



26th September 2010

"The Devil is in the Detail - Techniques for preparing images that win."

Mike McNamee BSC, FRPS, FBPPA

Coopers Hill Community Centre, Bracknell,
Berkshire RG12 7QS



Mike McNamee FRPS

For full details see the EVENTS listing on Page 4 or contact:
Roger Norton LRPS
Email: centrecoordinator@rpsdig-thamesvalley.org.uk

6th September 2010 – 30th September 2010

Digital Imaging Group Print Exhibition 2010

Moors Valley Country Park, Horton Rd,
Ashley Heath, near Ringwood,
Hants BH24 2ET

A selection of prints from the 2010 Digital
Imaging Group Exhibition.

Time: Moors Valley Country Park during normal
open hours.

Phone: The Moors Valley Country Park telephone
number for any enquiries is 01425 470721
Cost: Free

Contact: Alex Dufty LRPS, Email:
exhibition@digit.rps.org, Phone: 01454 778485

6th October 2010 - 24th October 2010

The Art of Photography - from Plate Camera to Computer

Riverhouse Barn, Walton-on-Thames,
Surrey KT12 2PF

Time: Wed - Sat 1100 - 1600, Sun 1430 - 1630
Cost: Free



Peter Hemment LRPS

For full details see the EVENTS listing on Page 4 or contact
the Riverhouse Barn Reception
Email: boxoffice@riverhousebarn.co.uk
Telephone: 01932 253354

13th & 14th November 2010

'Think Photography' 2010

'The Public' Arts Centre, New Street, West
Bromwich, B70 7PG

'Think Photography' 2010 is an event being
organised by the RPS. The Digital Imaging Group
will participate by having a selection of prints from
our 2010 Exhibition on display, and a stand with a
rolling digitally projected image show.

The event will also feature Lectures, Workshops
and stands by other Special Interest Groups. More
details nearer the date - but this is definitely one
for your diary!

Contact: John Long ARPS, Email:
johnlong@lineone.net



6



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DIGIT

SUMMER 2010 ISSUE NO 46

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FRONT COVER IMAGE

The Manzac Wood Dragon by Brian Beaney FRPS

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EDITOR: DR DAVID F COOKE ARPS
davidfcookearps@gmail.com

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EVENTS

16th August 2010 - 30th August 2010 Digital Imaging Group Print Exhibition 2010

Smethwick Photographic Society
Clubrooms, The Old Schoolhouse,
Churchbridge, Oldbury, West Midlands
B69 2AS

Time: The Exhibition is on view during
normal clubroom open hours

Cost: Free

Contact: Alex Dufty LRPS

Email: exhibition@digit.rps.org

Phone: 01454 778485

6th September 2010 – 30th September 2010

Digital Imaging Group Print Exhibition 2010

Moors Valley Country Park, Horton Rd,
Ashley Heath, near Ringwood, Hants
BH24 2ET

Time: Moors Valley Country Park during
normal open hours.

Phone: The Moors Valley Country Park
telephone number for any enquiries is
01425 470721

Cost: Free

Contact: Alex Dufty LRPS

Email: exhibition@digit.rps.org

Phone: 01454 778485

A selection of prints from the 2010
Digital Imaging Group Exhibition.

19th September 2010

Brian Beaney FRPS "Beyond the moment of capture"

**The Old Schoolhouse, Churchbridge,
Oldbury, West Midlands B69 2AS**

Time: 10:30am to 4:00pm

Cost: £7 payable at the door. Seats must
be booked in advance by email or
telephone

Contact: Noel Shaw LRPS

Email: midig@nsashaw.co.uk

Phone: 01789 298386

Brian, a superb graphics artist, produces
images digitally painted with light
creating moods and atmospheres aimed
to epitomise the peace and tranquillity of
scenes and landscapes.

The projected-image presentation, called
"Beyond the Moment of Capture," will
feature the original images, move
through the methods used to produce the
final exhibition print, provide relevant
technical information and show how the
images are constructed using Photoshop.

The majority of the pictures to be shown
have been accepted in various
exhibitions, including the RPS
International Exhibitions and at the
London Salon of Photography. They
have won many awards and prizes both
at home and abroad.

Brian's unique pictures can be seen at:
<http://www.brianbeaney.com/>

26th September 2010

Mike McNamee BSC, FRPS, FBPPA "The Devil is in the Detail - Techniques for preparing images that win."

**Coopers Hill Community Centre,
Bracknell, Berkshire RG12 7QS**

Time: 10:00am - 3:30pm

Cost: £5.00 Digital Imaging Group
members, £8.00 non members.

Contact: Roger Norton LRPS

Email: centroordinator@rpsdig-thamesvalley.org.uk

A welcome return of one of our most
popular and entertaining speakers, who
was last with us in October 2008. More
information from www.rpsdig-thamesvalley.org.uk

6th October 2010 - 24th October 2010

The Art of Photography - from Plate Camera to Computer Riverhouse Barn, Walton-on-Thames, Surrey KT12 2PF

Time: Wed - Sat 1100 - 1600, Sun 1430 -
1630

Cost: Free

Contact: Reception

Email: boxoffice@riverhousebarn.co.uk

Telephone: 01932 253354

Consumer digital cameras and easy
access to imaging software have led to
greater awareness of the use of
manipulation in everything from
airbrushed models on magazine covers to
celebrity and political setups. But the
debate about truth and illusion in
photography is far older. In a rare
opportunity to see early prints from The
Royal Photographic Society's Collection
- ranging from 1845 to 1940 - this
exhibition contrasts the work of the
pioneers, including staging and multiple
negatives to make composite prints, with
outstanding work from today's RPS
digital photographers who use their
cameras and computers to develop

exciting images and art. An associated
workshop and lecture will explore
digital imaging today.

17th October 2010

Steve Caplin 'Reality and Illusion', in conjunction with The Art of Photography Exhibition Riverhouse Barn, Walton-on-Thames, Surrey KT12 2PF

Cost: £25.00, including lunch

Contact: Reception

Email: boxoffice@riverhousebarn.co.uk

Telephone: 01932 253354

Following his successful day for the DI
Group last year, Steve Caplin presents a
thought provoking and challenging
session linked to the exhibition, and a
Photoshop workshop. Steve is a
specialist in digital imaging and
Photoshop special techniques creating
satirical montages for the newspapers
and an author of several books
including How to Cheat at Photoshop
and Art and Design in Photoshop. He
will cover the ethics of photographic
manipulation with current and historical
examples with a detailed presentation
on imaging techniques for
photographers.

24th October 2010

Brian Beaney FRPS "My Photographic Art - How it's done Demonstration".

**Coopers Hill Community Centre,
Bracknell, Berkshire RG12 7QS**

Time: 10:00am - 3:30pm

Cost: £5.00 Digital Imaging Group
members, £8.00 non members

Contact: Roger Norton LRPS

Email: centroordinator@rpsdig-thamesvalley.org.uk

Phone: 07949 440035

Brian Beaney takes his photography
beyond the moment of capture. His
images are digitally painted with light,
mood and atmosphere to try to
communicate the peace, tranquillity and
'buzz' he experienced when taking the
shot.

Brian will talk about his approach to his
photography and demonstrate how some
of his creative manipulations have been
achieved. More information from
www.rpsdig-thamesvalley.org.uk



FROM THE CHAIRMAN

The Digital Imaging Group is a broad-based group with no special agenda outside the fact that we all use the digital process during all or part of image-making, production and presentation. We also need to remember that we are a broad-based, cross-genre group in that our membership work in diverse photographic fields using different techniques and methods of presentation. It's something of a tribute to the evolution of the group that we've maintained a significant growth, not in spite of this diversity but very much because of it. We have great strength in depth and the determination not to be categorised or restricted. Taking the strength of our diversity as a theme for a moment, I'll apply it to one segment of photography and, I guess, it's one that dominates the thoughts and planning of much of our membership. I refer to the influence of camera clubs and photo-societies. Clubs have many advantages. They bring together like-minded people, they inform and educate, they offer a platform for work and they give opportunities for expression. However, there's one area where clubs sometimes inhibit experimentation and inadvertently

develop a risk-averse culture towards 'the new' and the 'avant-garde'. In the typical club competition, structure, league-tables and hierarchical divisions almost predictably lead towards what I term 'convergence'. Competitors quickly see what finds favour amongst the judges and what's currently fashionable and with the natural desire 'to win' (it is a competition after all) they move their photography towards a particular style or content. If this helps the individual to grow as a photographer that's fine as far as it goes but if it's merely a mechanism to place yet another trophy on the shelf, then I'm far from certain of its value. Some people only take pictures if they're likely to do well or win a competition! For these, and there are many, the sole objective has become the desire to win. Whatever happened to self-expression? Now I realise that I opened this piece with a celebration of our diverse digital community and for those amongst us who revel in the structural confines of competitions that's fine but the danger is that many photographers only have competitions as their objective and use this base as the single marker of progress. There is another way. A couple of years or so ago I set myself a personal project. It was to take at least

one picture every day for 12 months. This discipline was refreshing, hard work and incredibly worthwhile. It improved my visual acuity and unfettered me from the strictures of competition-based photography. Admittedly, not everyone would wish to undertake a year-long project but mini projects can be equally fulfilling. I always have several themes running so no matter whether I'm out for the day, going a walk or on holiday, they provide constant inspiration and ambition. Free yourself, chose, say, five or six achievable objectives, photo-themes that can be tackled anywhere and in any conditions. Some of my 'anywhere themes' include topics such as 'walls', 'corners', 'shadows', 'yellow' (it has to be in the picture somewhere), 'water', 'reflections' and 'texture' – you see how easy it is. Develop as an individual photographer, find your own vision and break away from the need to please whoever is judging a competition. Resist the temptation to comply and converge. If you would like to see a selection of my 'Take One A Day' series, please visit the gallery pages of my website <http://www.crhfoto.co.uk>.
Clive Haynes FRPS



EDITORIAL

I joined the Digital Imaging Group because I felt I needed to learn more about the techniques of digital imaging. To me, though, that's not an end in itself because I see photography as the production of works of art not merely the process of digitally manipulating images just for the sake of it. Therefore, I see one of my main jobs as Editor of DIGIT as being able to maintain a balance between the technical and the artistic. DIGIT is, and hopefully will remain, very much a magazine which gives information on techniques for digitally manipulating images and how to solve problems. There are many magazines on the market that do that too but I hope that

DIGIT is different in that it also allows DIG members to publish articles on their photography; why they do what they do, what interests them, what excites them and what they've found to be difficult. In this way I see DIGIT as a good resource to help us all grow artistically as well as technically. One of our main resources is our membership. Currently, we have over 1000 members and, in terms of RPS distinctions, there are 10% FRPS, 25% ARPS, 37% LRPS, and 28% with no RPS distinction. Not all our members aspire to attain distinctions but this breakdown does give an indication of wealth of ability and experience we have in our group. As Editor, I will to continue to draw upon this expertise for the articles rather than on non-group members who may be expert in a particular area. So, if you

have an idea for an article you'd like to write, whether it is technical or 'artistic' then please contact me at davidfcookearps@gmail.com and we can discuss it. I'm always happy to help with putting together the articles so please don't feel that you'd be letting yourself in for something you don't feel able to do on your own. This issue of DIGIT also sees the introduction of downloadable pdf articles, the first being on the workshop in Cheltenham which took place last April. (See page 45 for details of how to download it). Such articles allow more to be published than can be printed in the pages of DIGIT. They also give a further opportunity for members to have their photographs seen so I hope you enjoy looking at it. I plan to have more of this type of article in future issues.
Dr David F Cooke ARPS



Figure 1 Library module layout showing colour and star ratings

LIGHTROOM: SELECTING AND PUBLISHING YOUR IMAGES



In his article in the Spring 2010 issue of DIGIT, No. 45, pp 16-20, Martin Addison FRPS introduced the main features of Lightroom. Here, Ria Mishaal Cooke LRPS builds on this by covering the practical use of Lightroom to import, rate and filter your images and how you can use the program to get your images into the public domain.

I have been using Adobe Photoshop Lightroom for about a year and it has changed the way I approach my work. It is quite simply incredibly powerful photo-management software which allows non-destructive editing. It has enhanced my productivity and so allowed my creativity to flourish. I imagine, like me, many of you have a back catalogue of images you would like to share with the world, but neither the time nor the energy to keep changing the images on your website one by one. I have found Lightroom makes this an easy task. In this article, I will cover the practical use of Lightroom to import, rate and filter your images and I'll focus on Lightroom's web module and some plug-

ins which make this module really powerful. I'll also illustrate how Lightroom can enable you quickly and efficiently to change and add to your online catalogue.

I currently work as a wedding photographer as well as a research scientist, so I must work efficiently to achieve my goals. I have found Lightroom has dramatically reduced the time it takes me to process a wedding. I now process 80% of the images solely in Lightroom through the develop module, only using Photoshop on a handful of images to apply particular specialised filters or for particular artistic manipulation. Because I can access Photoshop through Lightroom to edit

these images I am able to handle all my work through Lightroom. I can then use the web module to create online proofing galleries for my clients and print ordering galleries for their guests. It couldn't be easier.

At first, Lightroom is not necessarily as intuitive as it could be, but I really think that it is worth spending the time to learn as the benefits in time saving far outweigh the effort to learn. There are many books on the subject and at the end of the article I've given details of resources which I have found particularly helpful.

The undeniable power of Lightroom is that it allows you to import, handle and manipulate large numbers of images

very quickly and easily. The backbone of Lightroom is the library which is a catalogue, where images are represented by previews which can be organised, duplicated and manipulated. This is very powerful because you can look at your image previews without the images being available (for example when the images are on an external drive not attached to the computer), but you must also remember that changes made outside Lightroom to the location or name of images will mean that the catalogue can no longer find them. While Lightroom gives you the option to find missing files, it is easier to make changes to the location or name of files and create or delete folders through Lightroom.

I import all my images directly through Lightroom, because I can rename them, add metadata (keywords and tags) and create standard previews on import. You also have the option to back up your images on import, which I do. Please remember that these backed up images are straight out of the camera, so you need also to backup your Lightroom catalogue and those image files associated with it regularly.

After importing images, I immediately create a 'collection set' for the images and add a 'collection' to the set, which I call 'all' where I drag and drop all the new photos. I do this because if I delete an image from a collection, it will only remove it from the collection and not delete it from the disc, thus adding an additional level of security. I then sort my images, using a combination of flags, colour labels and star ratings (Figure 1). It is important to note that colour labels and star ratings are universal, but flags are specific to collection or folder.

Labelling couldn't be easier with the shortcut keys: '1' to '5' representing stars, '6' to '9' representing colours, 'f' is flag; 'u' is unflag, and 'x' reject. You can create different colour label sets (go to Metadata menu; Colour label sets). I have a custom label set where red is labelled 'to delete', yellow 'final images', green 'to work on' etc. First I will go through a shoot and label all the images I don't want to keep 'to delete' by pressing 6. In the library module, I often change the display properties by pressing '1' to get just the image shown on the black background. Using the shortcut keys I can rate my images as I go through them in this uncluttered view, with Lightroom displaying a handy

message informing me of what I have done. When I have selected all the images I want to remove in my collection, I go back to the original folder and, using the filter options at the top of the library module, I choose to view only my red labelled images. I select all, press 'x' to label them as rejected images then I go to the 'Photo' menu and choose to delete the rejected photos. Lightroom will always ask you when you want to delete images if you want to delete from the catalogue or from the disc. I choose to delete them from the disc to remove the unwanted images.

I then go through remaining images and rate my favourites, those I want to work on and I use the Lightroom develop module and Photoshop to create my final images. Sometimes, I want to have several versions of the same image with different treatments or I want a different crop to display on the web. To do this, I right click on the image and create a virtual copy, then I make my new changes to this copy. At any time you can press 'reset' at the bottom left hand corner to go back to the original raw image. Remember that all changes made in Lightroom can be undone. The virtual copy will be stored in the collection in which it was created unless you add or move it to another collection. You can see which collections particular images are in by right clicking, 'Go to collection'. You can remove copies from a collection by pressing delete, but remember this just removes them from the collection doesn't 'delete' them.

I create a new collection within my collection set for the 'best' images, and using the filter options at the top of the library module, I select those I have rated, select all, and drag and drop them into this new collection. In preparing my images for the web, I add titles and captions and edit copyright information in the library module metadata panel (scroll right down to the bottom).

Sharing your work with the world

I built my entire website using Lightroom and web engine plug-ins which I bought for a nominal fee. However, it is important to mention first that if you have an existing website which you are happy with but would like to use Lightroom to create galleries to upload, it is very easy to do, and you can use the existing templates for html and flash galleries that come with Lightroom or download one of the free

galleries that are available on the web (please see page 9 for galleries). You can even upload the gallery straight to your site through Lightroom if you have your FTP details, you don't even have to go to another program.

Previously I had built my websites in Adobe Dreamweaver but this made any changes laborious and creating new albums or changing the content of old albums took longer than I had time to spare. With my ever-present focus on efficiency in my work, I needed a solution to creating online galleries which were easily changed and indexed. I built my new site using Lightroom web engine plug-ins produced by The Turning Gate (TTG), and I am very pleased with the results. TTG is the one man operation of Matthew Campagna who provides Lightroom web engine plug-ins, tutorials and resources for Lightroom. There are several sources of plug-ins online but I have chosen to describe the plug-ins from TTG as I believe they are some of the best available and Matthew provides extremely good support for his products. For information and testimonials from satisfied customers see

<http://lr.theturninggate.net/>

My website

<http://www.riamishaalcooke.co.uk> was created using a combination of TTG special purpose templates. All the templates are highly customisable so you can get the look and feel you want. The TTG site has excellent tutorials showing you how to transfer settings from templates in one engine to another so you can use multiple engines for different purposes with a seamless appearance across the whole site. They are very easy to install – all you have to do is put the folder containing the web engine into the Lightroom program web engine folder, re-launch Lightroom and away you go!

In describing how I have used these tools to build my site, I will show useful screen shots to illustrate my points. It might be helpful to look through my website in conjunction with reading the article to get a full demonstration of what is possible.

From the splash page of my site you will see there are options to enter the main site or enter a site for mobile phones. In this modern age, the use of mobile phones has shifted from just making phone calls to acting as internet devices, allowing access to the web



Figure 2: TTG iPhone Portfolio consists of three pages: Gallery, About and Contact, shown here from left to right. Clicking on any thumbnail in Gallery enlarges it to fill the width of the phone screen.



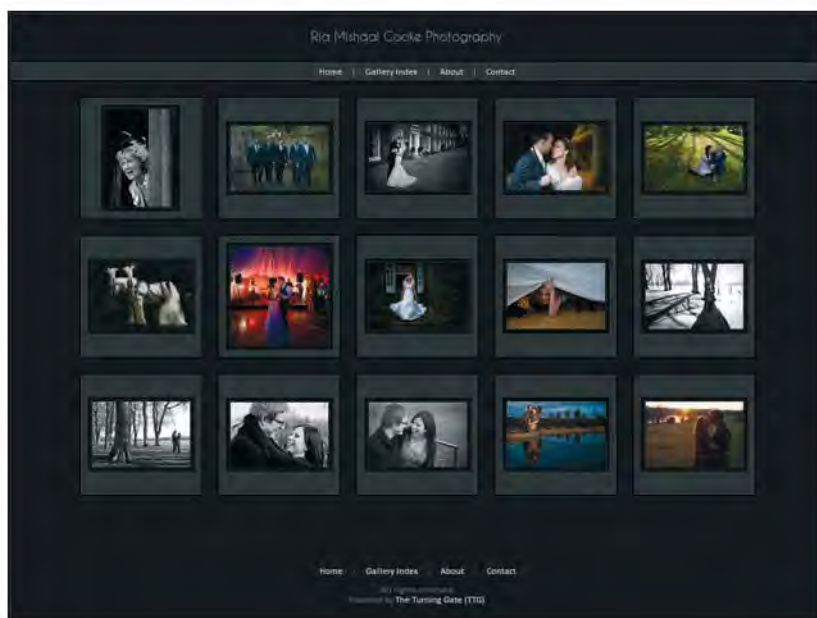
Figure 3: TTG Pages. I used TTG pages to create my site. The screen shot at the top shows the Home page and that at the bottom shows the self-populating Gallery Index

wherever you are. Sites need to be differently designed for the smaller screens and interfaces of iPhones and other similar mobile devices. To make sure your work is available to this growing audience, it is a good idea to create a slimmed down HTML site (at present flash is not viewable on an iPhone). One way to do this is to use the TTG iPhone Portfolio (\$5) as I have done (Figure 2). The main site was created with TTG Pages (\$25), shown in Figure 3. It allowed me to create a Home page, an About page, and a Contact page with email submission form, which sends the contents directly to my email address. I chose to have flash galleries on my Home and About pages, but you could equally choose to have static images. Most impressively, TTG pages contain a self-populating Gallery Index of image galleries. This was very exciting to me as it made it very easy to replace or add galleries to my site in an organised way. To add a new gallery all I had to do was create a gallery using Lightroom and upload the folder to the galleries folder used by the gallery index of my TTG Pages site. As if by magic, the gallery appears in the gallery index either with a specified thumbnail or one chosen at random from all the images in the gallery. When creating a gallery I could enter a title and description for the Auto Index, which is displayed in the gallery index. On my site, you will see that I have two self-populating indexes accessed from the main menu which runs across the top of the page – the Gallery Index and the Client Area, and that the index

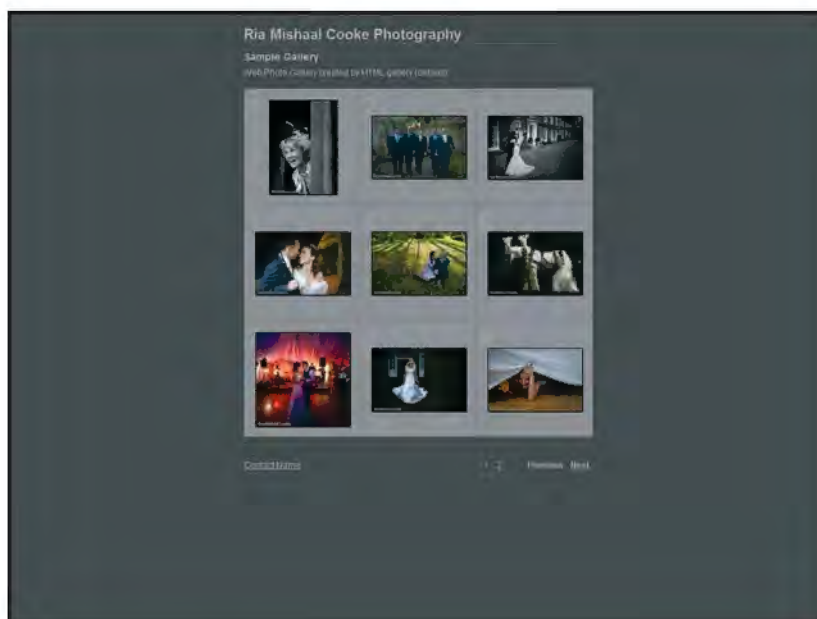
contents in the Client Area link through to other indexes, creating a nested hierarchy of galleries, easily navigable and organised. The additional indexes were created with TTG Auto Index (\$10). So now with the basic framework of the site, I needed galleries to add to the indexes. I primarily used TTG Highslide Gallery Pro 2.0 (\$40 plus a licence for commercial use if necessary). I particularly liked this as I could set it up to look exactly like my TTG Pages main site. It allows me to create gorgeous thumbnail based galleries which launch slideshows, or enlarge individual images on the background of the thumbnails in a proofing mode. There are options to allow clients to select images with a single click and by filling in a simple form send a list directly to you. You can sell images directly from your site using services such as Fotomoto, PayPal, FoxyCart or a proprietary PHP shopping cart system. This engine allows you to choose to use many fun features like Geo-tagging images with GPS coordinates (integration with Google Maps) and Cooliris support. It also has added security like right click and password protection options and does not use flash, so Flash Player is not required to view the galleries. The latest version also supports the new watermarking option of Lightroom 3. You can customise almost everything, but to get you started you can download template themes from the TTG site. With all web engines in Lightroom, if you make customised changes, you must save these as a new template to be able to access them after switching between web engines or other existing templates.

There are many other galleries you could use to display your images too, some of which are also illustrated. You can, of course, use the galleries that come with Lightroom (see the HTML and Flash default galleries to the right), but for other more exciting options, TTG also provides a range of other HTML and Flash galleries, like the horizontal scroll gallery TTG Horizon (\$15) which has multiple page options, or the fun TTG Polaroid Gallery (free). Another exciting way to display lots of images on one page is provided by Jigasawrus (£10) which was created by Timothy Armes of The Photographers Tool Box. The thumbnail images fit together automatically like a jigsaw, shifting their placement when the width of the browser window is changed, and clicking on an image enlarges it. Jigasawrus also does not use Flash and supports use with TTG pages and TTG Auto Index.

Lightroom has allowed me to handle, manipulate and display large numbers of photographs in a way I couldn't have imagined. The excitement that Lightroom brings to interacting with my images is unique, and I would thoroughly recommend using this program to any photographer – you won't regret it!



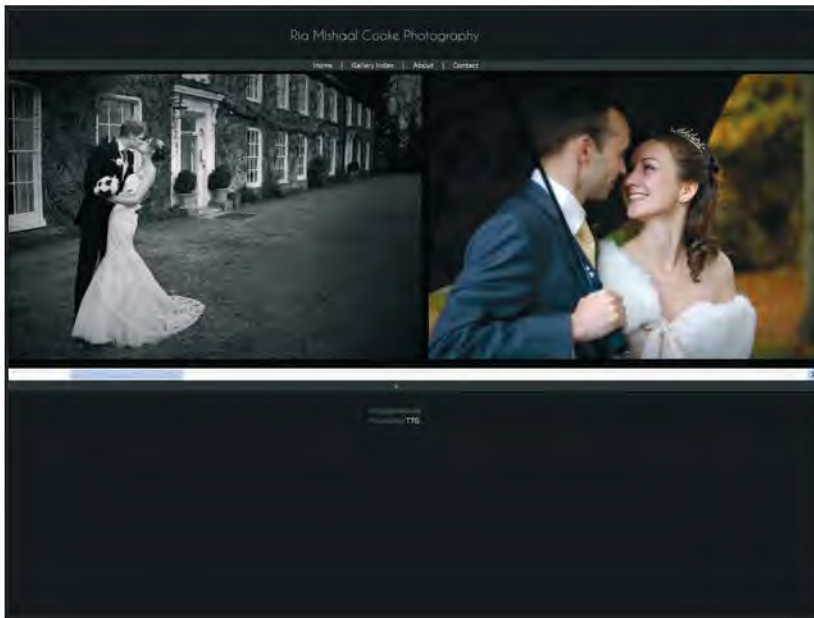
TTG Highslide Gallery



Lightroom HTML (default) Gallery



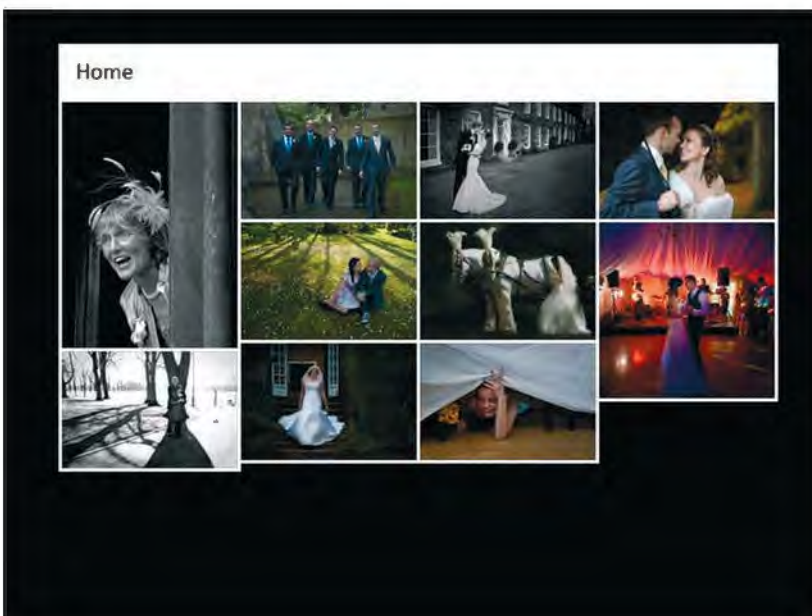
Lightroom Flash (default) Gallery



TTG Horizon Gallery



TTG Polaroid Gallery



Jigasawus by Timothy Armes

Resources

Weblinks

<http://www.adobe.com/products/photoshoplightroom/faq/>

If this article has inspired you into thinking about getting Lightroom, look at the Adobe 'frequently asked questions' to tell you more about the program.

<http://lr.theturninggate.net/>

Matthew Campagna and his web engines, resources and tutorials for Lightroom.

<http://photographers-toolbox.com/products/jigasawrus.php>

Timothy Armes's fun web engine

Forums

<http://www.lightroomforums.net/>

A helpful community of photographers and specialists, so if you have any questions, just ask!

Books

In my opinion, these are some of the best books available, the first being the simplest and the third being the most involved.

Photoshop Lightroom 2 Made Easy

by Sean McCormack, ISBN: 978-1-86108-536-8

The Photoshop Lightroom

Workbook: Workflow not Workslow in Lightroom 2 by Seth Resnick and Jamie Spritzer, ISBN: 978-0-240-81067-6

The Adobe Photoshop Lightroom 3 Book for Digital Photographers (Voices That Matter) by Scott Kelby, ISBN 13: 978-0-321-70091-9

e-book

Adobe Lightroom - The Missing FAQ found at

<http://www.lightroomqueen.com/>

This is a compilation written by Victoria Bampton aka 'The Lightroom Queen', where she provides 'real-world answers to real questions asked by real Lightroom users'. This book also contains a fantastic list of all the short cut keys you will ever need!



Figure 1 The Original Image



Figure 2 The Final Image

PICTURE PERFECT AND PERSONALITY PRESERVED



Portrait Professional 9 is portrait airbrushing software which has won a number of awards and recommendations. The company producing it claims that “with Portrait Professional, it's incredibly fast and easy for any photographer to enhance the face and hair of the subject”. Clive Haynes investigates and explains its capabilities.

From time to time there appears upon the market an all-embracing task-specific piece of software, that can be used either as a ‘stand-alone’ program or plug-in and which provides an efficient, speedy workflow aimed at both professional users and keen amateurs. Portrait Professional 9 is such a program.

It uses a clever set of ‘intelligent algorithms’ which have been developed to associate with the concept of beauty. The program is a delight to use. It's straightforward and rapid and, depending upon your needs or the depth of your

pocket, it is available in three versions: ‘Standard’, ‘Studio’ and ‘Studio 64’. All versions have many common attributes, for example they share a multitude of skin and face contour controls and they support 16bit, JPEG and TIFF formats. The ‘Studio’ and ‘Studio 64’ versions additionally provide the option to use Portrait Professional as a Photoshop Plug-In, plus supporting RAW and DNG formats. ‘Studio 64’ offers 64 bit working and no limit to image file size. The best way to illustrate how efficiently the software works is to take a typical example and work through the principal

stages. Figures 1 and 2 show the original and final example images.

I thank our DIG colleague, Mike Jones ARPS for the ‘example image’. Mike is a fine photographer and when I requested a less-than-perfect portrait, being a good sport he agreed.

Upon opening the program one is presented with a screen which asks a very simple question about the subject: male or female? This decision sets up a gender-specific range of parameters and options.

Space doesn't permit me to illustrate every stage of this incredible program so



Figure 3: Setting the Corner of the Eye.

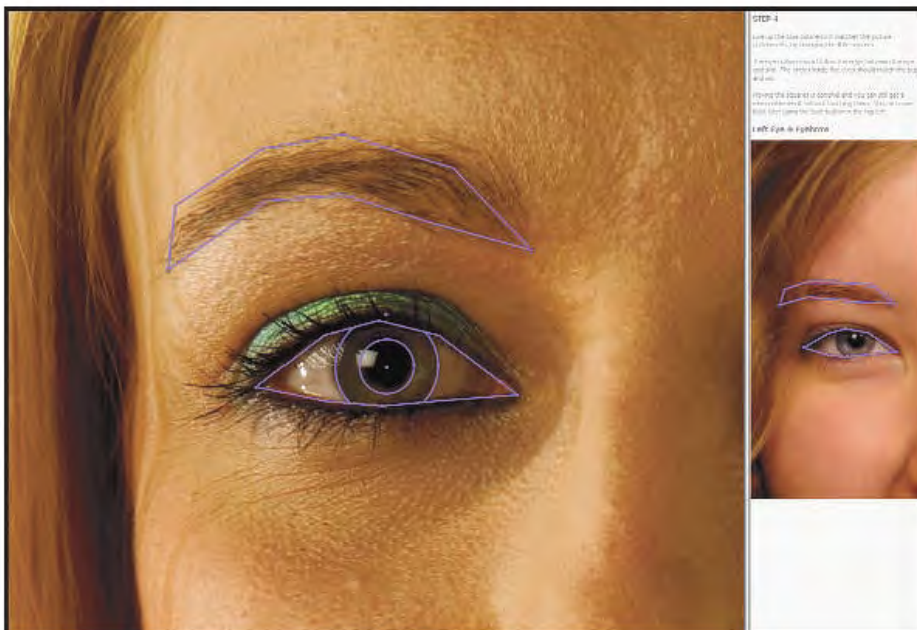


Figure 4: Setting the Areas.

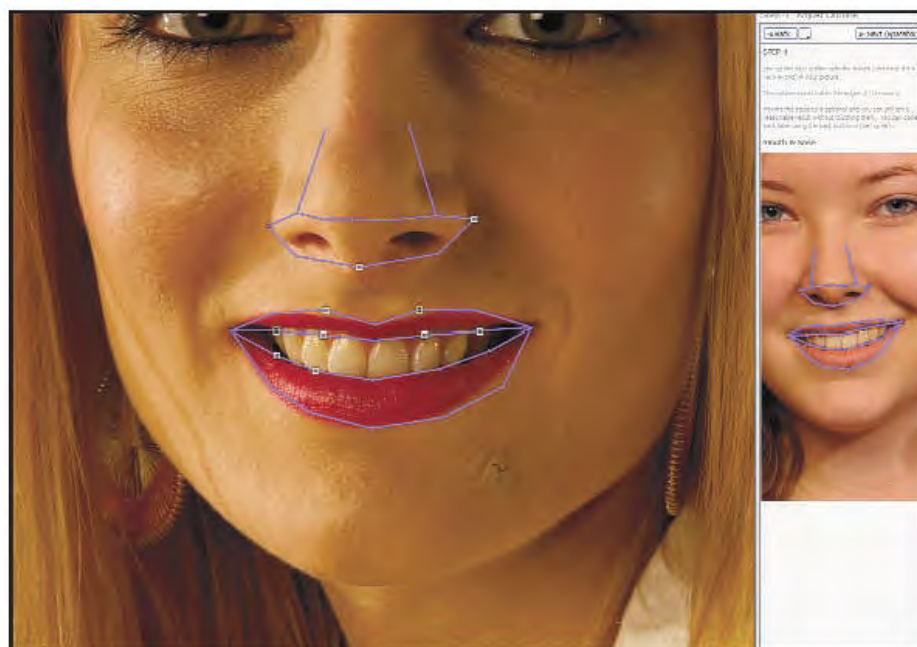


Figure 5: Face control, Nose and Mouth.

I'm going to concentrate on the essentials. The initial screens concentrate upon locating the salient features of the face. This is based upon a generic 'thumbnail' and prompt-led cursor (see figures 3,4,5 and 6). Firstly the eyes are detailed, then the nose and mouth, followed by the entire area. The positioning is simplicity itself, the numerous nodal points allow the guidelines to conform as near as possible to the facial contours. Once the 'point placing' is complete, the image is rendered and we proceed to the next stage. Enhancing and managing the picture is carried out by working in defined areas and these are represented by a wealth of 'slider controls'. The image opens with some enhancements and improvements already established, these can be edited, adjusted, reduced or emphasised. Figure 7 shows the opening screen with its library of sliders, zoom control, side-by-side before/after or 'after' view only, Touch Up and Restore Brushes, Saved Sliders (personal pre-sets) or Managed sliders and presets. Even at this early stage in processing the image, the 'intelligence' of the program has made certain educated improvements. Already skin blemishes have been reduced and the eyes slightly enhanced. We can now begin to work on specific areas. Figure 8 shows the bank of 'Portrait Improving Sliders'. Expanding the "Face Sculpt Control" reveals a whole range of sliders to specifically address areas of the face. These are powerful tools. Additionally there are groups of sliders for the eyes, skin texture, mouth & nose, hair, lighting, tan and picture (exposure, contrast, fill, vibrance, saturation & temperature). Figure 9 shows the 'Face Sculpt Controls'. For our working example, I made a few sculptural adjustments – nothing too radical as subtlety is the key and swapped the irises of the eyes to blue, applied a little sharpening for emphasis, then widened them slightly and fractionally lifted the whites. As a further illustration of the attention to detail provided, Figures 10 and 11 illustrate the Eye Controls, including the option to add a reflection – and there's quite a choice! One or two blemishes required detailed attention and these were swiftly eliminated using the 'Touch-Up Brush' (which functions a little like the

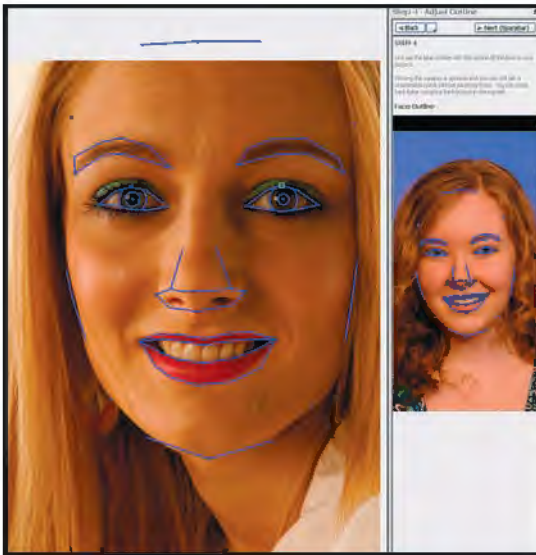


Figure 6: Placing Points.

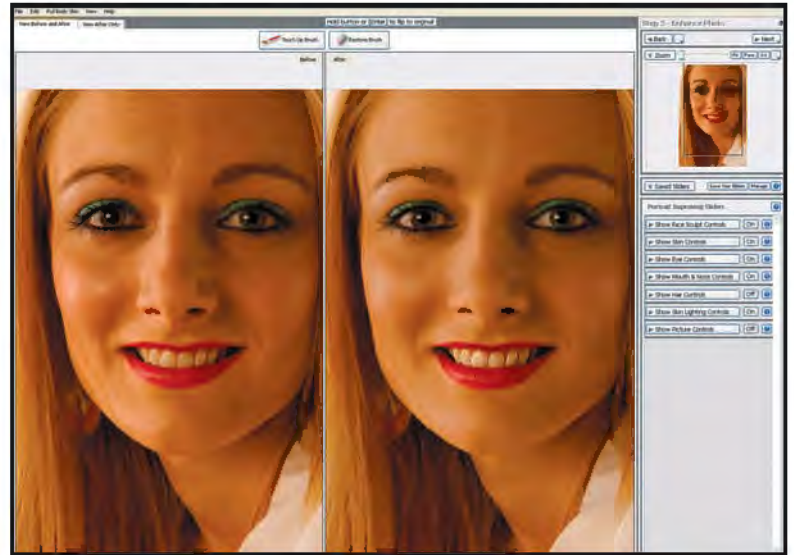


Figure 7: Initial Changes, before and after.



Figure 8: Portrait Improving Sliders

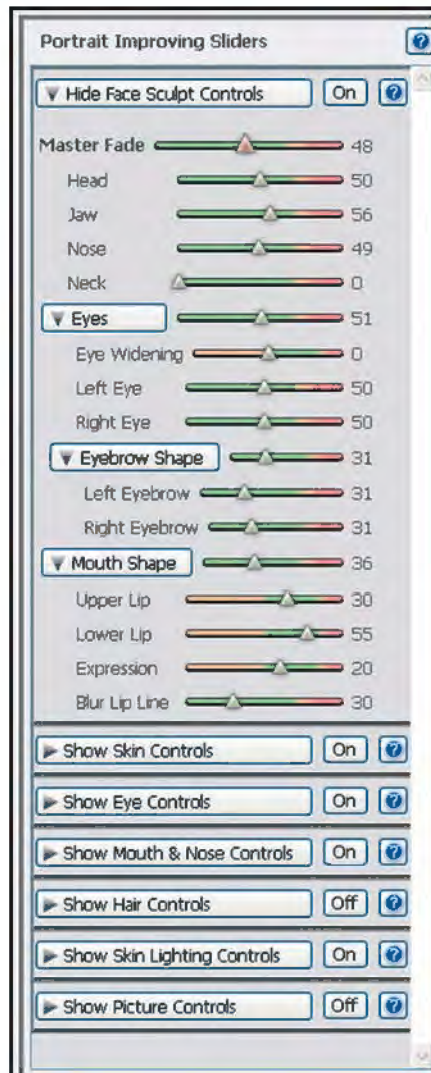


Figure 9: Face Sculpt Sliders

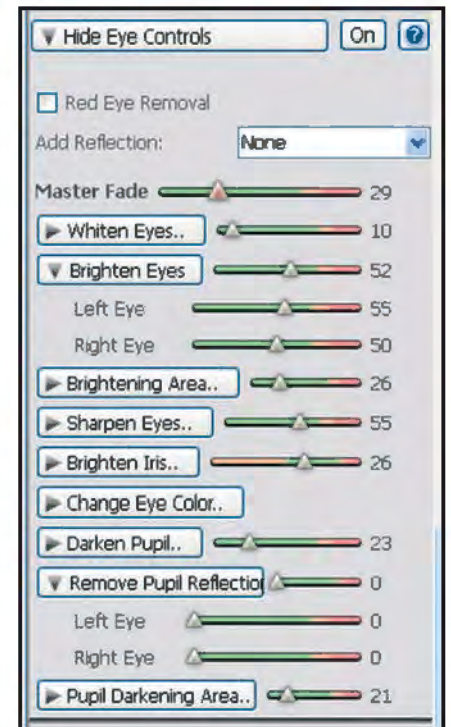


Figure 10: Eye Control Sliders

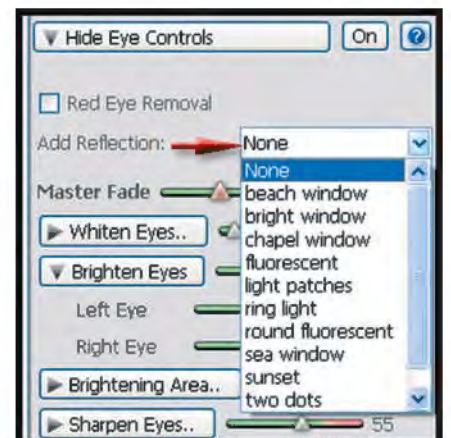


Figure 11: Add Eye Reflection

'Healing Brush' in Photoshop). Next, using the 'Skin Lighting Controls' I made small subtle changes to even-up the lighting. Whilst working on an image there's always the choice of view, whether side-by-side with the original or with the working image ('after' view) only. When working with the 'after' view, it's quick and easy to toggle back and forth to view the original for comparison. This has the merit of providing not only an immediate reference but also of preventing the 'improvements' from straying too far. Built into the program is a range of pre-sets which provide instant combinations and you can also save your own pre-sets. One of the great benefits of the program is the retention of the essential character of the subject. The 'intelligent' aspect of the programming maintains the essential countenance of the face whilst the 'beautification element' is rather like having one's own personal make-up artist or dextrous plastic surgeon in ready attendance.

I'm very impressed with the easy-to-follow workflow, the ability to undo and

edit and the user-friendly interface. The results are excellent and success can be achieved in minutes.

Visit Portrait Professional at: <http://www.portraitprofessional.com> for latest prices and offers. DIG members can get a 10% discount using the code RPS2010.

THE DIGIT CHALLENGE

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



The Final Image

A Break In The Clouds by Len Deeley FRPS. Molvern Lighthouse is at the mouth of the Sound of Mull when sailing from Oban and the image was taken during a storm from a charter boat I hired for a group photographic trip through the Western Isles. The sky was very heavy and I waited for the sun to hit the lighthouse. However, I find with digital capabilities, I see photography differently and I continued to watch for a situation in the sky that might be used to make a more dynamic image.

The sky image was taken shortly after, when a ray of light broke through the clouds and I shot that image with the

idea of using it with the lighthouse shot. As both were taken at around the same time the similarity in the lighting conditions made the blending of both quite easy.

First though, I worked on the lighthouse to brighten the highlights using the dodge tool selectively on the right side of the lighthouse. To blend the two images I simply dragged the lighthouse image into the sky image so that they appeared in two layers with the lighthouse layer on top. Then I added a layer mask to the lighthouse image and, using a soft edged brush and foreground colour set to black, I painted out the sky

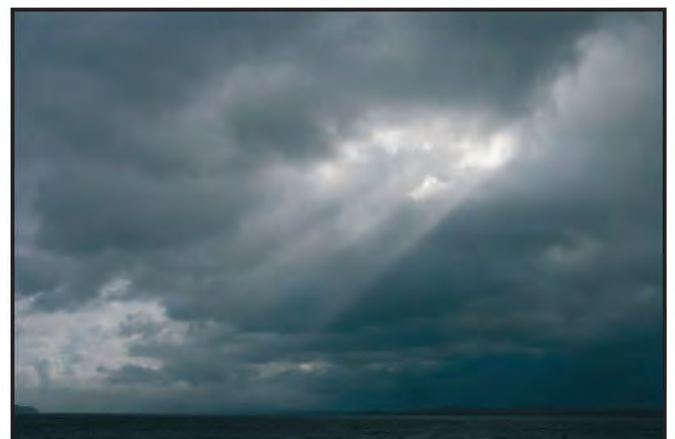
in the lighthouse image. This did not take much careful work as the two skies blended together quite well but I did use a brush opacity of between 100% and 60% to blend the two skies.

The breaking wave in the foreground was a distraction so I removed that by making a rough selection round the wave with the pen tool. This creates a path which can be turned into a selection in the Paths palette by clicking on the 'load path as a selection' at the bottom of the palette. I then feathered the selection and selected the rectangular marquee tool. This enabled me to move the selection to the right to pick up another portion of the foreground sea. Then a right click in the selection enabled me to make a layer via copy. Selecting the move tool, I dragged the selected piece of sea over the breaking wave. I merged the selection with the layer below and did a little bit of clone stamping using a low opacity to blend any obvious areas of the join.

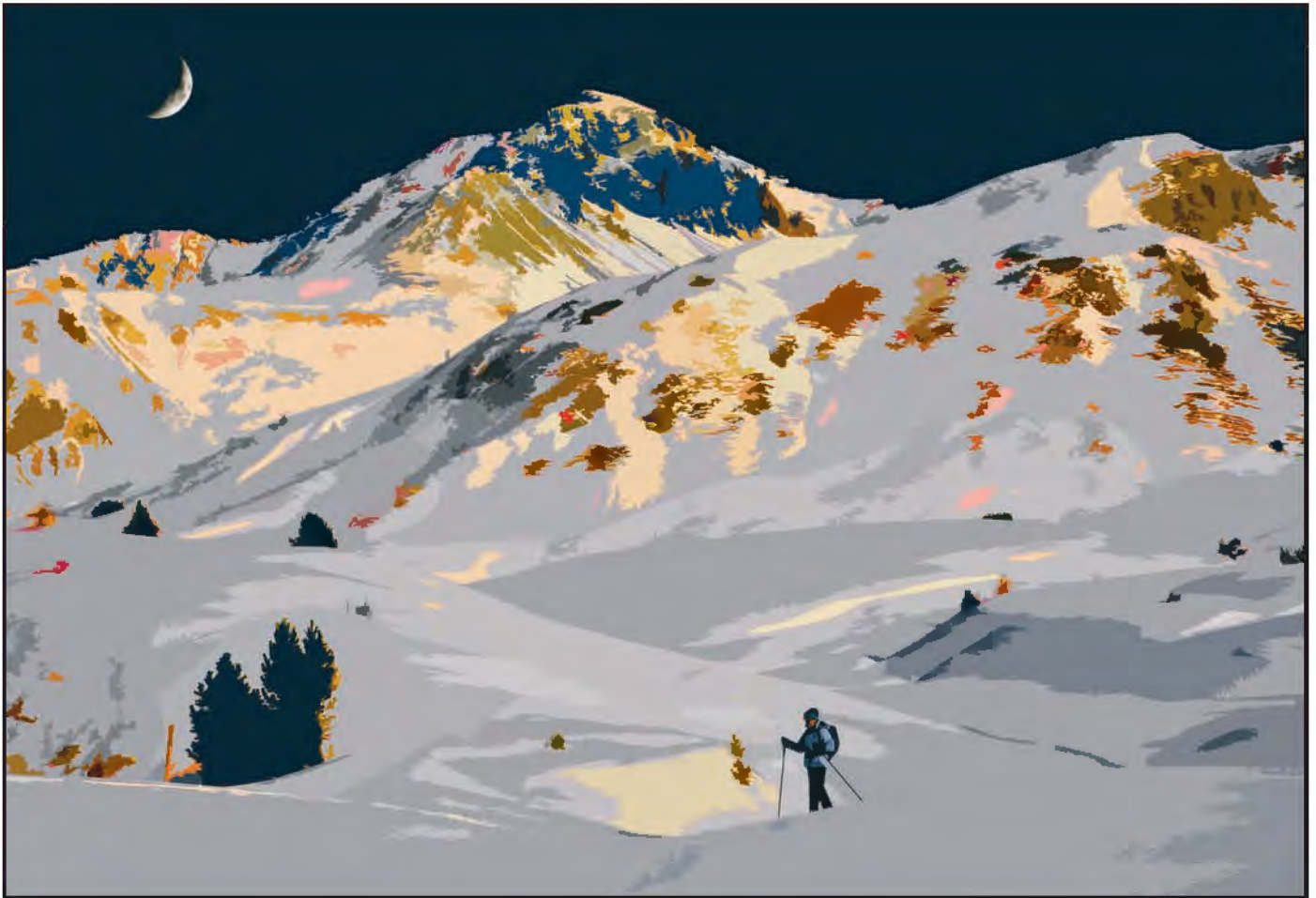
One of the beauties of digital photography for me is that, when I am preparing to shoot, I tend to look at an image in a different light and I determine whether any distractions or imperfections can be post-processed. I am also aware of any features such as the sky image which, although in itself not enough to make a finished product, could be useful in combination with other images to create a composite.



The Lighthouse



The Sky



The Final Image

Psychedelic Sunset by Jeffery Bartlett ARPS

Background

My wife and I, with one or two friends, each year go cross-country skiing and snowshoeing in fairly remote areas of the Alps. We have often returned to our hotel at the end of the day to lovely evening sun, but are never able to be in the more remote areas late enough to capture the magical effect. Hence the challenge. For those interested the original photograph was taken on a Canon 5D, 1/1000sec. at f8, ISO 100, with 24-105 Canon lens at 58mm. It is of the Costainas Pass, off the Val Mustair, Switzerland.

Stage 1

A copy of the original, Picture 1, is opened in Photoshop CS3, and the first step is to extend the canvas a little at the bottom and, using the clone tool, remove the post in the left hand corner and add a little more snow area.

Stage 2

Next I used Filter>Artistic>Cutout to remove some of the detail and give an

impressionist feel which is more in keeping with the colour to be added. Levels, edge simplicity and edge fidelity were adjusted in Cutout on a trial and error basis to get a pleasing degree of simplicity without losing the shadows and form. The result was Picture 2.

Stage 3

A new copy layer is created ready to work on the colouring.

For this I used

Image>Adjustment>Hue/Saturation.

Operating on the red and yellow channels not the master, I pushed saturation up to 90+ and experimented with hue and the bottom slider to get the desired colours. However, some of the colour was in areas where it is not wanted so a layer mask was added to remove colour from these, mainly lower, areas.

To get the overall result, the above stage was repeated with slightly different adjustments and applied mainly to a few areas in the bottom half of the picture.

Stage 4

This still left an uneven and unsatisfactory colour in the sky. This was



Picture 1



Picture 2

easily dealt with by selecting the sky area and filling it with an even midnight blue. The moon was added from a separate photograph.

DIG AGM AND PRINT EXHIBITION SELECTION 2010

This is an edited version of the minutes of the Digital Imaging Group's 14th Annual General Meeting which was held at Smethwick Photographic Society Clubrooms 10.30 am on Sunday 18th April 2010. The full minutes can be found on the DIG website at: <http://www.rps.org/group/Digital-Imaging>



Bob Pearson, Clive Haynes and Elizabeth Restall



A vote is taken by show of hands

Introduction. The Chairman, Clive Haynes, opened the meeting at 10.30 am and welcomed the 50 members present. He thanked them for attending.

Apologies. Apologies were received from Committee Members Maureen Albright and Roger Norton and Sub-committee member, Tony Poole. Apologies were also received from members Ian Ledgard, Norman and Carol Wiles, Anne Gilmore, Glenys Taylor and Chris and Sylvia Kislbury.

Minutes of the previous AGM held on the 19th April 2009. These were accepted as a true record.

Adoption proposed by Peter Reid, Seconded by Graham Whistler.

Adopted followed by a show of hands.

Matters Arising. There were no matters arising.

Chairman's Report, Clive Haynes

FRPS. Once again it's my pleasure to report that the Group continues to enjoy a large and increasing membership. We maintain our position as the largest Special Interest Group within the RPS, with around 10% of the total Society membership belonging to DIG.

This past year the Group received a boost in numbers as a number of members migrated from the disbanding RPS Colour Group to join the DI group. In welcoming our colleagues from the Colour Group we included the continuance of a print portfolio which

had been a feature of their Group.

A regular feature of our AGM is that we ask everyone to take time to think about the future of the Group, where we should be going and what our general aims and objectives should be. Indeed, to broaden our knowledge about what members want, we have recently asked all members to complete an on-line questionnaire.

Your committee continues to work hard on behalf of the membership and in addition to our regular committee meetings, e-mail exchanges and 'phone calls we also use telephone conference-calls when appropriate.

DIGIT. Our journal 'DIGIT' is a wonderful asset and remains a sparkling jewel in the DIG Crown. This high-quality journal is only made possible by the tireless efforts of our Editors. At the end of 2009, Jim Buckley retired as editor and handed the 'virtual pen' over to the incoming editor, Dr David F Cooke. We continue to be indebted to our keen-eyed proof-readers, Elizabeth Restall and Janet Haines. A very big thank-you goes to our contributors without whom the whole endeavour simply wouldn't be possible. Everyone continues to be very impressed by 'DIGIT' and the publication is frequently cited as the prime reason for joining DIG. I am sure that we all salute Jim for his tireless work with 'DIGIT' and the

constant programme of improvement he pursued. Almost on an issue-by-issue-basis 'DIGIT' becomes more wonderful, no sooner are we certain that it just couldn't get any better, than it does, again and again. Jim introduced many innovations; he has a wonderful talent for layout and design and not least of all the ability to maintain an excellent and professional relationship with contributors and our printers alike. We have indeed been fortunate to have Jim as editor and in the change-over to David, we know that 'DIGIT' will remain in good hands and will develop even further.

Thank you Jim, you have set a standard that everyone admires.

Website. After numerous vicissitudes and some time in the doldrums of virtual space, the DIG website is now once again beginning to feel a 'fair wind in the sails'. Management of the website, Forum and Folio is far from simple and we're grateful to Maureen Albright for the many hours she continues to spend attending to the site on our members' behalf.

There are a number of improvements and changes that are being considered and I'll leave Maureen to bring everyone up to date.

John Long continues his role in much needed support for the website, uploading information and bulletins and

overseeing Forum and Folio activity.

e-Newsletter

The e-Newsletter as a messaging facility for our membership is now firmly established and e-newsletters have been reaching our members via Bob Pearson.

Regions. Our regional groups or 'centres' continue to maintain contact with our membership on a regular basis with programmes of events, meetings, demonstrations and lectures.

At a recent committee meeting the decision was taken to rename the DIG Regional Groups as 'DIG Centres'. The reasoning behind this was to avoid confusion with the RPS Regions and to reflect the ethos that any member may attend meetings at any centre irrespective of geography.

Our enthusiastic team of Digital Imaging Group Centre Organisers remain as our conduit to ensuring the health of our DI Centres.

We are still hopeful that some experienced members will come forward and organise a DI Centre in the parts of Britain that we are failing to reach. This would help to serve those members who are at a distance from a DIG Centre.

We thank Roger Norton, assisted by co-opted committee member, Tony Poole for maintaining the sometimes difficult link with our 'satellites' in the UK.

Exhibition. Our Annual Print Exhibition of Members' Work continues to be popular and appreciated at the various venues where it's presented. The touring Exhibition and the Exhibition DVD, mailed to all members with DIGIT, are great platforms to publicise the DI Group. Once again, our sincere thanks go to Alex Dufty and his team of helpers. Alex is diligent, ensuring that the exhibition remains on track. For DVD production we're once again indebted to Graham Whistler for video editing and production.

For the past few years I have made an interpretive commentary about each print accepted. This year we see a change, when our good friend and colleague, Robert Albright FRPS will take on this role.

Events Internal & External. This past November, as part of the RPS, 'Real Thing' series of events, the DI Group invited Photoshop special-techniques and manipulation specialist, Steve Caplin to present his lecture 'Reality and Illusion', which was truly outstanding.

In March, we once again had a presence at the 'Focus on Imaging' exhibition at

the NEC when, as part of the RPS series of talks, as DIG Chairman I gave a short lecture.

Looking ahead to an event we have in a few days time, for the weekend of 24th – 25th April at Cheltenham Film & Photographic Studios, we have a Digital Portrait, Glamour & Nudes Workshop and I'm very pleased to report that it is fully booked

Graham Whistler has been the prime mover and organiser for the weekend workshop and we thank him for his sterling work. He will be joined by Simon Walden from the studio and me as co-lecturers, covering different aspects of subjects, shooting and workflow. We are supported by colleagues from the DI Group and committee to help ensure the success of the event.

Looking a little further into 2010, there are two events to which I would like to draw your attention.

From 6 - 24 October there is an exhibition at the River Barn Gallery, 'The Art of Photography: 'From Plate Camera to Computer', comparing and contrasting work from the early years of photography with the work that is being produced today. Jim Buckley took the initiative in setting up the exhibition involving much detailed and time consuming work liaising with the RPS at Fenton House and the National Media Museum, Bradford where the RPS Collection is housed. Once again our grateful thanks go to Jim for taking the lead on this.

In November, the RPS is once again staging the 'Think Photography' exhibition at which the DI Group will have a presence. We are still at the

planning stage but you can make a note for your diary. The date is the weekend of 13th & 14th November* and the venue will be the acclaimed new and innovative venue, 'The Public', Sandwell, Birmingham.

(*Editor's note: the dates of Think Photography have changed since the AGM. The dates shown here are correct).

Portfolio Two

The RPS invited the DI Group to participate in Portfolio Two and a selection of pictures from our 2009 members' print Exhibition will be featured in the publication. There will be an introduction about the group plus a feature on Digital Infrared Photography.

Celebrating the Centenary of Infrared Photography

I have been liaising with the RPS and a small steering committee to arrange an exhibition of work about infrared imaging in its various forms. This year, 2010, celebrates 100 years since the first paper was presented, complete with illustrations to the RPS, on the subject of 'Photography by Invisible Rays' by Professor Wood in 1910.

Support & Enthusiasm

All the above activities wouldn't be possible without the unstinting enthusiasm of the committee. I've mentioned some members already; however, our day-to-day activities are only made possible by key members. Bob Pearson as Group Secretary, deals with numerous queries and enquiries, liaises with the RPS HQ in Bath and manages the e-Newsletter mail-outs. Bob's methodical approach and attention to detail keeps us all on track. Elizabeth Restall as Group Treasurer



Mike McNamee, Rosemary Wilman, and Dr Barry Senior in conversation



Andy Beel, Paula Davies and Mike McNamee consider an image

continues to maintain our income and expenditure in good order, vigilant and ready to bring to our attention any problems that arise or trends that look unfavourable.

Tony Healy, 'down-under' in Australia, keeps in regular contact by e-mail and 'Skype' and makes a valuable contribution to matters digital and often from a refreshingly different viewpoint. Having now retired from being President of the RPS, Dr Barry Senior, a Past Chairman of the Group, continues to maintain a close interest in our activities. Barry's ideas, observations and input are always valuable. Indeed, Barry was instrumental in establishing the recent questionnaire that was despatched to our members as an e-Group message attachment.

One final item to bring to members attention is the continuing attendance at RPS Advisory Board meetings by John Long and Maureen Albright. John is the DI Group Representative and Maureen Albright attends as one of the six Representatives elected by RPS members. We thank them for this duty, serving as it does to maintain our group's close contact with the heart of the RPS.

Regrettably this year we are losing two members from the committee; Roger Norton who, as a Centre Coordinator, was able to bring a particular insight to our meetings gained from the experience of running one of our most active groups and Tony Poole, also a Centre coordinator and one with a fresh eye and a useful input as a representative of one of our smaller Centres. We are indebted to their insights and contribution to the group as a whole.

Response to the Chairman's Report: In response to the Chairman's thank you to Jim Buckley for his excellent editorship of DIGIT which he has now passed over to Dr David F Cooke, members showed

their appreciation with applause.

In response to the Chairman's concluding question concerning the sunset clause, it was the overwhelming wish of members present, supported by show of hands, that the RPS Digital Imaging Group continues.

With regard to the Chairman's comment on distribution of e-newsletters, a query was received from the floor as to why the member had not received e-newsletters. The Secretary, Bob Pearson, stressed the importance of members keeping their up-to-date email address registered with Tony Mant at Fenton House.

Treasurer's Report on the Income and Expenditure Account 2009, Elizabeth Restall LRPS: I am pleased to be able to report on a much healthier account than this time last year, due largely, of course, to the increase in subscriptions, which is the outcome we hoped for.

You will see that I have expanded the headings under income and expenditure to break down the detail into specific rather than just collective amounts. This has been more helpful to me in compiling the accounts and enables everyone to have a clearer picture, particularly of the expenditure. The greatest expenditure, as usual, is on the production and printing of four issues of DIGIT each year.

The balance on paper is almost double that of 2008, but the figure of £10,028.44 is boosted by £1,400 collected as deposit for the Studio Weekend Workshops taking place in Cheltenham next weekend. In reality, the account balance is £8,628.44. The event has a full complement of delegates and all remaining fees were received at the end of February. We anticipate breaking even at least.

During October last year the Committee discovered, to its surprise, that the Group is required to pay VAT on the sale of tickets for events, including the entry fees for today's Exhibition. The appropriate



Jim Buckley and Elizabeth Restall collect images for display

amount will be deducted by the RPS from the amount refunded to us each year on any purchases or expenses that attract VAT.

Every region has provided financial information this time and you will see that some are more active than others. These accounts were sent to the RPS at the end of January this year and I hope they will receive the retrospective endorsement of this meeting. This concludes my report on our financial dealings in 2009

Questions Arising: The Treasurer confirmed that DIGIT costs included full distribution costs and also agreed to include figures from the previous year's accounts in future years.

Adoption of the Accounts: Proposed – Jim Buckley; Seconded – Barry Senior; adopted by show of hands.

Election of Officers

Chairman: Clive Haynes

Deputy Chairman: Graham Whistler

Secretary General: Bob Pearson

Treasurer: Elizabeth Restall

Members: Maureen Albright, Dr David F Cooke, Alex Dufty, Anthony Healy, John Long

Nomination for Vacancy: Dr Barry Senior, Proposed – James Foad; Seconded – Guy Davies.

The Committee was elected en-block by show of hands.

Any Other Business

Survey: Dr Barry Senior commented on the recent survey questionnaire to the DIG membership. The link to the questionnaire (Survey Monkey) had been sent out by e-newsletter to 800 members, to which 184 (20%) had responded which was a very good response. The results are being analysed and the Committee will look at the data. Selection of Images for the Exhibition. Alan Knight asked if consideration had been given to his suggestion of image selection being made in advance by the

Exhibition Selectors and on the day of the AGM an explanation given on each choice of image. The Chairman said this would be a problem logistically to be part of the AGM day. He confirmed that the Committee had discussed this point but would revisit it.

Support for DIG Centres: Alan Cross put a case for more support for DIG Centres, in particular higher priority on the Web pages, and possibly more financial help. It was agreed to discuss the various ways the Committee could help promote DIG Centres at the next Committee Meeting.

Clashes of Dates: John Scotten asked why there appeared to be lack of co-ordination of dates when events were organised centrally, and short notice of the timing of these events. The Chairman and others indicated that some clash of dates was inevitable. However, it was agreed that the Committee would try to inform DIG centres of proposed dates as soon as they were known although external factors often limited the choice.

The Date and Time of the Next AGM Sunday, 13th March 2011 at Smethwick Photographic Society Clubrooms.

Please note this earlier date is to meet a new RPS Constitution requirement that all SIGs have to hold their AGM to approve their accounts within three months of the close of the financial year on 31st December.

RPS President and DIG group member, Rosemary Wilman Hon FRPS, thanked the Committee for its work, complemented the Group's input to 'Think Photography' and for being the first Group to prove that the new facilities provided on the RPS website were well suited to meet the requirements of Special Interest Groups.

The meeting closed at 11.20am.

Selection of images for exhibition

Immediately after the end of the official meeting, Clive introduced the selectors for the Members' Exhibition: Mike McNamee FRPS, Paula Davies FRPS and Andy Beel FRPS. Selection took place before lunch and everyone was able to look at members' prints as the selection was made.

In the afternoon, Mike McNamee gave a presentation called "The impact of digital imaging on the creative process".

Members' Exhibition Awards

The Award winning images are shown on pages 20-27, other selected images are shown on pages 28-44.

1. Income and Expenditure			
INCOME		EXPENDITURE	
Subscriptions	£12,657.99	Committee Expenses:	
Life Membership 2008	£631.03	Travelling/Subsistence	£1,379.11
Life Membership 2009	£824.97	Postage	£311.22
		Stationery	£92.62
AGM 2009: Fees	£530.00	AGM 2009 & Exhibitions	£815.13
Return Postage/Lunches	£331.46	Steve Caplin Event	£667.25
		4 Issues of DIGIT:	
		Winter, 2008	£1,609.89
		Spring, 2009	£2,136.03
		Summer, 2009	£1,961.19
		Autumn, 2009	£2,009.71
Bank Interest	£45.30	Judge's Expenses	£10.00
VAT Refund 2008	£356.91	Medal and Ribbons	£20.00
Contribution from		Emailing & Quark Software	£548.10
Darjeeling Tour	£150.00	3D Spectacles	£299.00
Permaget Advert	£200.00	DVD Production & Expenses	£979.35
Ticket Sales for Steve		Membership Forms (printing)	£409.30
Caplin Event	£654.79		
Deficit Covered by RPS	£12.46		
Deposits for Studio			
Workshop	£1,400.00		
TOTAL	£17,794.91		£13,247.90
2. Balance Sheet			
	2007	2008	2009
Brought forward previous year	£6,396.72	£3,421.67	£5,481.43
Income	£12,588.89	£11,553.80	£17,794.91
Total	£18,985.61	£14,975.47	£23,276.34
Expenditure	£20,532.83	£11,206.80	£13,247.90
Balance	£3,421.67	£3,768.67	£10,028.44
Balance comprises:			
RPS Account	£4,485.27	£5,481.43	£10,083.04
Unpresented cheque	-£1,063.60	-£1,712.76	-£54.60
Total	£3,421.67	£3,768.67	£10,028.44
3. Regional Account Activity			
Region	Income	Expense	Comments
Wessex	£582.42	£845.53	Carry forward to 2010 - £556.52
Yorkshire	£1,218.93	£1,481.77	Carry forward to 2010 - £262.84
Western	£411.00	£307.00	Carry forward to 2010 - £185.00
Thames Valley	£1,955.79	£1,619.66	Carry forward to 2010 - £1,511.40
Midlands	£2,364.61	£2,166.61	Carry forward to 2010 - £2,187.95
North West	£861.51	£117.73	Covers period 01/01/08 - 31/12/09
Southern			Carry forward to 2010 - £743.78
East Midlands	£316.75	£219.79	No change on last year, Cash in hand £230.96
			Carry forward to 2010 - £74.36

Financial Accounts for 2009



Mike McNamee gives his Lecture

THE MANZAC WOOD DRAGON

BRIAN BEANEY FRPS



Andy Beel FRPS: This is an exceptional and courageous image by third time winner of the DI Group Annual Exhibition Brian Beaney FRPS. This construction demonstrates a very high degree of dedication and skill to photographic art. An image that he reportedly constructed on and off over a period of years, Manzac Wood Dragon requires very careful looking at to understand the complexity of its construction. The number of layers must be enormous. Whether you think constructivism is pure photography or not I will leave you to decide, but as you will be aware, constructivism has been around from the earliest days of photography.

Paula Davies FRPS: It was difficult deciding on an overall winner as you would expect. However, for me, the winning picture in a Digital Group exhibition must not only be visually exciting and technically perfect but should also display creative use of digital technology. Manzac Wood without doubt fulfils each of these criteria. It is an image which requires careful study in order to appreciate the intricate details of the many faces contained within what I think may be tree roots and leaves. The limited colour palette works well as there are no strident colours to distract the viewer as they study the image.

Mike McNamee FRPS: As judges we spent a short time discussing the merits of the definitions for 'creative' images. Should the judges be swayed purely by the image or by the exploitation of what digital brings to the feast? My own view is that for a 'digital' competition, the exploitation of digital technique is of some importance. Digital has enabled the non-painter to conceive works of great complexity and get them out to the printed image. Brian Beaney's winning image is a superb use of a restrained palette, allied to a complex and at times disturbing content which changes as you stare at it. The dragon rising from the mid-left into the upper right is a case in point. The overall shape is composed of all manner of gargoyles which suggest lions, foxes, monkeys and owls – either intentionally or not the whole thing is an echo of the work of Hieronymus Bosch.

Brian Beaney FRPS: The picture was taken during a holiday in France while we were staying at a place called Manzac Ferme. It had a stream nearby which meandered through the woods. Clinging onto the banks were a number of tree roots, and rising from one stump was this strange dragon-like branch which triggered my imagination. I took several shots at different angles and as you can see from the original the shape of the dragon was clearly defined. The other picture shown here is the bank leading down to the river at Manzac. However, I didn't start work on the image until about six months later because other pictures were at the time more important and I just knew this type of image would take many hours to complete. In fact it took three years. There was always another picture to prepare for some exhibition. When I finally started I decided to isolate the dragon and keep the background simple but when I enlarged the picture to 50 and 100% I began to visualise other fantasy creatures. I hasten to add it was not the red wine I brought back, well maybe just one small glass to start the creative juices. But the creatures were there just waiting to be discovered. The longer I looked the more I found. It was then that I realised this could be a daunting project, so I had another glass for fortification.

I began by retouching the faces on various layers using light and dark tones to paint round or fill in the shapes. I made a conscious effort to keep to the structure of the bark and shape of the roots. If the image became too real, because of over retouching, it failed because the faces lost the natural and distorted shape of the root. This process went on for months and, in fact, years, the image was shelved many times in order to finish other work.

Eventually I had four variations which I put through my usual technique of adding more light and shade. One version I converted to sepia, the second I left in full colour, the third also was left in colour but I enlarged the head slightly by using the liquify tool, and using the tool again I worked over the image at 100%, brushing the pixels around to represent brush strokes. The fourth version I desaturated so that the greens just showed without being classed as a monochrome. Again I enlarged the head a little more, this time with the liquify tool set to bloat. I repeated the brushing



The Original Image



Manzac Wood

process as on the previous version using the liquify brush set to push, the size varied between 10 to 15. I used the graph to make sure I covered every square centimetre.

It was this last version I submitted to the Exhibition with 3 days to spare before the closing date.

LAO SCHOOL GIRL

BRIAN COLLINS LRPS



Andy Beel FRPS: Brian Collins LRPS has produced a very pleasing portrait set in the girl's own educational environment. The first thing that attracted me to this print was the gentle side lighting. I would suggest a single girl in a classroom is a setup where great care has been taken at the taking stage and this has assisted with the control of the print exposure and contrast. A plain-ish background wall has also helped tremendously in placing the focus of the picture on the girl and her exercise book. However the connection between the sitter and viewer is lessened for me by the girl's gaze into the far distance.

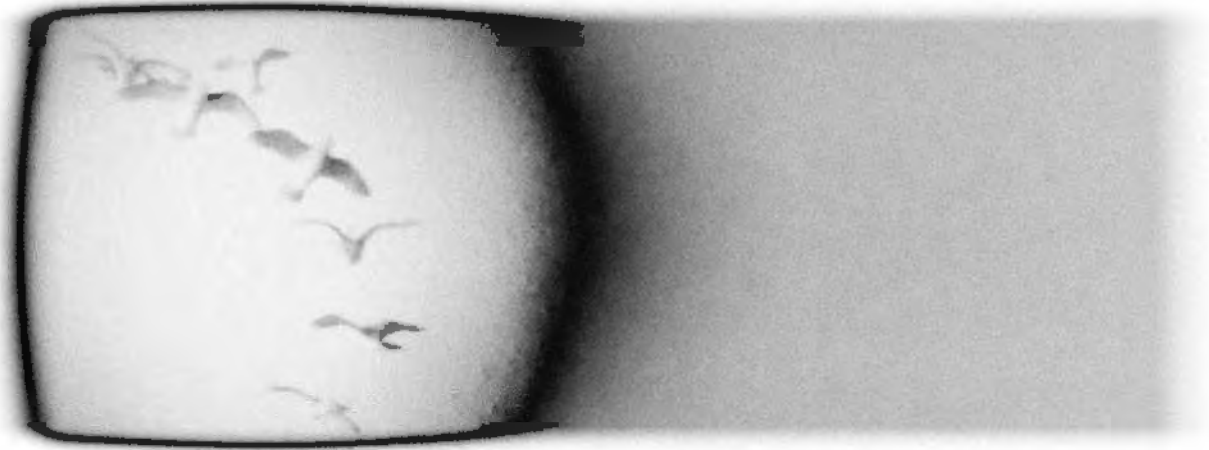
Brian Collins LRPS: It was on day two of a four week trip that my only lens failed. I had anticipated it would be a rough dusty tour, so had gone with one body (D300) and just my "travelling lens" (18-200mm). Bad decision! Eventually I realised that the lens was stuck fully open. With no depth-of-field, I chose to concentrate on what I like best anyway - faces. The light was gorgeous inside the schoolroom. It was break time, and a few girls had stayed indoors. There were big windows at each side and neutral interesting walls. Although we had no common language, I spent twenty

minutes photographing the one girl. This image captured it all.

I used Photoshop to reduce the noise (the image was taken at 1600 ISO) and adjust the contrast. I also used selective lighting and a reduced colour palette to concentrate attention onto the face and setting. I wanted a portrait, not a travel brochure shot.

THE GULLS

DR JAKE L SNADDON



Andy Beel FRPS: It has been said that the ability to express ourselves is limited by the range of the vocabulary we employ. Therefore expanding the choice of words at our disposal would seem to be important to our overall ability to comprehend, develop, evaluate and share ideas with others in a spoken, written or visual form.

So what has the choice vocabulary got to do with Jake Snaddon's aspirational picture – The Gulls? I was immediately impressed and inspired with Jake's picture for the following reasons: Here was a presentation that was different in every way to what had been shown that day, the imaginative use of 6x17 letterbox format, the picture of the seagulls only taking up one third of the picture width and the grey grain on the

right hand side all with a white boarder. I also enjoyed the use of the pinhole camera that Jake used to take the Gulls as an alternative and very valid method of picture origination in the digital age. This picture begs a question – what were Jake's influences? Chatting with him after the selection, he told me he had been studying Japanese photography which can be very minimal in its approach. This move from a western way of seeing and presentation to a Japanese approach was the change of visual language and vocabulary for Jake.

Jake Snaddon: This image is a digital manipulation of a pinhole photograph. The picture is of porcelain seagulls hanging on a mobile and was taken using a pinhole camera made from a matchbox. The original pinhole image is part of a series of pictures I captured while experimenting with the sensitivity of the pinhole cameras. Here I was photographing white subjects against a white background. After the image was scanned, it was then cropped to give a letterbox aspect ratio and manipulated using the Nik Silver Efex Pro plug-in for Photoshop. I think that the soft focus of pinhole images suits graphical pictures and here I have complemented the seagulls and dark frame on the left with the grey area to the right on the picture.

GOSSIP STOP

MARTIN ADDISON FRPS



Paula Davies FRPS: There is a terrific sense of movement in this image which I don't feel was necessarily created by digital manipulation. Possibly this was achieved by moving the camera, perhaps diagonally, and also by the fact that the subjects were moving rather than standing still. However it was achieved, the end result is painterly and the paper chosen for the print was an excellent one. I enjoyed the limited colour range within the picture and the minimalist result.

Martin Addison FRPS: 'Gossip Stop' came at the end of a year when one of my principal themes was to explore camera movement. I tried all sorts of subject matter, buildings, people, animals, landscape etc and got a lot of really interesting pictures. I find that whenever I experiment with themes of this kind I have to take a lot of pictures to really understand what works and to get just a few good ones. 'Gossip Stop' was photographed in Bristol and I started photographing across a road at people walking along a pavement. What attracted me to this location was the warm coloured wall behind. So often in street pictures the background intrudes, here it was perfect.

I knew I was getting some good pictures so I kept taking more. The technique was to use a slowish shutter speed and pan diagonally downwards; this blurred the picture and also smeared the colour of the wall over the figures, giving them a pastel appearance. I varied the exposures and panning speed but this image was f14 @ 1/5th of a second on a 90mm lens. As with many of my pictures, I like to make the viewer use their imagination to appreciate the picture, rather than present everything sharp and clear.

If you would like to see more from this series, look at my website:

www.martinanddoreen.co.uk

PUZZLED

DR DAVID F COOKE ARPS



Paula Davies FRPS: The figure, with hand on head, adds a sense of mystery to this picture. Is the lady studying guidebooks perhaps or trying to work out what time the building opens? As I didn't know the title of the picture before choosing it, or making these comments, I am pleased that I have interpreted the photographer's intentions. Compositionally there is a diagonal line starting at the bottom left and leading through to the door. The arched cloisters also lead the eye around the main subject of door and figure. The architecture, the warmth of the stone and the play of light and shade on the floor all work together to make this a picture which one can return to many times without becoming bored.

Dr David F Cooke ARPS: This image was taken at Lacock Abbey, the home of William Henry Fox Talbot. The original was shot in raw. I first made an HDR image by converting the raw file in Adobe Camera Raw at 0ev, +2ev and -2ev and using Photomatix Pro to create the image. This gave more detail, especially in the bright areas on the floor. I then worked on it in Photoshop CS3. I reduced the noise, made adjustments to get even more detail in the light on the floor using Nik Viveza. Next I used Nik 'Darken/ lighten center' to shift the emphasis to the figure and then the 'Glamour Glow' filter to create the slightly dreamy effect. A layer mask was used to reduce the effect on the figure. I cloned out some

slight distractions in the stonework and adjusted the colours on the light on the floor to even them out, and I used a curves adjustment to produce the effect I wanted.

DEAD TREE YELLOWSTONE

DAVID EAVES ARPS



Mike McNamee FRPS: My first medal selection contrasts strongly with the winning image, although it too uses a restricted palette. The simple, painterly background sets off the desiccated tree stumps well in a harmonious essay in tones that would look well on any gallery wall or domestic setting.

David Eaves ARPS: This image was taken in 2006 during a photo trip to the USA. The location was Mammoth Springs, part of the Yellowstone NP. I was attracted by the shape of the tree against the delicate colours in the travertine deposits behind and emphasised both these aspects by adjustments in Photoshop on separate

layers - one for the tree and the other for the background. The final image used a layer mask to allow appropriate combination of the adjusted layers. I would hope that viewers will get some idea of the beauty of this area where nature has produced so many interesting forms and formations.

A QUIET MOMENT

NORMA PHILLIPS LRPS



Mike McNamee FRPS: The figures from the Venice, pre-Easter carnival are well-known photographic subjects. Here the use of a subtle radial blur helps to bring the eye down to the main subject. The girl has been simplified by allowing the radial blur to flare the veil away from her dress while the detail of the facial mask has been deliberately retained. The pastel tones harmonise well.

Norma Phillips LRPS: After visiting the Venice Carnival in 2008, I came home full of enthusiasm for editing and working on my hundreds of images. My idea for the image 'A Quiet Moment' was to give it a soft and wispy look. I began by opening my raw image, cropping and using levels. I also removed the chewing gum from the ground with the spot healing brush. Working with layers, I went to the adjustment layer hue/saturation and decreased the saturation to achieve a more pastel effect which is more the effect I wanted. Next, I made a duplicate

layer, chose filter, blur, and radial blur. Choosing zoom at 75%, I moved the centre point on the dialogue box to the top right hand side near the balustrade to give a ray effect coming down and clicked OK.

With the eraser tool at a low opacity and a soft brush, I removed the effect from various places, where it was not needed, to bring back some sharpness. For example, in the face and parts of upper body.

Lastly, I applied a border and printed the image on Epson Matte paper.

OTHER ACCEPTED IMAGES



LANA ALONE, Maureen Albright ARPS



THE BATH, Robert Albright FRPS



GREAT GREY OWL, Philip Antrobus FRPS



GIRLS WITH ATTITUDE, Nick Ayers ARPS



PULTENEY BRIDGE, BATH, Jeffery Bartlett ARPS



PULL THE OTHER ONE, Ian Boulton LRPS



BYGONE AGE, Jeanne Bradban LRPS



STREET BLUR, David Britton



I DO LIKE TO BE BESIDE THE SEASIDE, Clifford Brown LRPS



MIRRORED MAGNIFICENCE, Derek Browning



UP MARKET REFLECTIONS, James Buckley LRPS



RACING 1, Sara Bunn ARPS

OTHER ACCEPTED IMAGES



DO NOT DISTURB, Brian Burrows



BEN AND JERRY AFTER HOPPER, Tony Carter ARPS



FADING GLORY, Alison Cawley LRPS



DIONYSIAN REVELRY, Peter Chance LRPS



LOUGHRIGG TARN, CUMBRIA, Eric Cleavely LRPS



HIGHLAND FARMER, Brian Cooke ARPS



MONEY FOR NOTHING, Dr Ria Mishaal Cooke LRPS



STONEFACE, Tony Cooper ARPS



EAST COAST, WINDFARM, Bert Crawshaw ARPS



METALLIC LOOK, Robert Croft LRPS



SWEETCORN, Alan Cross LRPS



GLENRIDDING BECK, Olga Davidge LRPS

OTHER ACCEPTED IMAGES



SCOOTER PARKING, Peter Davidge LRPS



SIDE STREET, Guy Davies ARPS



TIDAL BLUES 2, Paula Davies FRPS



BEESTON REGIS PRIORY, Alan Dedman LRPS



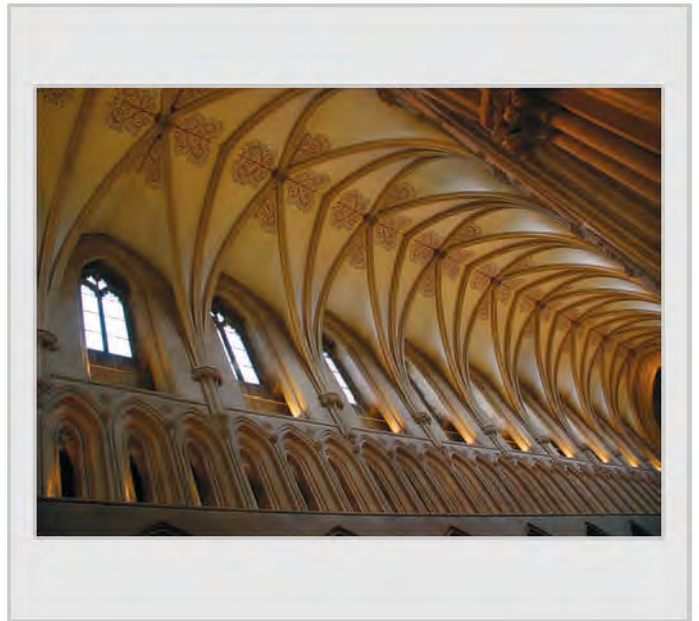
THREE CLOWNFISH WITH SEA ANEMONE, Len Deeley FRPS



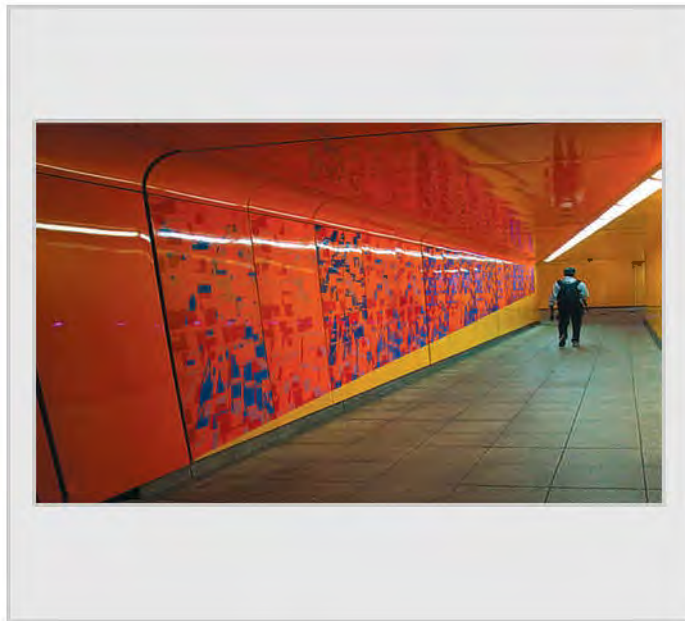
THE OLD DOOR, Alex Dufty LRPS



PURSES, John Elvin LRPS



THE NAVE, WELLS, Bob Faris FRPS



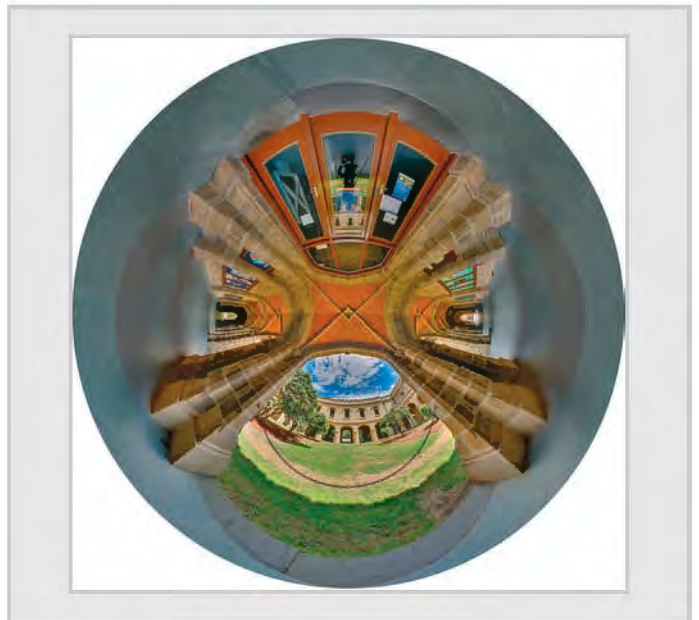
THE TUNNEL, Mike Feldman FRPS



HARD ROCK, James Foad



PINK ROSES, Charles Frewin FRPS

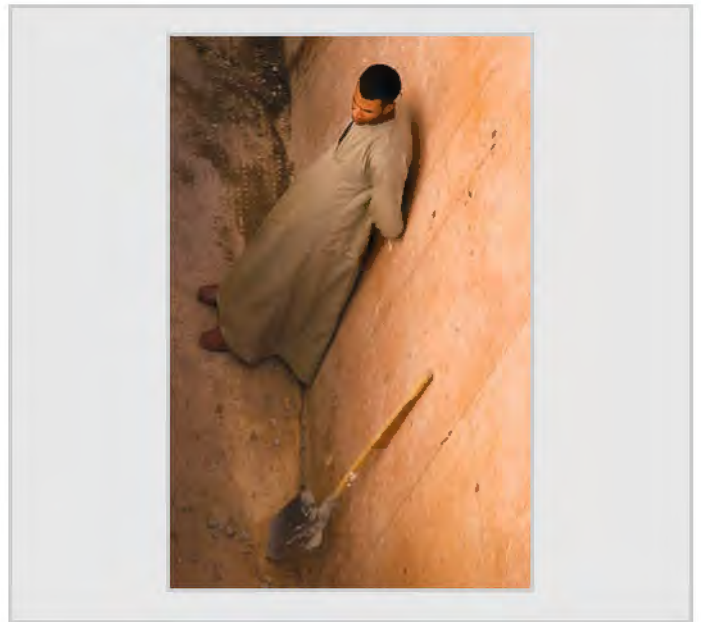


MELBOURNE UNIVERSITY CLOISTERS, Peter Gawthrop ARPS

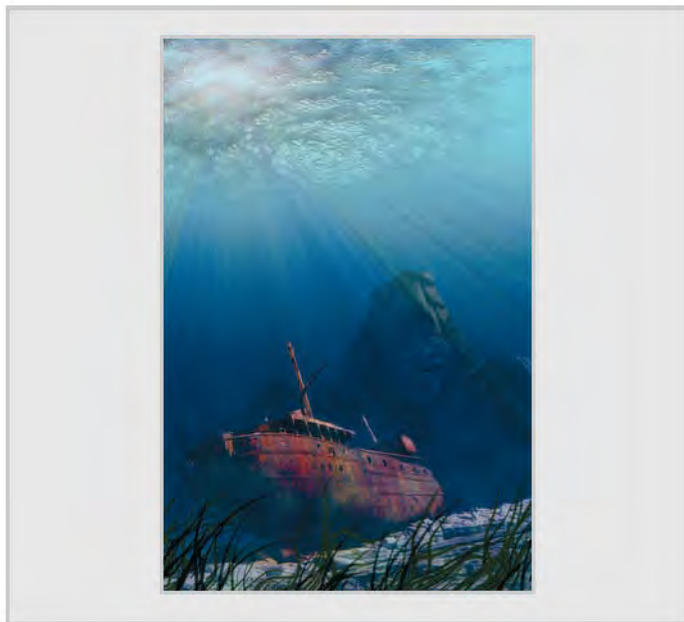
OTHER ACCEPTED IMAGES



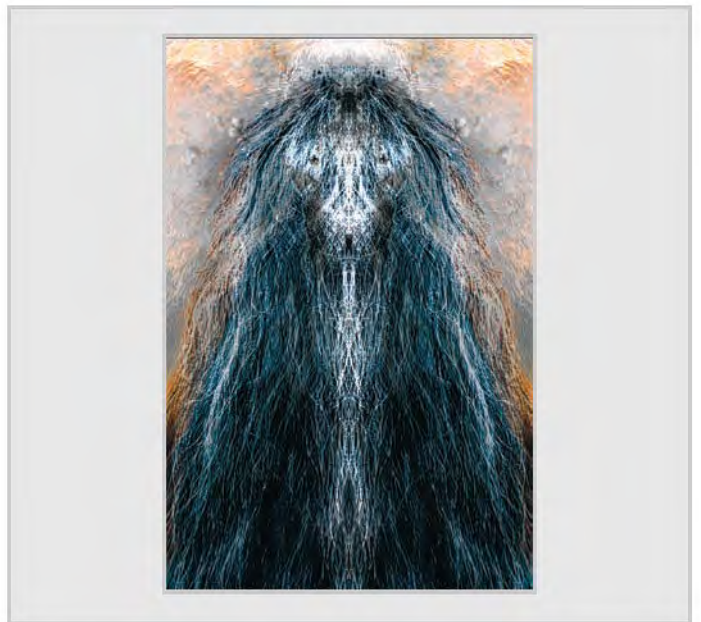
READY FOR A MAKEOVER, Doreen Haines LRPS



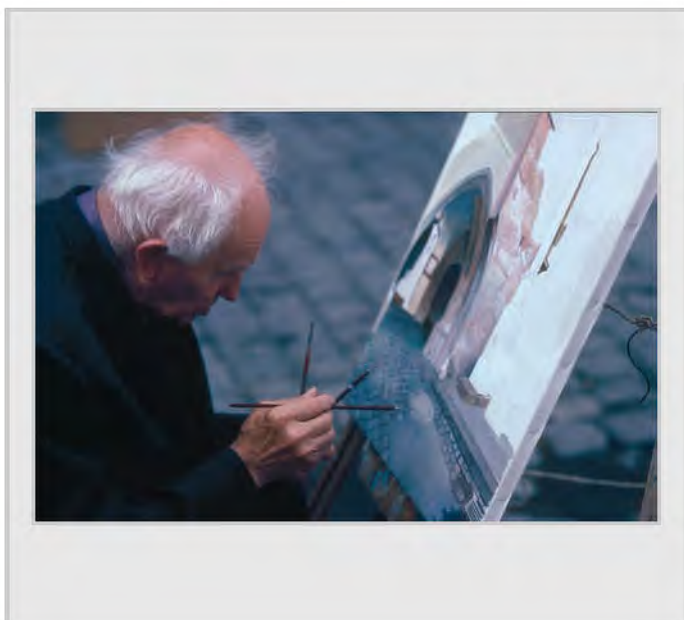
UNEMPLOYED, Janet Haines LRPS



THE SHIPWRECK, Dennis Hancock LRPS



HEIDRUN, Clive Haynes FRPS



THE OLD PAINTER, Tony Healy ARPS



CONTEMPORARY DANCE, Peter Hemment LRPS



HEAD ABOVE THE FLOCK, Adrian Herring ARPS



SURVIVING IN A HARSH ENVIRONMENT, Vanessa Herring LRPS



No 66 PIERS HUTCHENS, Chas Hockin LRPS



FROSTED BADSWORTH, George Hodlin ARPS

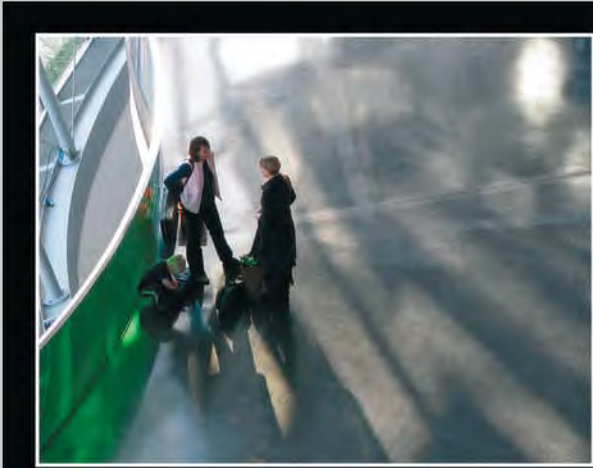


SNOWDONIA, Ron Holmes ARPS



CASTLETON IN INFRA RED, Herbert Housley ARPS

OTHER ACCEPTED IMAGES



THE WAITING GAME, George Iley ARPS



RED INFLATABLE, Frank Jenkins



PAINTERLY POPPY, Cesi Jenning LRPS



NIGHTMARE, Diana Keane ARPS



GLASS ABSTRACT, Peter Keverne ARPS



THE TANGO, Malcolm Kitto ARPS



HOLY ISLAND BLUES, Judy Knights LRPS



A GIRL WITH A DOG, Valentina Kulagina ARPS



MUSSEL BEDS AT HUNSTANTON, Geoffrey Lea



THE TRAIN NOW ARRIVING, Ian Ledgard LRPS



FLOWER FANTASY, Carole Lewis ARPS



LAST RESTING PLACE, John Lewis LRPS

OTHER ACCEPTED IMAGES



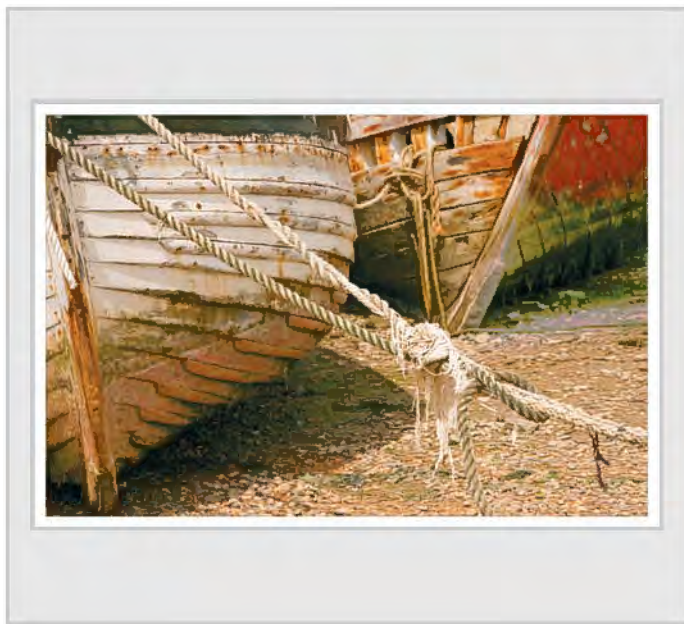
THE MAN WITH THE BRASSO, John Long ARPS



WALKIES, Tony Luxton LRPS



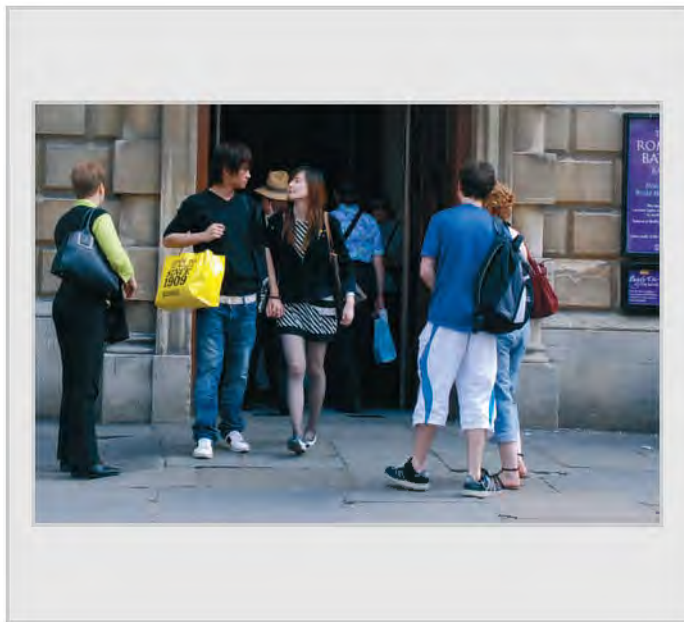
CHASING THE REDS, Jim Marsden FRPS



A FRAYED KNOT, Pauline Martindale



UMBRELLAS IN FLORENCE, Cheryl Miller ARPS



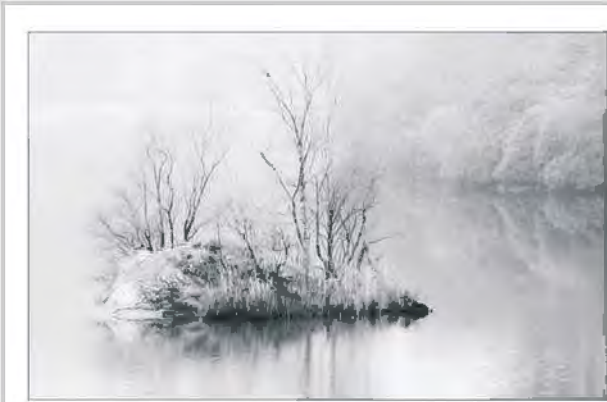
IN AND OUT, Ron Morgan LRPS



FLAMENCO 3, Ruth Nicholls LRPS



FACE AT THE WINDOW, Roger Norton LRPS



ISLAND IN THE MIST, Jean Pain LRPS



A PLACE OF REST, Ron Pain LRPS



YASMIN, Alan Pearson LRPS



WOODLAND, Bob Pearson FRPS

OTHER ACCEPTED IMAGES



DARTMOOR MENACE, Chris Perfect ARPS



ROTUNDA, Peter Read LRPS



POPPY MELEE, Sheila Read FRPS



PAINTED BOATS, Ray Reeves



SKATING, Elizabeth Restall LRPS



SMOKE SCREEN, John Scotten ARPS



KNOWLTON CHURCH, Barry Senior Hon FRPS



GARLIC, Fiona Senior FRPS



WET WEATHER AHEAD, Julian Shaw LRPS



AUTUMN FRUITS, Alan Smith LRPS



PHYSALIS SEED HEADS, Margaret Smith LRPS



5 PM, Rod Smith ARPS

OTHER ACCEPTED IMAGES



CHAINSAW MASSACRE, Adrian Smithson LRPS



TRANSPORTER BRIDGE, NEWPORT, Mel Stallworthy LRPS



SUN, STEAM AND SMOKE, Barbara Summers



NIGHTMARE RIDE, Les Summers



THE PAINTER, Jackie Thompson LRPS



DISS, A NORFOLK MARKET TOWN, Mike Trendell ARPS



BLACKVEINED WHITE ON BROOMRAPE, Monique Vanstone LRPS



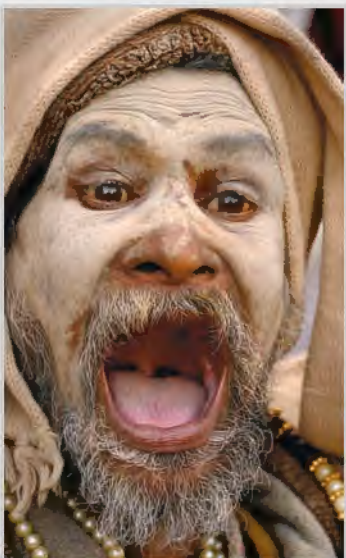
STORM BREWING, SICILY, Leonard Viner-Caudrey



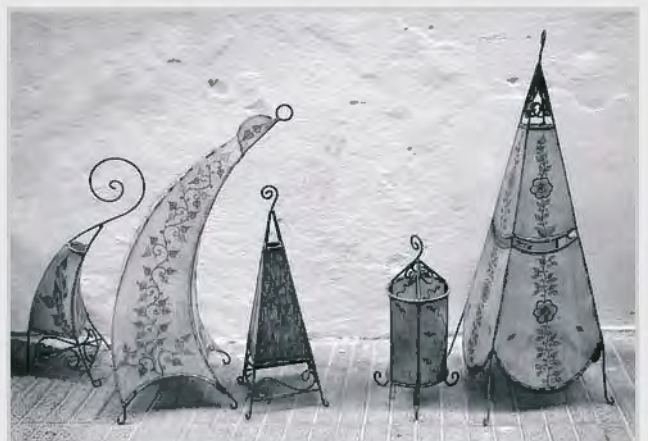
STREET ENTERTAINER, Andy Wanstall



POT POURRI, Dee Wareham

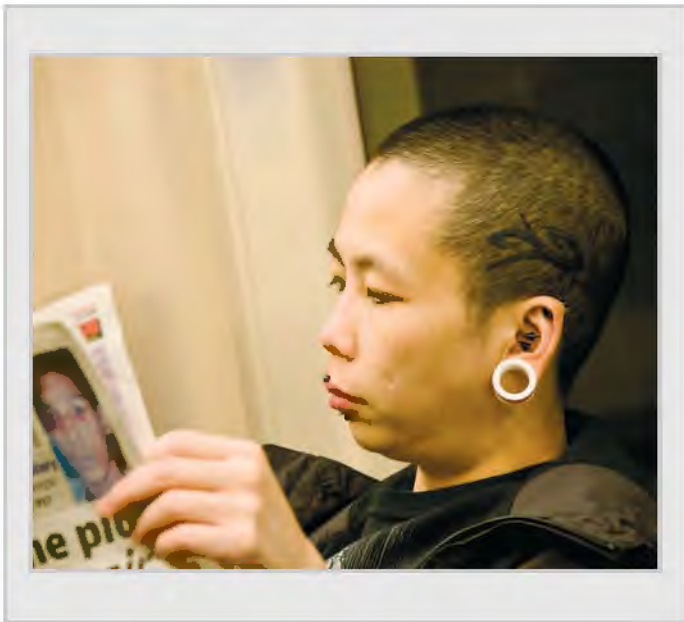


HOLY MAN, Graham Whistler FRPS

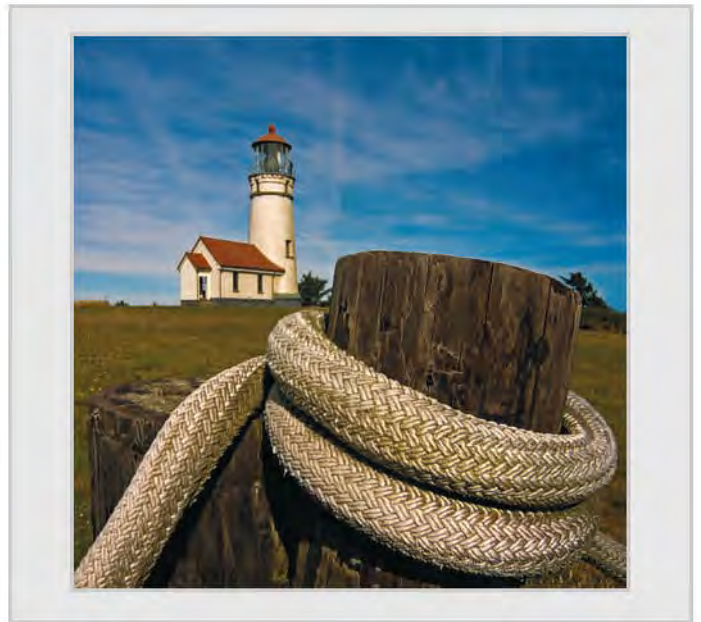


MOROCCAN LAMPS, Carol Wiles ARPS

OTHER ACCEPTED IMAGES



TUBE NEWS, Norman Wiles LRPS



CAPE BLANCO LIGHTHOUSE, Rosemary Wilman Hon FRPS



LIGHT IN THE MIST, Dr Ian Wilson ARPS



RAINBOW CAR, Bill Wisden Hon FRPS



ADMIRING MONET, Baron Woods FRPS

PORTRAITS, FASHION AND NUDES WORKSHOP HELD AT CHELTENHAM FILM STUDIOS



Jim Buckley LRPS



Dr David F Cooke ARPS

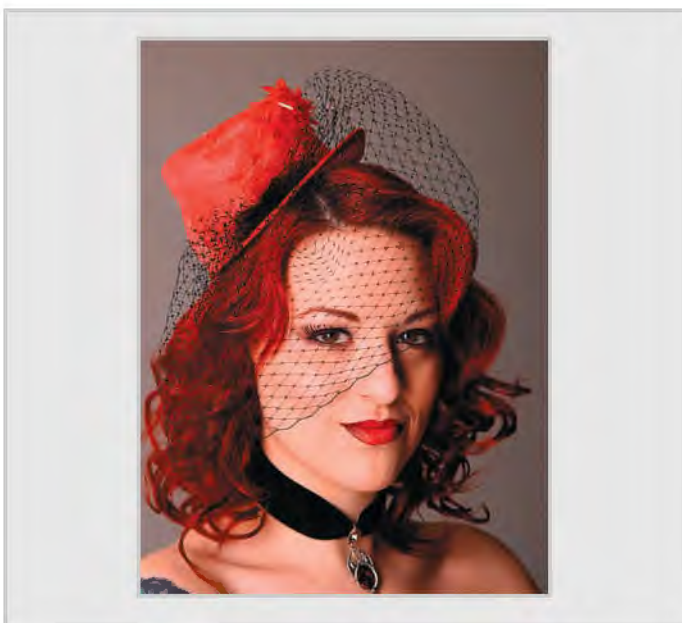


A Digital Imaging Group Weekend Workshop was held at Cheltenham Film and Photographic Studios on the weekend of 24th – 25th April 2010. The workshop was led by Graham Whistler FRPS for low and high key studio portraits, Clive Haynes FRPS covered RAW files and Photoshop, and Simon Walden, principal photographer at Cheltenham Film studios, who is well known for his workshops at the studios, covered fashion and nude photography. The participants worked with

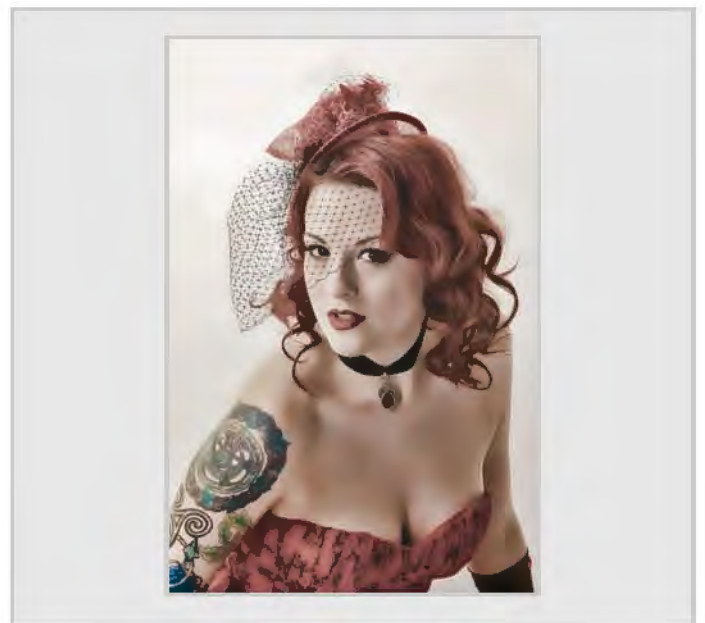
professional models and learned how to make portraits and figures studies. In addition, they had the opportunity to work outside with two models and a motorcycle. After the workshop, all participants were given the opportunity to submit up to three images to DIGIT for inclusion in an electronic catalogue of images taken at the workshop. Examples of the images submitted, one from each person who did so, are given here. The downloadable electronic catalogue of all the images submitted is available on the DIG

website at <http://www.rps.org/group/Digital-Imaging/downloads>. This is a new venture for DIGIT and it allows more to be published than can be printed in the pages of the magazine. I hope you will enjoy looking at it and that you will find seeing the way different people approach making images of the same model interesting and useful.

Dr David F Cooke ARPS, Editor:



Paul Radden LRPS, Red



Derek Gardner LRPS, Untitled



Richard Awbery LRPS, Miss Pixie



Paul Johnson, Miss Pixie



Bryn Richards LRPS, Harley Davidson



Elizabeth Restall LRPS, Me and My Harley



John Long ARPS, Harley Man



Jerry Mitchell LRPS, Heyden



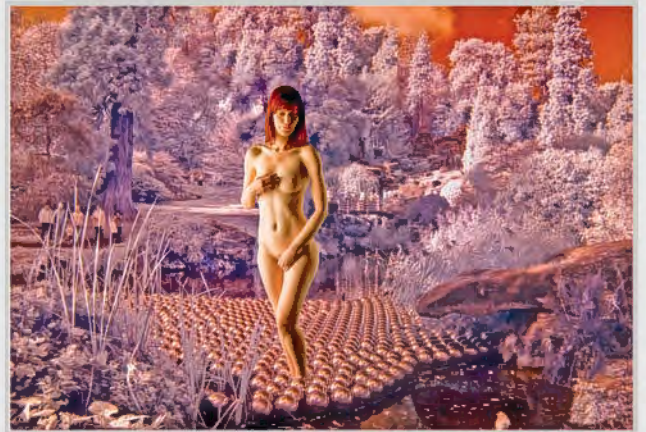
Brian Cooke ARPS, Serene Pose



Ian Ledgard LRPS, Body Shapes



Robert Bracher ARPS, Loneliness



Bert Housley ARPS, Venus Rising



Peter Stevens ARPS, A Light Shower



Dr Ria Mishaal Cooke LRPS, Leah

IN PREVIOUS ISSUES

A searchable, cumulative contents list of previous issues is available from the downloads section of the group's web site at: <http://www.rps.org/group/Digital-Imaging/downloads>

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