



THE **RPS**
ROYAL
PHOTOGRAPHIC
SOCIETY

DIGIT

THE MAGAZINE OF THE ROYAL PHOTOGRAPHIC SOCIETY
DIGITAL IMAGING GROUP NO. 61: 2014 Issue 2

UPCOMING DIG GROUP EVENTS



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

Also see page 4 for more details of these events



Enter the ...
**DI Group
Projected Image
Competition**

Selectors:
Linda Wevill FRPS
Martin Addison FRPS
Colin Harrison FRPS

Digital Imaging Group



Print Exhibition

- Swindon, Wiltshire •
- Oldbury, W Midlands •
- RPS HQ, Bath •

Digital Imaging Group

Closing date for entries: 17 August 2014
Online entry only: See Proj Image Comp page of the website

1 to 31 July 2014: West Swindon Library, SN5 7DL
1 to 31 October 2014: Smethwick PS Club Rooms, B69 2AS



Rikki O'Neill
FRPS MPAGB FIFP

Digital Imaging Group
Thames Valley Centre



Susan Brown
FRPS EFIAP
Pairs, Panels & Projects

Digital Imaging Group
Southern Centre

Sunday 14 September 2014 (to be confirmed)
Woosehill Comm. Hall, Emmview Close, Wokingham, RG41 3DA

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



Debbie Jones
Lightroom
Workshop

Digital Imaging Group
Western Centre



**Annual General
Meeting 2015
Print Selection**
Guest Speaker:
Adrian Lines

Digital Imaging Group

Sunday 21 September 2014
Merryfield Village Hall, Ilton, Nr Taunton, TA19 9HG

Sunday 22 February 2015
The Old School House, Churchbridge, Oldbury, B69 2AS



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DIGIT

No 61: (2014 ISSUE 2)

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COVER IMAGE

Red by Valentina Kulagina ARPS

Copy Deadline for Issue 3 is 16 August 2014
Copy Deadline for Issue 4 is 16 October 2014

DIGIT is the magazine of the RPS Digital Imaging Group and is provided as part of the annual subscription of the group.

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Thanks go to John Lewis LRPS, my Assistant Editor, for his invaluable technical and general help in the production of this issue of DIGIT. Also thanks to Joanne Lewis and Anthony Healy ARPS. The views expressed in this magazine are not necessarily those of the RPS DIG.

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EVENTS



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

17 August 2014

The DI Group Members' Annual Projected Image Competition

The Selectors this year are: Linda Wevill FRPS, Martin Addison FRPS and Colin Harrison FRPS

Closing date for entries: 17 August 2014

Judging on: 27 August 2014

Contact: Alan Cross ARPS

Email: digweb@rps.org

Cost: Free but only DIG members may enter. There will be a few changes from our previous 'projected' competitions: including new definitions for 'Open' and 'Creative' classes, entry via the website only (not on CD) and only 3 images in total.

– See page 46 for more details and also the Projected Image Competition page of the DIG website for full rules and guidance, so that you can prepare your entry correctly.

The Digital Imaging Groups' Annual Print Exhibition Venues

1 to 31 July 2014: West Swindon Library

Link Centre, Whitehill Way, Swindon SN5 7DL

1 to 31 October 2014: Smethwick PS Club Rooms

The Old School House, Churchbridge, Oldbury, West Midlands B69 2AS

1 December to 13 January 2015: RPS Fenton House

122 Wells Road, Bath BA2 3AH

View/download a full list of the 2014

accepted prints from the Exhibitions page of the DIG website.

Contact: Marilyn Taylor ARPS

Email: digexhibitions@rps.org

Cost: Free

– See more on the Print Exhibition page of the DIG website.

14 September 2014 (to be confirmed)

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, Non RPS Member £10
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 at (www.tvtickets.rpsdig.org/) for more ticket details and information on Season Tickets for Thames Valley Centre events.

21 September 2014

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

Greyfriars Community Centre, Ringwood. BH24 1DW

Although, Susan specialises 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 Events page of the DIG 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. Lunch 13.00 - 14.00. Food available, this has to be ordered in advance.

– See more on the Events page of the DIG website.

19 October 2014

DI Group Thames Valley: details later

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

– See more on the Events page of the DIG website.

23 November 2014

DI Group Thames Valley: Member Presentations + Millennium Cup Competition for Prints

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

– See more on the Events page of the DIG website.

14 December 2014

DI Group Western - Gavin Hoey Live Demonstration

Clyst St Mary Village Hall, Clyst St Mary, Nr Exeter EX5 1BG

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

What better way to learn more about the latest techniques in photography and Photoshop then by watching a live demonstration from Gavin Hoey, he aims to educate, inspire and entertain. This is an all day live demonstration special event. Lunch 13.00 – 14.00 and packed lunches are advisable although there is public house and corner shop nearby. Doors open at 10.00.

– See more on the Events page of the DIG website.

22 February 2015

DI Group: AGM + Print Selection + Guest Speaker: Adrian Lines

Smethwick Photographic Society club rooms, The Old School House, Churchbridge Oldbury, B69 2AS

Time: 10:30 – 16:00

Contact: Janet Davies ARPS

Email: digsecretary@rps.org

Cost: Free but only DIG members may attend.

AGM: Annual Reports & Accounts Election of Officers & Committee Print selection for the Annual Print Exhibition.

Print Selection: Prints for the DI Group's Annual Print Exhibition will be selected from members' submissions by three eminent photographers, who will also award a gold medal for their joint chosen best print and ribbons for their individual choices. The Exhibition will then tour the country to a variety of venues.

Guest Speaker: A presentation by guest speaker Adrian Lines ARPS DPAGB EFIAP. Adrian's presentation topic will be announced in due course.

– See more on the Events page of the DIG website.



EDITORIAL



Firstly I would like to thank all the readers who sent me supportive emails after the publication of Issue 60, my first issue as the new Editor.

I know I speak for many people when I say that carrying heavy camera equipment becomes more difficult for me as the years go by. The development of smaller-sensor, mirror-less cameras is bringing about a lighter weight alternative. Even some professional photographers are selling their DSLR equipment to buy them. Provided you realise that they may not fulfil all of your requirements, they are definitely something to consider if weight becomes a problem for you. At the moment there are only limited ranges of lenses, although more are in the pipeline; the quality is allegedly just as good as produced by high-end cameras. I have bought one such camera with some lenses very recently and hope that this will make my photography trips a little easier for me; as well as the weight advantage, there is the added bonus that less luggage space is needed.

As I mentioned in my previous editorial, I am keen to provide useful information to members who are new to digital imaging.

So there is another article in the 'Back to Basics' series: John Lewis LRPS explains why we need to expose to retain the shadow detail in our images. Those of you who, like me, remember the days of slide film, will know that we had to expose for the highlights because transparencies could not cope with 'blown-out' highlights. Now with digital capture, we have the danger of noise in our shadows if we underexpose. John explains why we need to *overexpose* in camera in RAW and then normalise the exposure in the RAW converter. Some may consider this to be a controversial approach, so if the more experienced amongst you doubt this method, please read the article carefully before dismissing it.

You will have noticed that there is another 'wrap-around' image on the cover again this time. In Issue 60 I was very pleased to discover that Pam Sherren ARPS's winning image from the annual DPIC (traditionally used for the cover) fitted this format perfectly. It is one of the features of the new design that received many compliments. This time, traditionally, the winning print from the annual Print Exhibition would have graced the cover. However, as you will see on page 27, the print was in portrait format.

I wanted to retain a 'wrap-around' cover and so I asked the winner, Valentina Kulagina ARPS, if she had another image in landscape format that I could consider; you can see the result.

Would you like to see your image on the cover of DIGIT?

There won't be a competition or exhibition to feature in Issue 3 of 2014, so I shall be looking for suggestions to adorn the cover. It needs a special composition: a landscape-shaped image where the right-hand side has features that work on their own as a portrait-shaped image for the front cover, whilst having the left-hand side suitable for the back cover. If you have any images that you would like me to consider, please email (initially) up to 3 small jpegs, approximately 950 pixels wide (i.e. 5cm at 300 ppi) and I'll see if they might work. I'll ask the authors of shortlisted images to provide me with larger copies, but I can explain that to them at the time. But you will have to be quick because I need to have your submissions by 16 August. Nevertheless, if you send them after the deadline, I might be able to consider them for a later issue.

Carole Lewis digiteditor@rps.org



FROM THE CHAIR

Where do you get your inspiration? This is a question I often get asked because of the type of creative work I do, but have you thought about it for yourself?

Whatever style of photography you enjoy, whether you consider yourself a nature photographer or indeed a butterfly photographer (flits from one thing to another) most of us need a stimulus to assist our growth as we follow our own individual paths. One thing we all enjoy is seeing the inspiring work of others and I do feel that the previous issue of DIGIT was truly inspiring. I don't get to see it any sooner than you so, when I wrote my last note, I had no idea what Carole had in store for us.

Seeing the work of so many DIG members is always a pleasure, but I am genuinely impressed by how I feel the quality of

the work has improved over the past few years. As our digital skills, both in camera and software knowledge improve, so does our work. May I suggest that you sit down quietly sometime soon and flick back through the pages of the last magazine, and this one, pausing to consider which images you can take inspiration from and why? Then work out how you can use either the techniques or ideas in your own work.

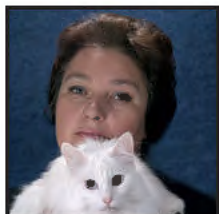
Despite my firm comments in the June edition of DIG eNews about Copyright and Plagiarism I see nothing wrong in trying to emulate someone else's work for yourself, in an effort to work out how they have achieved it. It is most unlikely you will produce an identical image anyway, but so long as you aren't going to be using it in competitions it makes an excellent way to learn. In the DIG Challenge the authors are more than happy to share their secrets,

breaking down the images to show you how they created them. Use these guidelines to experiment with your own images.

My belief is that the more good work you see, the more inspired you will become. Don't just consider the obvious – the galleries on the DIG and RPS website, photo magazines, Salon catalogues etc – but look outside our own immediate boundaries. Art, sculpture, stories and mythology work for me. Maybe for you it is a glorious garden, the landscape or natural world. The important thing is to 'know' where your inspiration comes from and to give yourself the maximum exposure to that source. If it feeds the mind then it will free up your soul to feel and create beautiful work.

Janet Haines ARPS digchair@rps.org

FOURTH DIMENSION



Valentina Kulagina ARPS won the Gold Medal in the DIG Members' Print Exhibition 2014 for her image 'Venice Sketch 2' (see page 57). Here she explains how she felt lonely after coming to England without being able to speak English. Then she discovered how her chosen hobby of photography enabled her to express herself without words.



A Girl With a Dog

Every sharpshooter has his/her own way to becoming a photographer; the key words for me were 'the loneliness'.

At the turn of the century, I came to England following my husband's work. I loved the country, people and even weather (and I still do). But the problem was, I could not speak English at all. Living in a small English village near Oxford, I felt lonely and isolated from

the beautiful and vibrant world around me, existing in a virtual vacuum.

It was particularly difficult time for me, as I used to be a very active, extrovert person, a published research chemist and a university professor back in Russia.

It was at that junction when my husband gave me extremely astute advice: to make

friends I should find a hobby and join "any society, club or association which makes use of good English, but does not absolutely require it". After brief consideration, I decided on photography, as I felt that it would give me an ability to express myself without words.

I know how serious British people take their hobbies, so being in Rome... I got my very

first serious Canon SLR and two lenses. Now equipped with a brand-new camera, time and pent-up energy, the last question was “what exactly should I capture?”

Fortunately, as I was sitting contemplating my options, the solution literally bumped into me – my two beautiful cats. Here I had willing subjects, who were probably even more enthusiastic about my new hobby viewing it as some kind of a new exciting game.

My ambitions were high – I was tired of seeing your standard calendar photos of cats, sitting pretty, looking straight-eyed into the camera. I wanted to show cats with attitude, doing things that people might do.

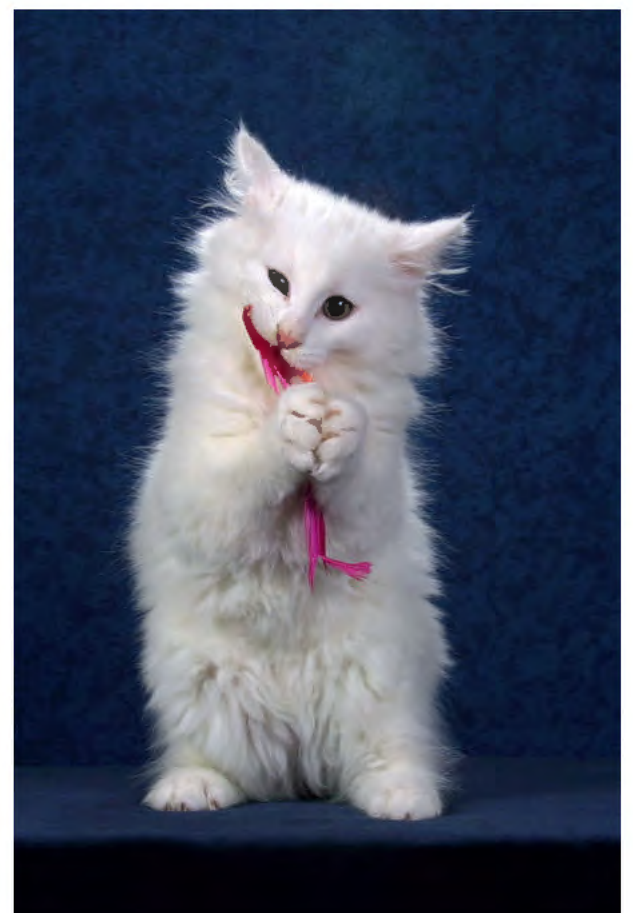
After posting some of my experiments on various forums, I was suddenly overwhelmed by the amount of response and interest. My photographs obviously struck a nerve – my email was flooded with enquiries from breeders asking for a photo session and magazines requesting photos of specific breeds. We even started to earn a small amount of money (primarily from American calendars and postcards). For many years, we were exclusive suppliers of cat photography for Pet Focus magazine. Our cat work is still available to see on our website www.PhotoCat.co.uk.



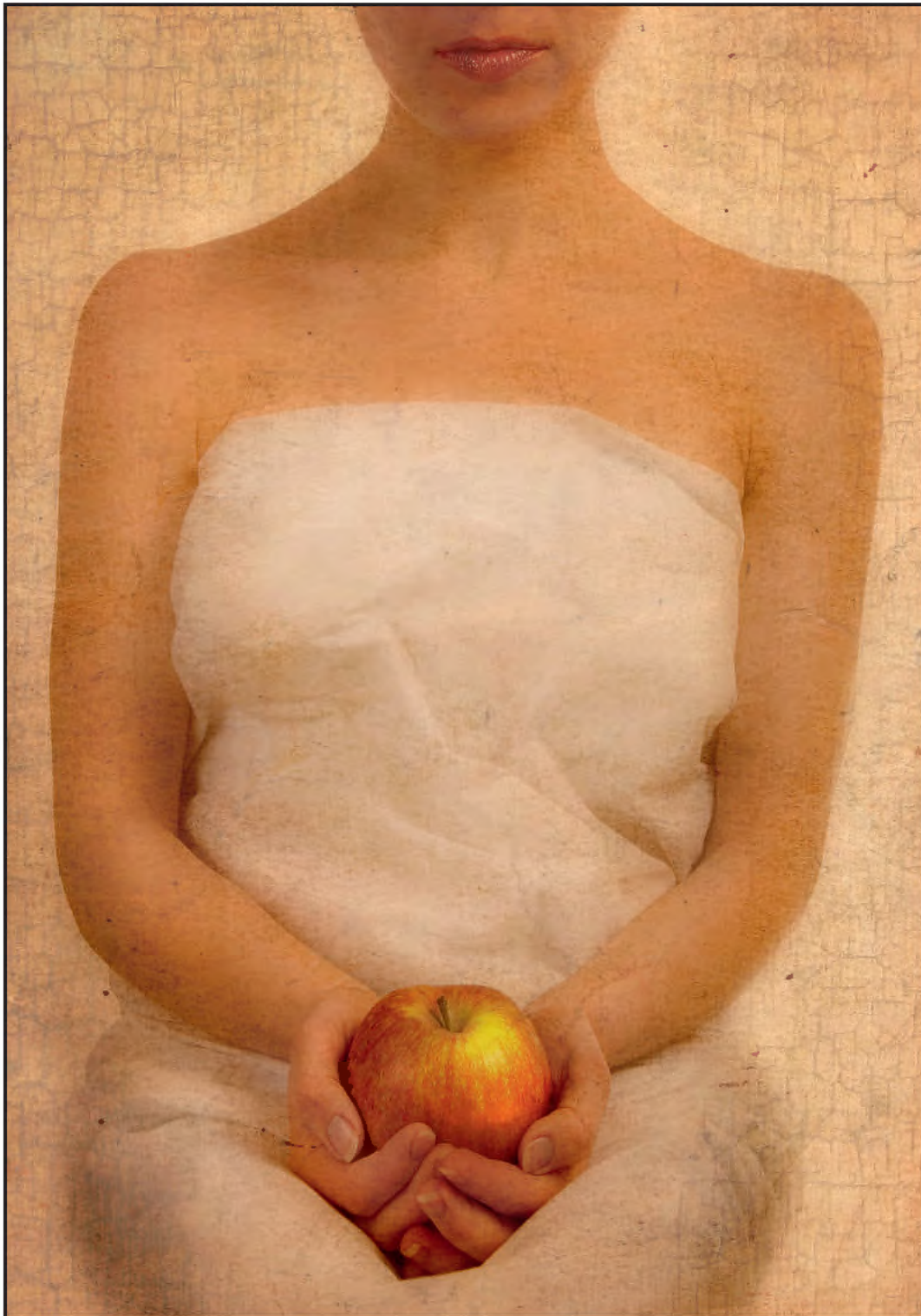
Cliffhanger



Singer



Fearless



Possession

Inspired, I decided finally to bring my work to a more professional level, joined Oxford Photographic Society and set my eyes on gaining formal distinction with The Royal Photographic Society.

I was shocked by the high quality of

people I met and work they produced. I also realised that my funny furry models did not impress the competition judges at all. I was obviously missing some trick or secret, struggling to achieve good marks in competitions and acceptances in exhibitions.

With my background, I adopted a scientific approach to the problem. Three things became fairly obvious – I needed to get some systematic art training, I needed to diversify my photographic subject matter and I needed to learn how to print.

First of all, I enrolled into a photographic college. The experience was a mixed bag – some courses (especially history of art, composition) were an eye-opener. It was the time when I stepped into the real world of photography. The college had a very extensive library and I spent hours and hours immersing myself into photographic and art history, which I was hitherto completely unaware.

On the practical side, the curriculum was heavily biased towards the darkroom, where I got extensive training in dodging, burning, solarisation and other optical techniques. Unfortunately, this emphasis on darkroom work came at the expense of more modern digital techniques. It was clear by that time that digital was the future of photography, so in parallel to my college studies I was engrossed in intensive self-training on digital imaging techniques in general and Photoshop in particular.

For me the best way to learn Photoshop proved to be through video tutorials. I located every tutorial I could find on the Internet. I purchased magazines en bulk, voraciously consuming the included CD/DVD tutorials.



Faded Glory



Elf

The history and theory of art got me interested in formal composition, so when the time came to select the subject for my final art project, I selected still life. It took more time, planning and consideration, but it gave me full creative control and, unlike cats, the objects I used did not run away, did not get bored and did not chew wires.

This was the time when I thought I had finally got the secret of a good photo - every successful picture needs to be 'four-dimensional': With the first two dimensions, subject matter, technical excellence and composition are obvious. You create the third dimension by understanding and using light. However, to make a photograph truly successful, it needs a fourth dimension - the photographer's soul. Only with this dimension, the photo starts to speak. Of course, it is very difficult to create a work that appeals to everyone. This is particularly hard for me, as I am coming from a different

cultural background; my mother told me different fairy tales from most of the English people, for example. And even through my English is still limited, I felt like people were starting to understand me better.

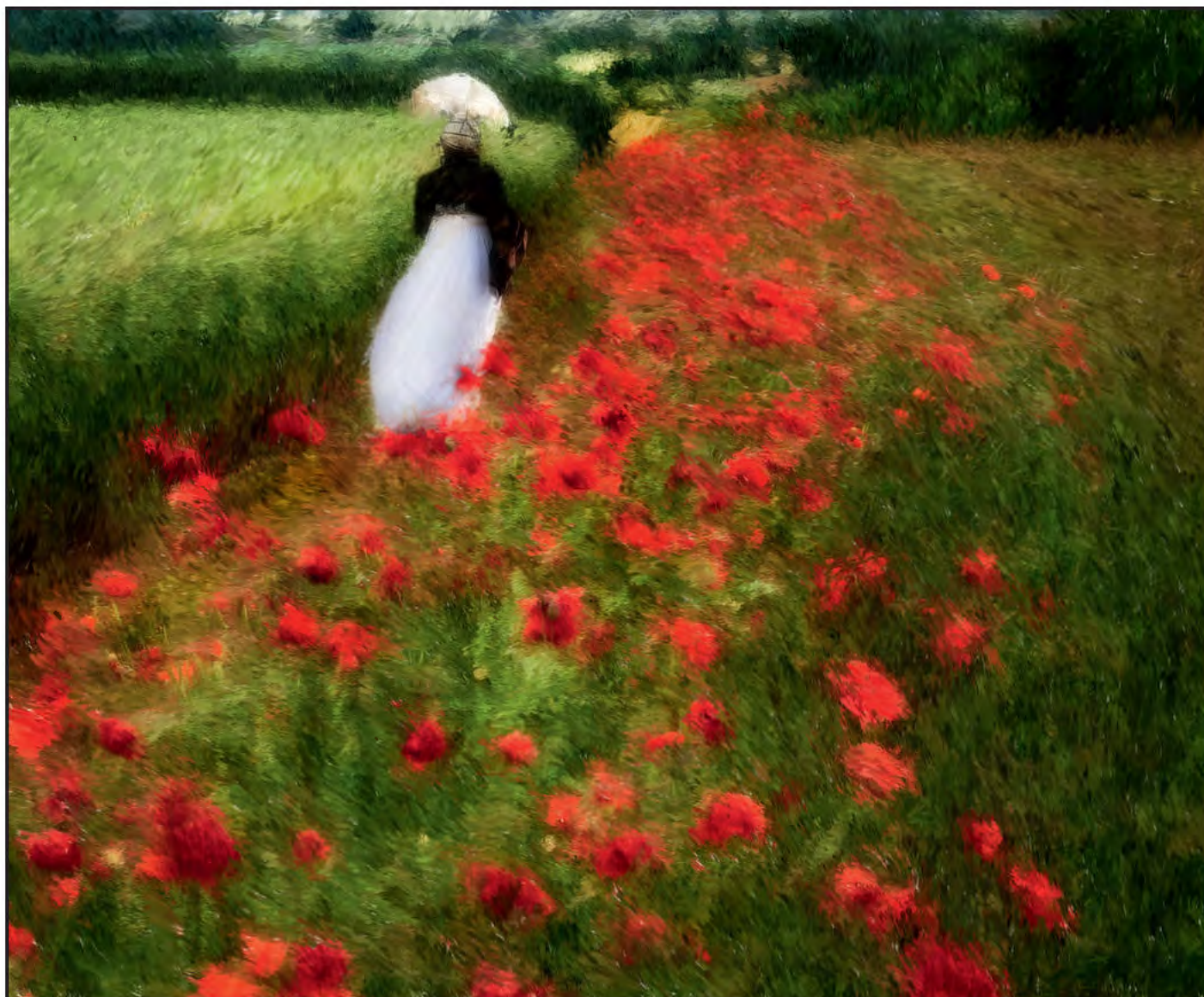
It was on the strength of my still life composition that I rather surprisingly and delightfully gained LRPS and shortly thereafter ARPS with my portfolio being retained by the Society for demonstration. The same year, I went for the DPAGB (being allowed to skip CPAGB) and got it.

To quote my ARPS statement: "For me photography is the mirror of internal feelings. I have chosen still life photography as the medium because it can express different emotions and deliver visual sensations to convey these emotions; it allows me to play with light and colour palettes to create atmosphere and mood: making pictures rather than taking them."

Later came success in international competitions - now I have 250+ FIAP acceptances, with plenty of medals and highly commended for my work.

A large part in this success was printing. Printing is a highly technical subject, so I turned to my husband. He rose to the challenge and within 2 years became an expert printer (now to the point of providing consultancy and lectures on printing). We now have 3 printers at home (each differently tuned), continuous ink systems and tall stacks of papers. I occasionally grumble about the amount of space all this takes and "shouldn't we get something simpler", but I have to admit that the results are smashing - better than any professional lab I saw.

This was also the time when we struck up an excellent relationship with the guys at Permajet, who helped us immensely with



After Monet



A View From my Window

inks and papers (and fixed our broken printers on 2 occasions).

Emboldened by recognition, I felt that now I could do anything and branched out – landscapes, creative portraits, everything. I (like many other people I know) hate photographs of myself. Fortunately, Britain is full of events whose participants absolutely do not mind to be photographed and often actively encourage you. Where else could one find so many fascinating subjects dressed in costumes from different eras?

Being inspired by old masters and their

ability to create volume with the help of light and shadows, I strived to achieve the same effect in my photography.

To make a photo I often require an inspiration. For example, after visiting Kunsthistorisches Museum in Vienna, I created an image 'A View From My Window', that everyone recognises as having the look and feel of Brugel. Another image ('After Monet') was, on the other hand, purposefully constructed in distinct style of the great French impressionist after a visit to his house.

In general, every photo requires a specific approach. Post-production depends on the 'fourth dimension' that you want to incorporate. Because of this, I am trying to learn every technique in Photoshop, using HDR, soft focus, texture, learning different approaches for translating into B&W and even photomontage. But I want to experiment with every style. I hope I have everything ahead of me; the most important thing is not to lose touch with the 'fourth dimension'. And I am not afraid of sharing my skills with everybody because *my* 'fourth dimension' belongs only to me and cannot be taught.

DIGIT CHALLENGE: CITY GIRL



Final Image

Where did the 'City Girl' image come from? What inspired me? It all kicked off when I wandered off with my wife to buy some bed linen. The shop we visited just happened to sell house ornaments and oddments too, which I found much more interesting than sheets and pillows. There in one corner was a 'reduced, end of line sale' item: a large piece of metal wall art – a city skyline. I just had to buy it. (Fig 1)

My mind wandered all over the place. I could see all sorts of photographic possibilities using my other bits and pieces that I had acquired over many years. I was visibly excited at the possibilities that I could see. Of course, seeing those possibilities and

actually creating the images are worlds apart. But this was one of those occasions where I had the vision for the completed images before I started the project. Or so I thought. I never dreamed that an orange/gold sky would (to me) look far better than a normal sky. And I never thought that my 'cityscape' image would become a complete project producing many hundreds of different images. All great fun and somewhat 'off the wall' (pardon the pun).

The starting point was the metal wall art, but it had some problems. Most notably the metal holding bars that I would have to remove later. So I knew from the start that some significant manipulation would be required. I set up the dining room table as normal with a sky, a base

of sand, and the new cityscape. (Fig 2) The basic image was very easy to capture. (Fig 3)

I replaced the sky but it still lacked that 'something'. My preference is to use the polygonal lasso selection tool with a feathering of 1 pixel to select out objects and then to place new objects on their own layer so that they can be independently adjusted. (Fig 4) This seemed to lack any real impact but it was very pleasant none-the-less.

I experimented with colours using the Hue/Saturation tool and elemental filter. I adjusted the sky, the figurine and the sand separately. Purple seemed a good idea in the sky, as it was so close to the colour of the dress of the figurine. It did not quite work.

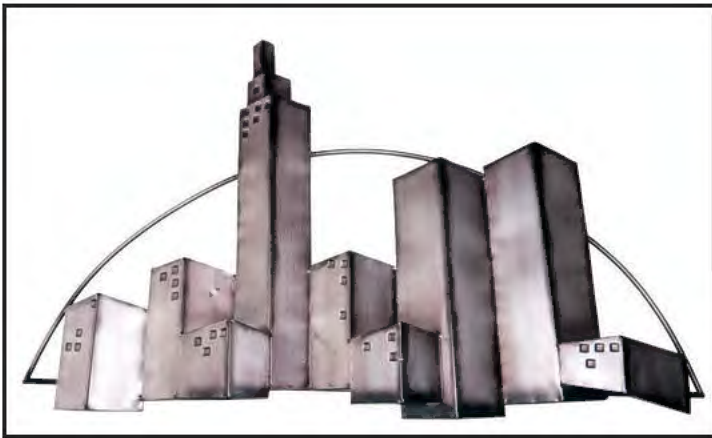


Fig 1



Fig 2



Fig 3



Fig 4

But the gold of the city seemed to have possibilities and I liked the gold dust added to the figurine and one of the buildings using an adjusted corona filter. (Fig 5)

This did not reflect my vision properly so I tried other colours. Gold everywhere seemed to work the best. When I first created the overall gold colouring, it was quite a shock, so much so that I was uncertain about it. But the more I looked at it the more I liked it.

What this showed to me was that it is good to always look around for image possibilities and then experiment to bring surprising and yet pleasing results. I enjoyed creating this image at every stage.



Fig 5

EXPOSE TO THE RIGHT



Here John explains how overexposing your images in RAW in your camera and then underexposing in your RAW converter to 'normalise' will give you more detail in the shadows with less noise i.e. it will maximise the S/N (signal to noise) Ratio.

For the purposes of illustration we will assume that a digital SLR has a dynamic range of 5 stops (it's usually closer to 6 stops), as this is how Canon camera histograms (and I assume other makes too) are marked out. If you look at a histogram on the back of your camera you will see it split into 5 segments (as shown in the table below). I have split this histogram into exposure levels from -2 to +2.

For correct exposure we are told that the histogram should fall within the area shown in Fig 1 i.e. have pixels ranging from black on the left to white on the right and ideally peaking in the middle. However in the real world the histograms tend to be more like Figs 2 to 7. All can be correct as the histogram only shows a representation of dark and light areas and also only of the JPEG file generated by the camera defaults and not

the actual RAW file. In this article I will try to explain why you should look at your histograms, shoot in RAW and why you should *overexpose* your pictures not underexpose as you were probably told or assumed. Many of you, like me, were probably slide workers and tended to underexpose to avoid burnt out highlights. Also if using the camera's TTL meter, for a dark red rose we underexposed and for snow we overexposed. Think again and consider always overexposing. Try not to get your exposures as in Fig. 8 but overexposed as in Fig 9. In Fig 9 that dark red rose will look overexposed on your camera LCD but you can correct that in your RAW converter.

When working in RAW mode, which you should be, most cameras record a 12 bit image. Newer models shoot in 14 bit. (When taken into Photoshop, I open in 16 bit

mode, but the reality is that it's only recording 12 or 14 bits in a 16 bit space. Better than 8, but not as good as a real 16 bit would be.)

A 12 bit image is capable of recording 4,096 (2¹²) discrete tonal values and if 14 bit then it can record 16,384 different brightness levels (2¹⁴). Based on this you would think that each f/stop of the 5 stop range would be able to record some 850 (4096 / 5) of these steps. However this is not the case. The way that it really works is that the brightest (+2) stop's worth of data in 12 bit contains 2048 of these tonal levels — half of those available. Why? Because CCD and CMOS chips are linear devices. Each f/stop on the histogram records half of the light of the previous one, and therefore half the remaining data space available.

In JPEG mode, the camera

-2	-1	0	+1	+2
f stops				

Markings on Canon camera histograms

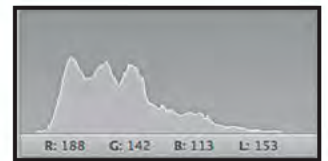


Fig 3 - Normal 2

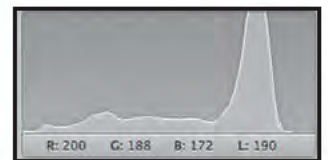


Fig 4 - Bright 1



Fig 5 - Bright 2

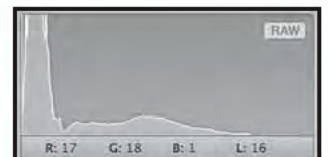


Fig 6 - Dark 1



Fig 7 - Dark 2

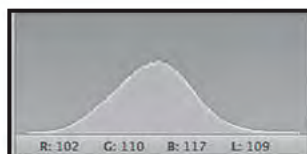


Fig 1 - Ideal

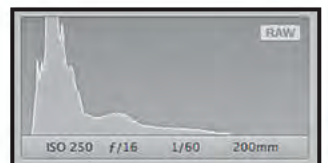


Fig 8 - Correct

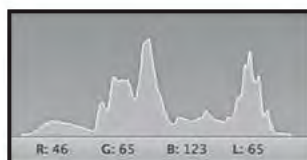


Fig 2 - Normal 1



Fig 9 - Overexposed

converts the file from 12 or 14 bit mode to 8 bit mode. In other words, the 4,096 to 16,384 brightness levels recorded by each pixel are reduced (compressed) to 256 brightness levels. See the tables here to the right.

If you want to make a modest adjustment to the file in Photoshop (or any other editing program) and recover shadow detail, which would you rather have to work with: 47 levels or 384 levels? Clearly the 8 bit file will show posterisation, which is the effect that one sees when, instead of smooth transitions between brightness levels, you see abrupt jumps due to compression.

Some cameras can save both RAW and JPEG files simultaneously, and for many photographers this is an ideal solution. It provides a ready-to-use image for many applications, while a RAW file is available for later and more comprehensive processing. The only downside to this double format is the extra space that it takes on memory cards.

Some people complain that RAW files are too large, and that they take up too much space. With memory cards and hard disks at all-time low prices the cost for storage is relatively small. It does require good record keeping though to keep track of all of these files, and good back-up and archiving procedures are also required, but that's a subject for another article.

This realisation carries with it a number of important lessons, the most important of them being that, if you do not use the right-hand fifth of the histogram for recording some of your image, you are in fact wasting fully half of the available encoding levels of your camera. But, we all know (or should know by now) that the worst sin in digital imaging is to blow out the highlights — just as it was when shooting slide film. Once they're blown (past the right-hand edge of the histogram) the data is lost.

The Explanation

The lesson to be learned from this is not to expose as in **Fig 10** but to bias your exposures so that the histogram is tight up to the right as in **Fig 11** but not to the point that the highlights are blown*. This can usually be seen on most camera review screens by the flashing Highlight Alert. Decrease the amount of overexposure so that the flashing stops. (*Note: Often I have ignored the flashing alert on my camera and have found that you can get up to 1 extra stop of overexposure and still get back the detail – the 6th stop mentioned at the start?)

Now of course when you look at the RAW file in your favourite RAW processing software, the image will likely appear to

12 Bit RAW File		
Within the first f/stop, which contains the Brightest Tones, +2		2048 levels available
Within the second f/stop, which contains Bright Tones		1024 levels available
Within the third f/stop, which contains the Mid-Tones		512 levels available
Within the fourth f/stop, which contains Dark Tones		256 levels available
Within the fifth f/stop, which contains the Darkest Tones, -2		128 levels available
8 Bit JPEG File		
Within the first f/stop, which contains the Brightest Tones		69 levels available
Within the second f/stop, which contains Bright Tones		50 levels available
Within the third f/stop, which contains the Mid-Tones		37 levels available
Within the fourth f/stop, which contains Dark Tones		27 levels available
Within the fifth f/stop, which contains the Darkest Tones		20 levels available

be too light. Don't worry. Just use the available sliders e.g. 'Exposure' to change the brightness level and contrast so that the data is spread out and the image looks 'right'. (Never use 'Recovery' because it doesn't recover any meaningful detail). This will accomplish a number of things. The first is that it will maximise the S/N (signal to noise) Ratio, where the signal is the amount of light hitting the sensor and noise is the random signal in the background when no exposure has been made. Hence the need to use an exposure level as high as possible above the noise level. The second is that it will minimise the posterisation and noise that potentially occurs in the darker regions of the image and it will give you a better tonal range with more detail.

In RAW mode the camera is not doing any non-linear processing. All non-linear processing is done in the RAW converter. This is why if you're going to try this trick you must shoot in RAW and then manually readjust the image in the RAW converter before exporting the file into Photoshop in 16 bit. By doing this you'll be maximising the data bandwidth of your entire system. This is a good reason to be working in RAW mode whenever possible. Be aware though that, by doing this, you are in fact effectively lowering the ISO used to capture the image, requiring slower shutter speeds and/or larger apertures. If you are handholding the camera, or shooting moving objects, the trade-off may not be worth the reduced noise level. Once in Photoshop you can now recover detail in shadows with less (or no) noise and still have detail in your highlights.

Test it for yourself

This technique isn't necessarily something that you'll use for every image. It requires extra work when shooting and extra work and time when post-processing in the

RAW converter. But, if you are interested in ensuring the utmost S/N ratio for a particular shot it can be worthwhile. If you find this approach to be counterintuitive or dubious, why not try it yourself, it doesn't cost anything to try.

Set up a tripod shot: a summer scene with blue sky, white puffy clouds and green grass. Take a shot using your normal metering mode and settings but in RAW. Look at the histogram. Take another shot at +1 or so 'overexposure', but not so much as to overexpose the highlights (the clouds for example). Make sure that nothing in the frame is flashing overexposure, but that the histogram is skewed to the right as far as possible. Take another, so that the highlights are flashing. If the first 'overexposure' shows flashing highlights, just take another with slightly less overexposure.

Load the 'properly exposed' image into a RAW converter, do any adjustments if you work that way (I don't) and then open it into Photoshop. Next, load the 'overexposed' image(s), adjust the exposure(s) using the RAW converter's exposure control to normalise it first and open the image(s) in Photoshop. Compare the images. Look at deep shadow areas for noise and posterisation. See if you can see a difference, if not, no loss, just continue as before. But if you do, you'll have learned a new technique that may be of use.

I used this technique where the light was very contrasty and where the tonal range fell into the left hand two thirds, with few bright areas. Often I had flashing highlights, especially the sky, but I was able to recover detail here and still retain detail in the shadows, which was lost using normal metering. See examples of this technique on the following pages:



Fig 10 - Normal exposure

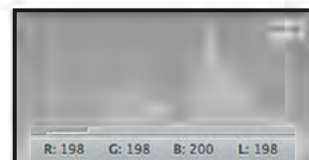


Fig 11 - Histogram to the right

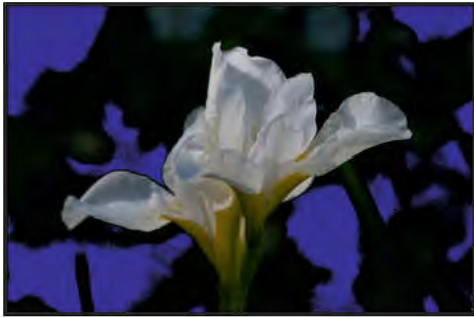
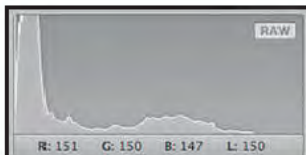


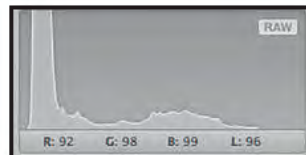
Image 1, exposure compensation -1



Histogram 1



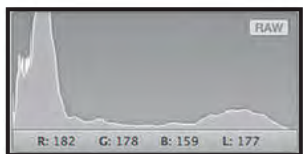
Image 1a



Histogram 1a



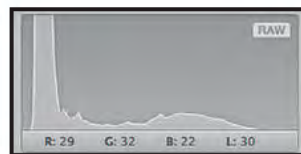
Image 2, exposure compensation 0



Histogram 2



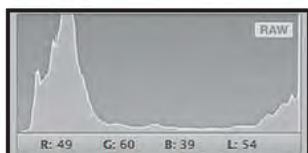
Image 2a



Histogram 2a



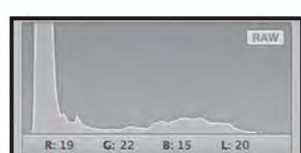
Image 3, exposure compensation, +1



Histogram 3



Image 3a



Histogram 3a

Flower

3 images were taken within a few seconds of each other under totally the 'wrong' conditions (contrasty sunlight). However, this exercise is a good example to illustrate how much better the shadow detail is when you overexpose your image.

The images on this page show the RAW images viewed in Aperture with their corresponding histograms.

Image 1 is what many would consider to be the correct exposure. The highlights are not burnt out but there is some loss of shadow detail, shown by the blue clipping areas. This exposure was -1 compensation based on the recommended exposure by the camera, using matrix exposure.

Image 2 is 0 compensation based on the camera exposure and, as can be seen, the highlights are not burnt out but there is more shadow detail although the flower is bright.

Image 3 is +1 compensation based on the camera exposure and, as can be seen, the highlights are really burnt out, shown by the red clipping areas, but there is now shadow detail.

Being a Mac user I use Aperture as my RAW Converter because I find it is the best RAW Converter for bringing back highlight detail.

For PC users: try the latest version of Capture 1 as this is very close to Aperture now for recovering highlight detail. For Lightroom/Adobe RAW converter users: I am sorry but this RAW Converter engine is, in my experience, not as good at recovering highlight detail if you are using the Camera Calibration Tab: Process 2012 setting in Adobe Camera RAW. If you revert to the 2010 setting it will be better but still not as good. *See the note on the next page.

Images 1a, 2a and 3a are the images adjusted in Aperture; all I have done is, in **Image 1a**: I set the Black Point at 0, no Exposure

adjustment; **Image 2a**: -1 Exposure and Black Point at 0; **Image 3a**: -2 Exposure and Black Point at 0. As you can see from the images, the exposures are now identical and the histograms are almost identical.

This is all I do in my RAW Converter. I never use Shadows recovery, Curves, Levels or anything else, which controls exposure. The most I will do is adjust Colour Temperature, do minor spotting and cropping, but rarely.

Images 1b, 2b and 3b shown on this page are the processed images in Photoshop after taking the adjusted images from Aperture into Photoshop. Each image has been given exactly the same treatment in Photoshop and each histogram is identical as for the adjusted images in Aperture (**1a, 2a and 3a**).

You may now be asking, "So what! Just go with **Image 1**". However, if the image had a lot of shadow area, which was important to show, then look at the enlargements of the shadow area of these images on page 18. You will see that the detail in **Image 3b** is far smoother, with no noise compared with **Images 1b and 2b**. Also you will see that the overexposed highlights in **Image 3** have been recovered extremely successfully.

This image hasn't been optimised i.e. the best obtained from it. You may think that it is too dark and I would agree and I would brighten the flower to make it stand out more and increase the contrast slightly. It is just to demonstrate the detail and if you lighten the background you will have much better shadow detail.

*At the time of writing this article in June 2014, there is a free, hour-long webinar on Guy Gowan's website called Focus 01, which goes through RAW processing and compares various RAW converters: www.tinyurl.com/k2elmle If you decide to join Guy's membership please could you use my e-mail john@lewisfam.demon.co.uk as a referral.



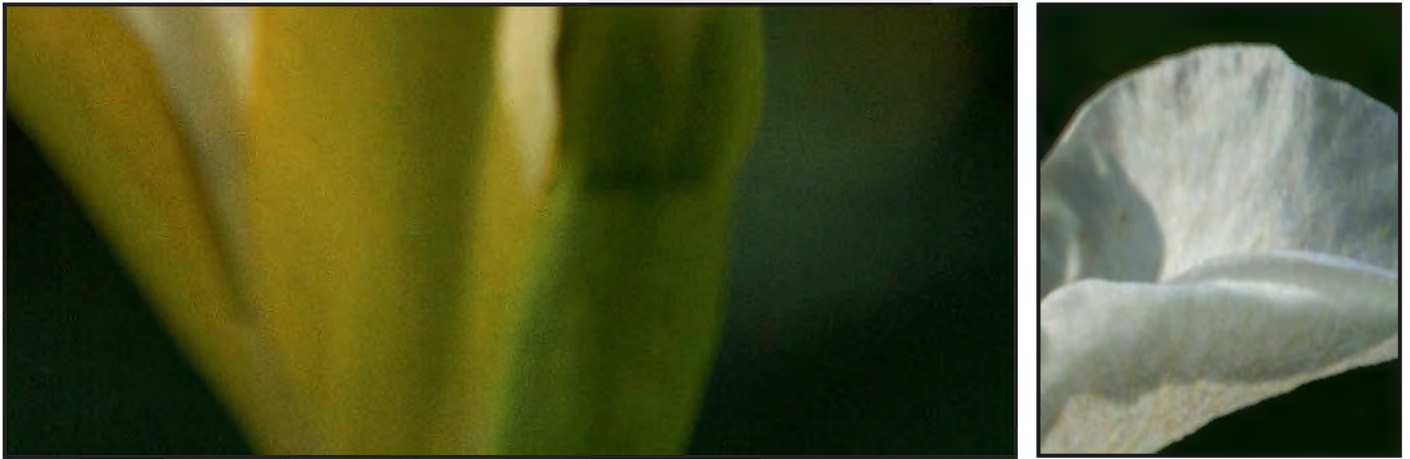
Image 1b



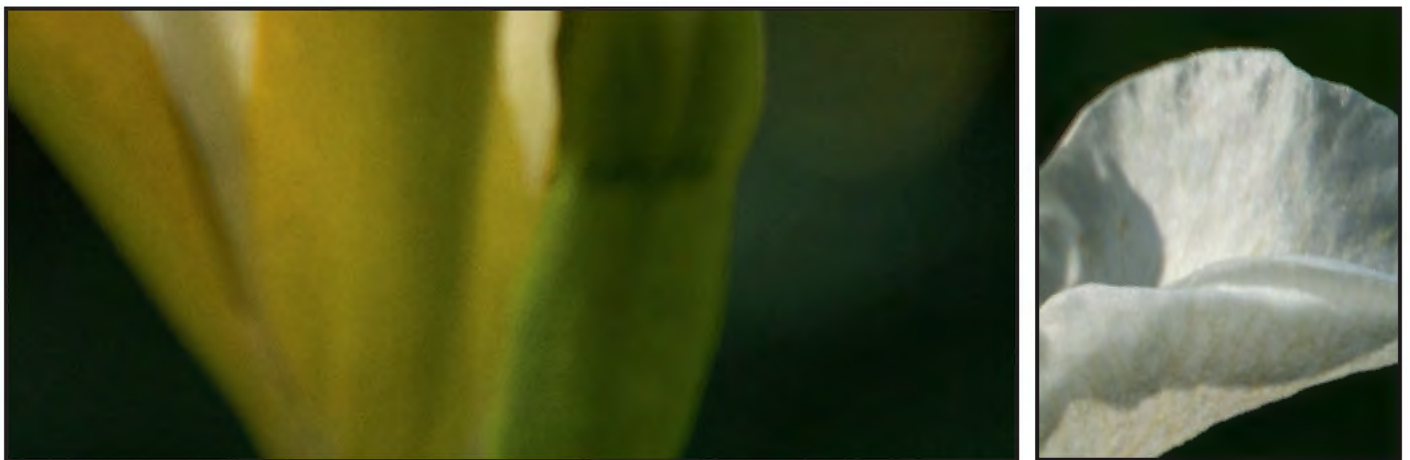
Image 2b



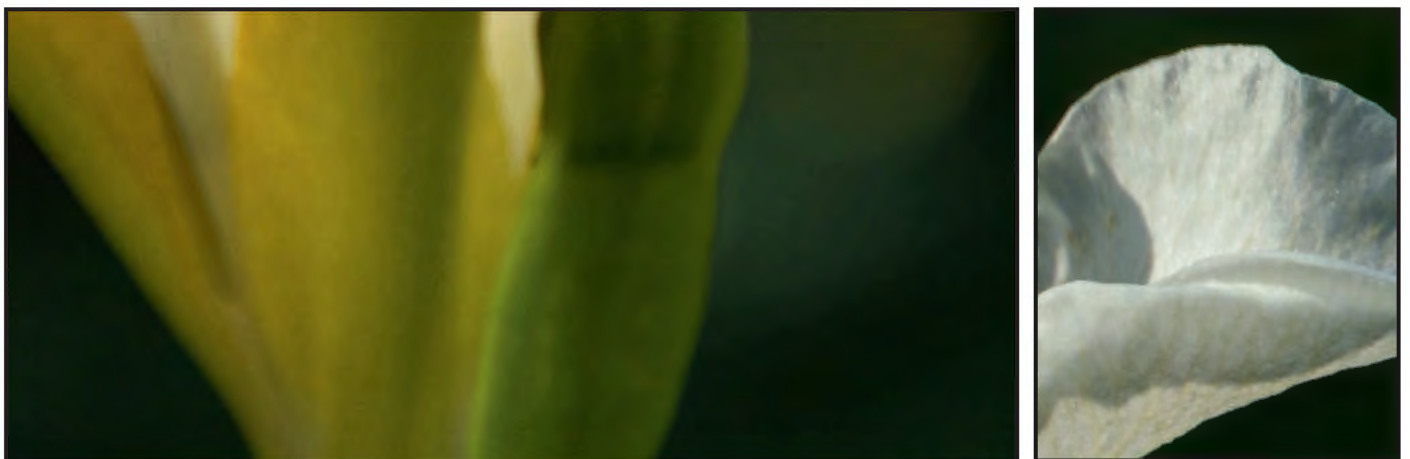
Image 3b



Enlargements of Image 1b, the underexposed image



Enlargements of Image 2b, the correct image



Enlargements of Image 3b, the overexposed image

These enlargements above show that in the overexposed image (3b), the detail in all the darker shadow areas is far smoother and better than in the correct image (2b), or underexposed image (1b). Also it can be seen that the highlight detail has been recovered extremely successfully in the overexposed image.

Therefore, if it is important to get good shadow detail in your pictures, then you need to make sure that the image is exposed as far to the right as you can. How far will depend on your camera sensor, so it will require some experimentation to see how far you can overexpose with losing any highlight detail.

Of course if your image is all dark e.g. interior of a church with no highlights then really push your histogram all the way to the right to get great detail in the dark areas.

You never know, you may be able to recover an image that you dismissed because it was overexposed.

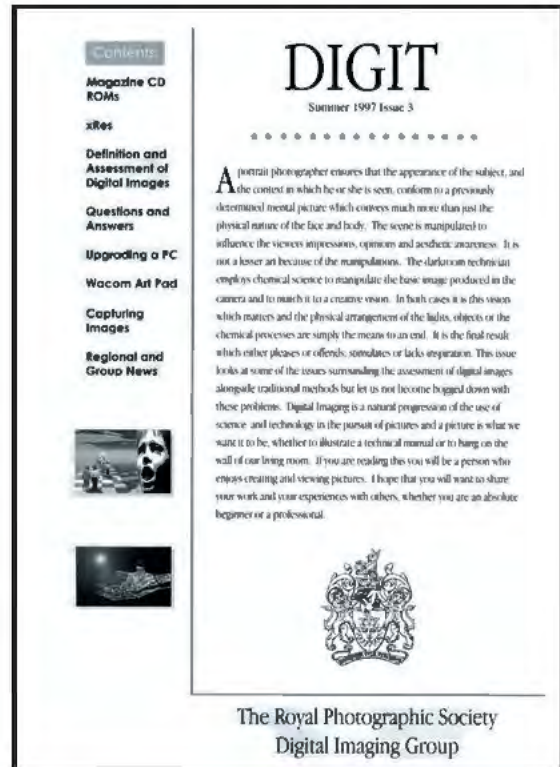
SIXTY STEPS OF DIGITAL EVOLUTION



Tony Healy ARPS is a long standing member of the DIG committee. From his base in Sydney, Australia, he looks after the interests of overseas members. Here, he presents a review of our prestigious magazine DIGIT from its beginning to our 60th issue.



Issue 1



Issue 3

In Spring 1996 the fledgling Digital Imaging Group decided to produce a magazine to inform and educate its members on the subject of digital photography (see above). The masthead read, Digital Imaging Group Info Tech. One of the founding fathers of the group, the late Barrie Thomas, FRPS, FBIPP, accepted the role of Acting Editor.

The magazine was a 16 page black and white, A4, format, containing a welcoming statement from the then President of the RPS, Robert F. Moore FRPS, FBIPP, who with his congratulations, stated he would immediately send off his subscription to the new Group. The rest of the magazine contained experiences with the new technology, some black and white photographs, and tips from a small group of members on using Adobe Photoshop. As seems to be the situation with all editors, even now, Barrie stated, "Unless you want to continue seeing copies of my old photographs, please send us some of your work for future

editions of the magazine."

The format remained the same until the Summer 1997 Issue 3 arrived (see above), when the new Editor, Bill Henley, LRPS, took control. The format had a more 'open' appearance, with the acronym DIGIT dominating the masthead. Large illustrations and photographs appeared inside and profiles of some members. There was a request for members to submit a proposed logo for the Group. There was also a proposal to issue a newsletter in order to inform members of breaking news and regional events. For those submitting material for the magazine there was the statement:

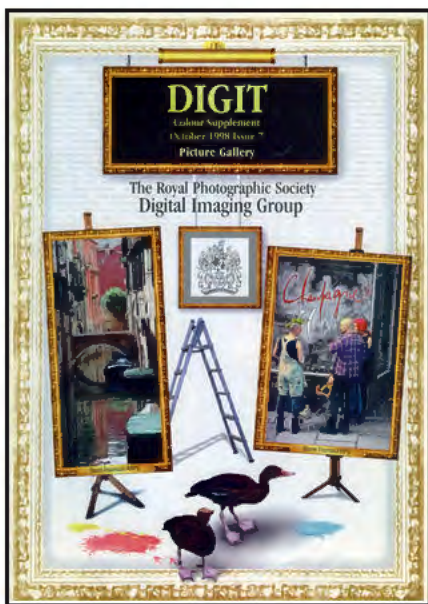
"Unless you state otherwise, it will be assumed that you agree to the material submitted for DIGIT, newsletter or portfolio being published on the Internet."

The January 1998 Issue 5 contained the first appearance of the DIG logo, and congratulations were given to Tony Carter,

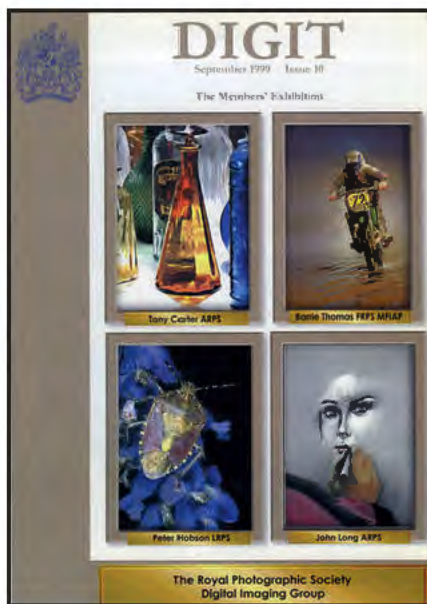
the successful designer. The logo appeared on the acknowledgements page, which was located on the back of the magazine. Another change was that the seasonal reference in the title had been dropped from the masthead.

October 1998 Issue 7* was the first full Colour Supplement. It was made up of 12 pages of 49 selected photographs from the DIG Group's Members' Exhibition of 1998. Bill had also come up with a conceptual background to the display of the images. One double-sided colour page appeared in the next two issues until the September 1999 Issue 10* arrived. This was a 16-page full colour issue of the AGM Members' Print Exhibition. There after, there were four pages of colour in each issue until September 2000 Issue 13*, which was again, a 16-page full colour issue of the Members' AGM Print Exhibition.

* Illustrated on page 20



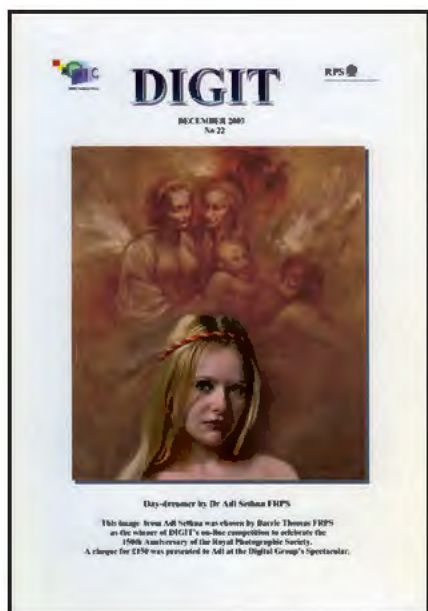
Issue 7



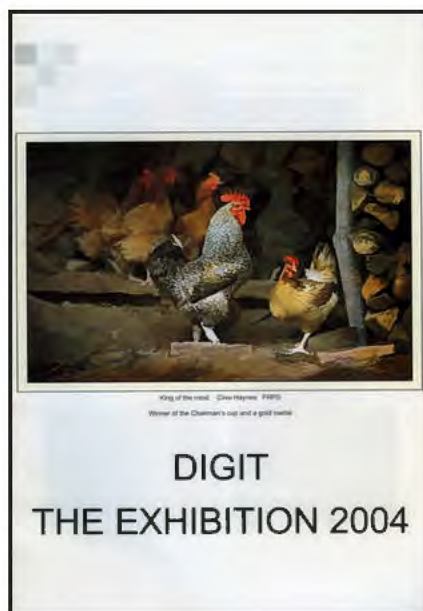
Issue 10



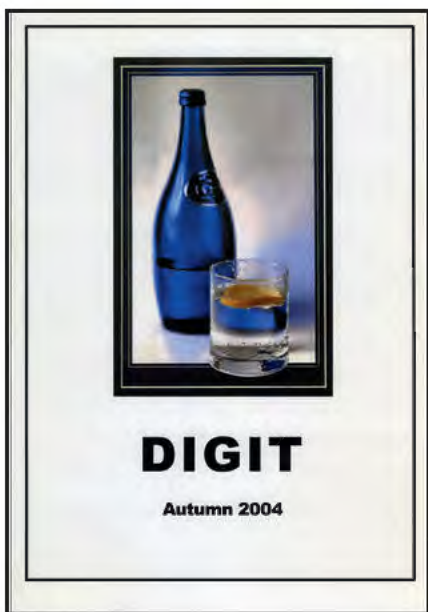
Issue 13



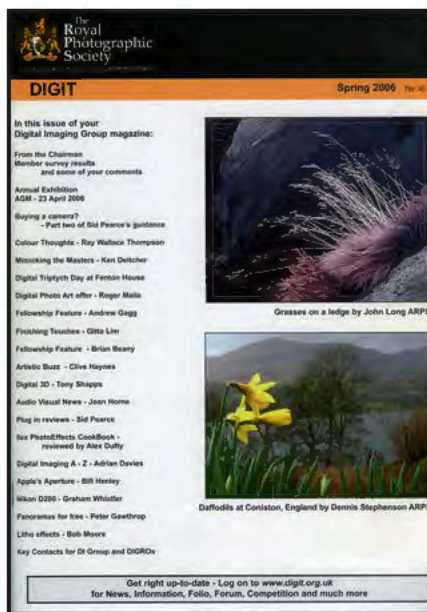
Issue 22



Issue 24



Issue 25



Issue 30

The use of colour tended to increase with the Members' Print Exhibition, and November Issue 16 being extended to 22 pages and the Coat-of-Arms of the Society incorporated in the masthead.

The position of the Coat-of-Arms varied in earlier editions. The layout of the images was quite mixed with large and small versions of individual images on a page. Clearly our financial situation was improving with more members, and the 'not proper photography' stigma dying away. 'Letters to the Editor' was introduced with a request to "Let us know your views".

With July 2003 Issue 21, the new Editor was Glenys Taylor, ARPS and Bill Henley became Webmaster of the List Server. Issues 22 (see left), (edited by Glenys) and 23 (introducing another new Editor, Geoffrey Carver, LRPS) contain a font change in DIGIT and this was the first time the DIG logo appeared on the front cover. Geoffrey was Editor for the issue containing the 2004 AGM Members' Print Exhibition; no month or progressive number appeared on the masthead although it was No. 24 (see left). Glenys and Geoffrey continued with Bill's layout style and both members were standing in for the job while a permanent editor could be found.

With the publishing of the Autumn 2004 No.25 (see left), came another change of editor; Jim Buckley, LRPS had accepted the job. His editorial once again requested that members share their experiences with articles in DIGIT, and the attempt of this issue to reflect the move to all-digital photography. With Jim came his own ideas on magazine layout. Two columns instead of a single page and photographs



Issue 34



Issue 45



Issue 60

of authors with their articles, and variable sized images from the annual Members' Exhibition. From Spring 2006 No. 30 (see page 18 left) a new cover appeared. The word 'DIGIT' was reduced in size and the RPS Coat-of-Arms appeared on the cover in colour. Two issues later this was joined by a coloured version of the DIG logo. The almost full page, below the masthead, was then used to carry large images from members and, at times, Content text. The whole of the area below the masthead of Spring 2007 No. 34 was an image of a tulip (see above).

Early publications of DIGIT were sporadic, but with improved financial situations from increased membership the committee decided to commit to 4 issues of DIGIT each year. For this reason the northern hemisphere seasonal suffix was brought back into use. Jim was adamant that members would receive their copy of DIGIT during the seasonal title on the cover. Although the decision was for 4 issues per year, the one variable that could change costs was the number of pages. Jim said he was never short of copy for the magazine so the number of pages became a controlling factor in using this extra material. In addition to this, the volume of the annual AGM Members' Print Exhibition could create a blowout in expenses if they were to be presented to the members at a reasonable time after the event. Due to financial constraints the committee decided not to approve the issue of Winter 2007. That would have been issue No.37. Instead the next issue became Spring 2008 issue No. 37. Fortunately the Committee has not had any reason to not approve any publication since then.

DIGIT had reached a stage where it was

now our showcase for the DIG. Compliments were coming from everywhere and some people were joining the group just to get their copy of DIGIT. Its acceptance was going from strength to strength.

Spring 2008 Issue No.37 saw the beginning of full-page images on the cover, and the magazine was growing in the number of pages. With an eye on succession planning, Dr. David Cooke, ARPS joined Jim as an Associate Editor. David brought with him two extra features. What was previously the 'How it was done' item, became the Cooke Challenge and a new segment called Web Wise.

After five years as editor Jim Buckley handed over to David Cooke for 2010; his first issue as Editor was Spring 2010 Issue No. 45 (see above). David's first major style change was to have a black cover to the background of any image, a 3 image banner above the Contents and remove his earlier Web Wise feature. For exhibition images, the also-rans were a fixed six images to a page and the top winners were given half a page together with judge's comments. The rest of layout followed Jim's earlier approach. After David was elected Chair at the 2011 AGM, he introduced a full page Editorial with the publication of Spring 2011 Issue No. 49.

After Summer 2012 Issue No.54 the seasonal heading was dropped.

In Spring 2012 Issue No. 53 half of the Editorial page was devoted to a feature entitled 'In My View'. That later morphed into a full page and in No.59, David's last issue it became a full page entitled 'The Way I See It'. Also included during David's era was a QR icon on the 'Previous Issues' page.

During David's stewardship a Monograph to Barrie Thomas was produced.

Issue No. 60 (see above) introduced a new Editor, Carole Lewis, ARPS. Already some of her designs have hit us in the eye. The RPS Coat-of-Arms is gone from the cover as well as the DIG logo, both replaced with the new RPS Branding. A full wrap-around cover to start with, an Events page that's hard to miss, and 84 pages. The previous record was 68 pages, both sizes brought about by showcasing the DPIC entries. We look forward to future, eye-catching, and enlightening issues.

Most magazine publishers have what is known as a 'House style'. These are various items that never change, and give recognition to a publication. The styles in DIGIT have certainly been varied over the years.

STATISTICS:

Editor	No. of Issues
Barrie Thomas	2
Bill Henley	18
Glenys Taylor	2
Geoffrey Carver	2
Jim Buckley	20
David Cooke	15 plus Monograph
Carole Lewis	1 and counting

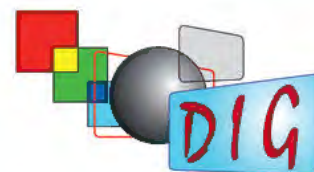
ACKNOWLEDGEMENTS:

I wish to thank the following people for granting permission to use images to which they hold copyright:

- Pam Thomas (Estate of Barrie Thomas)
- Bill Henley
- Glenys Taylor
- Geoffrey Carver
- Jim Buckley
- David Cooke
- Carole Lewis.



DIG AGM AND PRINT EXHIBITION SELECTION 2014



Below is an edited version of the Minutes of the Digital Imaging Group's 17th Annual General Meeting which was held at the Smethwick Photographic Society Clubrooms at 10.30 am, Sunday 23rd February 2014.

1. Introduction

The Chair, Dr David Cooke ARPS, opened the meeting at 10.30 am. He welcomed the members present and thanked them for attending.

Apologies for Absence

Apologies for Absence were received from: Committee – Tony Healy and Alex Dufty. General Members – Moira Ellice, Palli Gajree, Jim Marsden, Peter Hemment, Jim Buckley, David Askham and John Long.

2. Formal adoption of the minutes from the previous AGM

Proposed – Barry Senior. Seconded – Roger Norton. Approved by a show of hands.

3. Matters arising from the previous minutes

None, other than agenda items.

4. Reports

Chair's Report by Dr David F Cooke ARPS Welcome

Welcome to the Digital Imaging Group 2014 AGM. In particular, I'd like to welcome Walter Benzie, the Vice President of the Society, who has agreed to act as one of the selectors for our Members' Print Exhibition.



Janet Davies ARPS (Secretary), David Cooke ARPS (Chair) and Elizabeth Restall ARPS (Treasurer) during David's report at AGM

Introduction

We maintain our position as the largest Special Interest Group within the RPS, with just over 10% of the total membership of the Society belonging to the Group. Currently, we have 1120 members, an increase of 3.5% on this time last year.

Print Exhibition

After this AGM, we will have the selection

process for this year's members' print exhibition. The 2013 Exhibition was as popular as ever, and the touring Exhibition organised by Alex Dufty was a great success. The work involved in organising both the entry and selection process and the touring exhibition itself is enormous and requires dedication, skill and diligence. Alex has all these qualities. He relinquished this role at



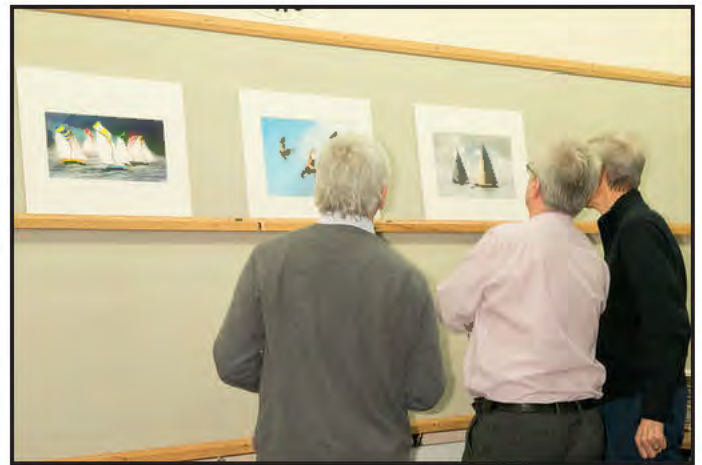
The attendees at AGM



David Cooke hands over to Janet Haines as Chair at AGM



The selectors view the prints



The selectors take a closer look at an entry of 3 prints

the end of the 2013 exhibition cycle and is standing down from the DIG committee at this AGM. The Group has been very fortunate to have him fulfil this role for so many years and he will be sorely missed. I should like to thank Alex, formally, for all his hard work for the group over the years and wish him well with his future activities.

The current committee has been trying to find a replacement for Alex for over a year but has been unsuccessful, so far. To make sure that the 2014 exhibition went ahead, Elizabeth Restall agreed to look after the submission stage of the process. She did this in addition to being DIG treasurer and this has meant a great deal of extra work for her, for which I am extremely grateful and wish to thank her sincerely. We do need to find a replacement for Alex urgently and it is to be hoped that someone will volunteer for the role as soon as possible.

DPIC

The fourth Group Digital Projected Image Competition was held in 2013 and, as in 2012, there were two sections for members to enter, Open and Creative. On-line entry

again proved to be very popular with only a few entries being submitted on CD. Online entry saved an enormous amount of time and allowed entrants to get their individual scores within days of the selection.

Unlike the DIG Members' Print Exhibition, where everyone who enters is guaranteed to have one print accepted, the DPIC had been run as a competition. This format was changed in 2013 so that all entrants were guaranteed at least one acceptance. This process involved stage 1, when all entries above a threshold score were accepted and stage 2 where the highest scoring entry was accepted from those people who had no images accepted in round one. The committee hope that this will make the competition more inclusive and will encourage members to enter.

In 2013 entry was up by nearly 4% from 2012 with a total of 770 images being submitted from 159 entrants. The results and details of all accepted images are on the Group's website and the award winning and other accepted images will be published in a future issue of DIGIT. The Competition

seems, certainly from the number of people who entered, to have been very popular and a great success. There have been several emails saying how useful the feedback on individual scores has been. Thank you so much to everyone who contributed to the success.

RPS Website

The New RPS Website was launched in January this year. This will give us significantly enhanced facilities, which I hope the committee will use to the full, to give a better service to our members.

Centres

Our Group Centres maintain contact successfully with our membership on a regular basis with programmes of events, meetings, demonstrations and lectures. We are most grateful to all Digital Imaging Group Centre Organisers and to everyone who helps behind the scenes. Our DIG Centres provide a valuable service to the Group and its membership.

Most of our Centres continue to thrive, however, the DIG Midlands Centre,



The selectors discuss which print to choose



The selectors examine a print more closely

previously one of the Group's more successful Centres, needs both a Treasurer and an Administrator to take the bookings for events. The Centre Organiser, Tim Pile, has been trying to find people to fulfil this role but has been unsuccessful, so far. If no-one volunteers for these roles, the Centre will have to close.

I am delighted though, to be able to report that a new Scotland Centre, organised by Bill Hogg ARPS, was formed in 2013. There are a number of DIG members already active in supporting the Centre and it should prove to be a valuable additional service to our members in Scotland. We would also like to have Centres in areas not currently covered, but it is proving difficult to find members to run them. Without such people, the Centres cannot operate.

DIGIT

In my role as Editor of 'DIGIT', I am delighted that the magazine continues to be so well received and I hope that it will continue to meet the needs of our membership. It is well respected both within the RPS and outside, and it provides valuable publicity for the group and the photography of its members.

Four issues of DIGIT were published in 2013, including a 'double' 68 page issue covering the 2012 DPIC. In addition, the first DIG monograph on the works of Barrie Thomas was published. In all, these publications amounted to 196 pages of text and images.

I am grateful that so many people are keen to have their work published in the magazine. Without the high-class articles, which we are able to publish, the magazine would not have the following or maintain the respect which it has.

Many of you will know that, in addition to standing down as Chair of the Group at this AGM, I am also relinquishing the editorship of DIGIT. I've enjoyed editing DIGIT very much and I hope I've done it justice. Certainly, it has given me the opportunity to fulfil the vision I had for it as a high class photography magazine which does the Group and the Society proud.

I am delighted to say that Carole Lewis ARPS has agreed to take over the editorship. Carole has a great deal of experience in both the editorial and technical sides of magazine publication having edited the Tonbridge Camera Club magazine, "Grain", for a number of years. I know that Carole has a number of ideas for developing DIGIT and I'm sure that she will be an excellent editor and that DIGIT is in safe hands.

The RPS Staff

Finally, I should like formally to thank all the RPS Staff for their hard work in supporting the DI Group. They are few in number and have many demands on their time but I have always found them extremely helpful in answering our queries and giving information. We thank them sincerely for this support, without which the successful running of the Group would be much more difficult.

Now it is time to hand over to Elizabeth for the report on our finances. As Group Treasurer, Elizabeth continues to keep our income and expenditure in good order: she is always vigilant and, from time to time, alerts us to any problems that arise or trends that look unfavourable.

Treasurer's Report by Elizabeth Restall ARPS, for the Year 2013

At last year's AGM a question was asked about subscriptions and why the year's total appeared not to reflect the increase in membership. At the time it was explained that new members joining the RPS are able to join one special interest group free for a year. The other important reason is that the subscriptions of a huge number of members are paid on a monthly basis. Annual membership does not run from January to December but from the month in which a member joins the Society; this affects the amount of subscriptions received

in a financial year. For a member joining in July, for example, only five twelfths of that member's subscription will be in the DI Group's account by the end of December. So, you will gather from this, that there can never be one point at which all subscriptions are accounted for in a financial year. Subscriptions for 2012 stood at £14,122.20 compared with £15,643.75 for 2013. This latter sum includes Life Membership subscriptions, which are not shown in the accounts we are considering today.

In October last year Nick Rogers, Finance Manager of the RPS, held meetings with Group and Centre Treasurers to inform us about the financial changes which will be taking place over the coming months. One of the important changes is that Nick will need to receive quarterly accounts rather than just annually as was the practice previously. The good point here is that he will make an analysis of the VAT to be recovered and paid, which is not at all straight forward, rather more especially for the Centres than it is for the Group as they have more activities which are affected.

It is hoped soon to implement on-line banking for Groups and Centres with the facility to receive BACS payments, but at first this will be limited to read-only access until the system has been tried and tested fully. Turning now to the income and expenditure



The attendees watch the selection process



The attendees have a chance during a break to view some of the chosen prints displayed around the room

accounts, you will see that, once again, the Group's finances are in a healthy state, and our income exceeds expenditure. However, this statement needs to be balanced slightly by the fact that our income was boosted by funds transferred from the Wessex Centre and interest from the Bank included for the last quarter in 2012. The expenditure on printing DIGIT in 2013 was slightly lower than expected by the amount of one edition, although we gained a Monograph. For the first time, Taunton Library charged a hiring fee of £100 for hosting the Exhibition. Swindon Library and Smethwick do not charge.

The year's Life Membership subscriptions, were received in January of this year, so are not shown, amounted to £825.00 for 55 members. £77.50, the amount payable on last year's exhibition fees, was deducted from the refundable VAT amount claimed on the cost of fuel, which left us with £343.79. Other than these points, the income and expenditure headings are the same as in previous years.

Under 3, Account Activity for the Centres, the new Scotland Centre now has a banking account and the start-up fund of £250.00 has been sent.

These accounts were sent to the RPS Finance Manager in January, and I hope this meeting will ratify them please as an accurate record of the Group's activities. Elizabeth Restall, ARPS, Hon. Treasurer,

23rd February, 2014
Proposer, John Margetts; Secunder, Don Langford; adopted by a show of hands.

5. Election of Officers and Committee

David Cooke advised the meeting that of the current committee Alex Dufty and himself were standing down.

Two nominations had been received and endorsed for Janet Haines (Chair) and Rex Waygood (general member). As the two new nominations filled the two vacancies, subject to approval of the AGM, the new committee would be as follows:-

Chair: Janet Haines

Secretary: Janet Davies

Treasurer: Elizabeth Restall

Committee Members: –

Dr Barry Senior, Andy Beel, Tony Healy, John Margetts, Alan Cross and Rex Waygood
The list was read out to the meeting so that the committee nominations could be accepted en bloc.

Proposed - Graham Whistler, Seconded - Paula Davies.

An overwhelming show of hands accepted the new committee.

Janet Haines took over the Chair.

6. Any other relevant business

- Dr. Barry Senior gave an appreciation of David Cooke, stating that he was (and is) a very busy person, dedicated to his tasks. The PDI competition was started by him. DIGIT magazine had become David's 'baby' as it grew from strength to strength and has become an excellent 'role model' as a

magazine and journal. Everyone agreed with that sentiment. The monograph he produced for Barry Thomas was the very first one, again, setting a good example, for all subsequent editors. David thanked Barry for his words of appreciation.

- Thanks were also given to Alex Dufty, in his absence, for the work and dedication he had given to the Print Exhibition for many years.

- Graham Whistler then mentioned the DIG Workshop, Fine Art Nude, which has been overbooked like previous ones. He apologises for the gap between them due to personal health problems. The Workshop cost now includes all refreshments.

- A day, which was held in Rugby several years ago, was a good event with trade stands and a good speaker. It was requested that the committee investigate running something similar again for the members.

- It was felt that the activity levels in some Centres could be better. It was also noted that Yorkshire, for example, and other areas have no Centre at the moment. More volunteers are needed to make them viable. There are normally 4 meetings per year. There is the strong possibility that the Centres could work together with the RPS Regions, thus helping the situation.

7. Date of the next AGM:

Sunday February 22nd 2015, when the key note speaker will be Adrian Lines.

The meeting closed at 11am.

Selection of Images for the Exhibition

After the official part of the meeting, Janet Haines introduced the selectors for the Members' Exhibition: Walter Benzie ARPS, Guy Davies ARPS and Rikki O'Neill FRPS.

More information about the selectors can be seen on page 26.

Talk by Rikki O'Neill

In the afternoon, Rikki O'Neill FRPS gave two presentations entitled 'One step beyond' and 'Portraits of a dream'.

Members' Exhibition Awards

The Award-winning images are shown on pages 27-33 and the other selected images are shown on pages 34-46.



The selectors with the Gold Medal and Chairman's Cup Winner and her winning print 'Venice Sketch 2'
Left to right: Guy Davies ARPS, Valentina Kulagina ARPS, Rikki O'Neill FRPS, Walter Benzie ARPS

MEMBERS' PRINT EXHIBITION 2014

OUR SELECTORS THIS YEAR WERE:



Walter Benzie ARPS:

I consider myself an eclectic, opportunist photographer. As with many people, I have had a keen interest in photography since childhood, and spent many happy hours in the darkroom at my school in Edinburgh. I enjoyed the chemistry involved and became quite adept at sepia toning; learning was mostly by trial and error.

Returning back to photography after the birth of my children, I joined Guildford Photographic Society in 1996 and was an early convert to digital photography, finding that I could produce an A3 size photograph from a 3 megapixel camera with sufficient quality to convince camera club judges that I was using a medium format film camera!

Over the years I was asked by the Dean of Guildford Cathedral to prepare a new set of photographs of the Cathedral interior, cover the Royal Maundy Ceremony and help organise and photograph 20th Century Cathedrals as part of the Cathedral's Jubilee celebrations.

A member of the RPS for many years (and a member of the Digital Imaging Group) I have recently been invited onto the LRPS distinctions panel. Having been RPS Treasurer for 5 years, I am now Vice-President.

I enjoy all types of photography but in particular I like photographs that are technically proficient with a strong sense of design and composition.



Guy Davies ARPS:

I have a fairly broad appreciation of photography in all its forms, but I particularly enjoy photographing landscapes in wonderful light. I also enjoy the freedom that digital capture provides, with no need to count the cost with each press of the shutter button. Having previously worked in the darkroom, I like to apply the same approach to bringing out the best in an image by selectively adjusting contrast. I generally make dramatic images but I am occasionally tempted to try the delicate/high key technique. I certainly enjoy seeing delicate images.

I achieved my ARPS in 2009 with a panel of prints,

and still take pleasure in looking at a well-printed picture. I have also been entering international exhibitions since 2003 and have had almost 1400 acceptances and over 100 awards.

A member of Stokesley PS in North Yorkshire since moving to the area in 2002, I am active on the club front, both on the committee and judging and lecturing. Together with my wife Paula, I am a Permajet Supported Speaker on the club circuit and have lectured to clubs ranging from Scotland to the South of England and also in Ireland.

My website is: www.gdpix.co.uk/



Rikki O'Neill FRPS :

I am a creative photographer and artist by profession. Over the past 40 years I have combined my artistic and photographic skills to produce award-winning images in monochrome and colour from film through to the present digital techniques.

Essentially, my photography is about images that try to evoke emotion with the viewer. My personal approach to my photography aims to create a 'painterly, illustrative' quality and through vision and artistic and digital skills I have produced many unique images, many often controversial but many that have won acclaim both nationally and internationally.

I have exhibited in major group exhibitions and have had eight, one man exhibitions. My artistic photographs have been published as illustrations in a national magazine and are still being published as covers on works of fiction.

I am on the Roll of Honour of the Scottish Photographic Federation (Hon SPF). As a Fellow of

the Royal Photographic Society (FRPS) I have served on the Visual Arts Associateship and Fellowship Panels for the past 11 years and I am now Chair of this Visual Art Category. I am also a Fellow of the Irish Photographic Federation (FIPF) and a Master of the Photographic Alliance of Great Britain (MPAGB) and also have been elected as a member of The London Salon.

A self taught artist, I began my career as a cartoonist with D C Thomson Ltd. I still draw cartoons every week for a Sunday Newspaper in Scotland.

I have been a designer of greeting cards for companies such as Valentines of Dundee, AVL, Kingsley Cards and Beaucards and also had many illustrations published in children's books.

Traditional techniques have now been replaced by the use of Photoshop and other digital programmes and these are now my chosen palette whether it be painting or photography.

Website: www.rikoart.com

VENICE SKETCH 2

VALENTINA KULAGINA ARPS



Walter Benzie ARPS:

The subject is possibly one of the most photographed locations in the world and is instantly recognisable from the viewpoint; what makes this image exceptional is the wet conditions in which the photograph was captured. The rain has washed out the normally intense colours and left us with a more muted pallet. The reflections of the iconic lamp-posts on the pavings give added interest but the essence of the image is the man with the umbrella moving right into the image. This is a most unusual crop with just one of his legs showing and his head obscured by the umbrella, but this only adds to the interest. Compositionally the man gives balance to the lamp post, giving an overall impression of timelessness with a painterly quality.

Guy Davies ARPS:

This image really brings out that feeling of a wet, miserable day where almost everyone is staying warm and dry indoors. The lamps are lit, the pavement is wet and the gulls are circling under a leaden sky, looking for food. One can almost hear their cries, such is the feeling that the picture conveys.

The composition is first class and the image is really made by the person marching purposefully into the frame, intent on getting home as soon as possible. The picture captures the mood perfectly.

Rikki O'Neill FRPS:

This provided us with an unusual approach compared to other images usually seen from Venice. The image holds together because of the beautiful textured tones throughout, and is highlighted by the matching pink tones from the lamps and umbrella.

There is a real rule-breaking strength to this image. The figure powering in from the right helps to give us that dynamic triangular effect and with the inclusion of the birds also helps to portray a very definite feeling of movement.

This is a beautiful image, pleasing to the eye but still dramatic in content.

THE LADY IN WHITE

DAVID F COOKE ARPS



Walter Benzie ARPS:

An astonishing image, at first sight taken at dusk, somewhere in a high-rise city. This is a very low-key image, the drama heightened by the treatment of the dark and satanic skyscrapers - but these are dominated by the diminutive lady in white giving a wonderful sense of scale. The lady herself is very stylish with a white coat, white boots and a white fur hat. She is waiting behind a barrier, but for what? And what is that strange and shiny surface in front of the barrier? As we examine the image in more depth some clues begin to emerge. A banner, only just legible, gives us the location as New York and the possibility that this might be a winter skating rink – but where are the skaters? Who is the lady in

white waiting for? There is a great sense of anticipation, beautifully captured in this vibrant work.

David F Cooke ARPS:

This image was taken at Bryant Park in New York on Christmas Day 2012.

I was taking some candid shots of people skating when I noticed the woman in white. She stood out from the crowd and I just had to try to capture the scene.

Post processing consisted of cropping to my current favourite square format followed by a number of adjustments in Photoshop using both standard Photoshop filters and

Nik Filters, notably, Glamour Glow, Darken/Lighten Centre, Viveza, Dark Contrasts, and Colourise. All designed to give the atmosphere I wanted in the background and to make her stand out.

Nikon D800, 28mm Nikkor Prime lens, ISO 1800, f/4.5, 1/200 sec.

SWIMMING POOL IN BANGOR

GEOFF LEA ARPS



Walter Benzie ARPS:

This is a very geometrical image of a modern house, dominated by its swimming pool. The pool itself is strangely blue (and alluring – or is it just cold?) and very much at odds with the ominous clouds gathering above. The house itself and its immediate surroundings make little concession to the landscape into which it has been placed. In the background there is a glimpse of some glorious Welsh hills, completely untouched by mankind. Is this an allegory of our continuing encroachment on the natural world?

The photographer has shown a keen eye for detail and has produced a very strong image in both compositional and interest terms.

Geoff Lea ARPS:

It was a last minute selection to enter this year, as I was not sure we could get over to Smethwick, so clearly I was very pleased the image did so well.

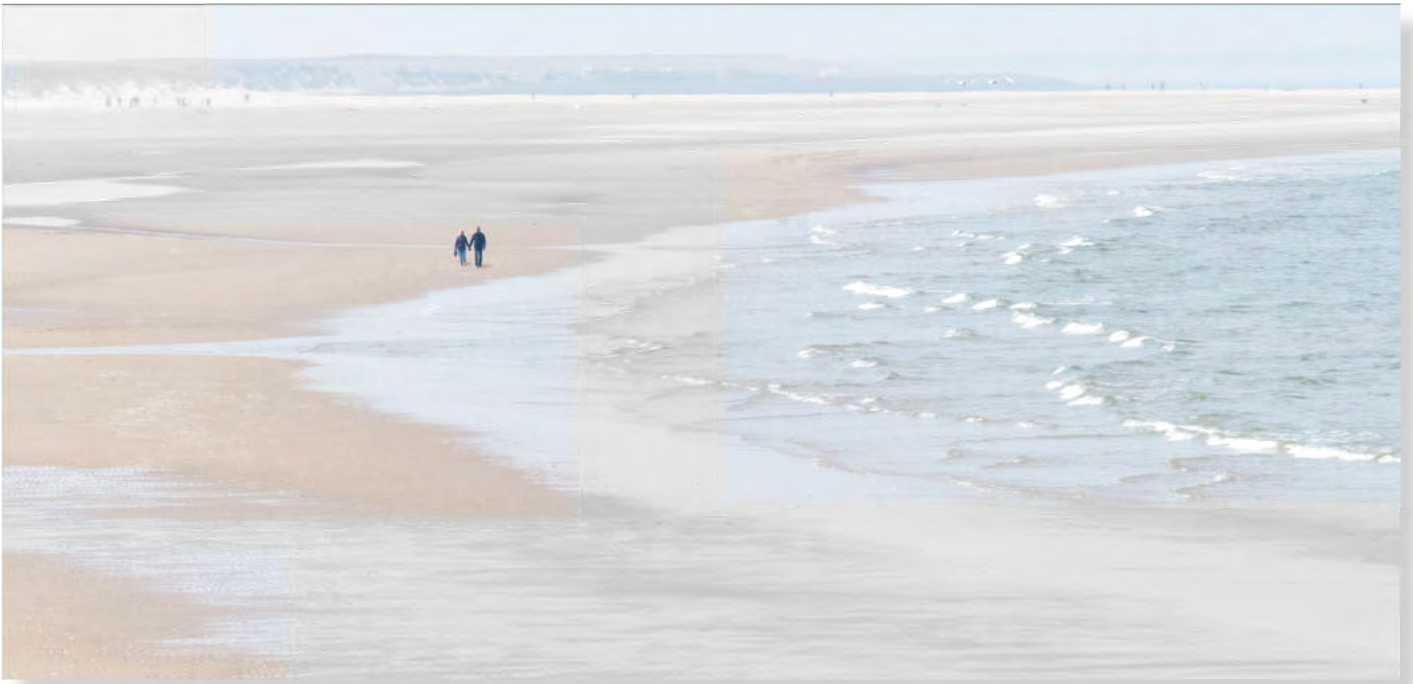
The title a 'Swimming pool in Bangor' is just another white lie to add to the whole picture. The image was taken on a day of severe winter weather in Beaumaris (a name I could not recall when naming the image). The building is in fact the Lifeboat station. Much of the building has been changed, as I wanted much cleaner lines and presentation than was being offered. There were many windows, signs and intrusive walls that had to be removed to achieve this objective. The lamp posts have been straightened

because anyone who has visited the area will know that the wind has bent them over and of course the water has been just a *little* livened up, although I am assured on good authority that the water does actually look this colour occasionally!

For the technical data the image was taken on a Canon 5D MkII with a 24-105 mm lens.

BEACH STROLLERS

DEE WAREHAM



Guy Davies ARPS:

The sheer simplicity of this picture attracted me. The two people on the beach are well placed, close to the apex of the curve of the waterline. This curve leads the eye into the image and carries on in a nicely irregular sweep into the background. The hazy hills complete the scene and provide a gentle visual stop. The colour palette is as simple as the composition with only the yellow of the sand and the blue of the sea and the hills. Even the darker tones of the two people fit in well. The pale, hazy overall treatment evokes a feeling of peace and tranquillity to go with the quiet solitude being enjoyed by the couple on the beach.

Dee Wareham:

I took this photo on a rather dull, windy day in The Netherlands last year. When I looked at the original RAW file I felt that it did not convey the atmosphere that I remembered.

My first aim was to try to show the expanse of an almost deserted beach and I thought that a high key image would achieve this, which I did using levels and curves. I wanted to show the breakers and choppy sea to emphasise the fact that it was a windy day but I felt that they should not be too strong in the image.

The couple strolling along the shore were

the dominant feature but were slightly too far away so I moved them closer, where they were in a much stronger position. Finally there was too much sky in the picture so it was cropped and a small area to the right of the image was slightly stretched to give a more letterbox shape.

MOORED

BARON WOODS FRPS



Guy Davies ARPS:

This picture grabbed my attention as soon as I saw it. The low light on the boats against the threatening dark background creates a mood of calm before the downpour. The composition is superb with the line of three boats on one side complemented by the other boat at the left, perfectly placed at the back so as not to dominate. It can be difficult to get a good composition with yachts while at the same time including masts and their reflections. Here it has been achieved very well and yet with wonderful simplicity. The reflections are very well rendered and one can almost feel the wetness. The use of mono for this image is highly appropriate as it emphasises the composition and dramatic lighting.

Baron Woods FRPS:

One of my early morning walks takes me round Cockshot Point at Bowness on Lake Windermere. A considerable number of yachts are moored on the lake in that area. Generally, because of weather conditions and wind, the jumbled 'lie' of the boats is not very photogenic.

However, in late September as summer turns to autumn, a misty atmospheric calm often settles on the lake, producing conditions that I consider to be the best for the style of photography which I like.

Such conditions existed when I took this picture and I was even more fortunate on this occasion because some of the yachts,

at their moorings, created a balanced composition. Contrast in the original image was increased to subdue the background trees and enhance the effect of the low morning light.

I'M IN TROUBLE

FIONA SENIOR FRPS



Rikki O'Neill FRPS:

The success of a good portrait relies on various elements: good lighting, excellent eye contact and the use of depth of field, interesting characteristics with overall quality control.

This image 'I'm in Trouble' displays all these characteristics making this one pictorial and technically superb, so as not to dismiss from consideration for awards.

It has stunning lighting with fantastic eye contact along with the facial expression. The dirty marks on the face; the shoes over the shoulder; all these elements tell a story

and make the viewer ponder over what this little boy has been up to. Visually, this is a wonderful portrait.

Fiona Senior FRPS:

This image was one of many that I shot during a week of studio workshops I gave at a photographic college in China. The children were those of lecturers or their friends.

It was delightful, but having to work with an interpreter and cope with young children at the same time is quite a challenge. This little boy had been told to keep clean and tidy, so

I made him messy with some mud makeup I had taken with me. I wrapped the clean shoes around his neck and couldn't believe how lucky I was to get this fleeting expression, as he was a really cheerful, mischievous and very mobile five year old.

THE SIRENS

JANET HAINES ARPS



Rikki O'Neill FRPS:

This is a very beautiful and perfectly portrayed composite.

The image works throughout because of the classical beauty of the model, the excellent structured composition along with the use of the green from her dress as a textured background layer.

Lighting techniques have been used well and have provided us with lovely skin tones, complimentary to the vibrant green.

All in all, a lovely image that in any competition would be difficult to ignore.

Janet Haines ARPS:

Following a particularly good studio session with the beautiful Holly, I was looking at the series we shot of her in this fabulous flowing sea-green dress and the mythological story of the Sirens came to mind. These are said to be dangerous but beautiful females that enticed the ancient mariners to their watery graves.

Shooting with models is always a joint creation of photographer and model, and I love creating beautiful work that compliments both the model's looks and the emotions they portray. A good model, as Holly truly is, work in their imagination to

give you the emotional input that turns an ordinary portrait into something special.

Choosing just three of the many excellent poses, I selected a suitable background that swept round the image, giving me the impression of a sunken boat beneath the sea. The colour was changed to be in the same colour pallet, along with an additional layer of water from an azure swimming pool, to give the watery feel to the work.

The three poses were blended together, with each figure at different opacities, to make them appear as if there is more sea between the viewer and each of them.



Absorbed, Paula Davies FRPS



Alstromeria, Shelagh Roberts FRPS



Amanda, Tom Bowett FRPS



American Dance Troupe, Graham Worley LRPS



Amongst the Rigging, Geoff Bicknell LRPS



At Home On The Street, John Cooke ARPS



Black Guillemots, Gerald D Thompson LRPS



Brighton Phone Box, Tony Bowall FRPS



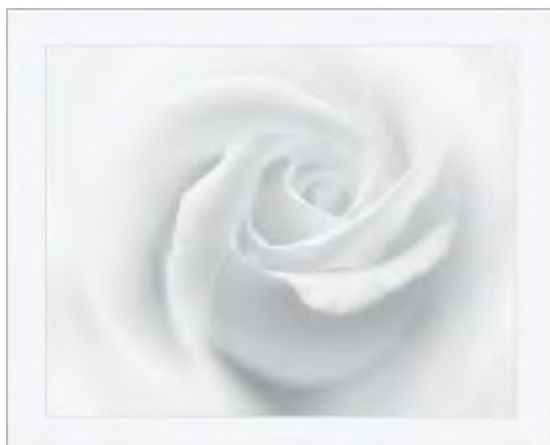
Concentration, Vanessa Herring LRPS



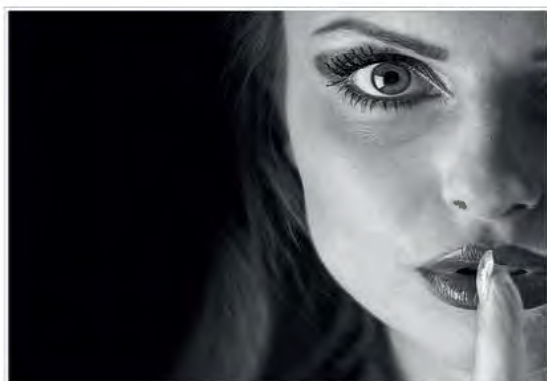
Contemplation, Len Claydon LRPS



Dawn in Mevagissey, David Askham



Delicate White Rose, John Lewis LRPS



Do Not Say A Word, Robert Bracher ARPS



Dream Boats, Roger Holman ARPS



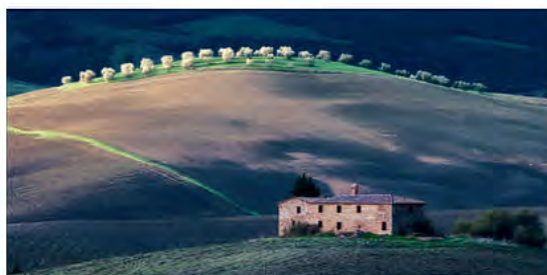
Earning a Living, Olga Davidge LRPS



Eddie III, Mike Bigger



Escape from Hades, Malcolm Kitto ARPS



Farmhouse Dawn, Guy Davies ARPS



Five Shadows, John Bull LRPS



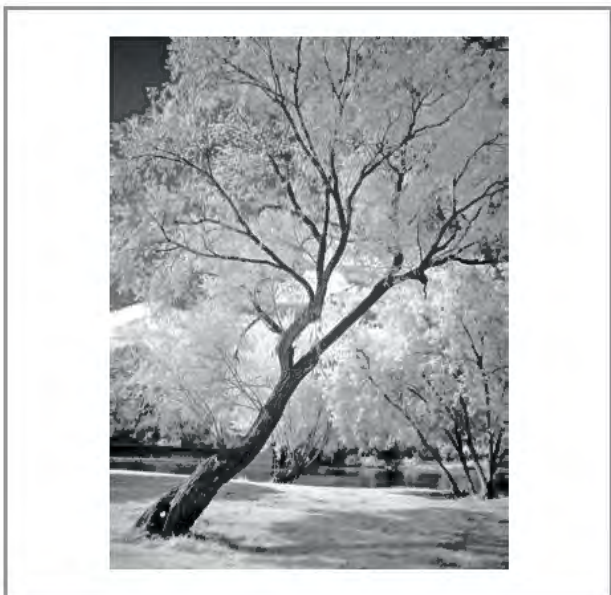
Going Up, Christine Langford LRPS



Grasshopper, Norman Wiles LRPS



Hastings Fishermen, Brian Cooke ARPS



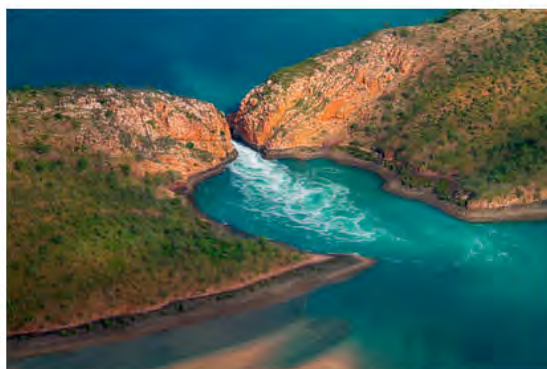
Haunted Tree, Alex Dufty LRPS



Homeward Bound, Len Deeley FRPS



Hoping for a Better Life, Adrian Herring ARPS



Horizontal Waterfall, Tony Healy ARPS



I didnt know that, Ron Holmes ARPS



If Winter Comes, Can Spring Be Far Behind, Janet Davies ARPS



Impression of a Canna Lily, Pauline Martindale



Impression of Honfleur, Don Langford LRPS



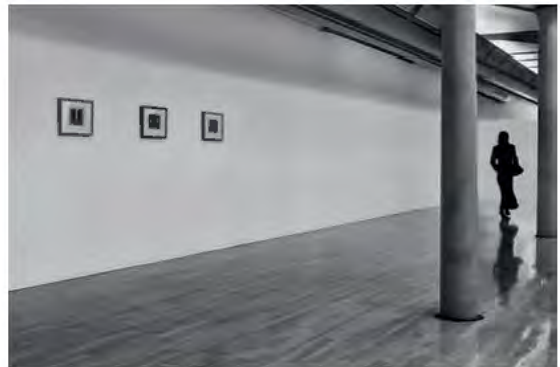
In and out of the sea, Paul Johnson LRPS



In The Dream We Raced, Paul McCullagh ARPS



Joshua, Peter Hemment LRPS



Liverpool Tate, Sheila Haycox ARPS



Man in the mirror, Brian Beaney FRPS



Market Talk, Robert Mair LRPS



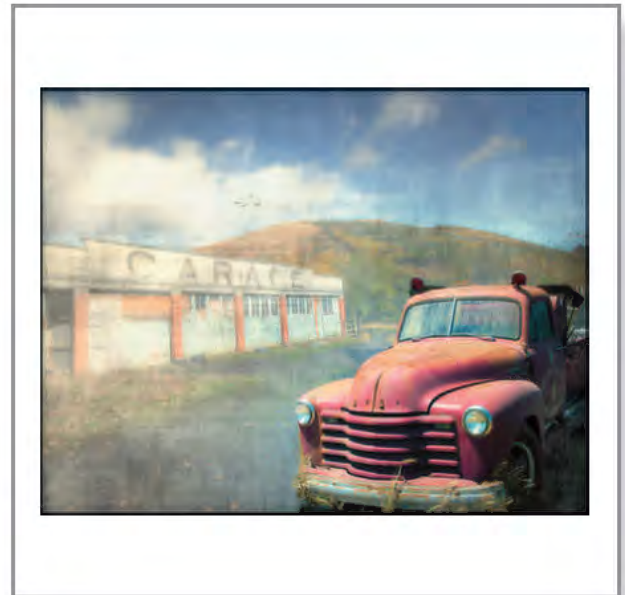
Misty Trees, Peter Read LRPS



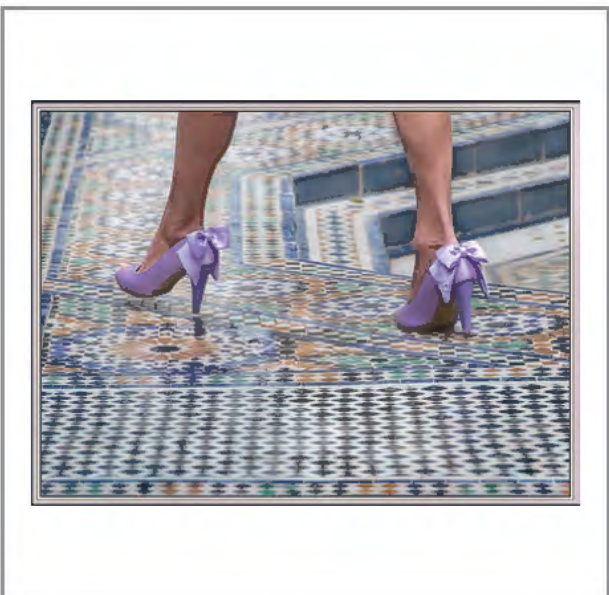
New Dawn, Reg Law LRPS



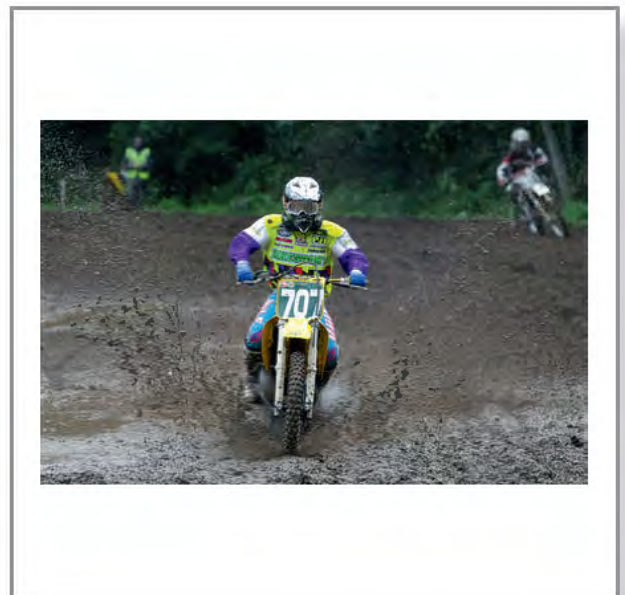
No Echo, Viveca Koh FRPS



Past its Best, Eric Begbie LRPS



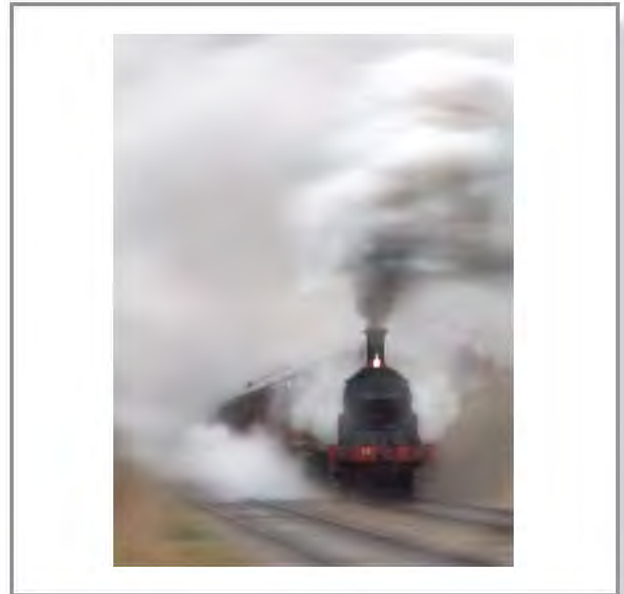
Purple shoes, Margaret Salisbury FRPS



Racing through Mud, Jim Marsden FRPS



Railway Man, John Long ARPS



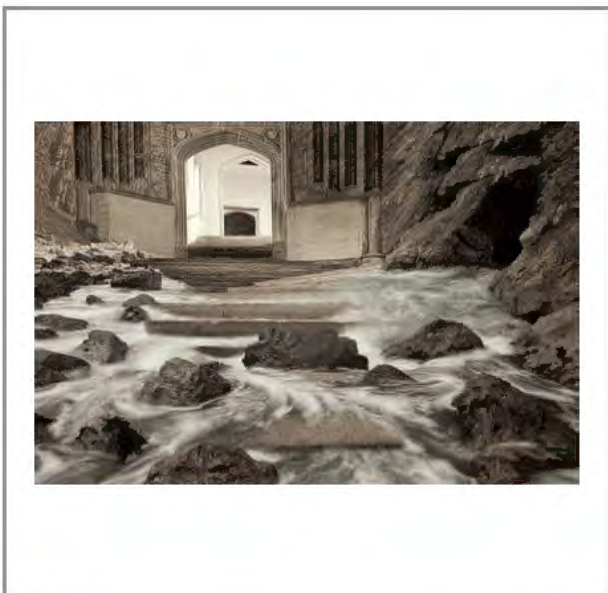
Rain steam and speed, Brian Burrows



Reflected Symphony in C Minor, James Foad LRPS



Rock Mosaic, Sheila Read FRPS



Sea of steps, Martin Chapman ARPS



Setting Sail, Robert Kirby LRPS



Singing in the Rain, Gerry Coles ARPS



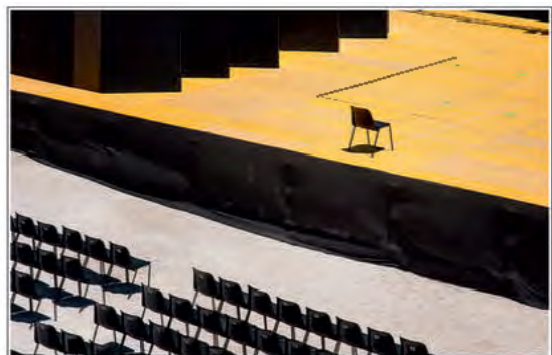
St Marie in Cortona, Peter Davidge LRPS



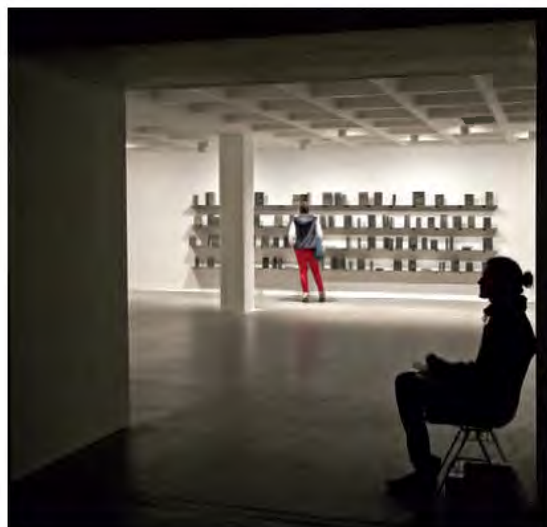
Street Performer, John Lacey ARPS



Swanage Old Pier, Stuart Crump ARPS



The Chair, David Eaves ARPS



The Gallery, Joanne Searle, ARPS



The Mall, Gary Shinner LRPS



The Moustache, Carol Wiles ARPS



The Old Customs House, Tony Luxton LRPS



The Towers, Vauxhall, Peter Stevens ARPS



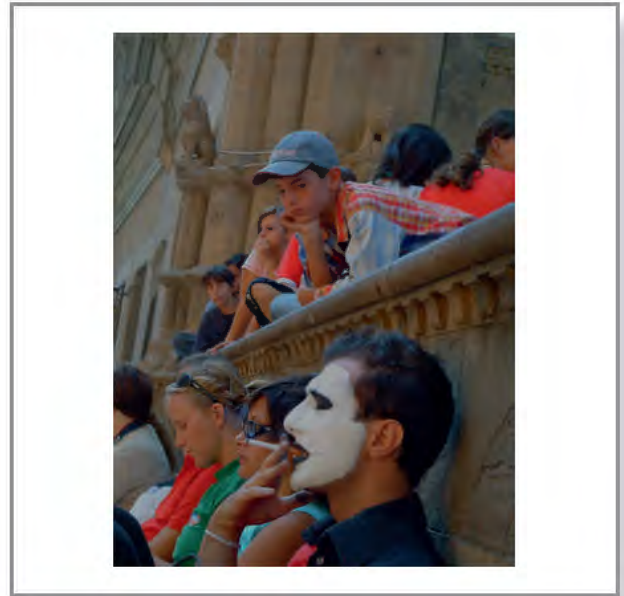
The White Tree, Carole Lewis ARPS



The Wifes Chair, Tony Lovell ARPS



Thingvallavatn, Roger Norton LRPS



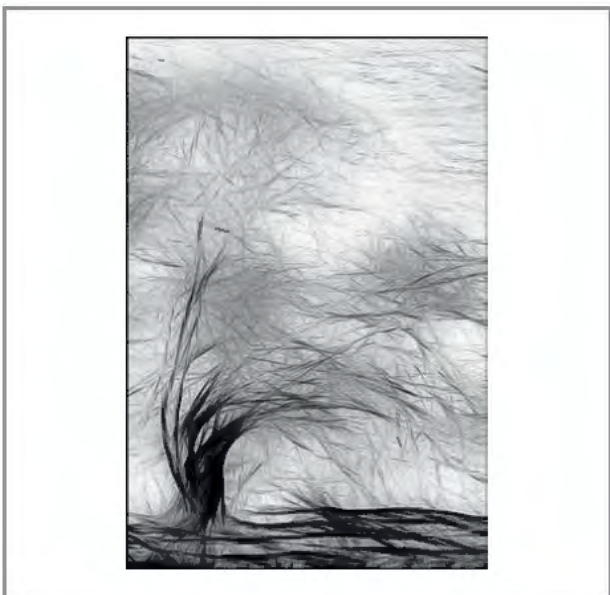
Thoughts in Florence, Cheryl Miller ARPS



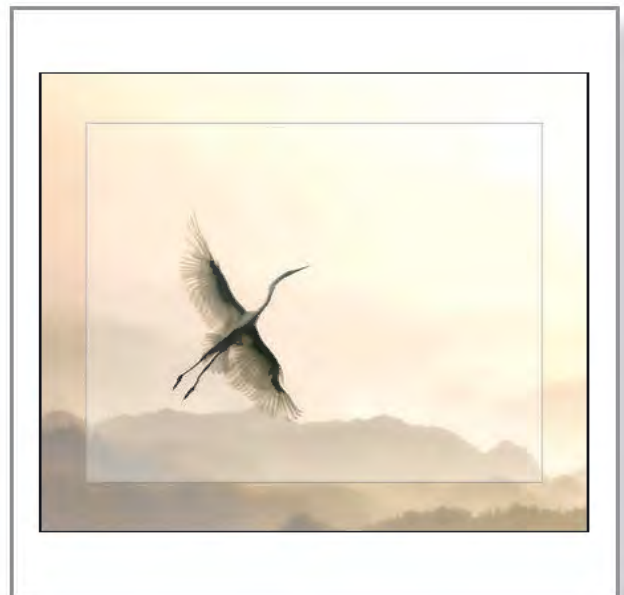
Tools of the Trade, Alan Cross LRPS



Tools, Peter Chance LRPS



Tree with Attitude, Elizabeth Restall ARPS



Twisting into the light, Marilyn Taylor ARPS



Two Frogs, Barry Senior Hon FRPS



Underwater World, Singapore, Palli Gajree Hon FRPS



Well Worn Bench and Anvils, Bert Housley ARPS



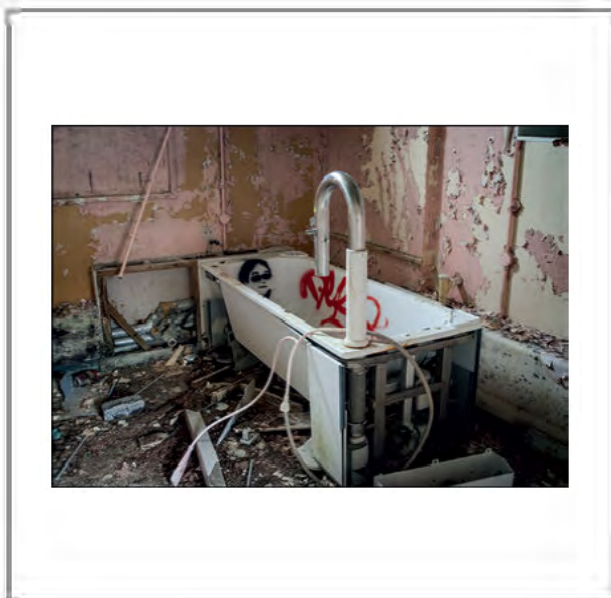
West Beach Sidmouth, Clifford Brown LRPS



Where will we stay tonight, Peter Stickler ARPS



Winter Sun, Castle Combe, Jeffery Bartlett ARPS



The Bather, Mike Bews LRPS

THE DI GROUP MEMBERS' ANNUAL PROJECTED IMAGE COMPETITION

This annual competition is open for entries from early July, with private judging on 27 August 2014 at Fenton House, Bath. As last year, entry is *free*. The closing date for entries is 17 August 2014.

The Selectors this year are:

- Linda Wevill FRPS
- Martin Addison FRPS
- Colin Harrison FRPS FIPF FBPE MFIAP MPAGB EFIAP/p PPSA

There will be two entry Classes, based on the kind of image you have produced. In each Class there will be a Gold Medal to be won (as agreed by all three Selectors), along with six Award Ribbons - two from each Selector for their favourite images. On top of that there is the Raymond Wallace Thompson Trophy, for the image that the Selectors all agree is the best in the entire competition.

There will be a few changes from our previous 'projected' competitions:

- We have decided to now call it our Projected Image Competition, rather than 'DPIC'.

- There will again be two entry Classes - 'Creative' and 'Open' - but you should read carefully the new definitions - see the rules on the website. Images that are defined as 'Creative' should not be entered into 'Open'.
- Last year, you could enter three images into each Class, so a total of six. This year you may only enter up to three images in total, across the two Classes. We are hoping that more of our members will enter, but with an ever-increasing DIG membership we need to ensure that our Selectors can give enough time to adequately judge each entry.
- This year, entry will be by web only, so we will not be accepting images by post on CD.
- There will be no requirement for particular filenames for your images, so they won't have to contain your name and image title - all of this information will be taken from the form you fill in when you upload your images. So you can submit your images with your original filenames, which should make it a little

easier for you to trace your submission back to your original master file or PSD - and, if you're a winner, we might be asking you for a high resolution copy to print in DIGIT.

Please note that only DI Group members are eligible to enter this competition.

The full rules and guidance can be found on the DI Group website. Just go to rps.org/dig and follow the link to the 'Projected Image Competition' page, or use the QR code below.

We look forward to seeing some of your best images - and wish you good luck with your entries!

Alan Cross LRPS,
Competition Organiser.



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A searchable, cumulative contents list of previous issues 41-59 is available from the DIGIT Group Magazine page of the Group's website at:

www.rps.org/special-interest-groups/digital-imaging/about/030-digit-group-magazine

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