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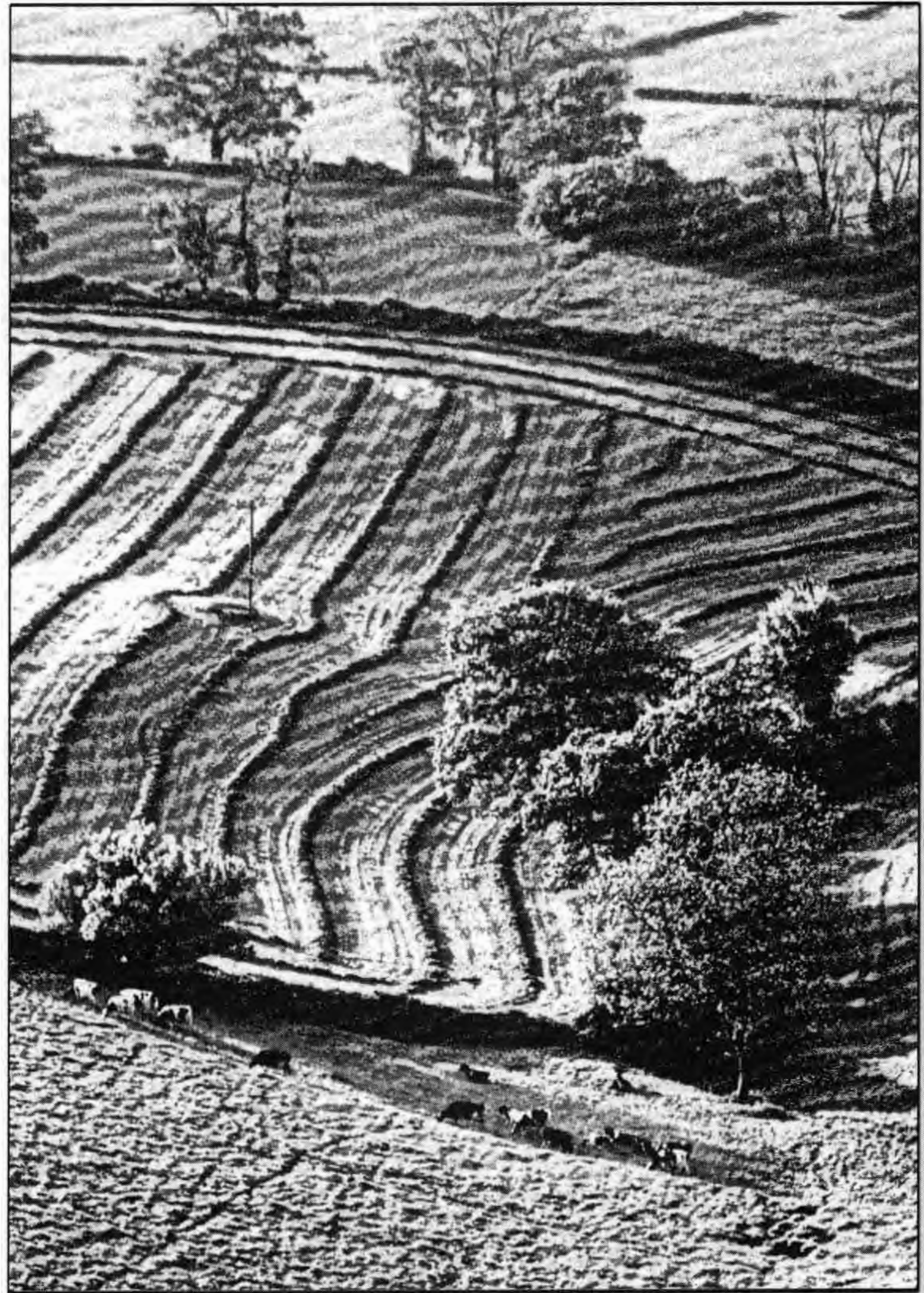
Clive R Haynes FRPS

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Clive R Haynes FRPS

DIGIT

Issue 15 August 2001



The Digital Imaging Group

www.digit.org.uk

The Royal Photographic Society

JPEG for E-mail

One of the joys of Digital imaging is the ability to send images almost instantly through the e-mail system.

Conversely one of the disadvantages of Digital Imaging is the ability to send images that take almost forever through the e-mail system.

So that you still have friends after sending e-mail attachments you have to make your masterpiece into a small easy to send file.

The answer is simple - JPEG

JPEG is one of the best ways of reducing the size of your file with a minimum loss of quality. It can be used in almost all applications in PC's and Macs.

Note: The other file format common to both PC and Mac is TIFF which gives the least amount of compression but does so without loss of quality. In general and for the purpose of speed in downloading JPEG is more often used because it gives the greatest amount of compression, but with some loss of quality.

File>Open the image you wish to send
File >Save a Copy and then close original
If the copy image has layers then go to
Layer> Flatten Image
Next go to Image > Image Size
Tick Constrain Proportions and Resample Image
Change the longest side of your image to 6 inches the shorter side will keep its proportion.
Resolution 96 or 72 dots per inch (96 dpi PC and 72 dpi Mac)
Press OK
File>Save as JPEG - usually about 5 medium
(I have never changed anything else in this menu)



And there you are, now you can send that brilliant picture of the elephant eating Aunt Bertha's hat to all the family through the e-mail in few seconds and they will be delighted with it, apart from Aunt Bertha of course.

If you are going to be sending a lot of images, for instance when you join the DIGIT folio the easiest and most convenient way is to make an Action.

I have made a folder where I send all the JPEG's I make called "e-mail pics". I have made an action (in the Action palette) so when I press F2 the picture immediately makes itself into a JPEG and deposits itself in the "e-mail pics" folder from where I can easily extract the file and attach it to my e-mails.

Glenys Taylor ARPS

Congratulations to Ray

From: ray.wallace [mailto:ray.wallace@ntlworld.com]

Good morning Mr Editor

I had a lovely letter yesterday from India telling me that the India International Photographic Council has elected me to be one of its Honorary Members... a real honour because it cannot be applied for, cannot be bought, entails no expense and is virtually anonymous. I have helped the Council just a little in the past so maybe that's why, but it did come as a surprise, a very nice surprise.

Unsharp Mask

Unsharp Mask is best used on every picture you process, once only, at the end of the image manipulation and just before saving for print. Set the top line somewhere between 50 and 150 and if you want to be 'posh' do it on the Lightness Channel only, in Lab Mode, to sharpen only the black and white info.

Barrie Thomas FRPS

Web Tips

Reference the several e-mails regarding "Coming out of the shadows" I can only agree with Dave Burgess, that the original "tip" I posted in July 1999 does indeed work very well with certain subjects. I certainly cannot repeat the effect with Curves.

The original came from the Adobe Web site, and I assume you can still see it - the URL was:

www.adobe.com/studio/tipstechniques/phsshadows/main.html

The tips on the site are excellent - as are those from Ben Willmore

www.willmore@digitalmastery.com

you can "subscribe" to receive his tip of the week

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E-mail: johnlong@lineone.net

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<http://website.lineone.net/~johnlong>

My Club Sites:

<http://website.lineone.net/~kingswoodps>
and

<http://website.lineone.net/~crownmono>

John Long ARPS

from the DIGIT listserver

Screen Resolution

Many people still define images by their resolution even when they are to be viewed not on paper but on a computer screen. Resolution is useful for printed images. This journal is printed at 200dpi (dots per inch). The best resolution for any particular purpose depends upon the printing technique used, the type of paper and ink and the purpose of the image. Newspapers have a very low resolution on low quality paper which is adequate for fish and chip wrapping purposes. Above 200/300 dpi there will generally be little if any increase in the picture quality but the file sizes will increase dramatically. The important factor however is that everyone will always see the **printed** image with exactly the same dimensions as everyone else. A 20cm x 40cm picture will stay that size for all viewers. This is not true for images viewed on a computer screen.

Different VDUs (Visual Display Units) have different screen resolutions. Many are "multiscan" and the user can set their preferred resolution. It is often useful when looking at web pages to increase the screen resolution as this makes all the images and text smaller. More of the web page may be seen at one time and the need to scroll is decreased. The monitor that I am currently using has eight different resolution settings from 640 x 480 pixels to 1600 x 1200 pixels and I am currently working at 1024 x 768 pixels. Even though I have given you that information you still cannot know at what size I will view any image that you send me. I would need to tell you the physical dimensions of my screen. Now if my screen is 13 inches wide and I am working at 1024 x 768 pixels you can calculate my screen resolution (1024 divided by 13 equals 79 pixels per inch approximately. But Macs have a resolution of 72 dpi don't they? Well the original Mac produced back in 1984 did but not the Macs since. *By the way, it already had Windows, graphical user interface and a mouse!*) If you know the pixel size of your image and the pixel setting of my VDU you can quickly see how much of the screen will be filled with your picture. An image 512 pixels wide will stretch across half my screen because that is 1024 pixels wide.

What is important for screen images therefore are the dimensions in pixels and not the resolution. The IMAGE SIZE

dialogue box in Photoshop gives both the resolution and the pixel size. Constrain the proportions and then change the resolution. (see the data below) The physical size for printing remains constant but the pixel sizes change. It is the latter which will enable you to calculate the size of your image on a computer screen. (The nearer your image resolution is to the target screen resolution the closer will be the printed size to the VDU viewing size.) Note also that if you double the lengths then you quadruple the memory size. As a general rule you can change dimensions and resolution as long as the file size remains the same or decreases. Photoshop can even fairly intelligently cope with a small increase in file size but beyond that the picture quality degrades sharply.

To summarise:

With prints you can change the resolution whilst keeping the print size constant. Within limits a higher resolution gives you higher quality pictures although it also increases your file size.

(JPEG and other compressions can reduce the memory required).

Images viewed on a computer screen will be viewed at the resolution of the **user's** screen and the size of the image changes with the resolution. The pixel size of the image can be used to calculate the viewing size for a VDU with a known physical size and resolution setting. If you exactly match the resolution of the screen then the print size and screen size will be the same.

If you are designing web pages you will have to guess what resolution most of your customers will be using and save your images with suitable pixel dimensions for the majority. An alternative is to produce multiple versions of your web pages designed for the different screen resolutions. For non photographic images you could use vector graphics which stretch or contract to just fill any screen on which they are viewed.

Bill Henley LRPS

Pixel Dimensions: 436K			
Width:	472	pixels	}
Height:	315	pixels	
Document Size:			
Width:	5.99	cm	}
Height:	4	cm	
Resolution:	200	pixels/inch	
Pixel Dimensions: 109K (was 436K)			
Width:	236	pixels	}
Height:	157	pixels	
Document Size:			
Width:	5.99	cm	}
Height:	4	cm	
Resolution:	100	pixels/inch	

Coming out of the shadows

Message text written by "**David Burgess**"
>
Thanks for the advice from **Bob and Tony**.

I've searched the net for hours and couldn't find the Tutorial which I referred to earlier. A spring clean was in order so I began sorting through lots of printouts that I've accumulated and Guess what! Many thanks to John Long, who back in July 1999 shared the tip with us on the listserver.

Here is a copy of the Technique.

If you have a picture with - say - a person against the light and that person is in shadow - or any picture with lots of shadows in it -

a. Create a greyscale copy of the original image by - Opening the image, choose Image>Duplicate> and click OK. Now select Image>Mode>Grayscale, which will convert the image to grayscale, (you MUST create the duplicate in this way)

b. Using this grayscale copy, select Filter>Blur>Gaussian Blur and enter a radius between 3 and 6 pixels. Choose Select> Select all (or CTRL A)

c. Bring the original colour image window to the top by clicking on it then choose Select>Load Selection. Set the background channel to Black, check the Invert box and click OK. This should put the marching ants around the shadow areas.

d. Now choose Edit> Fill. Under Contents, select 50% Gray. Under opacity enter 100%. Under Mode, select Colour Dodge, then click OK. Choose Select> Select none (or CTRL D)

e. The resulting image should have the shadows lifted, or considerably improved.

Porn & Search Engines

My site is registered with various popular search engines and I have not been troubled by porn literature.

Michael Brown

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email: mikebrown@hg29hh.freemove.co.uk
http://www.hg29hh.freemove.co.uk

----- Original Message -----

From: **Georgia Denby**

To: DIGIT@lists.wycliffecollege.com

Subject: DIGIT -

websites on search engines warning!

Not sure this is really the right thing to put on this list, but I feel it is something to think about.

If anyone is thinking about adding their photographic site to search engines - think again. I say this because ever since I have done just that I have been inundated with horrible emails asking me to either view porn, buy porn or actively get involved in porn!

I suppose they assume that as I am into photography, I must be interested in photographing smutty material!!

So far - I have yet to receive any positive feedback from being on search engines - but at least all these filthy ones prove that my site is findable - even if it is at a cost!

Georgia Denby.

There is always the risk of being offered porn, but on the other hand, by being listed on search engines, I have had interesting exchanges with other (non-porn) photographers and invitations to view websites from as far afield as Portugal, Vietnam and the Punjab, not to mention offers from professional agencies, etc.. If you have a website at all, I think it is well worth while being listed. Any dodgy responses can usually be identified and deleted without even reading them. **David**

Nikon Coolpix 990

A couple of months ago I invested in a Coolpix and added a digital camera to my digital processing with Photoshop. Did I buy a toy or a serious camera I asked myself as I wrestled with new concepts; it IS a camera I concluded and offer my first impressions, common I imagine, to most digital cameras.

There is no doubt that good photographic results are obtained. Acceptable A3 size pictures are possible with care and A4 are easy. Normal good habits like careful composition, using a tripod where appropriate and thinking about aperture and shutter speed have not changed. The camera offers a range of resolutions from 1 to 333 images on a 16MB card: most users find the 10 images (Fine setting) gives a satisfactory A3. It is a joy to be looking at a final enlarged print half an hour after taking the shot.

Digital cameras are different; the first irritation is usually about battery life which is short. We can accept this and take the precaution of having two sets of rechargeable nickel hydride batteries (I recommend the 1600ma/H capacity which cost only a little more than others but have a longer life.). The Coolpix Premier pack includes a charger and mains adapter as well as other goodies and represents best value. The LCD display really consumes most power so where possible switch it off. (But beware you will find yourself demonstrating your camera to friends!!!).

The Compact Flash cards used to store images are expensive and problems arise when we leave home (and computer) for a week or more in foreign parts. One solution is to buy a laptop (new or used - but not very convenient) and take it with you. I have been trying out an Iomega Click which transfers the images from the Compact Flash card to a mini disc and then, at a later stage, transfers from the mini disc to the computer. The click is smaller than the camera, the reuseable discs are only about 2 inches in diameter and cost about £7 each; the Click costs just over £200 (more economical than several extra Compact Flash Cards). Each disc holds 40 MB which is around 26 images taken at Fine resolution. It all seems to work and solves the problem. A useful feature which can minimise the storage problem is the ability to see each

David Burgess Mike Brown ARPS

Georgia Denby John Long ARPS

from the DIGIT listserver

image, with magnification, as soon as it is taken; the portrait with closed eyes can then be scrapped and repeated. I tend to take home fewer, but more useful images, than I did with film.

The zoom range of the lens is 38 to 115 mm (35 mm equivalent) and telephoto (TC E2) and wide angle converters (WC E63 is recommended) are available and extend the range to cover most needs. A drawback with these is the optical viewfinder is obscured and the LCD is very difficult to use in bright conditions outdoors - I am trying a hood over my head as in the early days. The depth of field appears quite large and an early test using different apertures is worthwhile.

The information given by the camera is somewhat daunting - for example you can see a Photoshop Levels graph after each exposure as well as detailed information!!. It takes time to absorb and remember all the goodies (especially when one is older).

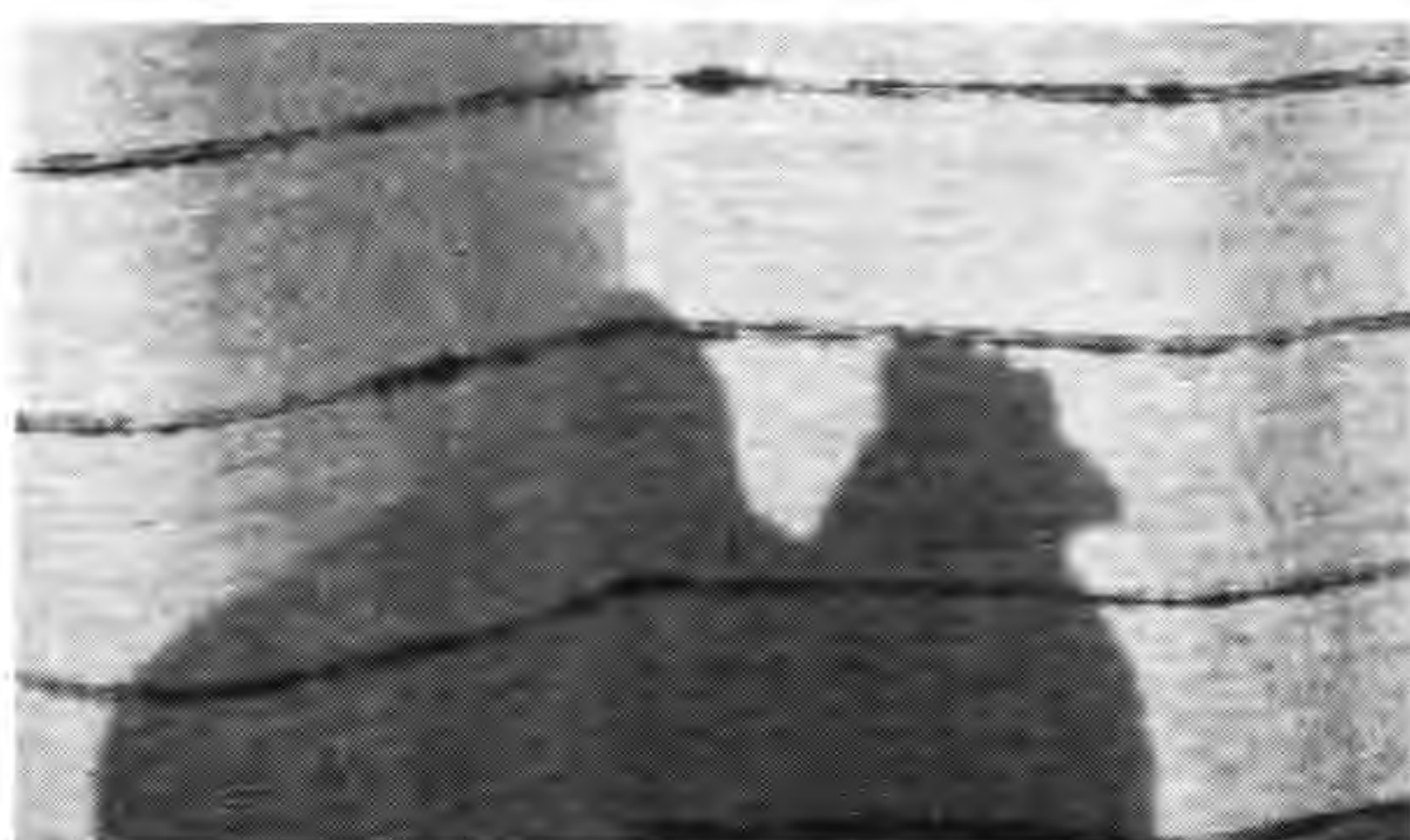
I got a little overwhelmed and swamped by piling new images into my computer without thinking too hard about cataloguing and referencing. The included software provides a good system and early discipline will pay dividends.

The camera includes sharpening options (which are adjustable) and initially I also used Photoshop Unsharp mask which really was too much - use one or the other. Usually I find very little adjustment of any sort is needed in Photoshop.

The autoexposure is excellent; as usual it is sensible to reduce/increase for subjects predominately light or dark.

In summary a serious camera with a super performance. (and a good toy!).

Ray Holmes ARPS.



Chicken

Bill Henley LRPS

D30 - fast shooting

From: **George Felton**
[mailto:GeorgeFelton@compuserve.com]

Subject: DIGIT - D30 - fast shooting

Dear Digit

My son **Matthew** has recently been photographing wildlife in Alaska with Art Wolfe. He has sent me the following tips for the D30, which he was using there. He can be contacted at :

mattfe@butterflyproduction.com

I don't own a D30 so I can't follow everything he says.

George Felton

Thought you might find this useful info for taking the fastest number of shots.

Rapid Shooting.

If you are in a situation where you need the fastest number of shots per second for the maximum number of shots - like fast moving wild life, sports etc. Do the following

1 Turn Off Preview Mode, so image doesn't come up automatically on the back

2 Use manual exposure - find a mid tone do a test shot, check the histogram and image on back of camera to verify it

3 select JPEG Fine mode (RAW mode can't shoot so fast, can't shoot so many images), more important to get exposure correct #2 above

4 reprogram the camera so that AE lock button is for focusing, and the shutter button is only for the shutter (its one of the custom functions)

5 select AI servo mode for focusing so it will follow the object

6 whilst shooting hold the AE Lock (*) button allow the AI focus to follow the image, sometimes its best to release it so that it will lock in the focus and not hunt.

7 if shooting with a long lens alter the focusing range to be from infinity to a distant range - not the entire focusing range of the lens, then when it "hunts" it will be much quicker to lock in the focus.

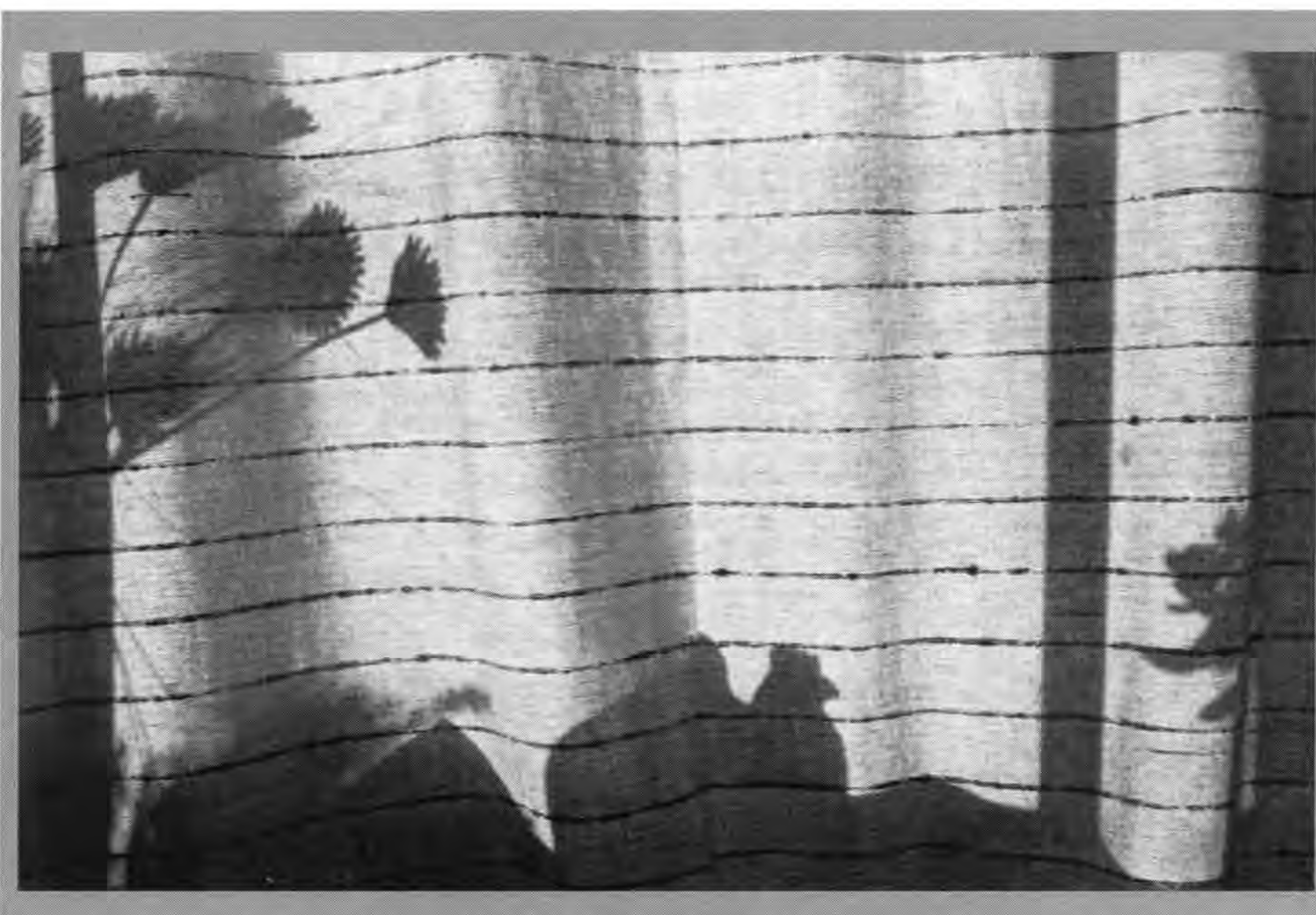
8 Choose an CF card that has the fastest IO data rate (I still need to do more research here, the 1Gig hard drive does 4Mbits /second but has a speed up time.

9 alter the camera time out to be a long time - say 15 minutes perhaps longer, this will mean the camera can start shooting without the delayed start up time, periodically you might want to wake up the camera approaching the time to shoot.

10 select Drive mode to be multiple shots
11 hold down the shutter and take as many shots as you need. There is a lag after the shutter is released whilst the camera is "busy".

12 have at least a 1/250 second exposure for fastest number of frames per second - I think it's three.

George Felton FRPS
from the DIGIT listserver



Montages for Fun

Ever since my father showed me the “U” method of development – passing the 120 strip through a saucer of brown liquid under a red safelight in a darkened corner under the stairs, and subsequently contact printing in a wooden frame – I’ve been hooked on photography. B&W, slides, colour negatives, cibachrome printing – they’ve all been passions, if only on an intermittent amateur basis. Now digital imaging brings them all together and without the need for continuous hours in a chemical darkroom. So, no more brown-stained fingers, no more fumes and tired eyes, discarded sheets of printing paper and chemicals. Well, not quite – they are replaced by aching backs and strained eyes from hours at a screen, discarded inkjet paper and cartridges, and CDs of commercial software offering all the answers and usually giving none!

In truth some things are possible with a modest computer and printer (total cost £500 in my case) which would be beyond the practical ability of most darkroom workers. And therein lies one problem: because some processes are easy in DI they are the first we try, and probably over-use. Combining several images is at the heart of much digital work. It’s easy so it’s important to do it well but at the same time not be pretentious. It’s got to be a coherent image and, at this stage of my DI, it’s got to be enjoyable for those who view it.

In these four composites I’ve sought to achieve particular effects: one pre-visualised but the others enhancing existing photographs, one of which is 35 years old.

Using my Vito B and a Weston III back in 1966, I caught this urchin in Montreal on Kodachrome. I’ve always found it somewhat haunting but it wasn’t quite right – the distracting bright background at the middle and top left, the lack of highlights in the eyes because of the angle of the sun, and it was lacking in depth and not quite straight. I scanned the slide using a Jenoptik JS21 – an unsophisticated beast but remarkable value at £199. No doubt its 2400 dpi maximum optical resolution wouldn’t do for those who earn a living from photography but it produces a good A4 print.

I also had another slide of a washing line from that day too. So, carefully marking a path around the washing with the pen tool in Photoshop 6 (but without getting too carried away with anchor points and using a 5 pixel feather), I converted to a selection and dragged the washing onto the first image to give a frame round the little girl’s head, thus creating a second layer. The washing neatly hid the splash of white paint on the brick wall but it overlapped parts of the girl no matter how I positioned it.

At first, as a novice, I couldn’t work out how to get the washing behind her but in front of the wall. The solution was to use the eraser tool: I rubbed away parts of the top layer (the washing) to reveal her hair and arm where they had been covered. Cloning some of the out of focus background building removed the bright sky at the top left hand; and I used Gaussian blur on a selected area of the middle left background to knock it out of focus. A bit of cropping to the 6x4 format required for DIGIT stopped the shrub intruding too much. What is that little girl doing today, 35 years on, I wonder?

When our daughter graduated in the millennium year she and her chums did the traditional mortarboard throwing – but my shots didn’t really work for the group. So I took three frames of colour negative which I taken of her alone, scanned and combined them. Given they were all shot against the same background it didn’t seem to matter that I wasn’t very accurate in cutting out each separate image of my daughter. Yes, it is the same girl, and the same mortarboard. I copied and rotated it to provide the arc of hats and used a bit of motion blur on a couple to simulate a slower shutter speed. I think she liked it.

So, when our friends’ daughter married I had already decided on a montage of the day as a gift for them. When my wife insisted I should only be seen with my bulky Canon T90 and flash at the evening reception I was lucky enough to spot a friend with a small point-and-shoot Fuji digital camera which I swiftly borrowed. Combined with my shots from the evening reception (scanned using my £40 second-hand 6x4 scanner) I chose fifteen images in total to produce an A4 print. The background – which is only barely discernible in the finished image – was shot with a montage in mind, looking through the curtaining of the marquee out to the lawns to create the suggestion of a frame which

bound the other images together.

Recalling advice from Dr Sethna in an earlier DIGIT I first made all the selections the same resolution and feathered at 10 pixels. Placing them on the background was fun, especially the group ‘blowing’ out of the brass player’s horn. I can’t tell now which were digitally photographed and which were scanned film. Our friends were delighted with the framed result. And that’s what matters.

My final montage was an altogether more ambitious project based on shots in Venice last year. For the base I used a beautiful reflection in a back canal of Venetian red buildings. From the glass-making island of Murano I had a straight indoor flash photograph of blue glassware on two shelves; and a carnival mask photographed on a market stall. To lose the hard edges associated with the shelves I cloned from the surrounding area to merge the glassware into the canal reflections, adding the mask which was carefully and painstakingly cut from its background. To bring it in front of the glass I added a shadow (Layer Style >Drop Shadow and adjusted the parameters, using a distance of 50 pixels).

Replicating the mask twice and reducing its opacity each time, provided the two further reflections. Finally, to put the mirror images in on the left hand side I duplicated the layers containing each mask and flipped them (Edit>Transform>Flip Horizontal) and was delighted to see the shadow flip properly too! My file in Photoshop was now getting a little too large for my computer memory to handle comfortably and my eyes were telling me it was time to stop, so I reduced the image to one layer (Layer>Flatten Image) and printed.

Now where’s that Barrie Thomas Master Class CD so I can try once more to get my mind round how those anchor points work?

Jim Buckley

please see
the colour images opposite





The two original images and the final print referred to in the article opposite by Jim Buckley

Also two other montages created by Jim



Bronwen Brighton



Chris Strevens LRPS

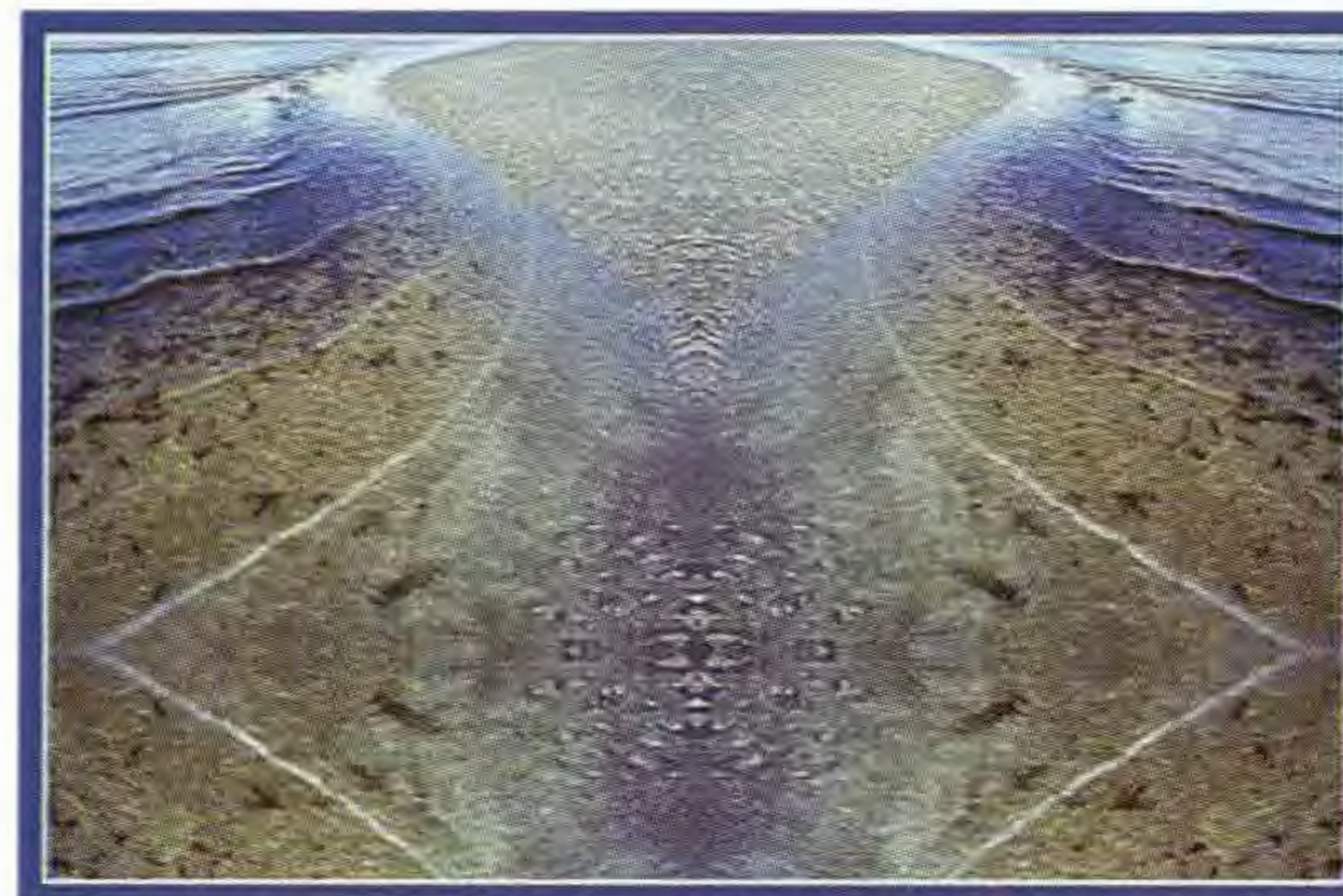
Images gathered from the FOLIO listserver



Jim Marsden FRPS



John Colmer ARPS



Martin Addison FRPS



Georgia Denby ARPS



Boats, Rye Harbour
Scarlet James ARPS

The tension in the auditorium was electric - the audience suddenly leaned forward in their seats to get a better view of the three photographs which had been placed on the brightly illuminated display stand - which one would the three selectors consider the best? Each member of the audience immediately made their own choice - but would Hilary, Barrie and John select the same photograph? This happened 115 times!

What, where, when? Well, this was Saturday the 7th April and the occasion was the selection of prints for our 2001 Annual Exhibition!



Rendezvous
Don Trott ARPS

Almost every day for several weeks, the postman had to knock at my door to hand over large, flat parcels which contained photographs from those who were unable to travel to Bath for the AGM and print selection. These were unpacked, and naturally I made a personal choice of what I considered to be the best of the three prints - although this was not always the same choice which Hilary Roberts FRPS and Barrie Thomas FRPS made on Selection Day! It is also interesting to note that the parcels came from all over this country and even one parcel from the USA!



Winter and the Old Man
Roger Holman ARPS



Prime Location - some DIY required
Paula Davies

The 2001 Digital Imaging
Group Exhibition

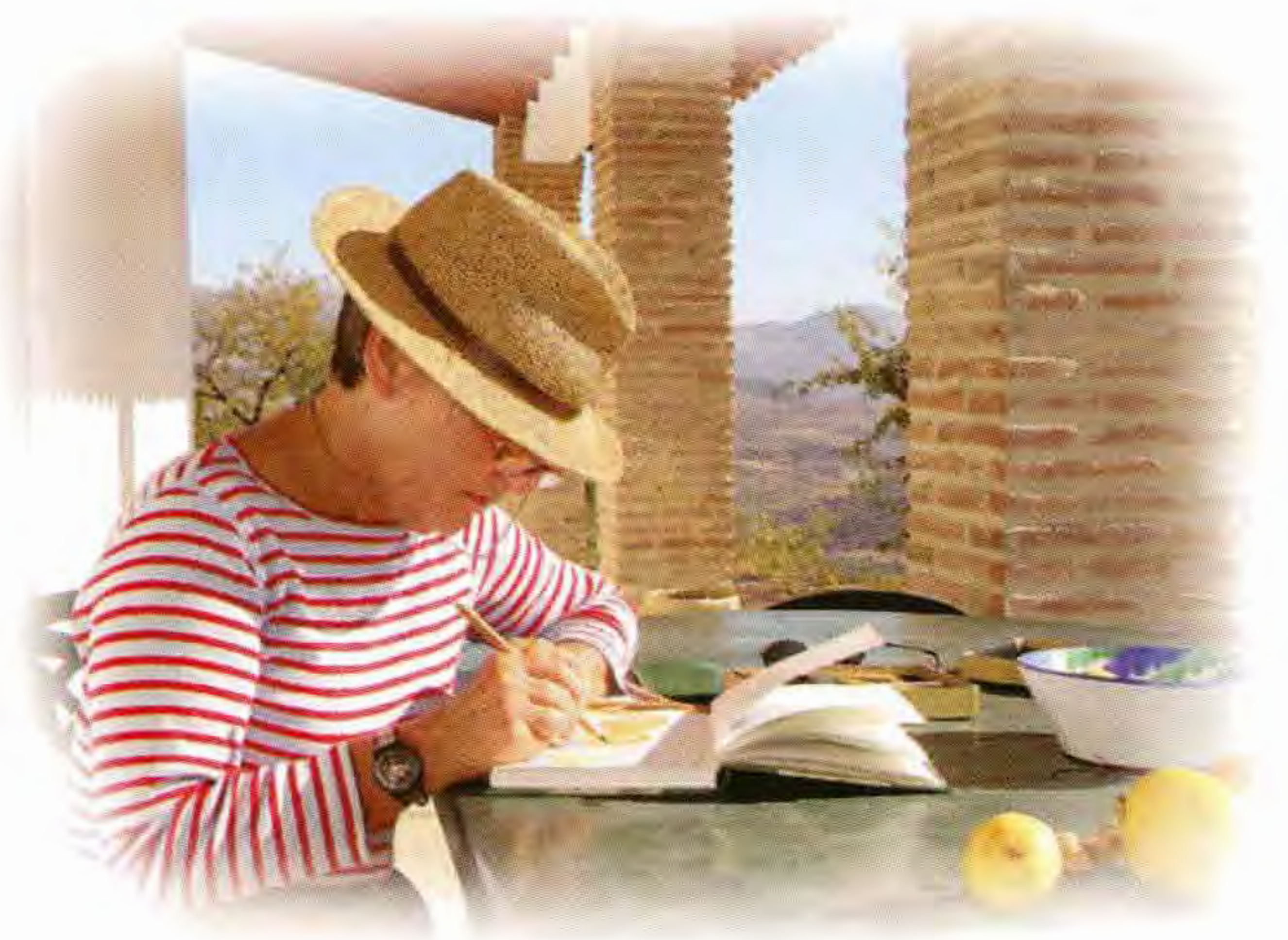


Looking Ahead
Anne Swearman ARPS

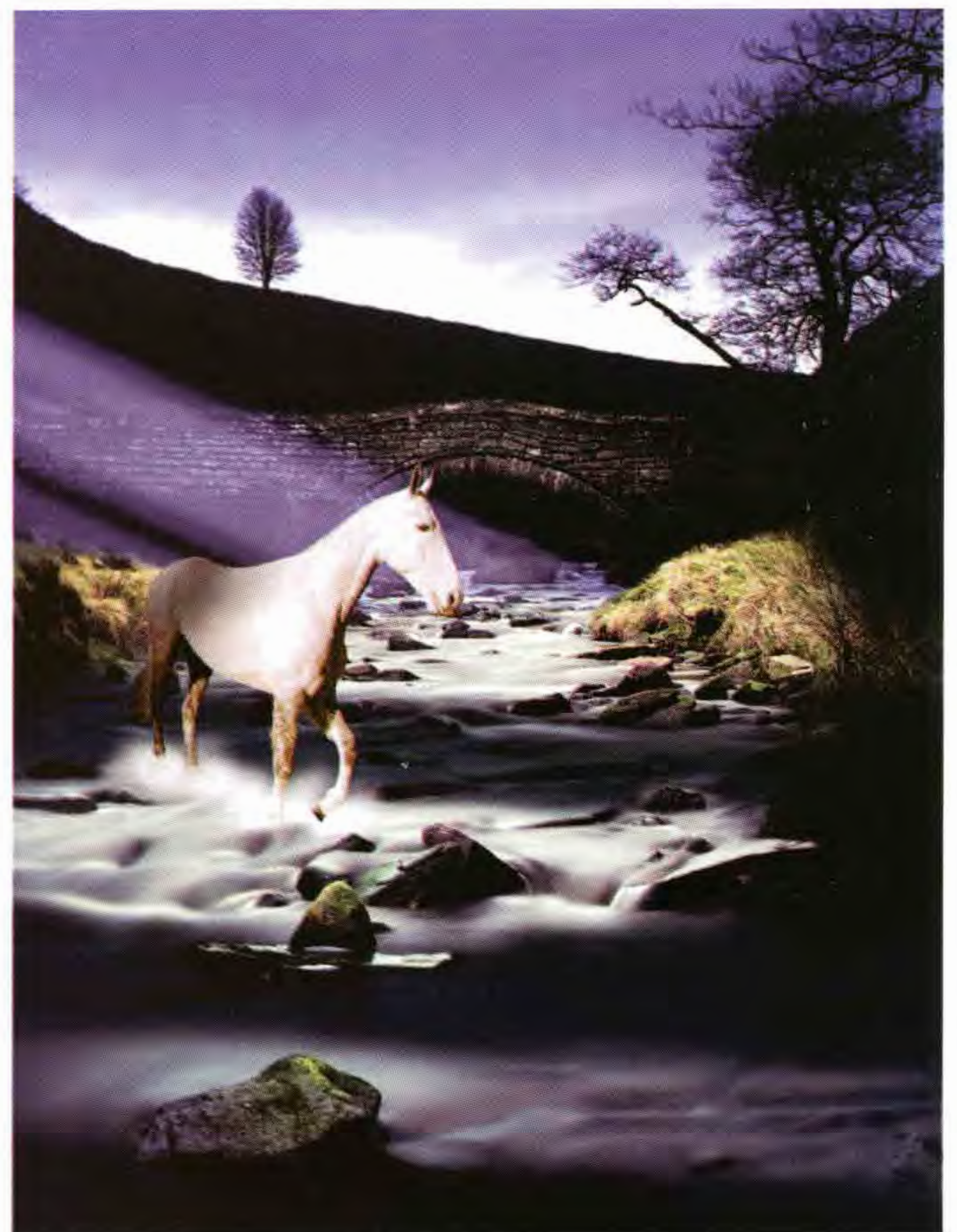
This is the third year that I have been responsible, as a DIG Committee member, for the Exhibition, and I was delighted that 115 members of the D.I Group decided to submit their work for consideration, in the knowledge that one print from every entrant would be selected for the Exhibition. This compared favourably with 85 last year and 88 in 1999. Of course, my constant mention of the Exhibition on the List Server may have helped, as did my threats to the D.I Group members of my own society that they must enter prints, and all eleven did!

The first showing was at the Harrow Arts Centre. This is a prestigious venue where lots of people attend not only in the evenings, but also during the day for many different courses and lectures. I want to thank Les Spitz ARPS who is our contact for this venue, as without his enthusiasm and assistance we would not have had a London based showing.

It was my intention that we selected not only the very best work available, but also to create a balanced Exhibition, which this year was to be shown at four venues. There were a large number of fine monochrome prints and it is rewarding that this style of image is being produced with quality.



Mother and Son
Jeffrey Bartlett ARPS



Lightflow
Barry Bevins ARPS

The next venue was from the 13th to the 27th July at St. George's Church, Portsea, Portsmouth. This venue came about as a result of Paula and Guy Davies advising the DIG committee that a very enthusiastic cleric, The Revd Robert Orchin, is using his Church not only for worship, but to make available the space for Art Exhibitions etc.,

We are grateful that members of the D.I Group (and others!) who live within reach of Portsea volunteered to steward the Exhibition, which was a requirement of this venue.

Next we travelled to Taunton, where the indefatigable Glenys Taylor had arranged a showing in the Taunton Central Library from 30th July until the 11th August. Here we attended with little hammers as the prints were nailed to the display wall (not through the mounts I hasten to add!) and also in a number of glass display cabinets.

The final venue was at The Old Schoolhouse, Smethwick, which is the meeting place of the Smethwick Photographic Society and is a super venue with lots of Exhibition space, and even a bar! We showed our work there from the 18th to the 31st August. My thanks go to Hilary and Peter Roberts for the arrangements at Smethwick.

Shown here are just a few of the prints which did not make it into the exhibition but which deserve a showing.



Venice Series 2
Cesi Jennings LRPS

As exhibition co-ordinator I would like to offer my thanks to all who helped on Selection Day and to the many who assisted during the progress of the Exhibition around the south of England and the Midlands. Next year we are hoping that we can organise a showing in the North.

Did the selectors accept your best print, or the one you entered as a make-weight??

John.A.Long ARPS
Exhibition Co-ordinator
with Les Spitz ARPS
at Harrow



Who's that knocking at my door?

It's a new generation and any photographic club that's feeling the drought of a reducing membership list had better take note and gather in the harvest that is becoming available.

In these halcyon days children as young as five, maybe younger, are being weaned onto computers and if you want some sound instruction on associated problems just ask ten year olds, they'll put you right.

It may be true that picture making as we know it and love is changing, has changed, and will change more~ My own days with a Box Brownie are now a precious memory. I have pictures of my Grandfather, taken around 1908, on that little black box by my Mother when he was fishing the River Swale here... and what would he think of the fact that I had put that faded picture into a computer and brought it back to life

So today the young ones do not have the magic little box with which to begin a photographic life, and we begin to think that they may slowly begin to reject those wonderful cameras we now have available that make pressing the button a fantasy technical journey.

But wait there they still love getting pictures ... the interim situation is where we can take these newly interested people? Perhaps with an SLR or Compact or something modern so that they'll accept that when we put pictures into a scanner and then do things with them it's something to be taken for granted (in spite of the howls of anguish from those dedicated traditionalists who maybe themselves started with a BB, well I did and that was nearly 70 years ago).

So what conclusions can be drawn? Just that if the size of your club is shrinking you ought to be watching and considering the movement towards pixilated photography. It is generally agreed that digital cameras aren't quite there yet but the pace is quickening. Very soon they will be the equal of what we are used to in the silver halide area. Think of those possible membership captures avail-able.

I recall a famous black and white club which held international exhibitions and was World famous. In the 1950's they saw no future in colour .. it didn't have the definition nor quality of what they were used to. Those die-hards made it uncomfortable for colour-bugs and eventually a group of them left in despair and founded the Stockton-on-Tees Photo-Colour Society, the very first all-colour club in Europe. So what happened to the b&w club? Ah, you may think, they faded away. Well they survived and not only that, they eventually adapted. Today that club is still strong and makes not only black and white work but very beautiful colour results.

Today there are many many photographers who are obtaining much pleasure from delving into their archives and recovering pictures that maybe those judges said were good if only and now they can make those "if only's" into corrected prints or slides of perfection and perhaps in doing so could interest one or two of the "door knocking generation" and encourage them to open that door and look into a real field of picture making but in another way.

By careful handling it should be possible to clone a new breed of club which brings the new and the old together and continue the tremendous pleasures of picture making~

Just an aside ... we started a Digital Imaging Group 18 months ago with eight members and we now have over 40 ...and only one or two of them are like me ... a clapped out old photographer with memories, most members are young to middle age and enthusiastic.

first published in the
PSA Journal September 1999

Ray Wallace Thompson ARPS

Light Free Images

From: DennisToff@cs.com
[mailto:DennisToff@cs.com]

Dear Digit

Two screen reading problems in digital are firstly the one of seeing the LCD screen on the back of the camera in anything but modest sunshine and secondly the variations in reflected light from the surface of the computer monitor which plays havoc with calibration and any attempt to get consistent wysiwyg colour prints.

Readers might have seen the small collapsible bellows on the Camera Bellows stand at Focus which, when attached to the back of the digicamera by Velcro, substantially solves the first problem. They might not however be aware that the company also makes much larger versions for the TV and Film industries which, when similarly Velcro'd to one's monitor and viewed in a modestly lit 'light-room' offer an exceptional 80/90% reflected light free image.

No I haven't got shares!

Dennis Toff ARPS

from the DIGIT listserver



Toning Techniques with Photoshop Colourizing and Duotones

As Photographers we're familiar with the range of aesthetically pleasing and appropriate tones that can imbue our pictures with subtle moods.

For reasons of archival stability (pure silver halide photos tend to fade) and for expressiveness, photographs have been toned since the beginnings of our art.

We're aware of sepia, selenium, copper, gold and blue toners and the beautiful effects of 'lith printing' to mention just a few of the time honoured wet chemical routes to achieving tonal changes in our prints. Weird and wonderful effects can also be brought about chemically by kits such as 'Colorvir'.

With the dawning of the digital age, a whole spectrum of toning opportunities is now presented. We can not only emulate the toning of yesteryear but also create a whole fresh palette of new toning ranges. Additionally, toning offers a useful platform for hand-tinting an image.

There are two principal methods of toning with Photoshop

1. **'Colorizing'**
2. **'Duotones'**

Colourizing:

By choosing the 'Colorize' route, we can tone either colour or monochrome (black & white) images. For 'Colorizing' we need to work in RGB so if it's a colour file already, no problem. However if you wish to tone a monochrome image, you will need to either scan as RGB or change the mode from Grayscale to RGB. (Do this via Image > Mode > RGB Color).

Either all or part of the image may be Colorized (toned) in this way. To Colorize part of the image use either a selection to define the area or for the more advanced, go via the Adjustment Layer route.

It's often preferable to create copy of the original image onto a new layer as this will preserve the original (as a 'background') should you so wish and allow subtle blending between the two layers by layer masking or blending modes. But you don't have to.

To Colorize, choose this route, Image > Adjust > Hue/Saturation

Within the Hue/Saturation dialogue box, tick the 'Colorize' box.

Adjust the Hue and Saturation sliders to give the combination required then click 'OK'.

It's unlikely that you'll need to adjust the 'Lightness' slider so leave it alone.

A more advanced variation on the above is to achieve the same result by the 'Adjustment Layer' route (Layer > New > Adjustment Layer > Hue/Saturation). This has the virtue of creating another layer that can be accessed later to make further adjustments to the settings you have chosen.

Taking the first and simpler route will irrevocably alter pixel values, and later adjustments are therefore limited.

Duotones

Duotone options are a superb way of making higher quality monochrome pictures as they use more than one ink for the image. Printing with only black ink is often far less satisfactory. There is also the slight advantage that duotones produce smaller file sizes than their RGB 'Colorized' counterpart.

Duotones are available via Image > Mode > Duotones (from a Greyscale starting point).

NB To create a duotone we need to begin with a Greyscale image. This could be an image scanned as Grayscale or one that's been converted to . To convert to Grayscale use this route, Image > Mode > Grayscale (if you have created 'layers' you'll be given an option to 'flatten' the image). Next go to Image > Mode > Duotone.

Three Routes - One each for V5, V5.5 and V6

The next task is to 'load' the duotones and two routes are open to us. We can open a range of pre-set duotones and explore these or create our own from scratch. Perhaps the easier method to begin with is by the pre-set route. As you will discover, these 'pre-set' tones may be altered to ones own requirements - more of which later. For Photoshop 6 continue a few lines below

For Photoshop 5 & 5.5. To open the pre-set Duotones use the following route

Image > Mode > Duotone. This will probably result in a 'Monotone' box appearing upon the screen. No matter what Duotone box is presented, you'll need to load the type you require and this is the route you must follow.

Click 'Load', then in a mini version of the familiar 'Windows Explorer' structure go to your Adobe folder, then

For Photoshop 5, choose Photoshop > Goodies > Duotone Presets.

For Photoshop 5.5, choose Photoshop > Adobe Photoshop Only > Goodies > Duotone Presets.

For Photoshop 6 (this is the easy one) Click on Image > Mode > Duotone.

For all versions (routes) continue from here ...

Next, select either Duotones, Tritones or Quadtones. Each of these presents yet more options so let's take a look at each one.

Duotone, this will use two inks for the image

Tritone, this will use three inks for the picture

Quadtone, this will use four inks for the picture

Each of the above types of 'Duotone' will give access to many pre-set tones, plus what at first appears to be a bewildering number of ways to make your own tones.

We'll begin with the pre-sets as they give an instant starting point.

Duotone Pre-sets

Upon opening Duotone Presets you'll find three more folders, those of Gray-Black, Pantone and Process Duotones.

To begin with choose Process Duotones or Pantone Duotones.

Open the folder and you'll find lots of pre-set tones to choose from, some have a descriptive name, others only a number. Click on one then click the 'Load' button. The effect is immediately apparent in your image - that is providing you have the ?

Preview box ticked! If you wish to choose another option then click 'Load' again and make another selection. Should you wish to return to the starting point, then in the Duotone Options dialogue box (not the Load dialogue box) hold down the Alt key and notice that the 'Cancel' button changes to 'Reset' - click on this and you have the opening image. Alternatively one can click 'cancel' - but this takes the process back a stage or two and you'll have to re-load via Image > Mode etc but via a shorter route this time.

All very fine but what about altering the preset to make it more perfectly meet your requirements? This can easily be done and the resulting change saved.

Open a preset Duotone. Now, click on the box to the left of Ink 1 (probably a black square). This reveals a graph - called a 'Curve' and presents opportunities for change. By the way, if you have worked with 'Curves' (via the Image > Adjust > Curves route), you'll have a pretty good understanding of what these curves are all about.

As you work on the curve you can watch the changes in the image. Now adjust the other colour (Ink 2) and observe the changes. The curve can also be set by entering numeric values in the boxes presented in the 'Duotone Curve' box.

Saving Your Own Duotone Versions

You may save the particular tone you have made. Do not save in the 'Duotone Curve' box (you'll have trouble finding it again, honest!). Save the changes in the 'Duotones Options' box - don't forget to give your new tone a name - this new tone will then be added to the list and you'll see it there upon opening.

Other combinations and colour changes can be made by clicking on the colour square and not the mini curve box. Doing this reveals the 'Custom Colors' dialogue Box where there is whole spectrum of choice.

The 'Book' box shows the astonishing range available - click on the down arrow to reveal the spectrum. Choose a tone by sliding the twin arrows on the bar and click OK. The effectiveness of the change depends upon the shape of the curve for the tone. As you know, you can change the shape of the curve.

Returning to the 'Customs Colours' box. To give subtle (or wild!) changes to the chosen tone selected in the bar scale, click the 'Picker' box, this reveals a familiar colour dialogue box. The cursor will be at the preset point for the colour chosen but you can move it to any other point to effect changes. Click 'OK' or return to 'Custom Colors' by clicking on the appropriate button.

Tritones & Quadtones

Having gained an understanding about how to select and modify a Duotone, try your hand at Tritones and Quadtones. They all work in similar ways but with more colour combinations to modify.

Don't ignore the so-called 'Gray Tritones' and Gray Quadtones', these can be most effective for producing high quality monochrome images.

We can combine duotone /tritone /quadtone images with one another, including variations that we have made, however this cannot be done in 'Duotone' Mode. Only one Duotone is allowed at a time.

To combine Duotoned images in a multilayered image each Duotone must be first changed back to RGB - then, after copying-in, the layers may be mixed and blended. (Change your Duotone back to RGB via, Image > Mode > RGB Color)

The 'Other' Method

Upon opening a Duotone (or Tritone or Quadtone) the 'Duotone Options' dialogue box appears. Here one can click on a 'Curve' box or open a 'Custom Color' box (by clicking on the square of colour) and plunge straight in to making a tone to suit the image.

This, of course, can be saved for future use. The pre-set method was discussed first as it gave 'instantly useful' tones. Plunging straight in can result in some amazingly garish tones!

Mixing / adding your Duotone to a colour image

A reminder - as above - to do this, convert the Duotone back to RGB via Image > Mode > RGB

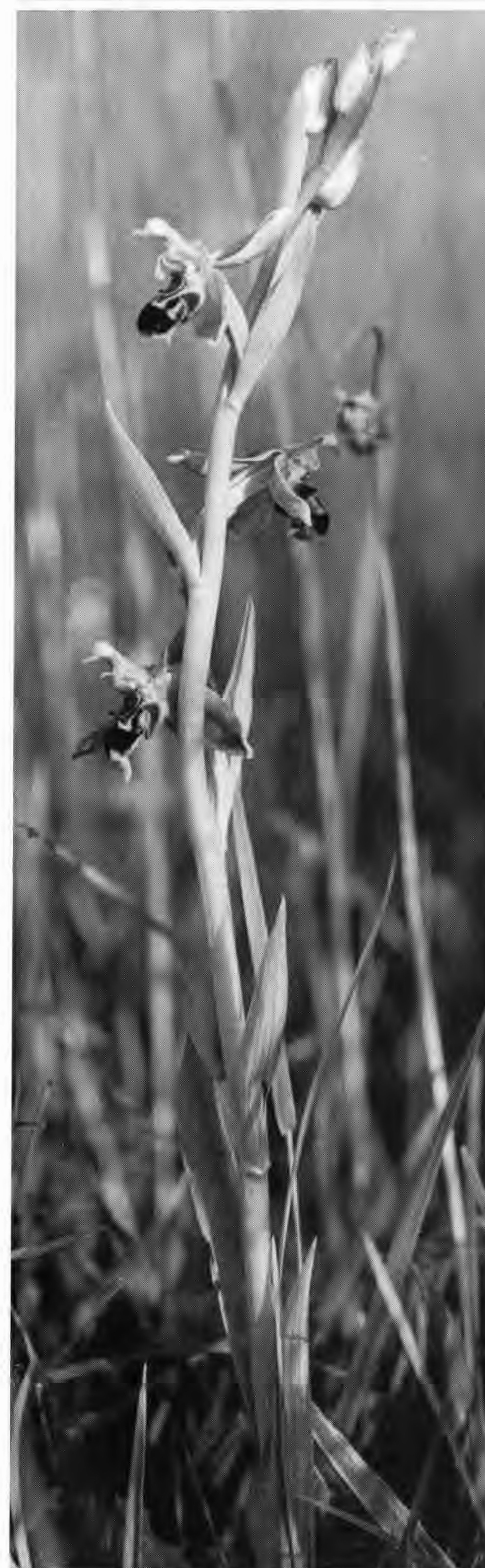
And Off You Go!

Now that you have discovered the New Universe of Duo, Tri and Quadtones, take time to explore and experiment for this paper has only opened the door - walk inside!

Clive R Haynes FRPS

**one of the excellent articles
on his web site**

www.members.aol.com/crhfoto



The DIG Regions

The rise and rise of the DIG is a real success story. From small beginnings it has grown to being one of the largest groups in the RPS. The rapid growth of interest in digital imaging techniques is obviously a key factor in the group's growth but, the appearance and activities of the Regional Groups has helped in no small way, too. The DIG, along with most of the other groups within the Society, relies on the regions and the Regional Organisers (ROs) in promoting the group and maintaining the interest and enthusiasm of our members. The enthusiasm and efforts of the ROs have served to spread the (DIG) word around many parts of the UK with considerable success and they can be proud of their successes.

The DIG is now one of the largest groups within the Society with (at the time of writing) more than 800 members. DI is still a relatively new discipline with more and more photographers taking to it; there is a lot of learning and exchange of information going on. The regions are where most of this is happening. New members to the group are sent a welcoming letter, usually with the most recent edition of DIGIT, the Group's Newsletter, and the name of their RO – if there is one in their area. So everyone should know whether or not there is an RO in their region and, if so, who it is.

Inevitably, the growth of the regional groups has varied throughout the country and while some are very successful others, usually for geographic reasons, are less so. Sadly, in a number of areas, there are no ROs at all and that is the purpose of this little recruiting advert. Areas currently without ROs are: Dorset, Hampshire, Oxfordshire, Middlesex, Hertfordshire, Buckinghamshire, Bedfordshire, Kent, East Sussex, Lancashire, Cumbria, Yorkshire, Lincolnshire, Cambridgeshire, Northamptonshire, Cheshire, Wales, Northern Ireland and London.

Additionally, although we have an RO in Scotland, Pauline Johnson ARPS, the area is really too large to organise anything "local". So, additional volunteers in Scotland would be welcomed. Finally, thanks to Anne Swearman ARPS, DIG members are invited along to events that she organises on behalf of the PAGB but more DI focussed events would be available in North East England if we had our own RO.

ROs that are currently established are:

Glenys Taylor ARPS covering the Southwest up the Bristol and Bath areas. 01823 323986

Maureen Albright LRPS covering the Wessex region 01672 540754

Mike Lindsay covering Berkshire, Surrey, West Sussex and easterly areas of Hants. 01276 507993

Dr Eddie Sethna FRPS covering the West Midlands 0121 240 8443

Bob Rowe ARPS covering the Notts and Derby areas 0115 987 7568

Joy Hancock ARPS covering Norfolk and Suffolk 01268 822507

Tony Sweet covering Essex 01763 837171

Anne Swearman organises events in the Northeast for the PAGB and DIG members are welcome to attend. 0191 253 3130 It's plain to see that there are more areas without ROs than areas with and we need your help and support. So, if you are in an area that is currently without an RO and think you might be able to give a little bit of your time and effort in promoting the DIG and DI in general then please get in touch with me.

Ray Grace LRPS

File Size and Resolution

Our goal should be 'photographic quality'. This can be achieved providing attention to detail is maintained throughout the imaging process. In one respect the definition of a digital picture is very similar to traditional photography – that is, the larger the original image size/information is – the better the printed picture will be.

Size is Important.

My preferred scanning-in resolution for 35mm slides or negatives is 2700ppi (pixels per inch). This scanning resolution will enable me to print an A3 size picture of photographic quality. The resolution of the print at that size will be in the order of 220 ppi. The accepted minimum is around 180ppi. Anything less than 150ppi will begin to look pixelated, especially along curves and diagonals.

Flatbed scanning should be adjusted to give 200ppi if photo-quality results are required at an approximate 1:1 ratio for original to output print. Some experimentation may be necessary to fine-tune your scanner in this respect.

Bearing the above information in mind and with respect to 35mm originals, the following information will provide a guide to resolution and file size.

Scanning at 2700ppi a colour 35mm original will produce some 9,700,000 pixels (9.7mpxl) of picture information and a file size of 20mb to 25mb (the figure does vary). At 200ppi the image will look fine at A3 size. To conserve file size, if the image was intended for no more than an A4 print, again at 200ppi, the scanning resolution could be reduced to produce a file size of 10mb to 12mb. For A5, following the same guidelines, the resulting file size would be in the order of 5mb to 7mb.

Remember, changing the scanning resolution will alter file size and therefore the picture quality of the final image.

If you're uncertain as to the finished picture/print size, always scan in at maximum. It's too late to change file size later as for quality the 're-sampling' option is not an answer.

Many excellent digital cameras are now available and 'high end' models such as the Fuji S1 will yield excellent results from an 18mb file, with very acceptable prints of A3 size. However many 'consumer' 'megapixel' models will struggle to produce quality images larger than say A4 (a lot depends upon content, your requirements and needs). Never the less, I have seen excellent images produced by models producing around 4mpxl and upwards. There is also a big difference in quality (and cost!) between 'consumer chips' and 'pro chips'. Digital cameras produce texturally smooth and grain-free images, the result of which frequently looks better than scanned-in slides or negs with their inherent grain structure and surface blemishes.

The digital camera arena remains one of rapid growth and dynamic change. I'm full of optimism for 'affordable' cameras in the very near future that will produced results in excess of current 35mm technology.

Clive R Haynes FRPS

The Minutes of the Annual General Meeting of the Digital Imaging Group 2001

Thanks to John Long for checking the mins.

ROYAL PHOTOGRAPHIC SOCIETY DIGITAL IMAGING GROUP

Annual General Meeting

Held on Saturday 7th 2001 at the R.P.S.
Milsom Street, BATH at 10a.m.

1 Introduction

Chairman Barrie Thomas welcomed
the 74 members present
and thanked them for attending.

2 Apologies for absence

Mr B Rowe Dr Adi Sethna Mrs I Froy Mrs
& Mrs E Saul Mr J Palmer Mr Sam Levy

3 Minutes of previous AGM held on the 8th April 2000

These were accepted as a true record.

4 Matters arising

There were no matters arising.

5 Annual reports

Chairman

Barrie Thomas informed the meeting that
as he had held the post of Chairman
for the past three years it was time for him
to stand down. Barrie said he was happy
with the groups progress and had enjoyed
watching it grow from nothing to around
800 members, and become a thriving and
active group.

Treasurer

Peter Roberts stated that the group was
financially healthy and produced an
annual report. This is attached to the
archived minutes of the AGM. Peter
said he would look into the question of
investing more money from the
current account the savings account. On
the question of last years increase
of £2 in the membership fees to £12 the
meeting was informed that the extra
money accrued would be spent on
benefits for the group, such as events,

DIGIT, the Website etc.
The accounts were approved

Newsletter Editor

Bill Henley told the meeting that more
articles are needed for DIGIT and
asked the members for feedback on the
Newsletter and its contents. The
Website is working well but it was felt that
we should be looking into the possibility
of pass protection; it had been observed
that some non RPS and non Digital
Imaging Group members were using the
list. There have also been offensive
remarks made over the server. The meet-
ing felt that although they did not want
restrictions on comments made on the list
server the server should be restricted to
members only. Margaret Collis congratu-
lated Bill on DIGIT and its contents.

Barrie thanked both Peter and Bill for their
reports and all the members of the com-
mittee for the work they had done on
behalf of the Digital Imaging Group.

6 Election of Officers

Barrie told the meeting that owing to ill
health Bob Rowe would not be standing
for re-election and Dr Adi Sethna was
standing down. Barrie thanked Bob and
Adi in their absence and wished them all
the best for the future.

Nominations

Chairman: Dr Barry Senior ARPS
Vice Chairman: Mr Ray Grace LRPS
Treasurer: Peter Roberts ARPS
Secretary Mrs Glenys Taylor ARPS
News Letter Editor:
Mr Bill E Henley LRPS
Regional Co-ordinator:
Mr Ray Grace LRPS
Exhibition Secretary: Mr John Long ARPS
Events Co-ordinator: Hilary Roberts FRPS
Mr Barrie Thomas FBIPP FRPS
Mr David Coombes ARPS

These were proposed by Sir Jerry Wiggin
and seconded by Maureen Albright.

There were no other nominations and they
were therefore elected.

Ray Grace thanked Barrie Thomas
for his excellent Chairmanship
of the group since 1997.

7 Any other business

Geoffrey Carver asked about the proposed
amalgamation of the Digital Imaging
Groups and the Colour Group. Barrie told
the meeting that all the
members of the Digital Imaging Group
had been asked their views on the
proposed amalgamation and that, although
the members that had replied were
against by about 4 to 1, there could still be
a way for the groups to work closer
together.

Mike Lindsay suggested an Inter Regional
Competition; this would consist of a
knock out competition between, the
Southern, Midland and Northern areas.
Permajet would offer a Cup as a trophy.
The committee will discuss this. Mike also
suggested that the Digital Imaging Group
make a set of slides for use by Camera
Clubs on basic instruction of Digital
Imaging. This will also be discussed by the
Committee.

It was suggested that badges could be
given to attendees of next years AGM to
help with identification.

Barrie Thomas had offered to the group
packs of paper for the first two names
drawn out of a hat of people who sent in
their e-mail addresses, the winners were.
Geoff Cole of Bristol and Geoffrey
Guilbert of Guernsey

8 2002 AGM

The 2002 AGM is to be held at The Benn
Hall Rugby on Sunday 21st April 2002
at 10a.m.

The Chairman thanked the members
and closed the meeting at 11.10a.m.

Glenys Taylor ARPS
secretary

Spectacular 2001

Sunday 14th October

The Benn Hall Rugby

Entrance by ticket only
available from John Long

Speakers, trade stands and
competitions

Please return the application
form as soon as possible as
places are limited.

A reply from John Tyler ARPS

Geoffrey Carver asks in DIGIT issue 14, p13: "Where did they learn their English language?" (para 2). We gather that one of his pet hates is "language mangling" (para 1), and that "I do like words" (para 3).

So let's try to match the words (not "lets try and match ...") (para 5) to the intended meaning, shall we? If Mr. Carver indeed has an old 'sore' (sic) (para 4), I do sympathise. He should put some ointment on it, by the kilogram if required --although some of us prefer "kilogramme" as having less of an American look about it. His OED could still

come in handy after all, for looking up alternative meanings for the word 'saw'.

Mr. Carver does have a point though -- personally, I like a good title. My most ambitious so far is of 14 words, with every one full of meaning! Unfortunately, there is still prejudice in many circles against the title actually being reproduced within the picture area. Why should it not be (when appropriate and if it enhances the image of course), now that Photoshop, for example, makes its inclusion so straightforward?

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
106503.647@compuserve.com
01823 323986 (tel&fax)
01823 282516 (tel)

Editor DIGIT: Mr Bill Henley LRPS
weh@wycliffe.co.uk
01453 825068 (tel)

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

Mr Barrie Thomas FBIPP FRPS
Mr David Coombes ARPS

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 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.

To join the DIGIT listserver DIG members should send an email to Glenys Taylor:

106503.647@compuserve.com



**The
Royal
Photographic
Society**



SPECTACULAR 2001

Digital Imaging Group

Sunday 14th October 2001

The Benn Hall. Rugby 10a.m. - 4.30p.m.

PROGRAMME

10 a.m. Complimentary Coffee

10.15a.m. Welcome by Mr John Page LRPS Candidate for President

All day Lectures - Digital Clinics - Print Competition - Prizes - Trade Stands

3.30p.m. Draw for fantastic prizes. Winners **MUST** be present.

We would like to express our gratitude to the exhibitors who are also supplying the prizes

Lectures

- | | |
|------------------------------|--------------------|
| 1. 10.30 a.m. First Lecture | Dr Adi Sethna FRPS |
| 2. 11.30 a.m. Second Lecture | Barry Beckam |
| 3. 12.30 p.m. Third Lecture | Bob Moore FRPS |
| 4. 1.30 p.m. Fourth Lecture | Mike McNamee FRPS |
| 5. 2.30 p.m. Fifth Lecture | Clive Haynes FRPS |
| 6. 3.30 p.m. Sixth Lecture | Barrie Thomas FRPS |

Last year we had:- Jessops, Adobe, On line Paper, RPS, Microtek, ACT, Nikon, Umax, Digital Photo Art, DPFx, Fotospeed, Nova, R Brown, This year even bigger and better

Easy access - free parking - bar - food on sale all day

Tickets available from John Long ARPS. 3 The Reddings. Kingswood. Bristol BS15 4SB Tel:-0117 967 2231 e-mail johnlong@lineone.net

RPS DI Group member (1) £5.00

RPS DI Group member plus any member of their family. (2) £10.00

Non Members of Group (1) £15.00

I will be bringing a print for the competition up to a16 x 12 mount Yes/No

TICKETS Please send SAE for return of tickets.

I enclose a cheque for £

Please make cheques payable to The RPS Digital Imaging Group

NAMES FOR BADGES

Address for ticket/badges

Telephone Number

e-mail address

Tick which three lectures you wish to attend

Dr Adi Sethna FRPS
Barry Beckam
Bob Moore FRPS
Mike McNamee FRPS
Clive Haynes FRPS
Barrie Thomas FRPS

<input type="checkbox"/>
<input type="checkbox"/>
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NO ADMITTANCE WITHOUT A TICKET