DIGIT

SPRING 2010 Issue No 45

DIG Members' Digital Projected Image Competition 2010.
Closing date for entries 30th July 2010. See page 2 for
details.

13th June 2010

Print lecture by Paula Davies FRPS and Guy Davies ARPS plus an AV Presentation by Keith Scott FRPS

Eversley Park Centre, Low Street, Sherburn-in-Elmet, LS25 6BA

For full details see the EVENTS listing on Page 4 or contact Robert Croft LRPS

Email:
monkfryston.photography@googlemail.com

27th June 2010

321 International Audio-Visual Gala Day

Aldbourne Memorial Hall, Aldbourne, Wilts SN8 2DQ

For full details see the EVENTS listing on Page 4 or contact Maureen Albright ARPS

Email: maureen@maureenalbright.com

DIG Members' Digital Projected Image Competition 2010

This is a new venture for the group. All members are invited to enter up to three images, which should be submitted electronically. There is an entry fee of £5.00 to cover exhibition costs

The closing date for entries is 30th July 2010.

Judging will take place in mid August and the results announced at the end of August. An electronic (pdf) catalogue of accepted images will be made available for download from the Group Website.

Full details are available from:
http://www.rps.org/group/Digital-Imaging

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FRONT COVER IMAGE
Orange Rose by Janet Davies ARPS

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EVENTS

16th May 2010
Mark Mumford ARPS with "Gorilla in a Yellow Field"
The Old Schoolhouse, Churchbridge Road, Oldbury, W.Midlands
Time: 10:30AM - 4:30PM
Cost: £7.00
Contact: Noel Shaw LRPS
Email: midig@nsashaw.co.uk
This meeting is to be an inspiring presentation of surreal photography and imagery by Mark Mumford ARPS entitled "Gorilla in a Yellow Field." Mark has been an artist and graphics designer, working with Photoshop since 1990. He has his own unique way of producing surreal landscapes, often using many layers to build an image from a basic landscape photograph. In his presentation we will see some of his watercolours, drawings and early examples of his fascinating Photoshop work.

Mark will show his surreal visual arts ARPS panel and his very latest images, plus demonstrations of how these were created. The March RPS Journal featured an article by Mark, "Painting with Pixels" and reproduced some of his inspiring pictures. The doors open at 9:30am and first-come first-served for a choice of seat! Coffee on arrival and at lunchtime is free, there is a bar. Bring your own sandwiches for lunch.   The Meeting Fee is payable at the door. Seats must be booked in advance by email to Noel Shaw LRPS at midig@nsashaw.co.uk, or 'phone 01789 298386

23rd May 2010
"Famous for Five Minutes" and the Annual D.P.I Competition
Coopers Hill Community Centre, Bracknell, Berkshire RG12 7QS
Time: 10:00AM - 3:30PM
Cost: £5.00 D.I.Group Members, £8.00 non members.
Contact: Roger Norton
Email: digro@rpsdig-thamesvalley.org.uk
Morning Session - 'Famous for Five Minutes' short presentations by members.
Afternoon Session - Annual Projected Image Competition

4th June 2010 - 20th June 2010
DIG Print Exhibition 2010
Northlight Gallery, Brooke's Mill,

Armitage Bridge, Huddersfield, West Works HD4 7NR
The Exhibition dates are: June 4,5 and 6, 11,12 and 13, 18,19 and 20
Cost: Free
Contact: Phil Hack LRPS
Email: philhack@btopenworld.com
The first showing of the 2010 Exhibition is being hosted by the Yorkshire D.I Group at the Northlight Gallery, which is open on Fridays, Saturdays and Sundays

6th June 2010
Informal Meeting
The Greyfriars Community Centre, 44 Christchurch Road, Ringwood BH24 1DW
Time: 10:30AM - 4:00PM
Cost: £3.00 D.I. Group Members. £5.00 non-Group Members
Contact: Barry Senior Hon FRPS
Email: barry@littlepics.freeserve.co.uk
1. Introduction to the GigaPan panoramic imaging system
2. Adobe Photoshop 'Hints and Tips'
3. 'Be Famous for 5 minutes'. Bring your work to show. prints, images as digital files or short AVs.
Bring packed lunch. Tea and coffee available

13th June 2010
Print lecture by Paula Davies FRPS and Guy Davies ARPS plus an AV Presentation by Keith Scott FRPS
Eversley Park Centre, Low Street, Sherburn-in-Elmet, LS25 6BA
Time: 10:00AM - 4:00PM
Cost: Ticket only event: £6.00 DIG members £8.00 others - to be ordered and paid for by 20th May 2010.
Available from Robert Croft, Centre Coordinator. Tel:01977 685262 email monkfryston.photography @googlemail.com
A Yorkshire D.I.Group Event day with Paula Davies FRPS and Guy Davies ARPS presenting their print talk "Double Exposure" in the morning, and Keith Scott FRPS with an Audio Visual Presentation and Demo in the afternoon

20th June 2010
Workshop
The Merryfield Hall, Ilton, Somerset TA19 9HG
Time: 10:30AM - 4:00PM

Cost: £3.00 D.I.Group Members, £5.00 non-Group Members
Contact: Tony Poole ARPS
Email: tonyfpoole@blueyonder.co.uk
Photoshop and other tutorials in the morning, Members prints, digitally projected images and Audio Visuals in the afternoon.
Food available, contact Tony Poole to order

27th June 2010
321 International AV Gala Day
Aldbourne Memorial Hall, Aldbourne, Wilts SN8 2DQ
Time: 10:00AM - 5:30PM
Cost: £8.00 for DIG members (pre-booked and pre-paid), others £10.00
Contact: Maureen Albright ARPS
Email: maureen@maureenalbright.com
The Judges for the 2010 UK stage will be: Ian Bateman FRPS MPAGB, Val Rawlins FRPS and Maureen Albright ARPS DPAGB
Website:**http://www.ibateman.co.uk/321/**
The challenge for 'AVers' is to make a short sequence with a maximum duration of 3 minutes 21 seconds, hence the title of the competition. The UK stage will be held in the Memorial Hall, Aldbourne on Sunday 27th June 2010. For the 2010 event, the entries will be judged at various locations around the world, with stages in France, Belgium, Italy, Switzerland, The Netherlands, South Africa, Canada, Chile, Argentina, Australia, Mauritius, Germany, Poland, Oman, Portugal and of course here in Aldbourne! Equally challenging is the fact that your sequence will be marked by judges whose native language is not necessarily the same as your own!
This year we have changed the format for the UK event in that the entries will be pre-judged before the public Gala show on 27th June. This will avoid the over-run we had last year, and allow time for comments from the judges as well as less 'down-time' for the audience.
Tickets available from:
Rodney Deval ARPS,
 28 Haywards Close, Wantage OX12 7AT
Tel: 01235-765259
Please make cheques payable to RPS Wessex DI Group

FROM THE CHAIRMAN

Greetings and a very warm welcome to the spring edition of 'DIGIT'.

This issue sees the change-over of editorship from Jim Buckley to Dr. David F Cooke. During his time at the helm, Jim has made enormous changes to the appearance, content and style of our journal. We owe a huge debt of gratitude to him as each succeeding issue has gone from strength to strength. Many DI Group members tell us that one of the principal reasons for joining the group is to be able to receive this quality journal packed with information that is directly relevant to them.

The change-over will appear seamless as we've planned for this over the past year during which time David has been co-editing DIGIT to ensure the smooth transition.

David has many ideas to ensure that DIGIT continues to meet the needs of our membership and we can all be confident that the high standard established by Jim will continue under the new management.

Does DI Make Better Photographers? In a recent e-mail exchange with a colleague as part of an on-line image appreciation group, the question was asked, 'has digital technology made us better photographers?' As you might expect, there's certainly no 'yes or no' answer. One thing's for certain, it's encouraged us to be both more prolific and experimental. Another plus point is the immediacy of DI as an aid to the business of learning about photography. It is, however, appropriate that we should take a moment to consider the question, has it made us any better? To begin, let's look at the question in a different way. Have power tools made better woodworkers? As an example, take the production of an elegant chair as once designed and hand-made by Sheraton. Original design and concept apart, it must be efficient to use modern tools to more speedily produce a chair of this type. And once the method has been recorded step-by-step it would be possible, with sophisticated machinery, to build an assembly line to manufacture many clones of the design. One benefit of the technology would be to reduce unit cost so that many more people could afford a Sheraton chair. On the minus side, the chairs would lack those subtle nuances that would naturally occur as a craftsman painstakingly hand-crafted each one with due regard to wood type, grain and texture. In the same way, hand-prints from the same original negative by Ansel Adams and printed by the master himself subtly changed over time as he explored nuances within the scene and how he wished it to communicate.

Digital photographic technology presents us with a highly accurate recording device whereby we can make high-definition reproductions of what is in front of the lens. However, it takes a real seeing-eye and a master craftsman to turn the subtleties of light, shade, form and line into works of art. If we're making a print, we can add our choice of paper to further influence the outcome, a far cry from the days in the darkroom when paper choice was limited.

So to attempt to answer the question. At the craftsmanship level we're probably no better in terms of concept, vision and hands-on skills, but the technology has enabled many for whom working in a smelly and chemical-ridden environment was impossible or undesirable, to realise their visions. In this way DI has both liberated and enfranchised people. What we must endeavour to guard against is the reduction of personal style and expression by resisting the temptation by the 'press a button for a quick fix'. Each scene we capture has a unique combination of structure, tensions, light, form and possible narrative and just like Sheraton or Ansel Adams we must remain responsive to such intrinsic qualities, otherwise, yes, we will be the poorer. While art and craftsmanship take time, new tools allow us to be more efficient but they should not become our masters. As artists and photographers, we must remain in control and at every turn, seek to realise our vision.

THE AGONY AND ECSTASY OF GAINING AN ARPS

Janet Davies tried to gain her ARPS several years ago but her first attempt was unsuccessful. Many years later, she was able to try again and this time she succeeded. In her article, she describes the process she went through in achieving her goal.

Tulip

Just get fifteen good prints and arrange them. That's all there is to it. Oh, if only.

My agony began years ago when I thought rather like that. I certainly thought I had offered enough good work to gain an ARPS but the RPS didn't and my hopes were dashed. I was in despair. Ecstasy would have to wait. Life's little incidences prevented another attempt for several years. However, when I decided to take early retirement I realised that I could focus on my life-long love of photography. But by now everything had changed, so, where to start?

First some very basic courses in digital photography and then more specifically, with the more advanced CS2. I also joined two photographic organisations and my steep learning curve had begun. After one particular course on Black and White photography, which included toning, I produced the lily (image 13 in the panel) which did well in local competitions. I was very pleased with my progress.

This triggered a few ideas for an ARPS panel, so I went to a distinctions workshop to see if my ideas were at least acceptable. The first of my three ideas involved the lily and other flowers, then possible images with poetry and even a panel about trees. All were definitely fledgling ideas with only a few images in each but they all got the basic go ahead. I felt that I was back on course.

After a visit to the Cambridge Botanical Gardens I had a few more interesting
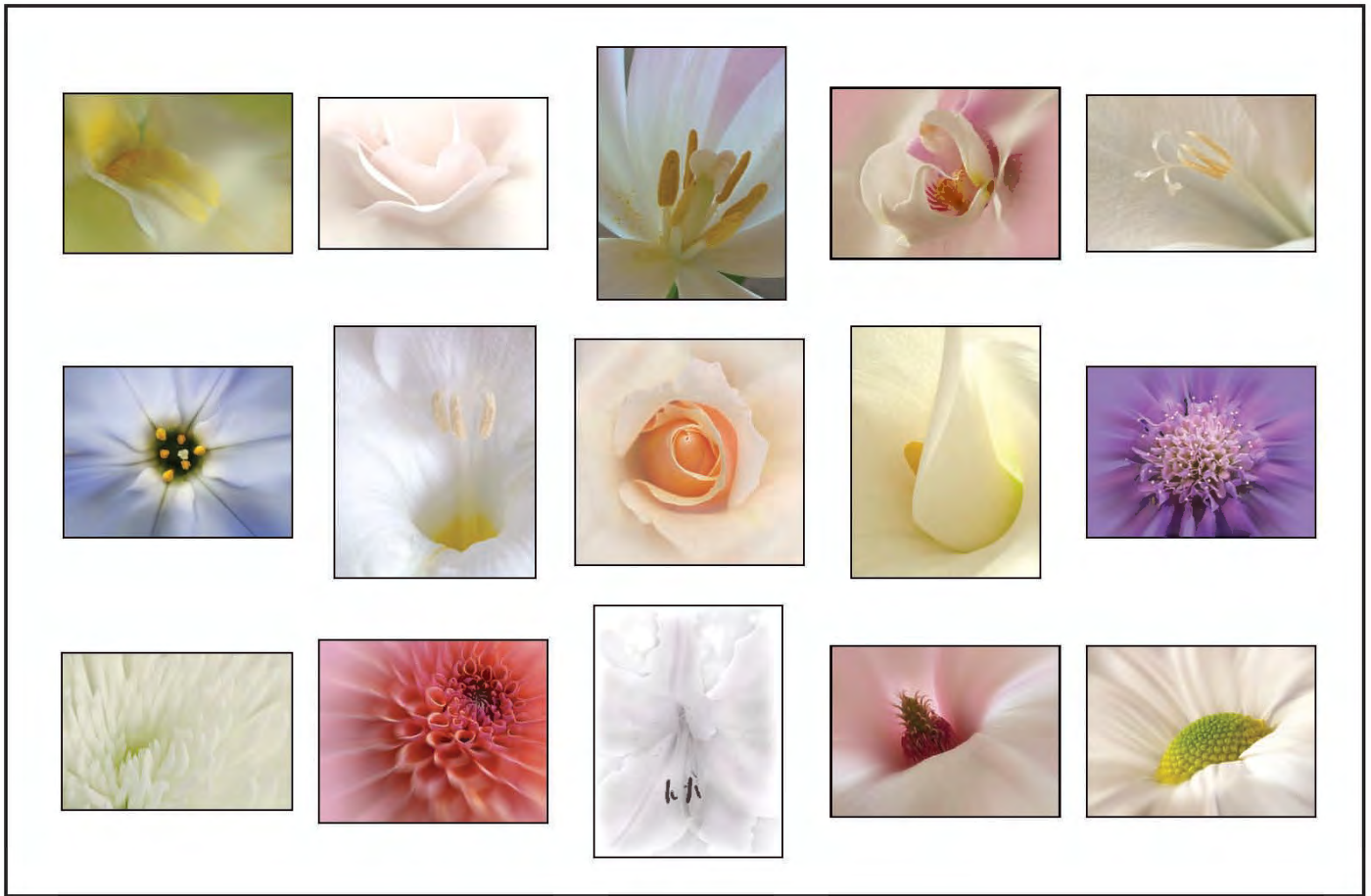
The layout of the successful panel

images which helped me to decide that I would work on my flower portfolio using my newly acquired macro lens. They also reminded me of the work of Georgia O'Keefe. At the same time, this is where the agony began to show itself again. One judge was overwhelmed by one of my images of a rose (image 2 in the panel) and gave it full marks with tears in his eyes, declaring it to be absolutely beautiful. Another declared that he did not like "arty farty" images and it fell to the bottom of the pile, a virtual zero. Once I got over the hurt feeling, I was fuming. I intended to show him that he was wrong.

My search for flower images began - flowers in situ, in the kitchen, in England, in France, in fact, anywhere, using natural lighting. Gradually a style was developing, although I had not yet even thought of putting it into words. I just knew when a new image fitted with the others. Then I entered a panel of four flowers into our local Annual Exhibition which was Commended and my lily, as an individual print, was Highly Commended. I was now beginning to think that I could do it. I had glimmers of hope in my eyes.

Statement of Intent

The Beauty of Flowers

**"What is this life if, full of care,
We have no time to stand and stare?"**

The verse of this poem, "Leisure", indicates my intentions with this panel. There are subtle tones and shapes within flowers, that we simply do not notice as we become too absorbed with our daily lives.
These are "bee's eye images"! The peculiarities and the textures of each flower are so familiar to the bee. We need to put ourselves in his position!

**"Every flower is
A beautiful masterpiece
Winged or blossom stemmed."**

When we get this close, there is so much to see, that we have to slow down to appreciate what is there, to become more peaceful and, possibly, even to meditate, thinking how quietly they have grown to bring us such beauty and perfume.

**"A poor life this, if, full of care,
We have no time to stand and stare"**

Quotations are from W.H.Davies, Dorothy Holmes and Megna Kalvani.

Lily

Several more months passed before I saw an accessible Distinctions Workshop. Accessible, as I am a cyclist, not a driver, so need to use public transport for long distances. I decided on fifteen images, stuck them onto white card with blu tack (I wasn't going to waste card if my work got the thumbs down). I had some spares in a folder on a slightly different theme. Much to my surprise, the reaction was WOW! Just go for it! Could it be that easy?

I decided not to tell anyone about this workshop or anything that had been said. I was pleasantly shocked at their kind words but also came home with lots to think about. The prints may have been acceptable but I was advised to consider carefully the colour of the mounts, the photographic paper, the

length of my statement, the way of mounting etc. Many things indeed, but I sent off my entry form to make myself continue. This was the point of no return and the time when the hard work really began.

I started with the colour of the mount board buying six near white shades and carrying them home in the wind! I tried out various images on each colour and decided on Champagne White. I decided to get ten sheets as each sheet would make two mounts and that would mean five spares. Surely that would be enough! Unfortunately that colour needed to be a special order with a week of waiting but at least it would be delivered. No struggling in the wind this time.

Now onto the paper experiments. Having previously tried a black and white tree

image and brightly coloured leaves on various textures, I was lost. I simply could not see the point of textured papers. I needed advice, provided by a member of the Digit website. The most important fact I learned was that textures are best for pastel images and limited tonal ranges. I chose seven textured papers from a mixed box and test printed four different flower images on each. At long last I could appreciate the difference. I had truly been given good advice. I decided on Textured Art Silk which was not available locally so I ordered a box of fifty sheets. That would be more than enough for fifteen prints; wouldn't it? An average of three sheets for each image as composition, print profiles etc had already been decided. While mount board and paper were slowly winging their way to me, I had other decisions to make. My prints were landscapes, portraits and one square. Two landscape versions were virtual letter boxes and I had a selection of main colours. I did my best to arrange them, balancing all necessary factors and then realised that I had to choose either portrait mounts or landscape mounts rather than mix them for better unification of the whole panel. Landscape won the day. Another hurdle had been cleared.

Now with all decisions made and all items delivered, I could proceed to the printing stage. I ordered myself to go slowly, triple checking everything as costs were escalating, and my sturdy printer was showing signs of faltering. Sometimes it would shoot a sheet of paper straight through without printing; at other times it would need as many as four head cleans before it was ready. There was no way I was going to change printer now. It had been profiled and had been a good friend for three or four years. I would cope somehow. I will spare you that trauma but eventually it was repaired, after my application had been completed.

I did manage to print all fifteen images leaving eight sheets of paper in the box; no problem there then. Now to the mounting which I intended to do extremely carefully. So why did I cut the first one far too big? I could not believe my eyes. The hole was too big. I had wasted one whole mount. I resorted to quadruple checking for each stage and to aim for just two to be completed in one session. After what seemed like months,

Orchid

the mounting was completed with two or three weeks to spare.

Only the Statement of Intent to go! Only? NO! I needed to check the whole layout, so I took the whole set to a large room and laid it all out. No way did the two letter box ones fit. Either the shapes balanced or the colours did, but definitely not both. I needed two more prints with two weeks to go. A recent judge had praised another flower image, so I was sure that would fit but I felt I needed white for the other one. It had to be white to get the balance right. It seemed that all of the flowers I could see were brightly coloured and a touch of panic was beginning to surface before I finally found some white chrysanthemums. Producing the necessary image must have taken about two days and, what felt

Camrose

Fresia

Blue Flower

like, hundreds of images, before I felt satisfied.

Now the final printing for the last two images with only eight sheets left. I did tests on my usual paper and then one of each on the Textured Art Silk and they looked great. What a relief. However, when I went to mount them on the following day, in a different room, in different lighting, I could see printing faults. I knew how few sheets I had left and definitely began to sweat. I doubted if I could get a new order through in time. Great care was needed, starting with four head cleans and using a magnifying glass to check each print. By this time, you could say I was becoming neurotic but I did get the two final images printed with two sheets left in the box.

Of course I had only mount board left for three more, so I was OK with two to do. Well, yes … but then the double sided tape decided to fool me. It seemed there were several metres left when, in fact there were only about ten centimetres! The time on the clock registered as 4.45pm, nearly closing time. I left everything where it was, grabbed some money and my keys and raced to the shop. Thank goodness they are reliable. I bought the tape, raced home and completed the job. Now I was as happy as I could be with the printing, mounting and the layout.

On to the last task? The Statement of Intent. I re-read it and chopped it down to about forty words, the bare essentials. I did not like it. While it was factually correct, it just did not match the flowers. Pause for thought; perhaps some poetry would help. The W.H. Davies poem was very familiar and a family favourite but I needed more. Thank goodness for the internet. After a search for flower poetry I eventually found a suitable quote and felt much happier. I reviewed the statement the next day and made a few minor adjustments before printing it. Everything was actually ready with two days to go. I could relax.

RELAX? But what if ?....

Delivering the portfolio on time was straightforward. Now for the first time I realised that other people were at least as nervous as I was. That downstairs loo was in constant use!

The room where the assessment was to take place was filled with eager but nervous or even petrified entrants. The

Magnolia

chairman explained very clearly the procedures for the day, mentioning, among other things, that 40% seemed to be the usual pass rate. My heart sank, less than a 1 in 2 chance! I picked up the crossword section of my paper in a desperate attempt to concentrate on something.

There was a deathly hush as the proceedings began. The first portfolio was displayed, discussed and given the thumbs down, as was the second, third, fourth … I lost count! By lunchtime, the majority were not successful, including one flower panel. I was worried. However, those that were successful were clearly acknowledged and the applicants were suitably congratulated if they were present. Everyone was pleased for them; we all knew what was involved.

Gladioli

Pink Dahlia

The waiting was horrendous. As each new set of work appeared my heart rate rose in expectation and then sank as it was someone else's work. Another flower panel was unsuccessful. Anyone got any tranquillisers? I even wondered if anyone had actually had a heart attack while waiting. I began to think it was less stressful to go to the dentist!

My heart rate must have gone off the Richter Scale as my work appeared. Had I really done all I possibly could? Someone sitting near me, said it was good; she liked it. The seconds seemed like hours until the chair said the decision was unanimous! I was absolutely stunned. He asked if it could be kept for a workshop but I wasn't going to let go of it that easily! I wanted to show people what I had been doing and why I had

been so tetchy at times over the last few months. Only two non-photographic friends knew what I had been doing. Soon I would receive that very important letter, saying that I had been successful. Sorry, but the email was not solid enough for me to announce it to the world! After a week the letter did arrive. Now I could tell everyone. It became the top item on our society's website and I received lovely emails and phone calls from many friends and acquaintances. Even Waitrose assistants had seen me in the local paper and wanted to add their congratulations. The ecstasy had finally come and I could show people what it was all about. Everyone seemed to be thrilled with what I had achieved, using words like stunning and exquisite. I had not realised how much it meant to me. I

kept getting quite emotional. Surely I could relax and return to normal now? Or could I? At least three people have suggested that I now start on the Fellowship. How very nice of them to say so, but, not yet. I think I'll do something relaxing like watching TV, studying Higher Maths or even mountain climbing! In fact, anything that might just return my stress levels to normal.

Was the ecstasy worth the agony? Oh, YES! Quite definitely. I loved my Five Minutes of Fame (a bit longer actually) and hope that other people can learn from my story, as I return to my usual anonymity.

PHOTOSHOP ACTIONS
PART 2

Actions are a very useful feature in Photoshop which can save you a lot of time. In this second of a two part feature, John Wigmore continues his explanation of the benefits of actions. This article follows on from part 1 (DIGIT, No.43, pp13-15) which covered the basic techniques. You will find a downloadable copy of the article in the DIGIT magazine section of the DIG Forum.

Photo by Eileen Wigmore

In this second part of my article on Photoshop Actions, I will describe how to write a simple basic but useful action to Flatten Layers, and an action to create a pseudo infrared effect and colour popping

Flatten Layers.

The action described below is an introduction to action writing/recording and is most useful in it's own right. Actions do not have to be long and complicated and often a simple one, as described below, will have frequent use. I rarely print an image without, at some stage, using layers or adjustment layers. These have to be flattened ultimately. This action simply flattens the layers and adjustment layers and avoids the need to navigate your way to the "Flatten layers" command.

To create the action :-

1. Open a file. Make a duplicate layer. In the layers palette press "Create new action" button (see last article in DIGIT). Name it "Flatten layers" and set function key to (say) F11 (never F1 or F12).
2. Layer > Flatten Image.
3. Stop recording. Save the action. Close the image which was used only to create the action.

In future, whenever an image file containing layers needs to be flattened, simply press the nominated hot key you have chosen, and the layers will be visibly flattened without having to do it all by keystrokes. Hidden layers will be discarded.

Pseudo Infra-red and colour popping.

Recently in DIGIT, excellent articles have been written about modifying digital cameras to record infra-red light. For several years, since CS3 was released, I have been using the "black & white" adjustment to create a similar

effect; before that, I used channel mixer. The following describes how to create the action which I have made and which is available for download at **http://sites.google.com/site/digitdownloads.** Typically IR images have almost black (blue) skies, light grass and foliage, and a degree of halation (flare, diffusion) around the highlights with crisp grain (noise). By no means all images will respond effectively to the Pseudo IR treatment, but when they do you will be in for a surprise!

Method.

Note: Steps 1 to 4 below inclusive will often give a suitable B&W effect but steps 5 onwards will help refine the effect and make it look more like infra-red film.

1. Load image file. I suggest a picture with grass, blue sky and white clouds. This can be sharpened either before or after using the action. Press "z" for zoom.
2. Start recording. Ctrl + "j" to duplicate the background layer to give "Layer 1".
3. Layer > New adjustment layer > Hue/saturation or click on 4th from left icon bottom of layers palette and select hue/saturation. Set saturation to +30 and accept. This intensifies the effect.
4. Layer > New adjustment layer > Black & white. Set values as follows: Red +175, Yellow +175, Green zero, Cyan -24, Blue -48, Magenta +80. Accept.
5. Layer > New adjustment layer > Curves (or from layers palette icon). Name it "Lighten Strongly" and use the following values :- 0 , 0 ; 58 Input , 139 output ; 255 , 255.

Don't worry about the shape of the curve which will rise steeply and level out across the top. It is used to lighten very dark areas (like conifer trees) which

sometimes render much too dark.

6. Fill the layer mask with 100% black (Edit > Fill Black 100%).
7. Make a blank layer (Layer > New layer or Ctrl + Shift + "n"). Change the blend mode from Normal to Overlay and click once into a blank area around the image. (see part 1).
8. Name it "Local darken/Lighten" by double clicking on the words "Layer 1" and typing in the new layer name then press "Enter" to accept.
9. Press "b" for brush.
10. Stop recording. (First button on left at the bottom of the actions palette.
11. Add one or more "Stop messages" (see Part 1) and type the appropriate instructions. Tick the continue box at the bottom. (see the downloadable action for my wording).
12. Start recording again (Actions palette 2nd button from left at the bottom).
13. Flatten the image. (Layer > Flatten image).
14. Duplicate the (now) background layer (Ctrl + "j") and rename it "diffuser" (see 8 above).
15. Set blend mode to "lighten" from normal and set the opacity to 85%.
16. Filter > blur > Gaussian blur 10 pixels (or to your taste, but try 10 first!) and accept..
17. Make a blank layer (Ctrl + Shift + "n") and fill it with 50% grey (Edit > fill > grey 50% normal). Accept. Change blend mode to "Overlay" from "Normal" and click once into a blank area around the image (see part 1 as before).
18. Add noise (Filter > Add noise >Gaussian 30% Monochromatic). Accept.
19. Stop recording (see 10 above).

Wast Water Pseudo IR

20. Add a suitable "stop" message. Save the action.

Now press F12 function key to revert to your original image, change the actions palette to button mode (tiny arrow at the top right and click on Button mode). Click the button for your action and watch it all happen! If all else fails, load the downloadeable action, and look to see where you have gone wrong!

To adjust the tonal values, click on "Black & White" adjust layer to activate it and double click on the two semi-circles to the right of the "eye". The B & W adjust layer palette is now displayed and the sliders adjusted to give the tonal values desired. Making the blue and cyan values less (more minus value) will darken skies. Conversely increasing the red, yellow and green values will lighten grass and foliage (except conifers). Press OK to accept your new values.

If you wish to colour pop part of the image, paint black into the B&W layer mask at (say) 50% brush opacity, to lighten conifer trees paint white at 10% brush opacity into the layer mask for "lighten strongly" by clicking once into it's layer mask to activate it. By painting black or white 20% brush opacity into the blank layer (Local darken/lighten) you can do just that! If the effect is too strong reduce the opacity of your brush or use Edit > Fade brush tool (Ctrl + Shift + "f"). Mistakes can be corrected by painting the opposite "colour" i.e., black over the white and visa versa.

As we are using adjustment layers, all tonal values in all areas can be fully controlled.

Lastly, go on to add the diffusion and noise, flatten (use the action given at the beginning of this article), save image and enjoy your masterpiece.

Rosedale Pseudo IR with popped colour

"DIGI-LITH" PART 2

New members should read John Wigmore's article "Digi-Lith" Part 1 to get the necessary background information. Both this and the action described here can be downloaded from: http://sites.google.com/site/digitdownloads/

In part 1 (DIGIT No 43, pp 16-17) I discussed the historical use of lith film for producing derivatives and how to emulate this in Photoshop. Some images will benefit from having white clouds instead of a black overall sky.

The action required to do this is described below. The action differs considerably from the one mentioned in Part 1 in its actual adjustment layers, so a brief description is necessary here but because you are by now familiar with the way to create layers and adjustment layers (see Part 1) the method will not be described in such detail.

Note that some values are minus figures.
1. Make background duplicate layer (Ctrl + "j") and name it "Interneg". Change the blend mode from "Normal" to "Overlay". Invert this layer.
2. Make an adjustment layer "black & White" clipped to the Interneg layer. Red -200, Yellow -200, Green -200, Cyan +200, Blue +200, Magenta +80.

3. Make the adjustment layer "Selective color" with the following values (all absolute) - Red colour ... Cyan -100. Green colour ... Magenta -100. Cyan colour ... Black +100%. Blue colour ... Black +100%.
4. Duplicate this adjustment layer by CTRL + "j".
5. Make adjustment layer "Hue/Saturation" and set Cyans to -52 Lightness and blues to -100 Lightness.
6. Add adjustment layer "Levels" so you can adjust the overall tonal range to suit with the middle input slider perhaps at 0.75.
7. Insert a "Stop" message with "Continue" as below "Done!" Adjust as necessary e.g., alter red & cyan values in the "black & white" adjustment layer. Also, duplicate the selective colour adjustment layers and tweak colours in the hue/saturation adjustment layer. CONTINUE for Bas Relief effect ..."
8. Select the "interneg" layer and apply

the offset as in Part 1 and a final "Stop" message eg., "Done!" ... flatten image and save".

Different images will almost certainly need different values within the adjustment layers but the presets I have used will form the basic settings which you can adjust to taste by clicking on the black & white semi-circles icon(s) next to the "eye" of the relevant adjustment layer.

If a monochrome looking sky is not liked then a deep blue can be obtained by switching off the Hue/Saturation layer and duplicating (CTRL + "j") the Selective Colour layer.

Grass & foliage often become an unusual colour and white clouds may become grey. Much depends on the tonality of the original file. It is often worth experimenting with RAW conversions of differing density especially with white clouds being rendered only just off pure white. Like all special effects, this "Lith with white clouds" action will only give good results with the right image. Not all images will benefit from lith or bas relief treatment. If only there was a magic bullet.

AN INTRODUCTION TO ADOBE LIGHTROOM

Martin Addison is a fairly recent convert to Lightroom and he is very enthusiastic about the program. In his article he explains just why he thinks it is so good and why he believes that many other photographers could also benefit from using it.

Before I introduce Lightroom, I want to go back to my early days of digital photography. I was using colour slides (remember them?) and scanned the images into Photoshop, this was Photoshop 4 and I used the File Browser to find and manage my pictures. Later on I bought a digital camera and using RAW files, the process was basically the same, with File Browser having changed to Bridge and the addition of the Camera Raw step. Photoshop of course got more and more sophisticated as time went on. The process I used was to import my pictures into Bridge, open the ones I wanted in Camera Raw and then on into Photoshop. It worked OK and I was used to it, but it was hardly a smooth process, and was often laborious when trying to open up several similar pictures to decide which one to use. Until I started using Lightroom I didn't know that there was an alternative that was better in every way.

The clever people at Adobe realised that the process was not ideal and that because Photoshop was used by so many different people, graphic designers, artists, architects, 3D artists, moviemakers etc, what was needed was a more streamlined approach tailored specifically for photographers. That

Figure 1: The Library Module

Figure 2: The Library Screen with One Picture Selected

necessitated a complete rethink, asking themselves what was the ideal workflow from a memory card of RAW images at one end, right through to whatever output was required; print, internet, slideshow or into Photoshop for finishing. It should be said that apart from the brilliant cataloguing system, which is completely new, there is very little that cannot be achieved in Bridge/Photoshop, the difference is that in Lightroom every step has been redesigned to work together in a smooth and flexible manner.

Lightroom is split into five sections:

Library – where all your photographs are stored.

Develop – this includes all the Camera RAW controls which are in Photoshop.

Slideshow – where slide shows can be created.

Print – the brilliant printing section, from where I now do nearly all my printing.

Web – here you can build web site pages from the supplied templates.

Starting with the **Library** section, this is where the program is totally different to Bridge. Bridge is a file browser. You

point it at a folder on your computer and it shows you what is there. If you have the pictures backed-up on a DVD that are no longer on your computer, Bridge cannot show you any thumbnails until you load the DVD back in again.

The Lightroom Library is not a file browser; it is a sophisticated cataloguing program. This means that you have to import pictures into Lightroom and thereafter it will show you the images even if they have been subsequently moved from your computer. This may sound strange to a Bridge user, but it works very simply, you put your memory card into the card reader in the usual way, click Import in Lightroom and the pictures will be copied from your card onto your computer and at the same time will be entered into the Lightroom catalogue. When you first start using Lightroom you will need to import your existing pictures into the catalogue, this is very easy to do, but can take some time. The method is to point Lightroom to the folders where your pictures are stored and it will automatically catalogue them for you. I imported almost 50,000

images and it took around 10 days, doing a few batches each day. Before you start importing images into Lightroom it is worth spending some time in reviewing where you store pictures, I moved them all to one big drive and backed them up to another big external drive, this gave me immediate access to all my digital images and at the same time provided good back-up should a drive fail (which it did two weeks later).

Once the pictures are in the catalogue, you can view your entire collection very easily and very quickly as the catalogue with data and previews is kept separate from the RAW files. By the way Lightroom can also handle JPEGs, PSDs and TIFFs.

Figure 1 shows the Library module, on the left is the list of folders, these correspond to the folders on my computer which are named by date so that they appear in date order, click on a folder and the contents show in the main window. The film strip along the bottom of the screen also shows the contents of
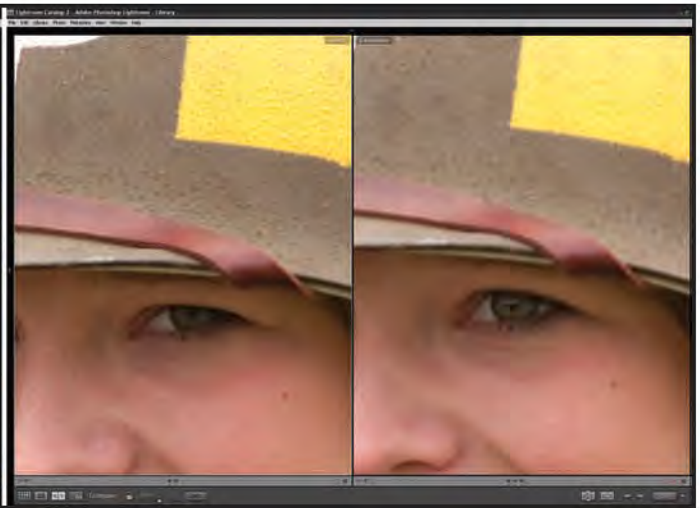
Figure 3a: The Survey Mode

Figure 3b: The Compare Display

the selected folder and is present in all the modules. Below the Folders are the Collections, these are brilliant for selecting and keeping together sets of pictures, for instance you could have a folder for Competition pictures and whenever you find something which may be a possible candidate, just drag and drop into that folder to review later. Other uses might be collecting pictures for a book project or lecture. Lightroom does not physically copy the picture, but creates a link to the original so this does not take up computer space. I use Collections a huge amount, some folders last just a few days, while others are permanent.

Figure 2 shows the screen with one picture selected.

On the right at the top is the Histogram for the selected picture; underneath are several tabs the top one of which is Quick Develop which allows adjustments to be made to single or multiple images without going to the more detailed Develop module. This is useful for making exposure or colour adjustments to a batch of pictures.

There are many layouts available in the Library module, Figure 3a shows the Survey mode where several pictures can be seen together, this makes choosing the best one much easier, just click the small x in the bottom corner of one of the

pictures and it will be removed from the display, the others will shuffle around to fill the space. Figure 3b shows the Compare display where pictures can be compared to find the best version; in this case I have enlarged the displays to show greater detail in the eye, this is just one of many different ways to compare pictures.

Also on the right panel are the palettes for Keywords and Metadata, these allow you to apply keywords to individual or groups of pictures and then to find them easily from tens of thousands of pictures. It might sound daunting to apply keywords retrospectively to a lot of images, but there are quick ways of doing this and it is well worth the effort. The keywords can be organised into folders, for instance a folder titled Flowers could contain dozens of sub folders for individual species, so you could easily view all the pictures of Sunflowers no matter when they were photographed or where they reside on your computer or back-up disks. There are other more advanced ways of searching, for instance by capture date, camera, lens type and many more; these require no input from you as the information already exists in the Metadata.

Having selected and possibly done some alterations to the pictures you can then either progress to the Develop module for more work, open it in Photoshop as a PSD file, or Export it as any type of image file. The Export function is superb as you can create and save templates, for example I have a pre-set to resize competition pictures at the correct dimensions, another to send

Figure 4: The Develop Module

pictures over the internet, another which resizes and uploads a picture direct to Flickr and many more.

Turning now to the **Develop** module, Figure 4, this contains all the controls which are in CS4 Camera Raw and it is worth mentioning at this point that everything that is done in Lightroom is totally non-destructive so can be undone at any time. As you can see the layout is similar to the Library module, top left is the Navigator and underneath are the Presets and these are really very useful. Some presets come with the program, others can be downloaded from the Internet and you can also create and save your own. Clicking on a preset applies a set of instructions to the picture, for example it might lighten the picture, desaturate the colors, soften the detail and apply a vignette to make a very delicate version. All this can be undone of course and underneath the Presets is the History panel; unlike Photoshop this history stays with the picture forever as everything is non-destructive, that also applies to any Snapshots made in the panel below.

On the right hand side are the Camera RAW controls, these are very similar to Photoshop so I won't go through those now, suffice it to say that they work superbly and once again presets can be created for the Develop tools. I particularly like the ability to click in the picture area and change exposure/colour/hue/saturation just by dragging the cursor up or down, it is very intuitive and self selects similar tones or colour on which to apply the adjustment. Also included here is the Cloning tool, a Gradient tool which is excellent for darkening edges and the Local Adjustment brush which is great for painting changes onto your picture. The Gradient and Local Adjustment brush will apply Exposure, Brightness, Contrast, Saturation, Clarity and Sharpness adjustments to areas of your picture, all at the same time if required. Figure 5 shows the Before and After mode where you can see the changes you are making with the adjustment controls, as always there are many ways that these can be viewed, side by side, top & bottom, split screen, full picture or magnified etc.

Figure 6 shows the Slideshow module, not a lot to say about this, just that it works well and templates can be saved so

Figure 5: The Before and After Mode

that you can make a slideshow to your own specification in seconds.

The **Print** module works just brilliantly, so much better than Photoshop which I now rarely use for printing pictures. Not only does it make the whole process much simpler, but I am getting better quality prints than ever – not entirely sure why!

The process is simple, click the Print Setup button and set the printing resolution, paper source, paper size etc, then in the right panel set the size you want to print on the paper. Set the output sharpening to the paper type and choose the paper profile. Then save this as a template in the left panel. From now on, every time you want to print a picture on this paper at this size all you need to do is to click the Print One button, that's it – nothing else to do, it prints immediately and much faster than from Photoshop as Lightroom prepares the file exactly how the printer requires. The output sharpening takes into account the printing size, resolution and paper type and adjusts the level of sharpening automatically.

Figure 6: The Slideshow Mode

Figure 7: The Print Mode

Figure 7 shows the Print module when using the picture package section, here I have selected 12 RAW files in the Library section, swopped to the Print module and clicked a preset, all I have to do now is to press the Print One button and 12 pictures will print on 3 sheets of A4 paper, all centred and ready to cut. Amazing!

The **Web** module takes the web facility from Photoshop and improves it considerably. Figure 8 shows one of my web pages in the process of being created. When I want to create a new web page, I select the pictures in the Library module (NEFs, PSDs or JPEGs) put them in the order required, flick to the Web module and select a template which I created and saved previously. I add the new text and headings and then click Export; this will create the thumbnails, resize the larger pictures, create a slideshow and the html and save it on a specified folder on my computer. Everything is done in just a few minutes and it is then ready to be linked to my home page and uploaded. It makes the whole process so simple.

My new web site was created using Lightroom, take a look at:

http://www.martinanddoreen.co.uk

In this article I have only touched upon some of the many features of this wonderful program which has transformed the way I use my pictures. It is a joy to use and at less than half the price of Photoshop a real bargain.
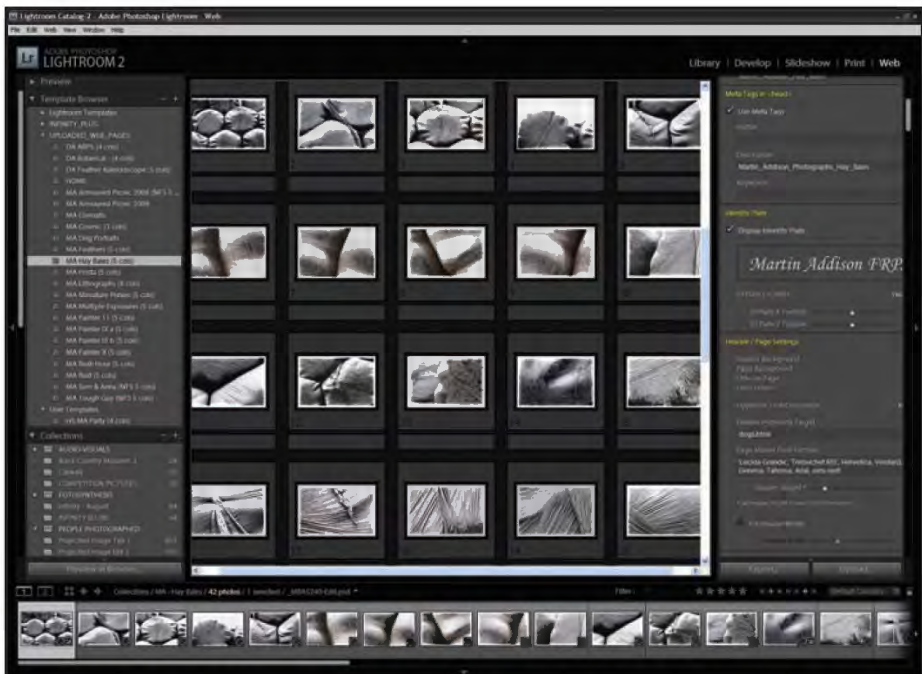
Figure 8: The Web Module

Defending our Wealth of Experience

STARTING OUT - KEEPING UP

The fundamentals of photography, art, and good literature do not seem to change but the methods and processes that are used to create such work do change along with our 'present' tastes. Gwynn Robinson considers how such changes affect our photography and the opportunities we have to be creative.

The photographic world has undergone a vast upheaval in a very short space of time. Many technologies have become obsolete and, as a result, it has become more difficult (and sometimes impossible) to continue to create works of art without mastering new technologies and skills.

The good news is that all that wealth of experience in understanding images, light, shadow, colour, perspective, depth of field, etc are still relevant. The only thing that has changed is how we apply all of this knowledge and what is presently 'acceptable'. Every single aspect of our life experience has been affected by the huge and rapid advances. We need to keep up with ever advancing technology to remain 'current'. This is easier said than done. The last 100 years has seen our lives transformed (and not always for the better). The pace of advancement also seems to increase relentlessly. We don't have the luxury of 'standing still and remaining current'.

The cameras that we use are no longer film based, but they do effectively have the same controls that function in essentially the same way and it's not too hard to remember to insert memory cards, rather than film. The process of capturing images has remained much the same as it was before.

There are some differences that can baffle some people. Like the number of menus and sub menus on all cameras. But in general the changes offer valuable assistance and dramatic improvement. For example, the instant feedback of the captured image on an integral screen and the ability to swap settings (eg ISO) on the fly, to name just two.

The real problem seems to lie in the processing of images, transfer to

Developing Headache

computer, development, printing, and back-up.

I have heard of people using memory cards like film. Using them once and keeping them (not reusing them). In some ways as the price of memory cards has now become so trivial it does start to make some sense.

I have heard of people not knowing where their images are stored in their computers. They have no understanding of the concepts of folders and files. One person I know deleted all of his original images, keeping just the thumbnails. He thought they were the same and it did not matter to him which set of them he deleted, until later on!

I have heard that many people overlook opportunities to produce the best possible

What to do Before it's too Late

quality in their images because they do not understand how to use the applications on their computers.

Are the new advancements the problem? No. They are the solution. The problem lies in a lack of understanding. Where can we go to gain an understanding of the technologies and applications that we need to use?

The internet is full of incredibly useful information, but it can be hard to view and take in, especially for beginners. Worse, it relies on the ability to use the computer to even get to the information. Much of the available information is complex and can easily put off someone new to photography. Be aware that some of it can be just plain wrong or out of date.

Books can help but they can be too general and too simple. They can also be at the other extreme and be too technical. It can be hard to find a book that will suit.

Photographic societies, up until recently, have been slow to accept 'the new' but I now notice that many are offering technical evenings. A great idea, but limited in time so that only a small number of issues can be dealt with at any one session.

So what to do? There is a solution but it is a bit painful at first.

It's the same solution that I give everyone when they ask how they can take better images. Yes certainly, read, ask; go to society meetings but far more importantly, get out there and take photographs.

So here I offer the same advice: get out there and play with your computer, its

applications, and your images. Keep the master copies of your images safe somewhere (so you don't lose them) but try to transfer them yourself to your computer. Ask your colleagues if you don't know how. Try to get your images into an application and have fun with them. See what works and what doesn't. It won't destroy your original images as you have them safe. Write down what works for you. If you get stuck then ask. Keep going until you develop your own skills and feel comfortable with them. It can be hard work, confusing too at first. Persevere, as the results of being able to do whatever you can imagine, are immense.

Email contact with your societies experts would be a great help and I encourage all societies to set up and communicate a list of members with expert skills together with their email addresses to allow members access to a larger breadth of expertise, knowledge and help.

A skill is not just the ability to struggle through. It starts with competency. Competency is the mastery of the fundamentally essential elements for your art. Skill is an extension of this as it is the ability to weald your competency with ease to achieve your vision to the highest quality attainable.

There is a final skill that is very difficult to master and one that we all trip over. It is the skill of understanding the ever changing 'present fashion' in imagery. Identifying what 'good' means today is essential.

Take digital/creative/manipulation as an example. Some years back, before digital photography, manipulation was difficult to achieve. Few ventured down that route. Very few examples of image manipulation were seen in competitions. Then the age of digital arrived and suddenly everyone seemed to be manipulating images. Unfortunately many over did the fiddling and a wave of negativity towards digital manipulation grew. That wave has now largely subsided as the image makers have become more sophisticated and their images more subtle and supportive of their subjects. So the present fashion in photography is embracing digital manipulation.

Changing fashions also have had the effect that previously good work (eg beautiful landscapes) can now fail to impress as the judges (and audience) have seen it all before, and to a very

high standard too. So the world of photography is constantly looking for the innovative, for novelty and for the next best thing, redefining 'good' / 'acceptable'.

For a beginner this is a very scary thing as the path they are stepping onto is already speeding away in an unknown direction.

Photography is a journey, as I often say. You will have to travel your own path of learning and discovery, gaining your own set of skills that will enable you to innovate and to take photography to a new level. You have to have the courage to step onto that speeding path and keep going. You have to have the determination (and time) to work hard at developing your skills to new and higher levels. Along this journey you will also develop your own photographic style – way of seeing, capturing, developing, presenting your work.

Most of us don't achieve the highest levels of artistry. We produce excellent images, we produce interesting work, but most of us rarely produce great, world class, winning photographs. And that is the constant challenge: to step up to the plate to try, and then to keep trying,

doing new things as the fashion changes, constantly learning.

How do we develop the skill of knowing and understanding the changing world of 'image fashion'? This is done by seeing presently award winning works of others. It is also achieved by entering competitions ourselves and learning from criticisms.

Be aware that even judges' views change with time. They too grow and develop and learn. So their taste will change too. A good way of keeping up with the ever changing judges' taste might be for your photographic society to create and communicate a list of the known judges along with their presently known tastes and types of work (which will influence their taste).

If a skill is needed but not mastered, the result is always frustration and a poorer result. How do we develop the skills that we need to remain 'current'? We need to get out there, take photographs, fiddle with the computers and images, enter the competitions, join a society and attend their meetings, help each other by sharing our experiences (good and bad), spread the knowledge, see what is doing well, listen to the criticism, and above all

Forget the Fashion Just Look at the Style

enjoy getting involved.

A final bonus: because technology is constantly changing and improving we can look forward to a lifetime of newness, enjoyment and increased ability.

We can All make it Together
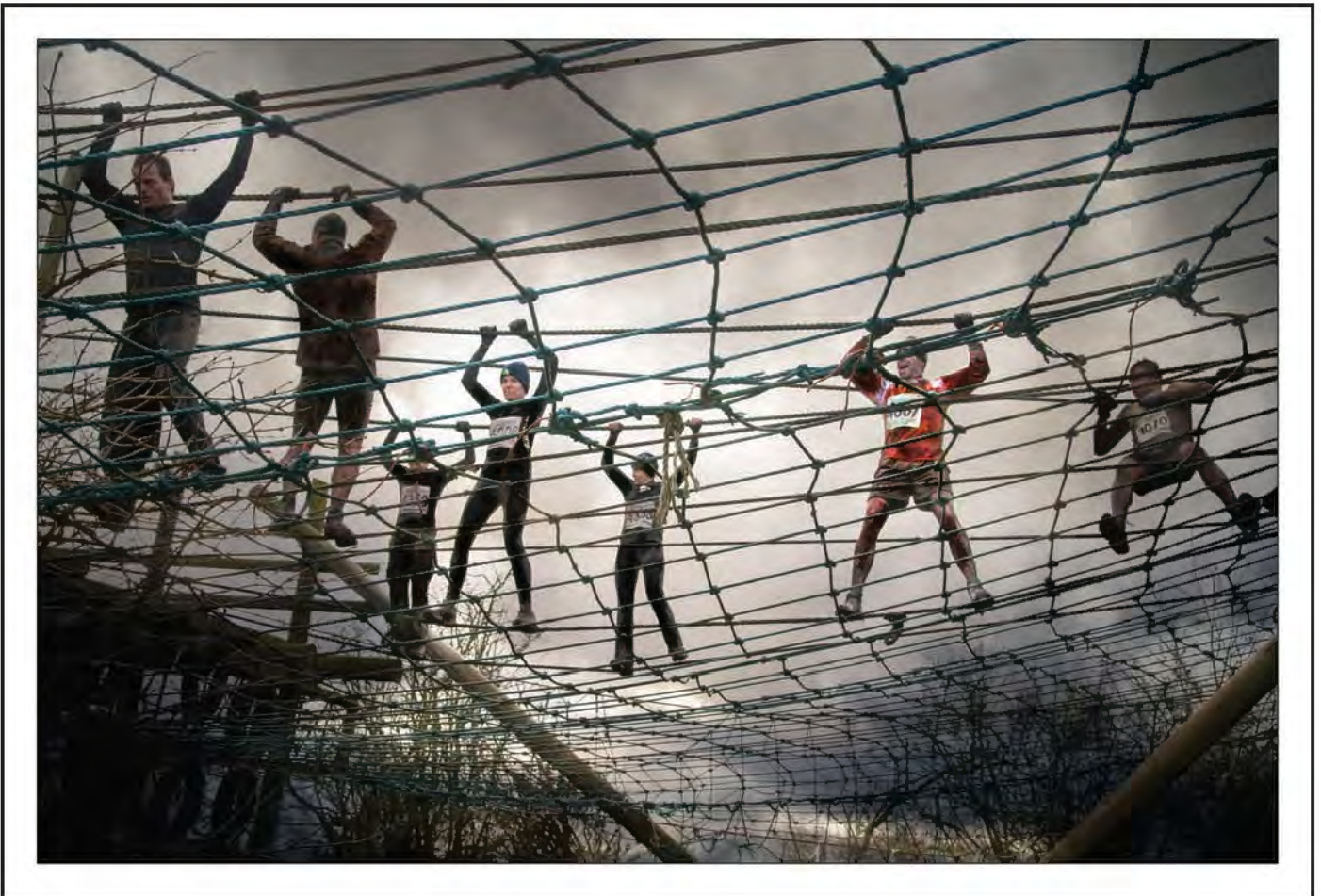
Spidermen

SHARPENING EDGES SPECIFICALLY

Clive Haynes continues his series on sharpening methods in Photoshop. This time he describes a method of sharpening the edges of objects in an image rather than applying 'blanket' sharpening to the whole image.

Sharpening is frequently essential; however it can cause a variety of problems.

Sometimes the sharpening is simply overdone and the image appears unnatural by virtue of its over sharp definition. At other times the sharpening process also enhances (sharpens) unwanted areas and sections such as 'noise', 'film grain' and skin texture (exaggerating blemishes and being generally unflattering).

Something can be done to 'fine tune' our sharpening technique by applying sharpening to the 'edges' of objects and areas rather as a 'blanket' to the whole image.

Described below is a method that will enable you to control how much sharpening you apply and address principally 'edges'.

We'll be using the 'Find Edges' filter in combination with the 'Unsharp Mask' filter.

The example image for this sequence is 'Spidermen', a picture I shot on a cold dull day at ISO 500 1/1000 sec at f9.0. As you can imagine there is a little 'noise' in the sky and other areas - not much perhaps and barely discernible to the critical eye at 100% (Actual Pixels, Ctrl+ Alt+0) display on the monitor. My task is to sharpen the rope structure and some other edges without sharpening any 'noise' in the sky.

1. Open the picture as a Background Layer

2. Make a copy of this layer, placing it on the layer above

3. Click on the Adjustment Layer icon at the bottom of the Layers Palette and from the drop-down Adjustment Layer
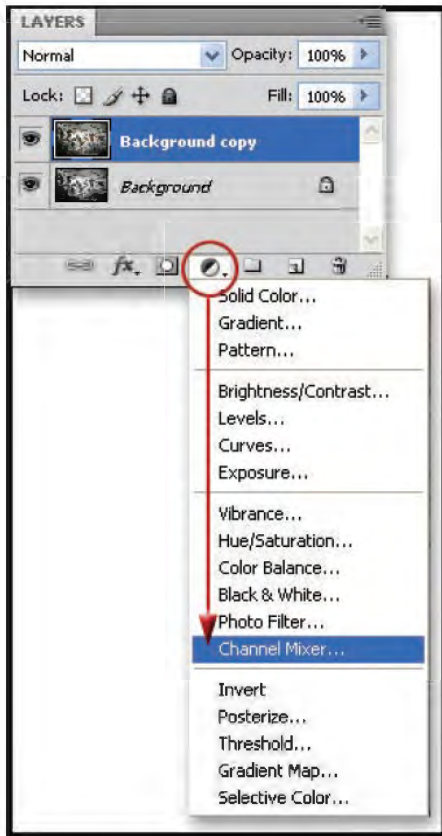
Figure 1
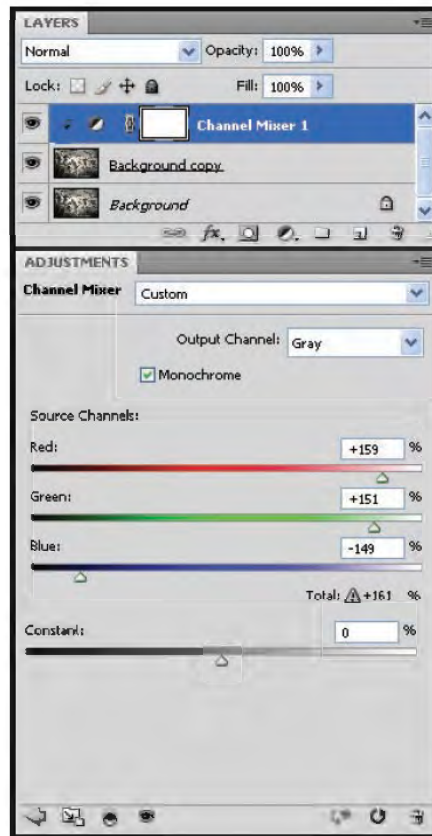
Figure 2

Figure 3
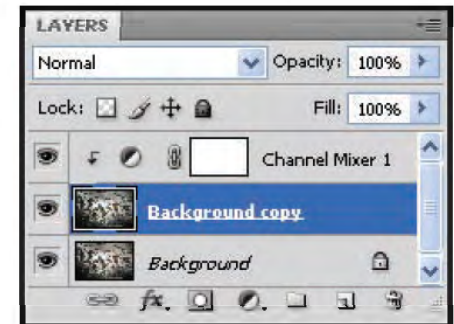
Figure 4
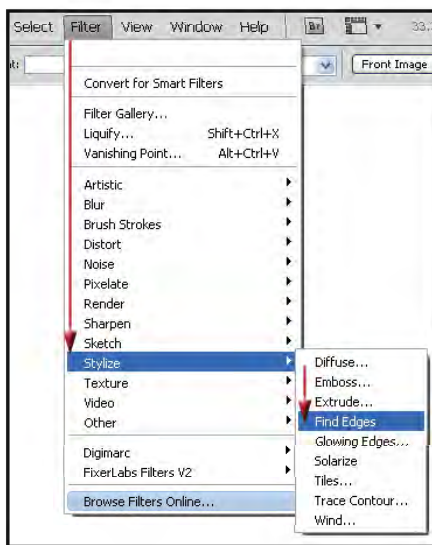
Figure 5
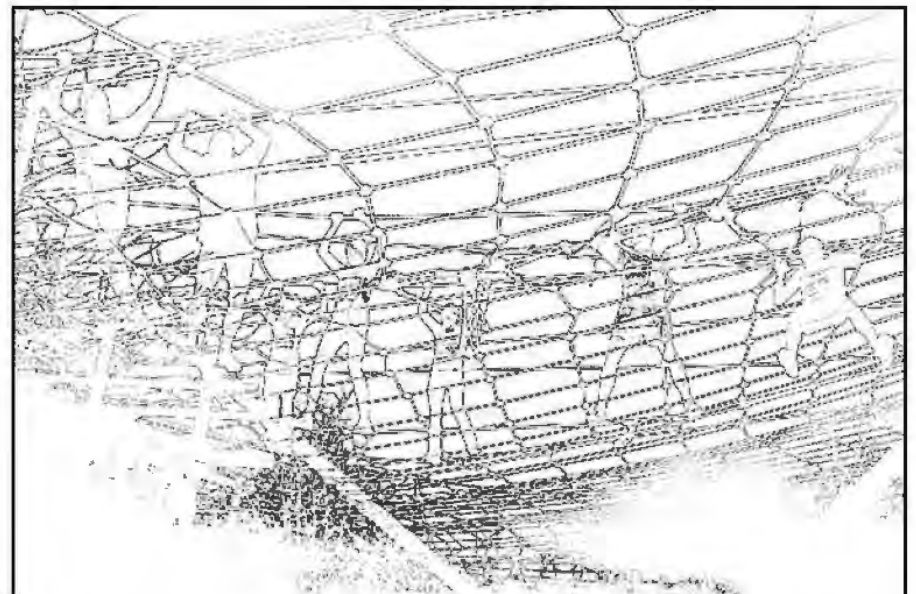
Figure 6

menu choose Channel Mixer. (Figure 1)
4. Next: The Channel Mixer Adjustment Layer must be made as a 'Group' (sometimes known as a 'Clipping Group') with the layer beneath, for Photoshop 'CS' versions, use Shift+Ctrl+G as a Quick-Key. For earlier versions hold down the Alt key whilst passing the cursor between the two layers (Adjustment Layer & Copy Layer) in the Layers Palette, when you see two overlapping circles appear, left click, and the upper and lower layers will be 'clipped' together.

When 'Grouped' (or 'Clipped') a downward arrow will be shown in the upper layer.
NB If 'Grouping' ('Clipping') is not done, the Channel Mixer setting will affect all layers beneath and not just the one you wish to alter!
5. In the Channel Mixer dialogue box, click 'Monochrome' (Figure 2)
6. Adjust the sliders to give as much contrast as possible between the areas you wish to sharpen and those you don't. Do this by the Red, Green and Blue 'sliders' (Figure 2).

7. At this point we're working on contrast separation and the effect upon image content isn't important. When you're happy, click 'OK' (Figure 3).
8. Don't forget - this is an Adjustment Layer so when you wish, you may return to it again to refine the adjustment made.
9. Activate the copy layer (Figure 4)
10. Go to Filter > Stylise > Find Edges (Figure 5) and the filter is applied (Figure 6)
11. Next, go to Filter > Gaussian Blur >
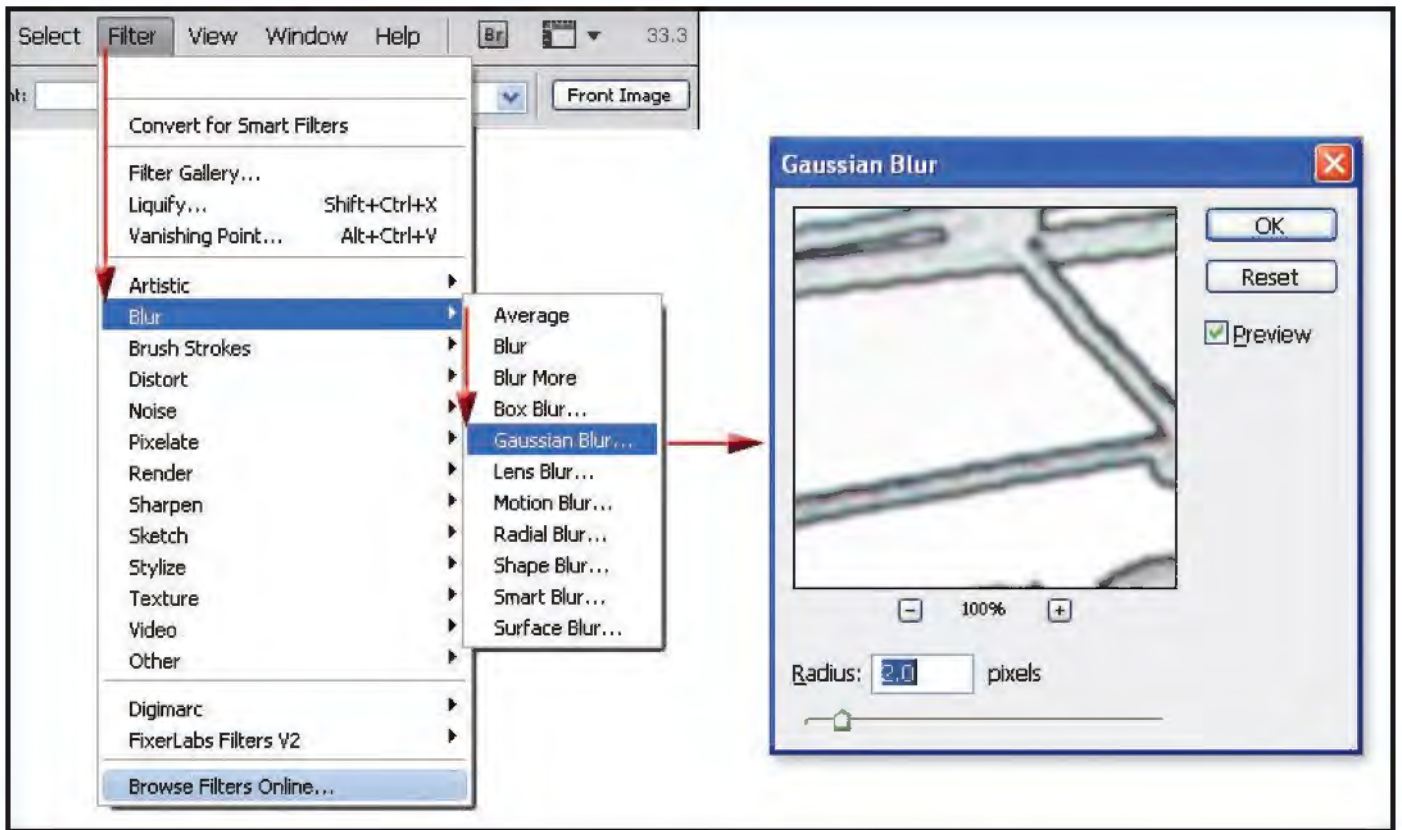
Figure 7
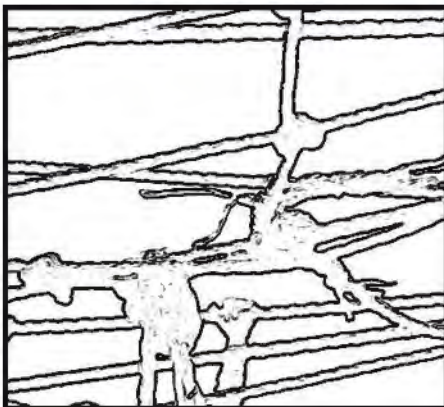
Figure 8

Figure 9

Figure 11

Figure 10

1 to 2 pixels (Figure 7). This small amount of Gaussian Blur is to remove tiny amounts of stray selection detail (Figures 8 & 9).

12. Image > Adjust > Invert to make a 'negative' version. (Quick Key: Ctrl + I) (Figure 10)

13. Should you wish to be selective about what you sharpen at this stage, use black to paint-out areas not required for sharpening

14. Go to the Channels Palette

15. Click on the 'Load Channel as a Selection' icon (Figure 11)

16. 'Marching Ants' appear (Figure 12) Useful Tip: Go to the 'Select' menu - choose 'Save Selection' and name it (so you can find it again should you need it)

17. Return to, and activate, the (original) Background layer - This is the layer to
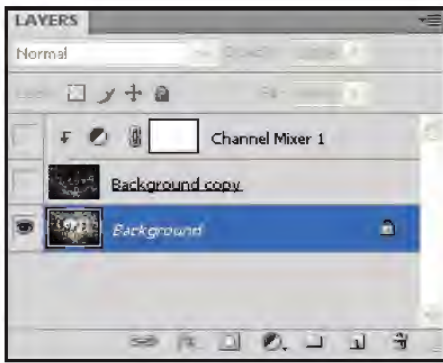
Figure 13

Figure 12

Figure 14

which the sharpening is going to be applied (Figure 13)

18. The work on the (copy) layer above has been to 'find' the edges, separating it from the noise or grain (Figure 14)

19. Switch off (click on the eye) the upper, copy image, layer - you don't wish to 'see' it - it has done its job!

20. Hide the 'Marching Ants' by Ctrl + H

21. Go to Filter > Sharpen > Unsharp Mask > adjust to suit

That's it - only the edges will have been sharpened, leaving grain & noise unsharpened. The saved selection is available for further use. An example of the improved edge-sharpening is shown as a detail in Figure 15.

My website has information about this method and other useful techniques, visit: **http://www.crhfoto.co.uk**

Figure 15

THE DARK PRINT PROBLEM: A REMEDIAL WORKFLOW

Figure 1: Simulation of Print and Monitor Image

Roger Norton has experienced problems with prints produced from a colour managed workflow being much darker than he expected. He investigated how he could prevent this. Here, he gives details of a work-around to solve the problem.

Background

Google "dark prints" and you will be overwhelmed by the number of forum postings. I have an Epson R2400, and I first experienced this problem when upgrading to Adobe Photoshop CS3 using OS X 10.5 (Leopard). Prints from a colour managed workflow were considerably darker than expected from the monitor. In my case, a brightness increase of about +100 was needed to achieve an acceptable print (Figure 1). The problem also manifests itself when attempting to produce test charts for profile production.

In an attempt to identify what was going on, I printed a 21-step monochrome wedge (in RGB) using both CS1 and CS3. There was a considerable difference in tones, the CS3 wedge being much denser especially in the mid-tones. I scanned the printed wedges into Photoshop and measured the densities of each step using the eye-dropper with the Information palette set to "total ink" as a surrogate for density. The results were plotted against the values for the original file (Figure 2); this shows the huge difference in printing from CS1 and CS3. The absolute values for the

measurements are approximations due to the scanning stage, but the comparison is still valid.

The strange thing is that not everyone seems to experience the problem and, equally strangely, some people are having problems with other combinations of software including OS X 10.5 (Leopard), OS X 10.6 (Snow Leopard), Microsoft Vista, and with other Epson printers. I do not know whether Canon or HP printers are affected. The phenomenon affects both Photoshop CS3 and CS4 but, apparently, not earlier versions.

There is no simple explanation for this, but Mark Dubovoy (writing for The Luminous Landscape, **http://www.luminous-landscape.com/tutorials/solving.shtml**) suggests that the printing process has been compromised by "double profiling". Dubovoy states "if you are using an Epson printer and Apple computer with the latest operating system, the latest version of Photoshop (CS4) and one of the latest Epson drivers, you cannot print a file with no color management. I know that this sounds almost absurd, but it is a fact". He, in collaboration with contacts at Adobe and Epson, has given a technical explanation of what is happening and, more importantly, gives a 'work-around' for preparing profile test charts which I have used successfully. This is reproduced below.

So we can now print profile test charts, but what about images? Here, I am indebted to John Read (Marrutt Ltd.) who talked me through (by telephone) a printing workflow which now gives me an excellent print to monitor match.

The Work-Around for Profile Test Charts

Open the untagged profile target image in Photoshop CS4 and select Edit > Assign profile and select 'Adobe RGB' (Figure

3). This is the first departure from the normal practice of printing an untagged file. The choice of Adobe RGB is not essential; other colour spaces such as ProPhoto RGB would suffice provided it is used consistently.

Select File > Print, followed by setting color handling to 'Photoshop Manages Colors' and the printer profile to 'Adobe RGB' (Figure 4). This is the second departure; normally color handling would be set to 'No color management' and the option to choose a profile would
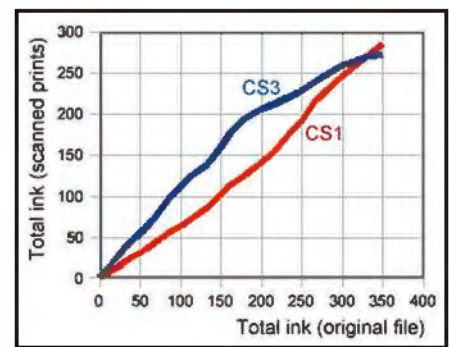
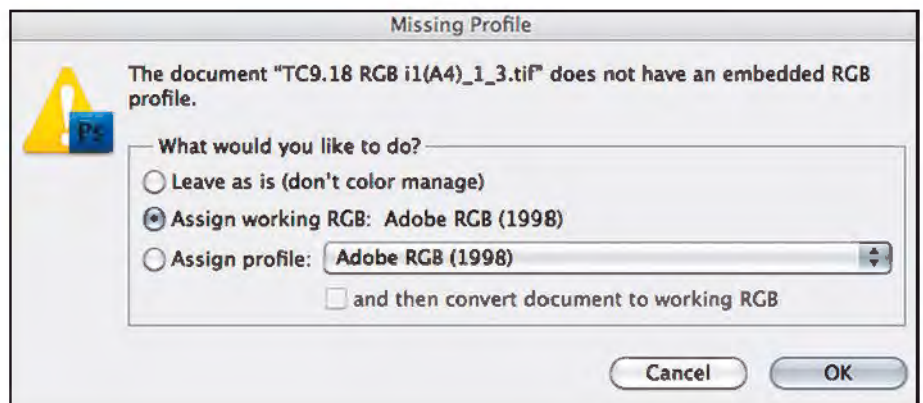*Figure 2: Densities (Total Ink) of Step Wedges*
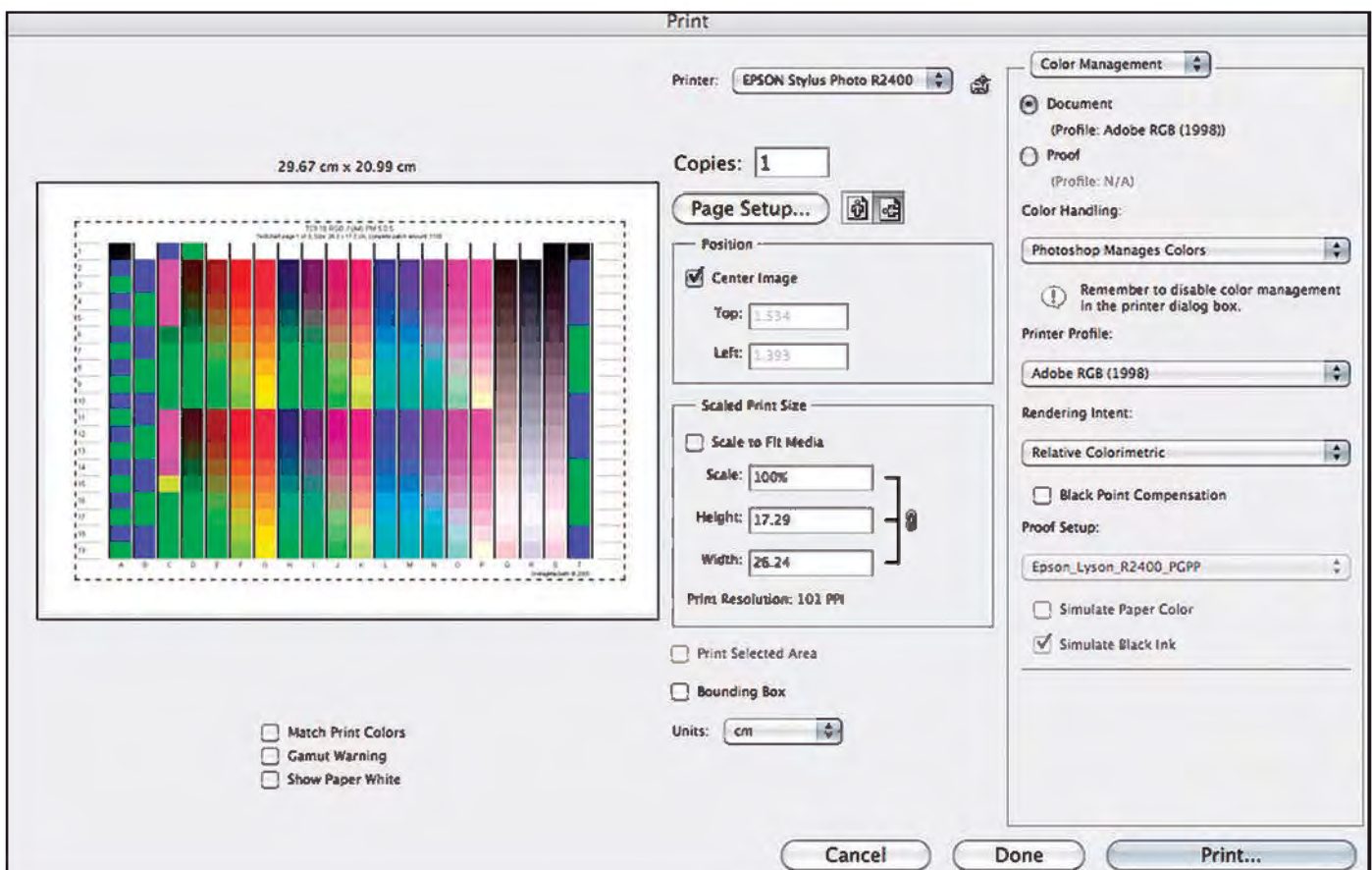

Figure 3: Assigning Adobe RGB
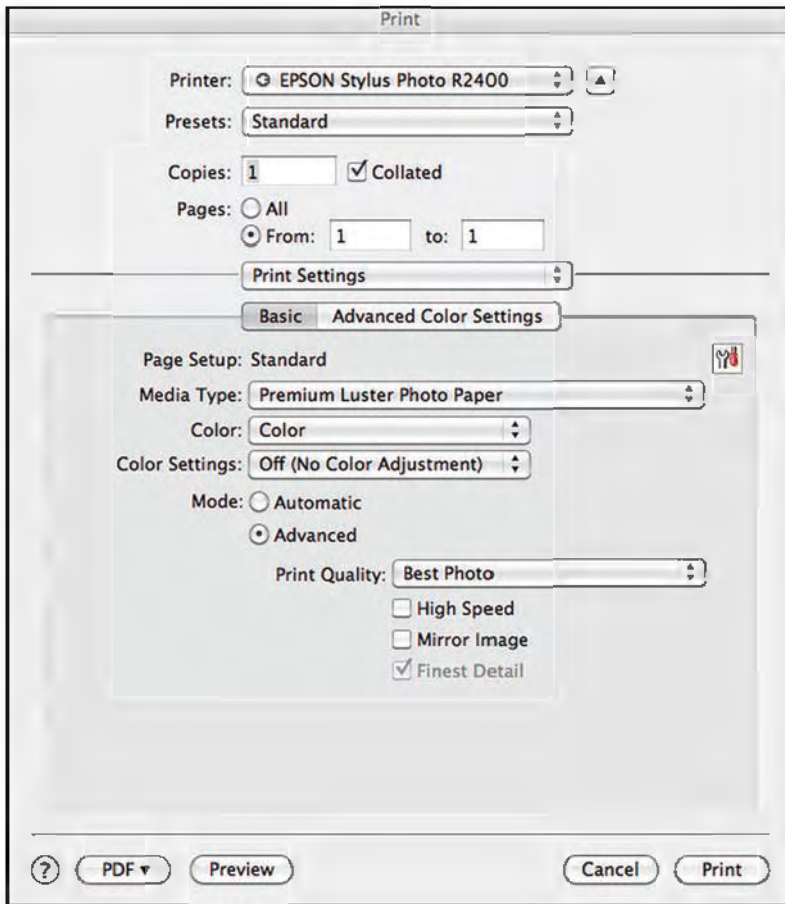

Figure 4: Setting Colour Management and Profile

Figure 5: Printer Dialog Settings

Figure 7: Profile Mismatch
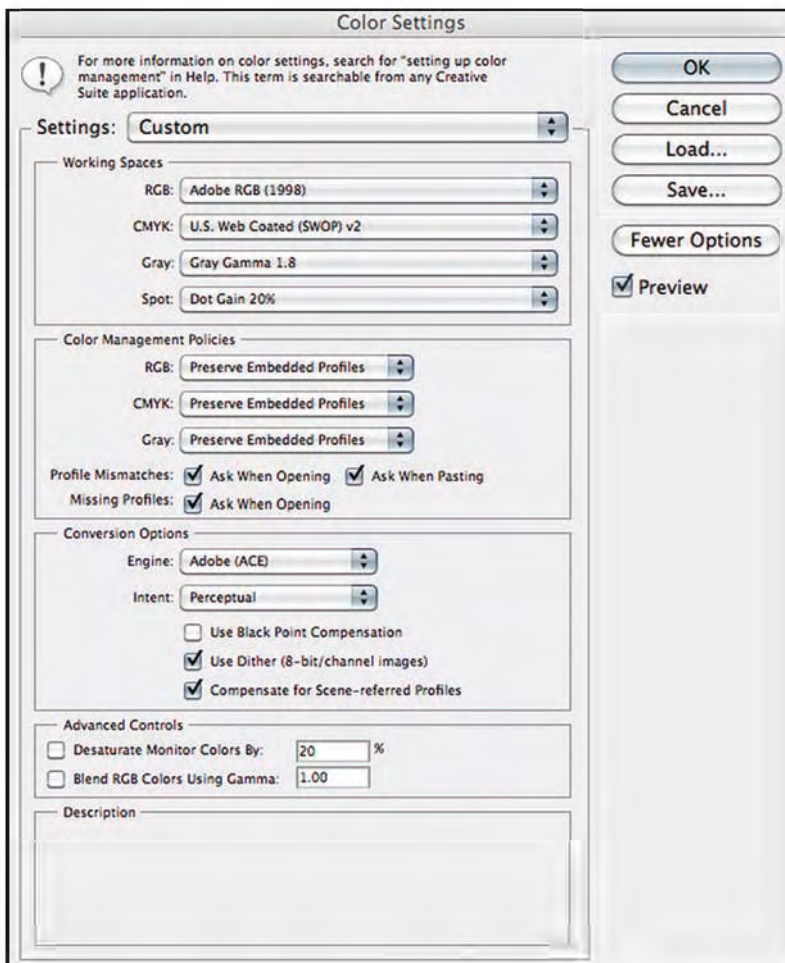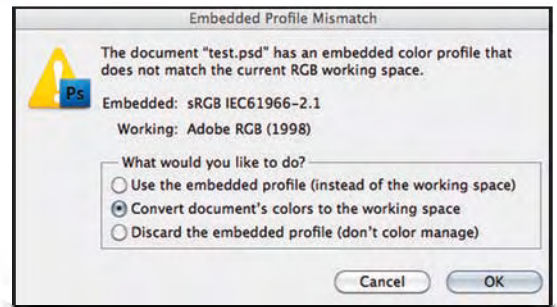

Figure 6: Color Settings

be greyed-out.

Next, set rendering intent to 'Relative Colorimetric' and uncheck black point compensation. Now select 'Print' to open the printer dialogue and select Printer Settings from the drop-down list. Set Color Settings to 'Off (No Color Management)' and choose the appropriate paper type (I use either Premium Lustre Photo Paper or Archival Matt) plus other settings that you normally use when printing, and print (Figure 5).

The Work-Around for Printing Images

The most important factor in achieving a good inkjet print is the use of a calibrated monitor, preferably one calibrated with a colorimeter rather than visually. The first step before opening an image is to check that Photoshop's colour settings have been set-up correctly.

Select Edit > Color settings. Under working space, RGB should be set to Adobe RGB (1998) when making prints. The dialogue box should appear as in Figure 6. If, on opening the image, it has the incorrect profile, the profile mismatch dialogue will appear and the profile should be converted (Figure 7).

Go to Page Setup and select the printer, paper size and orientation. Select File > Print and under color handling, select ''Photoshop Manages Colors' and the appropriate paper profile.
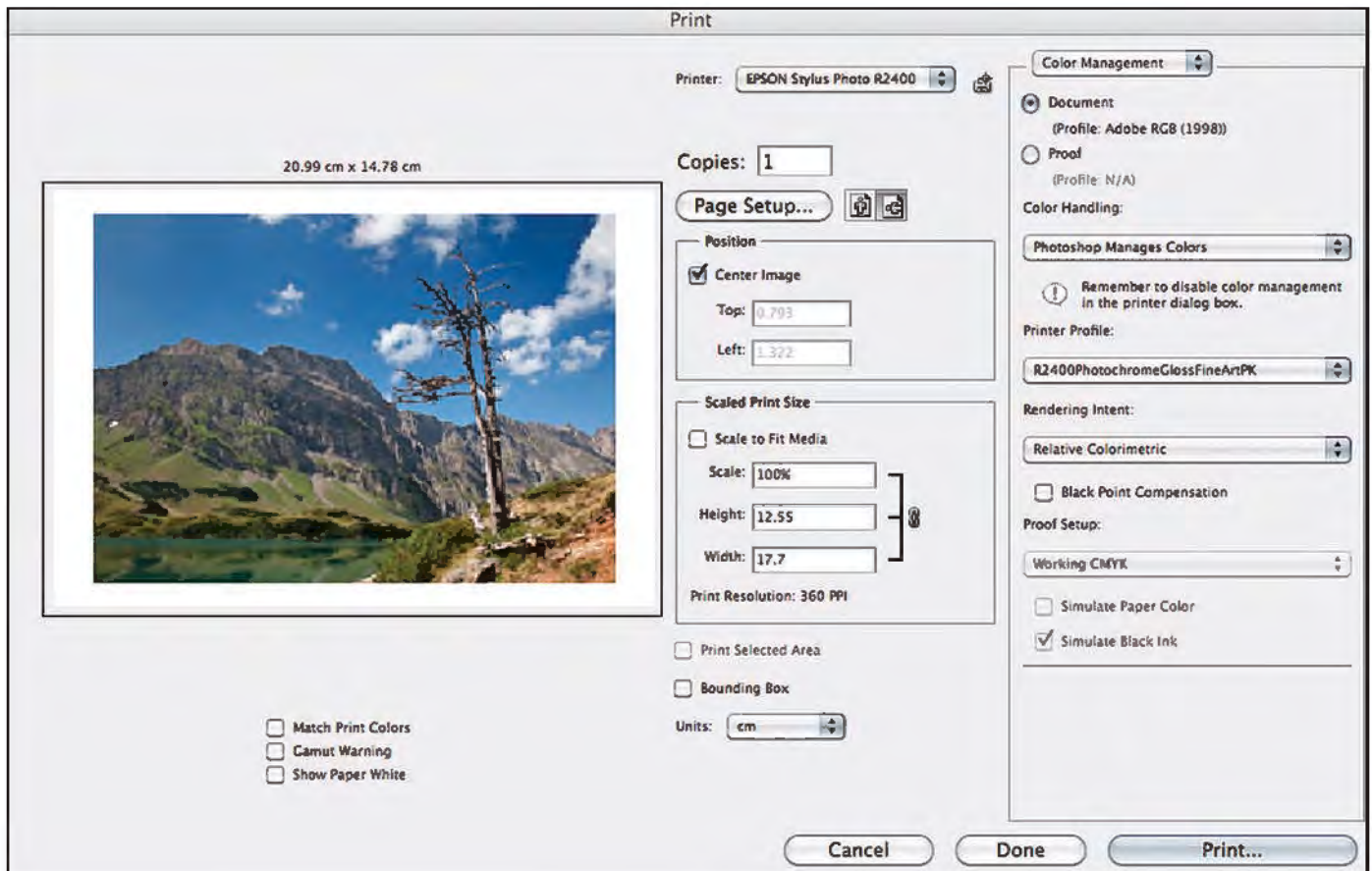
Figure 8: Print Setup

Uncheck black point compensation (Figure 8). Select the Print button to enter the printer dialogue. Select the paper type and the normal settings such as 'Best Photo'. Under Color settings, choose Adobe RGB (Figure 9). This is a departure from normal practice which would require the setting to be 'Off (No color adjustment)'. Select Advanced Colour settings and ensure that Gamma is set to 1.8. And now print your image.

And that is it. I am none too happy about using work-arounds but they work for me. Hopefully, software updates will be made available in the future that overcome these problems. In the meanwhile, I hope that these work-arounds will help others to emerge from the frustration that I have been experiencing.
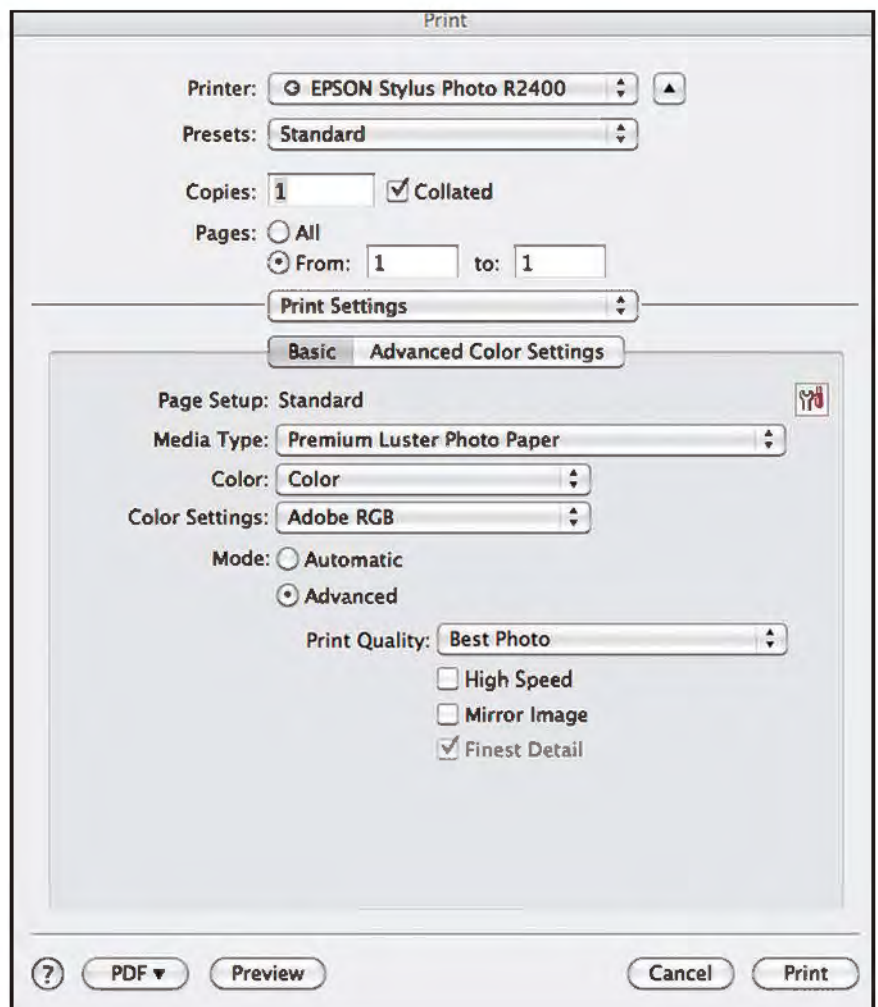
Figure 9: Print Dialog (Epson R2400)

LOOKING AT STEREO PHOTOGRAPHY

Ray Wallace Thompson was most surprised to see an article on Anaglyph Stereoscopy in DIGIT ("Making 3D pictures The Red / Cyan Method - Anaglyph" by Clive Haynes. DIGIT No 44 pp18 - 22). It prompted him to write to recount his experiences of stereo photography over the last 50 years.

Way back in historical times at School of Architecture in 1934 I needed a camera and commenced making pictures. War came and after five wasted years followed by another nine achieving recovery, I bought an Iloca f2.8 c/r and some Kodachrome 1 (8 ASA). I was in photography proper again, became Chairman of a small club, then member of Stockton Photo Colour Society. One night in 1958 a Lecturer sponsored by Kodak gave us a projected Stereography show using that wonderful polarising filter material invented by Dr Land. The pictures were all in natural colour and projected using a twin lens projector with shunted Land material. They were viewed using viewing spectacles with corresponding shunted polarised material.

That lecture was cunning. It showed buildings, people, scenes, animals etc. As an Architect, to see buildings 'in the solid', was a seller and I resolved to use it. By chance my Photographic Dealer and I were close friends and he obtained an Iloca stereo camera for me. In those days, when we sent a film for processing, we just cut off a corner of the return address and it came back rolled. On a 36 shot film we got 24 stereo pairs.

Mounting was done by using aluminium 4" Realist Standard mounts which set the viewed stereo window at 6'0". Using this system the nearest homologues needed to be no nearer than 62.25 mm and the distant ones in infinity no further apart than 63.5mm. If the near ones were closer then the subject came forward from the viewed frame. This was effective if, for instance, one had an elephant reaching out its trunk. To see an audience reach up and pat it was amusing.

Soon my Dealer found a Duplex stereo projector. Unfortunately it was a hot runner and a slide burner but I was buying lots of electric fires in those days and the manufacturer made me a small balanced fan which I built into a base and we succeeded in giving stereo shows. Simultaneously my Dealer friend heard of the late Bob Nightingale who had a precision engineering works in Ilford. Bob was a stereo fanatic and built a stereo projector, I was able to buy the second one he made, the Hawk Mk1. Having the stereo camera allowed me to quickly build up a first stereo lecture in 1962 using the Duplex and a tape recorder. This was entitled 'Intro to Stereo' and was shown over fifty times, the furthest away North being at Dumfries CC and the furthest South being to the Colour Group of the RPS in London. Obviously it helped build up interest and we had 25 members working in Stereo.

At this time I was also Editor of the Photocolour News and was awarded two silver bowls for World top status in PSA.
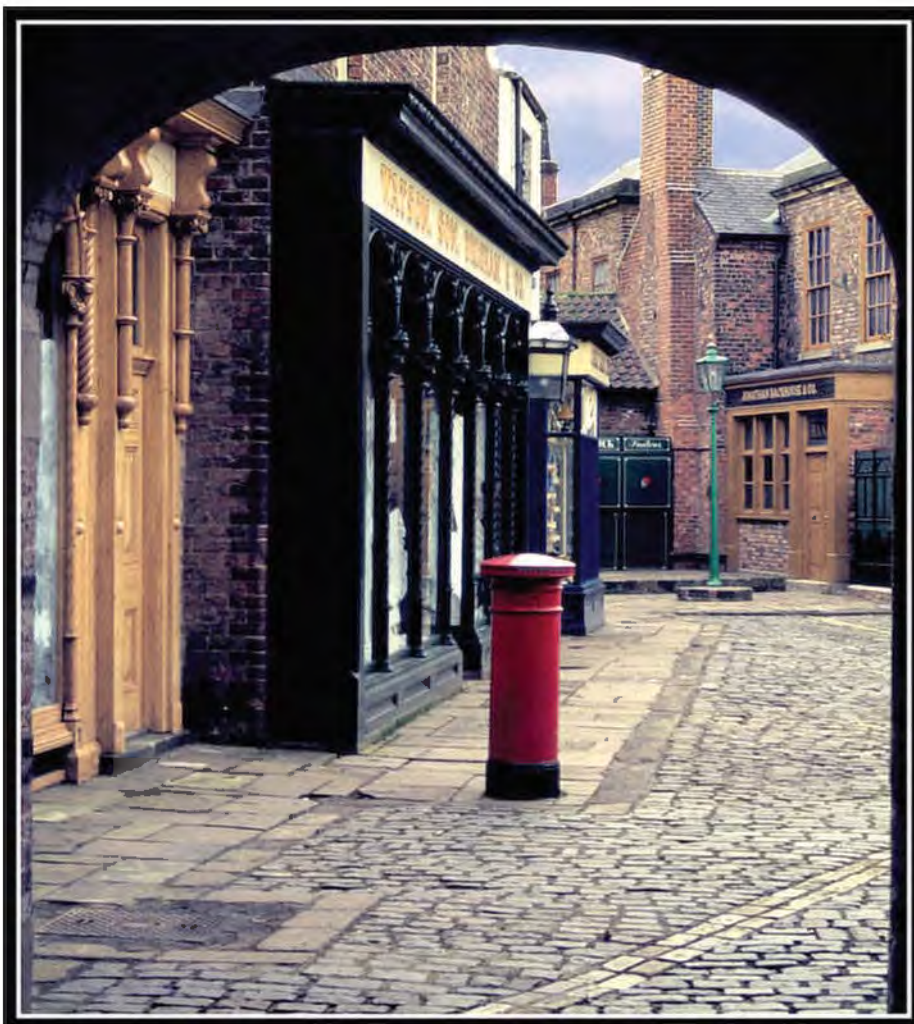
Victorian Street, Preston Park Museum, Stockton on Tees

This brought contact with many stereo workers in other countries.

Lecturing taught us a lot. One night a viewer passed out during a show and others complained of eye strain/ache. This led to discussions with a family eye specialist and, of course, the realisation came that stereo pairs must be mounted dead level. Therefore I drew up a design for a mounting jig which incorporated both a horizontal line and also vertical pairs set at the magical homologue separation distances. It was then necessary to make a datum slide and using it to set the lenses with each following slide corner shimmed to agree and messing about with the projection controls was then dispensed with. Naturally there were a fair number of others so involved and one outstanding one was the late Phil Shenton of Richmond (the new one near London) who built a stereo camera using lenses which were ground to sit nearer together than the norm. This enabled close up stereo shots of nature subjects, This was copied by the late Dr Mrs M P Whitehouse whose stereo essay 'Salute to Handel' is still, today, recognised as superb.

In 1964 the stereo members of the Colour Society became dissatisfied with the Group's treatment and at the proposal of one member the Third Dimension Society was formed. I became Chairman, Lecturer and Editor, the late Jim Milnes continuing as Exhibition Organiser, Lecturer and Secretary. Within weeks we were International, PSA registered and with many members at home and abroad. I edited the magazine and with it won a couple of PSA silver plates with consequential further contacts.

In those days we communicated with snail mail and when we sent glass mounted stereos, particularly in shows, it was a slow and expensive business although occasionally we used 5" tapes. We were often experimenting into unknown areas and many interesting results came along. I recall the late Lee Klinefelter of Norfolk, Virginia, handling variable distance control. He and I also experimented with quadraphonic sound to accompany stereo pictures, and eventually we came across simulated quadraphonics by Scandyna (I think of Sweden) and the results were quite fantastic (I still have this).

The Third Dimension organised conventions, in conjunction with the

Sir Nigel Gresley on the North Moors Railway

Stereoscopic Society. The last one I attended was at Matlock. It was a very large gathering. One night Dorothy and I shared dinner with the then head of Kodak in Europe and we discussed what seemed to be threatening our current hobby. Both of us could see a change coming and he opined that he could see Kodak limiting production of slide material. He is still a senior PSA man and still strongly stereoscopic.

I found entering exhibitions in addition was time consuming and expensive and this limited my activity, although I did acquire two stars. The potential presented by stereo was seized upon enthusiastically and exhibitions began to over-appreciate technique rather than picture. During those early days Dorothy and I had a big four bedroomed house and had folks from other countries dropping in to meet me. I was a Chief Officer in Local Government and frequently worked a six day week, occasionally seven. Pressures began to

tell, and in 1968 I had to limit button pressing severely for just over ten years whilst retaining membership of all Societies and Clubs. Retirement 31 years ago allowed re-entry. The Third Dimension continues locally and internationally but the Colour Society has shrunk.

One obvious danger in lecturing with Stereo is the fairly large number of people having ocular troubles. Often I had folks saying they had eye ache, even though I knew the slides were accurately mounted and projected. In fact my Dorothy simply refused to watch my shows and this prompted me, nearly twenty years ago, at the age of 75, to re-consider where I was heading photographically.

The first casualty was those twin projectors, although slides and a good scanner saw a few shows being digitalised onto discs. Then Stereo. Heart breaking but needed.

Producing stereo images

It is possible to try out stereo easily without buying a new camera. This is by way of a slide bar. The bar needs to be of flat aluminium, say about 8mm wide and long enough to take camera plus a trapped hole to screw onto a tripod head. A slot is formed 7.5 mm long to pass a camera base screw. Mounted ready to use one can only take static subjects and the two pictures taken can be at varying inter-ocular distances, I have shot ultra close-ups of blooms at 1 to 1.5cm spacing between shots and produced a stereo picture of what a bee sees.

Naturally one wishes to see the results and, if these are printed and mounted level, it is possible to look at them at a comfortable distance, but instead of focusing on the prints look through them and, if your eyes are normal, you will ultimately get a third central stereo picture. This is 'free viewing'.

THE DIGIT CHALLENGE

This time we have four more images from DIG members who explain how they created them. I hope you'll find these interesting and helpful techniques to use in your own photography. If you do, why not join in and me send some of yours? Email me at: davidfcookearps@gmail.com.

The Final Image

White Lily Colour Popped by Janet Haines LRPS. Some beautiful pure white lilies sat on the table just begging to be photographed. I relished the challenge of getting a good textural shot with no burnt out highlights, as so often happens with white flowers, so I plonked them on the kitchen floor and positioned my lighting. I stood them on a sheet of black mount board to ensure no distracting background. A series of shots were then taken using aperture priority, ISO 100 and my macro 105mm Nikkor lens. But once in the computer I was disappointed to see a noticeable pink caste on the shots, this being reflected colour from my shocking pink kitchen walls. Photoshop to the rescue.

Initially I thought I could overcome the problem by adjusting the channels, but this did not give the required result of displaying this pure white lily to best advantage. So using a couple of layers I proceeded to make the top layer a B&W version by desaturating, then adjusting the levels till I got a good crisp feel to the petals, showing the desired textures. Using a mask on this layer I then elected to colour pop the stamens through from the lower coloured layer, to bring through the delicate green stems and red/brown crowns. Having flattened the layers I did a minor crop on the LHS to marginally improve the composition and with the addition of fine black and white borders it was finished.
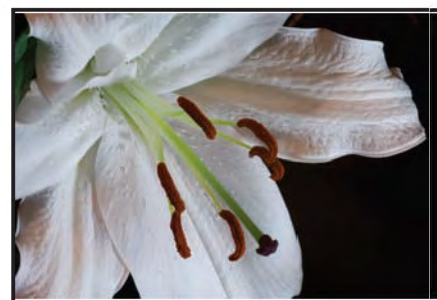
Original image with Colour Cast

So the question is this....... does it meet my original criteria? I will leave you to judge that for yourselves. What I learnt from it was to not use my pink kitchen as a studio!

The Original Image

The Final Image

Helenium by David Askham. As a regular contributor to the RPS Digital Imaging Group Forum I have noticed that post-processing with artistic plug-ins is very popular. "Buzz" has assumed a legendary role despite it being no longer available. I decided that before exploring the 3rd party alternatives, I would experiment with some of the native Photoshop filters. Thus it was that my picture 'Helenium' was offered for comment on the forum and I was invited to write about my technique.

Oh dear! All I had was the original image file and the small web-size derivative seen on the forum, plus the vaguest of recollections of my methodology. So here is my attempted reconstruction.

1. I opened the TIF file, made a copy, changed to 8-bit and resized it for publication. (Not all filters work in 16*bit mode).

2. I opened Filter>Artistic>Dry Brush. Brush Size 2; Brush Detail 8; Texture 2. Already there is an amazing transformation.

3. I then added noise (filters>Noise>Add Noise>Gaussian) setting 7.16%.

4. The central flower cone was selected and lightened in Levels to reveal subtle detail.

5. Deselect.

6. Filter>Texture>Grain: Intensity 26; Contrast 58; Grain type Soft Filter> Texture>Texturiser Canvas: Scaling 70% Relief 5 Light Top Right.

7. At three stages, I adjusted Hue / Saturation with final settings: Master Saturation +15; Yellow channel Lightness +8; Red channel -23.

8. Select All, Edit>Stroke 4px black.

9. Deselect.

I was not seeking 'over-the-top' effects because I try to remember that my starting point is a photograph and the end result should still look like a photograph, albeit modified.

The procedure may seem complicated, but it only took about fifteen minutes of reconstructed experimentation.

Would a plug-in be easier? Possibly, but I have no basis for comparison. Somehow I doubt it. However I do know that there are infinite variations of artistry possible in Photoshop to keep me busy for a very long time.

Meanwhile, I may make a print for the wall!

'Money for Nothing' Final Image

'Money for Nothing' Original Image

Money For Nothing by Dr Ria Mishaal Cooke LRPS. I had a vision of this image in my mind's eye and went out in search of it. I wanted to create something dark and edgy that approached the topic of our technological age and the waste that often results. So, I went to my local civic amenity site and captured the original image.

1. I began by opening my RAW image in Adobe Photoshop through Camera Raw.

2. My first manipulation involved selecting the whole image and transforming by applying 'distort' (through the Edit menu), to give the final perspective.

3. I then applied a new layer and 'selecting all layers' I used the clone tool at a variety of opacities to get rid of the columns and the sign and to stretch out the wall at the top.

4. I then created the atmosphere by applying two Color Efex filters (Color Efex is a Nik software plug-in for Photoshop): Midnight, which adds the dark moodiness, and Bleach Bypass which increases local contrast adding texture. I applied these filters by brushing them in and out of different regions until I got the effect I wanted.

5. Finally, I used Viveza, another Nik software plug-in, which utilises the u-point technology seen in Capture NX. This allowed me to apply points to the centre of the image where I increased the brightness and contrast.

Tomato Sandwich: Final Image

First Image: Tomatoes

Second Image: Fruit and Vegetables

Tomato Sandwich by Jim Clark. This was made from two images sandwiched together, hence the title. The first image, a close shot of tomatoes, was selected and the second image of fruit and vegegetables in baskets was copied and pasted over the first image. The two images were the same size. In the Layers palette I used "Color" Mode and also put a bit of Gaussian blur (about 10%) onto the image which was then Flattened. Voila! Tomato Sandwich.

CREATING HDR IMAGES FROM A SINGLE PHOTOGRAPH

It is possible to create High Dynamic Range (HDR) images from a single photograph but often the resulting image is rather flat and an increase in contrast, if not a boost, is needed. Here, Maurice Baker explains a method of achieving this.

The convention for HDR (High Dynamic Range) photography is to take three, or more, photographs of a subject with three different exposures and then combine the three images together to make a full range HDR photograph. The disadvantage of this method is that it can only be fully accomplished if there is no movement between the three exposures and while a tripod and rapid fire shooting can sometimes achieve this there is no way, in normal landscape work, where this can be realised because there is always some movement taking place, even if it is only the leaves and grasses in the view.

In digital photography the use of the RAW image setting overcomes the problem of movement because a single RAW image can be made into three or more images with any exposure you wish, to capture the best possible HDR outcome. One of the big advantages of a digital RAW image is that the exposure can be changed after the photograph has been taken and thus, the three separate exposures required for HDR can be made from one single shot. What is more, the original exposure of a RAW image can be as much as one-and-a-half times over exposed and yet not only can the burnt out highlights be recovered, but by making such an exposure, the shadows are much more open with very considerable reduction in noise and Moire effect found in under exposed shadow areas of digital images.

The technique is to shoot landscape photographs in RAW with perhaps two or more in rapid fire but one of the images is set to over expose by as much as one-and-a-half times. The resulting images are downloaded on to an Apple Mac computer and into Apple Aperture
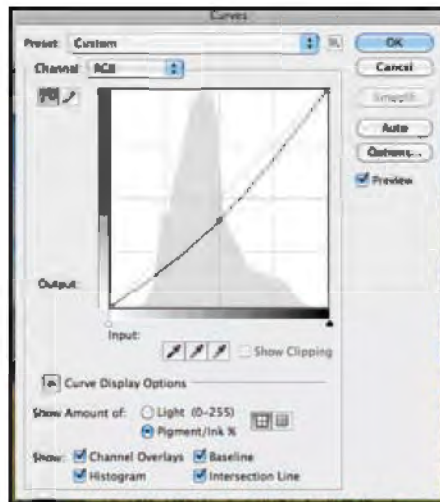
The opened H Curves Palette

ver. 2.1.4. Images can of course be manipulated this way in other RAW processing programs including Photoshop. The RAW image (usually the over exposed image) has two further versions (copies) made and these copies have their exposures adjusted so that, one image has a 'good' exposure, one is over exposed to reveal the shadow area details and one is underexposed to reveal all the highlight detail, particularly in the clouds.

The three adjusted images are then loaded into Photomatix, (an HDR image processing program) that makes a good job of assembling and processing the images into HDR. The resulting assembled HDR image shows a much increased tonal range over the original image and seems to have taken the best aspects of all three images, but invariably the final result is rather flat and a contrast adjustment, if not boost, is usually called for.

The contrast control procedure is to open an image in Photoshop and make two contrast layers. One is to manipulate the highlights and the other to manipulate
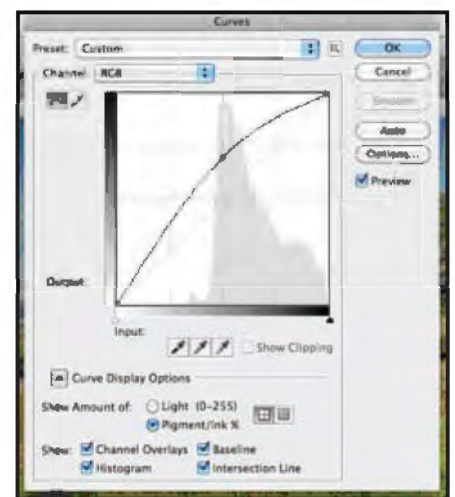
The opened S Curves Palette

the shadows. By working in this way not only can much greater control be applied but there is no chance of any colour shift during or after the procedure.

The method is to have the image open in Photoshop where contrast adjustment is needed and the Layers palette on the right hand side of the screen (if the Layers palette is not open go to Windows and click layers in the drop down menu).

Then:

1. In the Channels palette click on the RGB while holding the Ctrl key, (this will change the pointing finger to show also a small square) then return to the Layers palette

2. Click the half black circle icon at the foot of the Layers palette called 'Create new fill or adjustment layer'

3. Select Curves from the drop down menu

4. At the central 50% point click down to 30% (assuming % is set use Shift+page down to move 10% per click). Click OK

5. Name layer H (it works on the Highlights only)

Original overexposed RAW Buttermere View

Processed HDR image Buttermere View

Original overexposed RAW Tarn

Processed HDR image Tarn

Original overexposed RAW Beck

Processed HDR Beck

6. Copy this layer by dragging it to the second icon from the right (Create a new layer)

7. Ctrl+I to make it a negative mask

8. Name this layer S (it will only control the Shadows)

9. At the central 50% point click up 10% to 60% click OK

To get even more out of the layer masks it may be necessary to:

10. Alt+click on the H layer mask (it will turn monochrome)

11. Go to Image >Adjustments >Levels (top tool bar)

12. Clip in both black and white ends to accentuate the contrast

13 Click the 'eye' box on the H layer to take the image back to colour

14. Do the same for the S layer mask. By taking this action the contrast of the image will be improved considerably and it is still possible to go back into the Curves layers and make further contrast adjustments to both the Highlight and Shadow layers. This facility of using layer masks has been available since very early editions of Photoshop. In later versions an Action script can be made so that it is only necessary to click a button and the contrast adjustment will be made.

Actions can also be setup for 10% increasing Highlight mask and 10% decreasing Shadow mask. All of this work is fully explained by Guy Gowan who approaches Photoshop in a completely different way to almost anyone else and yet it is all just what photographers need to know. He has a web site **http://www.guygowan.com** and I recommend that you look at the site and, perhaps, consider investing in membership where so many controls in Photoshop are fully explained and all work is within Photoshop without having to resort to plug-ins.

WEBWISE 8

Welcome to the 8th edition of Webwise. This time I've got information on sites for downloading textures and Photoshop Actions and well as on how to get information on old cameras and manuals for them. If you do decide to download any of these be sure to read the terms and conditions or stipulations by the owner before using them in your work.

Photoshop Action sites
In his two articles on Photoshop Actions ('Actions 1' on pp 13-15 of the Autumn 2009 Issue of DIGIT, No 43, and on pp 13 and 14 of this issue), John Wigmore explains how to make Actions and provides downloads of those he has described. There are also a number of Websites where you can download actions. If you are interested in finding actions specifically aimed at photographers then I suggest that you type 'Photoshop actions for photographers' into your favourite search engine. I did this in Google and came up with a long list. Some of these actions are free and some you will need to pay for. Given the multitude of sites and of the interests of different photographers, it is virtually impossible to recommend a specific site but, when I did my search, the sites with five star reviews on Google were:

The Photo Argus
http://www.thephotoargus.com/freebies/100-outstanding-photoshop-actions-to-enhance-your-photography/

Smashing Magazine
http://www.smashingmagazine.com/2008/10/20/the-ultimate-collection-of-useful-photoshop-actions/

Designm.ag
http://designm.ag/resources/photoshop-actions-touchups/

Textures
You can also download textures from the web for use in your photography. A Google search on 'free textures' produced even more sites than the 'Action' search did. The following sites seem to me to have a good range of textures which you may find interesting

CG Textures
http://www.cgtextures.com/
which allows free use of the textures, but there are some limitations so read the licence agreement carefully before using them.

Texture King
http://www.textureking.com/

GR Sites
http://www.grsites.com/textures/

and "100 Beautiful Free Textures" from

Smashing Magazine
http://www.smashingmagazine.com/2009/02/06/100-beautiful-free-textures/

are also worth looking at.

Old camera manuals
Many of us have old cameras and other photographic equipment and we have lost, or perhaps never had, the instruction manuals for them. If you are in this position and would like a copy of the manual then help is at hand at:

OrphanCameras.com
http://www.butkus.org/chinon/
where you'll find a very comprehensive range of manuals. I found a manual there for an old Agimatic Agilux camera I used more years ago than I care to remember. You can download the manuals free of charge and the site owner asks that you consider giving a donation if you find the manual useful.

Camera information
Speaking of vintage cameras, Dr Jake L Snaddon has recommended:

Camerapedia
http://www.camerapedia.org/wiki/
It's the 'Wikipedia' of the camera world and it has a fascinating and very comprehensive range of information on cameras of all sorts. It's a really good site which is well worth a visit and, if you can't find our own favourite camera there, it's a 'wiki' so you can start a page on it.

An invitation
If you'd like your website to be featured in future Webwise articles then please email me at **davidfcookearps@gmail.com** with details of your site and let me have a few words about your photography. It could help to put you in touch with like minded photographers.
Please do also let me know of any web sites that you have found useful so I can let other photographers know about them by publishing the details here.

# A CRUISE TO ALASKA

John Hopkins Glacier, Glacier Bay

Tony Healy has wanted to go to Alaska for some time and has recently fulfilled his ambition. Three of the panorama images from his trip were published on page 46 of DIGIT, issue No 44. In this article, he describes the cruise he took there and shows us some more of the images he made.

Everyone who is interested in nature, be it animal, vegetable or mineral or all three, has a list of places for pilgrimages. The Galapagos Islands, Colorado Plateau, frozen Poles, Iguasu Falls, etc. One of the places on my list was the Inside Passage, a strip of seashore along the south-western coast of Alaska, 500 miles (800Km) long and 100 miles (160Km) wide. It has been a goal of mine for some time and, since I first listed it, cruises in the area have become really big business. Huge liners carrying up to 3,000 and 4,000 people sail out of Seattle heading for Juneau and eventually, Seward, the sea port of Anchorage. I like people, but not quite that many at once. My preference was for something a bit more intimate and my wife and I chose a company called Cruise West, that used a small vessel, which held a maximum of 100 people, with whom to do the cruise.

The cruise covered about 1000 miles, visiting Ketchikan, Misty Fjords, Metlakatla, Petersburg, Tracey Arm, Sitka, Glacier Bay National Park,

Skagway. Haines and Juneau. To reach these destination the ship wound its way in between and around islands, into fjords for close ups of the verdant landscape and views of local animals that may appear. On this trip the ship only had 81 passengers and apart from the events manager, there was only one other

serious photographer than me. For shots of the sea animals and birds we saw he used an f2/300mm lens with a 2x extender. The lens was huge and he had it attached to a monopod to hold it steady. A lot of his marine shots were taken at ISO 1600. My top speed was ISO 800 and 200mm lens. I didn't think
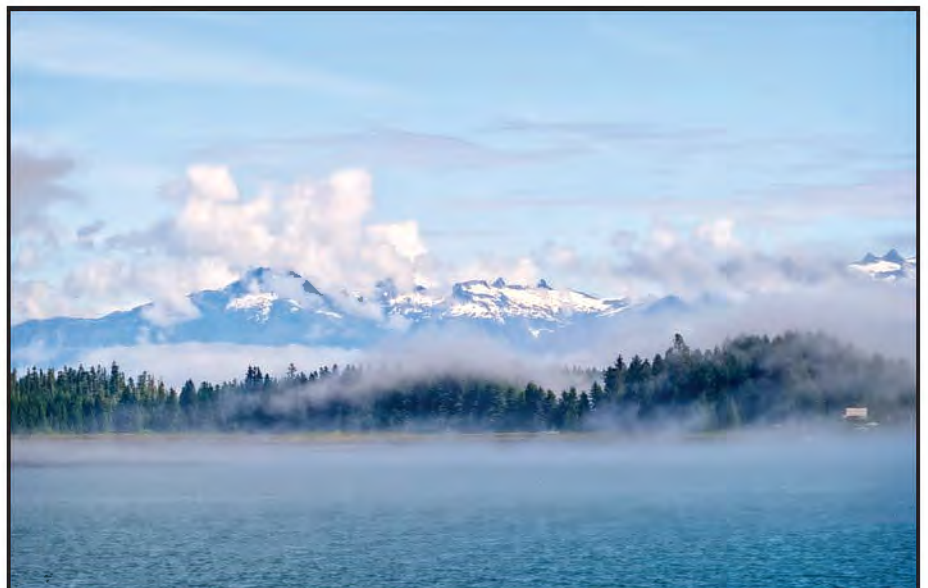
Petersburg

Bald Eagle at Nest

Tufted Puffin (Fratecula cirrhata)

to take my 2x extender. Shots of some very small marine birds did push RAW shots and Photoshop to the limits. Every cabin window had two pairs of binoculars available for use and every window in the lounge area had 3 pairs for use by the passengers to get close up views of the animals.

The company said we could see whales, orcas, bald eagles, seals, sea otters, puffins, black bears, Grizzly bears and mountain goats, and the captain did everything he could to make sure we not only saw them but had plenty of time to photograph them. As every photographic traveller knows you are at the mercy of the weather on any trip and this was no exception. Some mornings started out very cloudy and dull. In most cases it did brighten up during the day but not always in time for a particular photograph. The morning we entered Glacier Bay was one such day and the Park Ranger we took on board, said, "I must apologise. I know you people have come to view the Bay in its natural state, but the weather bureau says unfortunately we will get some sunshine this afternoon."

Misty Fjords lived up to its name and I don't think I would have wanted to visit it without the mist. It was a magical moment to glide slowly down the fjord on a sea of glass and watch the waterfalls come and go. Apart from the animals there is the landscape to see. Alaskan law forbids the logging of more than 5% of the forests, which means this scenic area should be around for quite a while. As well as showing visitors the land and its animals, the founder of Cruise West, was also keen that people should be educated about the history and culture of Alaska. For that reason the itinerary included visits to the townships of Metlakatla, Petersburg and Sitka and the meeting with native people who really have been living here for thousands of years.

The cruise also includes an option to visit Denali National Park on the mainland with an excursion into the interior. Originally we had planned this as well, but when the financial crisis broke and the exchange rate of our dollar dropped, we had to modify our plans. We found that the Alaska Railroad had a travel package called "Denali in a Day". It constituted Gold Star train travel from Anchorage to Talkeetna, for an afternoon flight around

South Sawyer Glacier

Misty Fjords at Low Tide

Glacier Surface, Juneau

Mt. McKinley, flying within 6 miles of the summit and a tour over the glaciers of Denali National Park and the entire south side of Denali and the Alaska Range. Once again a clear view is dependent on the weather. Mt. McKinley is only clear of cloud for about 20% of the time. Our flight was one of the cloudy ones, but the peak did clear before we returned to the airport so we did see the top of Mt. McKinley. After the flight you are returned to Talkeetna to have lunch and a wander around the town catching the train about 4 pm to arrive back in Anchorage at 8 pm.

Alaska Railroad has a train departing Anchorage and Fairbanks every day at 8am arriving at their destinations at 8pm. The carriages have glass tops and a glassless observation platform if you

Denali Ice Fields

want to take photographs without reflections. The train travels through interesting scenery and some of the shipping companies have their own carriages for their clients. These carriages don't appear to have a clear observation platform.

We decided to do a round trip including the flight, and utilised B & Bs in Anchorage, Talkeetna and Fairbanks. One of the attractions for me was that we passed through the coal mining centre of HEALY, and the dining car on the train offered a "Healy Miner's Sandwich" for lunch. It was a bit more substantial than a Ploughman's Lunch. Due to these two modes of transport on this trip most photographs were taken from a moving platform. The morning after our flight in Talkeetna, Mt. Kinley's peak was visible and continued to be so as the train took us to Fairbanks. Returning to Anchorage the next day the Denali range was even clearer than the day before, so for the 3 days we were in sight of Mt. McKinley, we saw and photographed the peak.

Petersburg Children in Norwegian Costume

Eagle Totem

Stellar Sea Lions (Eumetopas jubatus)
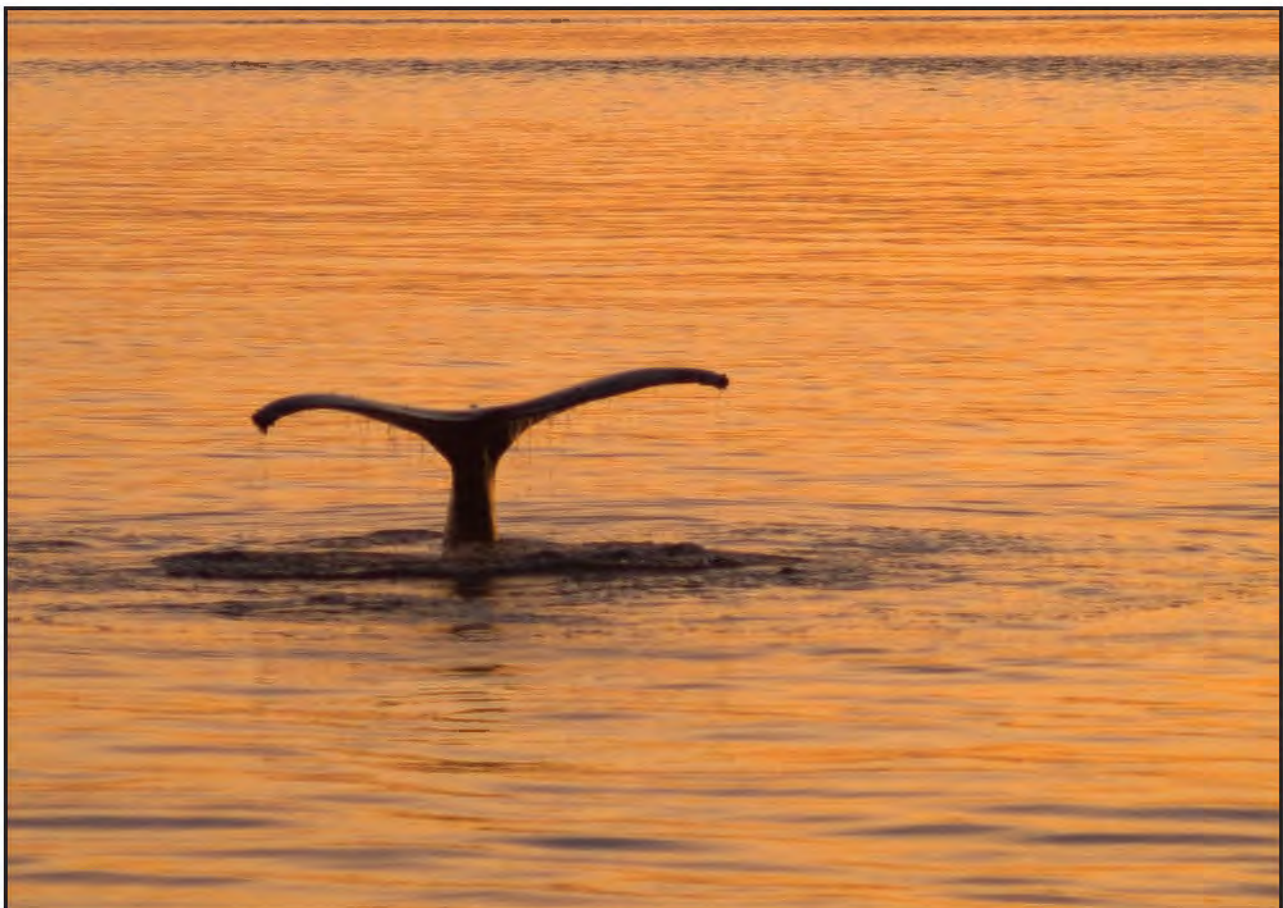
Humpback Whale

Cormorant Colony (Phalacrocorax pelagicus)
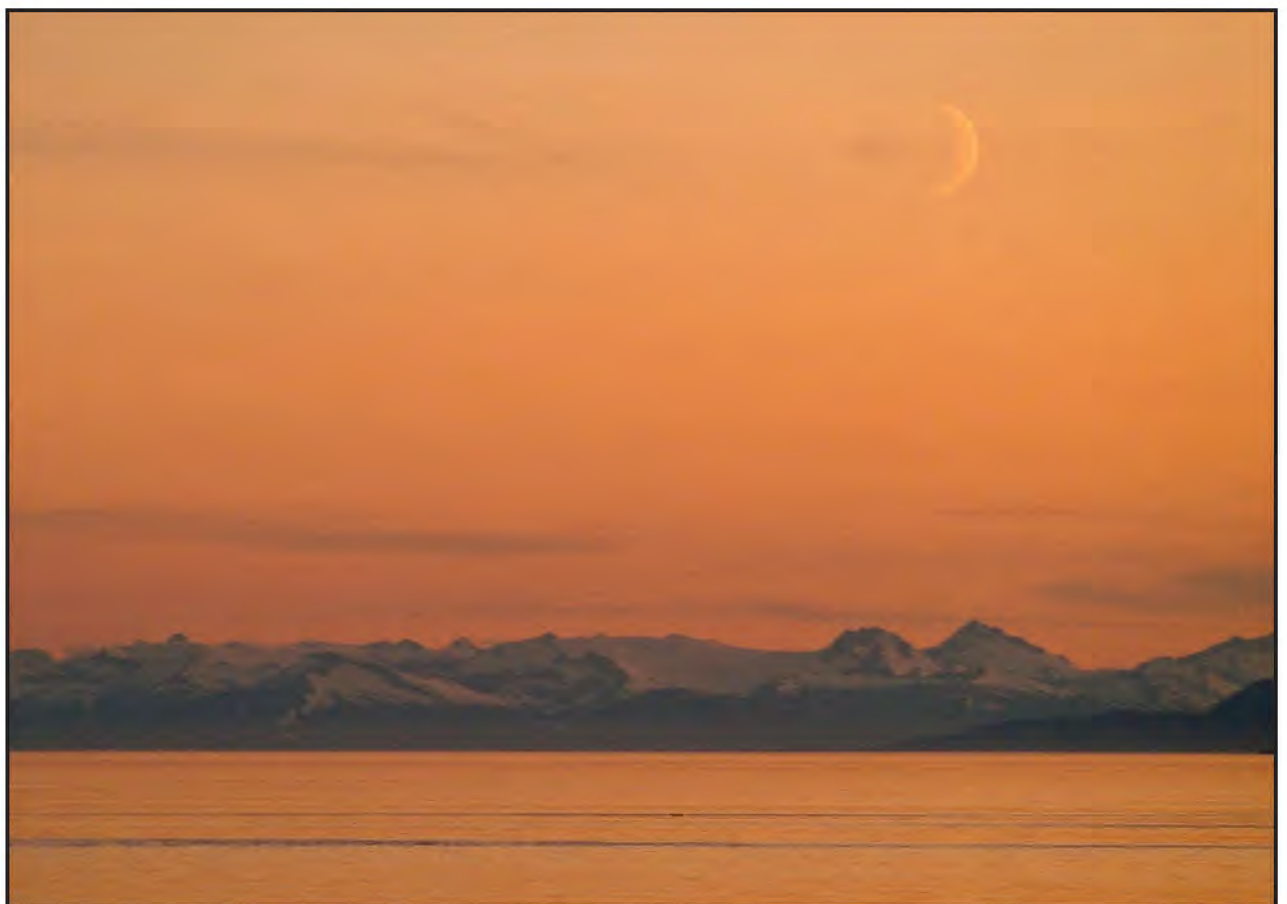
Alaskan Twilight

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