



DIG Wessex Centre Organiser

Maureen Albright ARPS, who has been the DIG Wessex Centre Organiser for sixteen years, has had to retire because of ill health. On behalf of the Group, I would like to thank her for the dedication and hard work she has put into the Centre over the years and to wish her speedy return to full health.

The Centre can continue only if we can find a new Organiser so, if you are interested in taking on the role, please contact me at:
davidfcooke@btinternet.com
as soon as possible, and by the end of June at the latest.

David Yates: "My Photography"

8th September 2013

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

For more information, see the EVENTS listing on Page 4

Gavin Hoey

6th October 2013

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

13th October 2013

Foxton Village Hall Cambridge,
CB22 6RN

For more information, see the EVENTS listing on Page 4

Workshops at Ilton, near Taunton

23rd June 2013

Selection Methods Demonstrated

11th August 2013

Photoshop Elements Workshop

22nd September 2013

Silver Efex Pro 2: Everything you wanted to know but were too frightened to ask

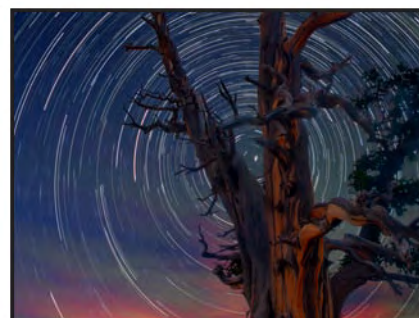
For more information see the EVENTS listing on Page 4



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DIGIT

NO 56: (2013 ISSUE 1)

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FRONT COVER IMAGE

Merlin and Kill By Martin Chapman

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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

23rd June 2013

Workshop - Selection Methods Demonstrated

Merryfield Hall, Copse Lane, Ilton, near Taunton, TA19 9HG

Time: 10:30AM - 4:00PM

Cost: £5.00, Members Rate: £3.00

Contact: Janet Haines ARPS

Email: janet.haines@btinternet.com

Phone: 01308 428219

In the morning session, John Foulkes will be showing us how to use various methods for making selections. Both cheap and cheerful methods, through pen tool, selection by colour and Topaz Remask3. So if you find this a difficult process then come along and learn how to get good results. For a look at John's own work, not necessarily selection though, go to his RPS Gallery at www.rps.org/portfolio/3025-John-Foulkes/45. As usual the afternoon session will be 'Show and Tell'. Please bring prints, DPI's or AVs. This event will be by ticket only as we have a limitation of 50 seats. Information about how to book your place went out to all those on the Centre's email list in early May. If you think you may not be on the list and would like to be, then do by all means contact the Centre Organiser Janet Haines via janet.haines@btinternet.com.

11th August 2013

Photoshop Elements Workshop

Merryfield Hall, Copse Lane, Ilton, nr Taunton, TA19 9HG

Time: 10:15AM - 3:00PM

Cost: £5.00, Members Rate: £3.00

Contact: Janet Haines ARPS

Email: janet.haines@btinternet.com

Phone: 01308 428219

Cost: £5.00

Members Rate: £3.00

Following on from a recent very successful Elements workshop, with Jeff Morgan, many people expressed a desire for a follow on session to both consolidate their learning and find out more. So, we are pleased to announce that Jeff will be returning on Sunday 11th August.

He will invite attendees to bring along one image on a memory stick so that he can work on your own file, to show you how to overcome a problem or learn a technique or effect.

There will only be 50 places available on this workshop so early booking is advised. A Booking Form will be announced through the

Centre's email system in due course. No bookings will be taken in advance of this booking system so that it is fair to all. If you do not think you are on the Centre's email list, and would like to be, then do contact the Centre Organiser via janet.haines@btinternet.com Everyone is welcome whether they are an RPS member or not.

8th September 2013

David Yates: "My Photography"

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

Time: 10:00AM - 3:30PM

Cost: £10.00 Members Rate: £6.00

Contact: Roger Norton LRPS

Email: info@rpsdig-thamesvalley.org.uk

Phone: 01628 622279

Note: the ticket price shown above against "Members Rate" is the rate that applies to members of the Digital Imaging Group only. It does not apply to RPS members who are not DI Group members.

David Yates "My Photography": A mixture of black & white and colour prints - pictorial, portrait and landscape taken in various parts of the World.

Digital hand tinting, long exposure seascape and architectural. Black & white prints produced from digital negatives.

About David Yates: Dave started photography in 1992, has been President of Smethwick PS on two occasions, is a trustee of the Society and Chairman of the London Salon since 2010 (only the third person in its 100 year history to serve two terms). He works mainly in Black & White producing prints from both digital files and darkroom. In the last few years, since being sponsored by Fotospeed, he has ventured into the colour world, but with a difference. This brings both mono and colour to the audience. His images cover a wide range of subjects taken from around the World. In 2012 he was fortunate enough to have two exhibitions in the UK, one being an invitation to exhibit at The London Film Museum in Covent Garden alongside the London Salon Exhibition and Magnum.

22nd September 2013

Andy Beel FRPS

Silver Efex Pro 2: Everything you wanted to know but were too frightened to ask

Merryfield Hall, Copse Lane, Ilton,

Nr. Taunton, TA19 9HG

Time: 10:30AM - 4:00PM

Cost: £5.00, Members Rate: £3.00

Contact: Janet Haines ARPS

Email: janet.haines@btinternet.com

Phone: 01308 428219

Andy will be demonstrating his approach to using Nik Silver Efex Pro 2, the Photoshop or Lightroom Plugin for black and white photographers.

Silver Efex Pro 2 software brings together the worlds of film and digital photography by providing the processing techniques of the darkroom in a more convenient form. It also helps black and white photographers get the look, taste and smell of a darkroom fibre based print from a colour digital file. Come and see what you are missing.

The afternoon will be taken up with our usual 'Show and Tell'

Meeting at 10.00am for 10.30 am start.

6th October 2013

Gavin Hoey "Take & Make Great Photos *Live*"

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

Time: 10:00AM - 3:30PM

Cost: £10.00, Members Rate: £6.00

Contact: Roger Norton LRPS

Email: info@rpsdig-thamesvalley.org.uk

Phone: 01628 622279

Note: the ticket price shown above against "Members Rate" is the rate that applies to members of the Digital Imaging Group only. It does not apply to RPS members who are not DI Group members.

A mixture of photography & Photoshop. tips, tricks & advice

13th October 2013

Gavin Hoey: Take & Make Creative Photos

Foxton Village Hall Cambridge, CB22 6RN

Time: 10:15AM - 4:00PM

Cost: £10.00, Members Rate: £6.00

Contact: John Margetts ARPS

Email: events@rpseasterndigital.org.uk

Phone: 01223 700147

An exciting mix of Photography and Photoshop with the possible participation of the audience. This will be both informative and practical giving you all the opportunity to put in to practice some of the skills being demonstrated.



Figure 1: Short Eared Owl Looking

WILDLIFE, WOODCUTS AND INCIDENTAL LANDSCAPES



Martin Chapman's image, Merlin and Kill, won the Raymond Wallace Thompson Trophy and the Gold Medal in the Open Section of the DIG 2012 Digital Projected Image Competition (page 42). As well as wildlife photography, Martin is interested in Landscape and in Creative Digital work. In his article, he discusses all three of his interests and shows us some examples of his work.

Obviously I was delighted when I heard from David Cooke that one of my images had won a gold medal in the DIG DPIC competition. I thought I might be asked to write a few words about the image, but I think it came as a greater shock to be asked to write an article about my photography. David suggested a more artistic style than a technical one, which I found an interesting idea, so agreed; and this is the result.

My primary interest is wildlife/natural history photography, with some landscape photography, but also I like

creative Photoshop work, montages and other processes. Probably it is no surprise then that I am a member both of the digital and nature special interest groups of the RPS. I enjoy the look of many old printing and image making methods, such as woodcuts and linocuts, and so try to reproduce them, but using digital means. Also, to modify the image, I use other photographic treatments such as soft focus, B&W variations, toning with combinations of colours, and sometimes scanned photograms from pre-digital days.

I view the two disciplines as different but

not separate. With my wildlife photography, the thought and creativity occurs before the taking stage, is then recorded, and only minimal changes made afterwards. For creative digital images I may have no prior planning, then just an idea, so most if not all of the creativity starts at the processing stage.

I see digital photography as an integrated part of the digital world; images are recorded, processed then stored digitally. I use the internet regularly for research to help develop ideas or new techniques which I can try

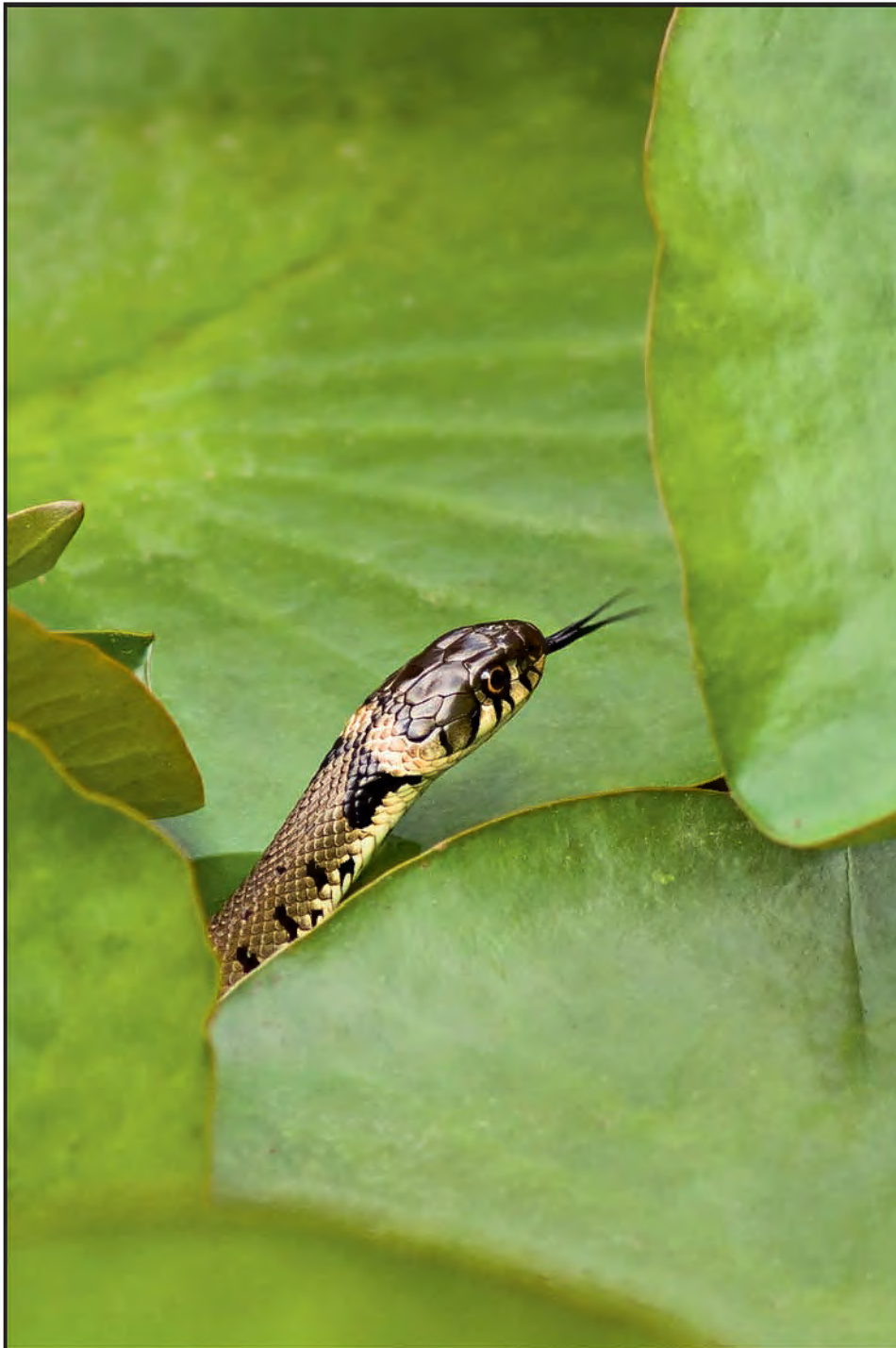


Figure 2: Garden Pond Grass Snake

or adapt; to search for information and reviews on photography hardware and software; to monitor various sites or blogs to keep track of what is happening at reserves or sites that I visit; to produce maps of the locations, and to produce directions of how to get there.

I think I can categorise my photography into three general themes: wildlife, incidental landscapes, and creative digital.

Wildlife

I have travelled abroad to photograph wildlife, particularly in Africa and India,

but British wildlife still is my favourite subject. The majority of my trips are local, many within walking distance, and usually are in the early mornings and late evenings, summer or winter. With local sites I can photograph or just monitor locations much more frequently, and often get information from local farmers, friends and neighbours who have seen something of interest.

A fair proportion of my local photography is very local, in fact in my relatively small garden. My garden photography has developed through three

phases: wildlife found by chance; then by design, using and positioning feeders to encourage the birds into range; and now from a garden hide. Since setting up the hide, I have seen wildlife which I did not realise existed in the garden, a tree-creeper (seen but not yet managed to photograph), and bank voles living in and around the railway sleepers. Being this local has many advantages; I can photograph, offload the images and review them, make any adjustments to feeders, perches or background elements, then reshoot, all in a few minutes. To represent my wildlife photography I have chosen two images. The first image (Figure 1, Page 5) was achieved with some planning, a short eared owl. I was standing in a ditch under a bush for cover, hoping I was fairly inconspicuous. I watched the owl hunt up and down the field, but it was a little too far away to photograph. After a time it changed course and came closer, flew past and looked at me, then away and continued hunting. I like the fact that it knew I was there, came over to take a look, and then carried on as usual. The second (Figure 2) was taken in the garden by chance; a grass snake visiting the garden for the summer, sometimes hunting in the pond and sunbathing on the lily pads.

Incidental Landscapes

My incidental landscapes, so called because they are taken usually when the primary aim of the trip is to find and photograph wildlife, are shot frequently pre-dawn, early morning or late evening; at these times of the day it is a different world. I see sunsets, sunrises, early morning mist, landscape by moonlight and the full moon. Therefore, my landscapes tend to be taken in very low light, at high ISO and generally hand held, so not a typical landscape technique. To process, I often de-saturate the image to eliminate false colours, and then tone it.

Figure 3 is an instance where the



Figure 3: Robin's Field on Fire

lighting effect lasted for just a few moments. I was approaching the field just before sunrise, crossed a road and went through the hedge just as the first light broke the horizon. The field had a layer of mist hanging two feet above the ground, backlit and illuminated by the sunlight. I had on a long lens and the camera set for potential owls, but quickly took three shots to stitch together before trying to change lenses and move to a better position, but within seconds the effect had gone.

Sometimes there are unexpected opportunities: on a pre-dawn trip waiting in a local lane for the sun to rise and again hoping for the barn owls to appear, out of the darkness came a neighbour walking his dog. He was invisible behind the halo of light from his torch, and his small dog was illuminated in front of him (Figure 4). I took several images, ISO 6,400, 0.8second f4.0, handheld. None are perfectly sharp but it was so dark it did not matter. He said that he had to have the torch on as his dog was scared

of the dark.

Creative Digital

I use Lightroom to catalogue my images, and tag any which trigger ideas or that I think may be of use in montages and effects, with a keyword 'useful' to make them easier to locate at a future date. I enjoy discovering and testing new ideas and the element of surprise when a technique works well on an image. Some images are transformed by the application of a process or treatment, and yet for others,



Figure 4: The Dog that was Scared of the Dark



Figure 5: Field Barn, Northern Spain

seemingly with similar characteristics, it does nothing. I keep a log of any testing I do, not only for developing techniques but for things such as comparing sharpening methods, selections, masks and creating special effects. Where I can, I record these processes as actions in

Photoshop so that I can run a test quickly on any images I think may be suitable.

The following are some examples of the methods I have been using recently:

Pastel/high key - Using a soft focus layer and then a white



Figure 6: Lion in the Shade



Figure 7: Autumn Beeches

layer over (Figure 5).

Woodcut effect - Based on a process found on the internet, then adapted (Figures 6,7 and 8). The simple woodcut effect can be modified by adding a lowered opacity Topaz detail layer to re-introduce some of the fine texture, by duplicating then inverting the woodcut layer, and by varying blend modes and opacities. It works well on detailed images, but it is a matter of trial and error.

Graphic Detail effect - Using three layers of Topaz effects blended together to give a very strong, detailed effect (Figure 9).

Montages - Ideas and images created from imagination.

Here I make use of my 'useful' images, review images that trigger ideas, and use parts of my images that are interesting.

There are many advantages with this type of image; you are unrestricted, can do anything, create, manipulate and alter in any way. The main disadvantage, I find, is that, as you have so much choice, it can make decision-making difficult, so it helps to have a clear end result in mind. If I am not happy with the resulting images or I come to a blocking point, I mark it as 'work-in-progress' and come back to it at another time.

The first is an image of which I have several versions, as I have never quite got to the point



Figure 8: Old Man's Beard



Figure 9: Black Rock Cottage, Glencoe



Figure 10: *Who Me?*

where I believe it is finished (Figure 10). The subject was a man on stilts, who was greeting guests at a wedding reception. One of the guests arriving called out 'hey, shorty', and he turned and replied 'who me'?

Figure 11 is a montage and a portrait. A friend asked if I could take some photographs of her horse, with the intention of producing a portrait on a plain background. I took a range of images, and later in Photoshop tried various effects to develop several different images, to show what could be produced. With this image I wanted to give the impression that it was produced inside in a studio with controlled front lighting and a plain black



Figure 11: *Otis*

background. The horse was masked out from the original daylight field setting and a set of better feet from another image added, then feathered to help it blend in, and a black layer, set to soft light at reduced opacity, added above.

Although these three themes cover most of my photography, there are always different things to discover and something new to try. Recently, I started entering some of the RPS competitions for the nature and digital groups, and have had some success. I intend to continue, as I have found it is a real incentive to develop and process my images to a finished standard, and a good way of assessing how others see my images. Also, recently, I set up a website, which is another way of making use of my images with its own considerations in terms of sharpening, layout and presentation.

The images shown here and other examples of my work can be found at www.martincphotography.com



A Chance Encounter

THOUGHTS ON MY PHOTOGRAPHY



June Hoyle's image, "Call of the Wild", won the Gold Medal in the Creative Section of the 2012 DIG DPIC (see page 20). Her interest in photography began with watching her father develop his prints in the darkroom and, over the years, she has continued her enthusiasm to learn and to improve her photography. Here, she describes the photography that she does, and shows us some examples of her work.

My interest in photography first came from my father. He always had a camera with him and he photographed all our family activities over the years. He was a very creative photographer and I spent many happy hours watching him develop his prints in his dark room in the garage. I have always maintained an interest in photography but didn't take it seriously until I joined my local camera club in 1996. As a new member at that time, I was made to feel very welcome by a great group of likeminded photographers who were all willing to share their knowledge and experience with me. Over the years, the club's varied

programme, which has included competitions, organised studio sessions, lectures from knowledgeable guest speakers and photographic outings, have all contributed to my enthusiasm to continue learning and to improve my photography. The club has grown over the years and we now have over 80 members with a diverse range of photographic skills.

The digital age has inspired me to be more creative in my photography and to develop my own style, so for the last few years I have been concentrating on creating mainly composite images, as this is the style that I really enjoy doing the most. My aim is to create images

that are unique to me. I like finding my own ideas; I get my inspiration from various sources - re-enactment events for example, are a great way to obtain interesting characters to photograph. I also photograph models in a studio environment, which gives me more control with lighting, poses and props. I am quite selective about the models I work with, as I need them to be able to rise to the challenges I present to them. I usually discuss with the model beforehand what the shoot entails. We also confer about hairstyles and makeup so, on the day, the model arrives fully prepared. I supply most of the costumes and props and I usually have several



Beyond Infinity



Spirit of the Forest

themes and ideas that I hope to achieve during the session. The models whom I work with on a regular basis know me well and understand the style of my work. They enjoy wearing the different costumes and outfits that I provide. I try to set the scene to convey a story with movement and feeling in the poses. It is a two way process combining ideas. I always aim to make the photographic session relaxed and fun. Best of all, the models enjoy seeing the finished image, and if it does well in exhibitions that's a bonus.

As each image is created individually, I have to choose the right background for it. Over the years, I have photographed literally everything, from clouds, skies, doors, old industrial buildings, alleyways, churches, coastal regions, landscapes, in fact anything I think I may use one day. Having a good background stock is essential for creating composite images. Sometimes, I have a background specifically in mind, so during the photo shoot I will photograph the model in a way that will work for that particular background. It's very satisfying when you see an idea come together. The problem I encounter in post processing and combining of the images is very often matching the lighting. This can usually be overcome in Photoshop. Also, you need to be aware that the colours and background around the subject complement the desired effect.

This year is the first time that I have entered the RPS DPIC and was thrilled that I was awarded the Gold Medal in the Creative Section for "Call of the Wild" (see page 50). This is a relatively new image for which I photographed the model in the studio to use in that particular background. The other elements in the image were taken at various locations.

One of my earlier images "Chip off the Old Block" has been very successful for me and done very well in exhibitions. A simple concept but all the elements for this image have worked well together.

"Beyond infinity" employs a more complex concept applied to the image. It was again studio based; it was quite challenging at the time but eventually all the elements came together. I am not technically minded and only use the basic tools in Photoshop. I often get so involved with the image that I lose all track of time and would not be able to describe afterwards how it all came together.

What I hope to achieve in an image is something that conveys mood and emotion. I like my images to convey a story, a sense of mystery even.

It's very rewarding for me if people enjoy looking at my images and that they evoke an emotional response and captivate the imagination.



A Time that Was



Chip off the Old Block

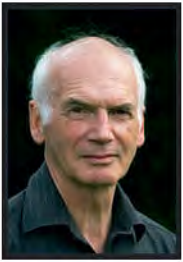


Don't Lose Hope



Fantasy Forest

STAR TRAILS PHOTOGRAPHY



Making photographs of stars can be an expensive business if you want to photograph stationary stars. However, it is possible to get interesting star images if you like the idea of recording them as star trails. David Eaves explains how it is done.

It's a clear night. The sun has set to leave a soft afterglow. As this slowly fades and the sky darkens you look up to see an amazing display of galaxies and stars including the Milky Way and perhaps wonder how you might get a decent photographic record of this magnificent sight. If, like me, you have attended a lecture on astro-photography at your camera club you might think that this involves expensive telescopes and motor driven equatorial mounts since the obvious problem in taking star images is the earth's rotation. To keep a star stationary in the viewfinder it is necessary to rotate the camera and/or telescope in the opposite direction to the earth's rotation – hence the need for a motor driven mount. These are available and cost from around £150 upwards. Most of us, as a consequence, will have abandoned any ideas of star photography, considering it an expensive side-line for the dedicated few. However, there is a way to get interesting star images using relatively simple equipment provided that you like the idea of recording them as startrails. When recording startrails the camera is held stationary on a firm tripod and the stars are registered as arcs or circles depending on where you point the camera. For circles the camera is pointed at the North Star (Polaris) which will remain effectively still while the other stars rotate around it. If Polaris is not in the field of view stars will be recorded as arcs. (Note: Polaris can be located by finding initially the Great Bear/Big Dipper constellation. The two 'pointer' stars at the end of the 'saucerpan' give a line leading to Polaris).

So what equipment do you need for startrail photography? The essentials are:

- A camera that can be set to manual focus and exposure. I use a Nikon D300
- A fully charged battery. If available use a battery pack containing a second back up battery. For my Nikon D300 this is Battery Pack MB-D10. However, I have



Figure 5: Combined Image of Star Trails, Twilight and Bristlecone Pine

found that one fully charged battery is OK for continuous multi-exposures of up to 3 hours using the settings described later.

- A good tripod.

- A remote shutter release with lock so that the shutter can remain open for long exposures. For my D300 this is Nikon MC-30 but there are less expensive alternatives available.



Figure 1: Foreground (Bristlecone Pine)



Figure 2: Twilight Image

- Small torch.
- Stopwatch or other timer.

Not essential, but you might like to have one anyway, is an 'intervalometer'. I have an Aputure Remote Cord Timer (1N for Nikon D300) which cost about £20 via Amazon. This enables long exposures (for those creamy 30 minute shots of waterfalls and lakes), exposures at regulated intervals (for videos of growing plants and opening flowers) and, for startrails photography, consecutive long exposures at intervals of 1 second.

The obvious method for taking images would be simply to set the camera on a tripod, open the shutter and leave it open for several hours. There are some problems with this technique – the unchanging background may be rendered too light, especially if the moon is out. Also, digital cameras suffer from increased noise at long exposure times. It is possible to minimise the noise problem by taking a second 'dark' image with the lens cap on under the same conditions (i.e., temperature) and using the same exposure time. This is subtracted from the main image to reduce the noise (some cameras have a long exposure noise reduction setting which will do this automatically). However, having just spent several hours taking the main exposure not many would wish to double that time to get the second dark exposure.

My preferred method is to take a number of images over several hours and combine them in stacking software. There are two variations on this:-

Method 1 – set your camera for the longest exposure possible, usually 30 seconds, and then the exposure mode to continuous shooting. When the remote release is pressed and locked the camera will take an exposure of 30 seconds which is immediately followed by a second and third etc. until the remote release is unlocked. Over a period of (say) 3 hours you will have a file of some 360 images so it is essential to ensure your memory card is able to store these, especially if you use RAW files. I recommend jpeg files to minimise storage requirements.

Method 2 – set your shutter speed to 'bulb' (gone are the days when we had a 'time' setting!). Press and lock the remote release and hold for (say) 5 minutes. Release and immediately press and lock again to take a second 5 minute exposure. Continue for several hours as required. This substantially reduces the number of images – over 3 hours you would end up with some 36 – but does require continual attention unless you use an intervalometer. With this gadget you can read a book or go to sleep until the exposure set is finished.

In either method a dark exposure for later noise reduction can be made at the end – attach the lens cap and make one exposure for 30 seconds or 5 minutes or whatever exposure time you used for the star sequence. However, I have not found this to be necessary. Camera settings are somewhat arbitrary but I have had good results on a moonless night with an aperture of f4 at ISO 400 using a wide-angle lens at 10 mm focal length with exposures taken over a period of 2 ½ hours. The greater this period the longer the startrails and the wider the aperture the more stars will be recorded. Higher ISO settings are likely to result in sensor noise though this may be minimal with the latest cameras. Focus should be in manual mode and set on infinity. Before you start, use autofocus on a distant object and note where the infinity mark is aligned so you can set it manually in the dark later (the mark may not be absolutely accurate on some lenses).

The best places for startrail photography are where light pollution is minimal or absent. My images were taken in Arizona during a photo workshop holiday with Nigel Turner who takes you out in the wilds far from any cities or towns. There are good places in the

UK though clear nights may not be as common! If there is a source of light, try to find a position where the light source is behind the camera.

Startrails on their own are somewhat limiting as a subject – essentially you can have either circles of light or curved streaks. Things become more interesting when you include a suitable foreground and if you are a purist you will want to find a suitable subject and set the camera up at twilight to include the chosen foreground. Without moving the camera, several exposures should be made to record the foreground before the stars become visible and then several more to record the dark blue of twilight. When the stars become visible you can start the sequence of exposures to record the trails. Alternatively you may be able to use moonlight to record the foreground, or possibly paint with torchlight.

If you are not a purist and are happy to combine images from various locations, then there is a lot of scope for using startrails and twilight exposures with different foregrounds.

Having got a file of star images these must then be combined to produce the trails. If you examine each image carefully you will see that each star has moved slightly in each frame. With 5 minute exposures the arc of movement is clearly visible. Each successive frame will continue the arc of movement. Process the files and put into a folder (omitting any twilight and foreground frames). Open Photoshop and load files into a stack (there is a script which will do this – go to file>scripts>load files into stack). Go through the layers and select lighten mode for each layer. This allows Photoshop to choose the brightest parts of each layer, i.e., the stars. The results will look pretty good but careful examination will reveal a small gap in each trail between exposures. Cloning would get rid of these but would take forever! Duplicating the flattened image and then slightly rotating one of the layers around the centre of the star trails works after a fashion but it is difficult to find the exact centre and lens distortion is usually too great to allow perfect alignment. A method has been described by Floris van Breugel using a combination of lighten and screen blend modes but this is rather time consuming to apply. Fortunately he has made it available as a Photoshop script for free download. Go to: -

www.artinnaturephotography.com/content.php?page=startrailstacker
This site also has lots of additional information on photographing startrails together with some fascinating images and is well worth a look.

When you are satisfied with the startrail combination, flatten the layers and save. Then drag and drop in a suitable twilight frame as a second layer to give the background some interest (hold the shift key down as you do this so the layers are aligned). Use lighten mode to reveal the startrails. Finally, incorporate your foreground frame on a third layer. If either your foreground or background layers come from a different location you will need to use your selection and masking skills to enable the foreground to stand out against the twilight background and to ensure the startrails only appear in the background (and do not for instance overlap a part of the foreground). Use Levels or Curves adjustments on each layer to get a pleasing blend of tones.

By way of example I have included one of my own images together with its component parts (Figures 1 to 5).

The star images were combined using Floris van Breugel's script and then the twilight image was added with some modification to the silhouetted mountains. A layer mask was used so the startrails did not overlap the mountains. Finally the tree was selected from a separate image and added with some levels adjustments to get the appropriate tones.

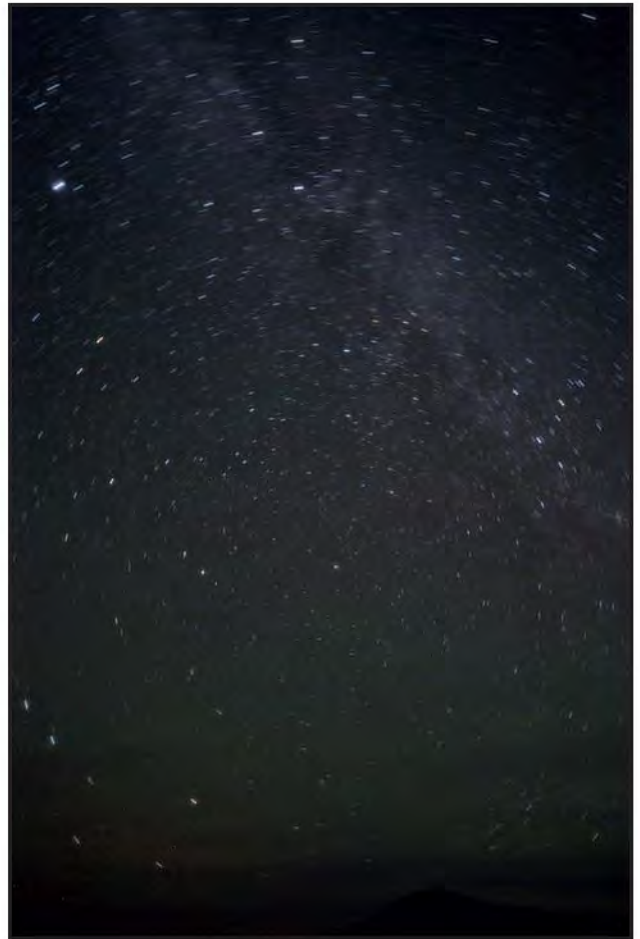


Figure 3: Single Exposure for Stars



Figure 4: Combined Startrails

THE DIGIT CHALLENGE

This time we have one image from a DIG member who explains how she created it. I hope you'll find it interesting and that it gives you helpful techniques to use in your own photography. If you do, why not join in and send some of your images to me at: davidfcookearps@gmail.com.



Peonies: The Final Image

Peonies by Judy Knights LRPS: I found the peonies growing in a 'wild garden' across the road from my house but the weeds were so high that the only way to photograph them was to pick them. I photographed them from varying angles trying to make the most of their individual colours, using a white background to make the extracting easier. I felt that I wanted the finished image to have a 'Dreamy' feel to it.

The first problem was how to create the background. I played around a bit but, in the end, I used a de-saturated sunset sky as a starting point then blended in various texture layers. I have started using 'Fly Paper Textures'. These are great but you do need to experiment. I found that by blending several layers using different blend modes at various opacities I can usually end up with an effect I like.

The last step in creating the background was to apply a 'Glow' to soften the overall feel - for this, I used some glows in OnOne Perfect suite plus the free Dreamy Photo download from Autofx. Figure 1 shows the various Layers.

The peonies were extracted from the original image using 'Mask Pro'. When I had dragged the extracted flowers on to the new background, I felt they looked rather flat and would not blend in well. Using NIK Color Efex Pro, I tried various effects and ended using the 'Bleach Bypass' filter. This altered the colours, especially the greens, so that they blended better with the background and actually looked more interesting.

At this point, I used the Photoshop Warp tool so that the 3 individual flowers could be arranged attractively (Figure 2).

Now that everything was in place, I started working on the different elements.

First, 'Dodging & Burning'. For this, I use the 'History Brush' with the Mode set to 'Multiply' for Burning and 'Screen' for Dodging. I like this method as it is so adjustable even though the latest Photoshop tools are 'non-destructive'.

Next, I wanted to integrate the Peonies into the background - I used the 'Glamour Glow' filter in NIK Color Efex Pro for this. As you can adjust the glow and saturation, it was useful to 'fine tune' the colours. I made this layer into a 'Hide All' mask so I could paint-in the 'glow' where I wanted.

At this point, I felt that some elements needed a little sharpening, so using 'Pixel Genius' Photokit Creative Sharpener I painted in where I felt sharpening was needed.

Almost the end now but I thought that a straight, hard edge to the image did not really fit the 'Dreamy' feel, so I went back to NIK Color Efex Pro and used the 'Image Border' filter. Selecting option 7, I set the size I thought looked right and then kept pressing the 'Vary Border' button until I found the edging that suited.

After a break, I went back to the image and decided a little more contrast was needed. So a Curves Adjustment Layer was added to give the final 'tweak'. Figure 3 shows the last adjustments by layers.

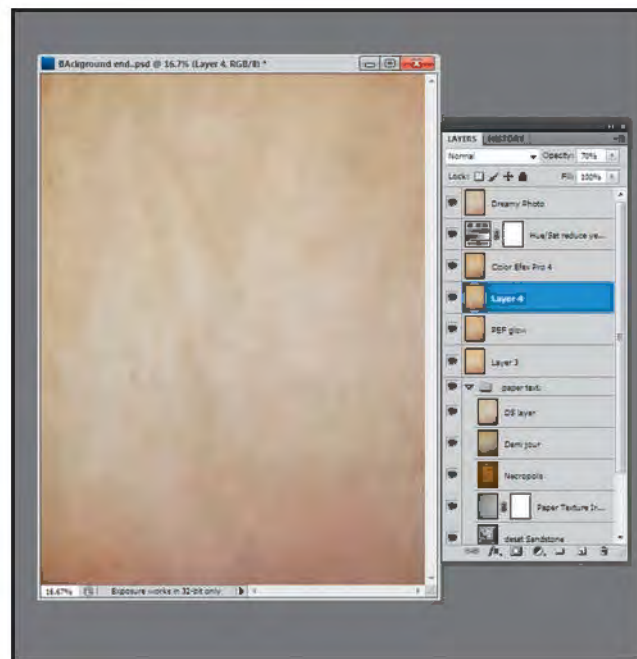


Figure 1: Background Layers



Figure 2: Peonies Extract Layers



Figure 3: Final Image Layers

MEMBERS' DIGITAL PROJECTED IMAGE COMPETITION 2012

CALL OF THE WILD

JUNE HOYLE LRPS



Robert Albright FRPS: The figure of the girl commands the scene and yet is still integrated into it. The bird which rests on her wrist has detached itself from the flock which continues to roost in the distance. What special attraction does she possess which has caused it to separate from its companions? The ruined castle with its ominous storm clouds may just be a high point for the birds to roost or it may contain a greater significance. The land the model stands on is marshy but it has not soiled her dress. Perhaps she wields some supernatural power which masters the natural world. The picture resonates with pantheistic undertones.

Bob Pearson FRPS: This was selected as the overall winner because it's a thought provoking image with a story. It has a lot of mood and atmosphere with lovely muted colours. Placing the lightest part of the image well to the right makes for the less common form of an open composition. The overall image has a Gothic and mysterious feel. The sombre ruined building contrasts strongly with the ethereal figure of the young lady. She is standing in a barren wasteland against a fiery sky. A break in the cloud draws the eye to the girl's hair. The birds, I assume to be rooks, draw a line for the eye across the top third of the image. It's an image that has been well

thought through and carefully constructed.

Joan Ryder Rathband FRPS: There is a brooding intensity to this image, counterbalanced by the beautiful lighting and detail on the model. There is added interest and "movement" with the raised hand holding the bird. The background creates the atmosphere and story to create a beautifully balanced image. Well done, June!

AFTER MONET

VALENTINA KULAGINA ARPS



Robert Albright FRPS: The National Gallery had an exhibition in 2012, *Seduced by Art*. It explored some of the images and the links between photography and art. The exhibition was the Gallery's first major photography show, despite a relationship with photography which goes back to the Gallery's Keeper and first Director Sir Charles Eastlake who was also the first President of the Photographic Society of London. This image references an iconic Impressionist painting, *Poppies, Near Argenteuil* by Claude Monet, 1873. The Impressionists painted not a landscape but the impression of a landscape. Nothing here is depicted exactly; rather,

everything is suggested. The photographer, like Monet, unforgettably evokes a mood by choosing these shades of green and red and yellow. The white dress, black tunic and pastel umbrella are exquisitely poised in the frame.

Valentina Kulagina ARPS: The image is composed of two photographs: First was a photo of the poppies in the field near my home. At that time I was under a spell from a recent visit to a Monet exhibition and wanted to create something similar in style to his "*Wild Poppies, near Argenteuil*", hence my choice of angle, composition and lighting. What I needed now was a focal point - a

human figure in period dress. This I found at a re-enactment event just a few weeks later. As I already had a pretty good idea of what I wanted, I used my earlier landscape as reference, setting the shot (viewpoint, lighting, focal length and aperture in particular) to match. The two images were blended together in Photoshop, the combined image transferred to Corel Painter where painterly effect was added with soft Impressionist brush, the image then returned to Photoshop for some final touches (selective contrast with ColorEfexPro plugin and dampening down excessive spot highlights with Overlay Blend Mode).

NO FISHING

ADRIAN LINES ARPS



Robert Albright FRPS: Here we have that most rare of exhibition photographs, the successful joke. The model is dressed for an eccentric party where bowler hat, white cravat, bovver boots, silver cane and tutu are de rigeur. The red umbrella is held playfully rather than in any serious attempt to ward off the hail of fish. Two specimens, as trophies, are neatly tucked into his coat and pocket. A marble chequered pavement stretches away into the distant hills. Our friend gazes at the lens with an enigmatic expression. The whole construction epitomises creative thinking, craft skills, imagination and sheer barminess.

Adrian Lines ARPS: When I create a fantasy style image, I generally start with the photograph of a person I have

captured, but never have a preconception of the final image at the taking stage. I start by removing the person from their original background and then consider the subject and try to imagine where they should be and the story I wish to tell. Sometimes this doesn't happen immediately, so the cut out gets popped into a folder on my computer, and I leave it to brew in my mind over anything from between a few hours and a few months. The story telling element is always an important part of my creative work, but I always try to leave a little bit of ambiguity in the story to encourage the viewer to develop their own.

'No Fishing' is a little more surreal than some of my images. The character was from the Whitby Gothic Weekend and

was dressed as shown but was originally holding a hand rail. After removing the handrail I decided to give him the umbrella and the story then progressed from this pairing. As I wanted a surreal image, I originally considered 'raining cats and dogs' as my concept, but when my partner forbid me to throw our dog in the air, I changed it to 'raining fish' as the story.

THE CLOCK WATCHER

COLIN HARRISON FRPS



Bob Pearson FRPS: Clock watching is a popular theme although this image is a very different interpretation; it is thought provoking, catches the eye and is very creative. Viewing the image certainly makes you think what the story is about and what is the association of the main objects within the image. Is the girl “wound up” - she does not look very stressed. Do the bubbles signify the passing of time. Does she realise her time is limited as her spring unwinds. The sequence of bubbles that are emerging from the trap door in the checker board floor have repetitions of the figures and this seems to reinforce the passing of time. Is this a metaphor for life?

Colin Harrison FRPS: I shoot JPGs as it

gives me the flexibility to shoot more images at different angles, and will photograph any subject which hopefully I can use in future montages.

This montage was produced using a cloud, a chequered floor, a desert in the States, a sign outside a local watch repairers and a Steam Punk girl.

I used layers in Photoshop to mask and rescale the images. The layer opacity control was used to blend the clouds and the chequered floor. The distort tool was used to change the perspective on the floor and on the sign.

The reflections on the girl and sign were produced by duplicating their layers and then flipping them vertically.

To produce the sphere, imagine the final flattened image without the spheres on it.

Place this on a transparent layer. Reduce the image to 70% on the layer, apply Filter > Distort > Spherize, two times.

The elliptical marquee tool was applied as a circular mask over the distorted image. Remove unwanted area using Select > Inverse > Delete. This resulting sphere was duplicated and positioned on separate layers and rescaled.

I hope you can follow and enjoy my write up.

THE ATTACK ON LA HAYE SAINTE - 18 JUNE 1815

MARILYN TAYLOR ARPS



Bob Pearson FRPS: La Haye Sainte is the walled farmhouse shown in the background. It played an important role in the Battle of Waterloo being captured and held by the French for a few hours before their final retreat. Being an obvious montage it stood out as a different form of Creative Image from other entries. The low contrast image of the farmhouse together with what I suspect is a much enlarged section of wall from the farmhouse act as the wallpaper on which the figures are arranged. I thought the figures, photographed during a re-enactment, were well taken and depict many of the

actions seen in battle. The resulting image is well composed and constructed and gives a good sense of place and time.

Marilyn Taylor ARPS: The elements for this composite image were taken on 19th June 2011, at the original farm of La Haye Sainte at Waterloo. The Napoleon regiments taking part were from the UK and Holland and the background building is the original farm. My aim was to capture the atmosphere and passion of re-enactments through a series of photo-montages, which were supplied to regiments and other re-enactment bodies as publicity for their websites and printed material, so as to

promote the events with a wider public. They covered periods from Hastings, the English Civil War, Battle of Waterloo, Jacobian and US Civil War. I combined colourful, interesting and, in some cases, amusing historical images from each event with a variety of content designed to excite and entice the public to come along, watch the action, smell the gunpowder and be engrossed in the thrill of the battle. I thought 'The Attack on La Haye Sainte' was one of the best of the series of images and I'm delighted that the RPS Digital judging panel liked it too.

BIRD ON A STICK

HELENA BERNEY LRPS



Joan Ryder Rathband FRPS: The simplicity and "gritty feel" is so appealing. The cock on the stick is well positioned and well proportioned and the lines in the fields lead one to the lovely background of the trees and the quaint little cottage. The reds on the cock and the cottage balance each other extremely well, whilst the rest of the picture has beautiful colour harmony. I enjoyed the lighting on the fields to lead the eye into the middle distance and beyond. One minor point, which is easily corrected, is that there is a little bleeding through the tail feathers of the cock so that the background is visible through the black

feathers. A lovely image, Helena!

Helena Berney LRPS: Most members of a camera club will have heard a judge use the expression 'Bird on a Stick', this is a tongue in cheek homage to that expression. The ornamental bird balanced on a riding whip, coupled with a house shaped money box, gives the image a sense of humour whilst the ploughed field helps strengthen the composition.

Once the image was conceived it took about three months to make. Three different images were shot. The bird came from the kitchen, whilst the house was picked up in a local charity shop. At

last the farmers decided to plough their fields! The three images were then combined using layers and layer masks in Photoshop with a texture layer helping to pull the whole thing together.

FIELD OF DREAMS

ADRIAN LINES ARPS



Joan Ryder Rathband FRPS: I love the lighting, which gives a "light and airy" feel to the whole picture. In particular, I adore the "movement" of the pose of the model - from her chin, to her eyes looking upward, the head tilted towards the knight, down the lower arm to the elbow and up again to the upper arm and back to the face and the knight. The model is lovely and her red hair and clothing are so subtle, seductive and in

keeping. There is beautiful lighting and detail in the foreground and the lighting in the middle distance draws the eye into the distance. A superb image, Adrian! Well done!

Adrian Lines ARPS: 'Field of Dreams' started with a studio shoot with Holly (Ivory Flame). When I looked at the pose and the feeling in the original image, I felt it was a cross between 'damsel in distress' and 'temptation'. So, I built the

image up around this concept using a corn field taken during a nature workshop (I photographed it whilst waiting my turn to photograph a mouse!), a knight from a jousting show and Eilean Donan as my castle. My general approach to creating my images is covered in my comments on 'No Fishing' on Page 22 of this issue of DIGIT.



Clockwork Orange, Helena Berney LRPS



The Watcher, Helena Berney LRPS



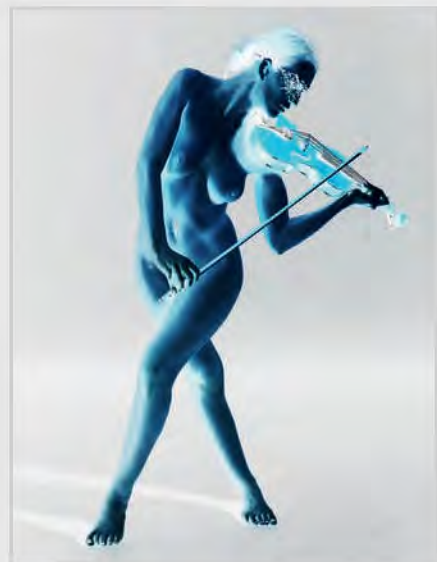
Stilted Clowns, Robert Bracher ARPS



Blacksmith, Clifford Brown LRPS



Staircase, John Bull LRPS



Blue Violin, William Campbell ARPS



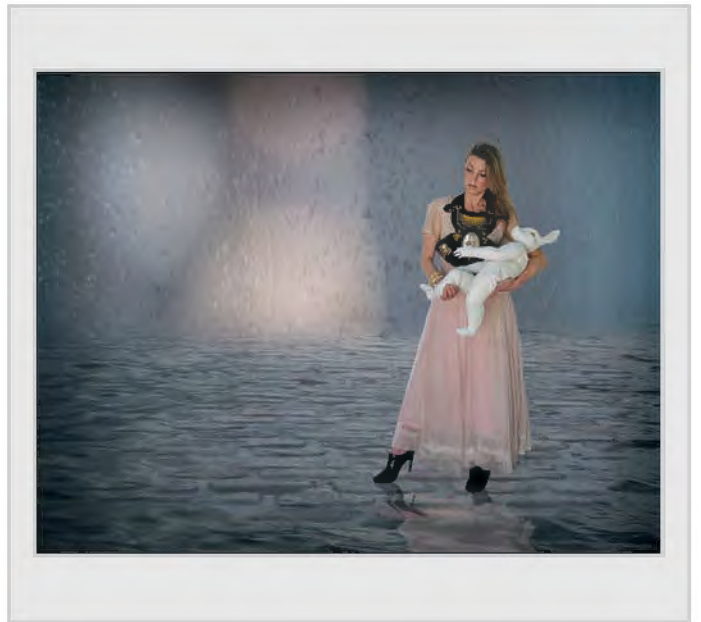
Tree Line - Dorset, Martin Chapman



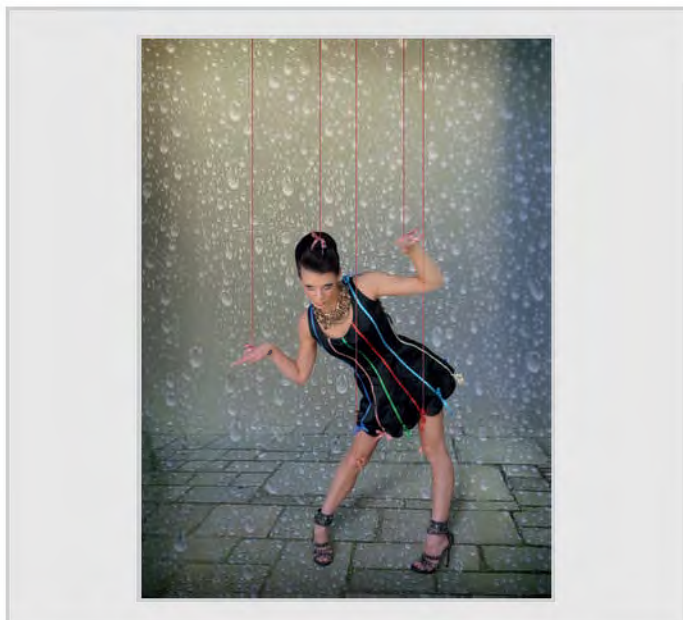
Confusion, Reginald Clark LRPS



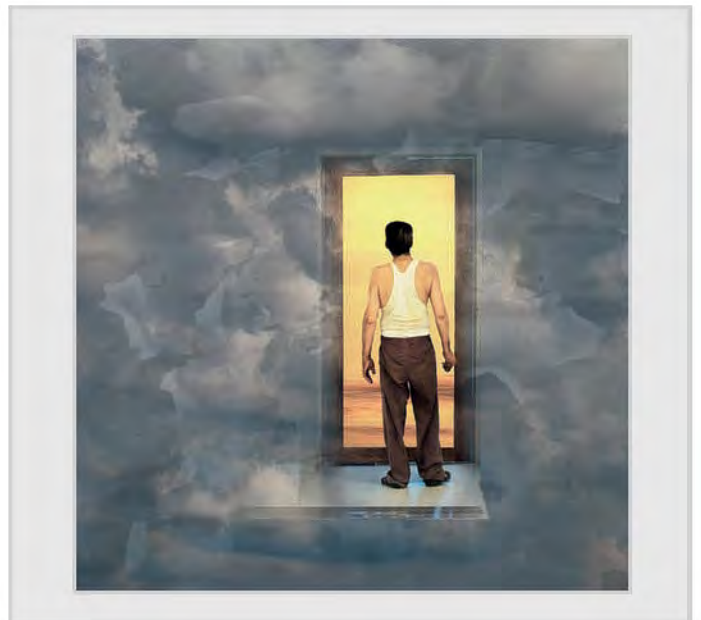
Soul Harvesting, Reginald Clark LRPS



Life is But a Dream, Gerry Coles ARPS



Puppet in the Rain, Gerry Coles ARPS



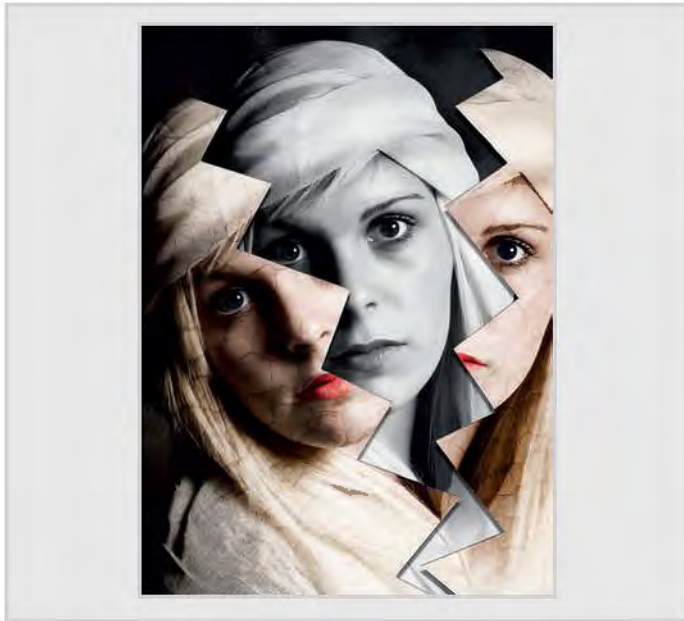
The Door to Beyond, Dr David F Cooke ARPS



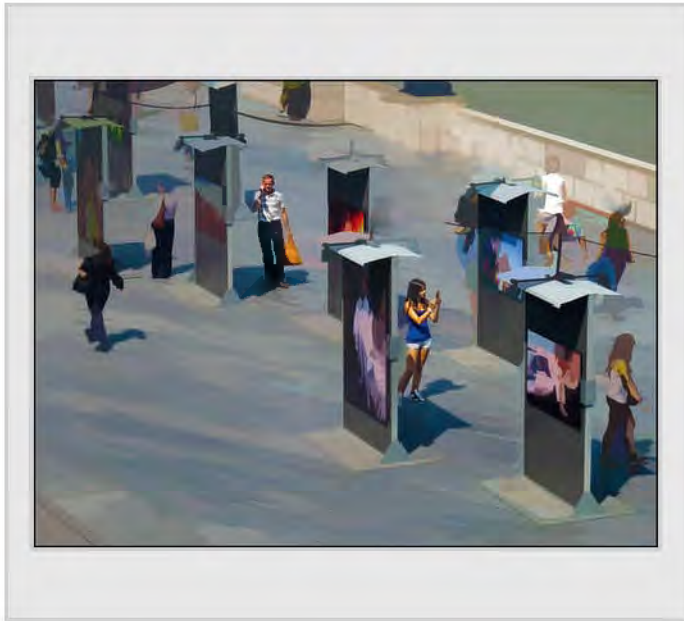
The Escape, Dr David F Cooke ARPS



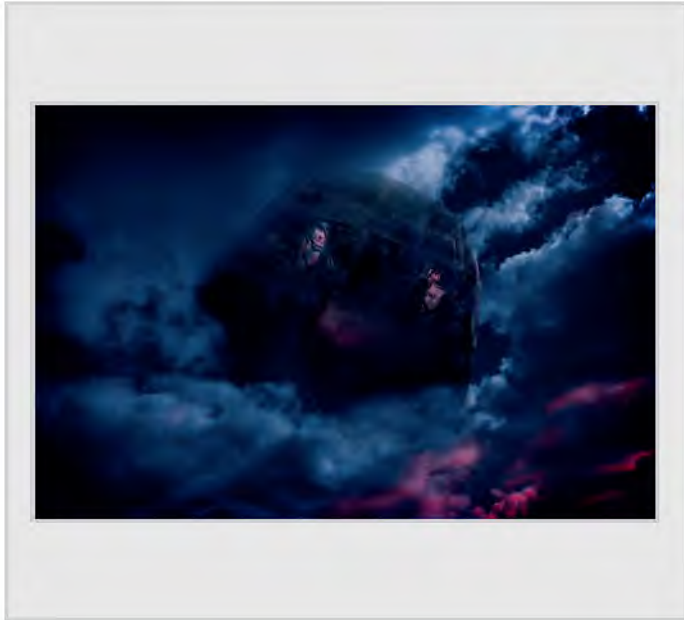
Need for Speed, John Cooke ARPS



Split Personality, John Cooke ARPS



Person to Person, Bernard Crix LRPS



Above, Roy Davies LRPS



Child of the Reef, Len Deeley FRPS



Moon over Millennium Bridge, Len Deeley FRPS



Wreck of the Sunbeam, Alan Edwards ARPS



Ravages of Time, Chris Flood LRPS



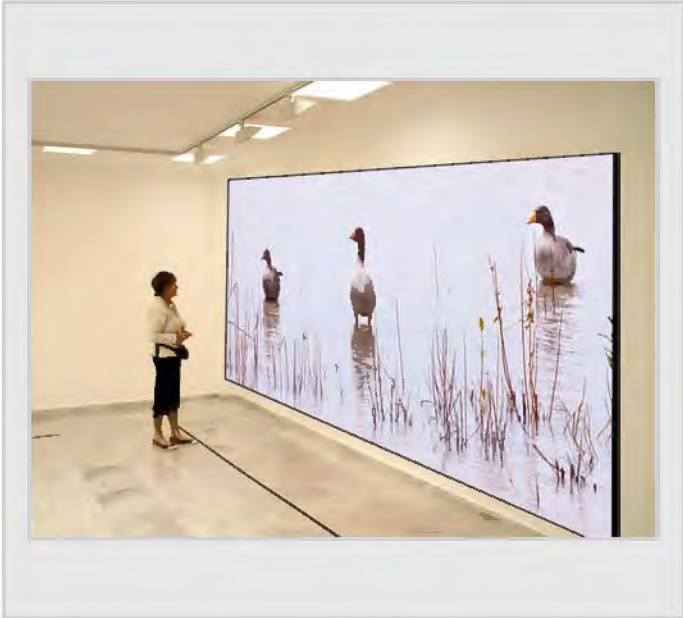
Lager Light, Maurice Ford LRPS



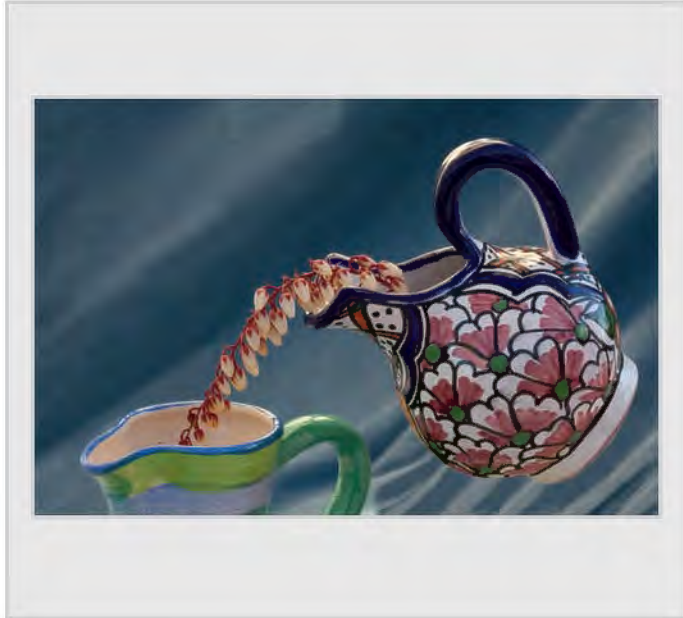
Raising the Roof, Maurice Ford LRPS



The Eleventh Hour, Maurice Ford LRPS



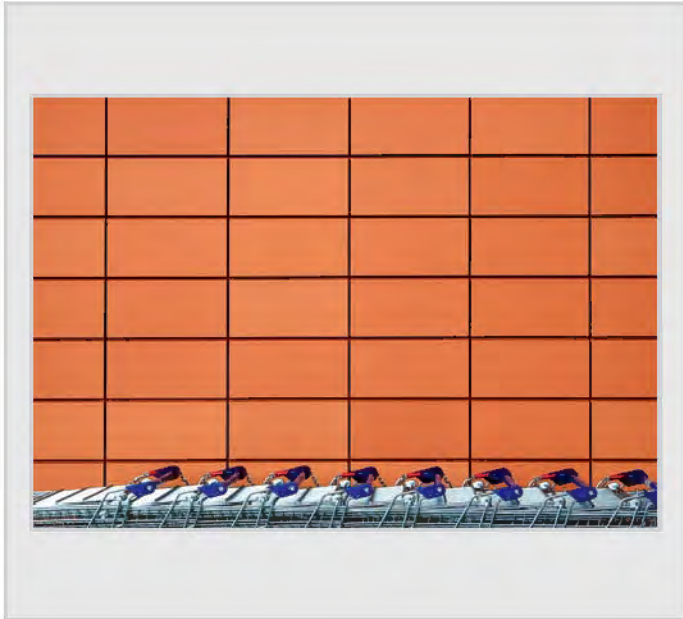
My Exhibition, Ian French LRPS



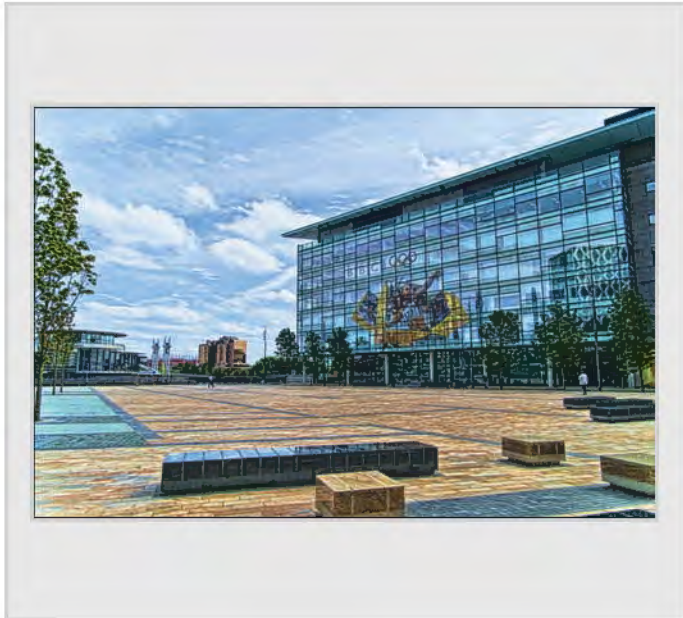
Pour Flower, Ian French LRPS



Memories, Ron Gafney



When the Supermarket Was New, Derek Gale LRPS



BBC Salford Quays, George Gibbs LRPS



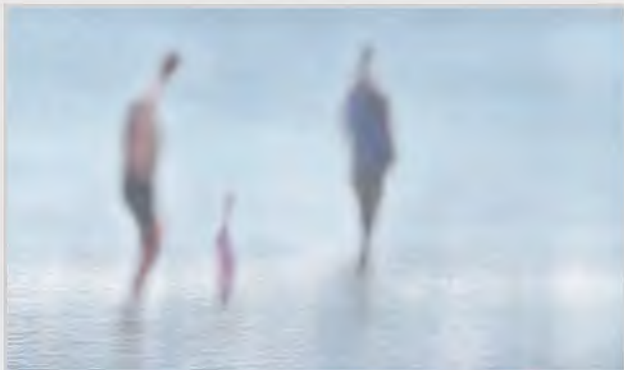
Hey This One's Dead Too, Janet Haines ARPS



Life Underground, Janet Haines ARPS



Memorial Day, Colin Harrison FRPS



Beach Spirits, Sheila Haycox LRPS



R.I.P., Sheila Haycox LRPS



Unicorn Wood, Clive Haynes FRPS



Corfe Castle Rising from the Dead, Adrian Herring ARPS



Cherished Banjolele, David Holdham LRPS



Stepping Back, David Holdham LRPS



Beth and the Genie, Ron Holmes ARPS



Dance, Ron Holmes ARPS



Amongst the Temple Ruins, Paul Holroyd LRPS



Between the Stones, Paul Holroyd LRPS



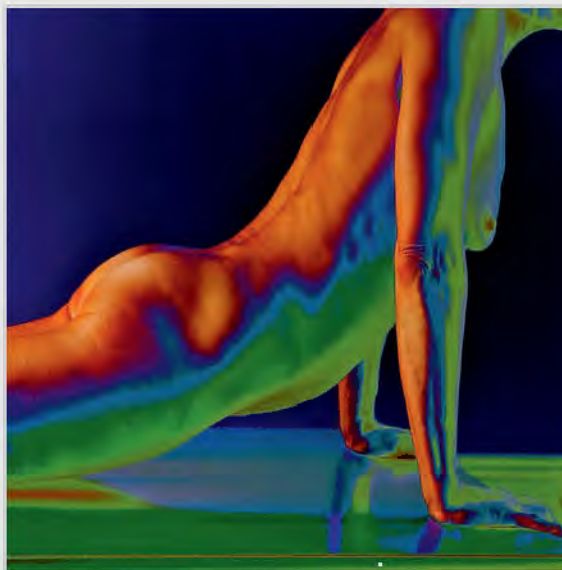
The Rapture, Paul Holroyd LRPS



Beyond Infinity, June Hoyle LRPS



Enchanted Forest, June Hoyle LRPS



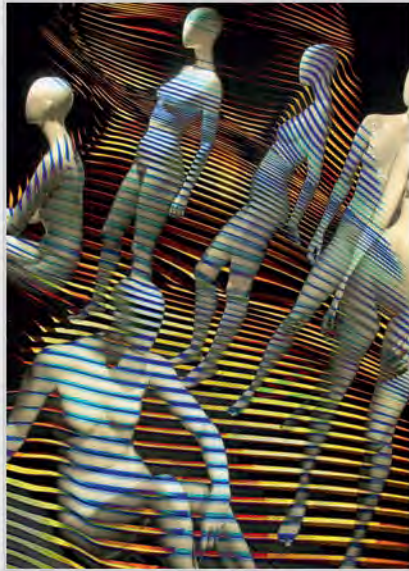
Sheema I, George M Imber LRPS



From Wren to Rodgers - How Time Flies, Paul Johnson LRPS



Starmaiden Triad, Diana Keane ARPS



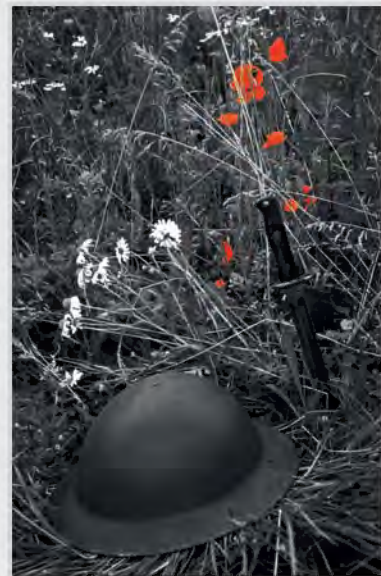
Mannequins, Rob Kershaw ARPS



Memory, David Kershaw ARPS



Too Late for a Coffee, David Kershaw ARPS



Unknown Soldier, Sylvia Kislingbury ARPS



Keeping Cool, Malcolm Kitto ARPS



The Old Rocker, Malcolm Kitto ARPS



The Waders, Malcolm Kitto ARPS



Stillness at Eventide, Judy Knights LRPS



The Old Port, Judy Knights LRPS



Fox in Frosted Ivy, Viveca Koh ARPS



Other Lives, Viveca Koh ARPS



Impression - Lisbon, Valentina Kulagina ARPS



Beach Tapestry, John Lacey ARPS



Aftermath, Reg Law LRPS



The Returning, Reg Law LRPS



Warners Shop, Ian Ledgard LRPS



Grasses and Daffodils, John Lewis LRPS



In the Shadows, Adrian Lines ARPS



Tulip Fantasy, Anne Mahany ARPS



Wedding Guest, Anne Mahany ARPS



Brave New World, Allan Mason-Jones



When No One Looks, Allan Mason-Jones



Carefree, Malcolm McBeath ARPS



Singing in the Rain, Denis McConnell LRPS



Rocket Man, Martin McCormack LRPS



Jack Sparrow, Rikki O'Neill FRPS



Striped Socks, Rikki O'Neill FRPS



Why!, Rikki O'Neill FRPS



The Sweeper, Ramesh Patel



Post, Mary Pipkin LRPS



Small World, Mary Pipkin LRPS



Brake Design, Peter Read LRPS



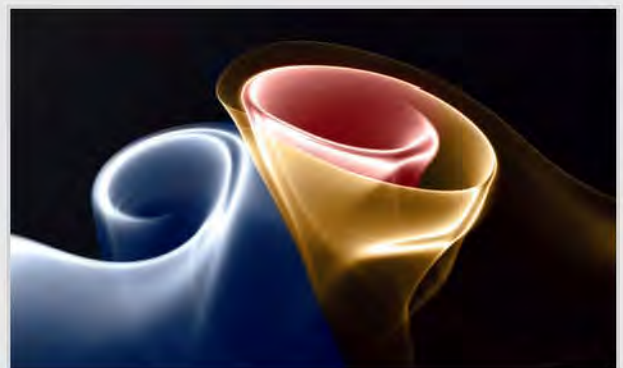
Enigma, Peter Read LRPS



Uffington Peak, Peter Read



Elena Marina, John Sanders ARPS



Lean on Me, Paramjit Sandhu-Dickens LRPS



Autumn Gallery, Pam Sherren ARPS



Umbrellas, Pam Sherren ARPS



Windswept, Pam Sherren ARPS



Bald Eagles, Marilyn Taylor ARPS



Midsomer Murders at Knebworth House, Marilyn Taylor ARPS



Frozen Film Strip, Margaret Watson LRP

MERLIN AND KILL

MARTIN CHAPMAN



Robert Albright FRPS: Far more than a static image, this picture shows the Merlin in the act of feeding on its prey. A small feather from the kill is flying away from the other plucked feathers in the Merlin's beak. With perfect focus and a beautifully diffused background the photograph is an exemplar of its kind. The power, alertness and beauty of colour and form of the subject are depicted with total commitment.

Bob Pearson FRPS: One of the reasons this beautiful image of the Merlin stood out above the rest was probably because

of the light on the subject. The soft, clear light has produced lovely delineation of the bird's feathers and every detail is clearly recorded. The background is also nicely diffuse. The moment of taking the image was excellently timed producing a catch light in the eye as the bird turned to face the camera and makes a change from the more frontal pose. The feathers in the beak, torn from its prey, add that little extra.

An image of this quality of a Merlin was probably taken from a hide; it would

require careful positioning of any bait and considerable patience.

Joan Ryder Rathband FRPS: This is an outstanding Wildlife image with incredible detail in the feathers and a beautiful, alert look in the eye. The background is nicely diffused and out of focus, with just enough detail to show that it is taken in the wild. I loved the pictorial quality of the grasses next to the bird. What made it for me was the feather in the beak and the tiny feather floating next to it. Well done, Martin!

THIS SIDE OF LONELINESS

JUNE HOYLE LRPS



Robert Albright FRPS: This image has a combination of beauty and disturbing emotion. The girl's pose is vulnerable, seeking protection from the cold and also perhaps protection from something more sinister. She is this side of loneliness so she has escaped from her past, perhaps. Her gaze is out of frame top left, both contemplating her future and avoiding the viewer. Behind her figure, the narrative is developed with two threatening black birds circling an abandoned house. Abandoned by her or by everyone? We don't know the

complete story. It is this dilemma which stimulates the viewer's imagination and calls for a more intense study to try to unravel the situation.

June Hoyle LRPS: The idea for this image came to me when browsing through my stock of photographs looking for inspiration. I found a desolate landscape image with a dark brooding sky, which I thought would fit an idea I had in mind but I needed another element in the background to create interest. An old abandoned beach hut taken at Norfolk several years previously

seemed to fit the bill.

Next I chose my model Rachel who I knew would be able to portray the pose and emotion that I required for this image. "Which is a feeling of loneliness, unease and abandonment in a desolated landscape."

DOC

JANET HAINES ARPS



Robert Albright FRPS: Another mysterious image is presented to us. Who is this man with his strange hat, glasses and suit? He combines elegance with roughness, he is a dandy with piercings. Does he regard the viewer with a smile of approachability or disdain? There is command mixed with a hint of vulnerability. The dominant smooth cream of the model's jacket blends with the muted blues and greens of the background; its tone contrasts with the deeper blues of the feathers and hat band. What is the relevance of the birds and the dead trees? Many questions and yet, aesthetically, all the disparate elements fall into place.

Janet Haines ARPS: Doc, and that's his real name changed by deed poll, is a Steam Punk and is also the artisan who makes these unique hats. Having made friends with him on his stall in my local market, I asked if he would do a photo shoot with me. This is just one of the images we got that evening in the fields near my house. The light was pretty flat and the sky was one of those bright grey/white nothing states, so both ideal from my point of view. Retaining the background, I then simply added the elements that I felt went with his haughty attitude. Mirroring the feathers in his hat to the birds, and the dead white trees to his somewhat unusual

apparel. The texture and border gave me the final look and feel that I wanted to create.

Doc and his partner just loved the finished work and for me that is the greatest pleasure when the individual really likes the result. Winning ribbons is just the icing on the cake. But thanks Robert for your vote of confidence in my work.

TWILIGHT AT PORTH NANVEN

PETER PHILLIPS LRPS



Bob Pearson FRPS: Living in the West Country I see lots of images taken at Porth Nanven but I thought this was a particularly good one. It is well composed with a strong lead in to the rounded boulders that characterise Porth Nanven and the eye is led on through to the muted sky as the setting sun sinks behind the cloud. The colours of the foreground rocks provide additional contrast with the green tinted rocks on the left counterbalanced by pink tinted rocks on the right, both these colours are topped with the pink/orange sky. This is obviously a long exposure, these can often be overdone but in this case I feel the treatment of the sea has been well

handled.

Peter Phillips LRPS: The beach at Porth Nanven, at the end of Cot Valley, Nr St. Just, Cornwall is a favourite place for me – the geology is just a photographer's haven and so I visit it often. On this occasion I had recently acquired a 10 stop neutral density filter and so was keen to try it out. It was high tide with thin cloud so the usual views across the beach and the westerly skies at sunset were not available. So, I chose this composition to gain some foreground interest and hoped a long exposure would provide some subtlety in an otherwise bland sea and sky to contrast with the foreground.

Back home, I thought that the foreground needed more drama and so set about selecting areas of foreground and used CS5 high contrast curve adjustment layers and layer masks to bring out the mid tone detail in the rocks. I used a luminosity blending mode to avoid over saturating the colours in the rocks.

Canon 5D MkII, 246 secs @ f/11, ISO100, EF 24-70mm f/2.8L at 24mm, Tripod, MF Hyperfocal Distance, Lee Big Stopper plus 0.3 Hard ND Grad., Mirror Lockup, Cable Release. June 2011.

SAHARAN SUNSET

ANNE MAHANY ARPS



Bob Pearson FRPS: I chose this image because it is taken at a time of day that I love for photography; it is when the sun has just sunk below the horizon and with clear sky the landscape takes on this purple tone. The resulting low angle of light emphasises the edges of the dunes and there is a soft sensuous nature to them. The viewpoint has been carefully chosen with the highest peak being the brightest area and is to the left of the image, the eye is led down and round from here along the edges of the other dunes to the sky on the right. The wind-induced ridges in the sand in the foreground contrast nicely with the smoothness of the dunes behind.

Anne Mahany ARPS: I was thrilled to

be able to fulfil a long held ambition to visit the Sahara desert in November 2011, and after a long bumpy ride we arrived at a sand dune area just before sun down.

My spinal problems prevented me from dashing off with the young ones and so I did my own thing at my own pace, and enjoyed the peace and serenity of the place.

On my way back to the camp, I turned round and saw that the sun was set and the sky had turned purple in the afterglow. The sand crystals reflected the light to be purple too. This glorious light would not last long, so speed was important.

Setting up the tripod and camera to get

the best composition was soon done and focussing on the sand made one exposure, then keeping the camera in exactly the same place I exposed for the sky.

There was no time to fiddle with filters to even up the exposure between sky and sand, so I had to use HDR.

I just returned to camp with a little light, and caught up with the others.

At home I had the fun of putting the sky and dunes together to create the scene as I saw it, and I hope it catches some of the atmosphere.

A PORTRAIT OF THE TINKER'S KID

FIONA SENIOR FRPS



Joan Ryder Rathband FRPS: A superb model, captured with expert control of the lighting. The clothing, the makeup and the hair are excellent. But - it is all in the eyes! The child has a soulful expression yet the eyes are alive and they have a mesmerising intensity. They have been captured brilliantly. The stark white background, often a problem, is an added bonus in this image. An excellent image, Fiona!

Fiona Senior ARPS: 'A Portrait of The Tinker's Kid' - a studio shot of a young child - is personal work, taken nearing the finish of a shoot with a lively 3 year old, whose attention span was just coming to an end.

I aim, always, to capture their changeable

expressions and body language in as wide a range as possible.

A few minutes at a time is all one can expect from a child of this age, so one has to work quickly. In an instant, changes from apprehensive to over active, happy to horrible, and a thousand and one things in between, are quite normal.

This, my preferred image, originally in full colour, was converted to black and white, and finished with just some of the colour painted back using a mask.

The conversion to black and white produced the effects seen on the face, resulting from the slightly mottled rosy cheeks present in the original colour image.

I normally only 'tidy up' my images of children, but decided on this occasion, to be a bit more adventurous.

THE CAVERN

RIKKI O'NEILL FRPS



Joan Ryder Rathband FRPS:

Tremendous mood and vibrant, yet muted, colours on the models. The makeup is in keeping and the grungy background has been very well put together to create a storytelling backdrop to this image. The lighting on the faces is harsh, yet it places the emphasis exactly where the photographer wanted it to be. The model's hand, although distorted and over large in comparison with the bodies, has been shaded and is placed in a very strong position to link

the models to the background. A very creative image, Rikki!

Rikki O'Neill FRPS: Living in Scotland creates obvious problems regarding events going on in England.

Having wished to be at the Goth Festival in Whitby and unable to attend, I decided to create my own Goth characters.

The girls were photographed in a conservatory, having been dressed and made up by a friend's daughter.

The background showing the cavern has been created in Photoshop using textures

and a grunge brush. The skull was photographed in a shop window and artwork bats added for effect. The girls' skin tones were originally natural, so I desaturated them and then lightened them up using the dodge tool.

I was trying to give the feel of actually being at the festival but I hope that I have shown that, with a bit of creativity, these type of images can be created outwith the Whitby setting.



The Cottage, Ken Arnold ARPS



An Interesting Character, Ann Aveyard LRPS



Leopard Branching Out in the Mara, Ann Aveyard LRPS



As Time Goes by, Helena Berney LRPS



Canoeist, Mahendra Bhatia LRPS



Early Morning Frost Lake District, Mahendra Bhatia LRPS

OPEN: OTHER ACCEPTED IMAGES



Sunrise at Te Pare Point, Philip Bird LRPS



Torrential Rain at Canary Wharf, Philip Bird LRPS



Allen's Hummingbird 2, Malcolm Blackburn LRPS



Red Kite Swooping 2, Malcolm Blackburn LRPS



Fishing for Compliments, Jack Bolton LRPS



To Infinity and Beyond, Jack Bolton LRPS



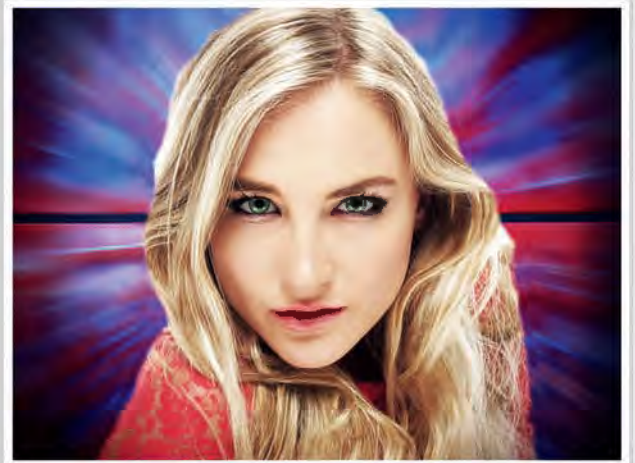
An Alley'd Walk, Eric Bower ARPS



The Water Jump, John Boyd LRPS



Katharine, Robert Bracher ARPS



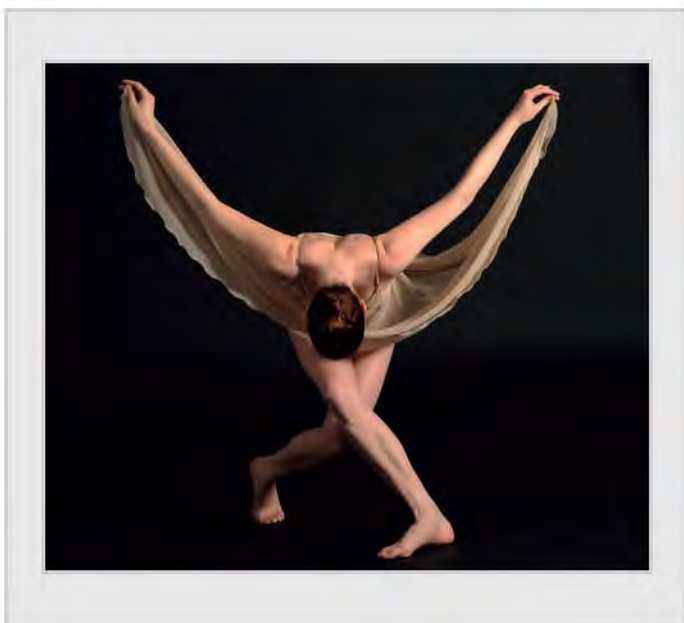
Samantha, Robert Bracher ARPS



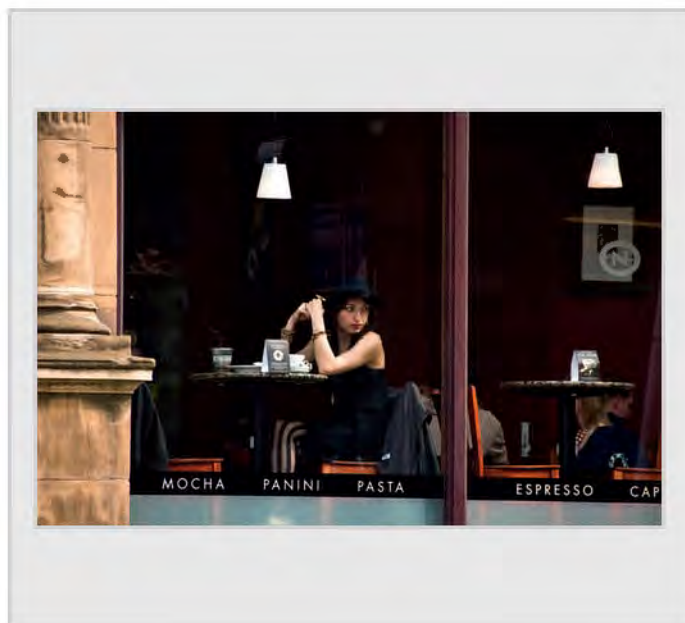
Orange Fancies, Brian Burrows



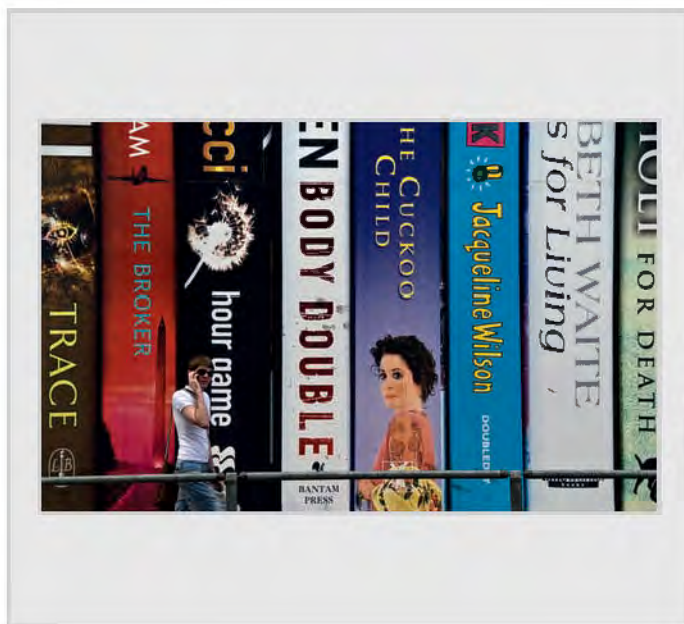
Don't Drop!, William Campbell ARPS



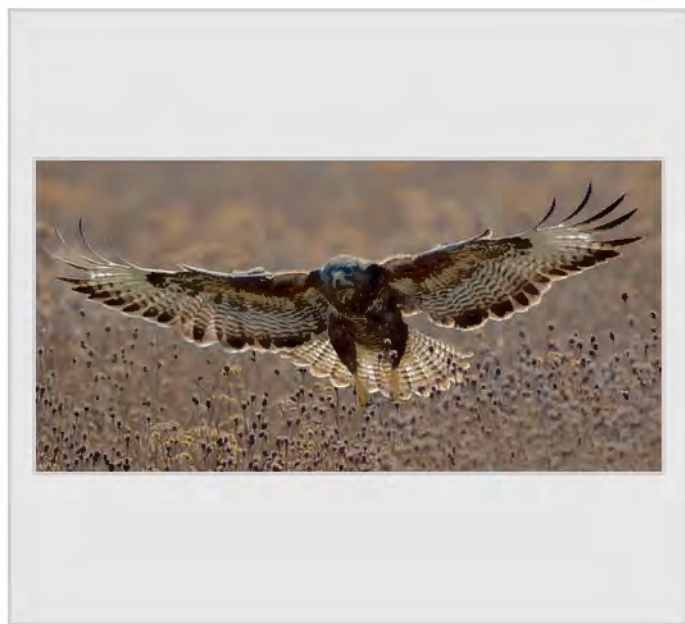
Finale, William Campbell ARPS



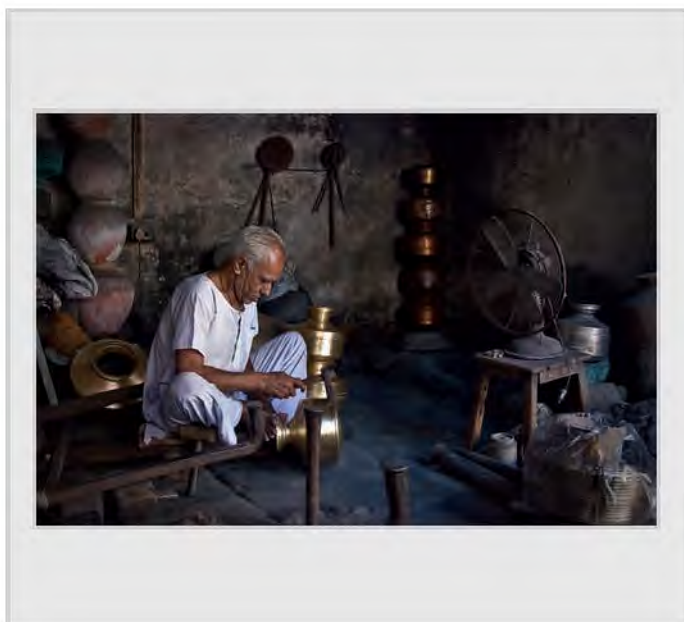
Inside Looking Out, Gary Canning



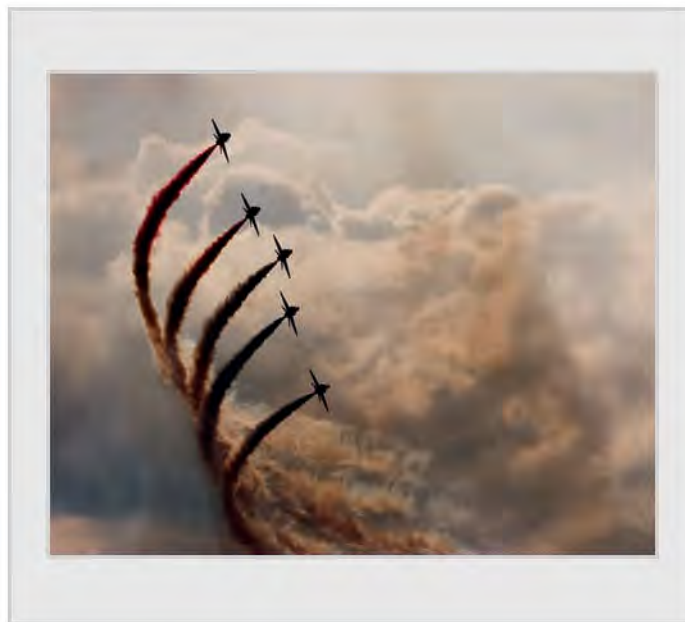
Talking Books, Gary Canning



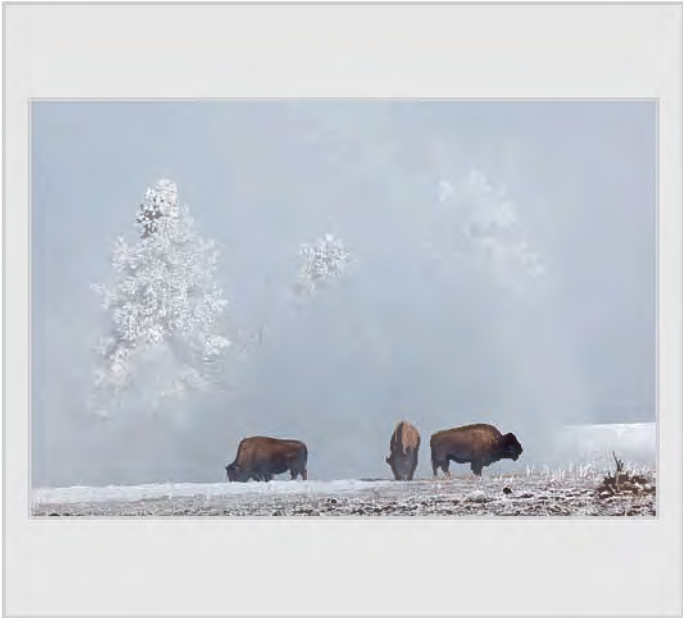
Buzzard In Flight, Martin Chapman



Making Brass Pots, Ashwin Chauhan ARPS



Red Arrows 2, John Childs



Clearing Mist Yellowstone, Peter Clark FRPS



Winter Solitude, Peter Clark FRPS



Bright and Bubbly, Reginald Clark LRPS



Lift Off, Reginald Clark LRPS



Loner, Gerry Coles ARPS



Resting from the Heat, Dr David F Cooke ARPS



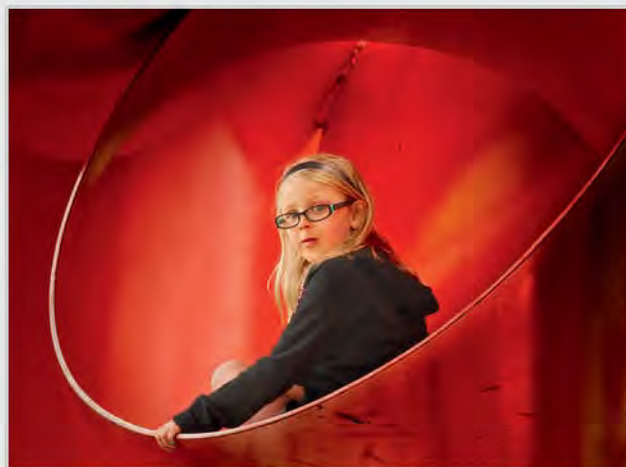
Cinders, John Cooke ARPS



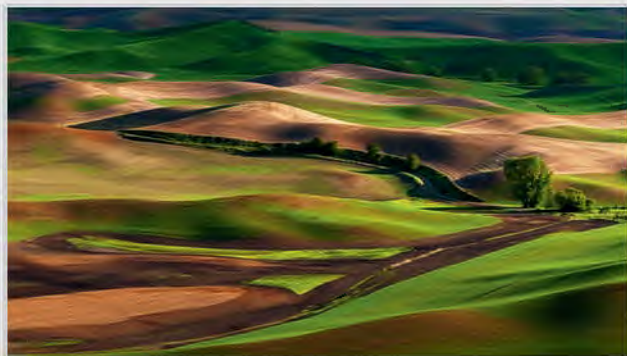
Ready for the Scrum, John Cooke ARPS



The Lone Violist, John Cooke ARPS



Girl in a Sculpture, Guy Davies ARPS



Palouse Colours, Guy Davies ARPS



Saltburn Pier Lights, Guy Davies ARPS



Palouse Tree, Paula Davies FRPS



Homeward Bound, Len Deeley FRPS



Goshawk on Pheasant, Alan Edwards ARPS



Dungeness Boat, John Ferguson LRPS



I Am Right Behind You, Ron Gafney LRPS



The Piper, Ron Gafney LRPS



In the Turbine Hall, Derek Gale LRPS



Church Interior; Max Green LRPS



Lady with the Lamp - Forde Abbey, Janet Haines ARPS



Dreamy Lavender; Daniel Hannabuss LRPS



The Humber Bridge with Yacht, Chris Harland ARPS



The Lookout over Lake Wakatipu, Tim Harris ARPS



The Margate Boating Pool, Tim Harris ARPS



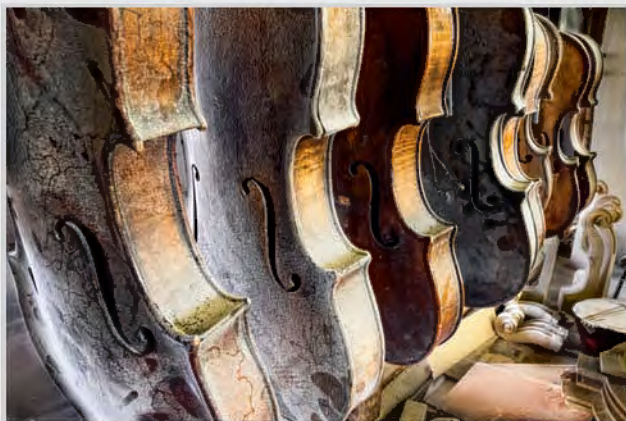
Juliet No2, Colin Harrison FRPS



Lonely, Colin Harrison FRPS



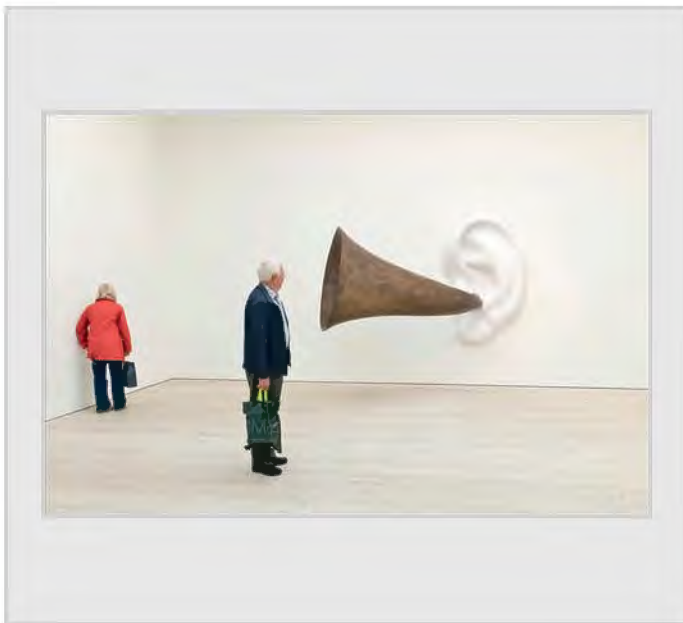
Pale Dancers, Clive Haynes FRPS



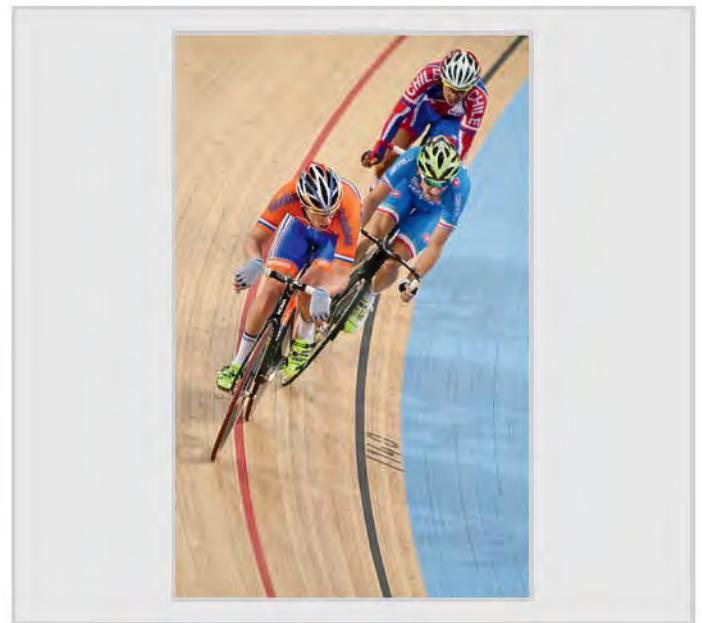
Unstrung, Clive Haynes FRPS



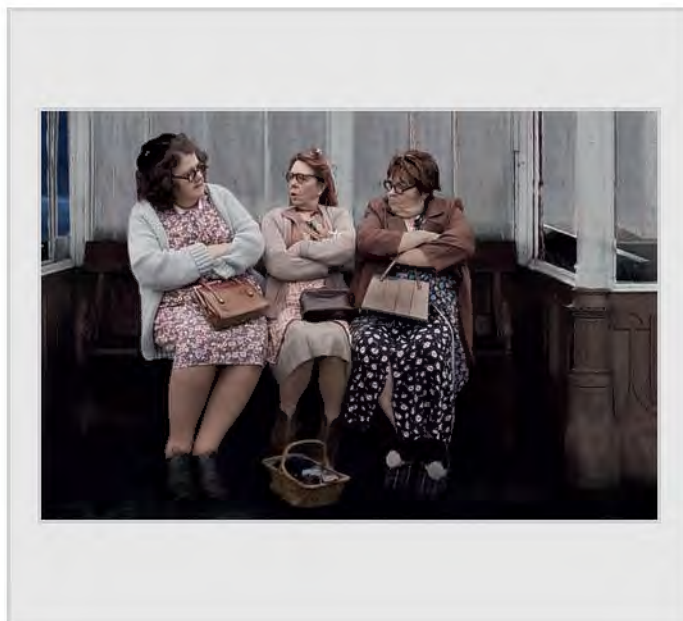
Urban Fighter, David Holdham LRPS



Ear Trumpet, John Hoskins ARPS



In Hot Pursuit, John Hoskins ARPS



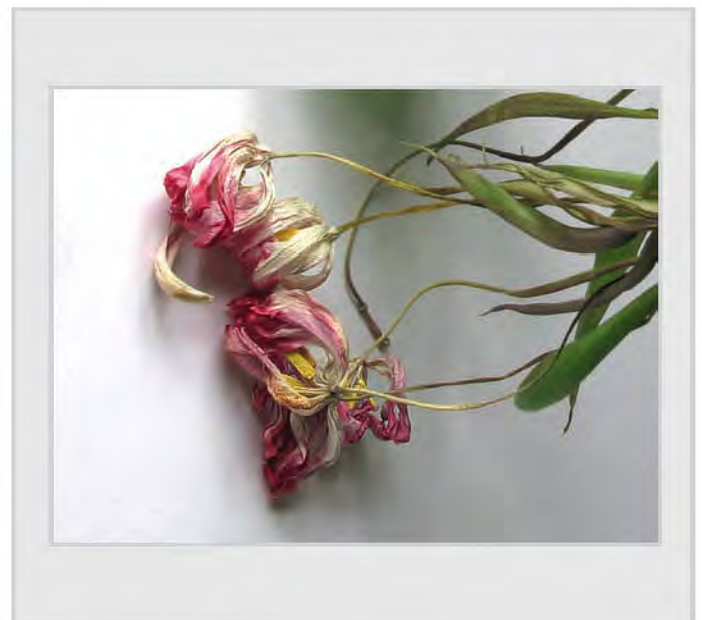
A Good Gossip, June Hoyle LRPS



Granite & Steel, Paul Johnson LRPS



Sunset at Durdle Door, Paul Johnson LRPS



Fading Tulips, Diana Keane ARPS



In the Spotlight, John Kilby



Beach Trees, Chris Kisligbury ARPS



Catching the Light, Judy Knights LRPS



Double Century, Viveca Koh ARPS



Magic Castle, Viveca Koh ARPS



Summer Wind, Valentina Kulagina ARPS

OPEN: OTHER ACCEPTED IMAGES



Warrior, Valentina Kulagina ARPS



Good One, Reg Law LRPS



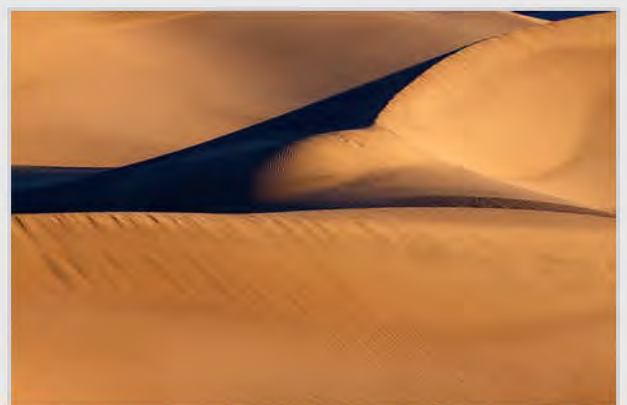
Waiting Room, Reg Law LRPS



Angry, Ian Ledgard LRPS



By the Stream at Kanab, Carole Lewis ARPS



Sunrise Death Valley, John Lewis LRPS



Andy Capp, Adrian Lines ARPS



Disaster 2, Jim Marsden FRPS



A Patch of Sand, Allan Mason-Jones



Holidays End, Allan Mason-Jones



Goldminer's Cabin - Rockies, Malcolm McBeath ARPS



Boy 2 Man, Martin McCormack LRPS



Arctic Skua - Jokulsarlon, Roger Norton LRPS



Blue Pool, Roger Norton LRPS



Red Sandals, Rikki O'Neill FRPS



The Girls, Rikki O'Neill FRPS



Machapuchre, Ramesh Patel



Nomads, Ramesh Patel



The Wash Tail, Ramesh Patel



Swanage Old Pier - Dorset, Peter Phillips LRPS



Self-portrait by Lamplight, Mary Pipkin LRPS



Laig Bay, Peter Read LRPS



Jamming, David Roberts



Tower Bridge, David Roberts



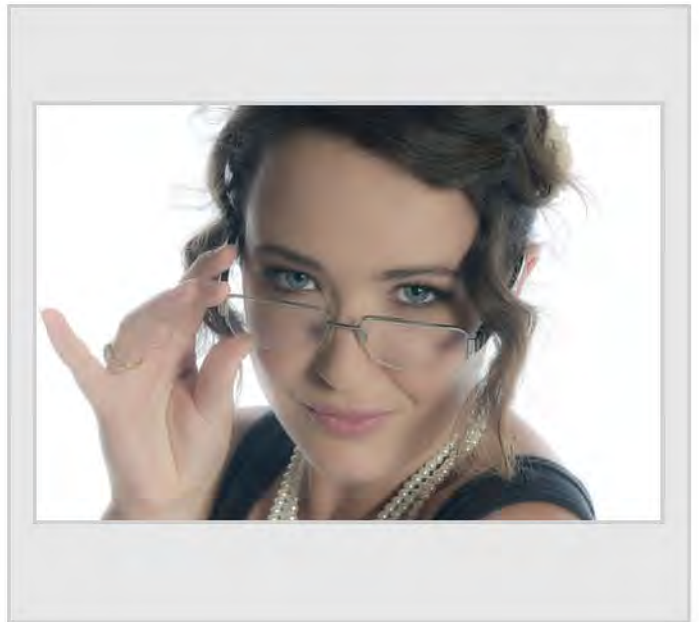
Fish on Dish, Shelagh Roberts FRPS



Inside Shells, Shelagh Roberts FRPS



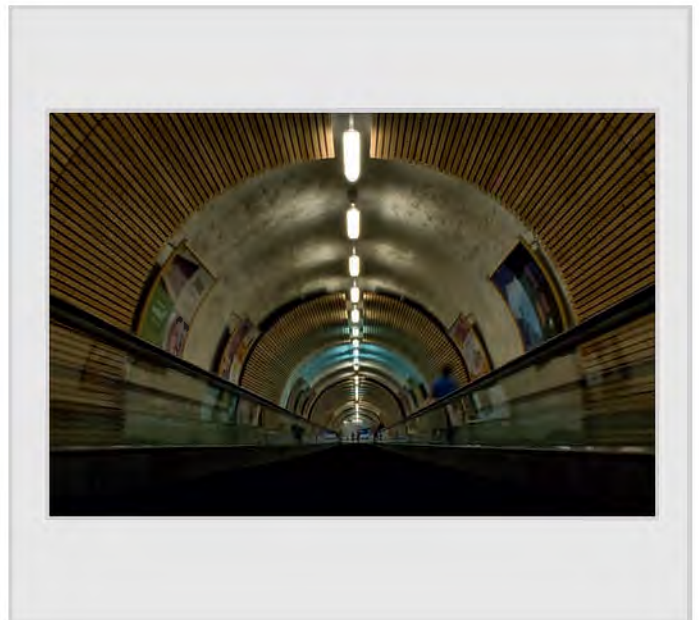
All Tied Up, John Sanders ARPS



Susie, John Sanders ARPS



The Eternal Triangle, John Sanders ARPS



Travelators, Paramjit Sandhu-Dickens LRPS



At the Back, Thomas Seaton



Museum of Arts and Sciences - Valencia, Fiona Senior FRPS



Calm Before the Storm, Pam Sherren ARPS



Passing Storm Whitby, Pam Sherren ARPS



Golden Snub Nosed Monkey Family, Ian Silvester ARPS



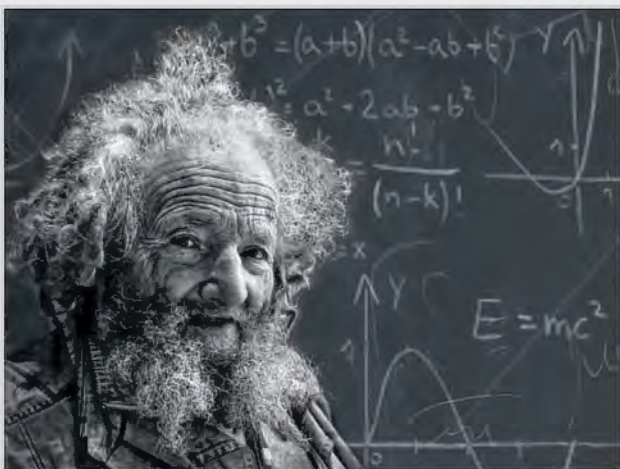
Please Buy, Patsy Southwell ARPS



Taking a Break, Peter Stevens ARPS



First Nations Dancer, Marilyn Taylor ARPS



At the Door, Richard Tickner ARPS



Streetlight, Richard Tickner ARPS



Look Behind You, Derek Trendell ARPS



Industrial Skyline, John Wigmore FRPS



River Mood Orford, John Wigmore FRPS



Towards Dusk, John Wigmore FRPS



Best of Breed, Howard Wilson Hilton ARPS



Do Not Trespass, Graham Worley LRPS



Feeling Secure, Graham Worley LRPS

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