

DIGIT

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The Royal Photographic Society
Digital Imaging Group

Digital Dilemmas

It's An Easy Option?

There have been many comments that DI is a quick and easy option and we are all guilty of trying to impress the uninitiated with the immense manipulative powers of DI when the opportunity arises.

The fact that some techniques may be easier to achieve on a computer is again an irrelevance. When did we ever assess a photograph or indeed any other work of art by degree of difficulty? That surely belongs to the realms of figure skating and not photography where we 'assess' the final product and not the means of execution. A corollary here would be the Nature Panel confronted by a superb photo of a Polar Bear. This would be a tremendous achievement in Wigan(!) but becomes less difficult when the bears approach organised tour coaches in Canada, looking for food. Should the Panel guess at the degree of technical merit? Does the photo look better because its origin is known? What criteria do we use?

Incidentally the assumption, frequently perpetuated, that wondrous images are instantly obtainable through digital imaging is simply untrue. Yes it is possible to 'throw' a filter across the image and quickly change its appearance but we can do the same thing with the help of Cokin, Vaseline or even patterned glass just as easily. Most of the easy computer options, such as posterisation, will be disregarded as quickly as the 'tobacco grad' - they will effectively disappear through natural selection. (As did Polar Bears in Wigan!)

The fact is that computers are no more capable of producing wonderful pictures than cameras. Ignoring the occasional lucky fluke, neither will produce anything of value unless the user not only knows what they want, but also how to achieve it. *People not equipment make photos!*

You've Got To Be Rich/Clever!

Arguments usually revolve around the high cost of computer equipment and/or the perceived problems associated with mastering digital imaging.

When compared with the cost of photographic equipment computers are no longer expensive, they equate to a single quality camera and a couple of lenses. In traditional photography there have always been people able to afford Hasselblads (or trips to Canada rather than Wigan!) but it doesn't make them better photographers.

The learning curve for DI is admittedly steep but not impossible. Few photographers took a photo suitable for their Fellowship Panel during the first couple of years with a camera, but many struggled on and got there eventually. The same is true of DI or any other worthwhile pursuit. You first make a start and then slowly accumulate the necessary skills to hopefully achieve worthwhile results at some future date - if you can master a darkroom and camera you undoubtedly have the ability to come to terms with DI.

Unfair Competition!

The final 'chestnut', particularly at club level, is that computer users have an unfair advantage in competitions and should be separated from traditional photographers.

Was competition ever 'fair', whatever that means in photographic terms? We have always had the situation where delicate pastel portraits and moody landscapes have competed against avant garde manipulated images. At the RPS we have attempted to lessen the problem by grouping the images into specialisms but these have now become so diverse that it is not easy to see the boundaries.

I would be happy to see them all removed!

If we say all digital work must be in a separate class we still have a crazy assortment of dissimilar images in competition, since they may be highly manipulated or just basic colour

adjustments. We're also back to the problem of the honesty of the entrant! (We already mark slides for nature contests as wild or captive and have to rely on the honesty of the entrant for such information). This clearly is not progress in any way. DI will eventually become part of all disciplines and we must accept this.

Perhaps it is appropriate to finish with the outlook of those who first met to discuss the formation of the Digital Imaging Group. We were unanimous that the group should have a limited life (the first group formed with planned extinction) since we all acknowledged that at a future date, perhaps not too far away, it would be naturally absorbed into *all* aspects of photography. Perhaps we should view the images in the same way.

Instead of creating rules and legislation that at some future date will be reversed, why don't we behave as we always have and simply view the finished image and make our own assessment of its artistic merit, regardless of origin. The fact that there is inevitably going to be convergence of art and photography should not be viewed as a problem but as a wonderfully exciting creative opportunity to be embraced fully.

Barrie Thomas FRPS MFIAP



Tom Bowett FRPS



Sara Davis LRPS



Glenys Taylor ARPS



Jim Marsden FRPS

Images by the
RPS Digital Imaging Group



K Rubens ARPS



Barry Colquhoun FRPS

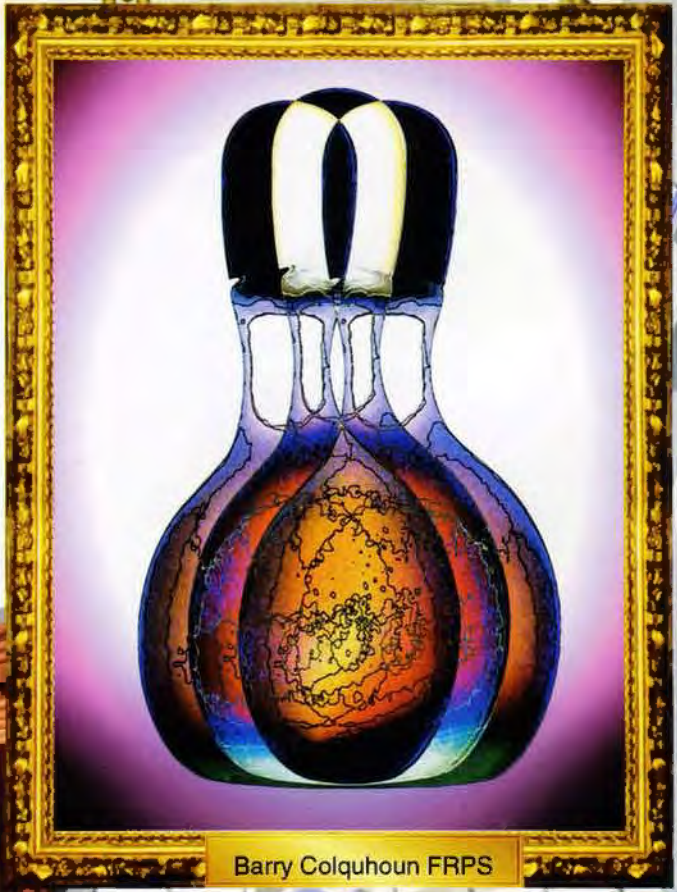


Barry Colquhoun FRPS

RPS Digital Imaging Group



Barry Colquhoun FRPS



Barry Colquhoun FRPS

Digital Dilemmas

I'll Just Ignore It?

We have a very clear example from the recent past of ignoring progress - the newspaper industry. In a relatively short time the old machinery was replaced by the new computer driven presses and with it went much skill and expertise. There was considerable 'weeping and gnashing of teeth' but it happened anyway. What went out with this revolution was not the product, but the outdated methods of production. Regrettably many highly skilled workers lost their jobs in the process.

The photographic equivalent may be nearer than most would like to contemplate. There's no question that we are going through a similar photographic revolution and we ignore it at our peril.

In simple terms it's either accepted as an exciting new tool in the photographic armoury or risk becoming the photographic equivalent of typesetters and disappear into history. The photographs will still be there, only the technology and the people responsible for its creation will have changed.

We live in a period of immense change and innovation, the 'Electronic Revolution', and we are highly privileged as photographers to be part of it.

The early photographic experimenters would have been amongst the first to embrace such an opportunity and be out to discover its full creative potential. We in this Group have grasped the nettle and should do all we can to help others over the digital hurdle.

**Barrie Thomas
FRPS MFIAP**

100% Digital Fellowship Panel

(see the colour images opposite)

1. Having achieved the first ever "100%-Digital" photographic Associateship with the Royal Photographic Society, back in July of 1997 using a Chinon ES-3000 digital-camera, I was keen to attempt the first ever RPS Fellowship using the same "100%-Digital" format.
2. It was, however, blatantly obvious that some form of major improvement in image quality would have to come into effect before images of a suitably high quality could be acquired from 'consumer digital cameras' in order for such a panel of prints to be put together.
3. I carefully watched and waited throughout the following twelve months, during which time I continued to review new equipment for various magazines, and felt greatly encouraged by the progress being made over that period of time, (a proportionally short period of time when you stop to think about it !!) ,, however, that wait came to an abrupt halt one day when I attended the launch of the new Kodak DC-260 digital camera in June of this year.
4. There was no doubt in my mind that this particular camera was more than capable of producing the image quality that I was waiting for ,, and all I had to do was (a) - get my hands on the camera, and (b) - produce the relevant images.
5. Four weeks after my initial 'pre-view' of the DC-260, the camera itself came to me for review purposes and via subsequent arrangements with Pierre Schaeffer of Kodak it remained with me for my 'attempt' at obtaining the RPS Fellowship Distinction.
6. During my actual 'review of the camera' (for magazine publication) I had photographed a multitude of different 'subject matters', amongst which were a collection of aftershave bottles which I had taken, (back-lit by the sun), on a window ledge.
7. On completion of my 'review', and with only six weeks left to me before the final hand-in date for submissions to the next 'F-panel' adjudication, I set about the task of deciding what in fact I was going to shoot.
8. Recognising the potential of the shot that I had taken of the aftershave bottles, and taking into account the greater variety in both design and shape of the bottles provided for the female end of this product-market, I transferred my attentions over to Perfume Bottles.
9. I was fortunate in that only a few miles from where I currently live there is to be found an exclusive perfumery called "Fascination" of Lytham (proprietor:- Lynn Bramwell-Griffiths) and it was from there that, most generously, I was allowed to 'borrow' a replenishable supply of bottles of all shapes and sizes from within their extensive range.
10. With so little time available to produce a panel of twenty original images, with the content, quality and style that would stand any chance at all of scaling the dizzy-heights of Fellowship Standard, it was now necessary to pursue this objective on a full-time basis.
11. From this point on I worked eighteen hours a day, (and often more), and seven days a week, photographing dozens of bottles, from dozens of different angles, replenishing my 'selection' of bottles on an almost daily basis until I finally felt I had an ample 'stock-pile' of images on my hard-drive from which to work.
12. It must not be forgotten at this stage however, that, by virtue of my working in this "100%-Digital" format, I was not only able to see the results of each shot as I took it, (on the monitor on the back of the camera), but I was also able to avail myself of these images on my computer within seconds of actually firing the shutter by downloading them via my SanDisk Compact Flash Card reader onto my hard-drive. Via the 'instantaneousness' of digital I was able to progress at breakneck speed, amassing several hundred 'selected' base-images within

the first week of starting.

13. The next step in the process was to decide on the direction for these images to go in. It was never my intention to produce a collection of 'illustrations', or 'promotional' shots of these perfume bottles, instead I wanted to describe, in very much 'pictorial' terms, the allure and feel of these perfumes, one by one. Using vibrant colours and transitional hues, the replication of form and the introduction of complimentary line, I set out to produce a visual representation of the complex characteristics and changing moods of modern day fragrances.

Hence the panel's title: - "THE ESSENCE OF PERFUME"

14. I also made a conscious decision right from the outset that in addition to the bottles themselves, I also wanted to include some representation of the female form. In what way this was going to eventually manifest itself in the final images, I wasn't too sure, but knew I wanted to include this element somehow. Fortunately, a young dancer who lived locally, (Amanda Lambert) agreed to model some provisional poses for me, (which again I shot with the DC-260) and it was these same 'first-time' shots that ended up playing a major role in no less than six of the final bottle images.

15. From here on in the work became centred on the computer itself, and on the software selected for the manipulations. (Photoshop-5) Imagination and creativity are both given free-rein within this digital environment, and it is simply down to the individual worker as to what he, or she, eventually decides to do with this potential.

16. Digital-Imaging can be all things to all men, at all times.

17. I was once again fortunate, that whilst undertaking this 'project', I also had with me a distinctly 'graphics-enabled' computer system, one which had been provided for me by Gateway2000 to undertake some comparison testing on 'system speeds whilst working with 35mm', comparing a P5-133Mhz with this G6-400MMX. I was already well aware of the necessity for 'ample RAM' to 'enable' working with high-resolution scanned 35mm image-files, but what I had NOT envisaged was the enormous amount

of RAM that was going to be needed to carry out the complex manipulations that I was about to inflict on these, (somewhat smaller than 35mm), 4.5Mb Kodak DC-260 files.

18. The Gateway2000 G6-400, as mentioned above, was fitted with a voluptuous 384Mb of RAM and despite the fact that these original 'digital-camera-image-files', (as downloaded directly from the Kodak DC-260), had starting life out as comparatively small four-and-a-half-megabyte-image-files, by the time I had them halfway through their first stages of manipulation, RAM requirements were topping 200Mb - in EACH case !! Towards the end of their development, many of the more complex manipulations were requiring in excess of 400Mb of 'working-RAM' - per image - in order simply to function.

19. Staying within the available-RAM on your system means the difference between 'working-in-real-time' and 'putting-the-kettle-on' every time you hit the return-key, (metaphorically speaking that is !?), so there can be no doubt whatsoever that the Gateway2000 G6-400 system contributed greatly towards the feasibility and 'real-world' practicalities of undertaking this major project.

20. The 'manipulation-software' chosen for this exercise? - why, Adobe Photoshop-5, what else? When it comes down to complex-manipulations I know of no other program that can measure-up to this program's user-friendly environment, which is not to say that more basic image-enhancements can become lost in a sea of infinite-options, quite the contrary, Photoshop provides a very logical working platform from whence even the newcomer to imaging can function with ease, yet Photoshop will grow with you as you progress, providing seemingly-endless levels of potential, as you in turn gain in experience in it's uses.

21. Now we reach the part which many would expect me to be able to explain in the greatest of detail - the creative-process itself - it is however only the mechanical process itself, that has been used to create each individual image, that can be explained in any great detail, (and even re-enacted), being as how the actual creative-aspect of each

is very much a thing of the sub-conscious mind, only you know when an image is going in the right direction, and only you know when it is actually 'finished', each image is a mini-personal triumph, in a very real and pleasing way. Whether or not others ever come to appreciate your work at a later stage is, well, I suppose, another matter altogether.

22. By the time the final 'panel' layout was put together and laid out in order of presentation, well over a thousand images had been created, though as yet none had ever been committed to paper, (apart that is from the occasional 'thumbnail' every now and then just to keep track of progress).

23. Whilst using Adobe Photoshop-5 as my image-manipulation-software, my preferred printing-platform is that of Corel Draw. As it is from within that program I am able to construct a printed-page-layout that will appear on my chosen paper, (via my chosen printer), in exactly the way I have described it on my computer screen. WYSIWYG !! And via my Espon-1520 4-colour inkjet printer, I was able to print out, on A2 paper (Daler Artist's Cartridge Paper in this instance), at exactly the size I had requested, in exactly the position on the paper I had pre-determined, and exactly, in every way, a reproduction of the colours that I had seen on my computer screen.

24. As mentioned above, my chosen paper on this occasion was that of Daler Series 'A' Artist's Cartridge Paper, (23p per A2 sheet), as I knew from previous experience that, for what I wanted, this would give me the result I was looking for. Specially coated Glossy papers are, of course, vastly superior when it comes down to accurately reproducing high-definition photographic imagery, but I was looking to add to the mood, texture and feel of my finished images by printing them to a complimentary paper.

25. Having printed out the requisite number of prints (twenty images in all) a few final steps were needed before committing them to mounting-card and preparing them for submission. And as current inkjet inks are, for all intents and purposes, water-soluble (it does not necessarily follow that they

will always be so) and as cartridge-paper itself is also absorbent, (there are now new 'waterproof' inkjet papers available on the market by the way !?), so it follows that some form of added surface-protection was highly desirable ,, and to this end I always subsequently spray my finished 'plain-paper printouts' with two coats of protection :- (1st) a coat of Granville Clear Automotive Lacquer, (which adds both 'depth' to the colours, and provides for a level of surface protection), and (2nd) a coat of Lyson's Print Guard, which adds both UV-protection plus a further degree of surface protection. To be able to predict, at this stage, what the real-world colour and image stability of these prints will be, if hung in a normal room environment, would be little more than guesswork on my part, but suffice to say that I still have images hanging on my walls at home that were produced more than five years ago on an early Hewlett Packard printer (a 500c), on basic conventional office-photo-copy-paper, with NO added surface protection, yet these prints still look fine to me, I leave it up to you to predict the difference that five additional years of inkjet-ink-technology improvements, plus the use of a better (and acid free) paper, plus additional surface and UV protection will provide for these prints.

26. As so, with the print surfaces suitably treated, everything mounted up on card to 20" x 16", and with the accompanying paperwork completed and all additional documentation included in the box with the prints themselves, the 'panel' was delivered to Bath , to the Headquarters of the Royal Photographic Society at the Octagon. And the rest, as they say, is history.

Camera: Kodak DC-260 Digital
Computer: Gateway2000 G6-400 PC
(19" Monitor + 384Mb of RAM)

Manipulation-Software:

Adobe Photoshop 5

Layout-Printing-Software:

Corel Draw-8

Printer: Epson 1520

Paper: Daler Artist's Cartridge Paper

Print Colour Enhancement::

Granville Automotive Lacquer

Surface & UV Protection:

Lyson's Print Guard

"To have succeeded in my 'attempt' to gain the first "100%-Digital" Fellowship with the Royal is like a dream come true. Though I see it as not so much as a personal triumph, but more as an official recognition of the potential that "100%-Digital-Imaging" offers to the consumer as a viable 'photographic' format for creative imagery. And yet, this is only the beginning."

Barry Colquhoun FRPS



Edward Bowman FRPS



Stanley Newton ARPS

Get Connected

Free Internet Connection

Software to access and browse the Internet has become standard part of the system software which comes with your computer. Wizard/assistant software guides you in the setting up process. All you need is a modem, a telephone number for the Internet provider, a unique ID, password and perhaps some magic numbers. Connect your modem and run the set up program using the data which is provided when you register with the provider. Then run the browser which will probably be either Netscape Navigator or Internet Explorer.

For some years the going rate for an Internet provider has been in the region of £10 per month for a local call rate telephone number to phone, email addresses and some computer space for your own web pages. Now there are a number of companies offering all these for no payment. Their profit is made from their share of the telephone charge and/or advertising. Some also charge very heavily for the use of their telephone help lines. Currently Freeserve from Dixons which only started in September 1998 became the largest of all Internet providers in the UK and is growing rapidly.

There is little to be lost from giving them a try. Some require the use of a CD ROM which may be picked up at retail outlets, requested by phone or may be found on the cover of a computer magazine. Some require you to be already able to access the Internet in order to register. This works if you already have an Internet provider or can persuade a friend to register for you. For example Connectfree allows instant online registration without any special software. Just go to <http://www.connectfree.co.uk>, complete the registration form and await confirmation and details to be sent to your email address.

You may also wish to register for an extra email address with free services such as Yahoo, Hotmail or email.com.

To use the last example go to <http://www.email.com> and register. A second email address can be useful if your mail is normally delivered to a single address at your firm and you would like to access the mail from any other computer in the world. Set your system to forward your emails from your free Internet email address. This can be particularly useful during holiday periods.

There are questions to be asked. Will these free services remain financially viable? How reliable and fast will the free services be as the take up increases? Will the other services making charges be able to offer better or added services to justify their survival?

There is big money to be made from the Internet and commercial pressures are sure to bring about further changes. Every now and again buy one of the Internet magazines and keep yourself up to date. The cover CDs will also enable you to update and extend your Internet software.

Search and find

Having successfully connected to Internet and started your browser you will probably be looking at a default web page address. You may wish to change this default address in the preferences to your Internet email address or some other useful web page. This may actually speed the startup of your browser as the default address may well be accessed by many others all at the same with a resultant slowing of loading.

Your computer is connected to the computer of the Internet provider and via that computer you have access to multitudes of other computers across the world. You supply the address of the computer web site that you wish to access together with the name of the web page that you wish to see. (If you do not provide a page name the system will take you to the index page of the site.) The name of the web site is converted to the internet provider address which is a unique number. Using that number the target web site is accessed and data from it transferred to your computer and

displayed as page. That page can have text, graphics, animations, sound, video and even mini programs to be run on your computer.

If you wish you can try guessing addresses. Take the name of any well known organisation and enter the address in the form <http://www.kodak.com> or <http://www.kodak.co.uk> and press return. There is a good chance that you will be able to view the index page of that firm and from there navigate to other information pages. To find information on a particular topic there are search engines. This is a grand name for a web page which enables you to enter key words in order to find which web pages have references to those key words. There are a number of different search engines and you may wish to try more than one for your search. You could start with <http://www.yahoo.co.uk> and then move on to others such as Excite, Altavista, CNN, Infoseek etc. etc. (System 8.5 on the Mac has an application called Sherlock which will automatically use a whole list of search engines in order to provide you with the addresses of all the pages with relevant references. It is then possible to simply double click on any address to be taken straight to the selected web page.)

Bill Henley LRPS



Barry Bevins ARPS

Digital Dilemmas - a reply

Further to the article by Barrie Thomas:

What bothers people about DI is not that it is manipulation, but that it is manipulation by non-photographic means.

I fully agree that such techniques have been with us since the earliest days of photography. At the very first meeting of the Photographic Society of London (now the RPS of course) on the 3rd of February, 1853, the Vice-President, Sir William Newton, read a paper entitled "Upon Photography in an Artistic View, and its relations to the Arts." In this he recommended the use of chemicals and inks to create clouds, and so make landscape photographs both more realistic and more artistic. During the next hundred years, as you point out, many non-photographic methods of manipulating photographs were developed; some of these are still with us, perhaps the best-known being Bromoils, which involves brushing inks onto the emulsion – personally, I love the things, and would hate to see them disappear from our exhibition walls.

DI falls squarely into the same class. The modern definition of a photograph, accepted (more or less) by both the RPS and the PAGB, is "an image made by radiation of any wavelength using any means available". The emphasis is on radiation as the active agent. For the purposes of the present argument, we can ignore all radiation outside the normal photographic ones of infra-red, visible light, and ultra-violet; and for convenience let us call this band of the electro-magnetic spectrum "light". Any manipulation which uses light is photographic in nature. Thus, at the taking stage, unusual lenses,

screens and filters; or, during enlargement, dodging and burning-in; or second exposures to produce so-called solarisations; or multiple exposures; or any use of artificial light – all these and many more are photographic manipulations in the purest sense.

But DI is quite different; manipulations are carried out not by light but by processes within the computer. What matters is not the way the original photographic image is treated: you can digitise a light image and print it out on a non-photographic printer, and the result is still a photograph. But start to manipulate it in the computer to any substantial extent and the image rapidly ceases to be purely photographic. It becomes a mixture of image-making techniques. It is photography with a non-photographic element added. It has become "Photography Plus", and should, I urge, be put in a separate category in exhibitions, along with bromoils and all the other non-photographic manipulations available today. In open exhibitions, the simple designation "P+" attached to the print or slide, and printed in entry forms and catalogues, would reveal to the viewer the essential nature of the image on show. Oh, yes: it is up to the entrant to be honest. But has this not always been the case? In this respect today is no different from the past: there is nothing meaner, or more demeaning, than to try to win by cheating.

There should be moderation in all things. It would be absurd to put a photograph in a different category because a few blemishes have been removed digitally, especially as touching-up is in any case normally done by applying inks or dyes, and is therefore itself a non-photographic procedure! On the other hand, images entirely created with and in computers using painting or drawing applications (and also fractal programmes) are wholly nonphotographic and should be banned from all photographic exhibitions, including this Group's. Of course, such pictures can be photographed off a monitor, but the final print or slide is then simply a photographic record of a non-

photographic event, exactly equivalent to photographing a painting. If you make a painting and photograph it, you cannot claim to be a creative photographer, whatever your merits as an artist in paint. Computer artists are in exactly the same position.

In our enthusiasm for the almost infinite possibilities of DI, we must not allow ourselves to forget that the essential nature of photography is imaging with light, "by solar action", as Sir William Newton put it all those years ago. Of course, with the 21st century in sight, there can be no question of allowing ourselves to be hung up on silver halide technology. Any method that comes to hand is valid, so long as the original image is made by light. For instance, exhibition quality prints can now be made using photo-copiers, which allow considerable control by the user; these machines may well grow in popularity with amateur photographers in the next few years.

But for me, it is an error to claim that a photograph remains ~~~pure~~~ even after it has been manipulated by non-photographic means. The claim is not sustainable, and I suggest that the cause of DI is actually harmed by refusing to recognise the difference between it and manipulations with light.

Sir George Pollock FRPS

Do you have a contribution for DIGIT?

Experiences, comments, views and technical facts from beginners and old hands are all very welcome.

My World in a Window

What's Next?

So you have recovered from commissioning your computer, mastering your image editor, and you have at last created a set of images that you cherish. You want to show them to the world, so what next? This article is for you, and it leads to a form of image presentation appropriate to the next decade! If you're not yet linked to the Internet that's your next job. Your computer needs a modem to connect to the 'phone line and you need to subscribe to an 'Internet provider'. If you are not sure which one to choose, Internet Magazine reviews them all once a month. Then, with click of your mouse, you can connect your computer to the World Wide Web, which is part of the Internet, and is simple to use even for computer-phobes. There you will find a whole new world! (and how!)

E-mail

The RPS Digital Imaging Group has already established an informal electronic mailing group and through the Internet members exchange information and ideas. If you are enthusiastic about digital imaging, can type and use a mouse, then you qualify to join. Internet providers normally supply all the necessary software for writing and sending messages free of charge when you join, but you can buy a non-proprietary package, suitable for use with any provider if you prefer. Digital images can be sent, simply by attaching them to messages, or 'e-mails' in the jargon. These will be delivered to New Zealand or anywhere else on the Internet in seconds, and the cost will be a minute fraction of the postage for surface mail ('s-mail' or 'snail mail' in the jargon!)

World Wide Web

To explore the World Wide Web, including numerous galleries of digital images that are already on display, forums and commercial sites you will need a 'Web browser'. Internet Explorer and Netscape Navigator are the most popular browsers, and what's more they are available free of charge.

They are used almost universally and are available on numerous CD's that accompany computer magazines or on the Internet. They are self-installing, but it's nice to have a knowledgeable friend around, if you are doing it for the first time, just to reassure you whilst you install them and to give a quick demonstration.

You can then visit virtual art and photographic galleries such as the Hermitage in Russia, or the Ansel Adams Gallery in the USA or galleries produced by individuals such as the renowned photographer Maeda in Japan. Having visited these, you may begin to feel just a little daunted at the prospect of starting a gallery of your own. Don't! There are thousands of galleries out there containing only a few simple snaps, which are updated from time to time. These are just for family and friends, and form part of a new trend in communication. A large proportion of these 'family' sites are in the USA because they tend to be a little ahead of the UK in terms of Internet usage, but we're following close behind. You are going to create your own gallery for the community of imaging enthusiasts who like to display their work and to give and obtain feedback. Once you have created your site, anyone in the world who is connected to the Internet can visit it in seconds: no fares; no postage!

Editor

The Internet has to transfer messages between computers of all makes. This places some limitations on the formatting of pages that are put on display. Don't worry about that! It's all been taken care of. When you prepare a Web page of your own, you simply need to use a special word processor and it will make the formatting totally transparent to you. In the jargon, the protocol used is 'HTML', short for hypertext mark-up language, but that's all you need to know about it. It's why these special word processors are called 'HTML editors'. Simple, but adequate editors can be downloaded free of charge from the Internet, but if you want go to town with fancy features on your site you may like to buy a more versatile one. There are lots of sites on the Internet offering advice on writing home pages. HTML editors have a nice feature in that they

readily permit the mixing of images and text. Insertion of images in some of the older word processors calls for skill and patience.

If you are a computer programmer, you don't need an HTML editor, because you will be able to code the text yourself, but then you are well ahead of me, and this will all seem frightfully elementary.

RPS DIG

At the last count, eleven members of the RPS Digital Imaging Group had grasped the opportunity to produce Web sites of their own. These sites contain not only virtual galleries but also a wealth of technical and historical information. Their addresses may be found on the DIGIT website and have already been e-mailed to members of the group along with a list of addresses of popular imaging Web sites around the world. These members are a mixture computer-philosophes and computer-phobes, but having seen the possibilities, the determination to get on-line has carried them all through, regardless!

A Host for your site

Many Internet providers now host customers' personal web sites free of charge. Charges are however made for large sites suitable for commercial organisations. Check that your provider offers free space. A site of 5 Megabytes will hold about 50 images with a resolution similar to that of a television screen, but some providers offer more. With ample space you may feel inclined to use elaborate decoration to your pages. Use poetry if you wish! Images with the same approximate resolution as a TV picture are popular on the Internet. This will not display record photographs with the fine detail found in a typical competition print, but television sets display scenic images tolerably well and the resolution is adequate for many purposes. The problem with transmitting high resolution images is not the technical feasibility, but the time it takes current designs of modem to send and receive them. This may well change in the near future, as networking facilities become ever faster.

Designing your site

Nobody can tell you how to compose your Web site. It's as personal as taking photographs. However you will find plenty of tips and suggestions on the Internet. You will find that it is a very mutually supportive environment. There are also plenty of books on the subject if you really must pay hard cash! One thing that you should learn is how to create a 'hyperlink'. This is a group of words which is highlighted, usually in blue, and which refers to another page either on your own site, or on any site in the world. Merely by clicking on a hyperlink your browser will link to a new site in seconds. It's breathtaking when you first try it! Thus members of a group can link their sites together so that visitors can hop from one to the other if they wish. The group can be distributed about the world: it makes no difference. I belong to a flourishing international group, which is administered in Australia.

The New Nikon Scanners

It's not often that I get seriously enthusiastic about a new piece of digital equipment, they seem to be thrown at us with such frequency, amid grand claims from their manufacturers, that I have become shell-shocked. The new range of film scanners from Nikon however have got even a hardened digital man like me excited!

Having used both the old scanners I was hopeful on seeing publicity for the new models that the problem of noise had been cured. The noise manifests itself as random coloured pixels, usually red and green, and occurs mainly in the darkest areas of scanned high contrast slides. Using the LS20 it was almost inevitable and a serious failing.

I collected the LS2000 with great hope but without any real optimism. I should have been putting out the bunting and waving flags - it's wonderful!

Briefly getting around the technical side, which you can read from the

Hyperlinks

Hyperlinks do not have to be based on text. An image can also be made into a hyperlink. This is a favourite device used by people who build their own virtual galleries. They create a pages of images about the size of postage stamps, which are miniatures (about 120 X 80 pixels) of the images that are displayed in their main gallery. The visitor clicks on only those miniatures ('thumbnails' in the jargon), that appeal to them, to see the images at the full size. It will make your site easier to navigate and will save the visitor valuable time. That will be appreciated and details of your site are

then more likely to be spread among friends, and it are more likely to be included in a list of favourite sites on the visitors own site. Inclusion of lists of favourite sites is popular among 'surfers', and it is something you might like to contemplate when you have been touring the World Wide Web for a time.

Away you go!

The brave will include a small photograph of themselves. It can be accompanied by biographical details and an expression of your outlook on image-making. Further opportunities for the more ambitious are extensive.

Mike Brown MSc ARPS (100337.1167@compuserve.com)

Are you getting the picture?

Why not put your world in a window?

What's stopping you?

publicity blurb, the LS30 is a 30bit scanner and the LS2000 is 36 bit. They look much like their predecessors except that they are now all external, avoiding the problems of dust being drawn across the slides during scanning. Optical scanning resolution is 2700dpi but this is now a faster process. Prices vary tremendously so shop around, you should be able to get them for about £550 for the LS30 to around £1200 for the LS2000.

The icing on the cake is the scanners ability to identify marks, dust and scratches on the slide and remove them! (I know, I didn't believe it either, but it works.)

There is a further scan taking place (possibly infra-red but they wont confirm) that effectively identifies the emulsion. If this is damaged in any way the scanner does its best to correct it and the net result to you and I is clean scans - anyone who used the earlier models knows how hard this was to achieve and the amount of cloning required afterwards. Be warned that it doesn't work on mono negatives.

On the LS2000 one further miracle exists - called Multi Sample Scanning

it allows the same negative to be scanned sequentially up to 16 times and on each occasion the scan is compared and any corrections necessary are made to it. Wow! It takes time but the results are perfection.

Never mind the gobbledygook the only thing that really matters to you and I is does it produce top quality scans and the answer in my opinion is no! - they're much better than that! I'm in love all over again!

Incidentally my skeptic friends out there who think the praise is because I was given one by Nikon are wrong. The loan was from my sponsors Paterson for use in my lectures and they don't even sell them except as part of a digital lab system! Just break open the piggy-bank and enjoy.

Barrie Thomas FRPS MFIAP



Thoughts about Digital Photography

At the moment I am struggling to deal with all the jobs that I promised myself to do. I am in the process of writing reviews for VTC training CD ROM's of Photoshop 5 and for a new disc called VTC Photoshop 5 Techniques. Photoshop Techniques is a recent follow on and expands some of the ways Photoshop works in more depth. It is a very useful disk indeed. I find that these CD ROM's are much better at explaining programmes than having to wade through thick manuals which often take several pages to describe an action that the CD ROM can demonstrate in seconds.

I am also working through other programmes such as Illustrator 8 and Freehand 8 together with their training videos. In addition, I am also looking at the latest version of Page Mill, version 3, in order to (eventually) upgrading my web site, and to review all these items for the RPS Journal. A few months ago we visited Yellowstone and I made a number of 12x15 prints on sheets of Arches water colour paper size 15x22. These prints began to look pretty interesting and so I continued scanning negatives and printing them. I decided that it would be nice to make them into a book, so I got the local bookbinder to bind them between hard covers for what I think is a quite modest sum. Following on to that I thought about a series of negatives I had made of a town in Death Valley called Mojave. These images are not at all attractive because they are about the awful things we do to a site of natural beauty. The desert has such a delicate ecology that it takes about a hundred years for it to recover from any assault. The vast area around Mojave is used by the military and others to store aircraft and also by some of the population to dump old cars.

As you may gather, my images tend to be 'about' something. I believe that all photography, indeed all creative work, should speak about genuine

involvement rather than showing off flashy but essentially superficial imagery. Surely, we would prefer to get to know more about the subject photographed as well as learning something about the photographer through looking at the images that he or she has produced. Sadly, some of us are a little scared of making ourselves vulnerable by revealing genuine passions and involvement and so we have evolved this curious tradition of anonymous print criticism and competitive selection with all the concomitant loss of personal individuality that such an approach may cause. Computing is now the growth area. Brave souls are making that extra effort to learn the new techniques, especially the hard work involved in getting to grips with Photoshop. They then discover the wonderful potential power of this new medium. "Straight" photographers claim that computing is essentially untrue to reality unlike photography which they claim as the only true record of reality. However, that such claims are problematic to say the least. We only have to look at the photography history books to realise that this is not true at all. Reality has been manipulated almost from the first discovery of photography, from the early work of H. Peach Robinson through to Frank Capa and Robert Doisneau as well as many others. All photographs, indeed all images of any sort have therefore to be read and interpreted, and that is a skill all by itself.

I find myself a little confused about the role of the DIG. Should the group confine its role to that of a technical support organisation with perhaps occasional talks by some experts in that field? Should it deal with the problems of how to use this "new photography" with all its potential to make interesting and meaningful

imagery? Neither of these initiatives seem to have taken off to any great extent. We have instituted an e mail system which works in a desultory fashion. There is little correspondence or discussion as compared with, say, the Epson Printers Discussion group to which I subscribe and which sometimes solves quite difficult problems on the technical side. Through this group I managed to trace archival inks for my printer. These inks are now installed and working extremely well. Dr Leggett has tried to get one of these newsgroups started for us but unfortunately there has been minimal enthusiasm. I did not see the members' show at Bath but I have seen a number of images produced by the group. I wonder if the group might consider making images radically different from those of other groups such as Pictorial, Colour and Creative both in terms of subject matter as well as treatment. Should there not be some discussion on how that may be achieved? If these matters are left to rest, than surely it might be better that current computer workers just join existing groups and continue to make images in the traditional way. I feel that this group, if it should wish to justify its existence, needs to evolve distinctly different ways of making work, different from the work of the



other Society groups. Alternatively it could join up with them. At this moment I am not at all sure of a role for this group. I do hope other members come up with ideas and comments

Edward Bowman FRPS

Farewell to Vera - a trusted friend

The moment I had been dreading had finally arrived, and although I always knew that the final parting was going to hurt, I didn't think it was going to be this bad. You see, Vera and I had been together for the best part of twenty years, her shining light an inspiration through the deepest gloom. She had seen me in all my moods, from deepest despair when everything seemed to go wrong, to those few occasions when I would yell out aloud "Yesssss" when I knew that this time, I was on a winner. Vera was the perfect companion, never asked for anything, or expected anything, just content to stand in the background, taking a quiet pride in my rare achievements. In all those years we were together we never once had an argument, even though many times I blamed her for things that were really my fault.

And she never once complained about my absences, even though I was known to ignore her for months on end, leaving her on her own in her own private world. And lately we seemed to be spending more time apart. She may have suspected that there was someone else in my life now who was demanding more and more of my time, but not once did she complain. She just always seemed to be pleased to see me when I would visit her and I would give her a quick once-over with the feather duster.

But, whether it was a sense of wanting to do right by Vera or just a guilty conscience, I decided that she had to be told the truth. So one winter evening I decided to visit her for one last time and bare my soul. As we both sat in the semi-darkness of the Patterson 3 safelight, I couldn't help but admire her fine frame. Being as gentle as I could I explained that although she had been a trusty friend all those years, things had now changed. I had found a new friend called Dell who had changed my life forever. The old days were gone, never to return, and we had to part.

As the music gently played from the Walkman with the external speakers, I could swear that there was a tear in one of her three eyes, the magenta one. I explained, as cheerfully as I could, that I had found her a new place to stay. A nice gentleman called Mr Cad was going to find her a new home, and in the meantime she would be among friends. When I had finished, the mood was sombre and I quickly slipped out of the room, and just for once I decided that I couldn't leave her to spend the rest of the night in complete darkness so I left on the Patterson 3.

Next day, the transit van arrived at dawn. It was cold and damp when we carried Vera outside and placed her gently on the blankets on the floor. As we made the final journey to Croydon, we passed the cemetery. I quickly pulled the blanket over Vera's head. No need to cause her additional suffering. Mr Cad was waiting at the gates to greet us and he promised to make Vera very comfortable until she moved to her new home. We looked at each other one last time and I patted her on the head, but no words of farewell would come, so I turned quickly and got into my car and drove off. God it's hell parting with your old De Vere 203 enlarger after all those years.



Jack Casement ARPS

Creating a Web Page

Creating your own web pages is as easy as creating a word processed or a drawing document provided that you have the right software for the job. Why not go to <http://www.adobe.com> and download a time limited full working copy of Adobe Pagemill? Or you might prefer to search the cover CDs of computer magazines for a demo copy of this or other programmes such as Claris Homepage, Microsoft Frontpage etc. Use Photoshop or similar to create a screen resolution JPEG or GIF graphics files to paste into your pages.

Some Internet providers allow the uploading of your pages via the normal browser. Others may require a file transfer programme (ftp) which you can obtain as freeware or shareware via the Internet. Use a

search engine to find sites with the facility to enable you to download the software. You just click at the appropriate spot on the screen and the software is automatically transferred to your computer. Remember also to download a copy of winzip or unstuffit (or similar) in order to decompress the software.

You may need to ask the advice of your Internet Provider but search the Internet first for any help that you need.

The information is out there!

Bill Henley LRPS

The Golden Lion

Mine host of the Golden Lion, which I visit when in Cornwall, discovered my interest in photography when I met him out cycling by the Camel Estuary and I was out with my camera. I rashly agreed to photograph the Golden Lion with its floral display outside, of which he was justly proud.

The building is in narrow streets and a previous picture that had been taken only managed to include part of it. An 18mm lens solved this problem but left me with dramatically converging verticals. In addition the front faces north so there is never any angled light to create a sense of form or texture. The final picture was intended to be used to print postcards for information to potential guests. So as an additional attraction on the image I had in mind at the time of taking to super impose the golden lion part of the picture. A large image of the sign and also of the text about the Padstow 'Oss' on the front wall was therefore taken at the same time with a long lens.

Enter the computer; the best transparencies were scanned in with a Nikon Coolscan. With my Photodesk program (Acorn Computer), converging verticals were corrected, selective colour saturation, contrast control and texture enhancement were used to improve the picture and bring out the colours of the flowers. It was clear even with the wide angle lens used, definition was falling off towards the inn sign which I felt should be sharp. I replaced this sign with a sharp version copied from the image taken with the long lens which was distorted to fit. In addition a television aerial and an unsightly bracket were removed and the lion sculpture which had weathered was repainted. Strangely the picture which had clouds in the sky



looked better to me with a plain blue sky, so the clouds were removed.

A cut out copy of the golden lion from the large image was distorted to fit the space available at the bottom left of the picture and cloned in. Also a distorted image of the text about the Padstow 'Oss' was cloned into the bottom right. The caption was added to the bottom.

The picture was printed locally as large postcards from my computer file saved to a Syquest disc. The printer was very helpful, the first proof which was badly off colour was quickly followed by another which I felt was not right although other people accepted it. This left me with the problem; in what way should I suggest to the printer how to change it. In the event I made an A3 size ink jet print which I had promised to be hung in The Golden Lion and the printer made a very good job of matching this. We had assumed that the building was white but I had to accept a slight yellow cast and yellowing of the shadows to produce a good picture. When I delivered the postcards I realised the camera had not lied, the building is slightly yellow and light on it is reflected from creamish wall opposite!

This was a very interesting job and I was fully rewarded by the enthusiasm with which the resulting pictures were received.

Free Digital Photography for the others

I will bet that when you purchase your new computer, printer or scanner you then discard the box it was in which it was shipped.

BUT first of all if you have the space to keep these boxes they are useful for returning the equipment if there is a fault or a repair or service is needed at a later date - but most of all do not ever put out the containers at the side of your street for the refuse collectors - why? No its not that it will upset your neighbours because you have the latest Pentium - it is that it advertises to all that YOU have a new piece of valuable equipment. It has been known that the boxes outside of the house have been collected and marked with your address - later the TEAM call when they have established you are out or asleep and bingo they force their way in and away with your prized boxed possession - think about it before you advertise.

David Christie ARPS

Mel Stallworthy, LRPS

Test Strip Colour Correction Plug-in on Steroids

Adobe Photoshop's popularity amongst professional and amateur Digital Imaging (DI) worker alike isn't just the software, but a host of tools or plug-ins available on the market. These plug-ins are supplied by Adobe, however majority are acquired as shareware on the Web or designed and sold by independent software companies, to meet the needs of DI workers and design artists. I would estimate that there are hundreds if not thousands of plug-ins available for purchase. For DI workers, it has become a quest, in search for the 'Plug-in Holy Grail' for his/her next RPS distinction panel or exhibition entry!

Photoshop plug-in utility can be basically broken down into three major categories: productive, creative and Web. This review presents one plug-in, Test Strip by Vivid Details used as a productive tool - making the daily DI tasks effective and less time consuming. Having used Test Strip for the past three months, I would highly recommend it as an essential part of Photoshop. If I had to choose only one plug-in for Photoshop, this would be the one! In short, Test Strip is an intuitive and user friendly plug-in. So it comes as no surprise to learn that Test Strip has won many awards in the USA, such as the prestigious Digital Media Awards 98 "Best Design Plug-in of the Year" at Seybold Seminar, San Francisco.

First we must understand how a typical DI work session using Adobe Photoshop is conducted. It goes something like this: scan the images and clean it; crop or select section of the scan and montage them; apply 'artistic' filtering; adjust the image quality (colour, saturation, brightness); finally save and print. Voilà - another competition winner! But if you are after exceptional image quality and colour control in your final print, for example; landscapes, record, natural history or people pictures, using Test Strip is the only answer. It is true that Adobe has adequately dealt with colour quality - i.e. colour balancing, brightness and contrast adjustment and colour shifting. However, Test Strip takes this process to a higher level of fidelity, control and utility for the DI photographer.

Test Strip is based on the old reliable darkroom technique familiar with the print worker. The image is divided in sections showing the results of adding or subtracting various amount of colour (RGB or CMYK), density, contrast or saturation in as little as 1 per cent increments. The plug-in goes one step further, as in conventional darkroom work, the ability to print the test proof directly to a printer for colour and exposure analysis. Once the correct adjustments are selected, settings can be saved for future applications. Test Strip has many features including; WYSIWYG, customising the screen layout, batch processing, task list, selective undo & editing, before and after preview, and 72 colour correction & colour balance filters and 115 special effects filters.

Test Strip can be installed on Windows 95/98/NT and PowerMac, and requires 1 MB of application RAM above and beyond that needed by Photoshop. The plug-in also works on other Adobe applications: PageMaker 6.5+, Illustrator 7+, and Photo Deluxe 2+.

Visit the Vivid Details Web site: www.vividetails.com and download a demo version, when you register. Please quote my name: Hemant Jariwala, as the initial contact. I would be delighted to hear of your experiences, good or bad, and any suggestions for improvements. Please email me at the following address:

hemant.jariwala@btinternet.com.

Hemant Jariwala ARPS

A Salutory Tale

The story starts with a monochrome exhibition of the Wirral Youth Orchestra commissioned by the Midland Bank (yes I know that this is a digital imaging magazine but you can't beat the real thing!!) I was also commissioned to produce a brochure for the orchestra and took advantage of the digitally imaged pictures from that to prepare a notice for hanging with the exhibition. The notice was full colour, text and pictures printed out on an HP 1200 PS using HP cartridges and then laminated. All went well for the first few months until I was asked to place the pictures in the window of a local solicitor's office. For reasons I won't trouble you all with, the exhibition was in the South-facing window for only two very sunny days. I was horrified to find that the laminated notice returned a dull, lifeless and degraded version of what originally came out of the printer. To give you some idea of the amount of colour that had been lost, I shoved the thing under the densitometer and compared the original with the exposed version. There had been a 50% loss of density! If you want to see how much that is, pull up a picture in Photoshop on its own layer and drag the opacity back to 50%. Then imagine that most of the blue has gone altogether and you will be some way to looking at the version I had before me.

I was concerned to read in a previous DIGIT of David Robinson delivering a set of restored images to the family of the restored photograph. I hope the Epson inks are less fugitive than my HP ones, but maybe we had better check before hanging restored images in the lounges of friends and clients. It would be interesting to hear if anybody else has had problems of this nature?

We finish where we began. The last old picture I restored then sent out to be imaged onto good old FP4 Plus and then made a sepia toned fibre based print. I think that brings us round the full circle!

Mike McNamee FRPS

Digital without a Camera

Have you ever thought about using your Flat bed scanner as a camera? No? Well now is the time to try, the results are excellent and so easy. These pictures were made in Photoshop. Try a little picture to start with, Pick a couple of nicely shaped leaves and a soft flower, this time of year one of the indoor pot plant flowers are excellent (make sure you don't get caught pinching the next door neighbours pride and joy)

Option 1.

Place the leaves and flower face down in a back to front arrangement on your scanner, put the top down and scan, file size about 7 Mbs for colour.

After you have made a scan you will have a file in Photoshop that has a white background, and an arrangement of leaves and flowers with lovely soft shadows. You can put a cloth over your arrangement before you scan if you wish to give a coloured background. If your scanner only scans in black and white you can change the mode on your file (IMAGE) to RGB and tint your picture with lovely delicate colours. You may need to increase the brightness and contrast to give you a lighter picture, but make sure you leave lots of detail. Select COLOUR in your paintbrush mode option pallet and paint the flowers and leaves the colours you wish. You will find that the colour mode will not affect pure white or dense black that is why you had to make sure you left plenty of detail in your scan. If you have a colour scanner you can always desaturate after the scan if you wish your picture to be in black and white so that you can tint it.



Option 2. Place the leaves and flowers face down on the scanner with a little space between them. Put the top down and scan, file size about 7 Mbs for colour.

If you try option two, life becomes a little more demanding, after the scan you have to select each flower and leaf separately and put on different layers, this takes time to do properly but well worth the effort. SAVE. You now arrange your flowers and leaves on a

background layer of your own choosing that is complimentary to the colours of your flowers. The background can be made very easily by choosing two colours from your arrangement. Using the gradient fill click and drag to make the background layer. A border can be added by making a new layer and then selecting the position of the

border with the rectangular or circular selection tool with no feathering to give clean edges. Go to EDIT STROKE and choose whether the border is to be inside, outside or in the middle of the selected line and how many pixels you want it to be, the colour will be the foreground colour the opacity 100% and the mode normal. The arrangement of the leaves and flowers can be exactly where you wish it to be with space around to make it comfortable. SAVE. Up to this point everything is separate and can be changed. When you are happy with the arrangement link the flowers and leaves layers together, use the merge layers command on the pop out menu at the top left of the layers pallet. Make sure you give the flowers and leaves soft shadows otherwise they will look as if they had been stuck on like in a scrapbook. To do this make a duplicate layer of the layer with the arrangement on, Click on the lower of the two layers so that become the active layer. Make black the foreground

colour, tick the preserve transparency box and fill (Alt backspace) Remove the tick from the preserve transparency box and use gaussian blur to give softness that looks right, then lower the opacity of the layer. Move the shadow to the angle you want. Now you have made a picture with all the elements exactly as you want. I told you it was easy.

Glenys Taylor ARPS

Copyright

In issue 7 of Digit Barrie Thomas stated that many thousands of copyright-free pictures are available on CD. However, I have sold many images to Corel Draw and the contract is very clear on the basis.

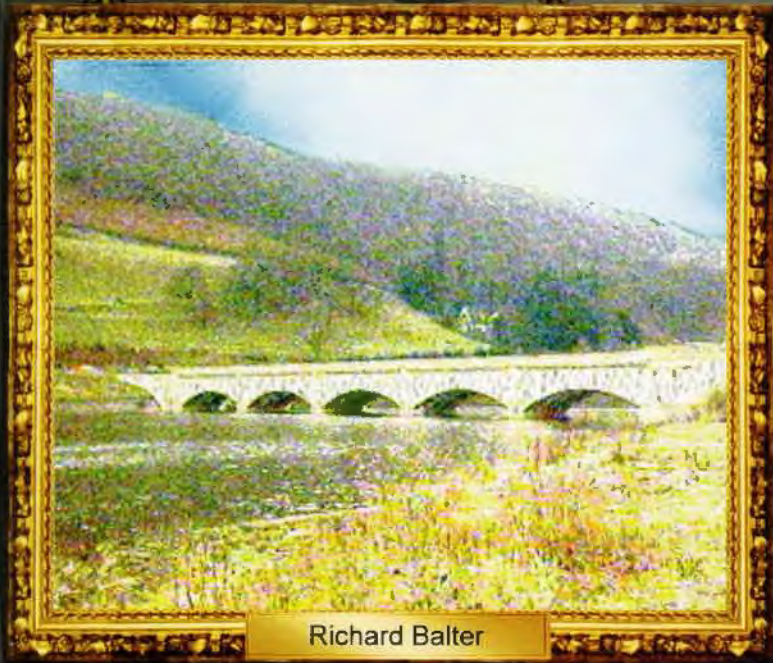
Very specifically I have not sold Corel the COPYRIGHT to my pictures. What I have sold is the ability for them to be used IN DIGITAL FORM ONLY without the payment of any royalties. No one who uses even a part of them can claim that they hold the copyright to either that part of the image or the whole image.

I agree with Barrie that given the opportunity, the cheats will cheat, but surely the personal satisfaction from such an exercise is somewhat limited.

I appreciate that the temptations to use someone else's artwork or photography is strong, since it provides a conveniently easy path, but surely such a practice reduces the the artistic level to that of painting by numbers.

Quoting that others have done this before and got away with it will never raise the level of artistic satisfaction for the author. I am sure that will only be fully achieved when all the components of the final image have been produced by the artist or photographer.

**David J Marsh FRPS
APAGB**



Richard Balter



Graeme Webb ARPS



Stanley Newton ARPS



Roy Rainford ARPS



Derek Priestley FRPS

Digital Imaging Group





ER Sethna FRPS



Barry Senior ARPS



John Colmer ARPS



Vera Wyld FRPS



John Colmer ARPS



How to make a Contact sheet

This procedure assumes the use of Photoshop 4 on a PC

1. File — New
Width 8.0 ins
Height 10.5 ins
Resolution 200 pixels per inch
(say) NB: '222' is quicker to type!
2. View — Show Grid
3. File — Save — call it (say) "CONTACTS [DATE]"
4. Now load your first selection:-
File — Open
Choose picture
Image — Image size (the keyboard shortcut is F11)
Maximum dimension 1.8 ins
Resolution 200 pixels per inch
(or as above)
If thought worthwhile to include a reference number in the image, then follow the next seven steps, else go to step 12
5. CTRL 0 (zero) to make the picture fill the screen
6. Any type you insert will appear in the foreground colour — either black or white is probably best.
7. Select the TYPE tool and click inside the image
8. Key in the reference number using 12 pt. type (suggested) and click OK
9. Select the MOVE tool and click drag the type to an appropriate position
10. CTRL + SHIFT + E to merge the visible layers
11. Reduce image to a suitably small size on screen; the keyboard shortcut is CTRL -
12. Point at image title bar and drag it away from "CONTACTS"
13. Select MOVE tool; ALT drag (for cloning) to move picture to first position in "CONTACTS", on a grid of 2 inch squares. Use MOVE + arrows to site it accurately.
14. File — Save
15. De-select the picture
16. Load next picture and repeat, moving it to an adjacent position on the 2 inch grid
17. File — Save
18. Repeat until up to 20 such pictures are in place
19. Print



DIG 1999 Annual Exhibition

RPS Bath
23rd June to 6th July

Lichfield Cathedral
8th July to 17th July

I am advised by Bryan Powell ARPS that the procedure works well on a Mac, subject to the usual modifications. Or you could just buy Photoshop 5, which has a "contacts" facility built in!

John Tyler ARPS

Digital Group AGM and the selection for the Members Exhibition

Saturday 10am 3rd April 1999 at
the Royal Photographic Society,
The Octagon, Bath

To enter prints please use the entry form
which is available from John Long

Closing date for postal entries 30th March 1999



Geraint James ARPS

PLEASE NOTE: The e-mail address on the back cover for John Long is incorrect and should read: johnlong@lineone.net

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 circulated 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 the full copyright of all the images and text submitted, and that any legal infringements will be 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.

Colour pages in this issue by Iain Henley

The committee:

Chairman: Mr Barrie Thomas FBIPP FRPS
Vice Chairman: Dr Eddy Sethna FRPS
Treasurer: Mr Geoffrey Carver LRPS
Secretary: Mrs Glenys Taylor ARPS
Editor DIGIT: Mr Bill Henley LRPS
Regional co-ordinator: Mr Bob Rowe ARPS
Folio secretary: Mr Clive Davies LRPS



Mrs Margaret Collis ARPS
 Mr John Long ARPS
 Mr Colin Myers

National Regional Co-ordinator

Following the sad death of Cliff Davies, the role of National Co-ordinator for the DI Group has, on the invitation of the committee, been taken over by Bob Rowe ARPS. Bob, who hails from Nottingham, has been in DI for around two years and an active photographer for more decades than he cares to remember! Following a fifteen year career in BBC Radio, he has, for the past ten years, been producing and directing corporate videos for leading Plc's in Britain and Europe.

Regional Organisers (and anyone else with information which would prove useful to RO's and members nationwide) can contact Bob via bob.rowe@htinternet.com or on 01159400733

Merseyside: People, Places and Events

The Special Theme is:

"Water and Life"
 (section sponsored by NW Water).

Digital images will be welcome.

The Exhibition will have its own Special Opening and Awards Ceremony. This is an excellent occasion for all photographers to meet each other socially. Prizes will be, as ever, valuable and prestigious.

If you are not yet on the mailing list for entry forms, please send your name and address to:

**Anne Gilmore, 5 Downham Green,
Liverpool L25 4W.**

Contact details:

Barrie Thomas FBIPP FRPS
 85 Beech Gardens
 Rainford
 WA11 8EB

01744 883541

barrie@fotografx.demon.co.uk

Glenys Taylor ARPS
 10 Shore ditch Road
 Taunton
 Somerset
 TA1 3BU

01823 323986 (tel & fax)
 01823 282516

106503.647@compuserve.com

Bill Henley LRPS
 Old Manse
 Middleyard
 King's Stanley
 Stonehouse
 Gloucestershire
 GL10 3QD

01453 825068

weh@wycliffe.co.uk

Bob Rowe ARPS
 2 Fleming Drive
 Carlton
 Nottingham
 NG4 1FG

0115 940 0733

bob.rowe@btinternet.com

A new web site for the Digital Imaging Group has been created. John Long will be maintaining the section for current news, contact information and topical comment. This site is intended to complement other bulletin boards and email discussion groups. Please look at the site and contact John with your contributions. There is also a section for DIGIT and a picture gallery. (Unless notified to the contrary any material submitted for DIGIT will also be considered to be available for publication on the DIGIT web site.)

<http://www.digit.org.uk>

John A Long ARPS APAGB
 3 The Reddings
 Kingswood
 Bristol, BS15 4SB
 (0117)967 2231
 john_long@lineone.net