 on a farm outside a small town called Götene in the south of Sweden, the influence of Spanish surrealist painter Salvador Dali, Dutch graphic artist M.C.

Escher and Belgian surrealist artist René Magritte, is striking throughout his images. Johansson is a firm believer that our only limitations in life are those we place on ourselves.

His aim is to create surreal ideas in a realistic way with a touch of humour. Realism has always been very important to him and he

enjoys the challenge of making a sketch come to life in a photo.

“It’s more about capturing an idea than capturing a moment” says Johansson. “Sometimes the perspective is the illusion but in the end it comes down to how we interpret the world and how it can be realised on a 3-dimensional surface.

“I can’t really say that I’ve decided what I want my style to look like” he says.

“I just create the ideas that come to my mind. I haven’t chosen to develop a specific style to make that happen”.

His artistry is evident in the sheer realism that he manages to embed in his scenes, no matter how absurd.

He looks at the world from a different perspective and says he gets more inspiration from painters than photographers .

In *Impact*, he wanted to create an image where a lake is breaking up as a mirror.

“I wanted to make the effect look as realistic as possible so I decided to buy 17 square metres of mirrors and brought out the mirrors, a boat and the model to a gravel pit”.



Let's Leave

Although Johansson undertakes commissioned work, this is a personal photo project. Shot on a Hasselblad H5D-40, Edited on a Eizo CG318-4k monitor with Adobe Photoshop, filmed with 4k GoPro.

The image, *Cut & Fold* is a striking piece of work. It shows a lush countryside that threatens a bicyclist in an oddly humorous way.

"I thought about landscapes being like paper, and I thought about the dotted line in the road. I made the connection between that and how, when you're supposed to cut something out of a magazine, you cut along the dotted line with scissors. I mixed those two together; I looked at that and thought maybe a landscape could be like paper".

Johansson says he took about 10 to 20 pictures to create the image, with a total of about 130 layers. He tries to work as nondestructively as possible so he can go back and change different parts, even when doing the final touches.

Some of his most awesome works are street illusions, one of which, "*Mind Your Step*" was placed in central Stockholm. At 105 by 59 feet, the massive image gave the impression of a deep hole in the ground when looked at from just the right angle.

He has always had a big interest in drawing and computers so it was a natural step to modify photos in the computer, although he doesn't like digital manipulation as an art form. It has to be super-realistic for him to appreciate it.

He is very quick to point out that everything he uses to construct his completed works is photographed.

"The biggest misconception with my work is that it's something that is created in Photoshop. It's more about having good material to work with. Photoshop is just where I put the pieces of the puzzle together" he says.

I try to do as much as possible in camera, which makes the illusion look more realistic and makes things easier during post-production.

Johansson gathers the puzzle pieces himself and captures each one. "No one can tell you it doesn't look realistic if it actually was captured," he says. I want to make my pictures look realistic, as if they had been captured somehow.



Reverberate

In his work, Johansson likes to add people reacting to what is happening, which gives it more realism and doesn't just look like a model but a photograph.

As some ideas are quite heavy, Johansson also aims to create a balance with comedy.

He stresses that there is no single message to his work, that most of the ideas come from his subconscious while trying to question logic and think a little differently.

To fuel his imagination, he turns to his favourite sites such as DeviantArt, 500px, and Behance. He also buys books on landscape art and illusions.

Erik gets inspiration from all things around him. Anything from things he sees in his daily life to other artist's work and music.

He believes that growing up in the Swedish countryside had a big impact on his visual style.



Drifting Away



Twisted Seasons

Many of the environments in his photos, which feature wide open landscapes and small red houses, are captured near places he knows around his parents' home.

Although Johansson has lived in different places, such as Berlin and Prague, Sweden and the north European landscapes draw him back for inspiration.

He says he believes that inspiration lies in the contrast between things.

Once Erik has come up with an idea that he thinks is good enough to realize, he starts the process of finding the places he needs to create the photo. This can take anywhere between a few days to several months, or even years.

This step also includes problem solving, such as how to make the perspective, reflections, materials and light all appear realistic.

Johansson stresses that the same light and perspective is extremely important to create a realistic result when combining the photos.

Johansson says he never uses stock photography in his personal projects as he wants to be in complete control.

The final step of compositing all of the images together is relatively quick and painless.

"If I did a pretty good job in the shooting and planning stages, that's a pretty straightforward process."

It takes up to three months to complete each image but Johansson is often busy with several projects (creating six to eight per year) and will bounce between them to keep his perspective fresh.

Johansson spoke at the TED Conference in London in 2011 and shares his vision on *YouTube*.

In February 2016 Johansson released his first book, *Imagine*, a collection of 50 of his best works.

Contact: ErikJohanssonPhoto.com.



Cutting Light



Landfall

Equipment used most frequently by Erik Johansson

Camera	Hasselblad H6D-50c
Lenses	Hasselblad 24mm, 35-90mm, 50mm and 120mm
Light	Elinchrom RX, Canon Speedlites, "the sun."
Monitor	Eizo Coloredge CG318-4k
Computer	Home built PC, Windows 10
Software	Adobe Photoshop CC & Adobe Lightroom



Breaking Up



THE BLACK AND WHITE OF MONOCHROME

ANDY BEEL FRPS - SELF-STYLED 'MR BLACK AND WHITE', TELLS US HOW HE VIEWS HIS PHOTOGRAPHIC MEDIUM OF CHOICE AS HE INSPIRES AND ENCOURAGES YOU TO PRODUCE A PERFECT PRINT WITH SOUL

For me, black and white printing is a special medium, I have not yet come to the end of its creative and expressive capabilities over the past 35 years of making prints with silver gelatin and ink.

Black and white is the senior service in photography. There is a real sense of joy and excitement holding a well-crafted fine print in the hand and observing all the delicacy of tones. Prints behind glass, unfortunately, tend to degrade the viewing experience due to reflections.

In the image above, a high-key picture of an apple tree taken in the rain one Friday

evening, demonstrates black-and-white photography is not about portraying the reality and ubiquity of colour.

The medium of black and white is about abstraction, making a selection from the entirety to present the essence of the attraction of the subject.

Photographs made in black and white are an abstraction from the real world. They do not deal in the urbanity of colour, colour is everywhere.

The medium simplifies and summarises the essence of light and shade into tones of

grey from pure white to the deepest velvety blacks. The difference between a good and a fine print is elusive and difficult to put into words. It's just a feeling, you know it when you see it.

Printed with skill, the fine expressive print is a thing of rich, sumptuous beauty. In unskilled hands, much potential is left untapped in a sea of grey and grey. There is a sense of unease with a print that is not making the most of its potential.

Because so many strive and fail to achieve their goal; this article has been written specifically with the purpose of inspiring



Another high key shot, where all the leading and implied lines in the picture focus the viewer's eye towards the subject matter. Black-and-white photography is about recording or making tonal contrast.

and encouraging those of you who need a helping hand. You can make prints to be proud of that have a full range of tones, luminosity and presence.

Hot hint - Printing techniques can be learnt.

There is a fundamental difference between black and white and colour photography. This may sound rather obvious, but it significantly affects what you look for at the capture stage of the picture taking and making workflow.

Black and white photography is an abstraction from the colour of the real world; it is an art form in its own right. It does not pander to the peripheral aspect of colour. Unless colour is the subject of the picture, colour can detract from the direct communication of the subject matter.

PRIMING EXERCISE

Colour photographers coming to black and white should train themselves when looking through the viewfinder to look for the following aspects to help make striking black and white prints.

For example:

Lighting that is appropriate to the subject matter and your vision.

Shadows are the soul of a black and white print.

Contrast – is one of the most important considerations for the final expressive print.

Texture is created by the direction of side or back lighting.

Record the light, not the landscape – are you in the right location, but with the wrong light?

Aim for simplicity.

WHAT DOES THE EXPRESSIVE BLACK & WHITE PRINT LOOK LIKE?

Like most things, there are rules that, when applied provide the expected standard outcome. It is the same with expressive black and white printing; you will make prints that have all the technical attributes as laid down by the acknowledged standard if you learn to follow the rules.

Hot hint - A fine print is described as having a full range of tones from black to white in delineated shades of grey.

An expressive fine print will also have the characteristics of luminosity and presence.

A print may be technically perfect regarding its brightness and contrast range but not engage the viewer with any emotional impact, if that was your intention; perhaps you need to consider what needs to change.

Hot hint - A technically perfect print with no soul has no expressive value.

THE ROLE OF THE PHOTOGRAPHIC PRINTER

“Seek the highest potential for the print.”

Andy Beel

At each stage of the process, the photographer in charge of the picture taking and making workflow has differing roles to play. You are the viewer's eyes as you look through the camera viewfinder. With the camera in hand, you have the role of the photographer, your job is to know where to stand and when to press the shutter release button.

When we come to the post processing workflow, your role as the printer takes on new aspects to bring the photographers vision and intent to the viewer.

Try to imagine taking on the job of being a hired Printer, who is working for you to make your prints. How will you instruct your printer to bring about your vision onto the photographic paper?

The printer should discuss the following aspects of the printing workflow with you. Here, they are setting out the overall look and feel of the pictures to be printed.

Review the digital files provided

To edit down the quantity to the required number of pictures which are capable of providing the strongest expressive images.

Provide clarity of vision

Through this initial discussion, as at the capture stage, where you may have been encouraged to think about the "essence of the attraction", how is that attraction going to be put onto the printing paper? Can you describe it to your printer?

Decide what will dominate the picture

Preferably a light subject against a dark background. Black and white photography is about contrasting tones. How can you use contrast to bring out what you want to dominate the picture space?

Hot Hint – Create a Post-Processing Plan. Before moving any controls decide what you want the dominant subject to be. What tones require local adjustment to: brightness, contrast and clarity?

Adding Tonal Balance

Each print must have a balanced range of tones. Meaning; the tonal range works towards helping present the subject as the dominant aspect of the picture. If you are creating a set of prints they all need to be cohesively printed so they look like a set of one person's work.

Hot hint - Learning to print, should feedback into the taking stage to help make life easier, e.g., low contrast files from the camera that have contrast added later in the workflow.

Andy Beel FRPS is a professional photographer, writer, mentor and workshop leader offering discounts to DI Group members.

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In the picture above, the idea of taking or making tonal contrast has been reversed. In this case, a light toned subject (the lady wearing the light-toned coat) surrounded by the darker background of Bristol Cathedral, hence creating tonal contrast. The difference in tonal brightness inherent in the original colour file has been maximised in the black and white post-processing.

FINDING YOUR PERSONAL STYLE



SOME PHOTOGRAPHERS ARE INSTANTLY RECOGNISABLE, WHETHER FROM THE SUBJECT MATTER, THE PROCESSING, OR ARTISTIC TALENT. REACHING THAT STAGE IS A DIFFICULT AND LONG PROCESS FOR MANY. JANET HAINES ARPS, WHO BECAME FAMILIAR WITH THE STRUGGLE, SETS OUT THE STEPS YOU CAN TAKE TO MAKE THE JOURNEY EASIER.

2016 – white layers, textures, art nude models, photoshop techniques are all part of my tools in producing work that others now recognise as my style.

How do I do this – what does it mean? Questions that a few years ago perplexed me and I hadn't a clue about how to answer them. I knew that it was something that the RPS looked for in ARPS and FRPS distinctions and I aspired to achieve these levels of recognition.

Not just for the kudos of having the letters after my name, but because I believed that in aiming for given levels of proficiency that my work would continue to develop and improve. So how did I go about 'finding my own personal style'?

I wanted to throw a switch and to find this overnight but it doesn't happen that way. In the past, my glib answer has been "it finds you". In a way this is true. It takes time and, in my opinion, is an ever-evolving process. Some seem to have it in abundance whilst others keep working on it. Developing a unique style is one of the most rewarding aspects of photography but what is it that defines a photographic style?

Through my accompanying five images, you can work back through the 10 year process it took for my personal style to evolve.

So, for this article, I decided to set about thinking through a process that might help others short-circuit the learning curve that has taken me several years to navigate..

Whose work demonstrates 'style'?

Stop a moment and ponder which photographers or artists you feel demonstrate this to you. In the artist section it is easy – Picasso, Lowry, Hieronymus Bosch, Rembrandt – styles that you instantly recognise. How about

Ansel Adams, Henri Bresson or current UK photographers we may identify with more, such as Sue Brown, Irene Froy, Rikki O'Neill

and Paul Sanders? Each in his or her own way has found this holy grail. The latter four I made contact with and asked them six



2013 – I had begun to work with models and loved desaturating their skins to make them look like porcelain.

questions. You can read for yourselves the variety of answers. So, can we learn from them?



2011 – Rainbows. Improving my Photoshop skills was fundamental to developing my personal style.

Dare to be different

In a nutshell you have to be different. It is because they are not doing what everyone else is doing that sets them apart. So you have to be brave and try something different. You will make mistakes and get some knock-backs along the way – club judges will say you haven't 'followed the rules'.

How to get started

Why not start off by taking a hard look at your own work and picking out your



2008 – Sea Holly. My first attempt at using a simple white layer.

favourites. Not the ones that are happy memories for you but those where you felt you had done something a little different that you liked, even if it didn't quite work. Put them all into a folder as you find them. Now go through them one by one and decide what is good about each of them that is a little different. Star

rate the ones you like best.

Are you finding any commonality that appeals to you?

For example - is it the way you have shot the original works or how you processed them? Do you prefer mono to colour? Do the ones where you use a particular filter or technique excite you most? It is possible that more than one style will stand out. If you do, then put them into sub groups as this may help you to see the 'trends' more clearly. Start the process of 'knowing thyself' – what pleases you – what you want to do more of – what excites you – what challenges you.

You can also use this process on the work of others. I believe that it is vitally important for all of us that we see a vast array of work from other photographers. So join forums such as the DIG Forum, Flickr, Google Circles or any number of the different photographic-based Facebook groups. You could also join the UPP, either print or DPI circles. Magazines, adverts, TV, films, galleries can all expose us to new ideas, which will stimulate our own creative juices.

Experimentation

One way I got started was by trying to emulate the look of people whose work I admired. In the beginning, this was Gitta Lim (then an active member on the DIG Forum) who got me started without

realising it. Then I discovered the work of Rikki O'Neill and Irene Froy. I spent hours playing with images to try to work out how they had done certain things. I also listened to them at lectures, absorbing as much as I could. There were tips and tricks that I adopted but modified to suit my own ideas.

My preferred genre is what I would call creative art nudes. So, for some of the creative work I look to Rikki for inspiration. Irene's use of white layers and desaturation also influences my work, despite hers being mainly in the landscape genre.

Having made some progress this way, I needed to develop my own twists. Here I



2006 – Pink Hydrangea. I started to play with effects to produce something a little different.

believe it has been my imagination that has come into play. Let that run wild – don't feel inhibited. Whether you are doing things in camera or using software try anything that feels like fun and is different.

Don't give up if at first you don't succeed. You will take a little of this and a little of that, mixing the potion till it becomes your unique and personal style. It is like a chrysalis that grows within, where eventually the butterfly emerges but with folded wings. These too then expand and the perfect beauty of creation is exposed to the world.

QUESTIONS ASKED OF SUE BROWN FRPS, IRENE FROY, RIKKI O'NEILL AND PAUL SANDERS

1. Is your personal style about technique at the point of shooting?
2. Do you have a vision of your final image at the time of shooting that influences your choice of equipment, camera settings or shooting angle (for example).
3. Do you simply create your look in the post-processing of your work?
4. Does your choice of paper impact your final look - if so, what paper do you choose and why?
5. If you had one tip for an aspiring photographer seeking their own personal style what would it be?
6. What have been your influences in developing your own style?

IRENE FROY

1. At the point of shooting, my main consideration is that I don't want contrasty light, as it is necessary to keep the contrast low for my techniques to work in Photoshop and I sometimes use camera movement too.

2. Yes I usually know what I plan to do with the final image.

3. The look is then worked in Photoshop with the use of (mainly) blur layers, white layers and airbrushing. This is why I run workshops here in Wellington to help others on their way.

4. Yes the choice of paper is hugely important. You need an art paper to show the effect and my favourite choice is PermaJet's Portrait White, closely followed by their Photo Art Silk

5. Take lots of pictures and experiment with Photoshop and try various techniques till you find the one that suits what you are trying to achieve. Also, see as many images as you can at exhibitions or just in catalogues. Hopefully something will set

you off in the direction you can achieve.

6. For years I was inspired by Freeman Patterson's books. Then he came to lecture in England (from Canada) and brought Andre Gallant with him. Andre was immediately another inspiration. I now have all his books too.

On the digital front, I was lucky to count Eddy Sethna as a friend. He was an enormous help when I moved to digital although I had already had a very successful patch with darkroom prints and my FRPS was with darkroom prints.



Top right: Fishing Hut Starting Point.

Bottom right: Fishing Hut Finished



Ramsgate - 1

PAUL SANDERS

1. It's all about connection and feeling.

It just happens that a certain style or technique helps get my personal connection across.

The technical and technique side of photography largely leave me cold, whereas my own feelings, connection, presence and reaction to my subject are the key to my image making.

2. Yes and no. It's quite strange but when I find my subject then I have a very strong vision of the way it will look.

I always use the same camera, a Fuji CSC, because it doesn't get in my way.

I can't understand why people are obsessed with the gear rather than the image.

My work flow is always the same. It's now second nature, I literally don't think about the camera at all.

3. No. My work is 95% in camera and 5% processing. I get it feeling right and shoot, then just adjust contrast and turn to black and white. I can't be bothered with too much post processing

4. Yes it does. I use a smooth photo rag, usually by Fotospeed or, if it's a lab print, Hahnemuhle.

5. I'd say don't put yourself in a box or give yourself a label. That will stop you finding your creativity.

Always have an open mind towards everything you shoot.

6. I have been most influenced by the photographer Sarah Moon.

RIKKI O'NEILL

1. Point of shooting purely to get images for stock. It is purely about photographing anything that might be used at some point when I decide to create an image.

2. Previous answer applies here also. I very rarely use large cameras. I prefer a bridge camera and iPad.

My type of image doesn't really need to have the same quality as I tend to destroy most of them in post-processing anyway.

3. Simple answer is Yes.

4. Paper is very important for images. Too many photographers disregard specific paper and in my opinion lose out because of it. My personal choices would always be art-oriented paper, paper with a texture, which is definitely more suited to my arty images.

5. Definitely opening your mind to all forms of art imagery whether it be books, TV, galleries, internet. Anything that could

inspire and not to be afraid to try something different.

Too many club photographers live in their own little world of club photography and seem unaware of what is happening in the bigger picture. Their photography will never improve if they don't open up their minds to that bigger picture.

At the moment, there is what I call 'band wagon photography'. That is too many photographers copying successful styles and content purely for success instead of trying to develop something more personal. Also too many images being 'bought' in Nature, Studio portraits and the internet. Salons are now becoming very predictable with very little new being seen.



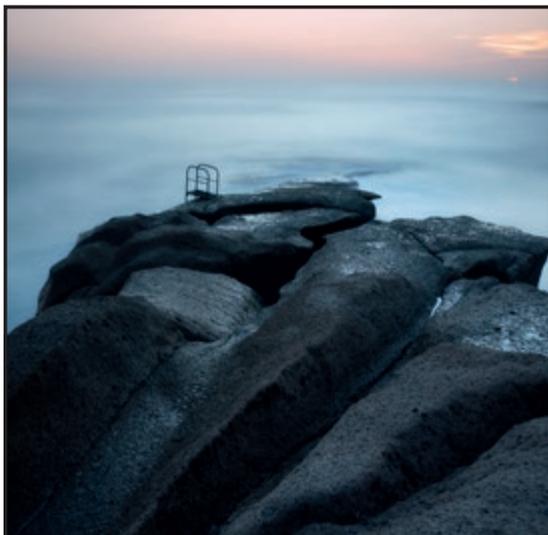
The Guardians

6 My influences have come mainly from childrens' book artists and photo illustrators.

SUE BROWN FRPS

1. Exposure is critical at the point of shooting, particularly with long exposure work. I generally slightly over-expose, 'tail to the right' on the histogram, otherwise unpleasant noise can appear in the shadow areas.

2. I always visualize at the taking stage. Format: Square, Landscape or Portrait is all decided at the taking stage. I am also



Last Light

very careful with corners; graphic images and diagonals usually start right from a corner, which adds strength. I consider the angle to try to avoid converging verticals, although minor adjustments can be done with Photoshop. Lens choice, shutter speeds and depth of field are all of fundamental importance; a variation in one of these completely changes the mood of a picture.

3. I have a workflow pattern which works for me. The excitement of photography for me is being out and 'feeling' the image, not sitting in front of a computer. My Photoshop skills are probably minimal in comparison with some who enjoy the challenges post-processing has to offer.

4. The choice of paper is exceptionally important. What is the point of following all the above and then not giving consideration to the finished look. I am supported by PermaJet and love the matte fine art papers. I tend to use a warm

base for mono work. I love the Museum heritage textured paper or Alpha smooth for mono work but generally use Photo Art Silk for colour. It is always advisable to try test packs and see what papers suit your work. Also, ALWAYS profile the paper.

5. If advising an aspiring photographer I would encourage them to visit many art exhibitions, train the eye to look and question. Don't be led by fashions in photography and never try to copy someone else. We all have heroes we have been inspired by but with practice and working hard, a personal style will develop. Listen to your passion, take what you feel and then learn how to process it to communicate your feelings and get the final image on to paper. To me an image is not finished until it is printed.

6. A Photographer who influenced me greatly was Bill Brandt, I love his low key processing, sense of design and strong graphic composition. As I have moved around the country, my vision has evolved to suit current circumstances but I thank him for his vision giving me a good start.



THE ANNUAL SYDNEY FESTIVAL OF LIGHT AND SOUND, CALLED VIVID, TOOK PLACE THIS YEAR AGAINST A BACKDROP OF SEVERE EAST COAST STORMS AND SAVAGE WINDS. ANTHONY HEALY ARPS BRAVED THE WEATHER, UMBRELLAS AND TRIPODS TO RECORD THIS YEAR'S STUNNING DISPLAYS.

Sydney has an annual festival of light and sound called VIVID. Originally it was restricted to Circular Quay, the area between the Sydney Harbour Bridge and the Sydney Opera House.

The Opera House sails, and the facades of the Museum of Contemporary Art and a colonial building, known as Customs House,

were the screens on which 7-minute long movies were projected. Within this area were small light events.

The festival expanded to take in more of the Central Business district of Sydney, including the Town Hall and some major streets. The shoreline exhibits were extended around the Bridge to a cove called Darling Harbour.

There, this year, was an experimental exhibit of fountains spraying droplets of water in the air, with a video of two ballet dancers projected onto the mist, which made it look like the couple were dancing on the water.

As well as the above, the exhibition area was extended past the Opera House forecourt, with its interactive exhibits, into the Royal

Opera House





A bilby, which is a shy, nocturnal marsupial, unique to Australia

Botanic Gardens (our version of the UK's Kew Gardens) to celebrate 200 years.

Here was set up a Cathedral of Light, with each spot of light in the form of a tiny flower in bloom. Large, gnarled trees had moving images projected on them with colourful lights projected across the grounds and among other trees.

Another major expansion took the festival across the Harbour to Sydney's Taronga Park Zoo, with emphasis on animals in general and Australia's unique marsupial the Bilby, the monotremes Echidna and Platypus, which lay eggs and suckle their young and our yellow and black Corroboree Frog.

This display catered for young and old alike, with lemurs sitting in the trees looking down on the visitors and huge models of cicadas in the trees for children to find.

There was an interactive chameleon that changed colours when touched. All were designed for a full, family experience. School children were given the opportunity to make colourful lanterns, some in the shape, or part-shapes of animals. A selection of these were hung in the cafeteria as well around the zoo pathways.

It was unfortunate that the start of the Festival this year coincided with the severe east coast storm with drenching rain and gale force winds that enveloped the Sydney area. This presented a few problems in taking images of the events, as well as the cameras and tripods, umbrellas and rain proof gear.

The large projected videos were bright enough for the eye but photographically needed a higher ISO than normal. Having the ability to see the image immediately

after it was taken is a great advantage over the old film options.

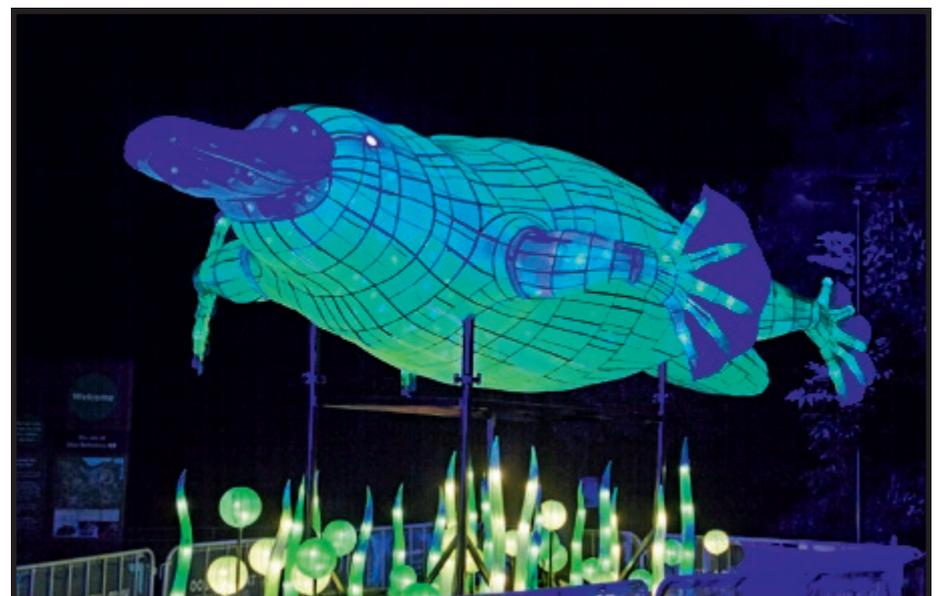
In the case of the zoo images, the subjects were lit from within. That was ideal for seeing detail but they were surrounded mainly by black backgrounds. The decision was to balance the ISO with noise.

I selected 500 ISO for these subjects and although the exposure was towards the left hand side of the histogram, Photoshop was able to handle it smoothly.

In the case of the projected images, the reflection from the "screen" varied considerably and the best was the Sydney Opera House roof as it has white tiles.



Coroborree Frog



Platypus

It was necessary to go to ISO 1000 and rely on the ability of Camera RAW to do the rest. During breaks in the wet weather, the crowds in some places made it almost impossible to use a tripod so it was a case of taking a deep breath and holding it while the image was captured or find something you could lean against for a solid support.

The rain had a dampening effect both mental and physical. I did not get around all that I intended but feel I did capture some of the highlights of the festival.

The video on the Opera House was a selection of Aboriginal images that was called "Songlines". The title comes from the Aboriginal expression of viewing a painting as "singing". Still shots of a moving image meant some pictures were not as sharp as you would like but the images were worth the effort to try, as the concept was very artistic.

The festival attracted some 2 million visitors this year.

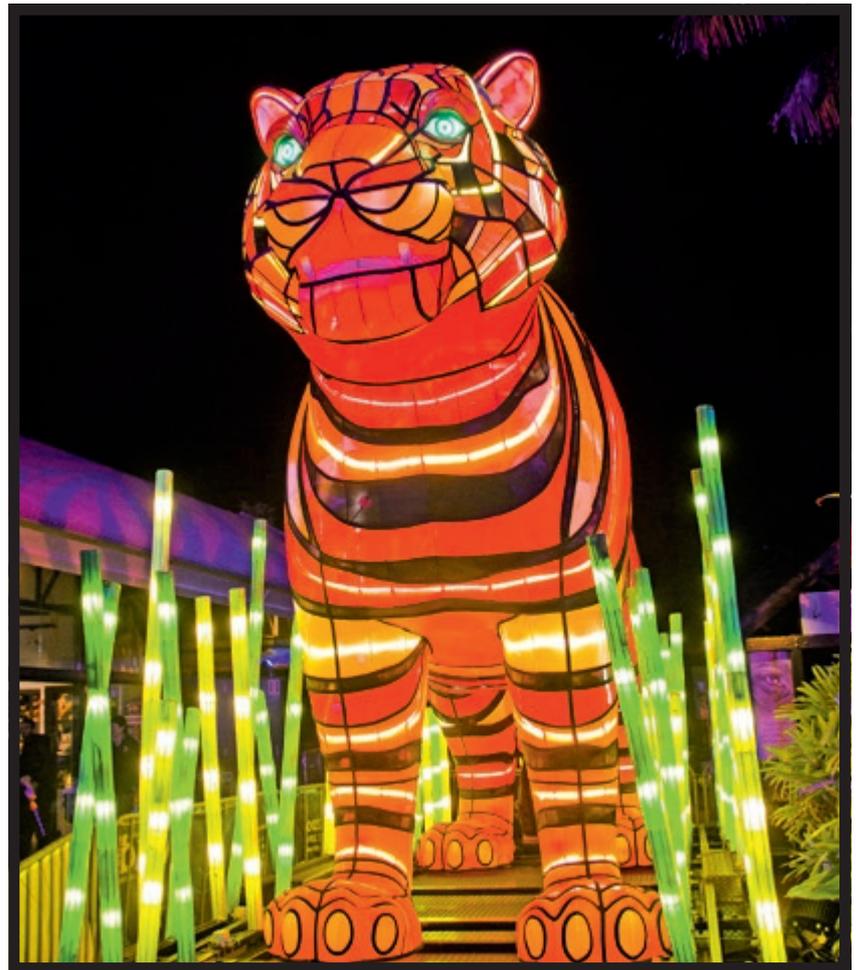
SUMMARY OF THE ATTRACTIONS:

Opera House and Quay area.

A number of ferries moving around the area displayed the VIVID sign. A video projection on the roof sails of the opera house contained a Wandjina Spirit figure, totem designs and colourful art.

The Botanic Gardens adjacent to the Opera house had interactive displays as well as fixed items. The Cathedral of Light was made up of thousands of small lights in the shape of an open flower.

The lights on the Harbour Bridge, ran through a number of changes, running from one pylon to another.

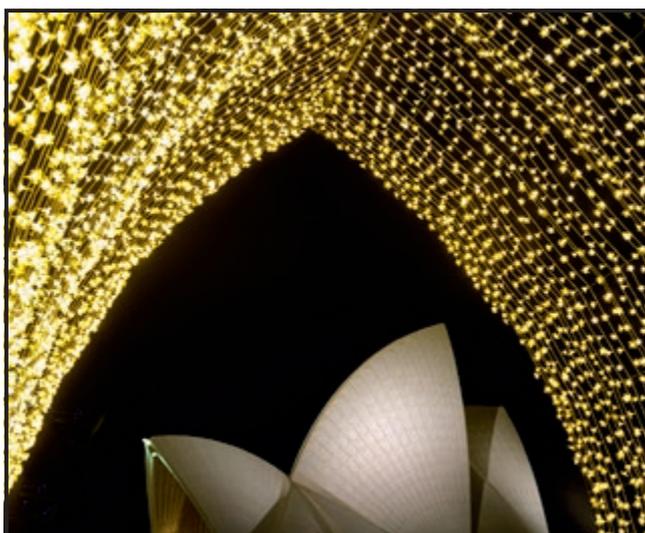


Tiger

The Zoo.

Immediately entering the Zoo there were lemurs looking down from the trees at the visitors. They are not native to Australia but the Rabbit-eared Bandicoot or Bilby is, together with the Platypus, Echidna (ant eater) and black & yellow Coroborree Frog.

A person standing near this frog can be seen to give scale for the display. Other animals were the crocodile that opened and closed its mouth and the turtles that moved their flippers backwards and forwards, as also did the Platypus. The chameleon and tiger were impressive.

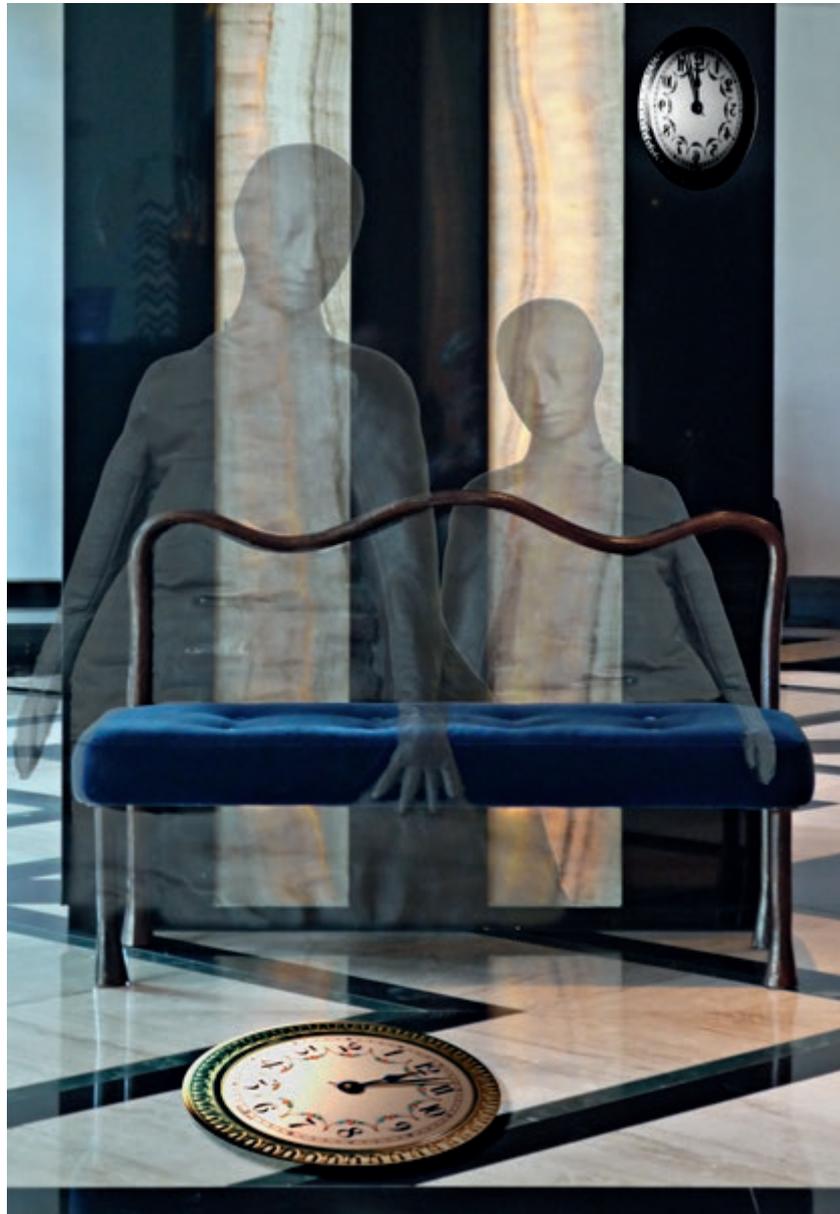


Opera house



Crocodile

DIGIT CHALLENGE: TIME WARP



While waiting in the foyer of a hotel in Sophia, Bulgaria I was struck by the photo possibilities. Everything was packed except for my Panasonic DMC-FX35 compact camera.

However I couldn't resist the patterns on the floor and central column with the empty seat and took several photos. As I can only take JPG's with this camera I wasn't sure whether I would use any of the images.

I particularly liked this photo but felt that it needed something else – possibly a figure.

I found images of sculptures, which I had taken in the Turner Gallery in Margate and added them as two separate layers. I then overlaid a background copy at 47% opacity.

This gave a rather ghostly impression and I decided that the contrast between the very modern look of the hotel and the ghostly figures needed something to emphasise the passage of time. I then took the face of a clock to try to show this and decided to reverse the numbers on the one I placed on the floor as if time was going backwards and to simply reverse each number on the

other clock but leave them in their original places. I felt that this would create a bit of an enigma making it more surreal.

I used Photoshop to edit each part of the image. The background layer and the figures were very straightforward but cutting out and reversing each number on a different layer and making them fit the lighting on the dial took some time.

I originally called the image Enigma but later felt that Time Warp better conveyed the feeling I wanted to express.

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