



DIGIT

THE MAGAZINE OF THE ROYAL PHOTOGRAPHIC SOCIETY
DIGITAL IMAGING GROUP NO. 60: 2014 Issue 1

UPCOMING DI GROUP EVENTS



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

Also see page 4 for more details of these events:



**Fine Art Nude Workshops:
Graham Whistler
Simon Walden**

Digital Imaging Group

Maxima Forum, Cheltenham, GL50 2JA, Fri-Sat, 9-10 May 2014



**'Getting Value from
your Pixels'
with Dr Tony Kaye
+ PDI Competition**

Digital Imaging Group
Thames Valley Centre



**Gavin Hoey
Taking and Making
Creative Photographs**

Digital Imaging Group
Eastern Centre

Foxton Village Hall, Foxton, CB22 6RN, Sunday 15 June 2014



**Simon Sherwin
360 degree Panoramas**

Digital Imaging Group
Western Centre



**Janet Haines ARPS
My Distinctions
Journey**

Digital Imaging Group
Scotland Centre

Bridge of Allan Parish Church, Bridge of Allan, Sunday 13 July 2014



**Susan Brown
FRPS EFIAP
Pairs, Panels & Projects**

Digital Imaging Group
Southern Centre

Greyfriars Comm.Centre, Ringwood, BH24 1DW, 21 September 2014



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DIGIT

No 60: (2014 ISSUE 1)

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Centre Websites can be found on the DIG Website at:
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COVER IMAGE

Dawn Light by Pam Sherren ARPS

Copy Deadline for Issue 2 is 1 June 2014

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EVENTS



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

09 May 2014 - 10 May 2014

DI Group: Two days of Fine Art Nude Photography with Graham Whistler FRPS and Simon Walden

Maxima Forum, Lansdown Road, Cheltenham. GL50 2JA

Time: 10:00 – 17:00

Contact: Simon Walden

Email: sqw@filmphotoacademy.com

Cost: Digital Imaging Group Member £85 per day or £150 for both days, RPS Member and Non RPS Member £95 per day or £180 for both days.

With only 16 attendees in 2 groups of 8 you will have lots of shooting time. You will be working with two leading trainers, four professional nude models in a glorious regency building in Cheltenham, Gloucestershire. These are interactive working days - you do all the photography. You will go home with some stunning work and lots of new skills. All model images are released for competition and portfolio use.
– See more on the Group's website.

18 May 2014

DI Group Thames Valley: DI Group Thames Valley: "Getting value from your pixels" with Dr Tony Kaye, and our PDI competition judged by Micki Aston

Woosehill Community Hall, Emmview Close, Wokingham. RG41 3DA

Time: 10:00 – 15:30

Contact: Laurie Pate

Email: digthamesvalley@rps.org

Cost: Digital Imaging Group Member £6, RPS Member £10, Non RPS Member £10
Dr Tony Kaye ASIS FRPS from the Imaging Science Group will look at sampling, aliasing, the need for low pass filters, diffraction, and whether the effective number of pixels in your images is governed more by optical considerations than the number of photosensitive sites in a camera's sensor.

PDI competition judge Micki Aston MClOJ CPAGB is a prominent figure in the world of photography.

ADVANCE BOOKING ESSENTIAL TO BE SURE OF A PLACE. Tickets sold on the door are subject to availability and incur a £2.00 premium on your ticket price. Please see Tickets for Events page on the website for more ticket details and information on Season Tickets for Thames Valley Centre events.

Free tea, coffee and biscuits throughout the day. Bring a pack lunch.

– See more on the Group's website.

20 May 2014 - 16 June 2014

Visit the International Images for Science Exhibition at the University of Westminster

University of Westminster, Faculty of Media, Arts and Design London Gallery West (Harrow) Watford Road, Northwick Park, Harrow. HA1 3TP

Visit the International Images for Science Exhibition of 100 stunning prints at the Faculty of Media, Arts and Design, University of Westminster between 20 May - 16 June 2014.
– See more on the Group's website.

15 June 2014

DI Group Eastern: Gavin Hoey: Taking and Making Creative Photographs

Foxton Village Hall, Hardman Road, Foxton. CB22 6RN

Time: 10:00 – 16:00

Contact: John Margetts ARPS

Email: digeastern@rps.org

Cost: Digital Imaging Group Member £5, RPS Member £10, Non RPS Member £15

A day of taking and making creative photographs with Gavin Hoey. This will be both a 'how to do it' and a hands on demonstration of Gavin's special photographic skills.

– See more on the Group's website.

22 June 2014

DI Group Western - Simon Sherwin - 360 degree Panoramas

Merryfield Village Hall, Ilton, Nr Taunton. TA19 9HG

Time: 10:30 – 16:00

Contact: Janet Haines ARPS

Email: digwestern@rps.org

Cost: Digital Imaging Group Member £5, RPS Member £7, Non RPS Member £8
Simon Sherwin will be showing his unusual 360 degree panoramas. Afternoon session is our Show and Tell of prints and projected images from all attendees. Doors open 10.00am. Lunch 13.00 - 14.00. Food available but needs to be ordered in advance.
– See more on the Group's website.

13 July 2014

DI Group Scotland: Janet Haines ARPS - My distinctions Journey

Bridge of Allan Parish Church, 12 Keir Street, Bridge of Allan. FK9 4NW

Time: 13:30pm – 16:30pm

Contact: William Hogg ARPS

Email: digscotland@rps.org

Cost: Digital Imaging Group Member £3, RPS Member £8, Non RPS Member £8
Janet Haines ARPS and the RPS Digital Imaging Group Chair, will be visiting the DIG

Scotland Centre on Sunday July 13th both to meet the Scottish members and to give a talk about her RPS Distinctions journey. Janet will show her LRPS print panel in 2006, through to her ARPS in 2011. Also new work where she is beginning her journey towards the FRPS.

– See more on the Group's website.

14 September 2014

DI Group Thames Valley: Rikki O'Neill FRPS

Woosehill Community Hall, Emmview Close, Wokingham. RG41 3DA

Time: 10:00 – 15:30

Contact: Laurie Pate

Email: digthamesvalley@rps.org

Cost: Digital Imaging Group Member £6, RPS Member £10

THE PROGRAMME FOR THIS EVENT WILL BE ANNOUNCED IN DUE COURSE. This date may be subject to change.

– See more on the Group's website.

21 September 2014

DI Group Southern: Susan Brown FRPS - Pairs, Panels and Projects, Print Lecture

Greyfriars Community Centre, Ringwood. BH24 1DW

Although, Susan specializes in long exposure photography at the coast in monochrome and colour, her interests are wide ranging including landscape and abstract work. A fine art printer, Susan exhibits widely and as a member of the Arena group of Photographer is the joint author of an Arena book 'The Coast'.

Time: 10:30 – 16:00

Contact: Dr Barry Senior Hon FRPS

Email: digsouthern@rps.org

Cost: Digital Imaging Group Member £6, RPS Member £8, Non RPS Member £8

– See more on the Group's website.

21 September 2014

DI Group Western: Debbie Jones - Lightroom Trainer

Merryfield Village Hall, Ilton, Nr Taunton. TA19 9HG

Time: 10:30 – 16:00

Contact: Janet Haines ARPS

Email: digwestern@rps.org

Cost: Digital Imaging Group Member £5, RPS Member £7, Non RPS Member £8

Debbie will be conducting a workshop on using Adobe Lightroom in the morning. The afternoon will be our usual Show and Tell of attendees' prints and projected images. Doors open 10am and the workshop starts at 10.30 am. Lunch 13.00 - 14.00. Food available, this has to be ordered in advance.

– See more on the Group's website.



EDITORIAL



Firstly I would like to thank our previous editor, Dr David F Cooke ARPS, for all the hard work he has put in over a number of years; DIGIT is considered by many to be one of the best Special Interest Group magazines.

I was delighted and honoured when I was invited to be the new editor of DIGIT, which is a magazine that I have been enjoying as a member of the Digital Imaging Group (DIG) for many years. I hope I can maintain the high standard set by David.

My aim is to continue to showcase the best quality work produced by DIG and to help any less experienced members to improve their skills. I shall provide as much variety in content as possible and I shall encourage new contributors to come forward.

I shall continue with many of the regular items, such as the images from Projected Image Competitions and Print Exhibitions, and articles from members and other experienced workers. The DIGIT Challenges will continue to help us to discover how various images have been produced, by looking at different techniques employed. In addition, I am introducing the first article

in a 'Back to Basics' series. Even the most experienced of us can learn something new. The first article in this series has been provided by DIG member Mike McNamee FRPS who is the editor of *Professional Imagemaker*; he explains the difference between RAW and JPEG.

I have made a few suggestions of how you might stay in total control of your workflow, shown on the right hand side of this page.

Once you have mastered all the basics, then you can start to be creative and even break the rules deliberately if you choose, rather than by mistake, for example, blow out the highlights and block up the shadows.

I would encourage anyone who has a technique that they would like to share with the rest of us to contact me with their ideas. In addition, if there is a topic that you would like the magazine to feature, let me know and I will consider it. This is a magazine for you, written mainly by you, so I would love to hear from new potential contributors.

Carole Lewis digiteditor@rps.org

- Shoot in RAW rather than JPEG unless it is absolutely unavoidable. (Never 'save' a JPEG - use 'save as' a PSD or TIFF.)
- Use Adobe RGB 98 as your default colour profile and only convert to sRGB for specific purposes when needed.
- Store images in a manageable file system and back up everything regularly to at least one external device.
- Expose to retain shadow detail, i.e. keep the histogram to the right, often by slightly overexposing in RAW and then underexposing in the RAW converter to bring back the highlights.
- Calibrate your monitor regularly and use the correct paper profiles when printing.
- Make all your adjustments on layers, named so you know what you have done.
- Save all master files with their layers because storage is relatively cheap and you might want to make adjustments later; JPEGs or TIFFs can be produced from master files for specific uses.



FROM THE CHAIR

As a DIG member, did you know you belong to the largest RPS SIG (Special Interest Group)? We now have 1140+ members around the globe: a little over 10% of the entire RPS membership. But how many other DIG members do you know? Are we missing a trick?

In February a new DIG Committee was elected and I took over the Chair. In our strategy plan we have programmes to reach more of you, either via working with Regions or, hopefully, by encouraging more of you to take up the offer of running a DIG Centre in your area. It only needs two enthusiastic DIG members to get a Centre up and running. The Committee will support, guide and help you in your early days, but we cannot do it for you. Personally I find the more you put into something the more you get out. So instead of saying, "why don't they start a Centre here in my area", why not step forward and make it happen?

Chapters and Overseas members are also part of our DIG community and will not be forgotten. You are just as important as UK based members, just harder to engage with. But I assure you that we will be working hard to make you feel more included.

We also have a plan to increase the membership of DIG. This will involve reaching out to those RPS members who are not in a SIG already – and that's something like two thirds of the overall membership, so lots of opportunity for them to enjoy a DIG membership too.

Now that we have the new RPS main website we are currently working hard to update and improve the DIG area. Over the coming months we will migrate the current existing DIG Forum over to the new area. This will be the place to show us your work and engage with other DIG members by posting and getting feedback on your images.

It is a great way to learn and improve.

DIGIT has a new Editor – welcome Carole Lewis. This is Carole's first issue so you may notice a few changes. But it is her intention to retain what works and likely bring in a few new ideas too. I am sure it will go from strength to strength under her stewardship.

Finally you will already have experienced the first of the new DIG eNews; a monthly email newsletter that will keep you up to date with what is going on and with ideas to help engender a closer relationship with you, and with each other.

So in many ways this is a new beginning – like the spring flowers let's really make the world look beautiful not only through our photographs, but also through new friendships.

Janet Haines digchair@rps.org



Frozen Vineyard

ENJOYING MY PHOTOGRAPHY



Pam Sherren ARPS won the Raymond Wallace Thompson Trophy and the Gold Medal in the Open Section of the DIG 2013 Digital Projected Image Competition with her image 'Dawn Light' (see page 30). The image is also featured on the cover of this magazine. Pam tells us about the satisfaction that working creatively on images brings to her.

I was delighted and pleasantly surprised to learn my 'Dawn Light' was awarded a Gold Medal in 2013 DIG competition. It is a simple image taken one evening at Burnham-on-Sea. I have recently started taking RAW images and it certainly paid off this time. By slightly reducing the clarity and increasing vibrance, the sea was smoothed and the magical lighting enhanced.

I enjoy taking all kinds of photographs but

get a real sense of satisfaction from improving ordinary images. Some of my more successful images have been taken from a train or coach. This gives a much higher and more interesting viewpoint, but is far more challenging. The two snow photographs, 'Farm in Winter' and 'Frozen Vineyard', were taken from a speeding train - something I could not have done using film. The originals were very bland but 'auto smart fix' did the trick! 'In Flanders Fields'

was taken from the wrong side of a moving coach. It was not very sharp so I converted it to mono, added contrast, and a more dramatic sky. In this centenary year of WW1, I hope this sombre image conveys the futility of war.

Venice is one of my favourite cities but always crowded, so I prefer to go in winter when it is less busy. We were lucky to have some rain, which makes the city more



Farm in Winter



In Flanders Fields

atmospheric. The original 'Rainy Day in Venice' was very dark with lots of noise, so I added some motion blur and lightened the image. Although it was taken some time ago, I sometimes revisit old images to see if I can improve on the original using new techniques and ideas.



Rainy Day in Venice



Angel of the Storm

A few years ago the RPS organised a very enjoyable 'Venetian' weekend at Lacock Abbey. Six models with numerous Carnival costumes were flown to the UK. Fortunately the weather was fine so we could take pictures both in the Abbey grounds and inside this romantic medieval property. (A similar weekend is being organised in the summer at The Vyne near Basingstoke - another National Trust property. If you can't get to the Venice Carnival, this is the next best thing.)

We split up into groups to photograph the various models in different locations. Because I am not keen on producing images similar to those other photographers may have taken, I used the models to produce some 'creative' images.

'Angel of the Storm' plus a bird were added to a waterfall; 'Angel in the Cloisters' was moved from one of the rooms to the cloisters. Sometimes, though, I don't know when to stop. I mirrored this image and added her face to the centre, but I am not sure it is any better than the original.



Angel in the Cloisters



Angel in the Cloisters Mirrored



Heat of the Sun

'Heat of the Sun' was placed on a textured layer; a border was placed around 'Out of the Blue; and 'Silver Mask' has an outline of the Grand Canal in the background.

I enjoy taking all types of photographs, from landscapes, architecture, and nature shots to street photography and candid images. On my 'to do' list are: getting up early, using a tripod, and getting some atmospheric seascapes! As much as I enjoy taking photos, I equally enjoy using some of the images to 'create' something different in Elements. Being able to 'create' images is the aspect of photography I enjoy most - it started decades ago in the darkroom.



Out of the Blue



Silver Mask

JAGGY JPEGs or RAW SMOOTHIES



Mike McNamee FRPS is the editor of *Professional Imagemaker* magazine. He kicks off this series intended for newcomers to digital imaging with an article on the use of various file formats in your workflow. Mike uses JPEG files almost all the time for inputs to the magazine, which have to be transmitted from any of his readers' 53 countries of residence. Outside of that he is strictly a 'no JPEG' man unless it's party time!

Although there is sometimes a lot of debate about the merits or otherwise of file formats, the battle lines are relatively easy to draw up. The core of the debate is usually about the choice of 'from camera' file format, most commonly as RAW or JPEG although there is usually a rare possibility of using Tiff files right from the camera. We can dismiss Tiff files; there is hardly any reason to even consider them as an option at the taking stage. It should be said right at the outset that there is nothing 'practically' wrong with using a JPEG workflow (as many full-time professionals will tell you). In some workflows (typically sports photographers requiring real-time transmission of stills to a picture desk) JPEGs are the only viable option. In the modern DSLR, JPEGs are processed faster, provide a deeper burst depth and often a faster framing rate than RAW files.

It is in a poorly executed workflow that things go wrong and while this can happen with any file format, JPEG has the ability to go wrong more spectacularly than other options! The most common problem is the mismanagement of file saving, compression, resolution or perhaps all three. Additionally JPEG workflows have more capacity to mess up when influenced by any of the following:

- Multiple saves as JPEGs
- Small chip cameras
- At higher ISO settings
 - Excessive noise
 - Associated with low light levels (higher signal to noise ratio)
- If you have to crop (resulting in a lack of pixels)
- If you have to over-sharpen (poor technique)
- Incorrect exposure
- Over use of effects filters (usually

manifested as banding)
Despite these limitations there remain legitimate reasons to use JPEGs:

- They may be opened by almost any browser
- They are 'ready for use' right out of the camera
- They do not require further processing by specialist software such as Photoshop
- They can be 'fit for purpose' as they come

It is also true that the same user might employ different workflows in different situations e.g.:

- Using JPEGs for a social occasion when no prints are going to be made
- Shooting both formats at a sports event, JPEGs for transmission and syndication, and RAW files for use in quality magazine work on a more leisurely deadline
- Using RAW in a slow, low-framing usage such as landscape, where quality is paramount, and time is plentiful

The underlying benefits and problems with JPEG are to do with compression (see 'Details of compression' table on page 11). Compression can be a 'lossy' process and so if repeatedly used it gradually and continually degrades the image at each saving. A typical mistake might therefore be played out as follows:

A file is opened as a camera JPEG original. The user performs some cloning and then saves the file (as a JPEG) so that they don't 'lose' their handiwork. More cloning is carried out and each time, so as not to lose their handiwork, the user performs a save to JPEG. Eventually the artefacting starts to show. Even this is not as devastating as you

might expect. In our illustrated example, the file was repeatedly saved at JPEG compression quality 10. Nothing was visible after five saves, it was just visible after 10 saves but only readily seen after 20 saves. When the nominally 20x16-inch print was made, the artefacts were just detectable after 10 saves and quite apparent after 20 saves but in all cases only in the unfocussed background grass. Apart from a slight loss of contrast at all settings, the effect was actually quite slight up to 10 savings, the dog's tag remained about the same clarity throughout. It is arguable that if only A4 prints were to be made you might 'get away' with 10 to 15 saves!

If this sounds like a support for the use of JPEGs it is not intended to be. If you are chasing quality (and why not) you should strive to retain as much information as possible for as long as possible – computing power is cheap today there is no driving imperative to save on storage capacity and processing capability. The best workflow thus looks something like that set out below (variations are allowable!). Never lose sight of the notion that it also might just make you feel better about the image if you have done everything you can to preserve quality! The two over-arching advantages of a RAW file are the improved recovery of missing highlight detail and a more sophisticated sharpening engine.

Best Practice for Quality

- Store both RAW and work files, and back both up as required
- Use PSD to save work files (overcome missing thumbnails with Bridge) – retain the original pixel resolution
- Retain Layers (and name them if there are lots!)
- Use Adjustment Layers (so you can

tweak or reverse settings)

- Sharpen on a separate layer (so you can tweak or reverse or lower opacity)
- Save named paths (they take a long time to make!)
- Retain masks and layer masks (see above)
- Retain Big Data (default PSD and Tiff)*
- Use Adobe RGB as your primary workspace and 8-bit (16-bit if you insist, but don't expect to see a benefit unless you hammer a file with an effects filter, diffuse glow or large transforms). Adobe RGB can just edge it with today's multi-ink printers.
- Use Image processor to get to JPEGs in bulk for, say, web use (it makes copies!)
- Use Save for Web as needed (gets sRGB profile also)

* Big Data is the image information that is not showing in the actual file area but still

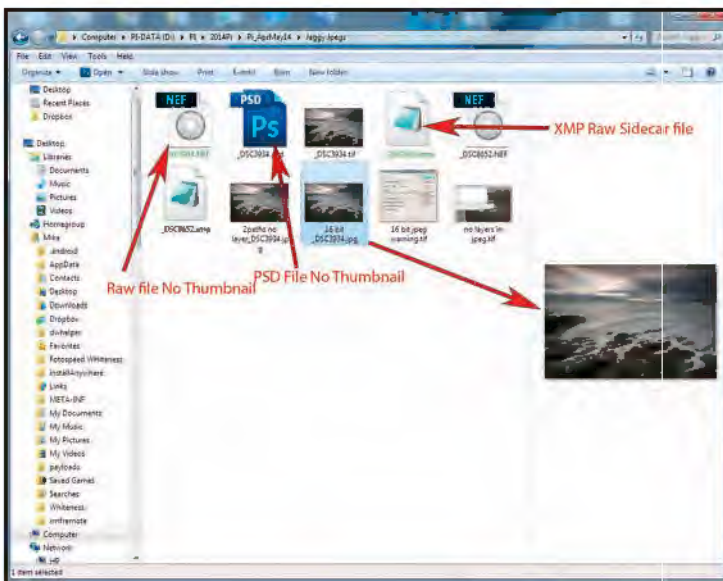
exists and is saved with a PSD or Tiff file. It remains true that getting everything right in your camera is a better option than FIIP (Fix It In Photoshop). This is particularly true of exposure, and bracketing is still an excellent idea in tricky light or high-range lighting conditions as it opens the possibility of HDR processing or blending files. Tripods remain better than hand-holding if the situation allows for it.

The Advantages of RAW Files

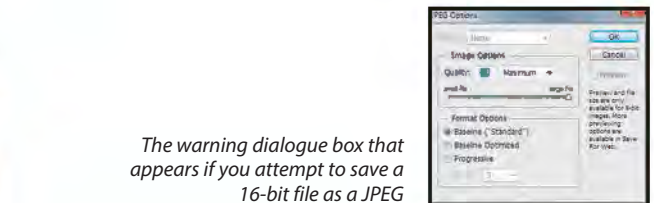
- More recovery in exposure
- Better Sharpening engine
- Better first processing (e.g. better shadows from latest Adobe CC ACR)
- Impossible to 'damage' (but you can delete them!)
- Adobe improve the processing engine with time e.g. 2012 engine better than 2010 engine.

Overall

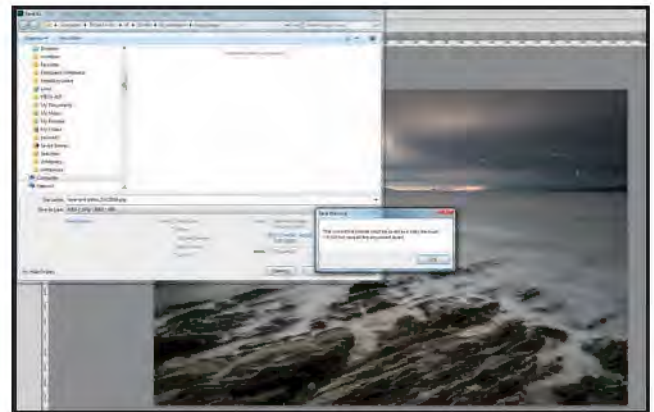
Other than for time constrained transmission there is little justification for the use of JPEGs, most especially if the eventual output is exhibition size and quality prints. If your output is to PDI-sized images there is still the case to be made for originals to be retained as PSD or Tiffs so that you can go back and tweak (perhaps in line with a judge's criticism?). Having said that, there is little wrong with well controlled JPEG use; after all, 99% of pictures for Professional Imagemaker come through as JPEGs and then go out to press as JPEG-compressed PDF files!



Display of thumbnails is patchy in the Windows environment!



The warning dialogue box that appears if you attempt to save a 16-bit file as a JPEG



Layers are not saved in JPEG formats, but in a nod to the graphics industry, Paths are saved!

File Type	Extension In Windows	Thumbnails	File Size MB	Compression	Saves Layers	Saves Paths	Editable text	Can use 16-bit
RAW	.nef, .CR2	No	42	Possible	NA	NA	NA	Yes
PSD	.psd	No	102	In-built	Yes	Yes	Yes	Yes
TIFF	.tif	Yes	106	Possible	Yes	Yes	Yes	Yes
TIFF	.tif	Yes	36.7	Compressed LZW	Yes	Yes	Yes	Yes
JPEG	.jpg	Yes	16.7-0.8	Yes	No	Yes	No	No

Details of compression

Compression

In a perfect world compression of files would not be needed: bandwidth, storage capacity and computer speeds would all have capacity to spare. However, cameras lack computing power and transmitting data from them is slow. The internet and mobile phones are slow, poorly connected devices and, in some instances, there is a heavy surcharge for downloading large amounts of data. Thus compression is a necessary evil – so how does it work?

To begin with, there are two types – lossy and lossless. Imagine you have to send a letter by an expensive, weight-critical courier (think space ship!). You could trim away all the white space around the words to save weight or squash the lines together so you could use smaller, lighter paper. This is lossless compression because no data is discarded and the receiver can read every word, unchanged. Now suppose you decide to lose even more weight by running the lines together and deleting spaces between paragraphs altogether. Now you have slightly lossy compression and a bit of translation is needed to be sure of the sense. Now suppose you need to lose even more weight. All jargon is reduced to acronyms, all spaces are reduced and even a few letters are removed so that:

He was dirty and so he took a bath and while he was there he shot an image and compressed it using the Joint Photographic Experts Group compression method.

is reduced to:

H was dirty n so tuk a bth and while he ws thr tk a JPEG

The second version is smaller (compressed) but lacks clarity and requires translation and prior knowledge – a bit like a JPEG image!

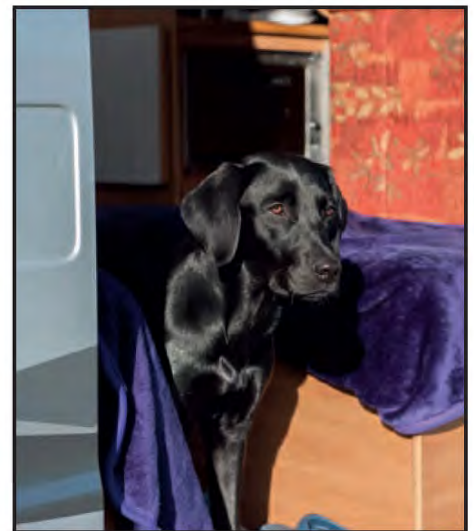
Now for the actual way of compressing the image:

Assuming that the file is 8-bit then we have 256 values to describe each pixel's colour in each of three channels. For JPEG compression the image is described using three different channels, one for the luminance and two for the colour. The compression then gets to work on the colour channels (where the

eye is less critical) leaving the luminance channel untouched. The luminance channel contains all the detailed information such as the points of the dog's whiskers– this is also why monochrome JPEGs hardly compress at all).

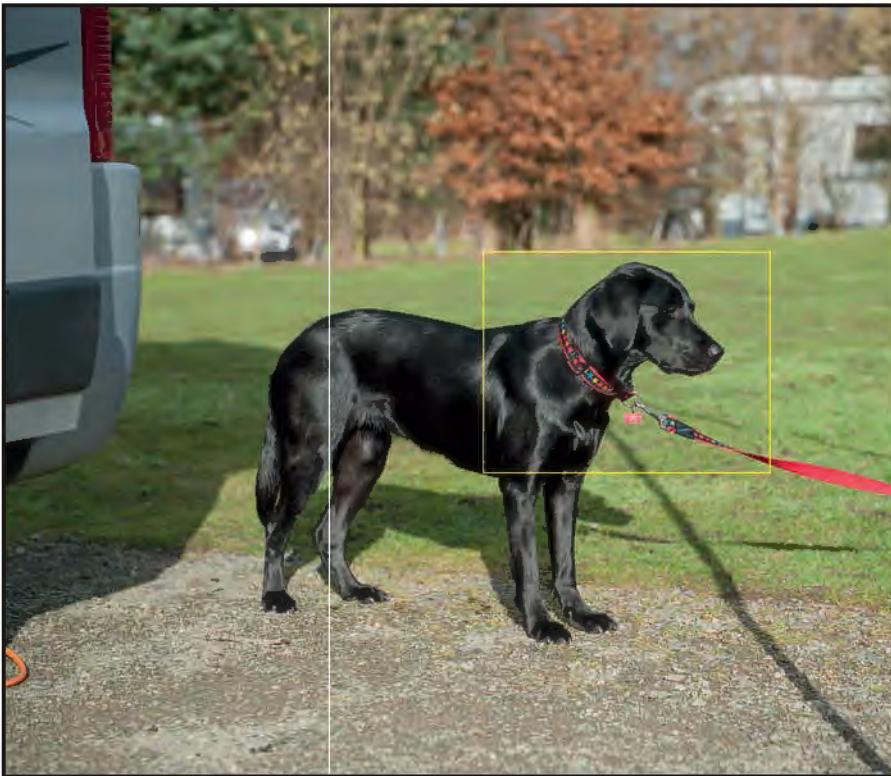
The compression algorithm looks at blocks of 64 pixels (an 8x8 array at a time) and poses the question : how much information is required here? If the answer is 'a lot' then it will use all 8-bits to describe the contents of the block but if it is a solid patch, lacking in image detail it will simplify the computer code by utilising less bits to describe the contents and thus save image size. This is why the out of focus, green background of our test image suffers first – it contains no information to speak of and so gets hammered!

The two main problem areas are thus solid blocks of close, but not identical, colour and things such as slanted roof lines which should be straight. The roofline can become exaggerated and 'staircased' (hence the name jaggies) and the solid blocks can become artefacted – split into visible 64 pixel blocks.



As well as the compression issues, JPEG files also suffered from a lack of retained information such as Photoshop layers and adjustment layers. Tiff files can be compressed in both lossy and lossless methods. A point worth remembering if you provide files for use in print is that both compressed and 16-bit files are not usually allowable on press RIPs.





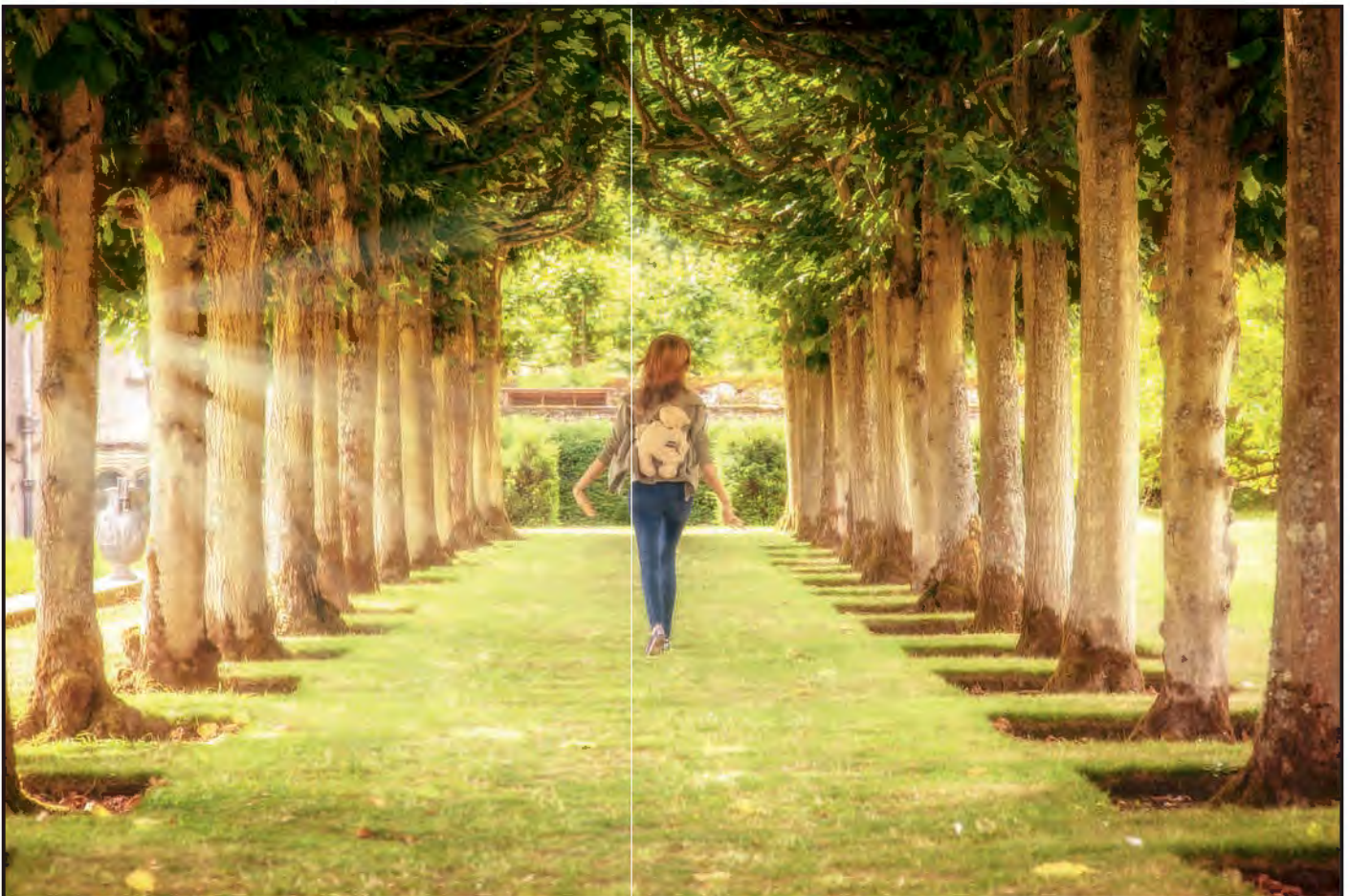
London-based photographer, Dennis Orchard, has more than 100 professional Gold awards to his name but does sometimes shoot JPEGs!



CREATING LIGHT RAYS



Gavin Hoey is well known for his Photoshop demonstrations. He is a freelance photographer, writer and trainer of all things photographic. Look out for him on Adorama TV and in Digital Photo Magazine. In this tutorial Gavin shows us how to create rays of light and then save them as brushes to use again and again in various ways with a simple click of the mouse.



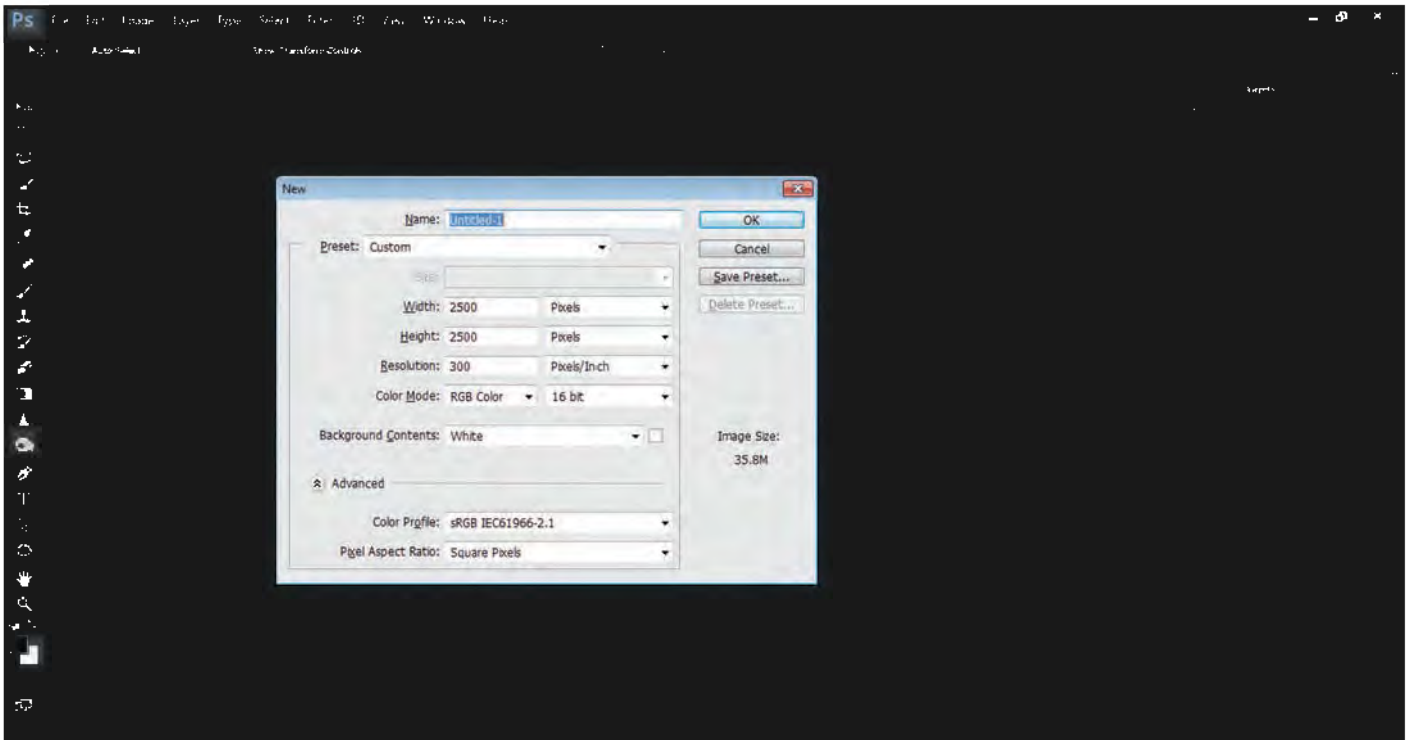
How many times have you seen that magic moment when, just for one fleeting moment, the clouds part and a streak of heavenly sunlight floods out of the sky? Maybe you've seen something similar in a cathedral where the light from a single window blazes a trail through the slightly dusty air. However and whenever you see rays of light, they always add a

sense of wonder to an otherwise ordinary scene.

Now you might be lucky and have your camera pointed at something interesting just as the rays of light appear and you can count yourself very lucky. However if you want to give Mother Nature a helping hand it's a fairly quick process in Photoshop (or

Photoshop Elements) to create your own light rays and if you save them as a brush you can use them again and again with a simple click of the mouse.

If you'd rather just download some readymade light ray brushes then you can grab my free set here: www.gavtrain.com/?p=2802

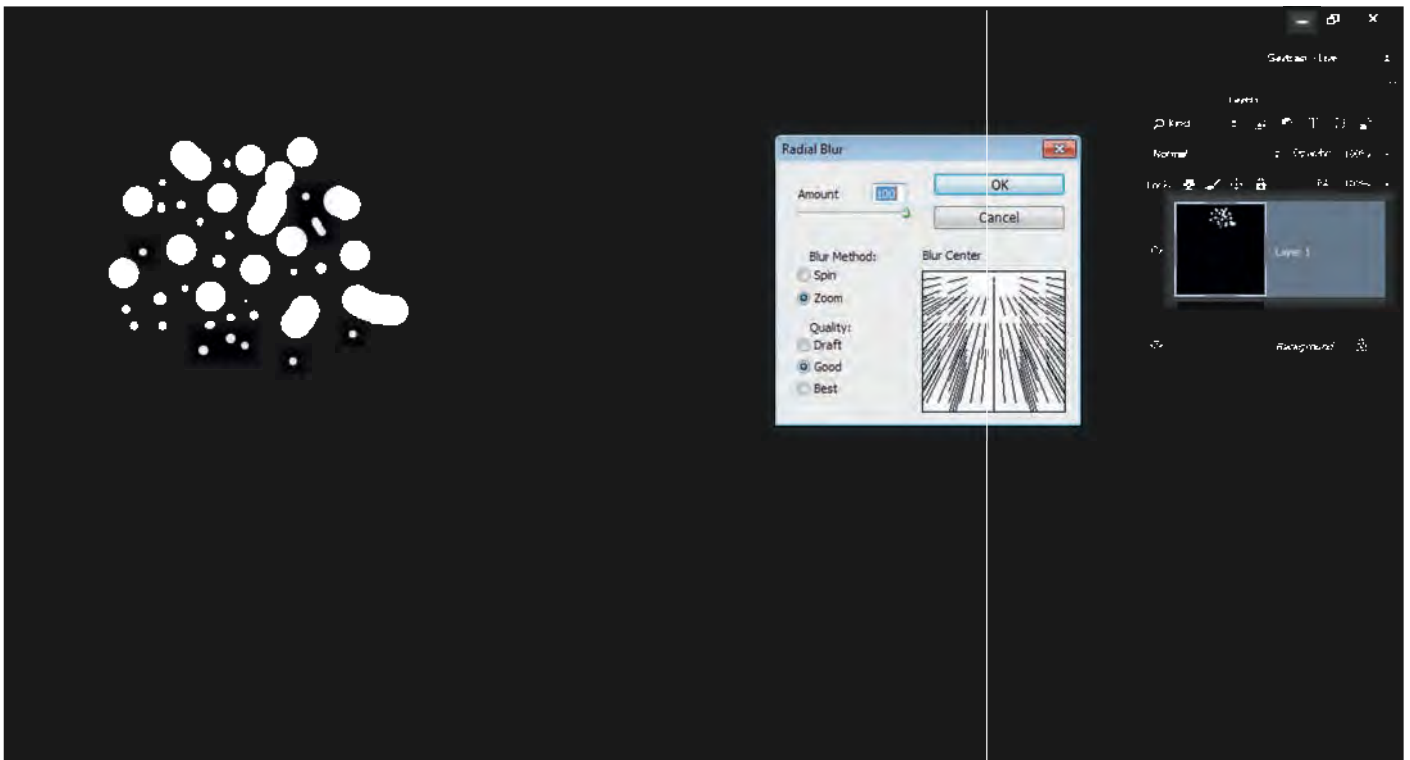


Step 1

Although you can create rays of light directly on an image, we're going to make a brush, so: Click File – New and enter a Width and Height of 2500 pixels (Photoshop CS6 &

CC user can use 5000 pixels) then click OK. Press D, then press X and finally press CTRL+Delete (CMD+Delete on the Mac) to fill the image with black.

We'll need a copy layer to work on so press CTRL+J (CMD+J on the Mac) to copy the background layer.

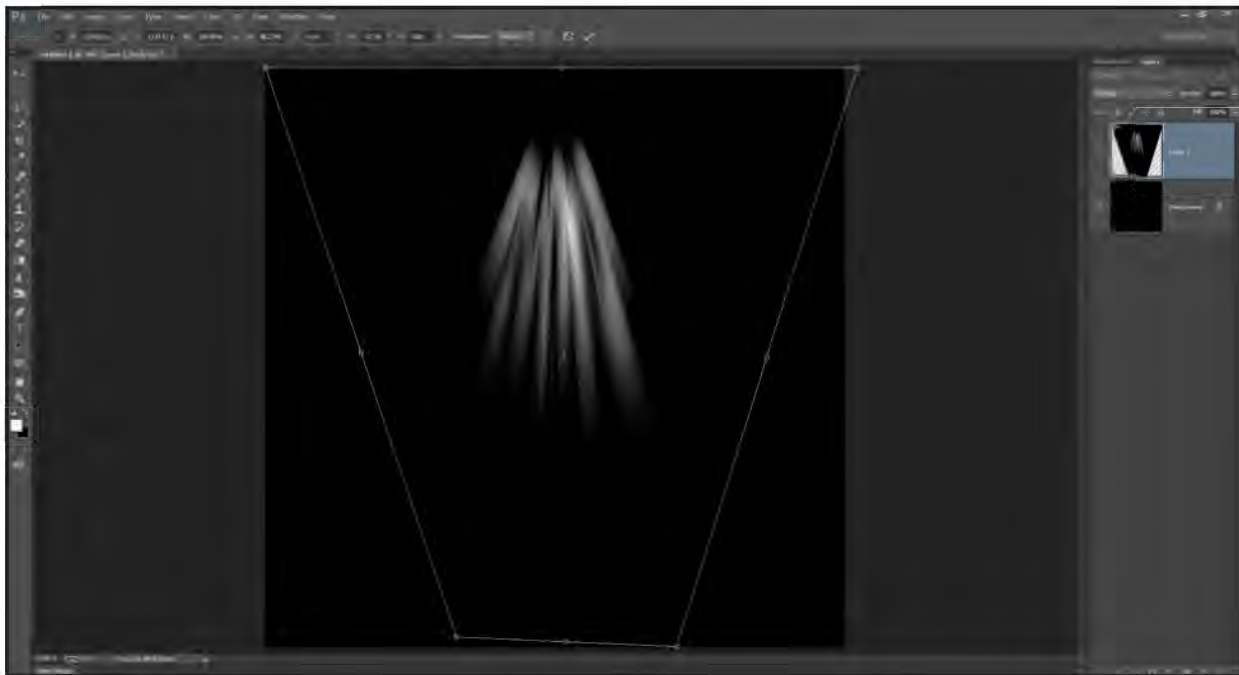


Step 2

Now comes the random part. With the Brush Tool (B) and a small hard-edged brush, paint some random dots and lines at the top

in the centre. Reduce the size of the brush and add some smaller dots and dashes. Click Filter>Blur>Radial Blur, set the Amount to

100, the Blur Method to Zoom and the Quality to Good. Click and drag the Blur Centre to the top and roughly in the middle and click OK.

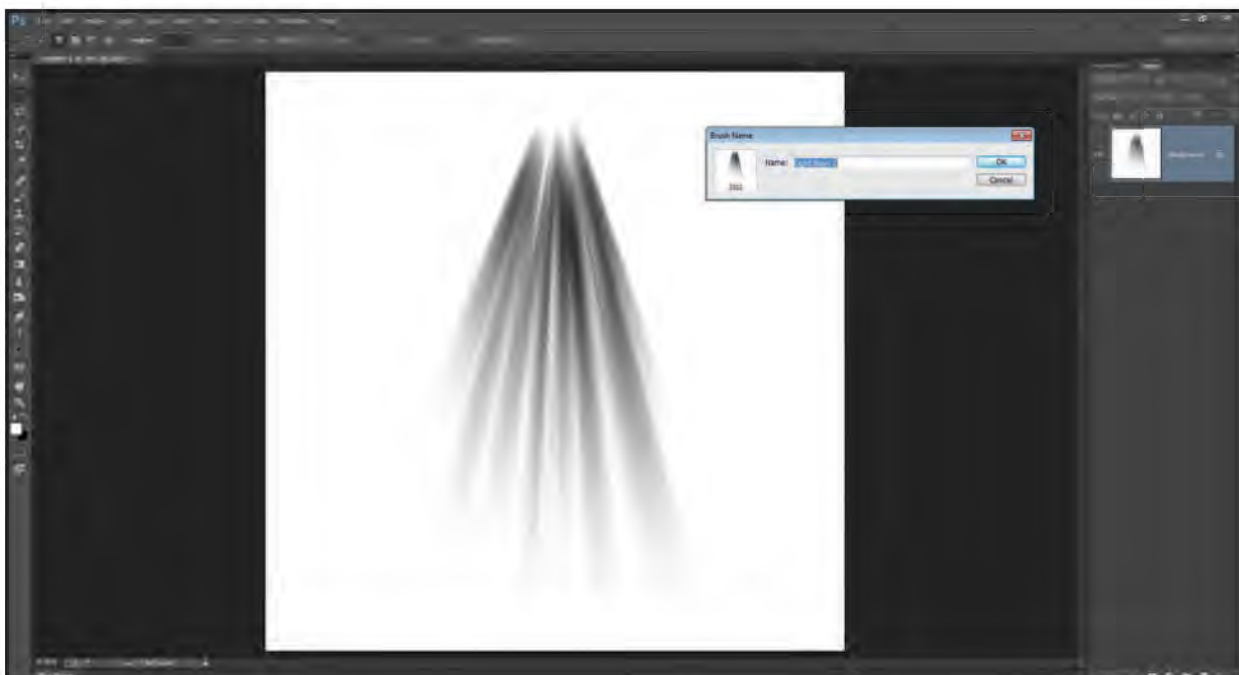


Step 3

You now have the beginnings of your light rays. They'll be a bit stumpy so press CTRL+F (CMD+F on the Mac) to instantly repeat the Radial Blur with the same settings.

Press CTRL+L (CMD+L on the Mac) to open Levels, click the Auto button and then click OK. At this point you can use Free Transform (CTRL+T) (CMD+T on the Mac) to make the spread of your

light rays narrower using its Distort function. Press CTRL+F (CMD+F on the Mac) a few more times and repeat the Auto Levels step.

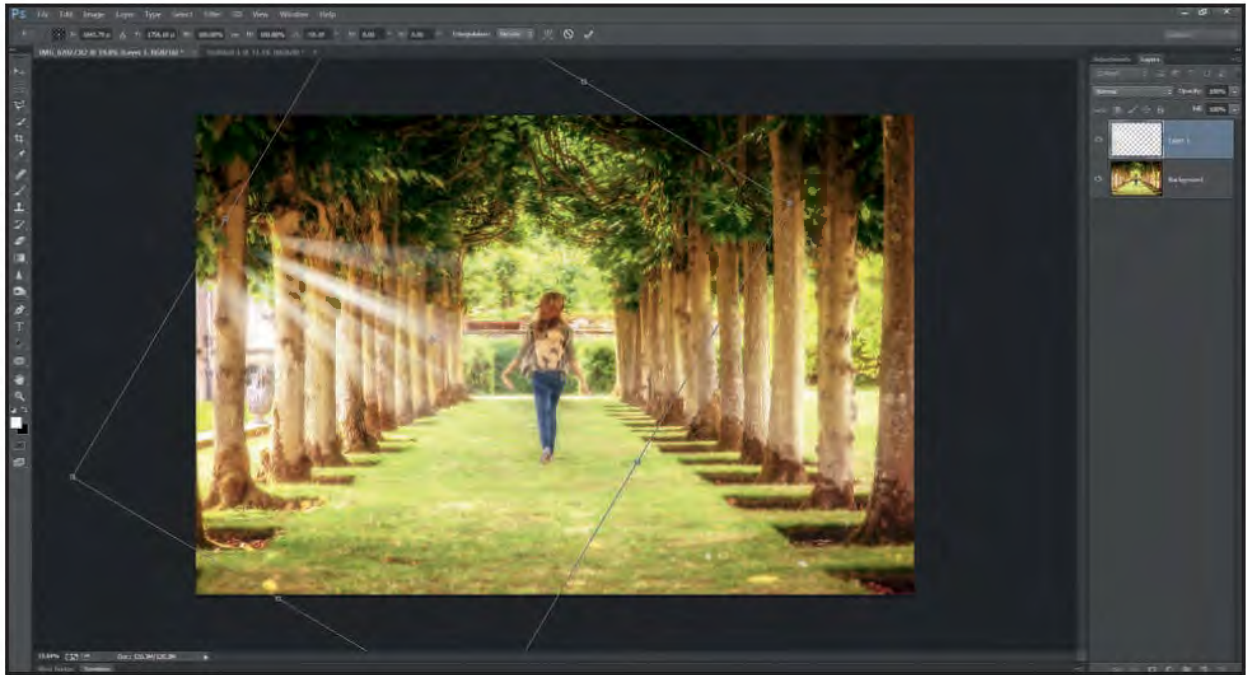


Step 4

The Light Rays are complete and now you could copy and paste them onto an image; but we're going to make a reusable brush. Press CTRL+E (CMD+E on the Mac) to collapse the two

layers into one and then press CTRL+I (CMD+I on the Mac) to invert the colours. NOTE: If you've been working on a 16 bit image, then now would be a good time to convert it to 8 bit.

Click Edit – Define Brush Preset, give the new brush a memorable name and click OK.



Step 5

To use your light ray brush simply select the Brush Tool (B) and then find your Light Ray brush preset. The best practice is to make a blank layer and

paint your light ray in white in the centre and well away from the edges. Then use Free Transform (CTRL+T) (CMD+T on the Mac) to move, rotate

and resize the light rays as you see fit. Finally drop the layer opacity to 70% or less for a more natural look.



100%



70%

Once you've made a light ray brush or two you'll find they have lots of uses. Of course there are the obvious uses such as adding your own beams of light that flood through windows and the ever popular landscape shots where the rays of light explode through a gap in the clouds.

Then there are the less obvious uses. If you're into compositing people into new backgrounds, then light ray brushes can help make a seamless join when used on a layer between the subject and the background.



DRINK, DRUGS AND ALTERNATE REALITIES



Adrian Lines ARPS won the Gold Medal in the Creative Section of the DIG 2013 Digital Projected Image Competition for his image 'Butterfly Tree' (see page 57). He explains how he became known as the 'weird one' who produces all the 'obviously on drugs' type images at his local club.



Full Moon

I became interested in photography as a hobby after a family trip to London in 2005.

We had gone armed with our trusty 1MP compact camera to capture the kids experiencing the sight and sounds of the big city. Unfortunately (or fortunately, depending on which side you look at it), Jane, my long-suffering wife, dropped our slightly pathetic camera in the typically

marbled hotel reception, where it predictably exploded into a thousand tiny pieces. This meant an impromptu trip to Tottenham Court Road, where the young and enthusiastic salesperson sent us on our way with the latest 6MP Bridge Camera and a significant hole in our holiday funds.

I was immediately impressed with the quality of the images captured with our new acquisition, and soon forgot about

photographing the wife and kids, proceeding to capture all and sundry in our wonderful capital.

When we returned to the slightly less cosmopolitan North West I continued snapping away, becoming particularly obsessed with the camera's clever macro mode, emptying out my man draw, so that I photographed, in infinite detail, the jetsam and flotsam which had accumulated therein.



Blown Away

Well one thing led to another and after a year, I ditched the bridge camera and became the proud owner of a shiny new DSLR with which I trundled along to my local photographic society, hoping to be taught in mysterious ways of the amateur photographer. I quickly realised, being the only one in the room holding a camera in my sweaty hand, that a photographic society was much more than a place to learn tips and tricks of the trade and so I became immersed in the fun, competitions and politics that regularly took place. (I must take this opportunity to unreservedly apologise for the excessive amount of dull macro images that I submitted in the first few months of membership.)

Over the next couple of years I honed my skills with the camera, also learning to use the buttons and sliders in Photoshop, to put right the things that I had got wrong, particularly the 'man in a fluorescent jacket' removal tool.

I soon understood that this 'spawn of the devil' Photoshop could do so much more than 'polish my turds' and I started to realise that it would allow me to be much more

experimental and expressive with the images I produced. This soon led me down the slippery slope of the 'composite' and I quickly became known as the 'weird one' who produces all the 'obviously on drugs' type images at my local club.

I initially struggled to get my ideas onto photographic paper, as my over enthusiastic imagination quite often progressed at a faster pace than my initially limited Photoshop skill and this led to some predictably low scores in our monthly competitions.

My breakthrough finally came at the end of 2010 when I managed to produce a couple of images that had moderate success in competitions. The first was called 'Full Moon' and it followed a trip to a local wolf reserve where the keeper had the ability to make the wolves howl on command. I remember clearly, that un-typically warm and sunny day in some woods in Shropshire, the feeling I got from the sound of three or four wolves all responding in unison to the initial howl of the keeper. When I got back home, I was unimpressed with the uninspiring mood I had captured in the photographs,

so I decided to try to recapture the eerie feeling I had had on that sunny afternoon, with the black magic of Photoshop.

Being of an age, where I have the bladder of an old man and the memory capacity of a ZX81, I have found it easier to learn Photoshop techniques, as and when I needed them, so this was an opportunity to learn how to turn day into night without the aid of a religious experience or alcohol. So turning to the trusty Google, it led me to various techniques to get the effects I required.

The second successful image was called 'Blown Away' and this followed a trip to Manchester. Not being an over-enthusiastic shopper I had taken my trusty camera along to snap at all the assorted slaves to capitalism. Whilst reluctantly dragging my feet between stores, I spotted the typical Eastern European 'mime' artist set up in the middle of the pavement. He had an ingenious mechanism running up his trouser leg and supporting his back, which meant he could hold the permanent position of being blown over. Quite lazy as mimes go, but impressive, nonetheless.



Washed Away

On my return home, and after looking at my precious captures, I started to think about the type of world my 'mime' would inhabit. I finally decided that he came from Salford Quays, which was convenient, as I had taken some night time shots of the quays only the week before and as everybody knows, it can

be quite windy on the quays!

2010 became quite a productive year with another successful image following in the footsteps of what I now quite fondly referred to as the '...Away' phase. My next offering was called 'Washed Away' and it

followed an 'art nude' studio day I had arranged with a few fellow photographers. The day had nearly become a disaster, when the arranged model cried off at the last moment. Luckily I had my little black book to hand, and managed to find a pole dancer from Bolton, as last minute replacement.



Andy Capp



Dark Magic

Obviously she was in my book for her modelling, rather than pole dancing skills. After we had shot the model in the standard studio, the owner informed us that he had installed a studio in a wet room and would we like to 'have a go'. So after dismissing our fears over the combination of water and

electricity we moved into the next room to 'have a go'. When I got home I decided that I should at least attempt to produce an image that justified making the model stand under a showerhead all afternoon. The basic concept came from the famous cover of a Pink Floyd LP. Those that remember Pink

Floyd should also be familiar with the initials 'LP'.

My fascination with people photography continued and I also submitted a panel of 'creative' portraits for my successful ARPS in June 2010.



Bill Badger



Final Journey



Butterfly Tree

Many of my concepts and ideas come from everyday situations, and following a conversation with a fellow photographer, I came up with a concept for a panel of work based around the replacement of the heads of my victims with animal's heads (fortunately, over the past few years, I have also enjoyed photographing nature and so had a good stock of potential donors). In the end, it became an interesting challenge, as I soon discovered; you couldn't just stick any animal head on any person.

In the end I produced over 30 images, which I used as a basis for an FRPS submission, which although it ultimately failed, the images have ended up giving me a good selection of awards and medals, including Gold Medals in national

and international competitions so "every loser wins" in the immortal word of the infamous Nick Berry. Whitby Gothic festival has become a bit of a bi-annual pilgrimage (bi-annual...meaning twice a year, as opposed to biennial for those that get as confused as I do!)

I had photographed the model in the image 'Butterfly Tree' a few times in situ at Whitby, and had subsequently kept in contact with her. By doing so, I discovered that she lived fairly local, and was a post graduate costume designer, so arranged a shoot in a local studio where she brought a few of her costumes along.

We decided to take a few props, and my better half bought some silk butterflies from

an accessory shop. The shoot went very well.

Later whilst looking back through the images, I started to think about a TV program I had seen with DA doing the narration about roosting butterflies in the Amazon and liked the symbolism, so I decided to try and re-create a similar story. Initially, the distant butterflies were a little lost in the tree, so I used the moon to create a little separation for the background.

Although I am making a concerted effort to enter a few less competitions this year, I can still be found lurking around 1940's and Gothic Weekends, up a side passageway (or ginnel as we call them Oop North!), with an unsuspecting victim pinned against a wall with my trusty wide angled lens.

DIGIT CHALLENGE: STRANGERS ON THE SHORE

There are three 'DIGIT challenges' this time from DIG members who share their techniques with us. More challenges will be featured in future editions, so if you have any images that you would like to show us and explain how they were created, please send them to me at DIGITeditor@rps.org



Image 3, Strangers on the Shore

I decided I would like to create a surreal image based on the song "Strangers on the Shore" using Adobe Photoshop CS5.

Having gathered together a variety of RAW images from several different sources I converted them to psd. files and saved them to my 'CS Bits' folder. (Note. I create a 'bits' folder every year). A rough selection of each component image was made with the polygonal lasso, which was then accurately cut out using a layer mask and saved. This ensures that I can use them should I wish for other creations.

The original file, Image 1, was opened as the base.

Layer 1. The Beach
Layer 2. Gradient added to Sky

The following images were dragged from the CS Bit folder on to Layer 1 where they became layers and were subsequently re-sized to suit using Edit>Transform>Scale. To each image a shadow layer was added.

Layer 3 Metal Dinosaur Shadow
Layer 4 Metal Dinosaur
Layer 5 Eagle (with painted shadow)
Layer 6 Nude Shadow
Layer 7 Nude
Layer 8 Dancing Metal Couple Shadow
Layer 9 Dancing Metal Couple
Layer 10 Dog shadow

Layer 11 Dog
Layer 12 White Textured Gradient
Layer 13 Bumblebees Shadow
Layer 14 Bumblebees
Minor adjustments were sometimes made to individual layers using curves. All the layers were then flattened and saved as Strangers on the Shore.

Image 2 shows the Layer Arrangements and Numerical Order of the Layers Stack.

Image 3 is the Final completed image Strangers on the Shore.

Note: I always save an un-flattened file as well for possible adjustments in the future.



Image 1, Original File

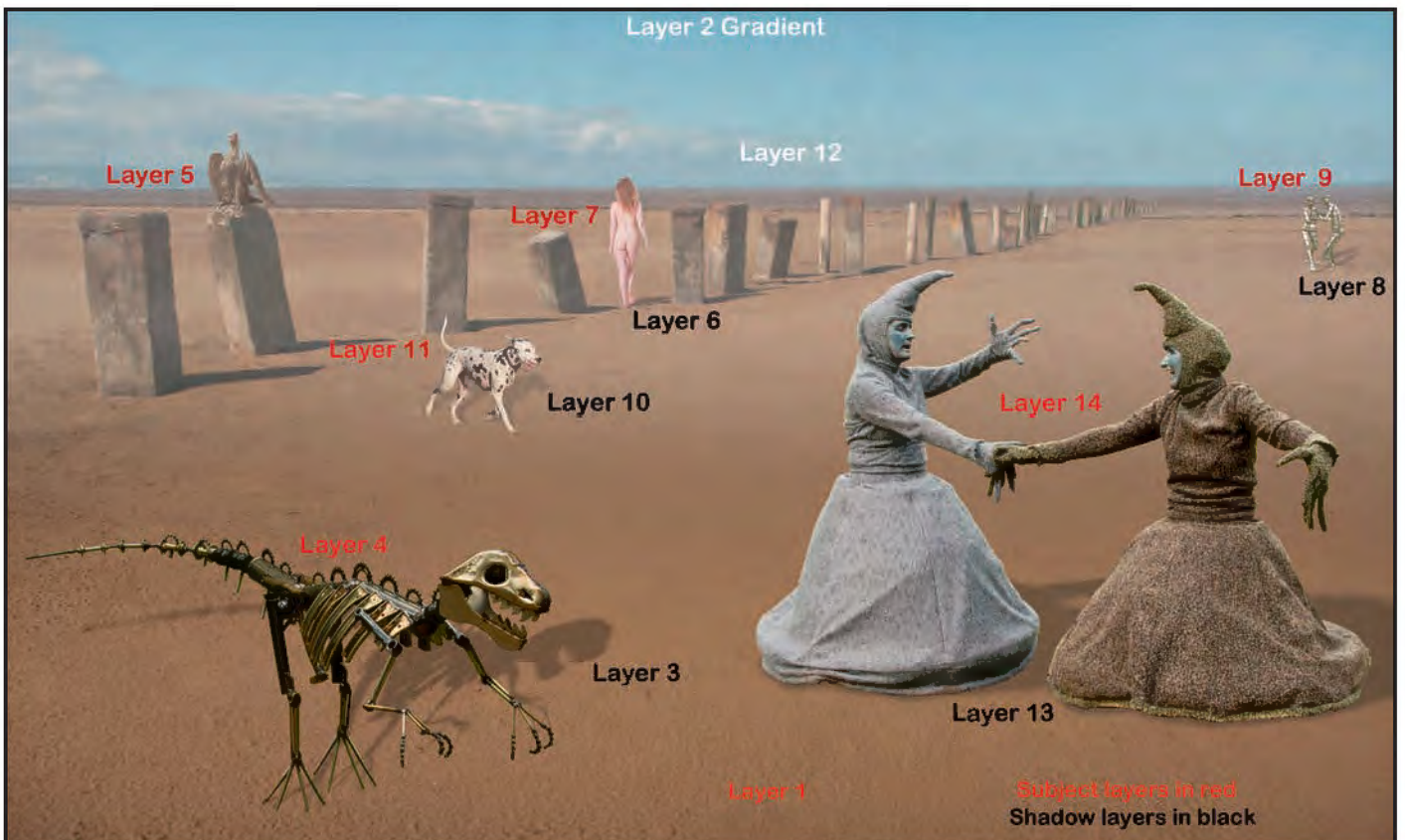


Image 2, Layer Arrangements and Numerical Order of the Layers Stack

DIGIT CHALLENGE: COUNT RISING AT DUSK

This picture has been fairly successful on the exhibition circuit. I'd like to say it was totally pre-planned, when, at the taking stage, I visualised the end result. This was not the case! I will describe the "where?" "how?" and "why?" to get things in some logical sequence.

"Where" is easily answered by "Whitby".

Most, but not all, readers will recognise a goth picture when they see one and the commonest place to see goths is during the twice-yearly 4-day gatherings during April and October in Whitby. The main branch of goth culture pays homage to Bram Stoker's tale of Dracula and part of this legend describes Dracula arriving in a coffin at Whitby during a storm and shipwreck. I'm

pleased the goths chose Whitby for their festivals since it's a super photogenic place in its own right, as is much of the coast and inland countryside.

The "how?" of my photograph relates to the actual taking. You can wander around looking for suitable shots but a bit of pre-planning is necessary to get good results. Search out good venues beforehand; possibilities include alleyways off the narrow streets, the jetty and sea beyond or the church and ruined Abbey and surrounds, which overlook the town from on high. Many goths gather at the churchyard and this is where I spotted this version of Dracula amongst the gravestones. He wasn't alone, of course, since he was posing for a small group of photographers. I moved in close and watched them in action. They wanted him to kneel behind a gravestone but he was reluctant because of the wet grass! I pulled out my foam kneeling pad from my photo bag and offered it to him. From then on I was accepted as part of the group so that when they had finished that pose and wanted to try something else I was able to quickly move in a take two photographs then retrieve my kneeling pad!

Figure 1 shows the starting point of my RAW file. At the taking stage I was conscious that his head and hat filled the gap between the two gravestones. I wanted a slight tilt of the head and asked him to adjust his hand positions slightly. Later I saw a market stall selling black T-shirts with gothic type horrors depicted on them. I took a few shots of T-shirts on hangers.



Count Rising at Dusk

The “why?” I produced this picture is that, when reviewing my images from the weekend, I felt I needed to add something to the straight shot to make it different from the other similar pictures that the group would have taken. Reviewing in Adobe Bridge, I felt he looked like he is rising from his daytime sleep to come out of his coffin at dusk for his night time blood search! Looking at the T-shirt images I had the idea of transferring two images from one of the photos (Figure 2) onto the gravestones to each side of Dracula. The T-shirt images were selected one at a time and, using the move tool, placed in the main image as new layers. Their sizes were just about right for covering the two gravestones but needed some slight adjustment and a little rotation using free transform. The key to making them appear as if they are on the stonework was to reduce the opacity slider for each T-shirt layer to allow the stone texture to show and also to tidy up the edges of each transferred image by brushing

details out on a layer mask using a black brush (the opacity of which could be reduced to give the desired effects). The blending mode for the whole layer was kept at ‘normal’ though I did click my way through alternatives before returning to the starting point. At this stage I kept a copy TIFF of the work so far, before flattening the layers and converting to monochrome. At the time I used ‘Channel Mixer but nowadays prefer Silver Efex Pro or Topaz BW conversion. I then adjusted contrast, focus, cropping etc. I put a dark gradient layer from the bottom edge and adjusted the opacity carefully to give desired effect.

I often take snaps of possible backgrounds (then rarely use them) and the T shirts were taken in the knowledge that they probably wouldn’t be used either though they fitted in neatly to produce this piece of work. I should re-write this article and claim it was all planned and conceived at the taking stage!



Figure 1



Figure 2

DIGIT CHALLENGE: STRIPED FACE



Striped Face

Having decided on the general effect (how simple that sounds; it usually takes far longer than the time sitting at the computer), I had to choose an image to start from. As the final image was to show through the white stripes, the starting point had to be an image in which the face was surrounded by something dark. This image taken at Venice Carnival in 2012 fitted the bill.

For some time now I have been experimenting with different combinations of the Photoshop filters. Often I apply them repeatedly to build up an effect. Sometimes

I use filters that would not normally be considered 'artistic' in order to explore what they can do to an image. For example, the 'dust and scratches' filter will remove fine detail.

In this case I used two filters 'poster edges' and 'dust and scratches'. In recent versions of Photoshop (I am using CS6), 'poster edges', which is part of the 'artistic' group of filters, does not appear by default. To get it to show in the filter menu go to the edit menu and select 'Preferences' followed by 'Plug-ins'. Now check the box for 'Show All Filter Gallery Groups and Names'.

I applied the 'poster edges' and 'dust and scratches' filters one after the other, repeating the combination three or four times. Following slight adjustments to 'levels' and 'vibrance', this produced the intermediate form of the image.

I then created a new layer and filled it with white. I changed the blending mode for the new layer to 'screen'. This chooses the lightest pixels of the two layers to show through. So, at this stage, the image appears completely white. The idea is to paint on the white layer in black to allow the underlying face to show through. I

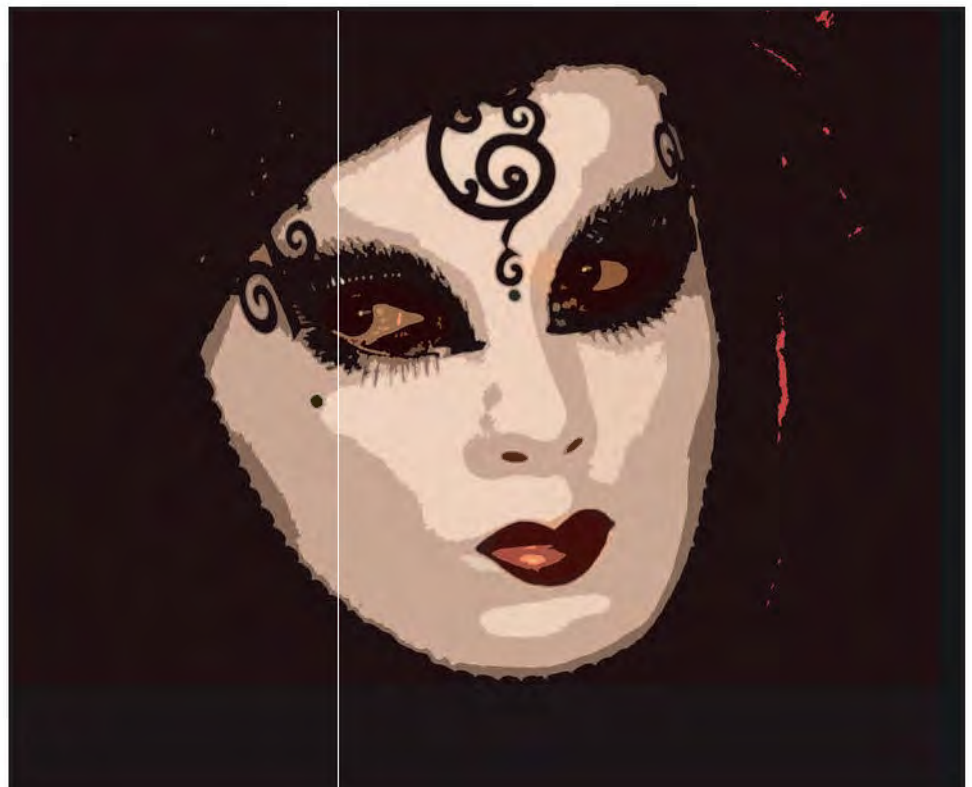


Original Image

could have used a white fill layer and painted onto the layer mask. However, the brush options are not as varied in that case.

I chose a brush preset that gave me four or five stripes with each stroke across the canvas. I wanted the strokes to appear natural and unforced so each stroke had to be made fairly quickly. The last thing I wanted was a slow jerky line. This meant that there was not much control over where the lines went (recall as well that the canvas is completely white at this stage!). In order to get the face to look through the stripes and not be blocked by them, the eyes, nostrils and mouth needed to be visible. So, after each stroke I had to assess whether to keep the stroke or to step back in the history and try again.

After a few minutes of drawing stripes, and removing many, the image was complete.

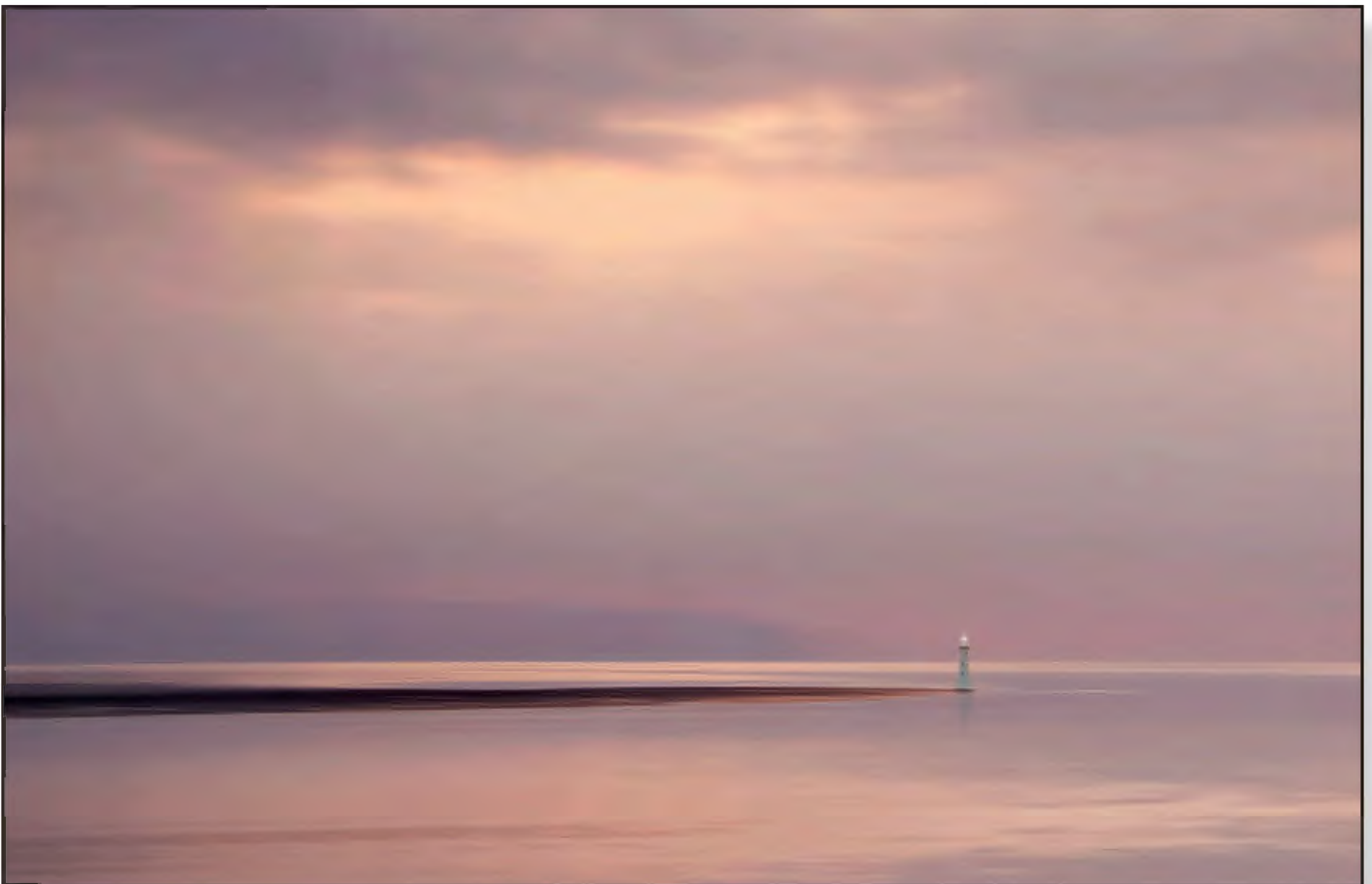


Intermediate Image

MEMBERS' DIGITAL PROJECTED IMAGE COMPETITION 2013

DAWN LIGHT

PAM SHERREN ARPS



Andy Beel FRPS:

Pam has blended together a winning picture with immediate impact without unnecessary distractions. Less is more, even when you have the ability to add picture elements at will. The immediate appeal of this image for me is the selected soft, warm colour palette.

Susan Brown FRPS:

A very peaceful image, I like the illusion of the very long pier with the lighthouse beautifully positioned just breaking the horizon. The colours are soft but warm; a very ethereal image with a gentle atmosphere. The light in the sky reflected in the water gives lovely tones.

John Long ARPS:

This image had a pleasing feel to the sky and sea and the lighthouse at the end of the spit of land became a focus point. I must confess it crossed my mind whether this was a composite, but whatever, like others, I felt this was the best image in this class.

DAWN, THE COBB

STUART CRUMP ARPS



Andy Beel FRPS:

Just because a location has been taken many times before it does not devalue the potential that is available to those seeking to add a new dimension to a picture. It goes without saying that Stuart has done an excellent job in being in the right place at the right time and knowing when to press the button – the principle role of being a photographer. The key point is the planning that went in to being at the Cobb at dawn, when there is a high tide. The harmonious cool colour tone of the picture was an immediate attraction to me. A well-composed picture with strong leading lines and all the usual components suitably placed within the frame.

Stuart Crump ARPS:

Creating landscape images involves a certain amount of luck. I arrived at The Cobb, just after 6:00 am, and it was still fairly dark. I decided to go for a reasonably long exposure, to blur the waves hitting the side of the harbour wall. I set up my camera, on a tripod, so that I could see both the outside of the harbour wall and also, most importantly, the fishing boat anchored outside the harbour. At that point, lady luck intervened and the rising sun broke through. At f11 the light gave me an 8 second exposure and sufficient depth of field.

Originally, the horizon was in the middle of

the frame, with a large bright area of sky across the centre. It is now on version six and, along the way, I have added an orange layer, with a mask, to reduce the brightness of the highlight area of the sky and to improve the colour. Finally, I cropped the sky to remove most of the central bright area and I then selected and stretched the sky to remove the remainder. This meant that the viewer's eye would be drawn along the wall towards the boat and the small remaining area of orange sky.

SNOW ABSTRACT

CAROLE LEWIS ARPS



Andy Beel FRPS:

Photographic composition within a frame is a subtractive process, where as a painter adds to the composition they are making. One of the primary things a photographer does is to decide what to leave out of a picture and Carole does this with skill and awareness here. I greatly appreciate the simplicity of the five elements that have been left in this composition. Many photographers would benefit from the idea

that “less is more” when composing pictures as Carole has done to good effect here.

Carole Lewis ARPS:

This was taken on a very cold, dull, January day in Yellowstone National Park at minus 18°C. It was my first venture into the park by snow-coach with my husband, John, and a bunch of other photographers. At one of the stops to take photos there were strange

shapes in the snow with only tiny signs of plant life peeping through. I only took 3 shots and then retreated into the warm vehicle. In retrospect I should have taken some other similar details, which I did on the following days in other locations. The only colour was in the grasses, so I converted it to monochrome after basic processing in Photoshop; then I printed it on a textured paper to enhance it.

MISTY WINTER MORNING

MALCOLM McBEATH ARPS



Susan Brown FRPS:

Another atmospheric image; the fog and illusion of more trees the other side of a clearing is well portrayed. The stillness is broken by the sheer number of birds in flight, which leads the viewer to believe they have been disturbed. The toning to this mono image enhances it well.

Malcolm McBeath ARPS:

I often drive or walk past these local trees, and I liked the atmosphere that day, with windblown snow and the mist. I had noticed these crows wheeling round and returning to other nearby trees every few minutes. These were selected from another image and added at reduced opacity. The image

was given a negative vignette, adding to the 'wheeling' effect of the crows and the mist in the mono conversion using Silver Efex.

AT THE BALLET

VALERIE DUNCAN ARPS



Susan Brown FRPS:

An extremely strong image. The strong diagonal composition gives a great sense of dynamic movement. The translucence of the dress is beautiful. His eyes are looking directly at his partner but she looks away as if defending herself. The contrast between masculine dominance and feminine fragility shines through.

Valerie Duncan ARPS:

Ever since I attended ballet classes as a small child I have loved dance, especially the beautiful and elegant lines created by classical ballet dancers. It was therefore a great privilege and a pleasure to photograph two such talented dancers as Suzy and Ashley. In presenting this particular image I chose to crop the picture to a square format to emphasise the strong diagonal line from top left to bottom right.

DON'T DO THAT

ANN COLE LRPS



John Long ARPS:

This is an 'ahh' picture, but it appealed to me. The photographer has captured this touching moment with the mice and the stalk being beautifully sharp. The subtle background completed an excellent picture for one of my Ribbons.

Ann Cole LRPS:

This was a new photographic adventure for me. I was fortunate to be given an introduction to a local photographer who keeps mice in his garage cum studio. This came with studio flash, choice of backgrounds, perches and much good advice. Taken from their cosy home the mice were in almost perpetual frenetic motion. The 'one mouse' shots were pretty cute but I felt I needed some interaction to tell a story. Being trigger-happy and lucky was almost

a necessity. A nanosecond was the difference between a 'wow' picture and full frame bums and tails!

"Don't do that" seemed a fitting 'Joyce Grenfell' title for this image, one that I hope will bring a smile to other viewers. I was very lucky to come away from this most enjoyable of experiences with more reasonably competitive images than I could ever have hoped for.

HONEYMOON SUITE

ADRIAN LINES ARPS



John Long ARPS:

Wonderful lighting especially on the model – the surroundings complete with the old bedstead, the oil lamp and teddy bear give rise to many indications why the photographer chose this title.

Adrian Lines ARPS:

During a studio shoot with a difficult model, I looked in the studio's prop box for some inspiration. I decided on draping the model with some black netting to try and achieve something different.

Although the pose didn't really excite me at the time, when looking back through the images, this particular shot reminded me of a grieving widow. Never one to stick to

the conventional, I decided to play with the viewer's imagination and imply that the girl was in fact, not a widow, but a bride waiting for her nuptials, by strategically placing her on the foot of an old iron bed (taken in a Victorian museum).

The ambiguity of the message and implications of the situation seem to have done the trick with the judges.



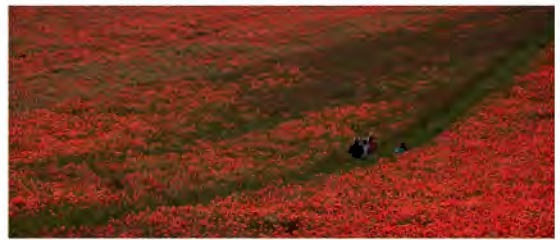
A French Farrier at Work, Keith Mercer LRPS



A Window Setting, Cyril Mazansky ARPS



Abbot, Valentina Kulagina ARPS



Adrift in a Sea of Poppies, John Murray LRPS



After the Mud Bath, Ron Foulkes ARPS



Afternoon at the Museum, Mark Bonelle LRPS



All at Sea, Gerry Coles ARPS



All Lights on at Goodwood, Ron Gafney LRPS



Amber, Malcolm Jenkin LRPS



Annecy Market Trader 2, David Roberts LRPS



Assured, Reginald Clark LRPS



Baby Doll, Colin Close LRPS



Beached, David Gibbins ARPS



Believers, Janet Russell LRPS



Best of Friends, Colin Harrison FRPS



Bison Warming, Peter Clark FRPS



Bluebell Haze, Paramjit Sandhu-Dickens LRPS



Calf Roping, Pam Sherren ARPS



Calgary Stampede, Marilyn Taylor ARPS



Catching Up on News, Ann Aveyard LRPS



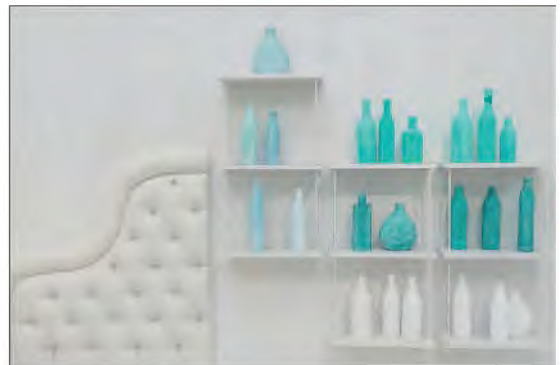
Catching Up on the War News, Bob Bishop LRPS



Charlie by Gaslight, Adrian Lines ARPS



Cloister Colours, Valerie Walker ARPS



Conundrum, John Hoskins ARPS



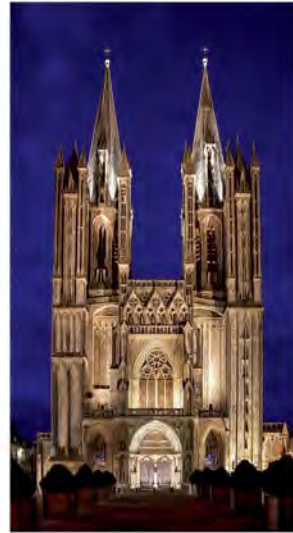
Coral, Ken Simcox ARPS



Cornering, John Burles FRPS



Count Rising at Dusk, Colin Close LRPS



Coutances Cathedral, Graham Wakefield



Cross Spider, Cyril Chapman LRPS



Dancers Joshua and Natasha, Peter Hemment LRPS



Dedicated Follower of Fashion, Stuart Crump ARPS



Delta She, Allan Mason-Jones



Diver Beneath the Hull, Len Deeley FRPS



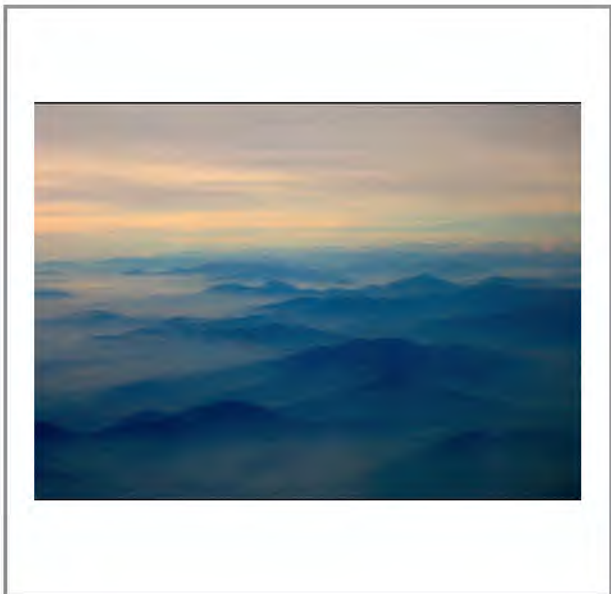
Dormant Passion, Les Smith LRPS



Dunraven Beach As Sun Going Down, Tracey Hodgson



English Wild Flowers, Cheryl Miller ARPS



Evening, Tony Healy ARPS



Face at the Window, Andrew Gasson ARPS



Fighting Time, Stuart Crump ARPS



Flat Feet, Jeanette Gilkes LRPS



Flying Chips, John Bishop



Formby Beach, Brian Walker ARPS



Frosty Morning, Martin Addison FRPS



Fry Up, Ashwin Chauhan ARPS



Gallery Light, Bob Bracher ARPS



Garage Grunge, Reg Law LRPS



Geraint, Ian O'Neill LRPS



Get Moving, Fiona Senior FRPS



Go to Jail Do Not Pass Go, Marilyn Taylor ARPS



Hats R Us, Patsy Southwell ARPS



Help for Heroes, Bernard Crix LRPS



Hen Pecked, Barry Senior Hon FRPS



High Tea, Judy Knights LRPS



Home Guard, Ray Grace ARPS



I Drove All Night, John Cooke ARPS



Incorrect Cup Size, Bob Bishop LRPS



It's a Monster, Herbert Housley ARPS



It's been a Hard Life, Ian Whillis LRPS



Italian Women Setting the World to Rights, Derek Gale LRPS



Jon Kirkham, Graham Johnston ARPS



Just Thinking, Clifford Brown LRPS



Kalaw Firework Festival, Tom Bowett FRPS



Kiss the Mud, Gerry Coles ARPS



Lao Man with Grilled Fish, Ian Silvester ARPS



Launchpad, Clive Haynes FRPS



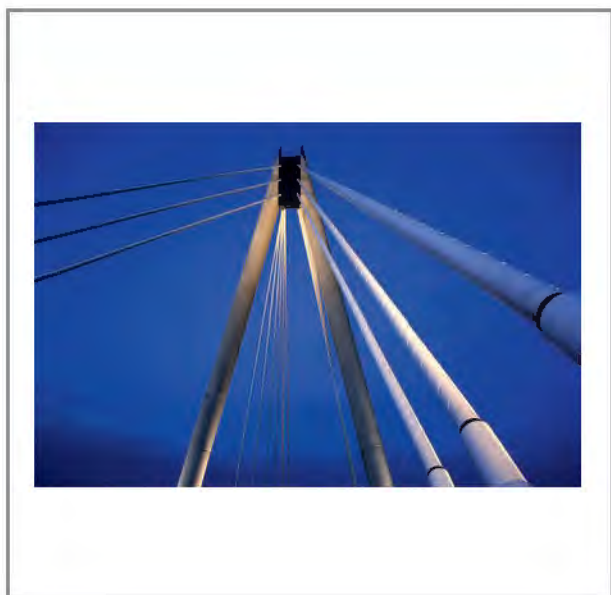
Life in the Old Tram Yet, Tony Luxton LRPS



Lone Tree Hayden Valley, Peter Clark FRPS



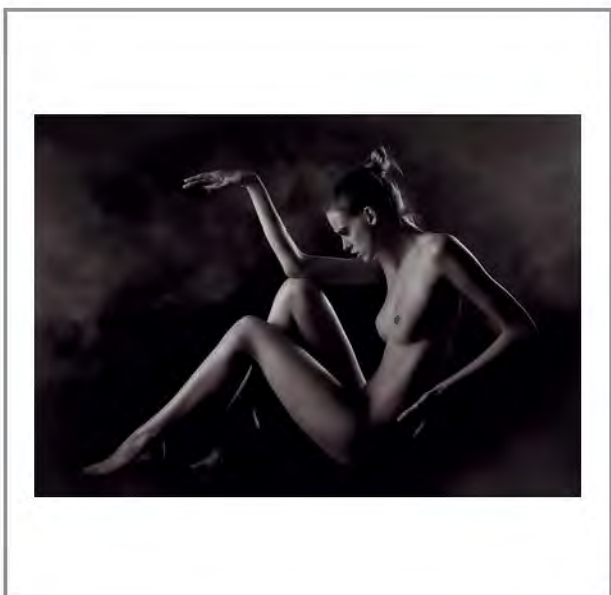
Lower Mammoth Springs, John Lewis LRPS



Marine Way Bridge Southport, John Probert LRPS



Market Seller, Dennis Durack LRPS



Meditation, Janet Haines ARPS



Moon-Rise Southwell Minster, Malcolm Sales ARPS



No You Can't Have Your Ball Back, Ann Cole LRPS



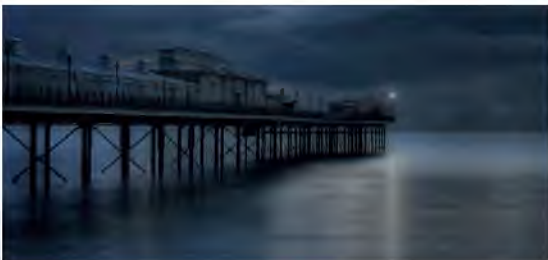
On the Bend, John Lacey ARPS



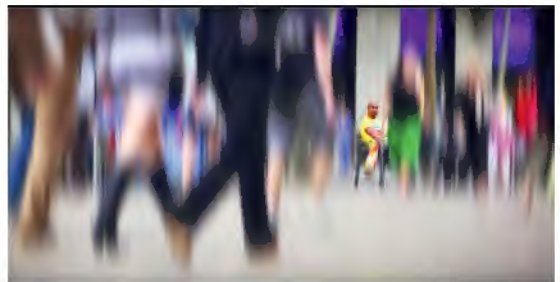
On the Losing Side, Marion Rapier ARPS



Paddle Power, Brian Burrows



Paignton Pier Before Dawn, Valerie Duncan ARPS



Passers, Dee Wareham



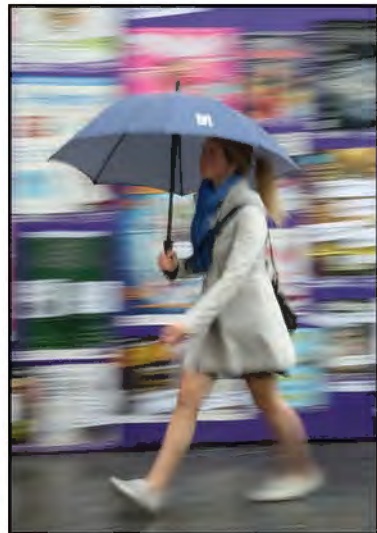
Perdita, Barbara Jenkin ARPS



Polo Action, John Hankin LRPS



Poppy in Barley, Peter Phillips LRPS



Poster Girl, Viv Cotton LRPS



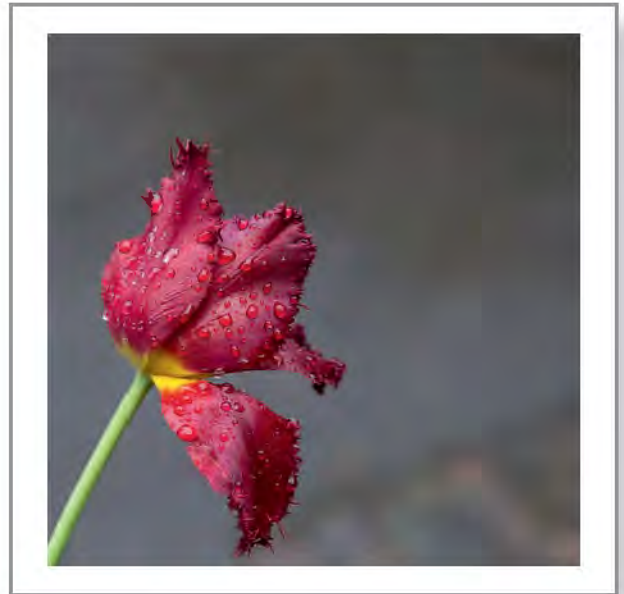
Power and Dust, Malcolm Rapier ARPS



Promenade Walk, Peter Jarvis LRPS



Purple Scarf, William Campbell ARPS



Raindrops on a Tulip, Ian McBean



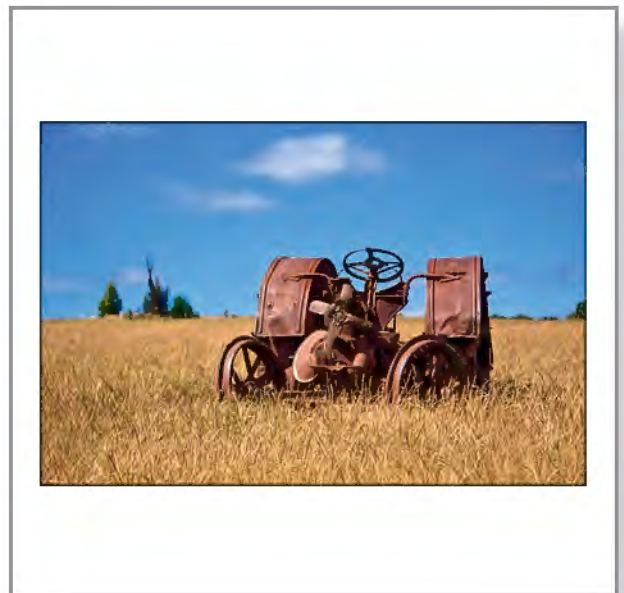
Return Home, Ramesh Patel



Riverside Mist, Martin Chapman ARPS



Rockpool, Ken Simcox ARPS



Rural Landscape, Palli Gajree Hon FRPS



Sandscape II, Mary Auckland ARPS



Sea Shower, Peter Phillips LRPS



Secret Garden, Ian French LRPS



Speedway Action, Eric Leeson LRPS



Steel Curves, Ralph Bennett ARPS



Summer Shieling, Lewis, Malcolm McBeath ARPS



Sunflower, Susan Eley



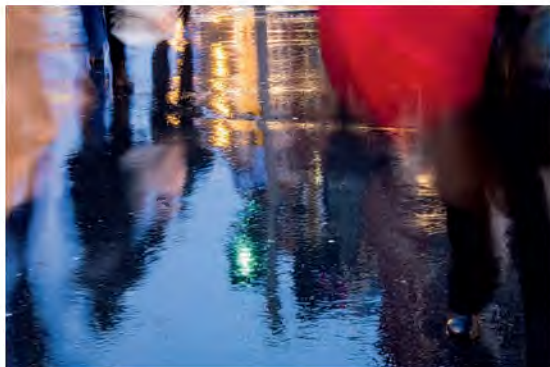
Surf Sunrise, Bruce Gray ARPS



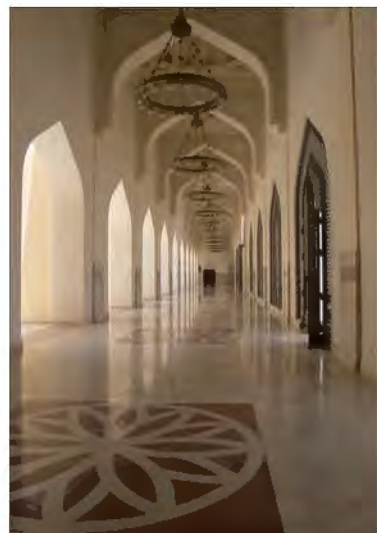
Thai Boxer, Marilyn Taylor ARPS



The Colours of Dawn, Janice Payne LRPS



The Crossing, Ralph Bennett ARPS



The Hallway, Dave Bull



The Illustrated Man, Philip Barker ARPS



The Red Armchair, Bruce Gray ARPS



'The Road to Nowhere' Texas USA, Frazer Ashford ARPS



The Steel Serpent, Robin Chun



The Tomb of John Macleod, Keith Lynch ARPS



The Traveller, Colin Harrison FRPS



Through the Doorways, John Hoskins ARPS



Tommy, Paul Radden LRPS



Trek Across the Glacier, Marion Rapier ARPS



Trio of Dogs, Ian Ledgard LRPS



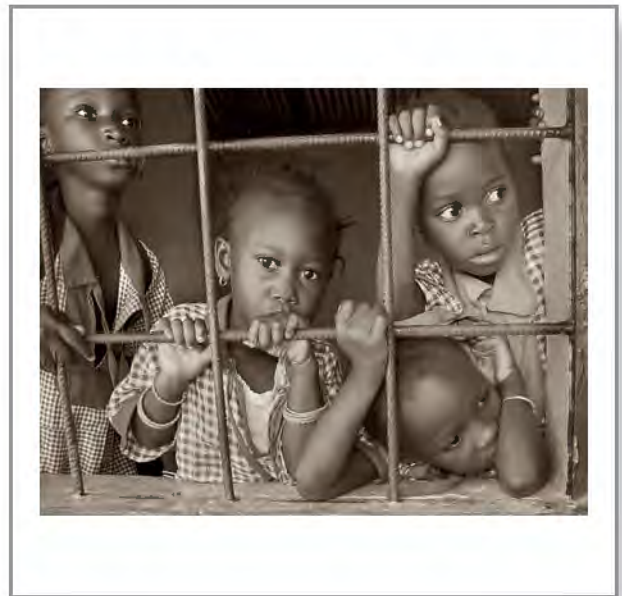
Tuscan Fields, Janice Payne LRPS



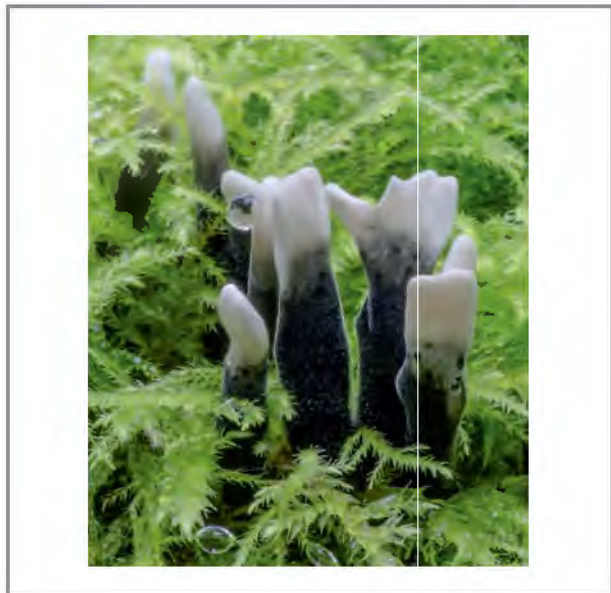
Wanted on Voyage, Fiona Senior FRPS



Water Play Chicago, Alan Cross LRPS



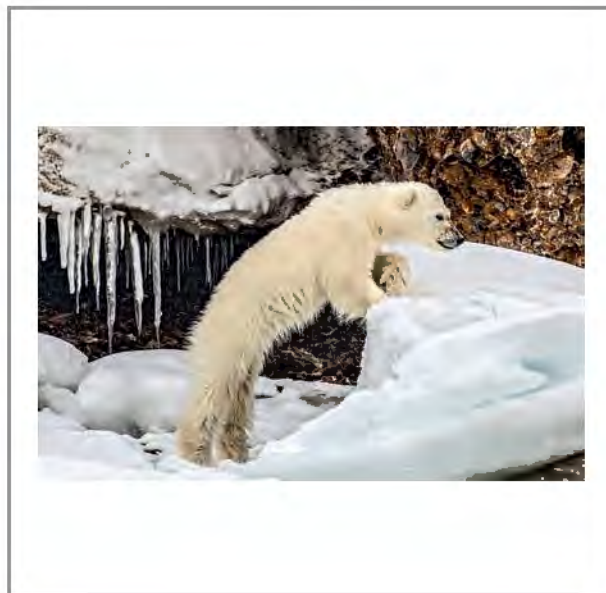
Window on the World, Margaret Salisbury FRPS



Xylaria Hypoxylon Stags Horn, Robert Lunn LRPS



Young Morris Man in Cool Shades, Michael Parrott LRPS



Young Polar Bear Cub Low Tide Svalbard, Eddy Lane ARPS

BUTTERFLY TREE

ADRIAN LINES ARPS



Andy Beel FRPS:

This image is an outstanding work of construction that forms a tonally balanced picture. Adrian has cleverly and sensitively created a pleasing arrangement that gives dominance to the lady's face and hands with the butterflies. His choices of colours blend together nicely.

Susan Brown FRPS:

When there are three selectors for an exhibition, there will always be different opinions, there was no doubt with this image; it was favoured by all three. The sheer quality shone through. The imagination and creativity of this image is superb, the sense of mystery, the scale of the elements and the colours all make the image unreal and rather dreamlike but with a real sense of beauty. A simply lovely image.

John Long ARPS:

This is a beautifully crafted image and very creative. There are subtle touches such as the flower in her hat being a similar colour to the butterflies. The myriad of butterflies in front of the moon is also a pleasing touch.

THE HOSTAGE

ERIC BOWER ARPS



Andy Beel FRPS:

Here Eric has presented the viewer with the elements that make up the idea of incarceration. He has allowed the viewer to join in with the picture-making process by not providing a fully completed picture, which is to be much commended. Far too many pictures we see are descriptive reality, without an input required from the viewer. The chosen harmonious colour palette in this created picture suits it well. I liked the fact that the model's eyes were closed

helping to instill a feeling of inner fear. A picture with highly emotive and emotional picture content.

Eric Bower ARPS:

I was fascinated by this powerful and poignant sculpture in Cartmel Priory. It is very stark and comprises just the head with the bars in front of it. It signified for me the troubles and suffering that is going on in the world, especially Syria.

I wanted to convey these feelings in an image of the work. I created a background with several texture layers to suggest a stark comfortless cell, blending in a window with no light coming through it suggesting hopelessness, with the added red an obvious symbol of all the conflict. The suggestion of bars on the right was created as a visual device to represent the unseen bars of the prison cell holding the hostage captive.

BEWITCHED

JANET HAINES ARPS



Andy Beel FRPS:

This picture reminds me very much of the work by the American artist Sarah Moon in the mid 1980s. This may be a combination of files with the model and background coming together. Whether it is or not is not a matter to worry about here. I love the direct gaze of the model and her look of steely determination; the long sinuous fingers make me feel a little nervous as a viewer. All good pictures communicate with the viewer at an emotional level as Janet has done here to good effect. Again the cool grey colours work well together in a harmonious fashion to project and not confuse the message of the picture. The balancing of colour adds a

layer of planning and control to any picture, which Janet has handled well here.

Janet Haines ARPS:

Prior to going into the studio to shoot this I had the concept of how to dress and make-up the model, which she happily complied with, as models like creating something different. Back in Photoshop I desaturated her face even more as I wanted to create a compelling look. The outcome was moderately OK and made a competent straight piece of work, with a studio white background. But I still felt that I could give her more wow factor.

From my folder of textures I found a good messy one, with the right colours and tones that I was looking for, that I felt would work. Popped it on to her and then masked it through till I was happy with the results.

To get it to look right means brushing it through carefully at different opacity strengths, as different areas need to fade in or out. The hands being a good example of this as, whilst I didn't want them to disappear totally, as they are key to the pose, I felt that some texture over them looked good. Fortunately the judges seemed to think I had got it right.

GIRL IN GREY HAT

COLIN HARRISON FRPS



Susan Brown FRPS:

A superb example of 'less is more'. I love the simplicity of this image both in colour and design. The lovely wavy brim of the hat shielding the model's eyes giving a sense of mystery is beautiful. The co-ordinating colours of the ribbon, her blouse and the lips give a lovely triangle of colour. The image as a whole is well presented.

Colin Harrison FRPS:

This picture was taken in Trafalgar Square, and my trigger this time was her hat. Once again I took many pictures of this young lady as she passed by.

I chose this image as it showed her lips but I did not want to see her eyes. The masking out of the background was very easy; what took time was deciding how to add more mood to the image. Three simple answers to this:

- 1 Making the background grey
- 2 Using Pixel Bender to add a painterly quality
- 3 Applying a Polaroid type frame to the picture

My aim was to convert a candid shot to a studio type image.

FROZEN

GWYNN ROBINSON FRPS



Susan Brown FRPS:

In contrast to other pictures in the shortlist, this one has a sense of horror. The boat stranded at an angle in icy waters is haunting. I particularly like the textures of the rippling, oily water contrasting with the rigidity of the deadly icebergs. The icicles hanging from the superstructure gives the impression that the boat has been there for some time and that all is lost.

Gwynn Robinson FRPS:

About 2 years ago just after Christmas we had one of the worst winter weather occurrences ever seen in Lytham. Snow, snow, snow! In most years we may see a light dusting that lasts an hour or two, but not that year. The snow was thick and it

stuck fast for many days. I had the choice of staying home in the warm like any sensible person or getting out to the sea front to see the drama and spectacle. My wife and I (sounds very Royal) spent 3 whole days (that's 8 hours a day) in the freezing conditions capturing as much as we could of the atmosphere. It was so bleak, so expansive and so very dangerously icy – but what a thrill! When at the end of the St Anne's Pier and looking out across the bay, it just looked like a frozen wilderness.

Back home I pondered the images and one stood out, but it felt empty as if it lacked something. Enter the amazing images of a rotting old boat that I captured (the images,

not the boat) about halfway towards Tobermory on the Isle of Mull. We were supposed to be going all the way over to Tobermory but my interest stopped at the boats. They were just stunning. I combined the Lytham icescape scene with one of the Mull boats, added some deep dark scary water, some icy mist and a demanding sky. It made for a wonderful image.

Of course that was not the end of it. I carried on and made several different versions of the image, each more manipulated than the last. I liked them all, but the one submitted here is one of my favourites. The series is the subject of one of the lectures that I present.

THE FLOWER MAN

COLIN HARRISON FRPS



John Long ARPS:

After seeing the beautiful colour of the flowers, my eye went to the determined expression of the Flower Man. He's a quirky character and believable as a ginger-haired odd-ball cycling furiously with the flowers falling from the basket. The background is appropriate. A very well crafted picture.

Colin Harrison FRPS:

Many of my images start off as a single idea. I took many photographs of this static street

artist on his bicycle in Trafalgar Square. They were taken at different angles with the view to slotting him into a different backdrop. At the time I did not know what the new backdrop would be.

Back on the computer, having chosen what I thought was the right viewpoint, I then removed all background detail, which was particularly difficult around the wheels.

For the backdrop I wanted a fairly simple image, which would include a road, and eventually used a desert road in Death Valley. Having combined these two images together I had an idea from seeing the flowers on the original image to add more flowers at the back. As they looked too static I thought it would add to the mood by giving the impression that the person was moving fairly fast by making the flowers fall off.

NEREID

VALERIE DUNCAN ARPS



John Long ARPS:

The swirl of the material and the model's expression and pose indicate that the photographer caught the exact moment for a successful picture. A beautiful image.

Valerie Duncan ARPS:

This image started as a studio shot of the lovely, and much photographed, Holly (Ivory Flame). Holly was wearing a diaphanous dress, which floated as she moved, but the white studio wall gave a very stark

background to the original image. The colour of the dress and the curve of the fabric over her head as she moved prompted me to think of waves and the sea, and so I decided to create an image on the theme of a Sea Nymph or Nereid.



Abandoned, Brian Farey ARPS



Abandoned, Tony Mearman LRPS



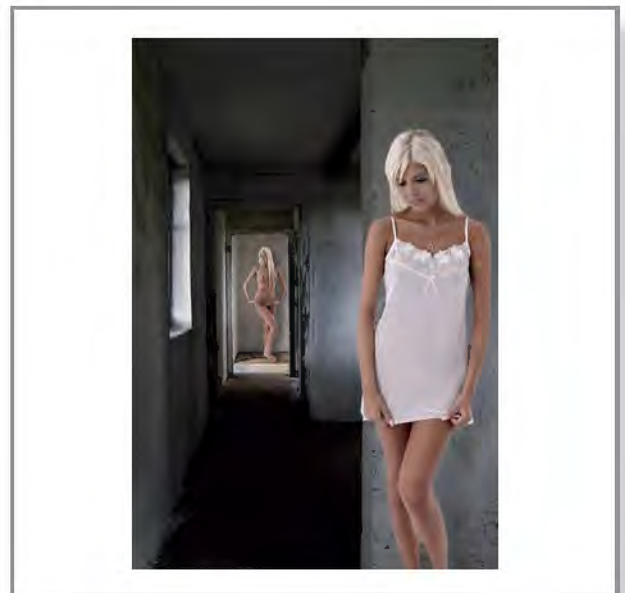
Acid Rain, Eric Begbie LRPS



Alien Encounter, Valerie Duncan ARPS



Along the Promenade, Janet Russell LRPS



Alter Ego, Richard Cherry ARPS



American Gothic Take 2, Maurice Ford LRPS



Asian Icon, Bob Bracher ARPS



Autumn Leaves, Hilary Jackson LRPS



Beach Spirits 4, Sheila Haycox ARPS



Beyond the Gate, Gerry Coles ARPS



Blue Boat, Valentina Kulagina ARPS



Bluegrass Harvest, Brian Crossland



Boiling the Ocean, Martin Farrow LRPS



Bride, David Holdham LRPS



Bridge in Storm, John Lacey ARPS



Burj Al Arab Dubai, Mahendra Bhatia LRPS



Burden, Allan Mason-Jones



Car Wash, John Cooke ARPS



Cathedral, John Shotton



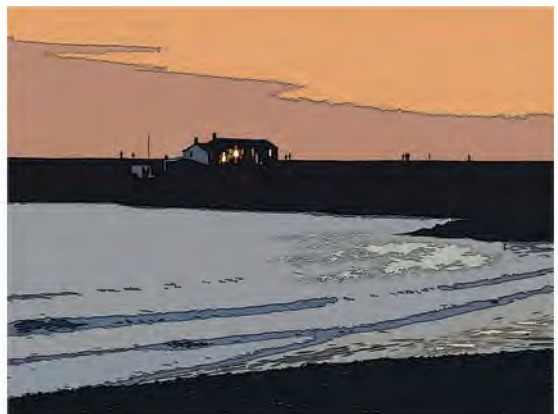
Caught on Film, Margaret Watson LRPS



Chop, Martin Farrow LRPS



City Girl, Gwynn Robinson FRPS



Cobb Sunset, Jennifer Hollands



Contentment, Carole Lewis ARPS



Dancing Girls, Martin Addison FRPS



Dancing with a Star, Allan Mason-Jones



Dresses, Sheila Haycox ARPS



Electric Proms Conductor, Paul Radden LRPS



Elois, Tony Scully LRPS



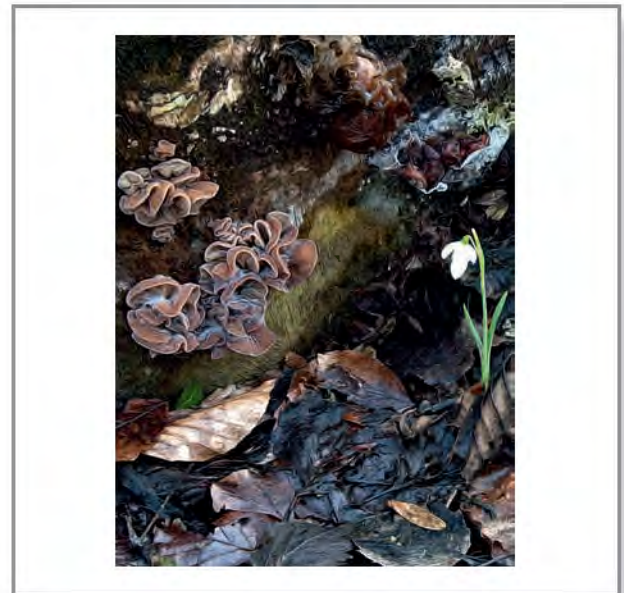
Empty Shells, Reginald Clark LRPS



Entrance to the Gherki, John Bull LRPS



Eucalyptus, Moira Ellice ARPS



Galanthas (Pixel-Bender), Mike Reed ARPS



Ghost at the Door, Frances Boreham LRPS



Going Places, Malcolm McBeath ARPS



Gothic Charm, Gerry Coles ARPS



Guardian Angels, Pam Sherren ARPS



Halfway Resting Place, Bob Bishop LRPS



Hastings Fishermen, Brian Cooke ARPS



He Loves Me Not, Rob Kershaw ARPS



Head in the Clouds, Adrian Lines ARPS



Horror Chamber, Tony Luxton LRPS



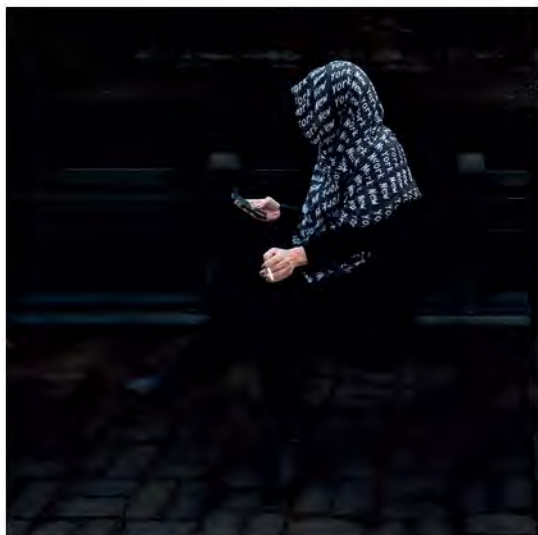
Ice Palace, Pam Sherren ARPS



Impression of a Flower, Pauline Martindale



Imprisoned, Janet Russell LRPS



In New York, David F Cooke ARPS



In The Chapel, Tom Fahey LRPS



In Vogue, Eric Bower ARPS



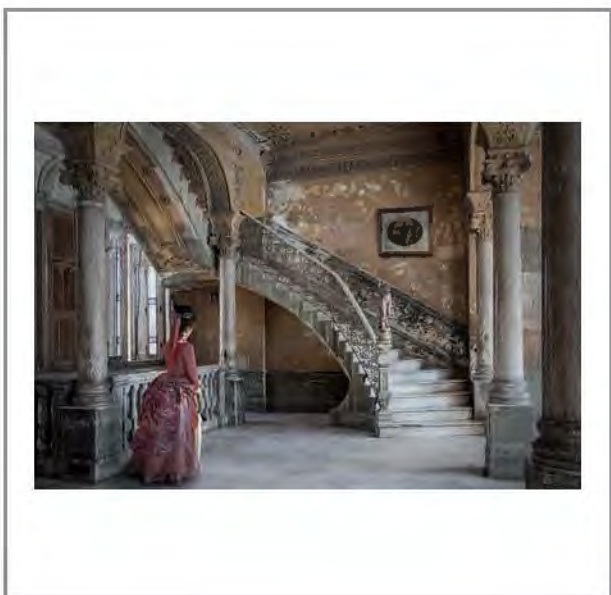
Iris, Valentina Kulagina ARPS



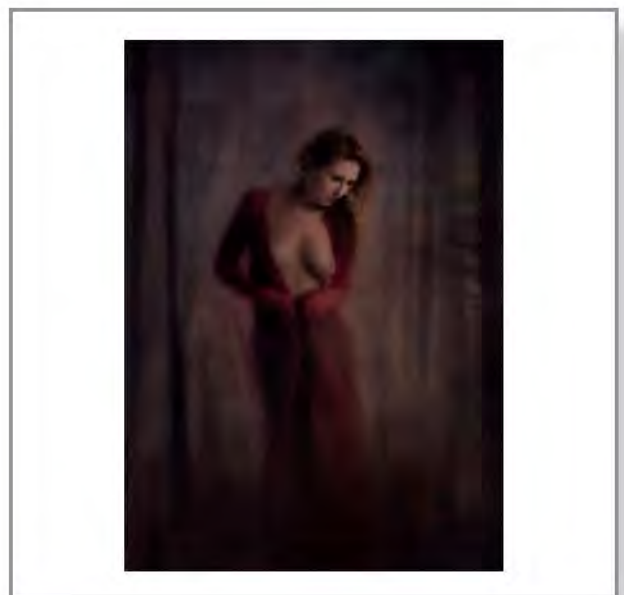
It's Fabulous, Peter Keverne ARPS



Kinderdijk Windmills, Valentina Kulagina ARPS



La Guarida Revisited, Ruth Nicholls LRPS



Lady of the Woods, Valerie Duncan ARPS



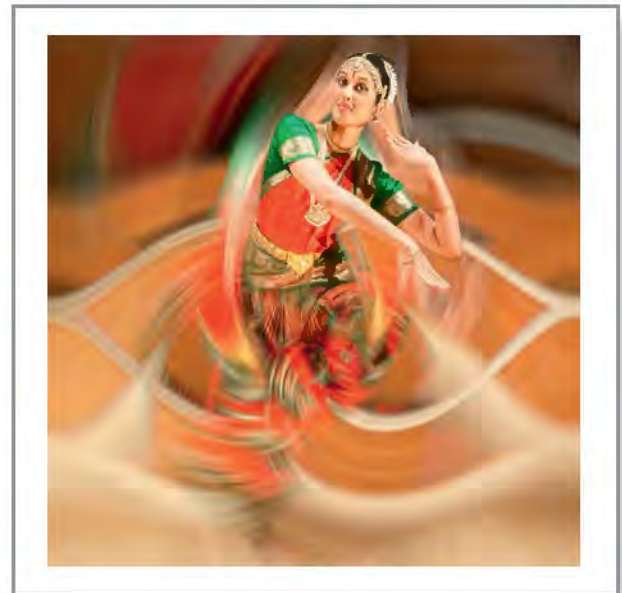
Let's Get Well, Bev Ward LRPS



Lone Tree Pitsford Northamptonshire, Max Green LRPS



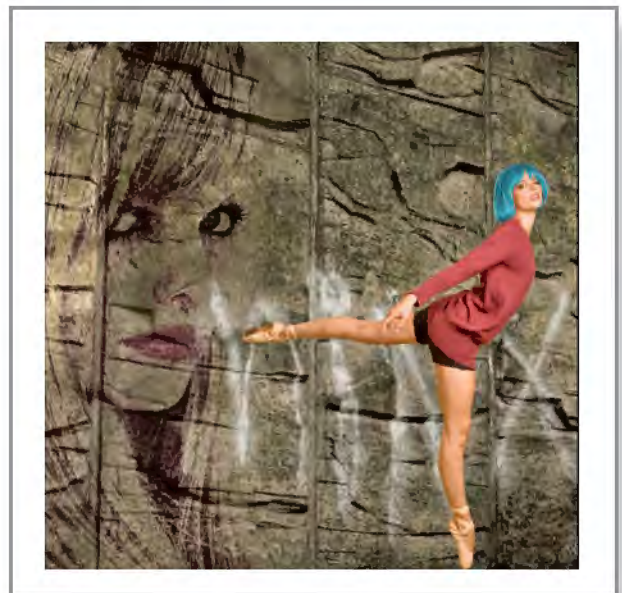
'Longing', Frazer Ashford ARPS



Mandala Dance, Clive Haynes FRPS



Melbourne Graffiti, Alan Edwards ARPS



Minx, Edward Sturgeon LRPS



Music, Ron Holmes ARPS



Naiad of the Falls, Reginald Clark LRPS



No Echo, Viveca Koh ARPS



North Hampshire Downs, Edouard Juon LRPS



Off with Her Head!, Paramjit Sandhu-Dickens LRPS



On a Different Planet, Ken Simcox ARPS



On a Sea of Sand, Malcolm McBeath ARPS



Once Upon a Time, Judy Knights LRPS



Ornithophobia, Reginald Clark LRPS



Pixelated Pixe, Philip Hack LRPS



Prominence, John Curgenvan LRPS



Raindrops, Ken Simcox ARPS



Rainy Day in Lourdes, Andrew Marker ARPS



Reborn, Reg Law LRPS



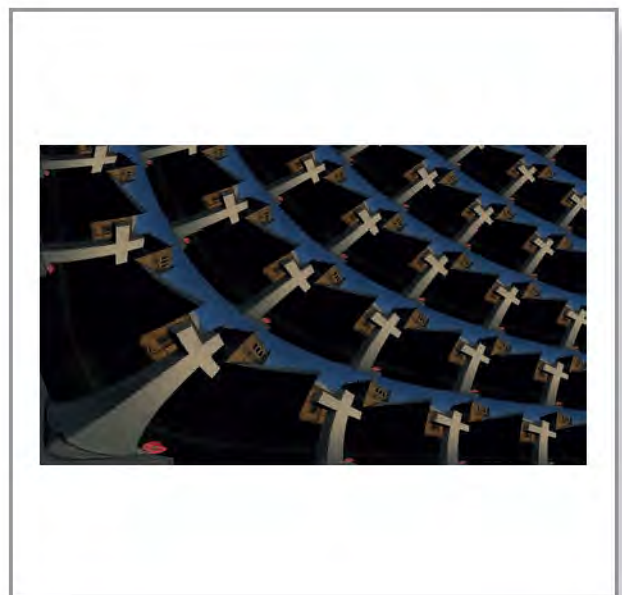
Red, Black and White, Marilyn Taylor ARPS



Red Net, Martin McCormack LRPS



Reflections of Light, Alan Young FRPS



Remembrance, Alan Young FRPS



Resonance of Rain, Martin McCormack LRPS



Rustscape, Chris Harland ARPS



Rye Wind Turbines, Susanna Saunders LRPS



San Fran Trolleycar, Colin Harrison FRPS



Seven Veils, Barbara Jenkin ARPS



Shadow Dancer 3, George Pollock Hon FRPS



Shake the Dust, Graham Worley LRPS



Silent Vigil, David Gibbins ARPS



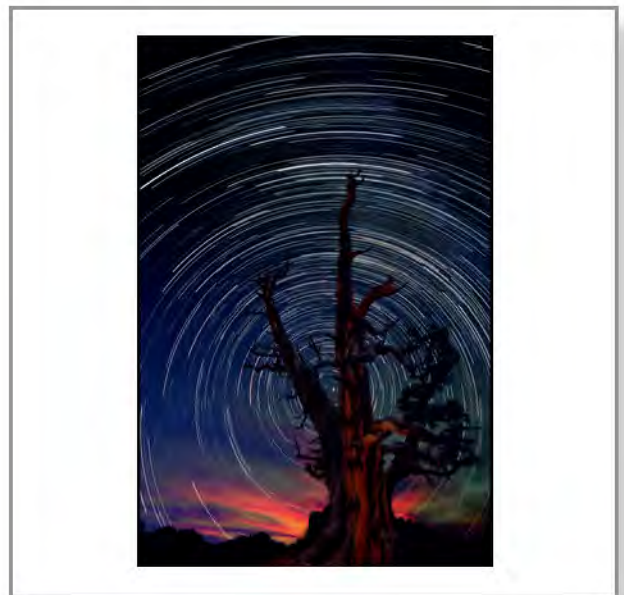
Silver Blues, Barbara Jenkin ARPS



Special Girl, Tony Mearman LRPS



Speed of Light, Raymond Noxon



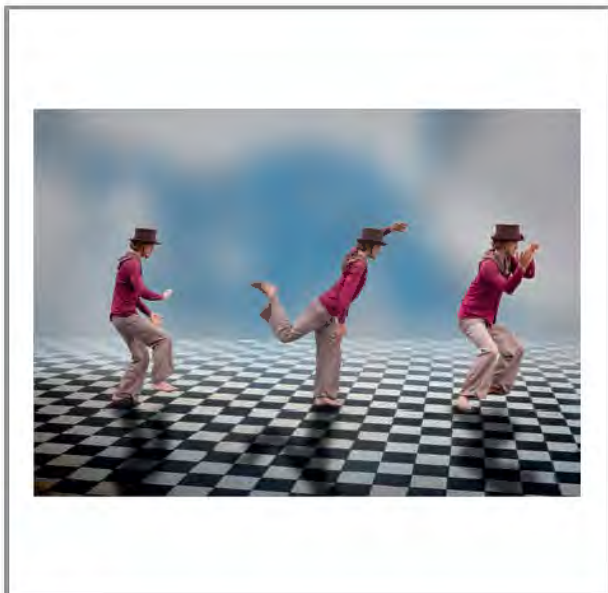
Star Trails Arizona, David Eaves ARPS



Strangers on the Shore, Malcolm Kitto ARPS



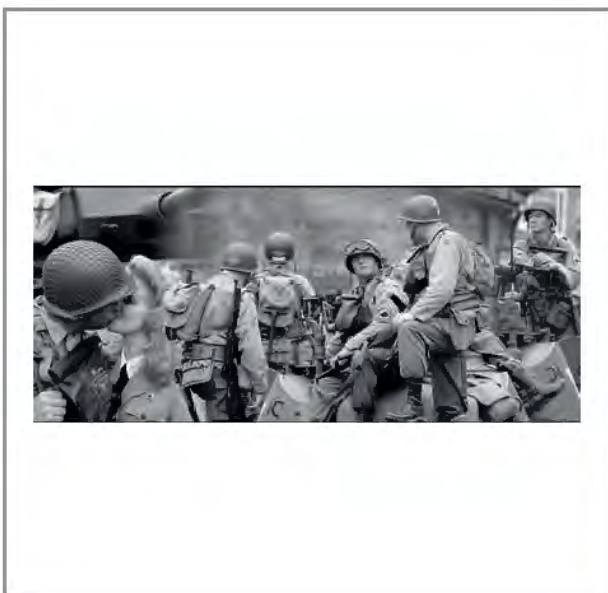
Striped Face, Stephen Wells



T'ia Chi Man, Reg Law LRPS



Tankerton Windmills, Susanna Saunders LRPS



The Americans, Edward Sturgeon LRPS



The Approach to a Temple, Eizo Kinoshita



The Clean Up, Brian Farey ARPS



The Cloisters, Ken Simcox ARPS



The Concourse, David Eaves ARPS



The Day the Earth Caught Fire, Marion Rapier ARPS



The Enchanted Tree, Maurice Ford LRPS



The Losing Hand, Eric Bower ARPS



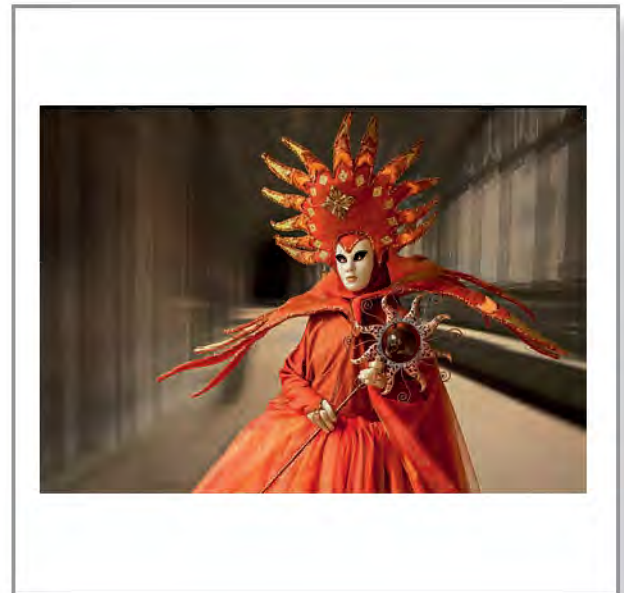
They've Sold Our Home, Mike Bews LRPS



Time and Time Again, Roger Newark LRPS



Time Zone, Alan Young FRPS



Tramonto, Kirsten French LRPS



Treasure Seekers, Dee Wareham



Tulips, Clifford Brown LRPS



Venice Carnival, Andrew Marker ARPS



Windswept, Malcolm McBeath ARPS



Wonder Land, Reg Law LRPS

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