

DIGIT

SUMMER 2012 Issue No 54



**24th October 2012 to
25th October 2012**

Portrait, Fashion & Nudes Workshop

Film Photo Studios, Enterprise Way,
Cheltenham, GL51 8LZ

For more information see the EVENTS listing on
Page 4 or contact Graham Whistler FRPS
Email: graham@gwpmultimedia.com or
Telephone 01329 847944

4th November 2012

DI Group Midlands Centre: Exhibition Selection and Gerry Coles ARPS

The Old School House, B69 2AS

For more information see the EVENTS listing on
Page 4 or contact Tim Pile ARPS
Email: tim.pile@gmail.com

18th November 2012

DI Group Thames Valley Centre: Member Presentations and Print Competition

Woosehill Community Hall,
Wokingham, Berkshire, RG41 3DA

For more information see the EVENTS listing on
Page 4 or contact Roger Norton
Email: info@rpsdig-thamesvalley.org.uk or
Telephone 01628 622279

16th December 2012

DI Group Western Centre:

The Merryfield Hall, Ilton, Somerset,
TA19 9HG

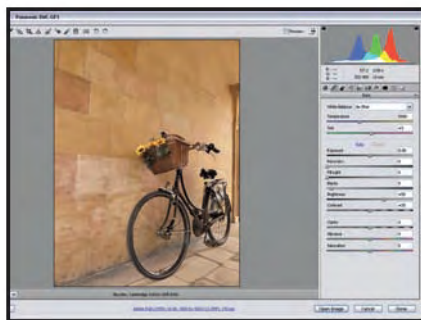
An In-Depth Guide to Adobe Raw
Converter (ACR), including the latest
enhancements in CS6
by Jeff Morgan

Followed by a "Show and Tell"
session with members' work

For more information see the EVENTS listing on
Page 4 or contact Janet Haines ARPS
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DIGIT

SUMMER 2012 ISSUE NO 54

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FRONT COVER IMAGE

Glasses for Two By Bill Wisden MBE,
Hon.FRPS

RPS DIGIT Magazine Summer 2012

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EDITOR: DR DAVID F COOKE ARPS
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Thanks to Janet Haines ARPS and to Elizabeth Restall LRPS for their invaluable help in the production of this issue of DIGIT.

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

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EVENTS



Details of all DIG events are available on the group's website at: www.rps.org/group/Digital-Imaging/events

21st October 2012

The Dragon's World, Margaret Salisbury FRPS MFIAP FIPF APAGB

Please note the new venue for this event
Woosehill Community Hall, Wokingham, Berkshire, RG41 3DA

Time: 10:00am – 3.30pm

Cost: £5.00

Contact: Roger Norton

Email: info@rpsdig-thamesvalley.org.uk

Phone: 01628 622279

Margaret will show images, and tell the stories that go with them, not only of people but the landscape and different images she has taken when travelling, to show, as she says, her view in a pictorial way of the places she has been to over the past ten years. She will be showing both colour and monochrome prints.

Margaret will be including images of India, Turkey, Egypt, America, Africa, and back to the slate areas of Wales ("the place I really belong to, and the pictures I started with") with more recent pictures. She will include more pictures of Ghana chosen from those she used in exhibitions, including her own exhibitions, but these will be images not previously seen in lectures.

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

Advanced booking advised.

24th October 2012 - 25th October 2012

Portrait, Fashion & Nudes Workshop

Film Photo Studios, Enterprise Way, Cheltenham, GL51 8LZ

Time: 10:00am - 4:30pm

Cost: £135.00, Members' Rate: £120.00

Contact: Graham Whistler FBIPP, FRPS

Email: graham@gwpmultimedia.com

Phone: 01329 847944

This is a further RPS DI Group Portrait, Fashion and Nudes Workshop, arranged to take place under the guidance of Simon Walden and Graham Whistler.

Contact Graham for a booking form and explanatory leaflet.

4th November 2012

RPS DI Group Midlands Centre: Exhibition Selection & Gerry Coles ARPS

The Old School House, B69 2AS

Time: 10:30AM - 3:30PM

Cost: £7.00

Contact: Tim Pile

Email: tim.pile@gmail.com

In the morning we shall have the annual exhibition selection, the selectors will give their thoughts on the images and make a selection. The images will be hung as an exhibition directly afterwards at The Old School House.

In the afternoon there will be a talk by the very creative and successful photographer Gerry Coles ARPS. Gerry was a darkroom worker and gained an ARPS in 1994, then he decided to do it all over again with digital prints in 2010. Gerry will be taking us through the thinking behind his images, as well as the techniques he uses. You can see some of his work at www.gerrycolesphotography.com/

18th November 2012

DI Group Thames Valley Centre: Member Presentations & Print Competition

Please note the new venue for this event

Woosehill Community Hall, Wokingham, Berkshire, RG41 3DA

Time: 10:00AM - 3:30PM

Cost: £5.00

Contact: Roger Norton - Centre Organiser

Email: info@rpsdig-thamesvalley.org.uk

Phone: 01628 622279

Morning:

"This year ... next year": a summary by your Centre Organiser

Open Forum - your turn to tell us what you think of us, and what we should be doing!

Member Presentations: This is your chance to speak for as long as you like up to a maximum of 20 minutes on any photographic topic that interests you. That can be anything from an AV or a few images (projected or printed) about something or somewhere, or some Photoshop or other software procedure that you think might interest others. It's whatever you want but, without your input, it will be a very dull session. Please do not, however, show images that you intend to enter into the Millennium Cup competition and, above all, do not be put off because you are not accustomed to speaking to an audience. NOTE: we can project a slide show of images (manual or auto) if you bring them on a USB stick - no laptop required. Ask for more details if this is of interest. Please email Roger, the Thames

Valley Centre Organiser, giving a very brief outline of your topic.

Afternoon:

Annual Millennium Cup Print

Competition. Judge: tba.

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

Advance booking advised.

16th December 2012

DI Group Western Centre

The Merryfield Hall, Ilton, Somerset, TA19 9HG

Time: 10:00AM - 4:00PM

Cost: £5.00, members Rate: £3.00

Contact: Janet Haines ARPS

Email: janet.haines@btinternet.com

Phone: 01308 428219

The Workshop morning will be led by Jeff Morgan who will talk and demonstrate - "An In-Depth Guide to Adobe Raw Converter (ACR), including the latest enhancements in CS6"

Jeff is a professional photographer and freelance writer who is based in Bath, England. He started his photography company, Elm Studio, in USA in 2002 and in the early days focused mostly on architectural and location photography. Lately Jeff's love of teaching has resulted in his photographic tutorials being published extensively in PhotoPlus. His images and articles have also appeared in Practical Photoshop, Digital Camera, TechRadar and other photographic magazines in Europe, USA and China.

As someone who is continually practising his craft, Jeff finds it important to study and stay up-to date. Some of his recent assignments have included star trails, light painting, reenactments, time-lapse and low-level aerial photography. He enjoys sharing his photographic expertise with others and likes to blend a photographer's technique with an artist's creative hand. His workshops blend both creative and technical aspects of photography and provide the chance to explain complex technical concepts in ways that students easily grasp.

Lunch 12.45 - 13.45

The afternoon will be a "Show and Tell" session with members' work



EDITOR'S COMMENTS

Welcome to the summer 2012 issue of DIGIT. This issue contains the report of the 2012 AGM and all the accepted images in the 2012 Members' Print Exhibition. Comments by the selectors and the creators of the award winning images are on pages 23 to 29 and all the other accepted images are shown on pages 30 to 47.

Starting on page 6, Bill Wisden, whose print 'Glasses for Two' won the Gold Medal and Chairman's Cup in this year's Members' Print Exhibition, talks about his photography and tells us how he has discovered that a gold mine of subjects exists outside his door as well as in more distance places.

Maureen Albright, the DIG Wessex

Centre Organiser, tells us about the "Posing Models" workshops which took place last year and presents some of the images taken on the courses by the participants (page 16)

We also have our regular feature, 'The DIGIT Challenge' starting on page 12 with images by Guy Davies and John Shotton.

If you use techniques in creating your images which you feel would be interesting for members of the group to learn about and use then please send them to me, together with an explanation of how you created them. The text doesn't need to be very long, say 100 to 150 words to describe how you made the image. I shall also need the starting

image and the finished image. If the process of making the image is complex then you can include some intermediate images.

This issue also has the second in the new series of short articles called 'In My View'. These are intended to give the author an opportunity to express their views of some aspect of photography. This issue's article is written by Andy Beel and is on this page.

I hope you enjoy reading Andy's article and all the other articles in this issue and that you will find them helpful.

Dr David F Cooke ARPS, Editor



IN MY VIEW

Don't allow second rate process-mongers produce libels of your work

English Photographer Peter Henry Emerson (1856 – 1936) wrote "Don't allow second rate process-mongers produce libels of your work". ("Classic Essays on Photography" edited by Professor Alan Trachtenberg, 1980, 4th edition). Emerson was primarily an art photographer who thought a photograph could be the photographer's spontaneous impression of the natural world. He disliked the, then, definition of Photography as an "art-science".

So who are the process-mongers? They could be anyone who has an influence or a hand in the production of the photograph from concept to completion. Influencers can be beneficial or not. Beneficial influence is found in ideas that come from first rate process-mongers who open up different avenues of visual exploration, build confidence, fuel the imagination, breath life into a picture, and celebrate individualism. The flip side of this idea is that unbeneficial influencers have a negative effect on the artistic aspirations of those willing to progress and flourish, by not treating each photographer as a unique creative individual.

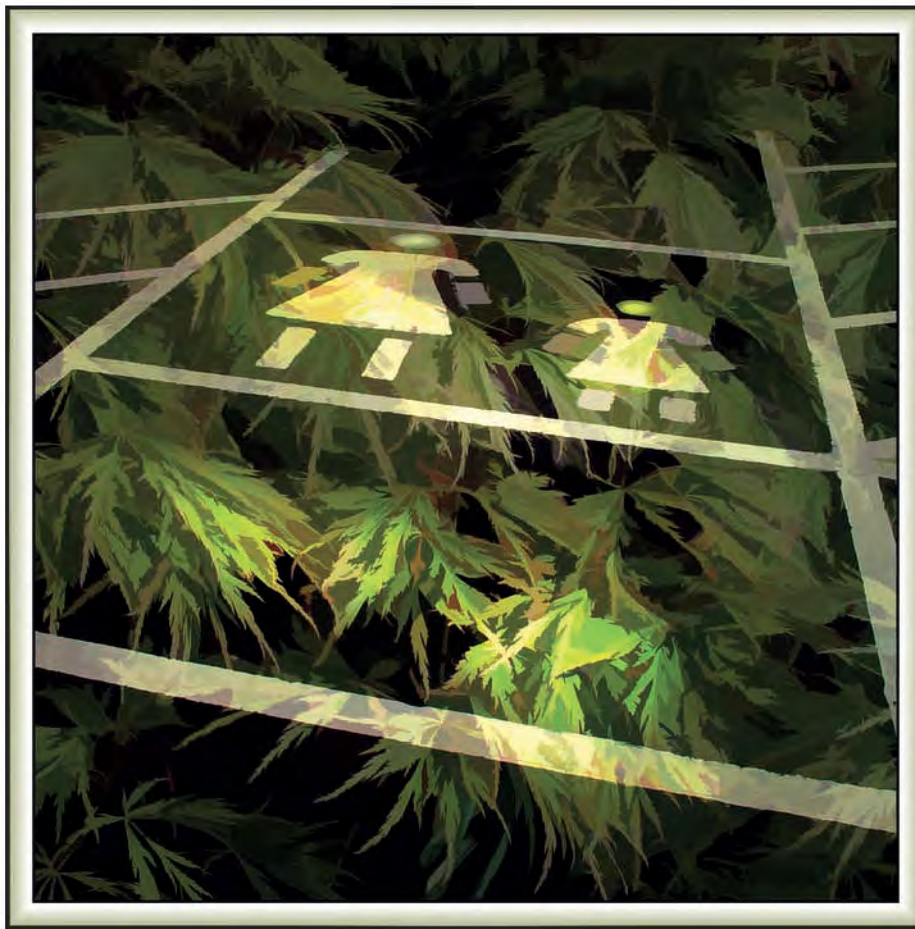
A libel, to return for a moment to Emerson's quote, is a character assassination. Whose character is being assassinated? That of the photograph in production, in my view. A libel may be a dilution of the photographer's vision to fit the current work into popularity for the masses. Fashion and style are very prevalent in all forms of photography. I suggest that many of those seeking acceptances in club competitions, national and international exhibitions, create work that fits the style and fashion of the day to acquire acceptances. Every photographer is a gifted and creative individual with the responsibility to use their creativity to their, and its, highest potential. An essential is self-belief and to give yourself permission to be a creative photographer. Let your vision be the anticipation of the possible. How can a photographer's vision be defined? Vision is an investment of the self in the picture or vision puts emotion and personality into a picture frame or vision expresses what the heart sees. Every picture's requirement is different and each photograph has the ability to tell a number of different stories depending on the experience, education, world view, mood, vision and style of the

individual photographer.

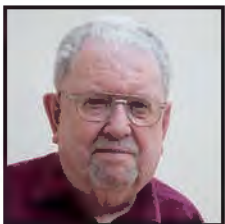
There is a world of difference between technically and emotionally rewarding photography. Photographers generally go through the learning process of craft then art and finally vision; I certainly did. Hopefully, we all get to the stage where our craft skills i.e. how to use a camera and computer, are sufficient to allow the artistic ideas we have to be communicated effectively to others. So to conclude, how do you determine who are the first and second rate process-mongers? I propose the first rate influencers on your photography are those who inspire, inform, build confidence and most importantly promote individuality.

You might want to ask yourself who or what influences your photography the most, are they beneficial to your photographic vision, voice and passion?

Andy Beel FRPS
www.andybeelfrps.co.uk
<http://andybeelfrps.wordpress.com>



GARDEN CENTRE SAFARI

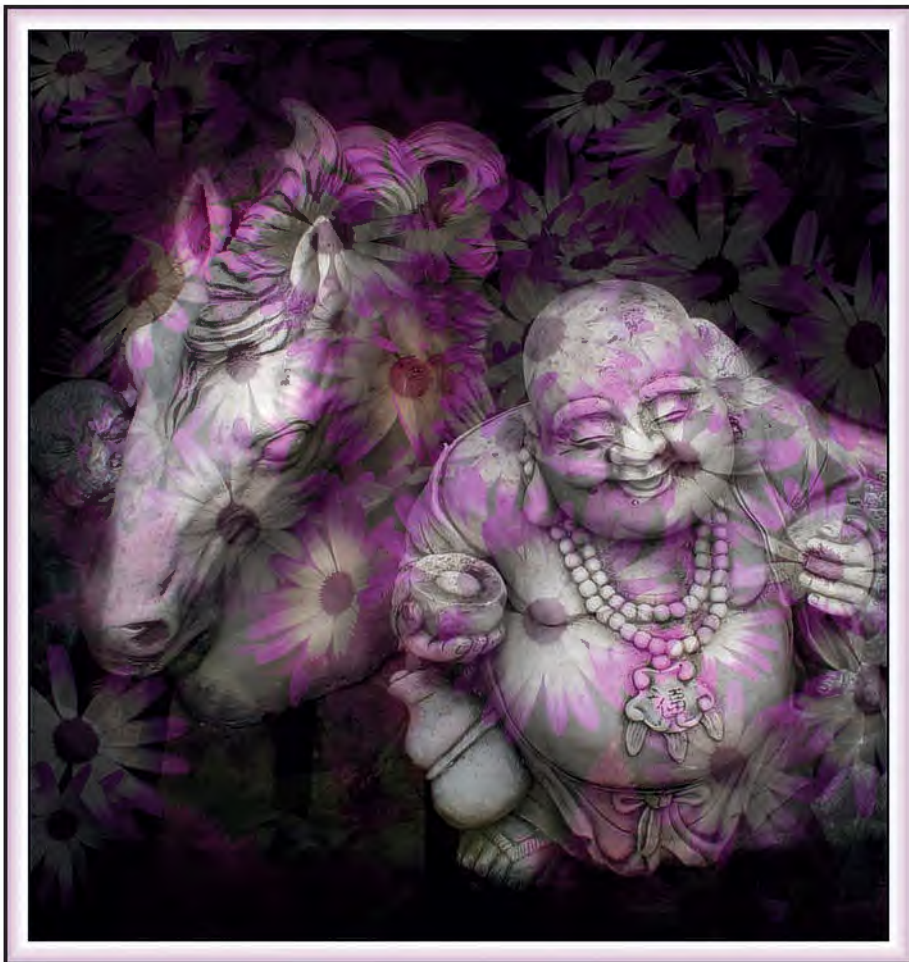


Bill Wisden's image 'Glasses for Two' won the Gold Medal and Chairman's Cup in this year's Members' Print Exhibition. Here, he writes about the way his photography has changed since poor health struck him three years ago and how he has discovered that a gold mine of subjects exists outside his door as well as in more distance places.

Since day one, my photography has always been a search for images which convey my personal views. These images were in the main of a stand-alone nature, and exhibited in a wide range of salons. Way back in the early sixties, I was heavily involved in image manipulation by tone separation and many other forms of composite treatment. Then about ten years ago I switched to digital and all the desires to change and the ease with which you could do it came flooding back. Then three years ago poor health struck me, hospital operations followed and everything got more complicated with my wife becoming ill. That situation put paid to the walking on the hills, holidays to foreign parts, and all

the usual things I did to secure images. In that situation, my trusty Nikon seemed to become a neck breaking weight and, with its lenses only adding to the problem, a rethink was necessary. A friend advised that the performance of the Canon compacts was very good so I bought a G10. Playing with my new toy in the garden taking close-up shots of plants produced a gold medal winning image in the RPS Visual Art Group Members' Exhibition. This got me thinking and as travel was still not a possibility, I had an interesting session in a local flea market. Unfortunately that was limited by whatever stock they had in and if it was in the right place for a good composition. Then I realised that very close to home was a goldmine of

subjects in the local garden centre. But the urge to manipulate was still strong, so I decide that the images would be of a composite nature. That increased the pleasure; to find a main subject and then search for the overlay and, because pots of flowers are not oblong shaped, square or nearly so, images would be the order. As you pull into the car park you do see the badged parking bays, so the mother and child image (above) was captured and Acer leaves were overlaid and then highlighted in the centre for emphasis. The basic technique is simple, ensuring both images are of the same resolution, the overlay is dragged over the basic image using the move tool, the opacity is then reduced to enable best positioning and the image is flattened.





Photoshop tools: dodge and burn to brighten parts, painting out unwanted detail and, my favourite, the Sponge to exaggerate selected colour. It is this hand applying of the tools that I find most satisfying. In the image of the coloured jars (above), the sponge, used in varying intensities, has enabled me to vary the depth of colour to my taste. I also use a battery of plug-ins, mainly Topaz, to destroy unwanted detail. The Acer leaves (top of page 9) over the blue Campanula is a good example. This is not a composite but a single shot image all of which had Topaz Simplify applied and then selected parts of the Acer leaves were brought back with the History Brush and then the Sponge. In my opinion, the history brush is a super tool but you have to work within its rules. The image should not be cropped or it

will not work. Of course you can overcome this by saving and reinventing it as a new image. Selections are made to hold parts in their original form usually with the pen tool at a high magnification. The point of all this is that every image has probably had different treatment. Finally I apply a low level of high pass filter, using soft light. I probably came to digital imaging a little too late in life really to understand computing so I have adopted a policy of knowing sufficient about Photoshop to meet my needs. The process does allow me to let my imagination run free, so the dead branch of a palm tree (bottom of page 9) reminded me of a bird of paradise. In this year of the Royal Celebrations, I found, discarded in a wheel barrow (bottom page 10), some small hand flags. This is a good example

of the unexpected; just add a few flowers not too emphatic in colour. I should add that there is a slight downside to shooting in a garden centre, in that removing the price labels sometimes calls for tricky repair. Also, these new images were not intended as stand-alone in the normal sense but to work in panels and feed off one another. This approach is probably a result of years of RPS distinctions' involvement where good panelling, whilst not compulsory, helps. Finally, I emphasise that nothing has been moved on site, all are as found including the tin elephants, mother and youngster (top of page 10). The moral of this tale is very simple: creative possibilities await outside your door. It is just a case of returning to see them.







THE DIGIT CHALLENGE

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



Figure 5: *The Final Image*

Cambridge Bicycle by Guy Davies ARPS:

This was taken on a visit to Clare College, Cambridge in March 2011. My wife Paula and I were doing a lecture tour in the area and Ann Miles FRPS was showing us round Cambridge for the day. My thanks go to Ann for taking us round. The bicycle seemed almost surreal, leaning against the sandstone wall and with plastic flowers in the basket. I decided to photograph it with the exaggerated perspective created by a

wide angle lens from close up. I was carrying my little Lumix GF1 camera with the 14-45mm zoom so I crouched down and, with the lens at 14 mm (28 mm in full frame terms), got as close as possible, being careful to leave some space in front of the bicycle. I also needed to ensure that the back wheel was clear of the vertical stone column at the right and that the column was lined up with the edge of the frame as it was

clearly a dominant vertical. Back home, when I opened the file in the Adobe Raw Converter, I saw that there was a strong yellow cast created by the colour of the sandstone walls, so I pulled the colour temperature slider to the left to 3900K, leaving the Tint slider at +3. This had the effect of making the floor tiles look grey with a very slight blue tint. It also seemed to bring out some red in the sandstone wall. I left the exposure controls on default as that gave a good histogram, but I pulled the Clarity slider left to -90 to bring in the sort of ethereal effect that I felt was needed. This is a remarkable adjustment as it seems to soften the fine detail whilst leaving the main image sharp. Sometimes it works well and sometimes it doesn't. Here it did mostly what I wanted. The original image in the Raw Converter window is shown in Figure 1 and the adjusted image is shown in Figure 2. Compare the histograms in the two to see the colour cast in the original. When I opened the file in Photoshop, I copied the Background layer and applied a splendid plug-in called Focus Fixer. I am paranoid about not altering the original image pixels, so I always do this on a duplicate layer. Likewise, I do all my adjustments using adjustment layers. Focus Fixer does not fix out of focus images. It corrects for softness caused by diffraction at the iris diaphragm. I have no idea how it does this, but it works really well, and is quite different from, and much better than, ordinary sharpening. The setting I used was Deblur 2.1, Threshold 0. The next thing was to suppress the bright green of a small plastic tag just below the saddle. I selected the tag using Select>Color Range, and tidied up the selection in Quick Mask.

Then I applied a Hue & Saturation layer with settings Hue +161, Saturation -45, Lightness -44 to make it blend in.

It was now time to bring up brightness and contrast. I almost always do this using Curves. First I applied a Curves layer to increase contrast, with input/output settings of 64/46, 192/204 as shown in Figure 3. Then I applied a second Curves layer to brighten the image with a setting of 128/154. I always keep contrast and brightness separate as it is easy then to make further slight adjustments if necessary.

I was still not happy that the ethereal effect I wanted was sufficiently strong so, in order to introduce some blur, I merged the image to a new layer. There are several ways to do this, but I normally make a new blank layer then, holding down the Alt key, I select Merge Visible from the fly-out menu at the top right of the Layers panel. An alternative, if you have enough fingers, is simply to hold down simultaneously Alt, Shift, Control and E. That way you don't even have to make a new blank layer.

Having got the new merged layer, I applied Gaussian Blur at 100 pixels and then put the layer into Soft Light blend mode. Reducing the opacity to 90% gave me the effect I was looking for, but now the bicycle was too dark. I corrected this with a Levels layer, pulling the centre slider to the left to a value of 1.40.

Finally, a gentle vignette was needed so I made a freehand circular selection round the bicycle and feathered this by 250 pixels using the Refine Edge button at the top of the Photoshop screen. I Inversed the selection using the shortcut Ctrl-Shift-I, and then applied a Curves layer with a setting of 128/104 to darken down the edges of the image. The final Layers palette is shown on Figure 4, and the final image is shown on Figure 5. I decided that no sharpening was needed and printed the image on a warm art paper, Permajet Omega, which I felt helped to bring out the soft ethereal effect that I was looking for.

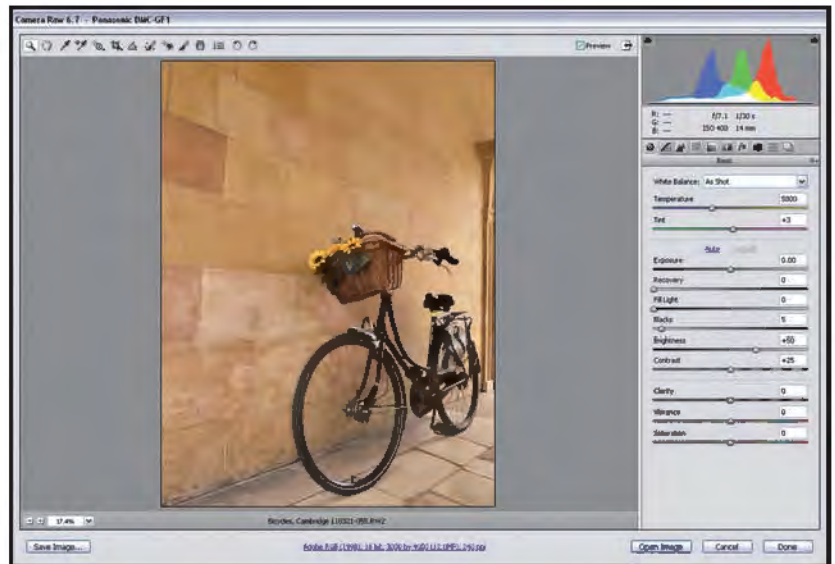


Figure 1: The Initial Image

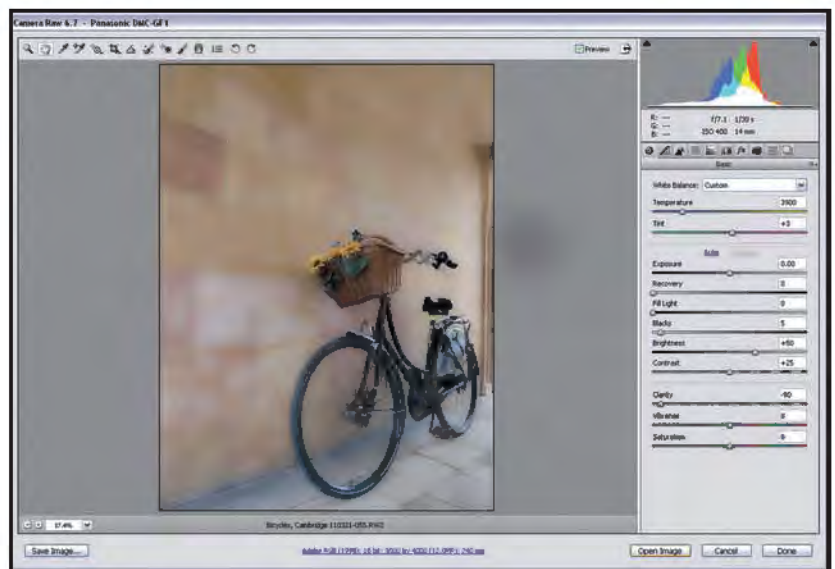


Figure 2: Raw Conversion

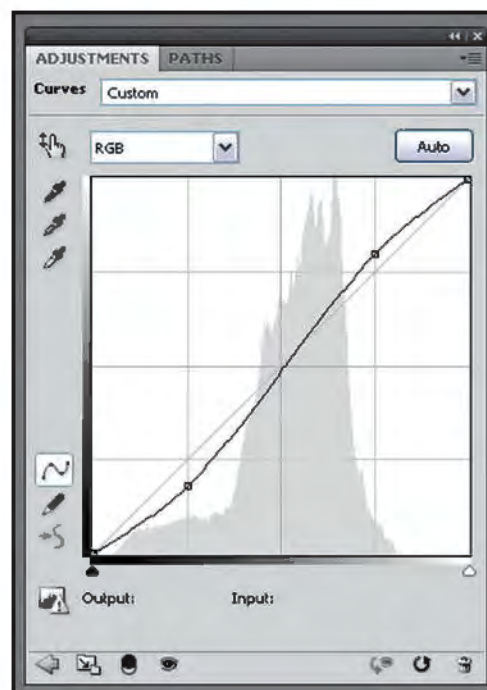


Figure 3: Contrast



Figure 4: Layers Palette



The Final Image



Figure 1



Figure 2

Energies Past and Present by John Shotton: The making of this image took place over a period of four years, starting about 2004 with the photographing of the rocks on Cruit Island, Donegal (Figure 1). At the time, I had been into digital photography for two years and was spending huge amounts of time over the elementary: layers, selections, colour balance, casts, etc. I spent more time on these rocks than any other image before or since, Suffice it to say that the image burnt itself onto my subconscious such that anything I subsequently read or looked at, which might shed a light on how to develop it, would jump off the page. About 2006 I attended a tutorial given by Bob Rowe ARPS in Northumberland. He had brought some books he recommended we look at during the interval. One of these books was 'The Art of Photoshop' by Daniel Giordan. I bought and read it. I came to the image 'Oblique Ascension'. Giordan said that this image of a lake island of trees had proved difficult until he realised that the difficulty lay in the triangular shape. Hello, I thought, this is the shape of my rocks. In his example, he butts the large ends together. I tried the same with my rocks but I felt that it didn't work so I tried butting the short ends (Figure 2), and at once the image communicated and it was about energy: the waves, the wear and tear and the corrosion shown on the face of the rocks. From now on everything I tried with this image would succeed at its first attempt. To pursue the energy idea the bland sky would have to be changed. I had an image with a glowering sky on a seascape five miles north (Figure 3). So it was pasted in (the original sky being brushed out). Its white glare implied a lightning flash. I drafted a sheet of lightning and positioned it over the glare (Figures 4 and 5). At this point, impasse. The image as such would not stand alone. But now I remembered something else in Giordan. It was two of his other images, one of which had a



Figure 3



Figure 5



Figure 6



Figure 8

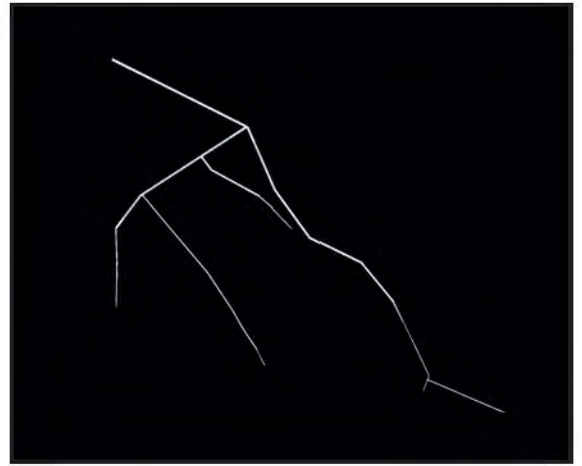


Figure 4

quarter of the vertical area in light blue and white and the remainder in colour and another which had a thin horizontal white line in his image close to the top; above it is desaturated and below it is in colour. So, I thought I'd try to be a little different and place a single vertical line centre right. To me this line spoke of energy: it could be a guitar string: pluck it and there will be sound. It also gave the image tension and added to the already surreal dimension coming through. I put another string close to it, and then further to the right another pair, merged down this layer then darkened in between (Figure 6). Here again, impasse. The vertical strings needed something else in addition, but what? A waterfall? A staircase or chute with something skidding down?



Figure 7

I remembered I had a photograph of a girl throwing a light discus across the university cricket ground here (Figure 7). I selected her out and put her and her discus in small and at the top. It looked good, so why not try her again, larger and turned 180 degrees? The whole image now had something I couldn't argue except that it satisfied me (Figure 8). Then why not put a frame around the image and have her larger still and coming out of the frame to give depth and more energy? I now had the final image.

Editor's Note: If you would like a comprehensive version of the making of this image (16 images and 3000 words), please contact John Shotton at jshotton@globalnet.co.uk and he will send you the download.



Emily and Maria, Robert Albright FRPS

POSING MODELS WORKSHOP



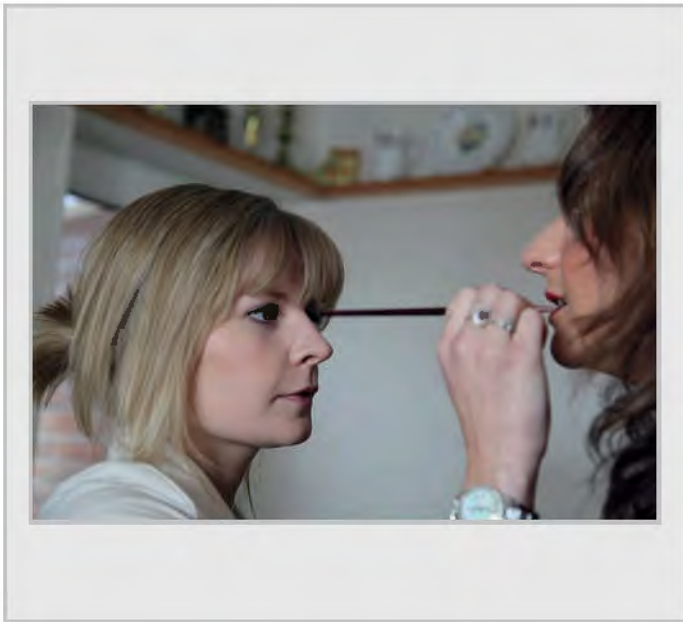
In 2011, The Digital Imaging Group Wessex Centre, in conjunction with Mike Jones ARPS, the RPS Southern Regional Organiser, ran two joint Studio Lighting Workshops to teach photographers how to pose models. Maureen Albright ARPS, the DIG Wessex Centre Organiser, tells us about the workshops and presents some of the images made by the participants.

After running several practical sessions and workshops on studio lighting, a discussion with RPS Southern Region Organiser Mike Jones ARPS resulted in a joint workshop programme specifically to teach photographers how to pose models. We had noticed that in previous workshops the photographers were reluctant and even shy about directing or interacting with the models.

In the summer of 2011, two workshops in Aldbourne were planned and prepared by Mike Jones with the organisation side handled by Maureen Albright, DIG Wessex Centre Organiser. The aim was to teach photographers how to direct professionally and get the most from a

professional model on a shoot. Both workshops were sold out and two models were booked to attend each workshop. Mike prepared an introductory illustrated talk, a booklet for the day, and many other useful teaching aids. Maureen prepared the venue, props, lunches, bookings and everything was checked and set. However, like all events there may always be something to throw things into disarray. The two models had been booked through an agency. One was more experienced and the other with less experience would require the photographers to use the directing skills they learnt to pose her for their cameras. The night before the first workshop, the

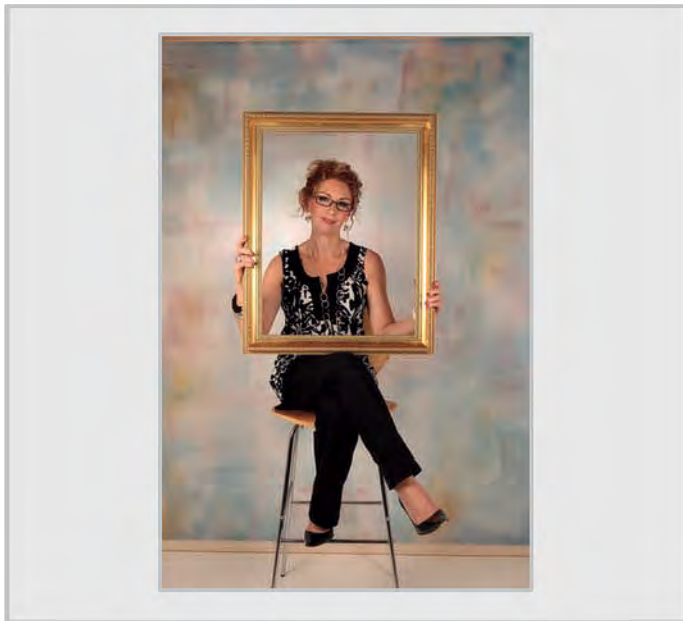
second model sent an e-mail, which unfortunately was not read until late into the night, apologising that she could not attend. So, at 7 am Maureen had to text a local friend who had never done any previous modelling to ask if she could help out. Fortunately, Angela agreed and hurriedly prepared for her debut as a photographic model. Aneta, was a very experienced model and had a very extensive portfolio and knowledge of working with many photographers. After the welcome coffee, the day started with Mike's introductory talk outlining the day, showing work with a variety of models and a video and booklet showing what hopefully would be achieved. The small groups started



Maureen Albright ARPS, Holly at Work



Robert Albright FRPS, Holly



Michael Cleary LRPS, Angela



Ken Dear, Emily and Maria

shooting initially using Aneta, our experienced model in the small studio under controlled lighting conditions. This was head and shoulders with a variety of available props. Mike had provided a list of possible trigger words - expressions, feelings, emotions to help the photographers begin to give directions. Gradually more interaction was achieved and this was then used to good effect with Angela, whose inexperience needed more instructions and guidance from the attendees. Angela proved to be a natural in front of the camera and received many compliments about her ability to change and follow each of the directions.

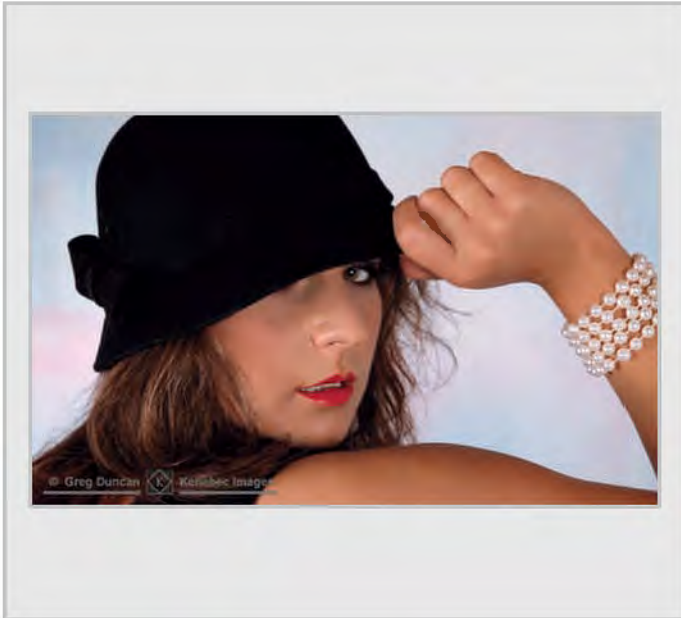
A large marquee had been erected in the garden, as a backup for bad weather and this was also used to demonstrate techniques shooting under studio lighting, where there is less control over ambient lighting. Here it was possible to take full body shots. Again, Aneta and Angela changed costumes and props and followed the photographers' directions. We were also pleased to be joined on this day by Holly, a very experienced Make Up Artist who was also able to transform the models' look dramatically during the day.

It was a sunny day and we were fortunately able to follow on with the planned session shooting outdoors utilising ambient light, reflectors and on-

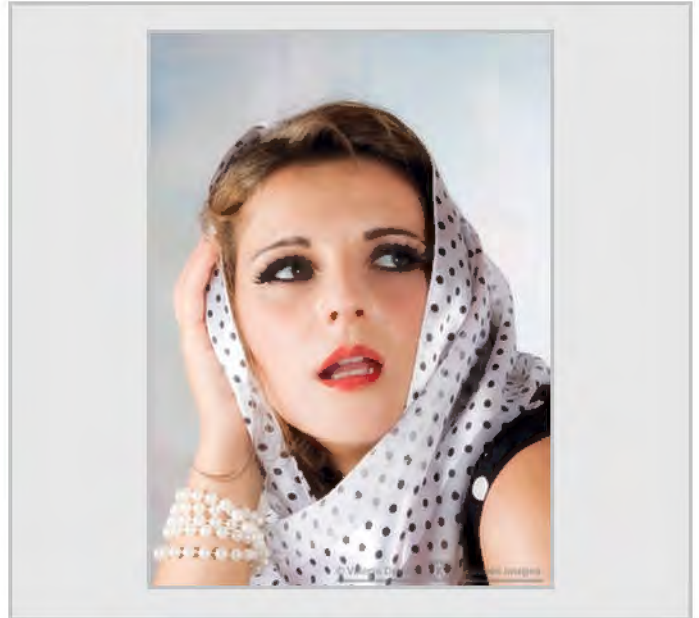
camera flash. The final short discussion session was very productive and many reported how much they had learnt and enjoyed the day.

We repeated the same event in September for a new group of attendees, using our experienced Aneta and two new young inexperienced models Emily and Maria. This was a very successful experience and we were very grateful to our lecturer, Mike Jones for all his excellent preparation and skills.

MAUREEN ALBRIGHT ARPS



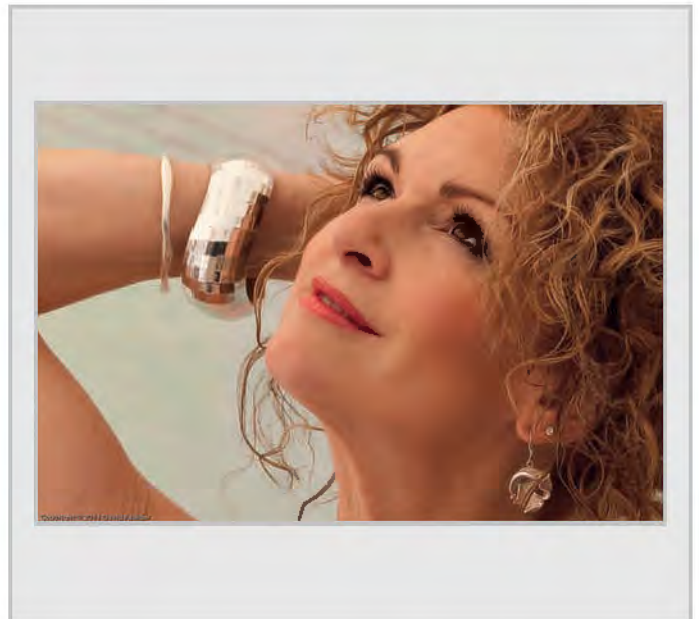
Greg Duncan ARPS, Aneta



Val Duncan, Aneta



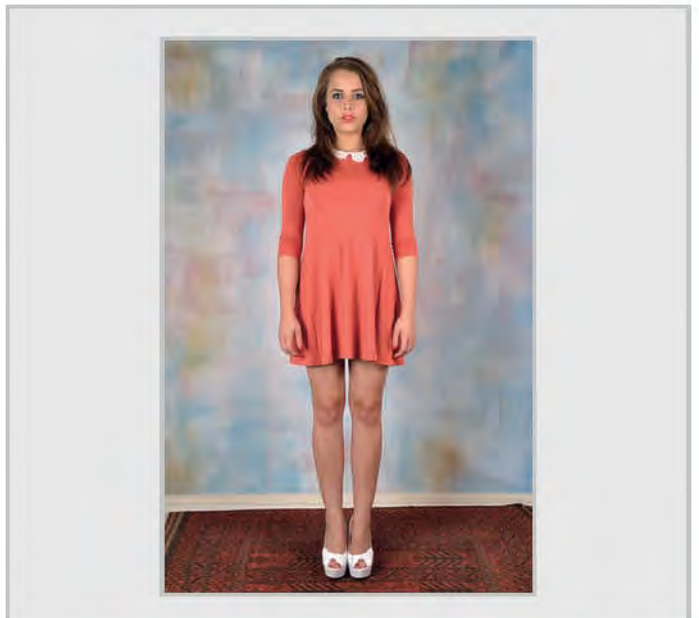
Ray Edwards LRPS, Holly, Aneta and Angela



David Faulder, Angela



Howard Taylor, Emily and Maria



Andy Norman, Maria

DIG AGM AND PRINT EXHIBITION SELECTION 2012

Below is an edited version of the minutes of the Digital Imaging Group's 16th Annual General Meeting which was held at the Smethwick Photographic Society Clubrooms at 10.30 am, Sunday 11th March 2012. The full minutes can also be found on the DIG website at: www.rps.org/group/Digital-Imaging

1. Introduction

The Chair, Dr David Cooke ARPS, opened the meeting at 10.34 am. He welcomed the members present and thanked them for attending.

2. Apologies

Apologies were received from Committee Member Tony Healy. General members – Tim Pile, Leonard Viner-Caudrey, Chris Kislingbury, Roger Norton, Palli Gajree, Ian Legard.

3. Minutes of the previous AGM held on the 13th March 2011

Alan Cross drew the committee's attention to a typographical error in item 6 – assists should read assets. This will be amended.

The minutes were offered for adoption. Proposed – John Margetts, Seconded, Jim Buckley. The minutes were accepted as a true record. Adopted by a show of hands.

4. Matters Arising

None

5. Chair's Report

This is my first Chair's annual report and I want start by reiterating how grateful I am to the group for giving me the opportunity to take on this role. Two of my main passions in life are photography and education and, for me, this is a wonderful opportunity to pursue both of these in a fulfilling way.

I want also to thank Clive Haynes and all the members of the Committee during his time as Chair, for leading the Group and helping it to thrive and to become the largest special interest group in the RPS with over 1000 members. Without them, and the support and contribution of many members, we should not be the thriving and dynamic group we are today.

We maintain our position as the largest Special Interest Group within the RPS, with around 10% of the total Society membership belonging to the Group.

I should also like to thank Bob Pearson, who gave up the post of Secretary during the last year. Bob played a key role in the



The Audience at the AGM

Group's development and we are all most grateful for his tireless and meticulous work over the five years he was in the post.

Bob was replaced by Janet Haines who has taken on her new role with enthusiasm and skill and has become a real asset to the Group.

I want also to thank Graham Whistler, who retires from the Committee at this AGM. Graham has served on the Committee for many years and has run the very successful portrait, fashion and figure workshops, which, in recent years have been run jointly with Simon Walden from the Cheltenham Film and Photographic Studios.

Graham also produced the Print Exhibition DVD for many years, which involved a great deal of work and expertise. I am delighted to say that, despite leaving the committee, Graham will continue to run workshops and I have no doubt that they will continue to be as successful as they have ever been.

Print Exhibition

After this AGM, we shall have the selection process for this year's members' print exhibition. The 2011 Exhibition, organised by Alex Dufty, was as popular as ever, and the touring Exhibition was a great success. The work involved in organising both the entry and selection process and the touring

exhibition itself is enormous and requires dedication, skill and diligence. Alex has all these qualities and the Group is very fortunate to have him to fulfil this role.

In 2011, the Print Exhibition DVD was replaced with a slideshow, which is compatible with both pc and mac computers, and a downloadable pdf file of all the accepted images, with a commentary on each one by Richard Walton FRPS.

As usual, all accepted images were also published in DIGIT.

I should like to thank Barry Senior who, amongst his other invaluable contributions to the work of the Committee, produced the slideshow. I know that this is used as the basis of many club meetings and is a really good vehicle for publicising the DI Group and its work.

Digital Projected Image Competition

The Second Group Digital Projected Image Competition was held in 2011. Unlike the DIG Members' Print Exhibition, where everyone who enters is guaranteed to have one print accepted, the DPIC is run as a competition. For the first time, entry was possible on-line as well as on CD.

There were 650 images submitted by 219 members. This means that over 20% of our members entered, the vast

DIG AGM AND PRINT EXHIBITION SELECTION 2012

majority doing so online. It is also much higher than the 130 entrants we had in 2010.

The online entry was very successful, saving an enormous amount of time and allowing each entrant to get their individual scores within days of the selection.

The standard of entry was very high. The maximum score achievable was 15 and the acceptance score was 12. This resulted in 131 entries being accepted, just over 20% of those submitted.

This year also saw the first presentation of the Raymond Wallace Thompson Trophy for the Best Digital Projected Image of the Year.

The Trophy was bought using a legacy from the late Raymond Wallace Thompson ARPS. We are most grateful to Ray for his kind thought and gift and hope that the new Trophy is a fitting tribute to him and to his active participation in the Group from its inception.

An electronic slide show of all the selected images, again produced by Barry Senior, will be published soon on our website and an email will be sent to all members for whom we have an email address when the slideshow is available for download.

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

Website

In the last year, the Committee undertook work with RPS HQ to allow our Centres to have their websites on the DIG website. This was co-ordinated for the Group by Barry Senior. The work has been completed and all our centres have now withdrawn their external sites and are using the internal site.

John Margetts, our webmaster, has been very active in ensuring that the DIG Website site is kept up-to-date and is keen to maximise its use to the benefit of the members.

The RPS is planning major changes to the web-based and other facilities it has, and a consultation will begin soon. The DI Group will play its full part in trying to ensure that the interests of members of DIG are taken into account in these developments.

Centres

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

Most of our Centres continue to thrive, and Eastern Centre, which was formed last year thanks to the hard work and enthusiasm of John Margetts, has rapidly established itself as a very active and successful Centre.

Unfortunately, we have not yet been able to find someone to run the Yorkshire Centre and the retirement of Tony Poole as Centre Organiser of the Western Centre has raised questions over its future.

Tony Poole was the Western Centre Organiser for many years and ran very successful meetings. We are extremely grateful to him for all his hard work and we hope that his leaving will not see the closure of the Centre. It has proved to be very difficult, however, to find someone to take over the role. Janet Haines is currently co-ordinating attempts to keep the Centre open.

We should also like to have Centres in areas not currently covered, but it is proving difficult to find members to run them. Without such people the Centres cannot operate. It remains to be seen if any new centres can be started successfully.

DIGIT

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

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

I should specifically like to thank Elizabeth Restall and Janet Haines for their highly-skilled proof-reading and Tony Healy, who, in addition to advising the committee on matters that particularly affect members who are unable to attend meetings because of

their geographic location, has taken on the role of going through the more technical articles to make sure that they are written in a way which is applicable to both mac and pc users.

Forum

The Group's Private Forum on the main RPS Forum continues to be popular with a small but increasing number of our members using it regularly. The DIG Committee would like to see it being used much more than it has been in the past and are exploring ways in which this might be done.

John Long plays an extremely important role in the DIG Forum as its moderator and we are most grateful to him for taking on this role and for carrying it out so successfully.

Support and Enthusiasm

All the above activities wouldn't be possible without the unwavering enthusiasm of the committee. I've mentioned some members already; however, our day-to-day activities are only made possible by key members. Janet Haines, as Group Secretary, deals with numerous enquiries, liaises with the RPS HQ in Bath and manages the e-Newsletter mail-outs. She has also taken a number of initiatives since taking on the role including keeping in close touch with new members to make sure that they are getting the most out of their membership.

Elizabeth Restall, as Group Treasurer continues to keep our income and expenditure in good order: she is always vigilant and from time to time alerts us to any problems that arise or trends that look unfavourable.

As Chair of the Group, I am also extremely grateful for the knowledge and wise counsel of both Barry Senior and John Long.

As Past President of the RPS and Previous Chairman of the DI Group, Barry provides in-depth knowledge and experience. His ideas, insights and his well-balanced judgements are invaluable to me and to the Committee. Indeed, Barry was instrumental in overseeing the content of the DIG constitution in close liaison with RPS HQ, in liaising in the development of the website to allow our Centres to run their websites internally, and in the development of the newly published Centre Organisers Guidelines.

John Long, with his extensive experience and knowledge of the RPS,

has been the Group's representative on the RPS Advisory Board for many years. In this role he briefs the Board on the DI Group Activities and, on behalf of the Group, contributes to discussion on RPS policy. In turn, he feeds back information on these discussions to the DIG Committee. We are very fortunate that he is willing to take on this role. In addition to this, John looks after publicity for the group and, as mentioned above, moderates our private forum.

Finally, I should like formally to thank all the RPS Staff for their hard work in supporting the DI Group. They are few in number and have many demands on their time but I have always found them extremely helpful in answering our queries and giving information. We thank them sincerely for this support, without which the successful running of the Group would be much more difficult. The meeting agreed that a special note should be recorded in the minutes that Graham Whistler is standing down after many years of service, holding various positions on the committee. Graham was thanked most sincerely for all his hard work.

6. Treasurer's Report

The Balance Sheet for 2011 (Figure 1) has been lodged already with the Finance Officer of the RPS, together with supporting documentation, and I hope today that members will ratify the figures.

As far as expenditure is concerned, there were no unexpected or exceptional costs in 2011, and the production and delivery of four editions of DIGIT accounted for the greatest amount.

Starting at the top of the list, there are the usual Committee and AGM related expenses. A grant of £250 was paid to help with the setting up of the new Eastern Centre and requested changes to the RPS website incurred expenditure of £1,000 in part payment. The cost of the new DPI Trophy was covered by the legacy left to the Group by the late Raymond Wallace Thompson, but new software was needed to run the DPI competition. £100 was paid to Richard Walton, FRPS, for his commentary on the print exhibition.

Turning to income, which is only £4,789.55 above our expenditure, the most substantial amount, of course, comes from subscriptions and life membership. Sadly, the NW Centre closed, but its funds of £746.78 were

| Royal Photographic Society Digital Imaging Group Balance Sheet as at 31st December, 2011 | | | | |
|---|-------------------|---|----------------------|-------------------|
| 1. Income and Expenditure | | | | |
| INCOME | | EXPENDITURE | | |
| Subscriptions | £13,316.83 | Committee Expenses: | | |
| Life Membership 2010 | £824.97 | Travelling/Subsistence | £1,558.50 | |
| Life Membership 2011 | £794.60 | Postage | £370.39 | |
| AGM 2011: | | Stationery/Printing | £61.23 | |
| Fees | £575.00 | AGM 2011: | | |
| AGM Lunches | £110.00 | Beverages | £32.00 | |
| AGM Return Postage | £111.81 | Room Hire | £70.00 | |
| Funds from closure of NW Centre | £746.78 | Lunches | £135.00 | |
| Bank Interest: | | Postage | £99.41 | |
| 4th Q 2010 | £50.59 | Lecturer & Judges Expenses | £459.19 | |
| 2011 | £253.90 | Medal and Ribbons | £16.00 | |
| Two Studio Workshops | £600.00 | Cup Engraving | £6.75 | |
| Legacy from the late Raymond Wallace Thompson | £250.00 | Grant to Eastern Centre | £250.00 | |
| | | Part payment for website | £1,000.00 | |
| | | New DPI Trophy, Case and Engraving | £209.37 | |
| | | Medal and Ribbons | £21.00 | |
| | | Judges Expenses and Lunches | £121.00 | |
| | | Photo Competition Software | £120.00 | |
| | | Commentary on Print Exhibition | £100.00 | |
| | | DIGIT: | | |
| | | Autumn 2010 | £2,241.92 | |
| | | Winter 2010/11 | £1,813.55 | |
| | | Spring 2011 | £1,865.52 | |
| | | Summer 2011 | £2,294.10 | |
| Total | £17,634.48 | | | £12,844.93 |
| 2. Balance Sheet | | | | |
| | 2009 | 2010 | 2011 | |
| Brought Forward Previous Year | £5,481.43 | £10,028.44 | £13,574.04 | |
| Income | £17,794.91 | £18,562.70 | £17,634.48 | |
| Total | £23,276.34 | £28,591.14 | £31,208.52 | |
| Expenditure | £13,247.90 | £15,017.10 | £12,844.93 | |
| Balance | £10,028.44 | £13,574.04 | £18,363.59 | |
| Balance comprises: | | | | |
| RPS Account | £10,083.04 | £13,776.72 | | |
| Unpresented cheques | -£54.60 | -£202.68 | | |
| Total | £10,028.44 | £13,574.04 | | £18,363.59 |
| 3. Regional Centres - Account Activity | | | | |
| Region | Income | Expenditure | Balance c/fwd | Comments |
| Wessex | 3,250.41 | £2,073.36 | £1,177.05 | |
| Yorkshire | £225.95 | £5.90 | £548.52 | |
| Western | £458.00 | £408.00 | £225.05 | |
| Thames Valley | £1,919.67 | £2,255.15 | £2,131.35 | |
| Midlands | £1,025.00 | £888.00 | £2,564.61 | |
| Southern | £501.50 | £241.00 | £498.96 | |
| Eastern | £1,400.49 | £734.67 | £665.82 | |
| Elizabeth Restall LRPS Treasurer, Digital Imaging Group | | | | |

Figure 1: The Income and Expenditure Account at 31st December 2011

transferred to the Group's account. Bank interest is not much to write home about unfortunately, especially considering the amount of money held in the account. Two more successful studio workshops, organised by Graham Whistler, in collaboration with Simon Walden at the Cheltenham Film Studios, brought in £600, and the legacy, mentioned already, £250.

At the end of 2010, VAT due on our ticket sales was £13.38 more than we should have been able to claim as refund on our VAT expenditure. This sum has not been deducted from our account, however, and explains why there is no mention of VAT in either the income or

expenditure columns.

The balance at the end of December showed a very healthy £18,363.59. Below that are the running costs and balances provided by the Centres. Questions Arising: A question from the floor in respect to the income for the Portrait workshops and why this was an income stream, but no outgoing costs shown. Elizabeth explained that the event is run and organised on behalf of the DIG Group by Cheltenham Studios, who administer the event and then pay a commission per attendee to the DIG. Hence, why no expenditure is involved. Adoption of the Accounts and Chairman's report: Proposed – Alex



Clive Haynes, Fiona Senior and Will Cheung with Bill Wisden's Winning Image.



Will Cheung gives his talk

Dufty; Seconded – John Margetts; adopted by show of hands.

7. Election of Officers and Committee members

Chair, Secretary, Treasurer and Members:

Nominations and seconders were received for the following persons:

Officers:

Chair: Dr David F Cooke

Secretary: Janet Haines

Treasurer: Elizabeth Restall

Ordinary Committee Members: Andy Beel, Alan Cross, Alex Dufty, Anthony Healy, John Long, John Margetts, Dr Barry Senior

All three Officers were unopposed but because there were more nominations than positions allowed under the constitution, a formal ballot was required.

7.1 A question was raised from the floor as to whether it was necessary to hold a ballot and why could we not just have one additional person on the committee. The Chair explained that the Constitution did not allow for this. Additional members of the Committee could only be co-opted by the Committee for a specific purpose if the Committee decided that it was necessary.

7.2 A subsequent question was raised as to whether postal and/or electronic ballots could be organised, thus allowing those unable to attend the AGM to participate in the choosing of the committee in future years. The Chair advised the meeting that all RPS documents and guidelines had been studied and that whilst this had not been possible this year that it would be investigated by the committee for the future.

Two independent tellers were appointed from the general members present. (Chas Hockin and a.n.other) The ballot was overseen by Elizabeth Restall. The meeting was temporarily adjourned for voting and administration. The Chair reconvened the meeting to announce the results of the ballot. Chair-Dr David Cooke, Secretary-Janet Haines, Treasurer-Elizabeth Restall. Committee members-Andy Beel, Alex Dufty, Dr Barry Senior, John Long, John Margetts, Tony Healy.

Acceptance of the Officers and Committee was proposed by Guy Davies, Seconded Bert Housley. Adopted by a show of hands.

8. Any Other Business

8.1 Graham Whistler took the floor and explained to the members that, whilst he had stood down from the Committee, he was willing to continue to run the well supported and popular Portrait Workshops in conjunction with the Cheltenham Studios. The next workshops would be held in

November 2012 in the new and well appointed studios of Simon Walden (Cheltenham Studios).
8.2 Alan Cross requested that the next AGM date was announced prominently on the DIG Web site, with sufficient prior notice, to allow members to plan their appointments accordingly. The Chair did point out that the date is always within the AGM minutes and therefore available to all members on the download facilities. The Chair confirmed however that it would be given higher prominence in the future.

9. The Date and Time of the Next AGM Sunday, 10th March 2013 at Smethwick Photographic Society Clubrooms. The meeting closed at 11.43.

Selection of Images for Exhibition. Immediately after the end of the official meeting, David Cooke introduced the selectors for the Members' Exhibition: Will Cheung FRPS, Clive Haynes FRPS, Fiona Senior FRPS. Selection took place and everyone was able to look at members' prints as the selection was made.

In the afternoon, Will Cheung FRPS, gave a presentation called "My Passion for Photography".

Members' Exhibition Awards

The Award winning images are shown on pages 23-29, other selected images are shown on pages 30-47.

All images copyright Jim Buckley LRPS

GLASSES FOR TWO

BILL WISDEN MBE HON.FRPS



Will Cheung FRPS: The accessibility and power of digital imaging can be dangerous in the wrong hands with the result that there is the high risk of visually boring, clichéd images not worth a second look. However, in capable hands the results can be beautiful to behold and definitely worth looking at a great many times. This is what I feel about the winning image by Bill Wisden. It's an engrossing, brilliantly executed image worth close scrutiny. I am happy to admit it's not to my personal taste nor would I try to produce such an image myself, but that is why I love it all the more. It's compelling and, to me, shows the positive side of digital manipulation.

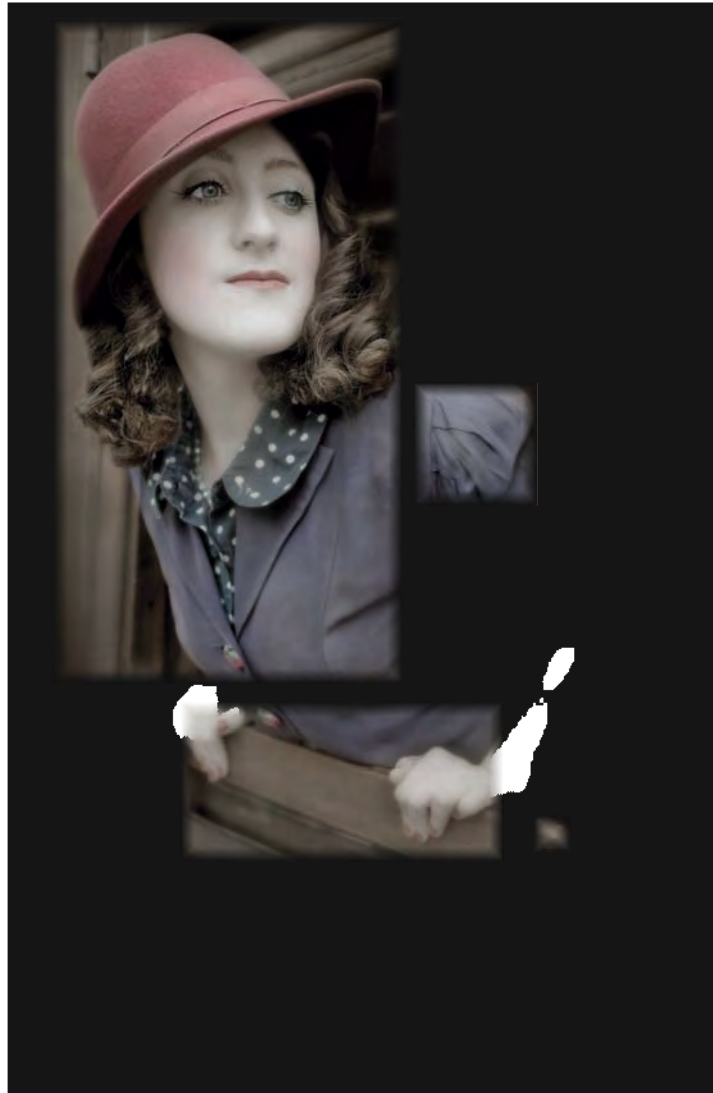
Clive Haynes FRPS : This picture is wonderfully vibrant and vivacious with a great sense of fun; its components successfully convey a party mood, sparkling with implied life. Indeed, just like a really good bottle of wine, the essence of the picture is about expectation and fulfilment. Here the table is set and the mood sparkles with the presence of celebration. The 'corona' of energy, courtesy of 'Fractalius', provides evidence of the effectiveness of a plug-in filter used judiciously to enhance an already strong image. Good images don't reveal all their secrets immediately, they build from within and this is a fine example. Like that good bottle of wine, it requires time to savour.

Fiona Senior FRPS: This image stands out for its sheer audacity - strident and colourful, masterfully crafted and manipulated, making what was initially an everyday shot into a powerfully strong creative image. It does what it says on the tin with absolute conviction. The colour palette works well and everything about the composition has been cleverly handled down to the use of the swirling lines in the enhancement, which could have been distracting, but in actual fact give the image immense energy. This is for me an 'advertising world' image and its strength was immediately evident.

RIBBON WINNER. SELECTOR WILL CHEUNG FRPS

FAREWELL

GERRY COLES ARPS



Will Cheung FRPS: There are plenty of events and opportunities to take images with a timeless feel but that doesn't mean it is easy to take such photographs. That's why I am more than happy to commend the photographer for this image. This is a terrific example of the sort of picture that's possible

The capture technique is excellent. It's bitingly sharp where it should be and nicely blurred in the right places too. Of special note is the composition with its strong diagonal and even though the focal point of the image, i.e. the woman's

eyes, is in the top left corner, my eyes go straight to it. That is a sure sign of an excellent composition.

The postproduction has enhanced the image further, again helping the viewer go straight to the focal point.

In sum, this wonderful picture deserves all the accolades it gets.

Gerry Coles ARPS: This picture was taken at the Severn Valley Railway 40s event last year. I always find these types of event a great source of people to photograph. This young lady was a singer at the event and was happy to

pose for a few pictures after her performance. Of the pictures I took, I felt this one worked the best with her looking back along the carriages. The lighting was kind as it was an overcast day, and even the inside of the carriage was lit sufficiently through the windows to give enough detail. To give the picture more of a 40s look, and to complement the clothes she was wearing, I desaturated the colours, softened the skin tones and used the burn tool to darken the edges of the frame.

PIER AND BOAT

PETER STEVENS ARPS



Will Cheung FRPS: I like deceptively simple pictures and this fits the bill nicely and there's much more to it than initially meets the eye. The powerful lead-in lines of the pier's structure take the viewer on a journey and there's nothing on the pier itself that distracts or jars. It would have been all too easy to clutter up the image and that would have spoiled the whole effect.

To my eyes what completes the composition and ultimately what makes it an award winner as opposed to an also-ran is that boat on the left. It balances the

whole image and would look incomplete without it.

Peter Stevens ARPS: This is Southend pier, the longest public pier in the world. I wanted to create a simple composition with clean crisp lines and restricted tones that reflected the bitterly cold February afternoon.

It took me some time to find just the right position. The pier fills the right hand side of the canvas, with the end, over a mile away, turning into the centre, and this is balanced by the small fishing boat on the left. The blue and

grey tones reflect the outside temperature which was approaching freezing. I had to work on the tones in a number of areas. The sea on the distant horizon was lightened significantly, and the walkway along the pier was adjusted to match. The sky was darkened with a grad filter, and finally the boat was lightened up a little. The whole image was then selectively sharpened.

THE INTERLOPER

VANESSA HERRING LRPS



Clive Haynes FRPS : This image has a darkly brooding menace. Here's a sense of entrapment and the desire to escape. The anonymous monochrome figure is restrained by an invisible barrier, whilst on this side of the restraint, nightmare, protean forms stalk within the confines of a rectangular frame. My impression is that of a sleeper at the threshold of dream, when the desire to wake and escape during fleeting moments of semi-consciousness vie with mysterious psychic wraiths and oneiric coils that seek to bind one deeper in sleep. In the picture, it is the viewer who becomes the eponymous interloper as we glimpse the struggle between two opposing planes of perception.

Vanessa Herring LRPS: This image was taken whilst Adrian and I were in Odessa, in the Ukraine. It is of a retailer's shop window and, hopefully, you will understand why it caught our attention.

The shadow of the lady was painted on the glass whilst in the gold frame a series of projected images scrolled through. Observing that one included a face and that passers-by were reflected in the glass I spent a while deciding how I wanted to capture this scene. Rather than including the entire shop front, I went in close. I took several images and was fortunate to press the shutter at the appropriate time to capture the face as it briefly appeared within the gold frame.

My images are normally a genuine representation, including this one. I simply wanted to portray the variety there is in a street. I especially enjoyed the parody of the two elements in this picture, but was amused to discover that they belonged to a Men's Club. No, Adrian did not go in! My hope is that you will be intrigued by this image that it will tickle your imagination.

The only work post capture is to clone out dirt specks on the window, darken down the shadow and emphasise the gold frame and face. The camera settings were, ISO 400, f11, 1/350 with a focal length of 52mm.

CHAIRPLANES

TREVOR GELLARD FRPS



Clive Haynes FRPS : Fairgrounds thrust us into unlikely situations – and we pay for the privilege.

I very much enjoy the sense of fun and constrained adventure within this picture.

Each passenger is a self-contained package of humanity, whirling around, feeling the rush of wind and the twin forces of centrifugal force and gravity, whilst secured by a lap-bar and the strongest, weakest link in the chain. Chairplanes are great rides.

This wide-angle monochrome presentation lifts the image from the mere representational to something altogether more special.

There's a great feeling of joie de vivre and animation with the riders' legs

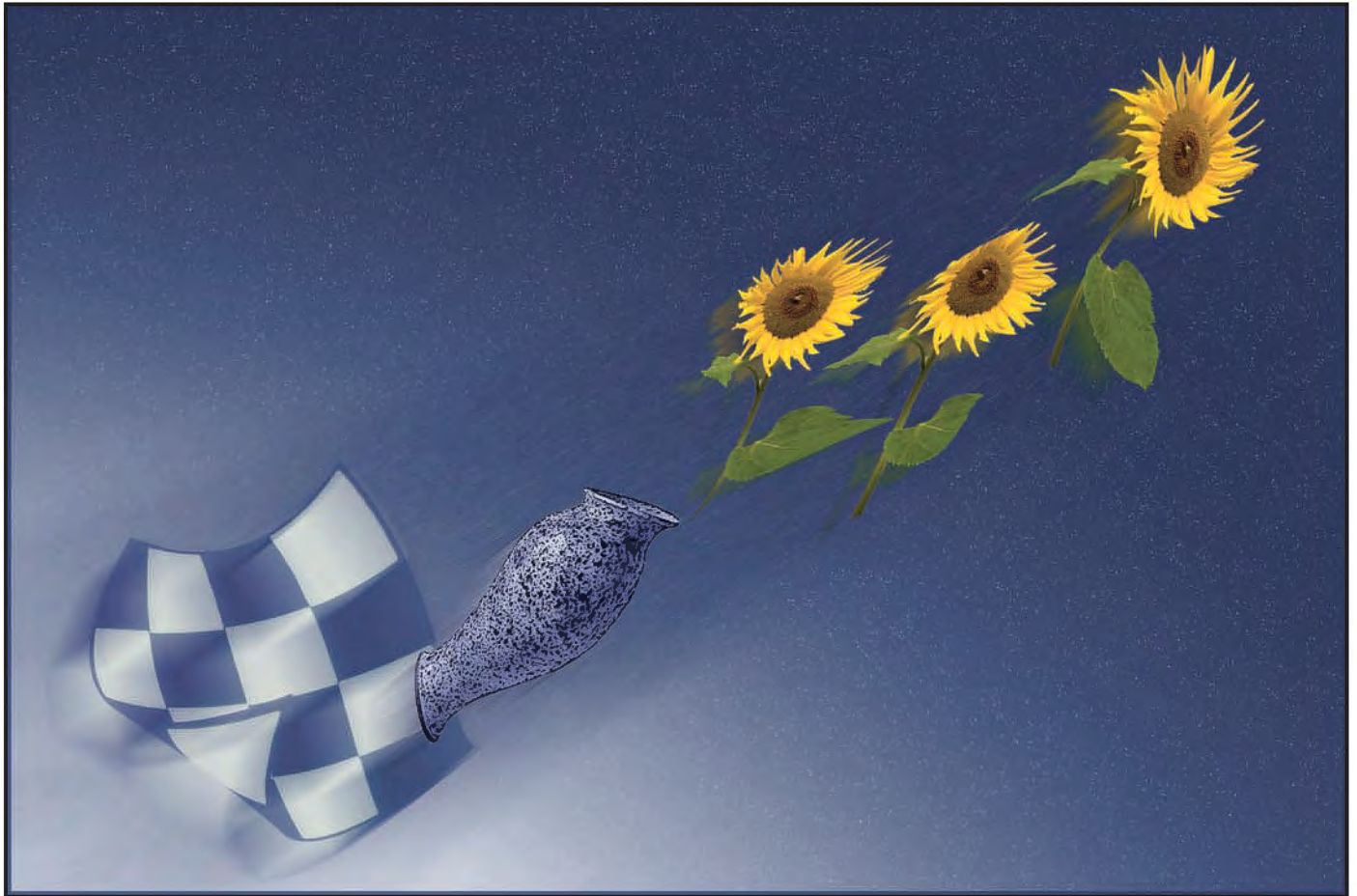
appearing as multiple twin quavers upon a rotating stave.

The halos and movement blurs contribute to the immediacy of this expressive image.

Trevor Gellard FRPS: The difficulty when photographing fairgrounds is not to end up with a colourful record shot. I have reduce this image to monochrome added some motion blur and shaded the edges to gain maximum impact.

STARRY STARRY NIGHT

MARTIN CHAPMAN



Fiona Senior FRPS: I found this image great fun. It imparts energy and momentum with its simple strong colours and diagonal composition. Blues and yellows have great bearing on pleasurable visual acceptance as we see from their use in advertising and magazine front covers. In a Digital Group Exhibition, I feel that there must be a place for recognising creativity based on unashamed digital manipulation.

Martin Chapman: The basic theme of this image is Van Gogh. I wanted a vibrant blue, a starry night background with a vase of sunflowers being projected up into the night sky. The majority of my photography tends to be of natural history subjects with the level of adjustments to images being minimal, so I find creating constructed / manipulated images a complete contrast and a good way of learning to make use of Photoshop's capabilities. The sky and stars were created in Photoshop, using fill colour, gradients and noise. The cloth element was also

created, using a grid then coloured and texture added. The vase was real, photographed and cut out. The three sunflowers are from the same source image taken in a local field, and then each was manipulated to vary the size/shape/appearance. These elements were then transformed and warped, and each item has a 'shadow layer' with opacity reduced, desaturated and then motion blur applied to give the impression of movement. I felt it still needed a bit more 'woosh', so finally added a noise/motion blur layer through the centre of the image.

TWO CHAIRS

NORMAN WILES LRPS



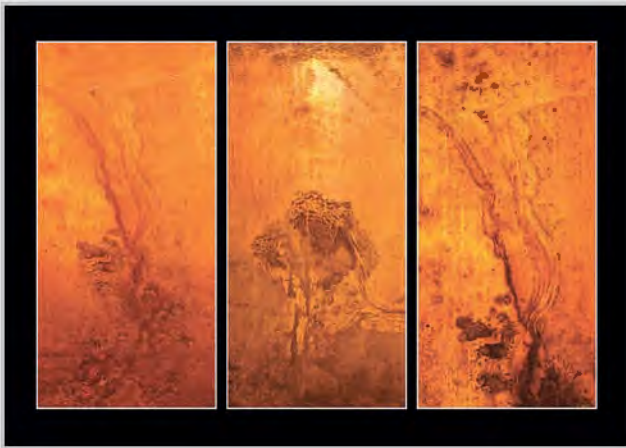
Fiona Senior FRPS: This is an image which many photographers would pass by, either walking through the doorway or straight up the stairs to find their shot. It suits well the toned treatment and demonstrates the age and neglect of the building without any excessive overworking of the content. The fact that the items may or may not have been moved or re-arranged does not concern me. The view through the doorway is an important part of the composition as is the quality of light. I react only to the image presented and to the excellent quality and simplicity of the final print.

RPS DIGIT Magazine Summer 2012

Norman Wiles LRPS: This is an abandoned cottage in Ireland which we've visited several times, and on the afternoon we went there in March 2011, I felt that the light was right for the juxtaposition of the two chairs, and the old staircase leading one into the image. The original photograph was taken in colour, but I felt that changing it to a black & white toned image increased the atmosphere I wanted to convey, that of dereliction and abandonment. The 'torn edge' framing effect enhanced this. These old cottages are getting very few

and far between, and I wanted to try to capture the feeling of an Ireland that is disappearing.

OTHER ACCEPTED IMAGES



Bronze Triptych, Martin Addison FRPS



The Organ, Barcelona. P.M. Antrobus



Mammoth Springs 1, Nick Ayers ARPS



Faces of Islam, John Baker ARPS



In the Beginning was the Word, Veronica Barrett FRPS



Morning Mist Lu Switzerland, Jeffery Bartlett ARPS



Redundant Factory, Brian Beaney FRPS



Stanley in Accrington, Andy Beel FRPS



Just playing, Geoff Bicknell LRPS



Fag Ash Lil, Ian Boulton LRPS



Homage to Robert - Cala#3, Tony Bowall FRPS



The Sand Travellers, Robert P. Bracher, ARPS

OTHER ACCEPTED IMAGES



Bambrugh Castle and Beach, Dave Britton



Clovelly, Derek Britton LRPS



Woodspring Priory, Clifford Brown LRPS



The Long Walk, Derek Browning



The Smith, Jim Buckley LRPS



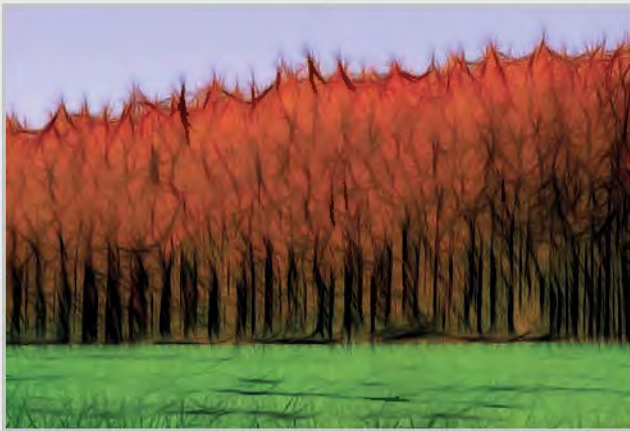
Light and Shade, Brian Burrows



Hello #DF51, Tony Carter ARPS



Safety Pin, Peter Chance LRPS



Poplars in Spring, Eric Cleavelly LRPS



Olympic Site Fence, Brian Cooke ARPS



The Man on the Bus, Dr David F Cooke ARPS

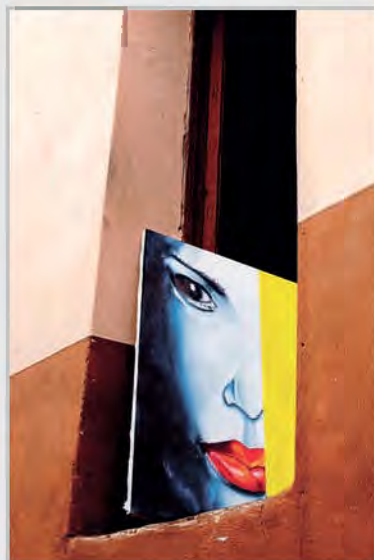


Descending, Ria Mishaal Cooke ARPS

OTHER ACCEPTED IMAGES



Water Glimpse, Gerry Coyle LRPS



Art for Sale, Trinidad, Cuba, Alan Cross LRPS



Flower Power, Mehyn Crow ARPS



Trees in Winter, Olga Davidge LRPS



Conversation Piece, Peter Davidge LRPS



On the Stairs, Guy Davies ARPS



Closed for the Winter, Paula Davies FRPS



Sharon No 94, Roy Davies LRPS



So I Said to Her, Alan Dedman LRPS



Halloween Zombies, Derek Dorsett FRPS



Stairway, Alex Duffy LRPS

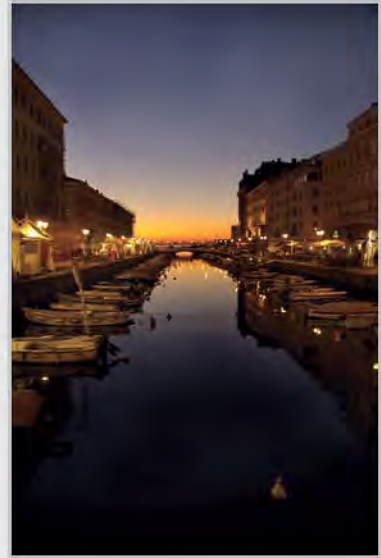


Fisherman, Guilin, David Eaves ARPS

OTHER ACCEPTED IMAGES



Ice Floes on Beach, Alan Edwards ARPS



Trieste Evening, John Elvin LRPS



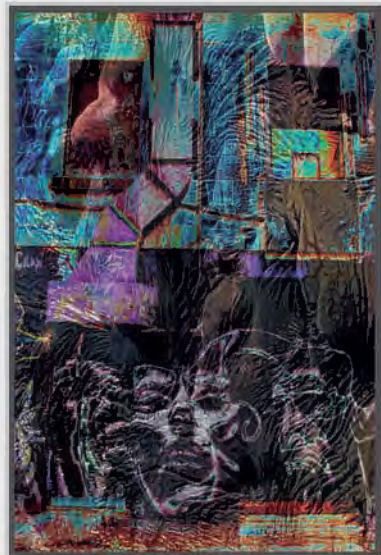
All-weather Work, Mike Feldman FRPS



Industrial Landscape, Eric Ferbrache ARPS



The Price on my Head, Fiona Firth LRPS



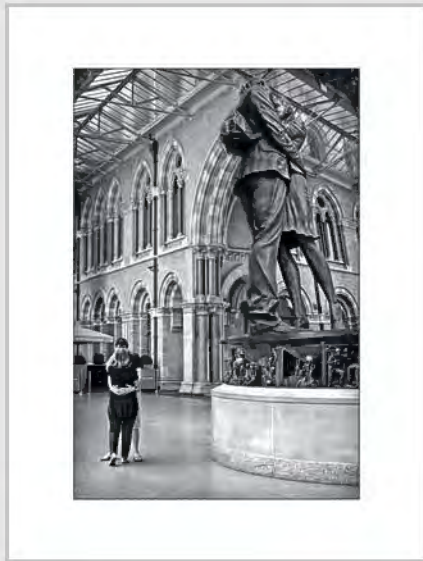
Wallface, Professor Chris Flood



Gloved Hand, Ely Cathedral, James Foad



Design-in-Gold, Palli Gajree Hon.FRPS



The Lovers, Anne Gilmore LRPS



A Quiet Corner, Ray Grace ARPS



After Hours, Doreen Haines LRPS



Mandrake, Janet Haines ARPS

OTHER ACCEPTED IMAGES



Touching, Dennis Hancock LRPS



Incoming Tide at Marazion, Sheila Haycox LRPS



Mandala Dance No 7, Clive Haynes FRPS



The Sentinels, Tony Healy ARPS



Rachel and Harry, Peter Hemment LRPS



Stork Landing, Adrian Herring ARPS



Long John Silver, Roger Holman ARPS



Rhododendron, Ron Holmes ARPS



Gritstones View, Herbert Housley ARPS



Fading Beauty, Arnold Hubbard FRPS



Barnacle Bills, Paul Hurst ARPS



Outside the Brothel, George Iley ARPS

OTHER ACCEPTED IMAGES



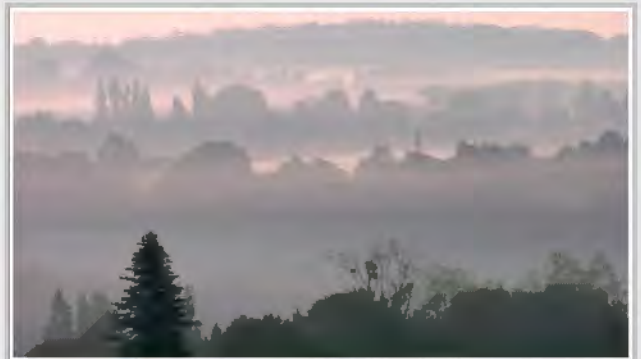
In the Bag, Bill Johnson



Pushing Boundaries, Paul Johnson



Field Flowers, Chris Kislingbury ARPS



Misty Morning Sunrise, Sylvia Kislingbury ARPS



A Room with a View, Malcolm Kitto ARPS



Peonies, Judy Knights LRPS



Canal Reflection, John Lacey ARPS



Donegal Strand, Don Langford LRPS



Shutters and Tree, Christine Langford LRPS



John, Reg Law LRPS



Stourhead, Eric Leeson LRPS



Death Valley Sunset, Carole Lewis ARPS

OTHER ACCEPTED IMAGES



Trees and Grasses, Kanab No. 5, John Lewis LRPS



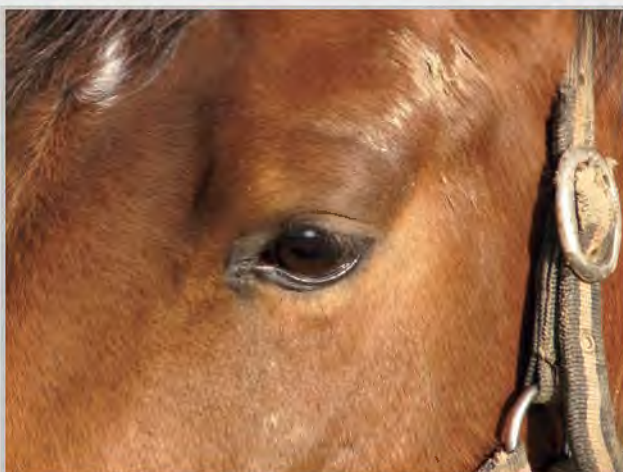
Autumn Lamp, John Long ARPS



Scurry Racers, Jim Marsden FRPS



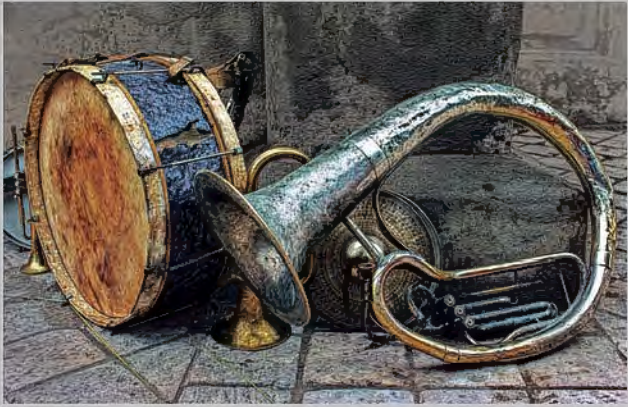
The Look, Richard Marshall LRPS



The Nags Head, Pauline Martindale



The 100th Lost Viling, Martin McCormack



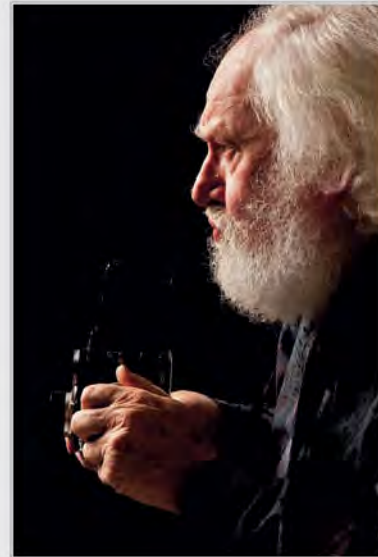
But Still Making Music, Paul McCullagh ARPS



Poppy Seed Heads, Graham Miles LRPS



A Magic Carpet of Colour, Cheryl Miller ARPS



The Old Photographer, David Miller



A Walk by the Sea, Ron Morgan LRPS



Sphere, Roger Norton LRPS

OTHER ACCEPTED IMAGES



Sunset, Jean Pain LRPS



Car Yard, Barry Park LRPS



Umbrellas, Chris Perfect ARPS



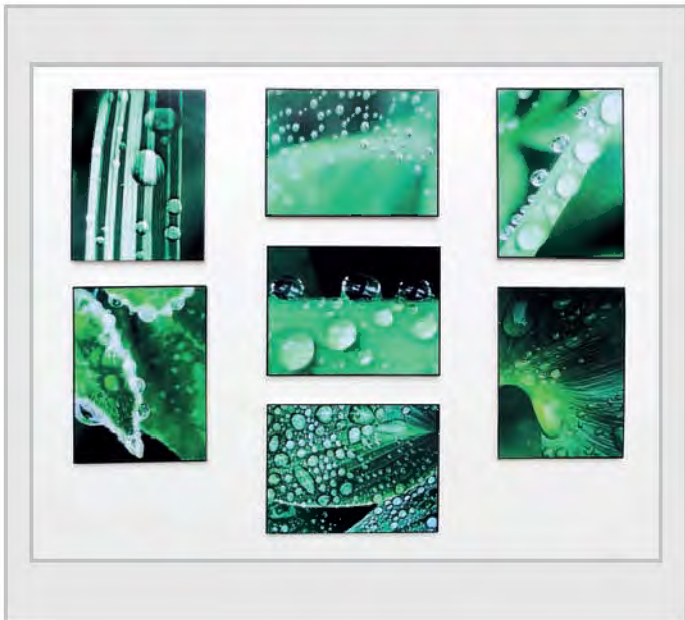
Dark Angel, Norma Phillips LRPS



Chandni Chowk, Old Delhi, David Pollard ARPS



Dungeness Wreck, Peter Read LRPS



Raindrops, Sheila Read FRPS



Snicket Fences, Elizabeth Restall LRPS



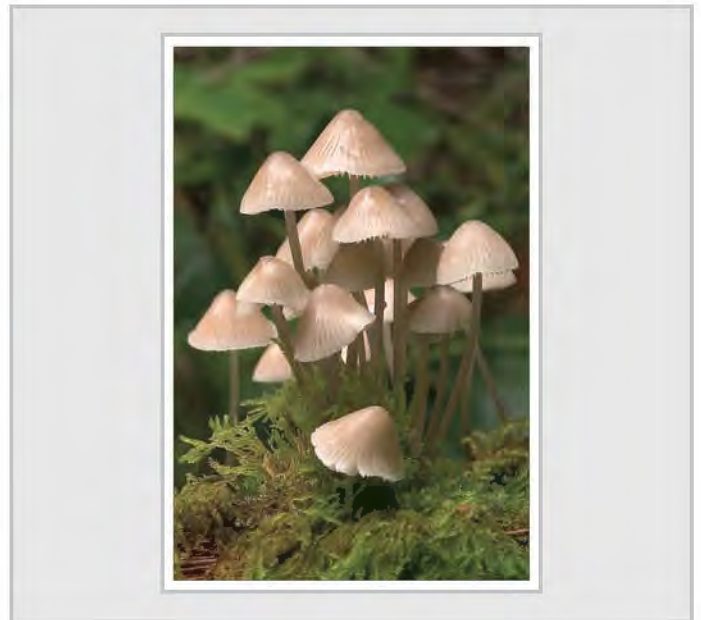
Secrets, Bryn Richards LRPS



Red Berries, Shelagh Roberts FRPS



Exmoor Ponies, Margaret Salisbury FRPS



Mycena Species, John Scotten ARPS

OTHER ACCEPTED IMAGES



Evening Stroll, Barry Senior Hon FRPS



Take That, Helen Sheppard LRPS



Under the Bougainvillea, Patsy Southwell ARPS



Swans at Cosmaston Lake, Mel Stallworthy LRPS



10.59..., David Stubbs ARPS



Towing Path, Gerald D Thompson LRPS



It's Only Love, Jackie Thompson LRPS



The Lantern, Ely Cathedral, Mike Trendell FRPS



Artwork, Dee Wareham



In the Gutter, Carol Wiles ARPS



Buttermere, Baron V Woods FRPS



The Green Zone, Graham Worley LRPS

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www.rps.org/group/Digital-Imaging/downloads

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