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***Black Slade Down Sun Down by John Miles LRPS***

*A High Dynamic Range (HDR) image - We'll be taking a closer look at this technique in the spring issue*

*See <http://www.johnmilesphotography.com/jmgallery/HDR/> for more of John's HDR images*



**Get right up-to-date - Log on to [www.digit.org.uk](http://www.digit.org.uk)  
for News, Information, Follo, Forum, Competition and much more**

## **From the Chairman Clive Haynes FRPS**

### **Dear Fellow DIG members**

As I write, the D-Day event at Rugby in October is becoming more distant as we look towards the new year and plans for 2007. The D-Day event turned out to be more controversial than we would have predicted or wished for and a little background information may be helpful.

For some 10 years the group has organised an annual digital day under the broad title of The Spectacular. The event repeated the same formula of lectures, exhibitors, informal talks, members' print exhibition and prize draw. The day also fulfilled a social function: here members could meet, share ideas and renew friendships.

The committee had realised that for a couple of years the attendance was reducing and the exhibitors were becoming less than enthusiastic. Earlier this year the committee decided it was impractical to repeat The Spectacular. Another approach was needed, including a different emphasis and the change in name reflected this. Originally Barrie Thomas FRPS was to 'headline' the show and we were all saddened by his death in July. We decided to continue with the event and DI industry guru, writer and lecturer John Henshall FRPS accepted the challenge. John made his plans for the day, which would incorporate his style and presentational ideas. The RPS membership is broad based, embracing almost all disciplines of photography and associated imaging. John wished the event to appeal to as wide a cross section of photographic digital imaging users as possible.

The committee worked exceptionally hard to organise the day and this aspect worked better and more smoothly than ever before.

It's not my position to deal here with the individual comments that arose during and after the D-Day event. If you are interested in reading the spectrum of opinion, then I suggest you visit the DIGIT Forum web pages. We have received numerous messages about the event expressing views both critical and in appreciation and the committee will be digesting the various opinions.

### **Growth in the North**

The Digital Imaging Group continues to expand and attract new members. To accommodate this trend we are pleased to announce that a new DIG Region has been founded – the Yorkshire Digital Imaging Group. This new group has been coming together since the spring of this year. We are grateful for the initial work put in by Terry White and now to Robert Croft who has taken on the role as Digital Imaging Group Regional Organiser - DIGRO for short. We congratulate all concerned on this initiative. Details about the Yorkshire group meeting in February are given on page 31 of this issue.

### **What about Northern London/Middlesex you ask?**

It's a curiosity that whilst Regional Groups flourish in many parts of the country, one of the most densely populated areas remains without a local group. This is the area around the northern limits of the M25/Middlesex – and we often receive enquiries from people wishing to know of one in this general location. So if any member wishes to start a digital group in this area, please contact a member of the DIG committee.

*Clive R Haynes FRPS*



### **Stop Press - DI Group Residential Workshop in Digital Portraiture and Photoshop**

**April 9 - 11, 2007 at West Dean College, Chichester, Sussex**

Limited to just eight photographers, you will have sole use of a PC for this two full day workshop. Portrait studio with full professional lighting in a historic house room with Graham Whistler FRPS and Clive Haynes FRPS running the Photoshop computer room. Monday evening 9 April: welcome, dinner and introductory session. Tuesday 10 April professional male character model for the whole of the day with one-to-one guidance from Graham. Work on images with Clive in the computer room. Studio and computer room available all day and evening. Wednesday 11 April young female model for a three hour morning studio session. Preparing images and prints for display with Clive throughout the day. Depart for home at 1600. Likely cost: £222 for single room with all meals, non-residential students, including lunch £150, plus a cover charge of £8 per student for models. Please contact: Graham Whistler FRPS Email: [graham@gwpmultimedia.com](mailto:graham@gwpmultimedia.com) Phone: 01329-847944 for more details.

### **Latest Distinctions for DI Group members**

We are delighted to congratulate the following DI Group members who have recently gained distinction. If we have missed your name from the RPS records do please let us know of your success.

**Fellowship:** Len Deeley; and Charles Frewin

**Associate:** Nick Ayers, Norman Carey; George Hodlin; and Celia Paren

**Licentiate:** Michael Arnison; Clifford Marsh; John Stringer and special congratulations to Sir George Pollock Hon FRPS for getting off the mark rapidly with a Photo Harmony L distinction.

### **Spring 2007 DIGIT**

The next issue is already in the planning stage with printing scheduled for the end of February. But I still need lots more of your images and articles. What a nice Easter present to see your photographs in DIGIT!

So here's how to do it. Let me have anything from from 300 to 1200 words and some images. The files should be TIFFs at the size appropriate to your article, with a resolution of 300 ppi. You can email them to me - see back cover. If you'd prefer to use a CD please send to Editor DIGIT, 1 Aldenholme, Weybridge, Surrey KT13 0JF UK. Further details of formats for DIGIT and the annual exhibition are on page 31. *Editor*

## ILEX Press image competitions - How good are you?

In conjunction with the launch of their new title - *The Book of Digital Photography* which is reviewed on page 27 - ILEX have generously sponsored two new competitions, with prizes of the new book for the three winners. The first is for the *most innovative use of digital imaging* as exhibited at the Digital Decade **D-DAY Rugby** symposium on 29 October - see special insert in this magazine. Each DI Group member will receive a 10 cm mounted print for exhibition on the day and, in addition to the usual print prizes and raffle, one print will be chosen by the Chairman for the *most innovative use of digital imaging* on that image! Bring the print, mounted on card, for the instant exhibition at Rugby and your chance to win.

The second is a DIGIT competition and the winners will have their winning images printed, in the winter issue. There are two categories:

**Best Image by a member under 40**

We want to encourage younger members to submit their best work; and  
**Best Black and White Image.**

Each entrant should submit a short description (maximum 100 words maximum) on how they did it (concept, software etc) since we do not want manipulation of some sort, not just straight photos. Send your entries to [www.digit.org.uk](http://www.digit.org.uk), sized at 300 ppi about 10 cm on the longest side as a jpeg file initially. Larger versions may be needed later for printing. Send the hard copy to the same address. Last date for receipt of entries is 30 November so start planning now and let's have those images for your chance to win a copy of

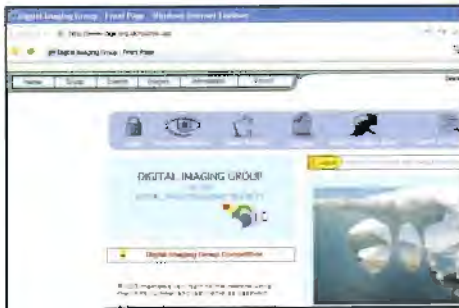
**See the winners on pages 21 and 22**

ILEX's *The Book of Digital Photography*.

Go to: [www.ilex-press.com](http://www.ilex-press.com) for other titles and remember the DIGIT discount - see page 6.

## IS THIS A RECORD?

After the rain by Malcolm McBeath ARPS won the online folio competition in October 2006. And he won it in August and September too! To enter your image and vote and to display and comment on images log on to [www.digit.org.uk](http://www.digit.org.uk). Here are the three images which Malcolm entered so you can see what you are up against. Go on, have a go!



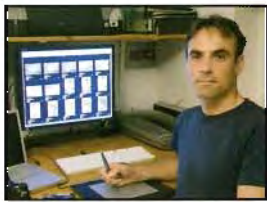
## AGM and Members' Exhibition

In this issue there are two special inserts: the AGM notice for Sunday 22 April 2007 and your entry form for the annual print exhibition. It's our usual format at the excellent club rooms of the Smethwick Photo Soc in the West Midlands. Easy to reach from the motorway system and as centrally situated for transport as we can find for the bulk of our members.

The selection of prints for the exhibition will follow the AGM and the judges this year are: Shelagh Roberts FRPS, Mel Gigg FRPS and John Long ARPS. Remember that this is one exhibition where we guarantee that one of your three prints will be shown at a number of venues around the UK, as well as on the DI Group website and printed in DIGIT. Get those entries rolling in to Alex Dufty LRPS. And book your lunch at the AGM with Glenys Taylor ARPS now please.



Have you had a look at the Society's website recently? If you haven't, you should. It's been dramatically overhauled and is now a smooth, clear tool. As well as all the information about the RPS there's a useful Forum to exchange views and seek advice and you can display your own images in an excellent Portfolio section which is really easy to use and gives you your own area. Log on to: [www.rps.org](http://www.rps.org)



## Colour management: Printing the right colours

We all struggle - often frustratingly - to get our prints to look just like we saw them on the screen. This guidance from Phil Binks, who works in colour management at Bodoni Systems, follows last issue's advice on getting your monitor in shape. Phil has been a keen photographer using both film and digital for 25 years and is concerned that you achieve a colour match from monitor to print. Those who read Phil's last article giving the recommendations for monitor calibration can now find out how the next important device is controlled - the printer. Here Phil sets out some software settings and practices which should help you on your way. Call Phil at Bodoni Systems on +44 (0)1895 825776 for further advice and available calibration systems and see Bodoni's online shop at [www.bodoni.co.uk](http://www.bodoni.co.uk)

### Printing the correct colour using profiles

Printer manufacturers design their printer software drivers to automatically change the colours of pictures, often increasing colour saturation and contrast in an effort to make the pictures better for the majority of typical buyers. We photographers are not typical buyers. We are more critical (I think) and know that the slightest change in hue can make an image look wrong. So, when the photographer hits the Print button, and out from the printer emerges a different coloured image, it can be rather upsetting!

### How are printer profiles created?

A colour patch chart is printed, its colour values are captured using an input device, often a scanner or spectrophotometer. The profiling software records the colour values (Lab) which the printer has achieved. It then calculates a Profile for the printer/paper/ink combination.

Here is an example printer colour profiling patch chart

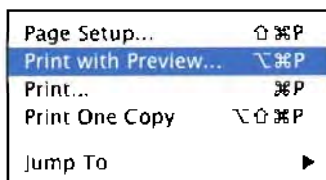
It is this Profile which the computer's Colour Management Module (CMM) refers to, so that it can recreate the Lab values (read: correct colours) it is asked to print.

### One printer, one paper, one profile

Each paper also needs its own profile. Matt paper doesn't exhibit the ink colours in the same way that a Gloss paper does, making the colour different ... and of course different manufacturers' inks require their own profiles.

### Printing using ICC profiles

Below are the settings to be used for Adobe Photoshop™ v5.5 to CS. Select File>Print with Preview.



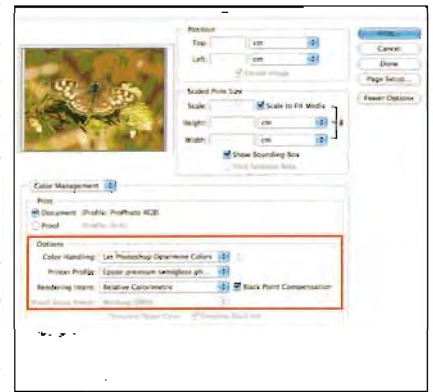
This brings up a dialogue box similar to that on the right. Note that the

Show More Options is ticked. The important area is circled in red: this is where you select your printing Profile and Rendering Intent. Using Adobe Photoshop™ CS2 (v9) The settings are slightly different for printing calibrated output from the CS2 version, so here they are: Color Handling: Let Photoshop Determine Colors  
Printer Profile: Your printer/paper profile  
Rendering Intent: Relative Colorimetric - explained in the sec-

tion on Rendering Intent below.

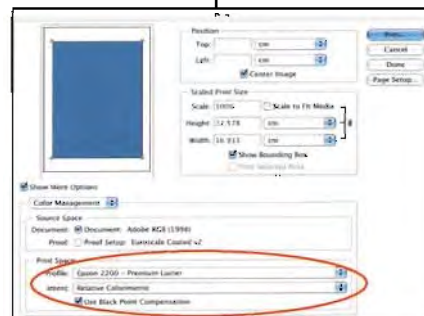
### Intent and Rendering Intent

You now realise that no two devices show the same colour, or have the same colour gamut. This is the main reason for the need of ICC profiling! It is in itself the reason we need to convert from one profile to another. Imagine you have an image file which includes a bright green shade. Your printing device, though very capable, cannot print that



particular shade. When converting your document to the Printer profile, you can decide how the computer's Colour Management Module (CMM) handles that vivid green colour, and how that change in turn affects other colours within the image. This control is called the Rendering Intent. For photographic images, only two options are used. First, Relative Colorimetric - in the example above, only the vivid green pixels would be changed to the nearest colour which the new device can output. In the second, Perceptual Rendering, all of the pixels in the image are changed in relation to the move of the out-of-gamut pixel(s), in order to retain the relational differences between the colours.

I recommend using Relative Colorimetric rendering for most images, as changes of colour are minimal when using wide-gamut devices such as modern inkjet printers. You can gauge the difference between the two rendering options on your image, by clicking the Preview button in the Convert dialogue box.



**Black Point Compensation (BPC)**  
Device colour spaces have different black points. Imagine that a Matt paper can't print as black as a Glossy paper. When converting one profile to another, with BPC on, it will map the source's blackest point to the destination's blackest point, along with the full dynamic range. This helps extend shadow detail and the overall tonal impression of the image within its new colour space.

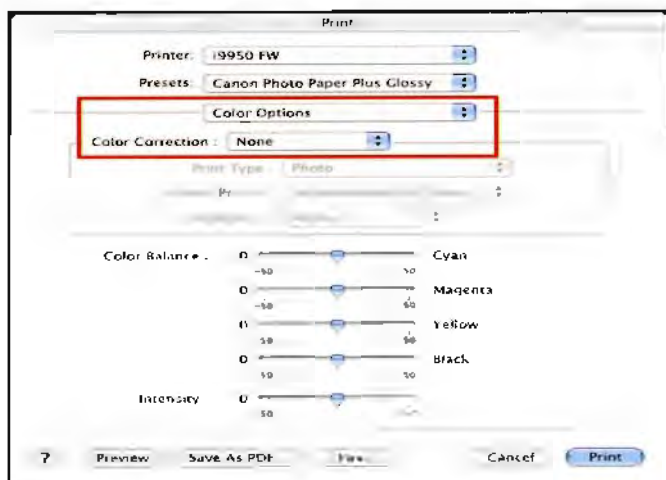
Perceptual rendering has sometimes been called Photographic rendering. Many scanners and applications use Perceptual rendering intent by default. Perceptual rendering often leads to disappointing results, especially when printing, as it only takes one pixel to be well out of the gamut of the printer, to cause a change in all of the colours of the image when it is converted.

### Printer Settings

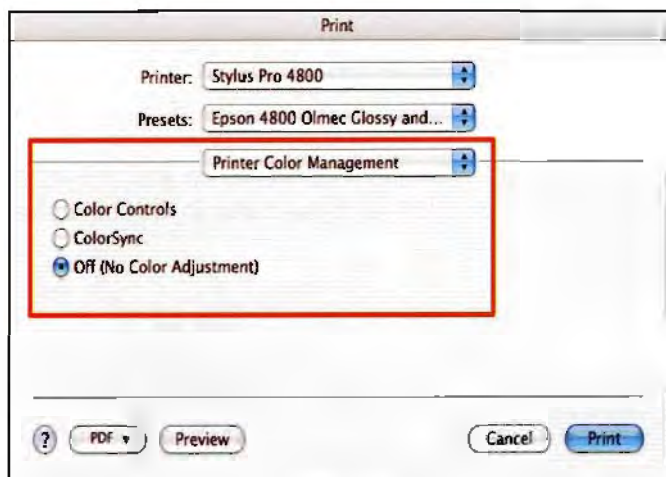
To produce predictable colour calibrated prints you need to turn off ALL colour changing features within the printer driver. These include Sharpening, Automatic correction, and colour controls offering such luxurious temptations as Evening or Skin tone settings. Below are examples of both Canon and Epson Printer Driver interfaces, showing where you can turn off the main colour changing features.

You must use the same printer settings to print with a profile, as the settings used when printing your patch chart and creating the profile. These settings include: paper type (this governs the quantity of ink sprayed on the paper); printing resolution/dpi; print Quality; and speed settings. Colour Adjustment is always OFF/NONE.

### Canon's driver interface



### Epson's Driver interface



### Tip!

Save the settings in the printer driver Presets then you can easily select them when you need Profiled/Colour calibrated output.

### Creating your own profiles

You can create your own colour profiles using products whereby you record colour patch data in the profiling software. The software then calculates the profile for the printer/paper/ink combination. The whole process is extremely simple. Prices range between £150 and £1000 based on accuracy and other features. Call me for advice.

### Print Drying

Make sure that you allow sufficient time for both your profiling patches and your subsequent photographic prints to dry. Even instant dry prints undergo gradual colour changes during the first hour. Do not speed dry your prints!

### Printing Profile Names

The profile name should clearly define the Printer model and the Paper type - for example Epson4800SuperGloss

### Using Canned Profiles

Epson often provide a number of profiles for Epson papers for use on their printers. Canon paper profiles are nowhere near as obvious. They are held deep in the system, so that they are automatically utilised if you find the right settings in the driver! Other printer manufacturers may do the same.

### Canned Profiles - Limitations

The limitations of using a canned profile are that the manufacturer only provides profiles for their own branded inks and papers. The profiles have been created on a different printer from yours, and yours is likely to perform differently, especially when you realise that firmware development and other changes to printer/paper/inks may have taken place since their profile was created. You are not informed of the settings they used when creating the profiles, so achieving accurate colour output is hit-and-miss or pure luck!

### Lighting Issues - Viewing Prints

Consideration has to be given to your print viewing conditions. The likeliest cause of initial disappointment when assessing print colour is the lighting conditions under which it is viewed. Evaluate your print in daylight. Viewing a print under artificial lighting conditions, tungsten or fluorescent tubes/strip lights, is likely to be futile and betray artificial differences in colour. Both Inkjet and photographic papers suffer from a phenomenon called Metamerism, the visual change of colour in an image when viewed under a different light source, such as that between daylight and fluorescent light. Don't be too quick to bin the print if you are printing it in the evening; wait until the cold light of day, or better still a northern window on a sunny day! Your monitor calibration assumes this type of lighting.

**Contact me on 01895 825776 for additional advice and calibration equipment and remember that Bodoni Systems offer Colour Management training on a one day course at our offices in Harefield, Middlesex. If you'd like more details please ring or email me on [phil@philbinks.co.uk](mailto:phil@philbinks.co.uk), mentioning DIGIT.**



**In the book review for this Issue we take a look at ILEX Press' fourth volume in the Cookbook series - Photoshop Fine Art Cookbook for digital photographers. And we also take a glance at two rather different books from the same stable which are just out featuring some brilliant concepts on lighting in digital photography. Could be just right for your Christmas book present?**

ILEX's Cookbook series has four related volumes and three have already been reviewed successfully in DIGIT.

This is the fourth in the Digital Studio series. A How To book which claims to show you ways of mimicking the great artists and photographers' styles? I wasn't convinced when I first opened ILEX's title. After all why would I want to recreate Roy Lichtenstein's pop art dots? But when I started on the book I realised how author John Beardsworth - who also authored the Blending Modes Cookbook - was taking the reader through the connections between art and photography. In the first section he offers a crash course in art appreciation: the works of the Dutch portrait painters, Turner, Van Gogh, Klimt and art nouveau as well as Japanese print making are explored.

John Beardsworth also devotes space to many of the early photographic techniques such as calotypes, wet plate collodian and platinum paper through to cross processing with a couple of pages on each to show you how to create their unique look and feel. For example, for platinum he offers the data for toning

My eye was especially caught by how to do an Ansel Adams, a great hero to most of us over a certain age. I've never had the good fortune to visit Yosemite but I wondered if the Rockies might do. To test the value of this book I simply followed the instructions in the spread shown opposite.

Here is my scanned transparency without enhancement taken in British Columbia about ten years ago. Pleasant enough as a travel record shot but lacking impact.



The technique is to add successive adjustments layers - and of course this is not limited to Photoshop - and to consider carefully the effect on each part of the picture. You can then mask out areas where you do not want that effect, or that intensity of effect. A couple of Curves adjustment layers, some dodging and burning as Ansel Adams himself would have done and 20 minutes later I had this image. Not Yosemite and not Adams of course but with rather more concentration and careful application I could see that I would be able to create something closer to the master's style.

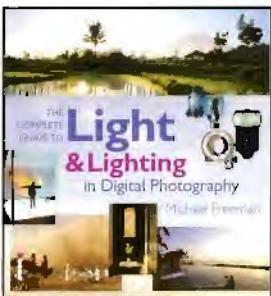
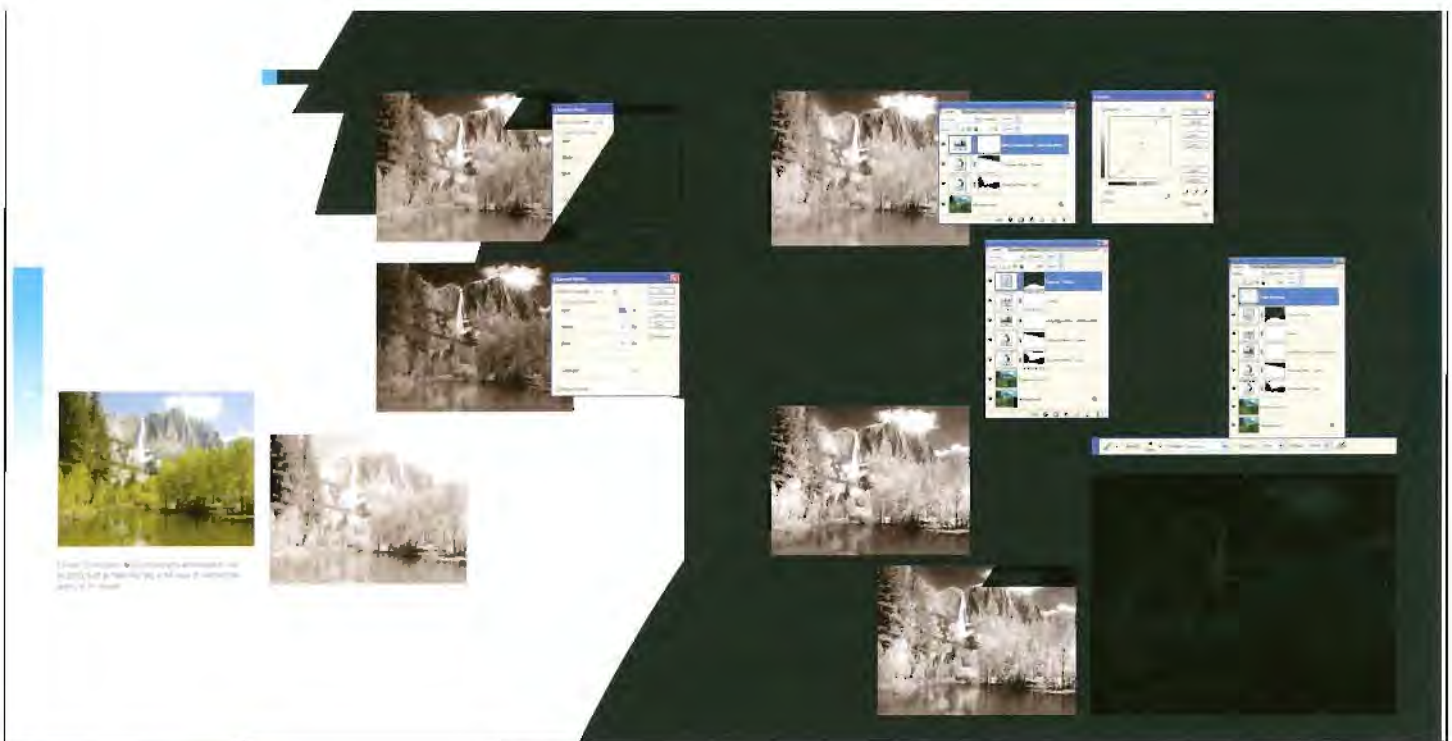


adjustment layers using curves in Photoshop CS2.

Other sections concentrate on the use of non-destructive adjustments - that is, those that do not permanently change or destroy the pixels in the image and can be undone or further modified - essential when working on multiple, complex changes to an image.

**You can order on line at: [www.ilex-press.com](http://www.ilex-press.com) where you get 20% off any ILEX cover price. But DIGIT members do even better by using the the discount code DIG773RPS24ilex which takes off another 10%. Just click on 'buy' for any book and add the code into the box provided when checking out to get the extra 10% discount.**





Just published by ILEX and also received for review are international photographer and writer Michael Freeman's **Light and Lighting in Digital Photography** and multimedia trainer and digital designer Barry Huggins' **Photoshop Elements Drop Dead Lighting Techniques**.

These are two very different books coming at the same subject from varying angles. The first is a heavyweight book for serious photographers who want to understand and exercise control over the capture and manipulation of light. It is bang up to date with a major section devoted to the high dynamic range technique (see John Miles' image on the front cover for an example). Michael Freeman is concerned to deal with both the light falling on the subject and the interpretation of that light through digital imaging to realise the photographers' creative vision. This leads into complex digital lighting effects. White balance, clipped highlights and dynamic range are covered so that the photographer can extract the most out of the available lighting as well as constructing illumination in the software. Digital photography does require some different thinking on the traditional concepts to open up an extraordinary range of possibilities and Michael Freeman sets us off on that road.



With a title including the words Drop Dead Lighting you can imagine that Barry Huggins' book is about making that special lighting and shadow impact with Photoshop Elements techniques. So, here we have clearly laid out pages offering ideas as varied as creating smoke and fire to adding neon strip advertising light-

ing to an existing photograph. Looking through the techniques it's amazing what can be done with the basic program Elements and many of the techniques will, of course, carry over to other similar imaging software. As the publishers say, this book will show you how to



add a touch of pizzazz to your images!



**So, want to produce a Hockney swimming pool, a Warhol silk screen print or even an impressionist landscape? Or like me, an Ansel Adams-like rich monochrome landscape? Or do you fancy getting your head round lighting in digital Photography for your after-Christmas lunch read? Or is your program Elements and you want to impress your friends and photo club with some tremendous special lighting effects? Just go to [www.ilex.com](http://www.ilex.com) to get your copy of this book and don't forget the special discount code for DI Group members - see box on facing page.**

## Distinctively Different

Clive Haynes FRPS reviewed the Photoshop plug-in art program *buZZ.Pro 3*, the creation of Cambridgeshire-based digital wizards Fo2PiX in the spring issue of *DIGIT*. Fo2PiX have also developed *ArtMaster* and *ArtMasterPro* which, unlike *buZZ* are not plug-ins but full-featured programs in their own right, presenting a rapid way of producing distinctive, artistic images from photos without the need for Photoshop or a similar imaging program. The programs, which are available for PC, Mac and Mac-Intel operating platforms, install very quickly and open readily from a desktop icon. Here Clive explores the delights of *ArtMasterPro*, the more extensive of the two *ArtMaster* programs and the one most likely to appeal to serious enthusiasts, dedicated digital imagers and professionals alike.



*ArtMasterPro* works faster with images that do not exceed 2,000 pixels for the longer edge; indeed many features within the program work better with a longer edge of around 1,000 pixels. This smaller file size means that image processing is quick and one can rapidly work through a project. In practice I found that A4 size images work well and loading times for the various effects were reasonable. As the images tend to be graphic and artistic in nature, printing to A3 size should not present difficulties.

I did experiment with processing an A3 image but images of this size do require plenty of memory with consequent slower processing times. The resizing option within the program is designed to downsize rather than upsize. The program opens and saves the following formats: jpeg, png and tiff. When processing images the program reduces any 'internal losses' by using bmp files.

### Getting started

Once installed you'll want to use the program and discover what it can do. I'm going to use four images as example pictures and



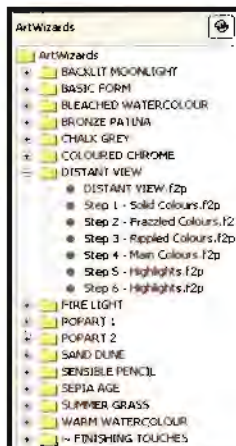
work through several stages of art-image making to illustrate the two main routes the program offers. One can either choose one of the many step-by-step *ArtWizards* or the more free-ranging *Manual* alternative.

### Working with a Wizard

The numerous *ArtWizards* are presented as a drop-down list. This screen-grab shows the list of wizards with *Distant View* opened to reveal its contents.

Upon opening an image one can make certain basic adjustments by clicking on the *Adjust* button at the base of the program window.

These include brightness, contrast, hue and saturation, which are slider controls and can be advanced incrementally by the keyboard arrow keys. In addition there are buttons for horizontal and vertical flips, clockwise and anticlockwise rotation and invert (make negative) the image. The *Adjust* window also includes *Crop* and *Resize* options.



Clicking the *Studio* button at the base of the program window opens a set of *ArtWizards* and reveals the *ArtWizard* button in the left-hand area of the window.

As one progresses through the stages of making a picture, context-sensitive help and useful prompts appear at the top right of the window. These can be toggled on and off by using the F6 key.

There is a zoom in/out slider control at the base of the screen area. Once zoomed-in, one can navigate around the image by simply holding down the space bar, clicking and dragging the picture around.

As an introduction to the program, I'm going to work through an image using the *ArtWizard*, *Distant View*, as it includes artistic effects suitable for my pre-visualisation of the picture.

After selecting *Distant View* and opening the first choice on the menu the *ArtWizard* button is clicked and the opening screen appears.

The first step allows a choice of canvas colour to be made. This is called *Solid Colours* and a full spectrum is on offer. I chose a pale cream for this exercise.

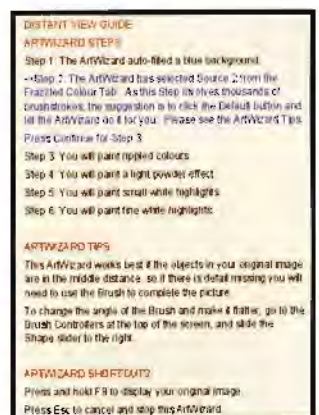


Fo2PiX have introduced the idea of two-dimensional controllers for the contents of the *Palette* and for the way the *Palette* is mixed to the *Canvas*. Thus the *H/S Picker* controls the *Hue*, on the horizontal axis and *Saturation*, on the vertical axis: the *B/C Picker* controls the *Brightness* on the horizontal axis and *Contrast* on the vertical axis.

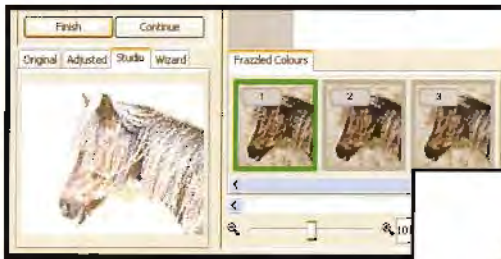
Rather than having to select a *Blend Mode* then set the amount of that blend, *ArtMasterPro* again uses a two-dimensional controller for the *A/B Mixer*: the *Amount* of the blend is on the horizontal axis and the various *Blend Modes* are on the vertical axis.

The *Wizard Guide* shown here is a useful prompt for each step. Progress through the *Wizard* is by clicking the *Continue* button.

Having set the background canvas colour, *Step Two* is where we begin to paint in the picture. In this wizard, the first effect is from the *Frazzled Colours* range where 14 different options are offered. A series of image thumbnails is presented as an indication of what each option offers. Clicking on a thumbnail causes a larger version to appear in the *Studio* window







at the left corner. I decided to start with Frazzled Colours - choice 1.

To paint in the image (a method with similarities to cloning in Photoshop) the brush size, shape, softness and rotation can be edited according to need. With a series of brush strokes the image is recreated using the effect selected. It's a matter of artistic preference as to how much of the image is revealed in this way.



After working on the image with the brush, one may wonder what another option would have looked like. All one needs to do is click on another thumbnail from the display and the image will adopt the effects of the alternative treatment. As an experiment, I selected Frazzled Colours 10 and got this.



If you wish to erase or paint out a brush stroke at any time, hold the Shift key whilst using the brush and the tool will operate as an eraser.

Advancing to the next step, I chose Rippled Colours 1 and applied the brush; this had the effect of making the fresh areas painted, together with those over-painted, becoming richer in tone.

At any time, the three icons controlling H/S, B/C and A/B are available and the screen grab below illustrates the effect of setting A/B at

80/24, making the image denser in this instance.



The next step for this wizard is Main Colours which creates more density, then White Highlights and so to the final step in this wizard of Fine White Highlights. These highlight features add sharp fine details to the image. With the wizard steps completed the picture is ready for printing.

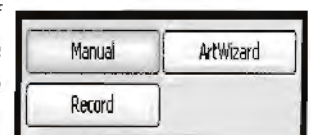


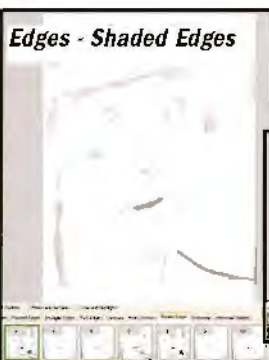
My image *Najac*, with the original shown smaller below, was also processed using a wizard; in this instance I selected Summer Grasses which quickly gave a pleasing result, going through an intermediate stage with Drawn Edges to create the the final result.



### Going Manual

The alternative to using a wizard is to edit the image purely manually, selecting from the hundreds of options and settings available and experimenting. After a short time I found that I became quite good at predicting a likely outcome and I was also able to adjust the three principal controls for Brightness, Contrast and A/B balance with a high degree of confidence. After each step the image is 'fixed' and one can proceed to the next artistic option as required.





To give an idea about how the Manual operation works, I show the steps I used in producing the picture *Ben* above, together with options and alternatives. After resizing the image in ArtMaster Pro to A4 (9MB), I decided to make a pencil sketch of this picture. To do this I worked with Edges & Outlines>

Drawn(shaded) Edges - Rippled Edges, Mask>Rough Surfaces. When I was happy with each stage, I fixed the image and con-

tinued to the next. The steps included adjusting Brightness, Contrast and A/B balance, re-painting and over-painting as needed.

The next example I chose was the *Rifleman* picture below. Here, I worked with two options: the first was to make a sketch and colour wash and the second was to produce a light charcoal style sketch over a pale cream ground.





### Other Options and effects

As with any image manipulation program the range of options and combinations of settings is almost limitless and ArtMasterPro presents a vast choice.

Masks and Surfaces may be applied to the image and these are editable in much the same way as other features within the Studio facility. The surfaces may be used to add texture to a picture whilst the masks present overlays of stark contrast and semi-solarisation. Used subtly they can add another dimension to the image. My image *Rifleman* illustrates the use of a mask.

### Combinations

If needed, it is perfectly possible to swap in and out of Wizard and Manual modes, choosing effects from each as you go.

### Recording

One can record the manual steps made in the Studio, fixing each

stage as the work progresses. Steps recorded in this way can be saved as your own ArtWizards, ready for use.

### Summary

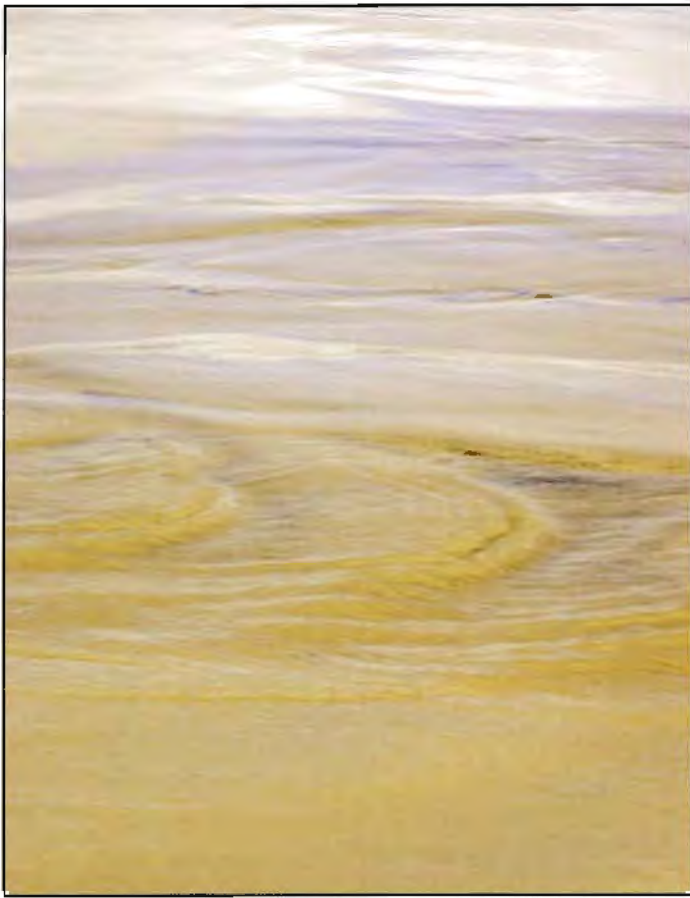
ArtMasterPro presents a quick workflow towards achieving artistic pictures. The wizard and manual interfaces are simple to understand and one quickly becomes familiar with the method of working.

As with all art programs, the styles and effects generated are not a recipe for instant artistic success. One needs to apply a treatment that is sympathetic to the image chosen.

Continued exploration of the program reveals many subtleties of operation. Here you can make pictures that are distinctively different. I can recommend ArtMasterPro as another step forward towards our better realisation of a picture. And what's more, you'll have fun doing it!

**And finally ... A Mission.** The design and innovation talent behind Fo2Pix have a mission to produce highly editable imaging programs with branching options that extend the boundaries of image manipulation and future programs will embrace these ideals. In the words of Kevin Gilbert, CEO of Blue Pixel Inc, the US's leading photography educators: 'Fo2PiX has found an incredible solution to the agonising dilemma of using multiple layers when editing images and trying to share huge layered image files with colleagues. The company has solved the problem of how to record every what, how, and where, together with each tool that was used, so now you need only save or email the original image plus the complete history of interactions. This major breakthrough will allow users to record, replay and share their edits completely non-destructively.'

For details about the latest price see [www.Fo2Pix.com](http://www.Fo2Pix.com).



I enjoy writing and teach English and Design Technology. This is the start of the 4th year of my being interested in digital imaging. I never liked film photography and bought a digital SLR almost immediately. I have been on several week long workshop and also travel on photography trips with a friend. I am a member of Cheam camera club, Epsom camera club as well as the Central Southern Digital Group. I also put in work for the SPA. I was awarded my LRPS in Oct 2005 and was lucky enough to get my ARPS in April of this year. The theme was coastlines.

I am interested in all areas of digital imaging but would say I am am better at the creative side than the technical which I manage OK.

Several months ago I had had an L panel recommended, but I knew an A was a different thing altogether. I had no specific thoughts of an Associateship panel when I went to the Western Isles on a photo trip, but I was aware that I would like to try one at some point. I spent my childhood by the sea and have always had an endless fascination with coastlines.

I have been digital from the start and have never been interested in film work; I'm far too impetuous! I was lucky that after brief experimentation with a digital compact, the Canon 10D came out, and away I went. I knew from the start I was serious about imaging. Now I have a 20D and a selection of lenses.

I had been to an A panel judging day and would recommend that anyone who is interested should go to one. I was an

## Joining the A tea

*Leonie Selwyn ARPS found the last DIGIT a very good read and suggestion for an article. Here Leonie tells us how she progres*

State

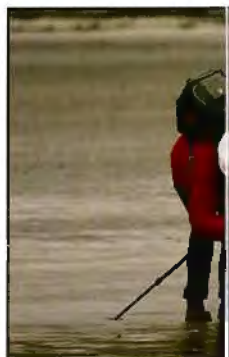
*The island coasts where these photographs were taken, offer have tried to capture the endless combinations of tides, waves, lines and estuaries. The results are fleeting, lasting soon I hope the charm that these elemen*



*Leonie Selwyn - Ass*

observer at Smethwick, and it gave me a real idea of the standard and the fun of it. If you are awarded it, that is! When I went only a third of the work was recommended, so I was a little daunted.

It went to the Isles with an equally eccentric friend and we spent the entire time in the field feverishly taking images. No rest and relaxation for us! I soon discovered that the amazing quality of light in the Isles also meant very wet weather. We really needed the protective gear we had bought for the camera equipment, as well as ourselves. Several times a day we got very wet, or ran for non-existent shelter. We had rain, snow and heavy hail! We soon learned to cope, but I'm not sure it would be to everyone's taste. Sometimes we waited for the storms to come over, and sometimes we screeched to a halt on the single-track roads and leapt out as they moved over our heads. Photography on the Western Isles took making the most of every opportunity to a new level! Every night I downloaded my



## am on the beach

*made the mistake of telling me so! I was quick to take up her  
sed from the L to A distinction , suitably equipped with wellies.*

## ment

*an extraordinary, subtle beauty to those who explore them. I  
ather and light, that create astonishing images on the shore-  
ometimes a matter of minutes and sometimes a few hours.  
nts create is reflected in this panel.*



## ociateship Panel

images and cleared my cards for the next day. A good indexing system is a real boon - I use *IView*. Having a laptop with me meant that I could see how the work was going. Several early nights turned into cosy twosomes with my computer and a duvet!

When I returned to London I thought I might have the makings of a panel. For my L I had gone to two panel days and would really recommend them. However, this time I had amazing help from some friends. I printed out the best images on proofing paper - a low cost boon - and got all the help I could with the selection and the positioning of the images within the panel. In the end I had to decide for myself and I found the actual putting together of the panel the most challenging part.

I reprinted them, only to have to reprint them again when I discovered new dodge and burn techniques. I also decided on A4 rather than A3, and then I kept seeing things I could improve on. Mounting board was ordered and



then more, when I decided to double mount them. Inevitably, there is always an image you are unsure of, and spares were printed "in case." I developed an unreasonable fear that my Epson 1290 printer would break down. This would be a disaster, as I had custom profiles and would not have got the same print with a different printer. I used the new Fotospeed Platinum Gloss - meant to mimic darkroom papers (not that I know!) I had to write a statement of intent of a maximum of 150 words. A kind friend advised me that there was not much of myself in the first draft. So I rewrote it. There was also the hanging plan to prepare, which I did on Photoshop with a different layer for each of the fifteen images.

In the end, all was ready and in the box - a huge relief. If I was asked for advice, I would say allow yourself plenty of time, especially for collating and printing the panel. The day went well and I was very pleased to have my panel recommended by all five judges. They make a very thorough inspection of the panel and the advice is thought provoking and pertinent. It is really wonderful to see the other 'A' submissions and this time half got through. If you make it your name is called, but if you don't you can remain anonymous and have another try. One of the panels that day was a re-submission. There was a really positive atmosphere and everyone was very supportive.

I made an A3 book, containing the images and my statement. I printed straight onto A3 textured watercolour paper, using Photoshop for the text page. Choosing an A3 hand made card, I had it bound with a simple metal comb binding at my local reprographics shop. You can also buy digital albums that



have blank paper to print onto. They are very professional looking. I have always made books of my projects, ever since I was a beginner. They are a manageable way to both review and showcase your work. All in all, it was an exhausting experience, but one I would recommend to anyone to whom the idea of an A panel appeals.



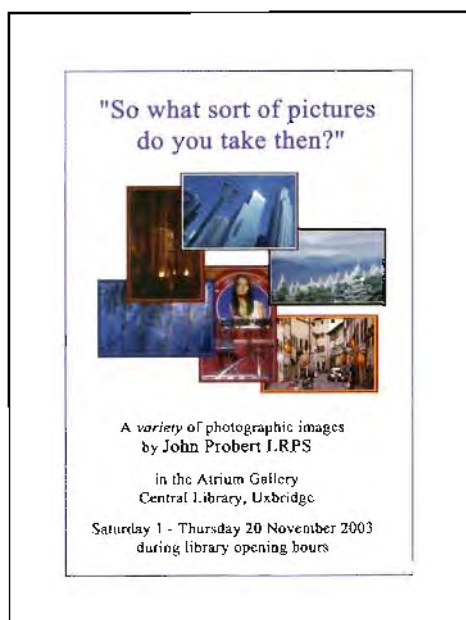
## Pictures at an Exhibition

**As John Probert LRPS tells DIGIT: The buzz I got when I walked into my local library a couple of years ago and saw the entire gallery area full of more than 40 of my pictures was quite something. And the feeling was enhanced by a sign saying: An exhibition of photographic images by John Probert LRPS. So how did he get there? John gives us the background here. Incidentally, John has only just bought a digital SLR, and still scans from slides. He plans to move gradually to wholly digital capture, but it won't make much difference to the end product, which is what the digital revolution made possible for John. You can contact John on: [j.probert@blueyonder.co.uk](mailto:j.probert@blueyonder.co.uk)**

I had taken thousands of slides over many years, and knew from occasional awards and judges' comments that a few of them had potential for display and maybe even commercial value. However I had never come to terms with darkrooms, and you know how difficult it used to be to get a decent print from a decent slide. So the slides generally languished in boxes or occasionally found their way into magazines for projection.

The advent of digital changed all that. I didn't have a digital camera then – I've only just bought one – but in 1999 I went for a new PC with a hitherto unheard-of amount of RAM, and splashed out on an Epson printer, a Nikon slide scanner, and, yes, Photoshop 5.

The next step was to select the slides that might have potential, scanning them, and seeing what Photoshop had to offer. Some of the best ones just needed tweaking in Photoshop to optimise colour balance, contrast, etc. Others seemed to benefit from selective work – usually as simple as enhancing particular colours, or using a filter (Poster Edges became a particular favourite) to emphasise certain aspects of the image. I couldn't – and still can't – be bothered with too much cutting and pasting. I'm afraid my old-fashioned view remains that if the sky in an image is poor, or if the background doesn't suit the subject, then the original image probably isn't worth spending more time on. I certainly remove blemishes, and I may even admit to removing the odd waste bin, but that's about as far as it goes.



Around the middle of 2000, I noticed that a leisure club of which I was a member was putting on small art displays and I approached them to see if they might show some of my photographs. Suddenly I was faced with filling an entire corridor with images in about two months' time.

There seemed to be two obstacles to overcome. The first was that if I actually wanted to *sell* any photographs, I couldn't use prints from my Epson 1200 and expect them to last for any length of time. At that point someone recommended Loxley Colour – send a CD to Glasgow and get fantastic prints on proper photographic paper, by return, which magically looked pretty similar to what I'd seen on my monitor. I remain only a very tiny customer of Loxley, so I'm sure they won't be aware of how important they were to me.

The second obstacle was how to avoid spending a fortune on framing, and by a stroke of luck I found Rodney Pelham in Northwood.

Looking, with Rodney's advice, at how to frame my images taught me a fantastic amount, but looking at how to group similar images together taught me even more. I started to sense what combination of mount and frame colour complemented each image best. But I had to balance that against a need to display similarly themed photographs together, which required similar mounting and framing. I also discovered how to apply borders in Photoshop, picking out an exact colour from the image, creating a thin border line, and then a background canvas colour that created the visual effect of an inner mount at rather less cost.

The exhibition duly took place. I sold quite a few pictures, but more than anything I proved to myself that not only could I take half-decent photographs, but I could also *display* them in a coherent and appealing way. An exhibition at my old school followed, then the one in Uxbridge library, then two in a local community theatre and one in a local restaurant. It will never make me a living, but it's the greatest *fun*, and I am still trying to find enough time to keep it going *while* making a living!

Obviously the main benefit I obtained from going digital was the ability to have control over my own images, but there were so many other advantages too.

For publicity, I could send low-resolution images to someone else, or I could create my own publicity material in Photoshop. For my Uxbridge exhibition, the local press did a big spread, and it was supplemented by digital images I'd supplied to them. I was even able to create my own business card with tiny colourful images on it.

Even more valuable, though, was the ability to test display options in Photoshop. By creating mini-versions of each image to scale, and then simulating both the final mount and frame colour, I was able to try out different arrangements without leaving my PC. Here's the layout one of the display boards at the Uxbridge exhibition. Bringing the two city skylines on the left together was quite straightforward, but the four city reflections needed low-key mounts and a silver frame to combine the powerful but different colours of each photograph.

the red spots on sold items and promise to replicate the same image, maybe at a different size, maybe with a different mount, frame, etc. To put this across, again I used the power of digital processing. I was able to print a single display page, on photographic paper, illustrating the relative sizes of the available images, and simulating the effect that mounting and framing would have on both appearance and final cost.

So whilst some of my final images do take full advantage



Of course, with original digital images, you can pretty well guarantee repeat quality. So I could dispense with

of the digital possibilities, that's not really the point. The control the technology gives me is what really matters. I now have a portfolio of my available images – it's printed six images to an A4 page, with titles. I can show anyone an overview of what I can do without carrying a heavy load about, and if they like what they see, I can quickly find something a little larger to keep them interested.

### How would you like your picture?

Step 1: Choose the size



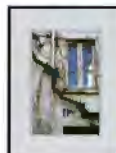
If you want the print on its own, to do your own thing, go to step 4! The cost of the print increases with the size.

Step 2: Mount the Print



Decide whether you like the chosen mount colour. The mount cost is fixed. If you don't want it framed, go to Step 4.

Step 3: Frame the Print



Decide whether you like the chosen frame colour. The cost of a framed print is double that of a mounted print.

Step 4: Order the Photograph

Take a form, fill in all the details, including any special requirements. Hand to a member of the library staff. Go home. Celebrate.

What's the one thing I've missed out? The web, of course! I don't have my act together there yet at all. My pictures have been in various places, but I really do need to set myself up with a proper website. Maybe I'll have another look at what I can contribute to the RPS site, and the Digit site.

Oh, and by the way, I got my LRPS with digital images on CD in 2003. My mentor, the excellent Chris Palmer ARPS, persuaded me to replace all my colourful borders with pencil line borders and simple edges, and of course he was right. Imagine how much fun it would have been to replace the borders in the conventional way!

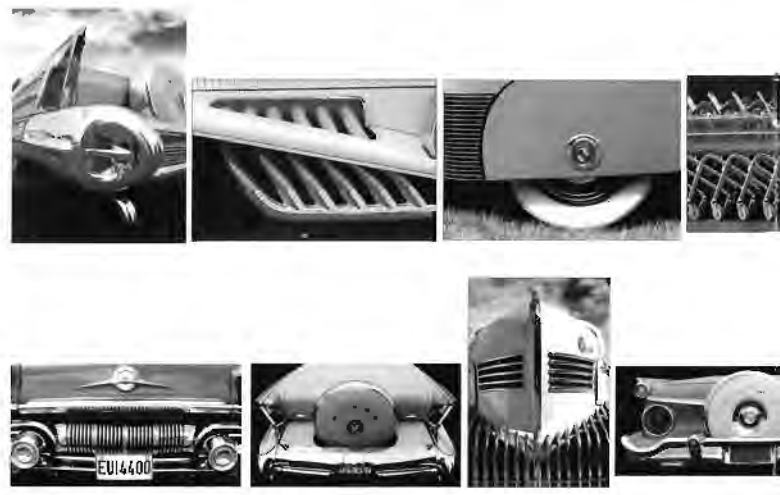
Now for my ARPS ... when I can find the time?



After a day's shoot of between 200 and 300 photographs, I select the images that I wish to retain and discard the remainder. I am then even more selective and choose a few to be worked on so to speak. The images shown here are just such items. The originals were shot as colour images and then converted in Photoshop - you may have heard of this piece of software! I then convert to monochrome in

### Getting the Au

*The thrill when that envelope lands on the mat and you d name is tremendous. Here Clifford Marsh LRPS explains h helped him approach the Licentiate distinction. Cliff tells with a Canon 28 / 70 f 2.8 L lens at a number of Amer fondness for early American cars. Indeed, his succe dominantly of photographs of these chromium-plated m*



Channel mixer as I find this to be the very best way to convert. I have tried other means but in my opinion it's the best as you have so much control. I then go to Curves for fine tuning the tones and possibly a little Contrast tweaking. Then I would make a selection around the vehicle: this is what takes the time. Then I paint the background black and that's about it really.





## to L plates on

Don't even have to open it because it has LRPS after your show his love affair with the gas guzzlers of America's past. We show you that these images were taken on his Canon EOS 10D. The American car shows around the country. He has a particular successful Licentiate distinction panel was made up pre-enthusiasts.



I had been working on my panel for about a year now after a couple of senior members at my local camera club - The Bedford Camera Club - said that I should give it a go regarding an L distinction. Up until then it had not crossed my mind that my work would be remotely good enough for the high standards set by the RPS.

I went home that night thinking about what they had said. Were they right, or would I end up making a complete fool of myself? First of all I contacted the RPS and they suggested that I attend one of their workshops to see for myself just what was required. This I did by attending a meeting in Hampshire, and I came away with a better idea, if a little apprehensive. I then put together a panel of my favourite images - my first toe in the water so to speak. Big mistake! Don't make up a panel of images that you like personally, as you are not thinking objectively. I found this out the hard



way when I took my panel to another workshop, this time in Kent, and the judges threw them out, saying I had a third of a panel only. That hurt!

But I have to say these guys were very helpful indeed and they suggested that I should concentrate on what I had a passion for, as was evidenced in the successful one third of my panel. So this is what I concentrated on and worked on for the next few months until the day loomed that would be do or die. We went up to Stirling in Scotland for the Distinction day. I am trying to think of another day when I was as nervous: driving test? wedding? And was I glad when my name was read out as a successful applicant for the L distinction. It has been well worth all the hard work and I would like to thank all who have helped and now I am looking at the possibility of doing the next step up the ladder - the A.



Dawn Osborn FRPS edits IRIS the Nature Group's magazine and was awarded her Fellowship for this panel earlier in the year. As far as what she did 'digitally' to capture the images Dawn explained: Well I kept pressing the shutter when I had something interesting in front of me. The important part is having a good knowledge of your subject matter and anticipating when to start pressing the shutter. The kit isn't so important - we all know it is the photographer who makes the picture, not Canon or Nikon. The images were all processed from RAW files in PhotoShop and printed with an Epson 1290. Congratulations Dawn. Nothing to do it then!

Ray Wallace Thompson ARPS writes: One thing so many people come unstuck over is putting in a new sky, especially where there are trees or woolly edges. Below we offer a reminder of a very simple way of doing just that. No doubt members will be able to offer many other ways - but keep it simple please.

Ray also said: Another thing is carrying out sharpening without overdoing it. I usually use this technique for sharpening. Copy the picture on to a new layer. On the new layer, select Filter>Other>High Pass.

Use a low radius setting. Then select Overlay for the Blending Mode and Merge down.

### How to replace a sky in five easy steps

First save your original picture safely.

Select the sky in the picture you want to modify. You can use the magic wand or your preferred selection method. Advanced users will probably use a layer mask and the brush tool.

Open the image with the new sky. Select the new sky fairly roughly - perhaps just by using the Rectangular Marque tool.

Import the new sky into the original image using the Move Tool.

Move the new sky around to match it to your original image. You can press Control T and use the box which appears to stretch it if needed.

Bring up Layers Palette (Press F7) and make the Background into a layer on which you can work - just double click and press OK and it will be renamed Layer 0 and become active.

In Layers, move the sky layer beneath the original (Layer 0). Click on Eraser and rub out the selection area to expose your new sky. Tidy up and deselect.

Bear in mind though that you've made a permanent change to your image and you won't be able to carry out further modifications later. But then you did save the original for another try!

### Snippets from

Got a quick piece of news or a new - or even old - technique which d  
If I receive sufficient material these spread



### SEASONAL STUFF - FOR THE NORTHERN CLIMATES ANYWAY

In response to my question on the Forum about how to put snow on text Vincent Lowe ARPS said: I'm all for the easy life - why not just download a snow font, such as:  
<http://www.dafont.com/almonte-snow.font>

Ron Sims LRPS suggested this do it yourself technique for giving your Christmas greetings a touch of snow.

This simple system works on any font and is best with strong colours against a dark background. Using the text tool, write, say, Happy Christmas in the font of choice. From the Select menu, Load Selection. Accept the suggested selection of Happy Christmas Transparency. This will (should) give an exact selection of your lettering. Now Save that selection - Select>Save Selection. I call it Text. Delete the type layer in the layers palette. You will still have the lettering selection on the image. Fill this with the colour of choice. Using the freehand lasso set to Subtract from Selection, delete the lower half of the now filled selection making the top line jagged and wiggly (lovely word!). In the selection menu open Modify Selection and expand by two or three pixels. This depends on the image resolution you are using, could be more at high resolutions. Now just fill the selection with white. It takes a lot less time and effort to do than to explain! As a slight improvement, after filling with white, Edit>Copy/Edit>Paste the "snow" over the original then you can add effects to the "snow". A very light Bevel and Emboss gives a nice shape to the snow.

And Maureen Albright ARPS suggested this little bit of fun if you want a message in snow. Go to:  
<http://www.star28.net/snow.html> and type in your name. It takes about one minute so just be patient - it's worth it!

cm members

other members would find useful? Why not pass it on through DIGIT?  
ads could become a regular. It's up to you.



#### Flying the Eagles, Owls and Hawks with Ian Skelly LRPS

Ian has been putting up some shots of of an American Bald Eagle on the Folio, including showing her blinking using her nictitating membrane - well, that's one you'll have to follow up with Ian on his website at: [www.skelly.eu](http://www.skelly.eu)

Meantime, here she is on the right and as Ian says: One seriously large bird.

Above is Ian's *Touchdown*, a four image composite of an Owl landing. He's trying to build a sequence like this with hawks although this bird is a LOT slower. Not surprisingly, the project is taking a little time to come to fruition. Ian already has plenty of individual bird pictures but usable sequences - well, no doubt we'll be seeing those soon.

#### Calling all Mac users

Tony Poole ARPS has just been given an Apple Mac - yes, given, he assures us! He's busy seeking advice from some of our resident Mac users - Bill Henley LRPS and Tony Healy ARPS are two for starters. But just how many Mac users are there are out there? And would there be sufficient interest for Mac-specific meetings? Contact Bill at: [wehenley@mac.com](mailto:wehenley@mac.com)



## Winners All!

**Mike Brown ARPS was the winner of the ILEX Press book prize for the most innovative use of digital imaging in a print displayed at the members' exhibition at D-Day Rugby on 29 October 2006. Mike gives the background to his photograph and we have a comment from another member. Mike's prize was *The Book of Digital Photography* reviewed in the last Issue. He told DIGIT: I've now had a chance to look at the book by Chris George and am certainly impressed. It is well written and well illustrated. It is comprehensive and up-to-date and these days that's saying something. I see that he has numerous stock images on Alamy. It was an appropriate prize - thanks ILEX! As for his winning image Mike says: You have a perception and Photoshop usually has enough tools for you to achieve it. Experimenting with changes can sometimes lead to enhancements to your perceptions.**



When Mike's images was seen on the website Glen Irven LRPS echoed the selectors' thoughts precisely when he commented: It reminds me of old comic books as a kid. He went on to say: Amazing detail and time spent. Unique style, some great stuff on your site too. This sort of work really shows some great talent and skill. It's not often I get this excited over people's work, but this has made my day. Isn't that what its all about!

So, how did Mike conceive and execute this prize-winning image? He told DIGIT the story.

The Tall Ship Race was about to arrive as our coach deposited us by the magnificent Sage building in Gateshead. We were confronted

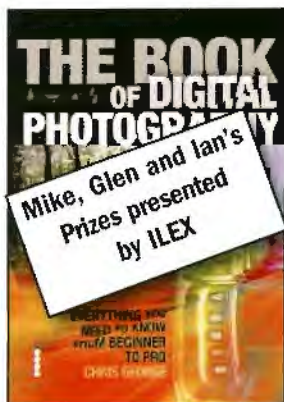
by this view as we emerged from the other side of the building. Bustling crowds had already assembled and the scene was vibrant. The spectacle had an immediate appeal, even in the absence of any tall ships, I could not resist



taking this handheld shot on my 8 Megapixel Nikon 8800 camera.

The settings were: 1/300 sec; F4.4; vibration reduction on; Exposure compensation +0.3EV; multi-pattern metering; JPEG Extra quality. Comparison of A3 prints has suggested to me that for this type of shot no significant advantages are gained by the use of RAW format rather than Extra, the best of the four JPEG settings on this camera. I do use RAW when called for, by contrasty light conditions for example, but JPEG leads to simpler and faster processing and the format is universal.

Whilst viewing the day's images on my monitor at home, I had a perception of how this image could look, but the question was how to match the perception. Whilst there are many Photoshop-compatible filters and add-ons that produce particular overall effects, this perception called for a lot of detailed work, which differed for the various parts of the image. It would be impractical to go into the minutiae of all the changes made, but the main ones are described below. The objective was to create an impressionistic-looking picture, and to do so without losing fine detail, which seemed to be an important feature.



When manipulating photographs I tend not to be bound by convention, and so would not advocate for general use the manipulations described below. Add-ons can certainly be beneficial and effective, but in this case I didn't use any. It's more satisfying to match one's subjective perceptions using straightforward tools, if possible, than to apply over-all effects using an add-on software. It might be worth mentioning that I

have an Epson R1800 printer that uses 8 inks, and has a wide gamut. When checking that colours are within gamut there is a special setting in Photoshop for this printer (view>proof set-up>custom>Stylus Photo R1800). Using some of the other settings, the gamut warnings will be too restrictive and, had they been used, some of the colours in this image would have registered as being over-saturated.

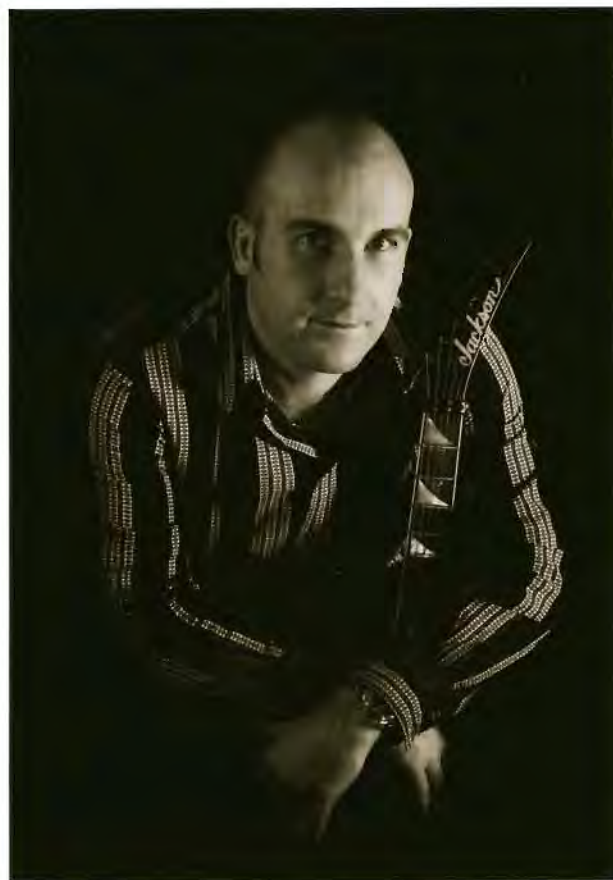
First I cropped a slice off the bottom. Then, lamenting the porridge sky of the original I experimented with various changes. Eventually I selected the sky, inverted it, and adjusted it using Image>Adjustments>Shadow/Highlight. The reflecting water then needed adjustments to correspond with the sky.

Individual components of the image were selected and made to look more vibrant, as they would have done in better lighting conditions. This required the use of standard colour and brightness controls. A less standard process that followed was to outline various items: note particularly the people on the bridge. I felt that they were an important part of the image and I liked the effect of outlining. To achieve this, a selected part of the image was copied into a new layer. The outlines were formed using Filter>Stylise>Glowing edges. The edge width was minimised in order to preserve fine detail using the slider in the box of controls accompanying the filter. When applying this filter the image turns black, except for the glowing edges. The black areas were removed using first Select>Colour range and then Edit>Clear, leaving only the edges visible and the rest of the layer transparent..

Apart from that it was mainly a matter of attention to detail. Note for example the white flagpole in the middle. In the manipulated image it almost disappeared against the bright water so I changed the bottom half to black. The colours of the tiny flags in the bunting were changed according to taste. Now have fun with one of your images and satisfy your artistic aspirations! Mike's website is: <http://www.hg29hh.freemove.co.uk/NewcastleRiverside.htm>

In conjunction with ILEX DIGIT ran a second competition with two prizes of Chris George's book for the best image by a member under 40, and the best black and white image. To be frank, the number of entries was disappointingly low but fortunately the quality was high. I am not really sure why the competition did not appeal so I would be interested to hear from members whether more would be welcomed, and if so in what format. The two winners from this competition are opposite. More Pictures on page 30.

Glen Iven LRPS



Glen's under the magic age and chose monochrome for *Soul Mate*, explaining: I love close up lifestyle shots with loads of subject expression. Taken with a flash and two slaves and converted to B&W. Given a studio look and feel.

Ian's meter was fooled by the pure white sand of a New Zealand beach and under-exposed but even so detail was lost in the sand. Converted to mono using Channel Mixer and Noise added for grittiness. Printed on Hanemeule Torchon paper.

Ian Ledgard LRPS



## D-DAY RUGBY

*In a change of format this year's annual event for the Digital Imaging Group - styled D-DAY Rugby - saw both members and non-members gather at the familiar Benn Hall, Rugby on Sunday 29 October but with just one major presenter, John Henshall FRPS, and fewer trade displays. This pictorial report will give you a flavour of the day. We really do not have the resources to mount such a large event ourselves each year and so for 2007 the committee will be exploring alternative themes as suggested by your responses to the survey in 2005. We will be looking at ideas such as smaller, residential weekends with several expert tutors to provide a one-to-one learning environment - with lots of fun and good food too - see the Stop Press on page 2. And repeating the one-day workshop which proved popular earlier this year. So, please let us have your views.*



**Glenys Taylor ARPS and Peter Roberts ARPS book in delegates**

In one of the biggest turnouts in recent years 400 delegates - about a third of whom were not yet Society members - came to Rugby for the DI Group's annual event. The RPS Digital Day was sold out. This year John Henshall FRPS lead the day, with able assistance from colleagues such as Alan Capel, Head of Content at Alamy who explained the stock library market and showed how easy it was now to submit and perhaps earn some financial reward, and John's neighbour photographer Jay Myrdal. We also had, thanks to John's persuasive powers, the first UK showing of HP's Z2100 Photo Printer

Trade support was excellent in the limited space we had for their products this year and members enjoyed talking to Fotospeed, Permajet, Sigma



**I wish we had a bigger table! Ray Grace LRPS sets out the Fotospeed stall**

**Early preparations. Chris Burslem of On Line Paper ensures he has plenty of supplies for the day**

**Alex Duffy LRPS, John Long ARPS and Ron Morgan LRPS receive the prints for the members' exhibition**



John had arranged for Hewlett-Packard Espanola to have an HP Designjet Z2100 Photo 24-inch printer at the day and he showed not only his own prints but was able to make prints from delegates' files on the day to really test and demonstrate the printer's capabilities.

**John Henshall FRPS in action**





*All ready for the off. The stage is set and lit*



*Full house at Rugby*



*Mine's bigger than yours!*



*Chairman Clive Haynes FRPS opens D-Day*

*Huge prints from the new HP Z2100 machine come under close scrutiny*

John enthused: The Hewlett Packard Z-series printers are fantastic products. They will be available in both 24-inch and 44-inch wide versions with either 8 or 12 inks. HP has made calibration and the production of ICC profiles a hands-off 'no-brainer', he said. They may be a trifle big for most of our back bedrooms but the prints certainly attracted lots of attention.



*Checking out the members' exhibition*





**Enjoying the autumn sunshine during the lunch break**

An instant print exhibition by members is an established part of the event and this year the entry was so strong that we nearly ran out of screens on which to display the prints. First prize and a £50 cheque went to Rick Alexander (above right) with his exquisite print, *Iris Hall of the Fairy Queen*.



**Yes, we've got that paper here in A3. Customers at PermaJet's stand**

Mike Brown ARPS seen here with Exhibition Organiser Alex Dufty LRPS took the ILEX book prize for the most innovative use of digital imaging - see page 21 for the full story.



We were delighted that President, Professor Ralph Jacobson FRPS was with us for the day. He presented several distinction awards including a Fellowship to DI Group member Charles Frewin FRPS.



Digital photography now offers us all an easy opportunity to submit to stock photography libraries and Alan Capel, Head of Content at Alamy, explained that his UK-based company gave photographers 65% of the revenue from each sale. With 8000 contributors there are now 7 million images on the website [www.alamy.com](http://www.alamy.com).

John Henshall FRPS on his website [www.chipshoponline.com](http://www.chipshoponline.com) complimented the committee, saying: Organising this day took an enormous amount of effort. My grateful thanks to everyone who worked hard to make it possible, and to the 400 delegates who attended.

**Bob Moore FRPS demonstrates PermaJet's continuous ink flow system**





*I've brought a few lenses says Ray Fitchett of Sigma Imaging UK. I borrowed a Sigma 10-20 mm lens for this shot!*

*John Henshall FRPS answers the questions of delegates*



*Hilary Roberts and Glenys Taylor ARPS receive bouquets as a token of gratitude for all their tremendous work.*



*How much is it?*

When Clive Haynes FRPS came to thank an enormous list of people at the end of the symposium, along with our main presenter John Henshall FRPS and the trade exhibitors and those who contributed valuable prizes for the draw, he had some special words for two lovely, hard-working ladies. Both Hilary Roberts and Glenys Taylor ARPS are standing down after more years than they care to remember on the committee. Hilary has been the prime mover in the DI Group's annual major event, and our secretary Glenys has ably held things together through thick and thin since being a founder member a decade ago. We are all very indebted to them.

*Clive Haynes FRPS wrapping it up at the end of a long day*



And finally ...  
 Excited about the possibility of selling images to a stock library but puzzled about how to get that uncompressed 48MB image that they demand? It's really very simple, says John Henshall FRPS. Your photograph needs to be something like 3400 x 5100 pixels for example but no sensor available to ordinary mortals will produce an image of that size. So, just use the best resolution you've got and 'res up' - that is, Resize (using Image>Resize) selecting Bicubic Smoother or perhaps Bicubic Sharper whichever gives the best result. Easy really. Good luck!

*My thanks to David Naylor LRPS for his excellent help with the photo coverage.*

We had no less than 32 prizes sponsored by generous photographic suppliers and so all the delegates had a good chance of taking away something ranging from a sensor cleaning kit to a Barrie Thomas tutorial CD. Terry White ARPS was lucky enough to take home a Canon Pixma A3+ printer.



## THE GREAT GALAPAGOS EXPEDITION



*About a year ago Martin Elder ARPS saw an advert in the Royal Photographic Society's magazine inviting 13 other photographers to join Dr Celia Mannings ARPS on a 10 day trip to the Galapagos Islands for a photographic expedition. Celia had been to the Galapagos the previous year and was so enthralled with what she saw and photographed that she decided that another visit had to be undertaken. She felt sure that other photographers would be interested and so advertised for a likely bunch. Soon she had her possible future travelling companions lined up, with different backgrounds and styles but all with the interest of going to the Galapagos Islands with Celia, aptly designated Group leader against her wishes.*

This was of great interest to me for the Galapagos Islands had been on my wish list of places in the world to visit for some time and here was that chance with the added bonus of meeting and living with 13 other photographers for ten days of picture taking and cruising in a motorised yacht, something I had never done before.

In passing, such a trip did not appeal to Margaret my wife when she considered the long flight to Ecuador/Galapagos and then the living for ten days in close contact with photographer nuts on a bobbing boat, the Samba, 78ft by 19ft in size. This was a journey too far for her, so Go she said - Go, just go. But where are the insurance policies?



The group met for the first time at Heathrow airport on 3 July when we then travelled to Madrid and onto Ecuador. After staying overnight in the capital Quito, we then flew to Baltra, the international airport on the Galapagos, where \$100 USA per person is charged to be allowed to land and stay on the islands. By now it had been established that the equipment held within the group ranged from professional type cameras with huge lenses and large tripods, through the range to include compact cameras. Digital and film cameras were included. With such variety, much technical talk, experience transfer, work assessment and light hearted banter existed throughout the trip. Also, in passing, with five medical doctors within the photographic group, any risk assessment pointed to greater survival for previous non-sailors in relation to the next ten days island hopping about on a small boat.

The Galapagos consists of 13 main islands, six smaller ones and well over 100 islets and rocks scattered over an area of 430 sq kms of ocean right on the Equator and are located some 1000km to the west of the South American coastline of



Ecuador. These islands are a strange, strange mix of animals and birds with strange habitats, strange vegetation, at times not particularly colourful but very wonderful in mystery. Volcanic and extremely rugged in places, the routes travelled throughout the trip offered great natural history photography, many beautiful beaches, mangrove shorelines and land-locked lagoons.

The weather varied from a bit fresh first thing in the morning to quite high temperatures some days demanding the application of high factor sun creams and headgear shade. Wet sea landings could be lovely and warm on the feet and legs, yet swimming in the sea for any length of time demanded the wearing of wet gear, especially if snorkelling. Not what one initially expected when located in the Pacific Ocean, right on the Equator and in July.

The daily programme was up every day at 0500 hrs, with a Good Morning, Good Morning call from a cheery guide, breakfast and into the rubber dinghy for 0600 hrs, wearing lifejackets and hugging equipment bags of various sizes and off to face wet or dry landings on different islands each day. Whilst onshore, the morning photographic session lasted for about five hours getting back to the Samba for coffee. Some then took up the opportunity for an hour to snorkel and try underwater photography whilst others transferred their morning shoot into laptops or portable hard drive storage before breaking for lunch, the meal often being taken whilst cruising between island locations. Then for the afternoon session, back onto the islands, for about another four hours picture taking. The transfer dinghy was then called up and the group ferried back on board the Samba for showers, drinks and evening meal. Encounters of the day were exchanged throughout before being off to bed by 2200 hrs. The food was superb, much international variety and cooked to perfection by the chef and his mate in the boat's small galley.



The Samba would often sail during the night to new island destinations and several times very rough water was encountered, but the sickness pills issued to us worked well along with fervent prayers for survival by the lesser experienced sailors. One rapidly learned to believe in such stormy times that as the Captain had not issued any call for life jackets to be worn, or abandon ship, we were going to survive.

Several different light conditions were experienced: beautiful soft light in the early mornings gradually gave way to harsher light as the morning progressed, then reducing in the afternoons and finishing the day with often a gentle warmth in the evenings.

Throughout the tour a Galapagos Authority qualified naturalist guide was always in charge of the group, endeavouring every day to present to the photographers the type of subject matter they desired and describing the flora and fauna in excellent detail. The guide did however demand from the group a fairly strict observance of the tourist/environmental code imposed by the Galapagos Authority designed to protect the flora and fauna throughout the islands. Where feet were allowed to tread during the excursions was clearly delineated by path marking and specific locations marked out of bounds. This control seemed very necessary as animals and bird life appeared everywhere and refused to move just because humans wanted to take pictures. Breeding grounds for example whilst visually exposed to people could easily be destroyed by careless feet attached to bodies engrossed in the seeking out of the best picture-taking angles and probably each member of the group at least once received a gentle reprimand from the guide when about to make the wrong choice of position.

The personal experience of shooting digitally was enjoyed immensely as one could assess the results of shots immediately, allowing retake if necessary before moving on. Surplus shots taken in sequential mode when photographing birds in motion for example could be discarded when found to have missed the subject partly or completely, whilst the selection of best was easily transferred and readily saved in storage freeing the cards for the next day's shoot. This facility gave the added bonus of easy visual assessment and comparison round the table of each group member's work whilst the sites visited and our experiences were still very much in mind a few hours later.

Elsewhere the flora and fauna of the Galapagos is presented and

catalogued in detail with recent BBC film programmes showing the splendour of the islands in huge detail, so this tale finishes with the fact that 14 people enjoyed immensely the Galapagos Islands, the experience of small boat cruising, great friendship and skills transfer - and the fact that we all returned. Many thanks to Celia Mannings for organising the trip and the others for their participation.

## Exhibition News

### DI Group Exhibition closes on high for 2006

After successful showings in Swansea, Swindon, Oldbury and Bath the 2006 DI Group print exhibition came to Weybridge in Surrey for the first time. With publicity in the local papers and camera clubs it attracted both members and those new to digital imaging. *Tremendous!* and *Brilliant!* were the usual comments from visitors.

Alex Dufty LRPS, the Exhibitions Organiser, is now planning for 2007 so see the special insert for the entry form. We want you to help us this year and reduce the workload for the committee by adhering to the instructions for submission and the formats and sizes. See page 31 for all the details on formats and please read the guidance on the insert in this magazine carefully.

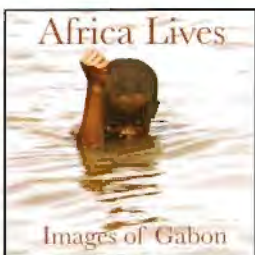


This year's exhibition is now being made available as a CD with a commentary on each image by Chairman Clive Haynes FRPS.

**Bert Crawshaw ARPS and John Sparks LRPS help put up some of the prints**



We hope to have it ready early in the new year and, for a modest cost to cover production and postage, it should prove an entertaining and instructive session at your local meeting or even at home.



**Bill Henley LRPS has been travelling in Africa again and recounts some of his adventures and how he protected his digital equipment whilst in Gabon. For this panorama Bill used the controls within Aperture to ensure that the three images had the same colour tone and quality. Accessing Photoshop via Aperture he made a composite panorama, printing on 3x1 ft canvas. Bill is looking forward to his next Africa Lives exhibition and a return visit to Gabon in 2007. Visit: [www.africalives.org](http://www.africalives.org)**

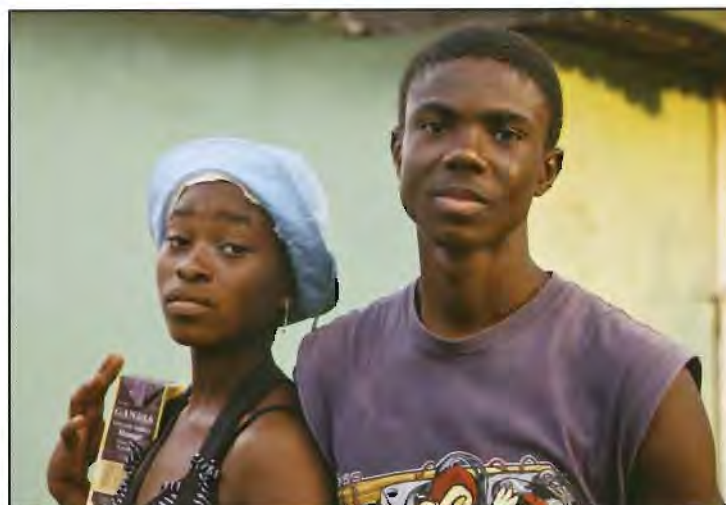
My camera was resting secure inside a dry bag in my day sack with the tropical rain penetrating the humid, thick jungle.

Surprisingly cool drops of water were running steadily down my neck. The heavily built African guide moved softly a few steps ahead of me in the midday darkness, stopped suddenly and gesturing discreetly, gradually backed towards me. He had quite literally bumped into an elephant that stood silent, grey and invisible amongst the vine covered trees. Soon my camera was out of the bag and while the nervous guide ushered me in reverse I tried for a photograph. I did not carry flash, and anyway using one was obviously out of the question as it might well provoke the elephant to attack. I quickly set the camera speed to ISO 3200 and grabbed a couple of frames. However, with the light so low, even the image stabilisation could not compensate sufficiently for camera shake and the result was a large dark blur amongst equally blurry trees. After a prudent detour during which had to circle round two more elephants that were sheltering from the torrential downpour, we emerged from the jungle onto the grassy verge that led down to the surf-battered sandy Atlantic beach. The rain stopped almost immediately and we walked in a line under a grey sky to a rough low log table that was beside a crude string hammock strung leisurely between two palm trees. After eating a packed lunch the guide, the driver of the boat and another young African man, who had come along for the ride, made themselves comfortable and went to sleep for an hour. I occupied myself taking photographs of the sleeping bodies, the tropical coastline and the distant grazing buffalo. I switched between my 35-100mm zoom and my 70-300mm zoom. With some light rain in the sticky air I still needed to shield my camera and lenses. Once again the strong sealable impermeable sacks proved invaluable as they did when moving between the outside tropical conditions and cool air-conditioned rooms.

Just as my African guides stirred I spotted an elephant moving away from the distant buffalo and following the sandy shoreline as he ambled gently towards us. With undignified haste I retrieved my camera from within the day bag, switched to my telephoto and positioned myself at the edge of the sea. The elephant continued to

approach us and I was able to fire off a series of shots as he walked by us, looked squarely at us in a menacing manner and then dissolved magically into the jungle behind him. It was then that I realised that as I had struggled to quickly remove my camera from within the dry bag, I had accidentally turned the thumbwheel on the camera. It had been set to RAW together with smallest jpeg and an ISO 200. Fortunately the new accidental setting was fully automatic. The downside was that it defaulted to just the maximum size jpeg and lost the RAW setting. The upside was that the ISO setting was automatic.

I had failed to realise how dark it had become with the dark cloud and falling rain. The automatic ISO function fortunately wound up the ISO and I had got my pictures. It would have been good to have had RAW images on which to work but it was better to have jpeg images that were correctly exposed without too much movement. Our boat was moored back in the lagoon and on the other side of a strip of thick primeval forest. To return we had to wade precariously through the sea in order to skirt the jungle and avoid the possibility of meeting more elephant on the narrow jungle paths. Up to our waist in the waves and dodging the dangerous tree trunks that were being thrown at us by the surf it was reassuring to know that my photographic equipment should still be safe buffered by spare clothing and sealed from the sea.



Back at the Casse de Passage the generator was not operating and there was no electricity. I was given a hurricane lantern and this in addition to light gave me a gentle heat to warm my camera and lenses. Despite my precautions the rain had made everything damp and I was very concerned that the electronics would fail. Placing them around the oil lamp and rotating them every ten minutes did quite an effective job of drying them. My only other companion was staying in the room next to mine. He was a Swiss doctor who had met a Gabonese girl at the Albert Schweitzer hospital and had now come to her home village to be with her for few days. He had brought some bags of silica gel and would heat them in a butane gas oven before placing them in his camera bag. This was a very effective way of drying things out. I had four 2GB compact flash cards but when away for some days it was necessary to back up my images to a battery powered hard disk. The main concern then was to conserve the battery power of my backup disk. As I had four camera batteries I was not worried about lacking power. I expected to be able to take at least 6GB of images with each battery. In my kit there was a mains charger with a continental socket adaptor and I had a charger for the cigar lighter socket in a car. However, neither of these was of any use when I was a two hours' speedboat ride away from any mains power or road vehicles. Any inconveniences were fully compensated by being in a thin strip of trees between an endless stretch of tropical sand and a lagoon inhabited by crocodiles and hippos.

My excursions into town were for just an hour or two at a time and I was therefore able to carry plenty of memory and power for the time needed. Back at my base outside town I had mains power, air conditioning and access to a laptop computer with external hard disks. There was also a vacuum cleaner and with the fine nozzle this proved extremely useful for both ensuring that the lens mechanisms were both dry and free from grit. The latter proved to be the most difficult problem encountered as the dry dirt roads sent up clouds of dust that found their way into the zoom lenses and caused them to grate noisily when twisted. It took many sessions with the vacuum cleaner to obtain free rotation. It was also necessary to try to avoid changing lenses in such conditions. I did carry a sensor cleaning kit but preferred to avoid any spots of dust if possible.

The compact 70-300mm Diffractive Optics zoom that I carried was convenient even if not as high optical quality as my standard telephoto. I had thought that a telephoto would be used a lot when taking photos of the local population. The local wisdom was that the Gabonese people did not allow their photograph to be taken and during my initial accompanied forays along the main streets my



camera was used very discreetly. However, over a period of weeks I met some African WWF and Smithsonian Institute workers, local plantation families and some of the local secondary school pupils. In the final weeks of my stay I walked alone around the town with my 35-100mm lens set on wide angle and taking intimate pictures of the population. The bright tropical sunlight allowed a low ISO setting although the extremes between highlights and shadows would need attention at a later stage. I relied on the 12.8 Megapixel image to allow room for cropping whilst leaving sufficient resolution for large high quality prints. It also meant that the 300mm lens could be cropped to give me an equivalent 450mm or longer lens. When I returned to the UK I left a copy of all my images in Gabon and carried home a hard disk with my copies. Only when I had checked that all was in order and had backed up my files in at least two places did I email Gabon to say that my images there could be deleted.

I buried my camera kit in my small rucksack. I like to be able to carry my bag on my back when wheeling my case and I do not want it to be obvious that I am carrying expensive items.

With some thousands of images I needed to have a way of organising them that would permit me to search and select quickly. I imported them into the Aperture program and automatically archived them to a separate hard disk. I then set up a basic set of keywords that would enable me to search by the main categories eg Wildlife, Local People, Landscape. These were allocated to buttons and keys and it was a quick job to select whole batches of images to any category and assign a keyword. It was then possible to produce keywords for sub categories and to repeat the process. Similarly if I were selecting images for an exhibition or a DVD I would add a keyword to the selected images to identify them as such.

Then by setting up smart albums I was able to have, for instance, all exhibition images automatically appear in the exhibition smart album. It was then very easy to work on these images and even to automatically publish them to a DVD, website or book. For each an export preset was defined and this could be selected at the time of export. For example, a preset could define the printer, the type of paper, resolution, size, and any colour corrections or colour profile. Adjustments for exposure, straightening, cropping, colour etc are carried out within Aperture using the built in adjustment controls but without altering the RAW (master) image. Of particular value with the tropical light is the highlight and shadow control. When desired an image may be manipulated in Photoshop whilst still being managed within Aperture. This has proved very useful when producing images suitable for large canvasses.

Visit [www.africaLives.org](http://www.africaLives.org) for more of Bill's photographs.





## A Warm Welcome to Yorkshire

After a lot of spade work from Terry White ARPS amongst others we can now introduce the new Yorkshire team. Robert Croft LRPS is the DIGRO, John Stringer LRPS the Secretary, George Hodlin ARPS looks after money with Norma Phillips LRPS and Dave Burgess LRPS making up the rest of the committee.

Robert, the Yorkshire Region Digital Imaging Group Organiser to give him his full title, joined The Royal Photographic Society in 2003, gained his LRPS in that same year. After all the hard preparatory work he's proud to have the opportunity to start planning and organising lectures and meetings in the Yorkshire Region.

Robert has been interested in photography since the age of 11 with his first Kodak Brownie. Later he bought a Yashica SLR and his enthusiasm developed tremendously. His first club was the Co-op Camera Club in Barnsley until he moved to Selby where the Selby Camera Club boasts over 50 members and friends. Contact Robert on:

01977 685262 or Robert@robertcroft.wanadoo.co.uk The website is: <http://yorkshire-digi.mysite.orange.co.uk/>

### Inaugural meeting Sunday 4 February 2007

Selby Community Centre, Scott Road, Selby YO8 4BL. Ample car parking. Coffee, Tea & Biscuits available 10 am Meeting starts at 10.30 am. After the welcome there will be a show of successful ARPS prints by George Holding ARPS, followed by a look at Spurn Point through the viewfinder of Marjorie & Tony Furmston FRPS. Lunch is at 12.30 pm so bring a packed Lunch.

At 1.30 pm Look at it our way, a talk and demonstration using Photoshop with Majorie & Tony. Meeting closes 3.45 pm. Tickets £5 to RPS DI Group members, £6 otherwise.

**Next meeting planned for Sunday 13 May 2007.**

## DIGITAL FACTOIDS from Carole Hewer ARPS

Digital terminology and related jargon in 'byte' sized chunks!

**ALIASING** In a digital image, the appearance of jagged 'staircase' effects along lines and edges, especially diagonal lines. Aliasing is accentuated when the pixels in the image are highly enlarged and visible to the viewer.

**BITMAP** An image made up of rows and columns of pixels, also called a raster image. Each pixel represents a spot of solid colour.

**CALIBRATION** The act of adjusting the brightness and colours of one device, such as a monitor, to match those of another, such as a printer. Calibration may also be used to simply adjust a device to some standard of performance.

**PIXEL** Means picture element (shorthand 'pix el') The smallest visible component of a digitised image. The basic dot that contains a single colour

**PLUG-IN** A small specialised software program that is opened and operated by image-editing software and closed when its task is finished. Plugins may be manufactured by companies unconnected with the manufacturer of the imaging software.

**RGB** Red, green and blue, the primary additive colours of photography and digital imaging. Computer monitors create images using the RGB colours.



*Blue Heron on the shore of the Gulf of Mexico, USA  
by Mike Booth ARPS.*



*Cruise Ship in the John Hopkins Inlet of Glacier Bay, Alaska  
by Bert Housley ARPS*



*Moon Children by  
Shirley Britton ARPS*

## A Digital Production

You've probably never wondered what happens next when you email me or put a CD in the post with an article and some pictures for DIGIT. Just pop it in the magazine and send it to the printers? Well, it's a tiny bit more than that so here's a quick look at the production process. The magazine has now settled into a quarterly publication of 32 full colour pages reaching members in December/January (with the AGM and Exhibition entry flyers), March, June (AGM report and all the selected Exhibition prints) and September (this year including the D-Day Rugby details and ticket application). To ensure sufficient spares for new members and promotional purposes after distributing to 1045 (including 55 overseas) members and 30 to the Society, I print about 1400. As well as the actual print costs we have postage of £600, and the cost of envelopes and inserts. You can guess that DIGIT takes the lion's share of your £12 subscription!

Contributions from members are the mainstay, some volunteered, some cajoled into writing. Some committee members have been tremendous in their support by providing articles, and there are a couple of people outside the committee on whom I can always rely. The format now is to include a distinction panel or two, a How To tutorial if possible, a book review, a special technique from a member and occasionally an interview, as well as reports of our meetings. We are still, I believe, the only special interest magazine to use the Society corporate style - including this type face.

So, how can you help when you submit your masterpiece for publication? Please include some words saying how you did it - that's what most members want to learn. Give me a few hundred or a few thousand words, and leave the editing to me. Tell us about a particular technique or experience. Use something like Word or rich text format (rtf) that can be easily read by most software. It helps if you spell check first! For the detail of the pictures see the box below for the formats for the images on CD that accompany your annual exhibition entries, and for DIGIT. Make sure the references to images in the text (and for the exhibition print titles) actually match what's on the CD. If you do this you save me (and Alex Dufty for the exhibition) a lot of time and heartache sorting out what you might have meant! In simple terms, for publication use a resolution of 300 ppi and for the exhibition CD use an image size of 500 pixels on the longer side.

To lay out the magazine I now use QuarkXPress, working with a local printer Tram at Hershaw in Surrey who have given me a lot of help. Tram are a friendly, family firm and will, of course, be happy to quote for any printing needs from brochures to posters. When I've done a rough layout I start to get into the detail. When you've taken the trouble with your writing and your best photography I want to do my best to show it off to advantage. That means some editing to make it all fit on the double page spreads, and placing the images



- as well as deciding what to leave out. That process takes a couple of weeks of mulling over possible layouts. Then it's a trip to Tram for a first discussion with



**Another DIGIT comes off the presses. Phone Anthony or Mick on 01932 241900 if you need printing advice.**

Tony, a photographer himself, who carefully checks my amateur efforts and makes 'suggestions'! He runs off single colour proofs for checking which I go through to find all the mistakes I've made. Then a full colour proof to assess the colour balance and round the loop we go again until we hope we've got it right. As the print deadline looms we fix the magazine and a couple of weeks later the production run is complete. When the printed A2 sized paper is dry, it is folded into 8 page sections, then each of the 4 sections are stitched together to make 32 pages, put in the envelopes with any inserts and, with the overseas airmail separated out, taken to the Post Office - hopefully to reach you early in the New Year. Pretty straightforward really.

### **Size Isn't everything! Getting It right for the Exhibition CD and DIGIT**

**Want to see your exhibition entry printed in the summer DIGIT which forms the exhibition catalogue? Want to submit an article with images to DIGIT? Want to help the Exhibition Organiser and the Editor? Then read on.**

**First the exhibition. To allow accurate and consistent reproduction in DIGIT and ease of loading to the website, please include a CD of the images with your entry. Write your name on the disk but don't include any other material on the disk.**

**The images should be BOTH:**

● **TIFF at 300 ppi, sized about 15 cm x 10 cm (6 in x 4 in). Please convert this file to CMYK using conversion Euroscale Coated v2. In Photoshop first go to Edit>Color Settings and in Working Spaces set CMYK to Euroscale Coated v2; then Image>Mode>CMYK Color; then Save As and select TIFF as the format; and**

● **JPEG sized no more than 500 pixels on the longer side with a maximum file size of 95 KB.**

**Remember that the titles of the images on disk must be exactly those of the prints to allow us to identify the selected one. Mac users please ensure your files are PC-compatible.**

**Second, for articles to be printed in DIGIT, I need just the TIFFs please as described above.**

**KEY CONTACTS  
DIGITAL IMAGING GROUP**

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[exhibition@digit.org.uk](mailto:exhibition@digit.org.uk)

**DIGITAL REGIONAL ORGANISERS**

**Members wishing to attend regional digital imaging meetings should contact the organisers listed below for full details**

Eiger (East Anglia)  
Joy Hancock FRPS [joyandmike@woodview24.freeseve.co.uk](mailto:joyandmike@woodview24.freeseve.co.uk)

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And finally, when will you send us an article for DIGIT? Remember that everyone is learning and all experience is valuable. We look forward to hearing from you. Email to [editor@digit.org.uk](mailto:editor@digit.org.uk). Thank you.

*Jim Buckley LRPS Editor*



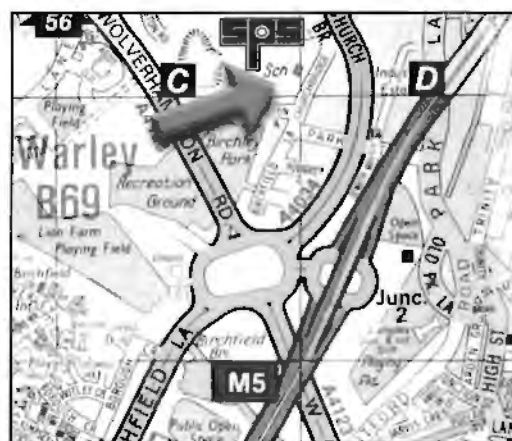
**The Annual General Meeting of the RPS Digital Imaging Group will be held on  
Sunday 22 April 2007 at 1100**

**at The Old School House, Smethwick PhotoSoc Club Rooms,  
Churchbridge, Oldbury, West Midlands B69 2AX**

Easy access from M5, Junction 2 See <http://www.theoldschoolhouse.com> for club details and map

**Programme**

- 1030 Coffee
- 1100 AGM
  - 1 Notice of meeting
  - 2 Formal adoption of the minutes of the previous AGM
  - 3 Matters arising from the previous minutes
  - 4 Annual Reports and accounts
  - 5 Chairman
  - 6 Treasurer
  - 7 Election of Officers
  - 8 Any other relevant business
  - 9 Date of next AGM



The AGM will be followed at about 1130 by the Selection of Prints for the Exhibition

1300 Lunch, which must be pre-booked, available in the lounge. Licensed bar. Or bring your own lunch.

1400 - 1630 Lecture/Demonstration by Mel Gigg FRPS

Mel Gigg is an extremely popular demonstrator of Photoshop, known to many members of the group for his innovative techniques accompanied by interesting and informative lectures.

A charge of £5 will be made on the day for non-group members wishing to attend the lecture

A two-course lunch is available at £7 per head. Booking and payment must be made no later than 12 April.

Please book me \_\_\_\_\_ lunches at £7 each.

Cheque enclosed for £ \_\_\_\_\_

Name: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

Email address: \_\_\_\_\_

Special dietary requirements:

**Please return this booking slip with your cheque and SAE to:**

**G Taylor, 10 Shoreditch Road**

**Taunton Somerset TA1 3BU**

**For Membership, News, Information, Follo, Forum, Competition and much more**

**- Log on to [www.digit.org.uk](http://www.digit.org.uk)**

## **DIGITAL IMAGING GROUP      2007 MEMBERS' EXHIBITION**

The 2007 print exhibition will be shown at the following locations:

The Swindon Library Link Centre  
July 3rd - July 28th

The Harrow Arts Centre, Hatch End, London NW  
September 3rd - September 15th

The Old Schoolhouse, Oldbury, West Midlands  
September 24th - October 7th

Any changes or additions will be displayed on the Website.  
If you have a suggestion for a showing please contact Alex Dufty - see below.

Closing date for postal entries - Thursday 12th April 2007  
Selection of Exhibition at the AGM on Sunday 22nd April 2007

You may also bring your entry to the Annual General Meeting  
of the Digital Imaging Group  
to be held at the Old Schoolhouse, Oldbury, West Midlands  
on Sunday 22nd April 2007.

***If you plan to bring your prints to the AGM, please remember to send this  
Entry Form, CD and cheque to Alex Dufty in advance***

Selectors for 2007:  
Shelagh Roberts FRPS  
Mel Gigg FRPS  
John Long ARPS

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Please read the rules carefully and complete the Entry Form overleaf

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Any queries, please contact the Exhibition Secretary Alex Dufty LRPS  
127 Bradley Avenue, Winterbourne, Bristol BS36 1HW  
Tel: 01454 778485  
Email: [exhibition@digit.org.uk](mailto:exhibition@digit.org.uk)

**For Membership, News, Information, Follo, Forum, Competition and much more  
- Log on to [www.digit.org.uk](http://www.digit.org.uk)**

## 2007 MEMBERS' EXHIBITION - RULES

1. A minimum of two prints and a maximum of three prints may be entered. They should be posted or delivered to the address on the reverse side of this entry form OR brought on the day if you are attending the AGM. In which case, the Entry Form, CD and cheque should be sent to Alex Dufty in advance.
2. Each print must be marked on the reverse with the entrant's name, address and title as shown on the entry form. Mount size must be 40 x 50 cm.
3. Prints accepted for previous DIG Exhibitions are not eligible for entry.
4. Packing must be suitable for use in return posting of the prints unless collection arrangements have been previously agreed with the Exhibition Secretary. Please remember to include return postage, either in stamps, or by cheque.
5. There is an entry fee of £4.00 per set of prints. All cheques made payable to: RPS DI GROUP.
6. A CD must accompany the entry with the images in both TIFF and JPEG format if you want your images to be published on the Website, on the Exhibition CD and in the Exhibition edition of DIGIT. Entries for the Exhibition without the CD and files in the correct format will be accepted for the print exhibition but, regrettably, the images may not be able to be published. The file names on the CD MUST be the same as the print titles to allow us to identify the selected images. Please save your TIFFs at 300 ppi sized at 15cm on the longer side. Save the JPEGs sized at 500 pixels on the longer edge with a maximum file size of 95 KB. Mac users please ensure that the image is readable in PC format. See the special section in this issue of DIGIT for more details.
7. Images to be on CD only please: NO FLOPPY DISCS this year. Write your name and print titles on the CD with a CD marker - no sticky labels please!
8. Selection will take place following the AGM on April 22nd, and will be carried out by the judges listed overleaf. Each entrant will have one print accepted. A Gold Medal and six Ribbons will be awarded.
9. Due to constraints on hanging space it may not be possible to display all the accepted prints at every venue.
10. The utmost care will be taken of all prints but the Digital Imaging Group cannot be held responsible for any loss or damage during the exhibition or whilst in transit.

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### ENTRY FORM - 2007 MEMBERS' EXHIBITION



<b>Name:</b>	<b>RPS Distinction:</b>
<b>Address:</b>	<b>RPS Membership Number:</b>
<b>Telephone:</b>	<b>Email: Please write clearly in box below</b>
<b>Entry fee of £4 enclosed:</b>	<b>Return postage of £          enclosed</b>

	PRINT TITLES
<b>Print 1</b>	
<b>Print 2</b>	
<b>Print 3</b>	