



DIGIT

ISSUE 20 MARCH 2003

Photoshop Techniques

- Sid Pearce FRPS

Website Developments

- Bill Henley LRPS

Nikon Lenses

- Graham Whistler FRPS

Continual Ink Supply

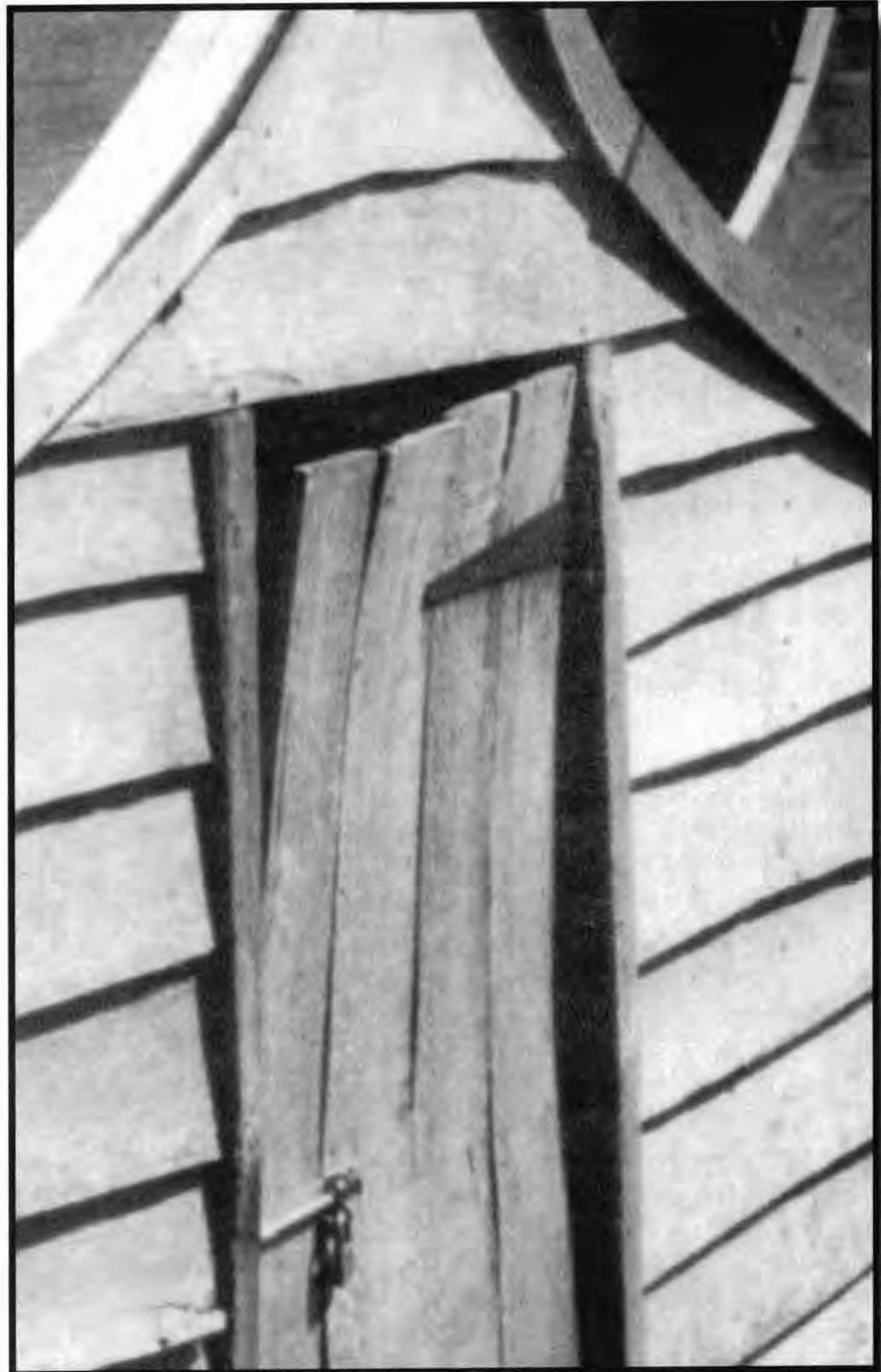
- Ray Wallace-Thompson ARPS

The Annual Exhibition

- John Long ARPS

AGM Notice

- Glenys Taylor ARPS



THE DIGITAL IMAGING GROUP

WWW.DIGIT.ORG.UK

THE ROYAL PHOTOGRAPHIC SOCIETY

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From a booklet published full of hints, tips and techniques, from setting up Photoshop, to printing your image. It also includes color to mono, duotones, scanning, shortcuts and useful websites.

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Coloring

It is assumed by many, that if an area in an image is selected and filled or painted with another color, that the detail in the original color and selection will still be seen after the selection is filled with the new color.

This is not necessarily so. To retain the detail you will have to change the Default Blending Mode of Normal to Color in the Fill Dialog Box, or change the Brush Mode in the Options bar if painting, to Color.

To fill a selection with color, Go to Edit>Fill and in the Fill Dialog Box, click on the triangle in the Mode box and check Color from the drop down Menu. If you decide to paint on a new layer above the image, you have the added advantage of being able to change the opacity to get the desired effect.

Keep an eye on the Blend Mode in the various palettes and dialog boxes as they sometimes change of their own volition. You then wonder why you have a colored blob.

Color to Monochrome

Converting a colored image to Grayscale is Photoshop's idea of getting a good monochrome image. When you see the result of a Grayscale or a desaturated image you will agree it patently is not. Many quality conversions are the result of numerous adjustments made in the image whilst still a color file, or selective adjustments made after the conversion. The following are methods you can use to get a better conversion to Grayscale but do remember to print with Black ink only if you require Monochrome.

1 Start with an RGB image, click on Window>Channels . At the top of the Channels Palette will be the composite colored image followed by red, green and blue channels. Each of the individual RGB channels will be gray. If you click on each channel in turn you will get a preview on your screen. Check which is best, and click on the triangle top right in the Channels palette and pick Duplicate Channel. As an alternative you can drag your chosen channel down to the New Channel button (next to the Trash Can) and duplicate it. You then make any changes you want without altering the original in any way. Print, using Black ink only.

2 Open the Image, choose Image>Mode>Lab Color . In the Windows Menu choose Show Channels. This will bring up the Channels palette. Then click on the Lightness channel making it active. Make a duplicate of the Lightness channel. Choose New in the Document pop up box so it will appear as a new document on its own. Then go to the Image menu, down to Mode and choose Grayscale. If you make the Background into a layer you can Duplicate it, as detailed before or copy it, and then change the Blend Mode to Multiply to darken it, and if too dark

reduce the Opacity or increase to lighten. A little known method of achieving a good Grayscale image, which I only recently discovered, is perhaps the easiest to achieve. It even retains the RGB channels. Bring a colored RGB image onto the screen. Choose Image>Adjust>Gradient Map .

You will then be faced with the Gradient Map Dialog Box. To the right of the box is a small triangle that you should click. This will open the Gradient Picker drop down palette. The third gradient from the left should be, by default, a black and white gradient. Click to get a very superior Grayscale that, as I said before still retains the RGB channels. You can if you wish also alter the image tones by clicking in the large box in the Gradient Picker and moving the sliders.

4 For those who are feeling a little more adventurous there is the Channel Mixer method. With an RGB image on the screen, go to Image>Adjust>Channel Mixer . Check the Monochrome box bottom left and you will see the Red slider automatically go to its default setting of 100%. Check the Preview square on the right. This will give you a very basic Grayscale. You can now combine any of the channels to obtain better contrast and tones or adjust the brightness with the constant slider.

5 A further method of obtaining Grayscale, which as yet, I have not been able to fully evaluate, is using the Hue and Saturation Command. It could well have possibilities. The Silver Oxide Company has produced a number of small 16 bit plugins that convert RGB to monochrome. They emulate a number of photographic emulsions including, FP 4, Agfa 25, HP5, Tri-X, PlusX, PanF and XP2. Have a look at the Demos on their website

Linked Layers

You can link layers to one another by highlighting a layer in the Layers Palette and clicking in the column next to the Eye for the other. A link symbol will appear in the column in all the layers that have been linked. Linking layers allows you to keep them in the same order, and move all the layers together if you are dragging an image onto another to make a montage. This cannot be done by the Copy and Paste Command.

Clipping Groups

You can group numerous layers into what is known as a clipping group. The lowest layer in the group acts as a mask for the layers above. When the lowest layer is opaque the other layers are visible, but when it is transparent the other layers are hidden. The Photoshop manual gives a number of ways to create clipping groups. To avoid confusion I feel it is best to stick to the easiest. Probably the best and easiest way is to hold down Alt and position the pointer over the solid line dividing the two layers, and click when the pointer changes to overlapping black and gray circles, and the name of the base layer will be underlined. To break the images apart Alt>click the dividing line. Don't forget, only adjacent layers can be made into a clipping group. This action ensures that when you drag an image with all its adjustment layers onto a second image, the adjustments will not affect the second image.

Lock Transparent Pixels

If you have a cut out of a person on a layer surrounded by transparency and you wish to fill just the cut out with black (to make a shadow) do the following.

At the top left of the Layers Palette click on the square with Lock to its left and then fill. If you do not lock the transparent pixels in this way the whole layer will be filled with black.

Adjustment Layers

Adjustment Layers allow you to make numerous image adjustments with Levels, Curves, Color Balance, Hue and Saturation etc.

Unlike the normal use of these tools, you can change the settings repeatedly. This causes no deterioration in the image as the corrections are applied through the Adjustment Layer (AL) and makes little difference to the file size. Basically ALs are a mask to which you can apply Blending Modes or fade their opacity much the same as a layer.

To apply an AL choose either Layer>New AL which will display a sub menu of color adjustments, or click on the AL icon at the bottom of the Layers Palette (the half black half white circle). A pop-up palette appears giving the opportunity to choose from fourteen different correction options. The first three are fill layers, but the others are color adjustments, including Levels, Hue and Saturation etc. Make your selection and the appropriate dialog box for tonal or color correction will be displayed.



Settings can be applied to it, and when clicked OK the respective AL will appear in the Layers Palette. You must remember that a separate AL is needed for each and every color correction. If you have a selection made on the image layer before creating an AL, the correction will be applied only to the selected area. Double clicking on ALs will display the respective tonal or color correction dialog box with the last setting made. They can be changed repeatedly. The same tonal and color corrections are applied to all the layers by having the AL on top of them. If you decide to change the method of AL correction, go to Layer>Change Layer and a submenu will pop up giving you the option to change to a different AL.

For an AL to affect only one layer and not all the layers below it, it needs to form a Clipping Group with that image layer. (See Linked Layers and Clipping Groups). This can be done either by choosing Layer>Group with Previous or by creating a Clipping Group.

Let us say we want to make a composite image of two images each with their respective stacks of AL's in Clipping Groups. For example. Image A has three AL's in a Clipping Group, and image B two AL's in a Clipping Group. Drag and drop image B onto image A to make a composite image.

To start we need to Link both AL's in image B to its image layer. (See Linked Layers). Then activate the topmost AL of image A (this will make image B go on top) then with the Move tool drag and drop image B, with its Linked ALs, on to image A. Using this technique the AL's in the composite image will only affect the image layer with which they are grouped. You have now a composite image in which all layers have their separate stacks of AL's.

Sid Pearce FRPS EFIAP

Central Southern Group DIG (Please send diary events for the website to John Long)

The RPS Central Southern Digital Imaging Group opened the year with a Members' Print Competition on 19th January 2003. The meeting was attended by some 23 members and visitors who between them showed 38 digitally produced prints. The prints varied from a fine macro image of a "Lilly" (126 points) produced by Roger Norton, ARPS to Architectural prints, Landscapes and several artistic impressions. Second place was taken by John Tween, LRPS for his image of the "High Altar at Worcester Cathedral" (94 points) and there were three joint Third Places (each with 85 points) taken by Peter Horner for "Beam me up Scotty", "Clearing in the Grand Canyon" by Don Baxter and a superb underwater picture of a "False Anemone Fish" by Len Deely, ARPS0.

The next meeting of the Central Southern Group will take place at Coopers Hill Community Centre, Bagshot Road, Bracknell, Berkshire on Sunday 16th March when Tony Riley, LRPS will be giving one of his Digital Demonstrations and will also be helping to clear up particular problems which members have on some aspects of Photoshop.

The meeting commences 10.00am for 10.30 and will finish at approximately 12.30

This promises to be an interesting and very educational meeting and we shall welcome members to join us for this.

The cost is £7.00 for Digital Group members and £10.00 for non members.

Future meeting dates for this year are: 18 May : 20 July : 21 September : October and 23 November.
Season Tickets are available for these meetings @ £25.00 for Digital Group Members and £35.00 for non members.

**For further details please contact Group Secretary John Tween
on 01737 355513 or e-mail johntween@onetel.net.uk**

Website Developments

The following proposals were made at the last DIG committee meeting. Since then some items have already been implemented and please note that the listserv is unfortunately no longer running.

A suggestion is to be made to all DIGRO's to have part of the DIG site for regional news and information of particular interest to their members. they would update and maintain the information. John must also be given the information about meetings for the events section.

Various DI group members will be asked to look after various aspects of digital imaging such as AV, new software and hardware, interesting reviews, national events and exhibitions inside and outside the RPS. The administrators will be able to log on to the site and edit their pages in their own time.

Members will have the enhanced ability to edit their own uploaded pictures on line

The FOLIO will be on line. Pictures submitted to the Folio will be sent directly to the e-mail address of other members of the Folio but the members will have to go to the website to upload their comments and pictures. Non Folio DI members may look at the Folios work but not upload images nor make comments.

There will be a on-line form enabling members to join the Digital Imaging Group directly from the site.

All members are to be asked to fill in their e-mail address and to keep it current. Members can choose to keep the e-mail address for use of the DI Group for administration purposes only or to make it known to the rest of the membership.

There will be a notice board for members to post items for sale with the posted items being removed automatically after one month

There will be a monthly on-line digital competition. This will start with a special RPS 150th anniversary competition with a £150 prize. This will be awarded at the 2003 spectacular.

There will be an on-line tutorial for using the site and some Flash demos that will require broadband connection.

There will be a continuing programme of "customer research" and development.

The website is only as good as the data it contains. The committee are keen to encourage all members to participate in the submission of information and images to be shared by all. If you know of an interesting event or have a useful tip please share it via the website. Post it on the discussion page or email it to Glenys or John.

first name:

initials:

website:

email:

phone:

fax:

mobile:

distinctions:

new password:

confirm password:

personal statement:

To log on to the site for the first time use your RPS number as the ID and you last name as the password. First letter uppercase and the rest lowercase. Please enter your details and select from the options available. You may change your password.

Please enter your email address and choose whether to allow others to see it.

You can opt into the Folio group if you wish to upload images, make comments on images and receive the posted images and comments by email.

You can opt to have all items posted to the discussion pages automatically emailed to you or you can just choose to have the automatic emails for just selected topics on the discussion pages.



Login



View Exhibitions



Read Articles



Discuss



Search Image Library



Search Article Library

Latest NIKON D1 Users Group

DIGITAL IMAGING GROUP
of the
ROYAL PHOTOGRAPHIC SOCIETY

NEW Folio Page (Beta Version)

● The Royal Photographic Society exists to enable its members to experience more enjoyment from photography. The RPS journal is free to members and is published ten times per year. It is packed with articles, news, advice and photographs. Members may work for RPS distinctions in a wide range of categories. Photographs for LRPS may be submitted as digital images on a CD.

● There are 19 regions around the UK which meet regularly, publish newsletters and organise local events. There are 15 special interest groups including the Digital Imaging Group. Around 200 workshops and seminars are held all over the UK which are run by experts who are often celebrity photographers. Overseas members are also extremely welcome and may participate particularly effectively in the website activities and discussion groups.



Image of the day...

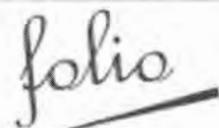
Photographer

David.G Christie ARPS



Exhibition

Digital Imaging Group Exhibition 2002



Click on an image to enlarge it.

↶ Upload a folio image on the left. Receive folio submissions by email! by checking the folios box under your email address in 'Upload' above. ⬆ To reduce the number of emails in your inbox the server now sends out comments only once a day (Apologies for the flood of identical emails, this has now been corrected).

Upload



Vincent Lowe
Imperial War Museum
North

Daniel Libeskind has been in the news lately so here's one I took recently of his amazing building at Salford Quays. From a 6x6 transparency scanned on a Canoscan D2400 flatbed. Nothing special done to it - just a bit of tweaking.

1 comment
See Comments



Remaining:
30 days

Dave Castle
Hellebore

- Private
- Receive folio emails
- Receive **all** discussion emails

The Significance of the new Nikon Lenses

AF-S DX Zoom-Nikkor 12-24mm f4G IF-ED: Press release from Nikon Dec 2002 with information about the first of four new compact, lightweight G-type zoom lenses designed exclusively for Nikon digital SLR cameras.

What does this mean?

As an early convert to digital photography I have used Nikon's

digital SLRs for some time first the D1 and now D1X and D100. The results from the D1X are so good that early this year I changed over to using it for 95% of my work as an advertising and commercial photographer. Early tests with the D1X in June 2001 showed me that the results in terms of quality, colour and sharpness were as good as I was getting from my Hasselblad Cameras. I did several tests to compare results with the D1X/Hasselblad and using the D1X at 125 ISO with high res NEF files I found the results to be quite a lot better than 100 ISO transp film (Kodak EPS) scanned on a high-end, high resolution drum scanner. (There is no point in comparing pix on a light box because you, the photographer, are the



only person who sees this. Your clients ONLY see the print or the scanned printed page!) Taking the same subjects in my studio with both systems proved to me just how good the new digital SLR cameras are. I now enlarge pictures from the D1X up to 2x3 foot and results are better than similar pix done on the Hasselblad with colour neg. A3+ print results are to a very high standard and my Epson 1270 and Canon S9000 printers churn this size out as routine!

The D1X and D100 cameras use an image CCD sensor 23.7x15.6mm compared to the full frame size of a standard 35mm camera of 36x24mm (approx.). This means that all Nikon Lenses have a factor of x1.5 so your standard lens 50mm becomes a 75mm. The f no remains the same so it is a major advantage for press, sports or wild life photographers needing long heavy costly lenses, ie a 400mm f2.8 becomes a 600mm f2.8. The other, not stated, advantage is that by cropping into the image any edge of field lateral or off axis distortions, aberrations and edge fall off of resolving power are removed!

For me as a photographer needing to photograph interiors of buildings it means that my 20mm lens is now only a 30mm not wide enough! So with the D1 I had to invest quite a lot in new wider Nikon lenses, 17-35mm f2.8 AF-S is first class for a lot of what I do but even that is reduced by the 1.5 factor to 25.5-

52.5mm so I soon had to go for the Nikon 14mm that gives me 21mm! (It is a truly amazing lens and if I put it on the now little used Nikon F5 it blows your mind! It's very sharp almost free of distortion but can flare slightly with lack of care with back light).

All this leads up to what is Nikon doing about the new FULL-FRAME digital cameras now on the market from Canon, Contax and Kodak? The new Kodak is 14 million pixels compared

with the Nikon D1X's 5.47 million pixels! This level of resolving power must now put digital cameras near to 4x5 inch film cameras?

In October Canon and Kodak launched their new full frame cameras. Nikon who have lead the digital revolution for some time only offered some up grades to firmware for current D owners. Now in Dec 02 the Development Announcement of the new 12-24mm Zoom for release in Spring 2003!

The new lens: will be the first truly compact, lightweight AF-S ultra wide zoom designed exclusively for use with Nikon digital SLR cameras. The compact size is because the lens is able to take advantage of the smaller size of CCD compared with the size of full frame 35mm film. The combination of reduced picture angle and smaller lens diameter have made possible compact body design and higher cost-performance for ultra-wide lenses. (No mention of price at this early stage.)

Use of IF-ED should make for high quality images. (I found early on that Digital Nikons need the best high quality lenses and some of the older lower priced lenses just

do not produce sharp enough results.) f4 max aperture should not be a major disadvantage as a lot of w/a work will be done on a tripod with camera stopped well down. The "G" means that this lens has no aperture ring so can only be used with newer Nikons with camera body command dials. All D cameras have this feature, as this lens is not suitable for full frame film cameras, this is not a problem, and one less thing to go wrong.

This is the first of several new lenses featuring a smaller image circle to be made by Nikon taking advantage of the D series cameras small CCD size. To me the significance of this is that Nikon are not going to bring out a full framed digital SLR in the near future. One can only speculate how Nikon will keep in the front or even (perhaps) now catch up. If they do not go full frame will the new cameras have the same sized CCD but with an even higher pixel density? IE a bit like using finer grained slow film? Several people in Nikon have told me that there are serious disadvantages in use of full frame CCDs or other types of image sensors. Vignetting and darkening of image corners for one.

As yet I have seen no image reports in the press on the new Canon and Kodak Cameras. We will have to wait and see what Nikon will do. In the mean time I'm very happy with my D1X but wait with interest to see what the "D2" will have to offer.

Graham JR Whistler FRPS FBIPP

Going CIS

At a previous 'DAY' at Rugby I watched with fascination the Continual Ink Supply to a printer and had an urge to buy. However, being a penurious, mean, stingy Yorkshire/Geordie/Scot, I have an inbuilt resistance to salesmanship and decided to await events.

Over the months I found that every time I loaded a new cartridge there was a blocked nozzle on one colour...sometimes black, sometimes on of the five, even though I had set the cartridge on its nose for twelve hours and after installing running Clean. It was irritating and slowing, and sometimes needed three or more Cleanings and ink loss.

Eventually I sought information from the two firms I knew of by way of their advertising, asked in digit@ for info and eventually telephoned MWords telling them of some member's difficulties installing their system. This turned out to have been another system and MWords were very good to both talk to and price and order.

So the parcel arrived, was checked for content and, when it disgorged the information material, careful reading commenced. Now at this stage it had to be remembered that I have a City and Guilds top certificate for Hamfistedness and accordingly I read it three times, went to bed on it, then on rising read it again a couple of times. After this a good lunch and, for once, an early injection of malt...and an hour or so later, courage at a high level, I did it.

Following instructions carefully paid dividends and after ensuring that no bits and pieces were left over I switched the printer into Utilities and got the surprising answer that there was no ink in it...No ..No panic...those instruction already described that when one puts in a normal cartridge there is a little projecting tab at the front of the cartridge box's dropdown cover which activates a switch which tells the printer it really has ink...so I took out the two little pads which serve the same purpose...very careful and gently touched the metal switch, re-inserted the pads...and all was well.

I have now used the equivalent of a full pair of cartridges, taken out the pads and again re-inserted them..and immediately telling the printer it had ink, then into action. The ink in the bottles seems to have gone down only very slightly...my Bank Manager is going to like this.

Total cost...£204...already I have knocked off that price about £16 by not having to insert another pair of cartridges. The future is encouraging.

Ray Wallace Thompson ARPS

RPS 150th Anniversary

The Committee are to invite all members of the DI Group to enter an on-line competition. The subject is open and entries are to be uploaded to the website between 1st August and 1st November 2003. There is to be one entry per person, but this entry can be changed at any time before 1st November. All the entries will be on view throughout this period. A prize of £150 for the winning image will be announced at the Spectacular. It is hoped that many overseas DI group members will enter.

The Digital Imaging Group Annual Exhibition

It is always a thrill to see one's own photograph displayed in an Exhibition or printed in an Exhibition catalogue. The different thing about our Exhibition is that everyone who submits an entry is guaranteed to have one print accepted for display and then printed in a colour edition of DIGIT, which is in effect our Exhibition Catalogue. The total Exhibition is also displayed on the DIGIT website, and you may currently see both the 2001 and 2002 Exhibitions on line.

This will be our sixth Annual Exhibition and the fifth which I have organised as Exhibition Co-ordinator.

Over the past few years, more members have entered the Exhibition and it is interesting to note that 88 members entered in 1999 (I have no details of 1998) but the numbers have increased to 135 last year. Quite a few stalwart members have entered every year, although a few have fallen by the wayside!

With this edition of DIGIT you will find the Entry Form, and I invite you to gather together three prints and get them off to me as soon as possible. The selection of the 2003 prints will immediately follow the AGM on April 13th, and this year I have invited three distinguished photographers to make the selection.

They are:

Philip Antrobus FRPS, Kevin Maskell FRPS and Mike McNamee FRPS.

If you intend to be at the AGM in Rugby on April 13th you may bring your entry then, but if doing so, please send the Entry form and cheque to me in advance. You are also asked to download your three images to a floppy disk or CD in PC format. We use these to illustrate your selected print in DIGIT. A number of members have allowed me to retain their prints, which I am then able to use when I am asked at short notice to mount an Exhibition of Digital work, and this has happened several times in the past few years. If you decide to do likewise, there is, of course, no need to send return postage.

This year we have three venues already arranged, Oldbury, Swindon and Harrow and there is a possibility that another venue in the North may materialise.

So please, get printing, send me an entry and you will see yourself in DIGIT and your print available on the website to be seen worldwide!

John Long ARPS



AGM 2003

The AGM is to be held at The Benn Hall Rugby on the Sunday 13th April 2003, with the guest speaker Mike McNamee FRPS.

Admission for non-members is £5.00 but is free to members and their partners.

The programme is as follows:-

10-30am Coffee
11-00am AGM
11-30am Selection of Prints for the Exhibition
1.00pm Lunch
2.00pm Lecture by Mike McNamee FRPS

Nominations for committee members should be sent to Glenys Taylor with the approval of the nominee and the name of a seconder.

John has obtained the services of Mike McNamee FRPS, Phillip Antrobus FRPS and Kevin Maskell FRPS as selectors for the prints.

The current venues and dates for the exhibition are as follows:-

Smethwick. 6th - 23rd May
Swindon. 2nd - 16th August
Harrow. 5th - 26th September

As usual there will be an edition of DIGIT with copies of all the prints accepted for the exhibition, this will include an inset inviting those who are not members of the RPS or the Digital Group to join.

AGM 2004

The AGM for 2004 will be held on the 25th April at the Smethwick Photographic Society Club rooms.

Spectacular 2004

This will be held at the Benn Hall Rugby on the 14th November.

Nikon have facilities to lecture and demonstrate various digital techniques at Kingston upon Thames, Numbers will be limited, but there is a reduction in cost for DI group members. If any DIGRO is interested in organising a visit please contact Barry Senior for details.



The Digital Imaging Group consists of members of the Royal Photographic Society who have elected to pay an extra subscription to receive the group's journal DIGIT and to work together via meetings and portfolios to promote digital imaging. Submissions for inclusion in DIGIT are very welcome. Please note that the editor will assume that all persons submitting material have ensured that they own full copyright of all the images and text submitted., and that any legal infringements are the responsibility of the submitter. Copyright of all 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.

DIGRO's are reminded that the accounts from April 2002 to end of March 2003 are to be sent to the treasurer as soon as possible.

A committee meeting has been arranged for Sunday the 28th September at Smethwick, we shall be pleased to see the DIGROS and helpers if they can make it but as you know there is no obligation.

Current Digital Group Officers

Chairman: Dr Barry Senior ARPS
barry@littlepics.freemove.co.uk

Vice Chairman: Mr Ray Grace LRPS

Treasurer: Mr Peter Roberts ARPS

Secretary: Mrs Glenys Taylor ARPS
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Exhibition Secretary: Mr John Long ARPS
johnlong@lineone.net

Regional co-ordinator: Mr Ray Grace LRPS

Events co-ordinator: Mrs Hilary Roberts FRPS

Web site updates: Mr John Long ARPS

Publicity: Mr Clive Bailey LRPS

Submitting Material for the Website

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 advertised on the website. Please include non RPS events, exhibitions, publications and programmes in which DIG members may be interested.

The listserver is no longer running.

The Royal Photographic Society



2003 MEMBERS' EXHIBITION

**The Old Schoolhouse, Oldbury, West Midlands
May 6th - 23rd**

**The Link Library, Swindon
August 2nd - 16th**

**The Harrow Arts Centre, Hatch End, London NW
September 5th - 26th**

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

Selectors

Philip Antrobus FRPS

Kevin Maskell FRPS

Mike McNamee FRPS

Closing date for postal entries - Monday 8th April 2003

Selection of Exhibition, Sunday 13th April 2003

You may bring your entry to the Annual General Meeting of the Digital Imaging Group, being held at the Benn Hall, Rugby on Sunday 13th April 2003 - 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 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 in Rugby 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.
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:	
Tel:	E-mail: (write carefully please)
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.	