

DIGIT

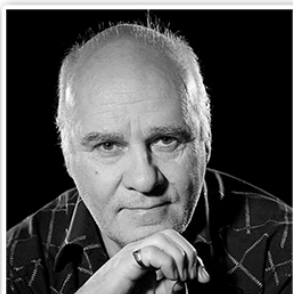
THE MAGAZINE OF THE ROYAL PHOTOGRAPHIC SOCIETY / DIGITAL IMAGING GROUP

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Upcoming DIG events

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



THAMES VALLEY CENTRE

Terry Hewlett ARPS
MASTER FLASH AND FILM NOIR LIGHTING
Practical Session

Sunday 10 September 2017 ~ Wokingham, Berkshire



WESTERN CENTRE

David Mallows
Adobe Workshop

Sunday 10 September 2017 Ilton Village Hall, TA9 9HG



Image by George Neilson ARPS



SCOTLAND CENTRE

George Neilson ARPS
A world of Action Photography

Sunday 17 Sept 2017 ~ Bridge of Allan, Stirlingshire



DI EXPO

A full day of speakers, workshops and presentations. Plus Trade Stands and exhibition



Saturday 23rd September 2017 ~ Holiday Inn Birmingham Airport



SOUTH EAST CENTRE

Steven Le Prevost
 FRPS AFIAP MPAGB FIFP

CREATIVE PHOTOGRAPHY

Sunday 1 October 2017 ~ Tonbridge, Kent



SOUTHERN CENTRE

Photoshop & Lightroom 'Hints and Tips'

Barry Senior HonFRPS and Be Famous for 5 Minutes
 Show your prints or PDIs

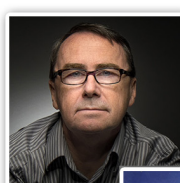
Sunday 8th October 2017, Ringwood BH24 1DW



THAMES VALLEY CENTRE

Robert Albright FRPS
THE DRAMA OF AV & FUTURE OF THE RPS + MILLENNIUM CUP PRINT COMPETITION

Sunday 15 October 2017 ~ Wokingham, Berkshire



NORTH WEST CENTRE

Terry Donnelly FRPS
Moving with the Times

Margaret Salisbury FRPS
The Dragon Photography

Sunday 22 October 2017 ~ Lowton CofE High School WA3 1DU

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Cover image: Flower Beetles by Tim Flach
Hon FRPS

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Editorial

Gary Beaton



The Group's annual Print Exhibition and Projected Image Competitions are always something to look forward to. However, after attending the AGM and print exhibition selection earlier this year - and seeing some wonderful work amongst the selected and winning images - I have to admit to a little disappointment seeing those which did not make the grade being discarded, almost as if they have little worth. Of course this is not the case, but in this issue of DIGIT I have taken the opportunity to include a little more of the work from some of those whose work you may have spotted in this year's Print Exhibition.

As ever, I hope that amongst these pages there is something to 'tickle the fancy' of all readers. We look at the natural world, from the magic of Tim Flach's images of animals, never straying far from their interaction with humans or our impact on them, to a striking series of images presented by Cathy Withers-Clarke documenting the some of the animals she has encountered through her conservation work.

We also have a rather quirky glimpse of what life might have been like for those left at home during World War II. The characters, brought to life through the photography of Julie Warrington, may well make their appearance in a novel - something to look out for!

You'll also find a fascinating story of how, from a rather inauspicious start, Paul McCullagh managed to capture some impressive shots of some equally impressive Super Yachts as they raced around the coast of Cornwall. I am pleased also that we are able to include the first in a series of articles covering a range of topics about night and low light photography. I am sure that this series will inspire many of us to get our cameras and venture into the darkness!

We also take a look at what our colleagues in the recently formed Landscape Group are getting up to. Judging by entries in the gallery, many DIG members include landscape images in their repertoires, and I can imagine interesting opportunities arising from the Landscape Group's activities.

From the chair

Janet Haines ARPS



As this issue hits your door-mats there will be only a very short time left before the DI Expo 2017. This one day conference really has a great line up of speakers in the main theatre, two working studios for you to try your hand in and the opportunity to have official advice on your potential ARPS panel. Ten key trade organisations will be there to talk to you about their products and offer you 'show special deals'. The raffle alone will be worth while coming for as we will have some amazing prizes including an Epson SC-P600 A3 printer to be won. If you have yet to buy your ticket for September 23rd at the Holiday Inn Birmingham Airport (near the NEC) then go to www.rps.org/DIGExpo for full information and links to the online booking system.

Since our last issue we have a change to our line up of presenters: Tim Flach Hon FRPS is now joining us. This charismatic presenter will thrill us all with images of animals and stories of how he gets his shots. Saal-Digital will also be joining us on a trade stand and showcasing their well priced quality photo books.

So whether you drive, train or fly in do make sure you don't miss out - book today!

May I also draw your attention to the item on page 33 about the proposed change in our DIG Constitution. It is vital that all members have their opportunity to comment on this before it goes to Council and then the DIG AGM for ratification. So do please read this item and email me if you have any concerns or questions.

Don't forget that the DIG is your chosen special interest group. DIG committee endeavour to give you as much as possible to enjoy and engage with; to give you really good value for money for your annual membership. We are currently putting in place a 'new member' process of contact throughout the first year. We want all members to feel included, so if we aren't offering you what you feel DIG is all about then do let us know.

We hope to see you in Birmingham on September the 23rd but in the meantime enjoy this edition of DIGIT.



Banana Cockroach (More than Human)

All Creatures Great and Small



TIM FLACH Hon FRPS has made a name for himself by photographing animals in ways which will make us stop and think. Tim will be telling us more about how and why he shoots his highly individual images at the DIG Expo.

We are delighted that Tim Flach will be joining us as the keynote speaker at the forthcoming DIG Expo on Saturday 23rd September. Although he started his career in commercial and fine art photography, Tim will be known to many DIG members for his varied and insightful images of animals which have increasingly become his primary focus.

Despite this, Tim says that he doesn't describe himself as a wildlife or animal photographer. Rather, he seeks to show how humans and animals relate to each other, the meaning animals have to

us, and how this relationship may change in the future. At the same time, he says that he enjoys the controlled chaos of shooting animals. "There is a sense of awe and wonderment, and there is always an uncertainty about what will reveal itself on set", he says. Through these opportunities to work closely with different animals he has gained an awareness that many undoubtedly have an individual personality and character, and tries to reflect the perceptual divide between sentient beings. "Through my photographs I like to encourage thoughts about how we see each other", he says.



Camargue (Equus)



Topiary (Dogs Gods)



Monument Valley (Equus)



Courtship (More Than Human)

His often large-scale images have been exhibited worldwide, and more recently have resulted in books drawing together images which both make a statement and can be shared by those who do not have the opportunity to view the exhibited collection. His first book, published in 2008, presented a study of the genus *Equus*, perhaps more recognizable to many of us as the horse family, but including asses and zebras and everything in between. The book, entitled simply *Equus*, was divided into three distinct parts, the first containing close-up studio portraits, the second illustrating the variety we see in this family of animals, and the third, clearly showing Tim's personal interest, shows the huge impact which humanity has had on the evolution of the horse.

Not wishing to be viewed as a one-trick pony, Tim's next big project focused on an animal that is familiar to more of us, indeed one with which many of us share our lives and homes. *Dogs Gods*, published in 2010, considered the diversity of different dog breeds and the relationship that has existed between man and dog over millennia, and how the evolution of each species has influenced the other.

More than Human followed in 2012 and explored a range of animal species from mammals to marine creatures to insects. Removing the creatures from their natural environments, and presenting them in an almost clinical studio-like surrounding, Tim was able to capture characteristics, in a series of portraits which

show more similarities than differences between humans and other animals than we might normally associate with humans.

Tim's most recent project, *Endangered*, to be published next month, takes the study of the interaction between human and other animals one step further and presents a powerful record of the animals and ecosystems under threat, almost exclusively because of human activity.

Beyond the images, each of Tim's projects are accompanied by essays and texts that seek to guide the viewer to further question their own perceptions and understanding of our environment and of the influences that we have on it and on the animals with which we share it. Although it is now some time since Tim first picked up a camera at the age of 18, even then his interests were discernible when he shot a roll of film at London Zoo.

At the DIG Expo Tim will share the philosophy and motivation that drives him to document the world around us in a way which often challenges our existing viewpoints and highlights the notion of anthropocentrism. Along the way, expect to hear about quirks, foibles and peculiarities of some of the animals that Tim has photographed, and some of the photographic hurdles that he has had to deal with while capturing his unique and distinctive images.

See more of Tim's work at www.timflach.com.



"Penny had no idea that Churchill could even cook..."

Mrs Fox Goes to War



JULIE WARRINGTON has had a life-long interest in history and retro photography (and desperately longs for her own Anderson shelter!).

My interest in the British home front during World War II began, purely by chance one evening some twelve years or so ago, when I came across an article about the Nottingham blitz whilst browsing the internet. Little did I know then that it would lead to a photographic project to create a fictional village and a selection of its inhabitants – and more – that I share with you here.

I was vaguely aware that my mother had, as a child, lived in Nottingham during the war and that she'd been badly affected by a particularly terrifying night spent covering in a cellar with her mother and younger siblings, whilst bombs rained down above them making the house rattle and

shake like a jar of marbles. She'd been rescued by her uncle George, who had driven his old Ford car through the bombing from Mansfield, bundled six soot-covered children and my grandmother into the Ford, and made off into the early dawn with them. Mum would never really talk about the experience in any detail, but my interest was aroused by the internet article and I decided to ask her about the war again when I next spoke to her. Fate intervened however, and my mother passed away suddenly a couple of days later before I had the chance to ask her about the blitz, the opportunity was gone for good.

Once the initial shock and grief had subsided, I



“Lord and Lady Shagg-Pyle’s annual garden party had been going ever so well when suddenly Doris came mincing along the terrace with a large one in her hand. It was at that precise moment that the Reverend Fishwick decided that he should have taken his chances in the leper colony after all...”

began to think more and more about the other people I’d known who had come through the war and who I’d never thought of as anything but ordinary folk on the periphery of my childhood world. It was too late for me to ask them about the war as well as they were no longer alive, but I started counting them up in my head and recalling what little I did know about their younger days. My kind great uncle Arthur, wheelchair-bound and partially paralysed by a stroke when I knew him, had once been a handsome young paratrooper who had been dropped into Arnhem and had survived by lying in a trench and pretending to be dead. My great uncle Trevor - just over 5 feet tall, dapper and still grinning from ear to ear in his 70s - had been rescued from the beaches of Dunkirk by the flotilla of brave little ships which had been launched by ordinary people to cross the open sea under enemy fire to bring their men home. I knew that somewhere between Dunkirk and Dover Uncle Trevor had lost his shirt and had disembarked wearing just his trousers and boots. My grandma’s nephew, Bert, who had once told me funny tales of my great aunt Ethel’s Anderson

shelter, had neglected to mention that he himself had been a rear-gunner in a Lancaster bomber, a perilous occupation with a life-expectancy of 4 missions. I recalled being told that my late godfather, Uncle Elias, had been in the Home Guard, my godmother – my Aunt Myfanwy, the little old lady who had taught me to knit when I was a child – had once been a munitions worker, one of the ‘canary girls’ working with deadly cordite risking life and limb every day to keep the war effort alive. Further investigations revealed that my paternal grandfather, an old soldier himself, had pulled up his prize-winning chrysanthemums and dug like the clappers for Victory as soon as war was declared (he was still at it in 1946). Neville Chamberlain had hardly finished his infamous ‘This country is at war with Germany’ speech before my maternal grandad, having fought his way through France and Flanders as a teenage tommy in the first war, set off again to have a good old bash at Hitler. Before the war was over my grandmother’s brother, great uncle Jack, had perished in a Japanese prisoner of war camp, her nephew had been a firefighter in the hell which visited Coventry, and my Dad

MRS FOX GOES TO WAR

had amused his nine year old self by shouting "Germany kaput!" at prisoners of war put to work in the Welsh countryside. My parents and grandparents had, I realised, existed in a world and a time which I could scarcely comprehend.

I came to realise pretty quickly that I hadn't really known any of these people at all, I'd taken them all for granted and now regretted not learning more about their lives and experiences when I had had the opportunity. I began to research the war in depth, the home front in particular as this was what fascinated me: the true story of the extraordinary courage of the people of a small island on the brink of catastrophe, a people led by a larger than life Prime Minister (who was quite often drunk and spent a lot of time issuing orders from his bath) and a good king, a gentle and resolute man with the courage of a lion who refused to abandon his people in their darkest hour. I really wanted to pay my own tribute to these people before they faded from memory altogether. I knew that I wanted my offering to be simple, and visual, and not at all morose but as full of humour as my wartime family had still been



"Violet took the phrase 'Loose Lips Sink Ships' very seriously indeed and remained mute for much of 1943..."



"It suddenly became clear to the Reverend Aubrey Fishwick why the Bishop wasn't keen on waiting out air raids in the crypt at St Candida's and had twice come a cropper vaulting over the churchyard wall. Yes, Aubrey was going to have to have a stern word with these two. That or see if he could get any bromide from Black Market Bertie after evensong on Sunday..."

sixty years after they'd taken down their VE Day bunting.

Gradually, the idea of the fictional village of Little Hope began to take shape. It would be an odd little place set somewhere in my ancestral county of Yorkshire, and would be peopled by an assortment of slightly eccentric, larger than life characters, any one of whom would have made Hitler think twice about invading. My villagers wouldn't be strangers to courage and defiance at all as their own great grandparents would have been the ordinary British folk who'd helped to put a stop to Napoleon's gallop. They would be people who could take whatever was thrown at them and would make the best of it with a raised eyebrow and a cup of tea. The project would be photographic rather than literary in the hope that it would extend its appeal to people quite randomly and instantaneously. This, I decided, would be the best tribute to wartime Britain which I could offer.

Fortunately, finding people to portray my fictional characters wasn't at all difficult. I'm lucky enough to have a circle of good friends and family who were only too happy to indulge me in my madness, and who pitched in willingly with a theatrical flair which was really rather impressive. Each and every one of them took to

their character and storyline like a duck to water, and made the creation of my images both fun and a pleasure to work on. Along the way we talked about the experiences of their own families during the war; my friend who plays the Reverend Aubrey Fishwick (a guest at Lord and Lady Shagg-Pyle's garden party and looking just a little dubious at the prospect of Mrs Fox's Spam fritters) confided that he remembered a lovely great aunt who had erected an Anderson shelter in her parlour as the ground in the back garden 'really wasn't that suitable'.

And so, armed with my trusty Nikon D300, my Sony A500 and an assortment of props, the work began. The *Mrs Fox Goes To War* photographs themselves are created for the most part in Photoshop; composite images comprising of up to ten different shots layered and manipulated in order to create both a visual and sensory illustration. I need the final work to not only look good but to convey an odd feeling of familiarity and 'homeliness' to anyone viewing it.

If we take for example the image of Doris Moon, Aubrey Fishwick and Violet Millington outside Shagg-Pyle Manor for the annual garden party (see page 9), what could easily be a one-shot posed tableau is, in fact, comprised of eight different layered images. Each of the characters was photographed separately, as were the Union Jacks, the manor house and background, the lace curtains and the blast tape. The original photo of the manor house terrace had to be edited before work on the rest of the image began in order to add the blast tape and decorative lace curtains to the window panes. The bunting was then layered in, the erstwhile Reverend Fishwick appeared next, followed by a startled looking Violet Millington in her rather splendid hat, and finally good-time gal Doris Moon arrived on the scene. A missing handle on Violet's gin flagon also needed some close editing as the original (which sits on my hearth) was dredged up from the bottom of the Mediterranean some years ago, having probably been tossed over the side of a passing British naval vessel by a drunken matelot when Nelson wasn't looking. A quick flip into black and white, a couple of noise filters and a vignette later and the image was complete.

I tend to find that, although I have a rough idea of the storyline for each image before I start work on it, very often the expressions and body language of the characters themselves can lead to additional

images being created. For example, Vera Flynn's expression in the shot of her and Violet Millington in the crypt of St Candida's during an air raid (top right, page 10) and the subsequent unplanned image was the result of the model's sterling (but ultimately doomed) effort to comply with my request to "Try not to laugh, look a tad terrified in that gas mask and don't breathe in case you steam up the bit where your eyes are!". The resulting glare was perfect. The model who plays Vera, incidentally, never met her granddad as he was one of the British soldiers who didn't make it home from Dunkirk.

Once created, the images tend to speak for themselves; the characters' facial expressions and mannerisms dictating the captions. Mrs Fox's dangling fox brush at the bottom of her newspaper was entirely accidental, but led to the caption below.



"Mrs Fox! Mrs Fox!" shouted Constable Clink excitedly, "I do believe I can see your pussy!" Mrs Fox allowed herself a brief moment of panic before shouting back "Kitchener's at home, dear! This is me fox fur!"

What's next for Mrs Fox and friends? Well, apart from the myriad of storylines I have in my head for the next few photo shoots and the new characters who will be appearing in the village, I've started work on a novel based on the adventures of a few of the inhabitants of Little Hope. Early days yet - I'm still working through a first draft copy, but essentially Doris Moon, Edna the evacuee

MRS FOX GOES TO WAR



*The vicar knew from the start that Mrs Fox's spam fritters were bound to be interesting,
but George still took it rather badly...*

and Wilf Trotter the local butcher, team up with a disillusioned American journalist, a mute cowherd and an SOE operative to thwart the attempts of a Nazi spy to steal some valuable blueprints from

the vault of the local bank. Throw in a slightly suspect travelling fortune teller with enormous teeth, some exploding golf-balls and a curious cat named Kitchener and you get the picture...

You can catch more of the adventures of Mrs Fox and the villagers of Little Hope on Julie's website at www.laviniafox.co.uk and they're also at large on Twitter @mrslaviniafox.



Out Of The Shadows



CATHY WITHERS-CLARKE is a nature photographer and conservationist. Based in South Africa, one of her greatest pleasures is finding an excuse for another roadtrip.

I came to photography very late and at the same time as conservation work, so for me they are inseparable, and this has led to most of my work being reference based as opposed to artistic. The things I see in my viewfinder aren't 'subjects', but something to be explored and understood and, these days, to be protected. The last few years have been a very steep learning curve for me, both in photography and the natural world, and I probably spend nearly as much time immersed in reference books researching as I do out taking photographs. Much of my winter season is spent out in the parks with one of the national parks game capture teams catching and relocating wildlife which is a phenomenal experience, and leads to some unique photographic opportunities. Most of the pictures that I take, though, are given to the park or reserve that I am in at the time and I don't generally keep them for personal

use. There is nothing fluffy about conservation; it can be hard, dirty and often heartbreaking work, and is desperately underfunded. It is usually surrounded also by misunderstanding and misinformation about the challenges that are faced and the best ways to deal with them. Conservation in Africa, whether it is the protection of those we hear about every day like the Rhinos or Elephants, or those we don't such as Perlemoen or Seahorses, has turned into a war against an enemy with seemingly limitless resources and no scruples, and at the moment we are not winning. Even when I am at Cape Point, which is my home base for the parks, I am aware that the unique environment of the Cape Floral Kingdom with it's hugely diverse Fynbos is under daily threat, although it can be very difficult to get coverage for these less 'glamorous' causes.

OUT OF THE SHADOWS

It was when I was in the hospitality trade that I started on the path that led to where I am now. I live very near the Boulders Beach Penguin colony on False Bay, and on my way to work in the morning I would often stop off at Boulders and have my coffee on the beach with the Penguins; it is wonderful first thing in the morning before the crowds arrive, and your whole world looks different when you have started the day with a Penguin. Finding out that we may have the company of these fascinating little creatures for no more than the next thirty years led to a much deeper interest in the incredibly unique and diverse environment we have here and the huge challenges facing it. I found that the best

way of getting people to pay attention to it was by picking up a camera and showing them just what we have! It is a very short hop from that to volunteering to help work to preserve it, and I am in the enviable position of having an incredibly supportive partner, Terry, who told me to go for it full-time.

My main camera at the moment is a Nikon D7200, which is usually attached to either a Tamron 150-600mm or a Sigma 18-300mm lens. While I can sometimes be found mooning over the displays at my Cape Town camera supplier, some of my most successful photographs were taken with a Nikon D3200 and Nikon D7100 respectively. I learned very quickly that although



quality of equipment is important, it is the eye for composition, knowing your 'subject' and patience with wildlife and nature that are often the most important elements of nature photography. You also need to know when to back off; I have lost count of the times I have seen people so intent on getting 'the shot' that they ignore the fact that the animal is getting distressed or showing clear aggression signals, or they hang out of their vehicle window a metre away from wildlife that is more than capable of doing them some serious damage. Stillness and patience are key for most of the wildlife that I like to shoot; it can take a very long time for an Aardwolf to be confident enough to pass close by, and hours of lying in the

dirt to get an Ammophila Wasp digging or filling in a burrow. Even when I am at home I can be found motionless for long stretches waiting for the Sunbirds that visit the garden to decide that I am not a threat and come and check me out. Working out in the field with no captive wildlife it's very rare that I am in a position to set up or plan a shot, but I love the unpredictability of ethical wildlife photography, the fact that even if it does pass you by you may finish the day with a great portrait or nothing more than a back leg disappearing in a cloud of dust.

With the whole nature genre as inspiration, this leads to having an enormous catalogue of images, from landscapes to wildlife to plants. Terry and



OUT OF THE SHADOWS

I often get home from a trip with thousands of images to be sifted and edited which means a lot of time spent in front of a computer, not to mention the hours it can take to decide just which subspecies an insect or flower is! It isn't unusual for us to jump into the 4x4 and head out 1,000 kms for a long weekend, and we are always happy when we leave the tarmac behind. We are currently planning a month long road trip to Namibia, most of which will be spent in the North of the country and the Caprivi strip, and while Terry investigates the routes and accommodation I will be researching the plants and wildlife so that we know what we want to look out for.

There are times when I like to break away from

the reference shots and the Out Of The Shadows series was born from doing a poster for World Elephant Day. I loved the way that reducing the picture to nothing but the subject and a plain dark background immediately took away any distractions and forced the viewer to focus on the intended subject. It also makes a perfect frame for placing text, and the African Elephant has since been used on the cover for a book published in the UK. With some shots for this series it is possible to use the invisible black backdrop technique, but with the larger (and more dangerous) wildlife that isn't often a good idea because the animals we are shooting are not habituated to people or flashes. Sometimes



this means that I edit images in Photoshop instead, usually using the simplest method of creating a black background layer, then carefully deleting the top layer with a soft edge brush until only the parts of the picture that I want to keep are left. A very simple method, but one that can take a lot of time if the animal is one with lots of hairy detail that needs to be preserved!

So many people have access to good equipment and great locations these days that technical mastery is no longer enough to distinguish a body of work. I particularly enjoy the work of those photographers who are doing something different; finding unusual angles or plants and wildlife that are seldom promoted. For myself, I prefer to visit the

quiet spaces and study the more unusual aspects of the environment, and if I am with my partner, one of us will be watching for the bigger action while the other is face down in the dust looking for the smaller side of life that usually goes unnoticed.

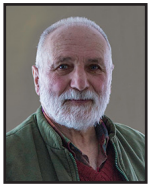
Nature and wildlife photography is an incredibly rewarding area to work in, and with such a wealth of environments and species it is one that you can never say is done, whether you are out in the bush in Africa or on safari in your own back yard.

See more of Cathy's work, including landscapes, African flora and the people she meets on her travels at www.withersclarke.com.





Super Yachts: The Beauty and the Power



S. B. PAUL McCULLAGH ARPS takes advantage of his location to photograph racing yachts, and the weather is not going to stop him taking some stunning images.

A lifelong interest in photography was further stimulated for me when, after forty years of international travel and living abroad, I settled in Cornwall in 2003. Wherever you live in Cornwall the sea is never more than a twenty minute drive away. Water sports and spending time on the water are a way of life for many in the county and these activities offer wonderful photographic opportunities.

Over the years I have developed a photographic interest in anything to do with sailing. This article describes sorties I made to record the J Class of super yachts on the occasions when they have raced off Falmouth. My first attempts to record these most

beautiful and powerful yachts was from a cliff top promontory. On the two occasions when I attempted this the craft were often so far off shore that with a 420mm lens they were small in the frame and haze was a problem. The discard rate from these shoots was very high. From the handful of keepers one image gained an acceptance in the London Salon and other international exhibitions.

When the J Class visited again in 2015 I decided to venture on to the water. For two days I bought tickets on a spectator boat and for the third day managed to secure a place on a press boat. On the first day the sky was overcast and the photography

Lionheart and Velsheda (image at top of page) The yachts were beating to windward in rain. Localised adjustments for colour and contrast have been made separately to the yachts and the water. The illusion of sunlight shining through curtains of rain has been achieved by blending three separate sky images with some additional paintbrush work.



The original RAW file is on the left. In the adjusted image with inserted sky, the relative positions of the yachts on the left have been moved to the right. Colour and contrast adjustments have been made individually to the yachts, sea coast line and sky by masked layers. To output an A3 print after cropping the file was upsized by 131%.

was uninspiring. On the second day the sun shone and the light was wonderful but there was little wind: the photography was enjoyable but lacked the drama for which I had hoped. The press boat sortie proved to be the most challenging but in the end most successful. Our transport was a hired charter fishing boat which had a large expanse of open unprotected deck aft of a small wheel house. The weather was foul with heavy cloud overcast and rain. Spray from the sometimes violent movement of the boat in a lively sea was blowing inboard. With the violent pitching and rolling, maintaining balance to compose hand held frames in the view finder while also protecting the equipment from becoming sodden was a real challenge. The day was rescued for photography by short interludes when a rather watery sun briefly broke through the overcast. At these moments, I was able to capture images which have gained acceptances in international exhibitions.

With regard to image making, it is the journey rather than the arrival which I find most enjoyable and fulfilling. A part of this enjoyment is the ongoing challenge of mastering the ever more sophisticated and constantly evolving equipment and techniques to

which we now have access. As the pace of equipment and software development continues, I find myself still pressing forward on the lower end of a steep learning curve.

My photographic interests are eclectic with a tendency which leans towards the fine art and painterly end of the spectrum. My aim is to produce work with a personal style and atmosphere which is aesthetically pleasing and which hopefully will make an emotional connection with the viewer. With the exception of those occasions where a true and accurate record of an event or subject is important, I have no hang-ups about manipulating and compositing components of an image to achieve this goal.

I have two Nikon digital SLR bodies with Nikon and Sigma lenses ranging from 14mm to 600mm. Prints are produced up to A2 dimensions using a rather old Epson Stylus Pro 3800 printer. I capture exclusively in RAW for conversion in Lightroom to TIFFs for export to Photoshop. The Topaz Labs suite of filters is usually employed at some stage in the workflow. In cases where the limitation of lens focal length and/or the compositional necessity for cropping reduce



J Class Ranger, Rainbow and Velsheda with followers off Pendennis Point, Falmouth. The sky has been added. Each major component has been adjusted for colour and contrast using separate masked layers.

pixel dimensions, I find PhotoZoom Pro by BenVista excellent for upsizing files. When necessary both Lightroom and the Topaz software offer effective noise control.

At the point of capture I pre-visualise how an image can be worked to best advantage in the finished version. Often the shutter will be activated in the expectation that considerable manipulation in Lightroom and Photoshop will be required later. Almost without exception the final product only emerges after a tortuous reiterative process of trial and error. It is this challenge, to create on my computer something noteworthy and engaging from material which otherwise would be lacklustre and mundane, which I find as enjoyable as being out and about with my camera. In my experience, those magical moments when colour form and light combine in camera to record something special without any need for post-production are very rare. Regardless of how well the camera is setup, RAW images always benefit from some degree of adjustment and optimisation.

When shooting in RAW, over exposure of highlights by up to two stops can be later recovered by adjusting the exposure slider during RAW conversion. The value of this hidden facility is that in harsh light

conditions, shadow and highlight detail can be maintained where otherwise either shadows would be blocked in or highlights would be lost. Depending on light conditions, I tend to routinely over expose by one third to one stop in order to ensure that detail in shadow areas is maintained. After exposure correction and highlight recovery in Lightroom, any preferred adjustment to colour balance is made (Temp and Tint Sliders), and highlight and shadow detail are then adjusted so that the dynamic range is optimised. At this stage the Clarity slider (for visual impact) and the Vibrance and Saturation sliders, (usually 10 to 15 units and 5-6 units respectively), are adjusted as required.

Another feature of Lightroom which I find invaluable is the availability of adjustment for Hue, Saturation and Luminance by individual colour through the full colour range. Salient compositional elements of an image can be adjusted for relative impact using this facility.

Finally, before export into Photoshop (in ProPhoto RGB, 16 Bit depth and 360ppi), Sharpening is applied at an amount between 40 and 55 units and a Radius of 0.5 or 0.6px. This Radius of less than 1 is applied because sharpening tools achieve the illusion of sharpness by increasing the contrast at the borders



J5 Ranger The opacity of the added sky layer has been reduced to strengthen the effect of recession into the distance. Patches of sunlight on the sea have been added/enhanced. Topaz was applied to give a painterly feel to the image.

between areas of lighter and darker pixels. By inference, an excessively high Radius setting will have the effect of thickening the band of high contrast at the border between light and dark pixels to the

detriment of fine detail. This can be important where big enlargement with file upsizing may be required later. The Detail slider is set at between 40 and 50 units and, when appropriate, with masking applied to



Lionheart Close Hauled in a Rain Squall The image was captured when, momentarily, the yacht was lit by weak sunlight breaking through an otherwise uniformly grey overcast. The RAW image was optimised in Lightroom to enhance the light on the yacht and surrounding sea. The sky was added to achieve compositional balance and interest. Masked layers of the composite image were then blended and adjusted in Photoshop to provide drama and atmosphere.



Chasing to the Windward Mark The sky, the yacht to the left and the sea in the left quarter of the image were all added from separate frames. To achieve an A3 print the file was upsized by 250%. Localised areas of noise were a problem. This was controlled by adding noise to the whole image and applying a Topaz filter for a painterly effect.

prevent sharpening in areas of low detail (e.g. blue sky). I find that time invested in precise adjustments at the RAW conversion stage pays off by simplifying later adjustment in Photoshop.

With import into Photoshop a clearer idea emerges of the steps required to achieve the desired end result for each selected image. From the frames recorded on the water the most interesting shots were captured with featureless low contrast grey skies. Application of the Photoshop Shadow and Highlight filter and further tweaking of the curve, brought up detail in the yachts and water but removed any vestige of interest in the skies.

In the images presented, the skies have been imported from a portfolio of backup sky files maintained for this purpose. Care was taken to ensure that the quality and direction of light and the colour palette in the image to be inserted, was compatible with the destination image. It was important that the detail of sails masts and rigging protruding into the sky area was not obscured. This was achieved in Photoshop using blending modes and cutout masks, with both applied using non-destructive adjustment layers.

Where the tones of the background sky were lighter

than the foreground components of the image, the Darker Color blending mode of the sky layer at the top of the layer stack permitted darker pixels in the layer below the sky, (e.g. lines and rigging), to show clearly. Where blending was not entirely successful cutout masks were created.

Quick Mask in Photoshop is for me the ideal (if labour intensive), tool for creating precise selections for conversion to cutouts and cutout masks. In order to achieve a precise boundary for the creation of the selection with the paint brush tool I zoom the image to at least 100% and sometimes for fine detail right up to individual pixel level. The area painted is then converted to a selection from which the layer mask is derived.

For many of us who enjoy developing our image manipulation skills and techniques it is too easy to respond to a casual enquiry regarding methods and workflow with a weight of information and detail which causes the eyes of the interlocutor to glaze over. I have tried to side step that pitfall in this text by avoiding over detailed blow by blow descriptions with screen savers of buttons pressed and tools used. I do hope that I have been successful in this and that you have been in some measure entertained.



10 sec, f/4, 3200 ISO shot of an aurora near Akureiri, Iceland, Canon 16-35 f/4 L

Prints of Darkness



IAN THOMPSON ARPS ventures out on photographic missions when many of us will be wrapped up warm in bed. He shares with us the secrets of achieving great night-time shots.

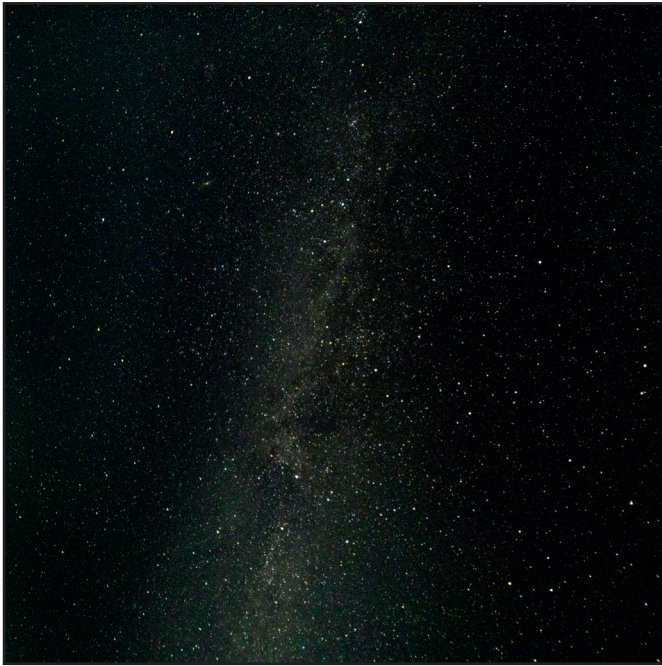
As photographers, mostly we tend to inhabit the daylight hours, for that is where the greatest amount of light is on offer. Sure, we stray into dawn and twilight for the purposes of capturing that perfect landscape during the 'golden hours', but it seems that rarely do most of us use what light is available during night-time. Night photography is - these days - a very easily accessible realm. In the bad old days of film our capabilities were limited by (a) the lack of good, high-speed (=high sensitivity) film; (b) the reciprocity failure of that medium (i.e. the non-linearity of the film emulsion sensitivity for long exposures) and (c) time consumed in the processing system. The only real way to get results was by the experimental loop of exposure/develop/inspect/re-expose, which at best took half an hour to circumnavigate with multiple

failures along the way. The main disadvantage of this should be apparent when one imagines attempting to capture some transient event in the dark.

As lucky members of the digital age, the drudge of film use is no longer a problem for us. We have ISOs in the hundreds of thousands (rather a few hundred, at best with film). Reciprocity failure is no real problem, although still present to a lesser degree, and we usually know the outcome our 'experiments' in a matter of seconds. For me, the liberation offered by this is wonderful - now all I have to do is get outside after dark and stay awake!

Whilst there are many good examples of night photography, in the main the proportion of such work is still very small. This means that there are many opportunities for amateurs like

10 sec, f/2.8, 3200 ISO crop of one end of the milky way using a Samyang 14mm f/2.8



us to produce images which are different and appealing. There is *always* light available from the night sky, whether natural or artificial, even on the darkest night: imagine, if you will, being

in the middle of the Sahara desert at midnight on a moon-less night. You might think that this is as black as it gets but no - there are stars and even clouds don't block all of that dim light. Yes, it is possible to take photographs using just starlight, although this can be a bit tricky!

For those of us wishing to step over to the dark side, we have many genres to explore: Star trails, Milky way shots, Meteor showers, Moon surface, Moonlit landscapes, Aurorae, Lightning, Cityscapes and traffic streams, Light painting, Fireworks.

However, there are a few essential tricks and tips that help to achieve successful shots in low light and at night. In this, the first of a short series of articles, I'll offer some advice about the basic equipment needed and the settings to use so as to maximise your chance of success. In future issues I'll look at different techniques and their suitability to different subject matter.

Digital Noise

Night shots can be taken with almost any modern camera, from compact models upwards. As technology improves with every new model, the newer the camera, (usually) the better will be its low-light sensitivity and noise performance. The latter feature is perhaps the most important because where there is little light, we need to use the camera's sensor to accumulate light particles (photons) over time. However, an inherent weakness in any camera's sensor - caused by physics - is that 'noise' is generated and this degrades the image. In simple terms, noise in a digital image is defined as pixels whose digital data values are not solely attributable to the amount of light captured by the pixels. Imagine a single pixel on your camera's sensor as a little bucket: every photon which arrives in that bucket knocks off an electron from a silicon atom. The electrical charge produced by these electrons is amplified and converted into a number, so that when the shutter closes this becomes the digital value of the data for that pixel. That all seems nice and simple and in theory should give good clean results but for one important problem. Due to thermal effects inherent in the sensor material, electrons are randomly flying about in the silicon and some occasionally end up in a pixel 'bucket' where they are indistinguishable from those caused by photon impact. These 'extra' electrons contribute erroneously to the final pixel data count and skew the pixel value generated by the sensor electronics when the shutter closes. This is fairly unimportant for a photograph taken in a lot of light since the proportion of 'false' electrons is very, very low compared with the 'genuine' sort. For an image taken in the dark with a high ISO setting however, the 'false' electrons' form a much larger proportion of the final amount and are responsible for shifting the value of the pixel away from reality. The process is entirely random meaning that not all pixels acquire the same amount of rogue electrons, and over all of the individual red, green and blue pixels on the entire sensor the effect is manifested as coloured spots, most visible in darker areas of the image. There's more - the longer the exposure, the worse the problem, as we allow more and more time for random electrons to fill our pixel buckets. Incidentally, the high quality digital cameras used on large telescopes have their sensors cooled to a very low temperature (-100°C) to reduce this effect.

So, because night shots tend to have a large percentage of dark areas, the noise becomes very significant. All is not lost: there are ways and means to reduce the perceived noise and we'll come back to that later.

PRINTS OF DARKNESS

Cameras

All modern digital cameras are capable of low light and night photography, due to the continuously increasing sensitivity of the sensors available, thereby enabling the use of high ISO settings. Of course, some will be better than others by some degree, but just about any model in the market mid-field will be capable of delivering very satisfying results. However, it is fair to say that DSLRs are best for the job, and full-frame sensor models with not-too-large a pixel count of less than - say - 30MP will perform better with shots in the dark. This is mainly due to the larger pixels being able to capture more light.

My personal preference is to use a Canon 5D Mk IV for my night work. This is not for any reason of technical superiority but simply because I have a heavy investment in Canon kit. Also, I'm pragmatic enough to recognise that differences between models and makes will have very little visible effect on the resultant image.

Poring over recent technical reviews it would seem that the latest models from all major brands perform well but, of course, each performs slightly differently from both technical and handling perspectives. Probably the most important feature needed for good low light and night shots is low noise levels (see Digital Noise). There are many, many web sites on the internet that offer noise comparisons and reviews if you are in the market for a new camera, but be prepared for some insomnia-creating reading!

Lenses

Knowing about the sensor noise problem, ideally we need to capture as many photons as we can in as short a time as possible. "Easy", you say, "just use a wide aperture lens". Yes, we can do this but the rules of depth of field still apply, even though



25 sec, f/9, 100 ISO taken in Mexico, Canon 17-40 f/4 L

it's dark outside. We must acknowledge that the dark is the enemy of narrow apertures! So, if our subject matter is a cityscape or garden scene where we need a range of sharpness, we are stuck with using a smaller aperture which thereby forces us to use a slower shutter speed and/or a higher ISO. The only time we are able to use a fast (=wide aperture) lens to good effect when wide open is when the subject matter is a very long way off, such as the sky but even then there are problems relating to accurate focusing, as we will see later.

If our subject is the sky, potentially with stars, ideally we would like those stars to appear as pinpoints in the final image. Further, we might like to have a wide view of the night sky, which will demand a wide-angle lens. Here is our first conflict: wide angle lenses with a large aperture and which render stars as pin-points across the field of view are a little like hen's teeth! Only with the most expensive prime lenses (Zeiss Otus or Batis, for example, at more than £2,500) is this anywhere near possible, and we mere mortals must compromise. The recent introduction by Sigma of a very high quality 14mm f/1.8 wide

angle lens excites the night photographers amongst us, though even this at around £1,500 would be a serious investment! Designed for full-frame cameras, the effective focal length of this kind of lens on a crop-sensor camera becomes roughly 22mm which will not give the same field of view, so owners of crop-sensor cameras will need to consider lenses with a focal length of 9 or 10mm which reduces the range of acceptable quality lenses even further.

It's not all gloom and doom, though. Generally speaking, any lens in your bag can be used for night photography, with the proviso that some work will need to be done to the resultant images with regard to sharpness and noise. Only if you get completely obsessed with quality do you need to scale the dizzy heights of the multi-thousand-pound lump of glass. I routinely use a Canon 16-35 f/4 'L' lens for acceptable night shots as this is an affordable, very, very sharp lens - better than the f/2.8 variant in my opinion - and the loss of one or two stops of aperture is easily compensated for by doubling the camera's ISO without too much degradation of image quality. Another candidate - and at very low-cost - is the Samyang 14mm f/2.8 which is available to fit a number of camera mounts. For about £300 new, this is a manual-only, superbly sharp lens but a few reports suggest that it does suffer from some coma in the corners when used wide open.

Camera/lens supports

You might be able to use a bench or a wall on which to rest your camera for short night-time exposures, employing your cable release or self-timer to operate the shutter, but for serious work this is unlikely to suffice, especially as your options for aiming the camera will be limited. For more control you will need at least a good tripod. How much further you go with this depends very much upon the subject matter but generally you have

two choices: a fixed tripod or tracking mount. For anything but the night sky, your normal fixed tripod is fine, and I'll look at tracking mounts in more detail in a later issue.

Whatever type of photography you are practising, if you are using a tripod the main characteristic you need is stability, of the tripod itself and the mount or head. This is even more important for low light and night work when your exposures will be measured in seconds or minutes instead of hundredths of a second. Any movement caused by floor vibration (oh, and by the way, bridges - even big ones - bounce under traffic movement!) or wind over the period of the exposure will make itself evident in the blurred images you will inevitably produce! Also, *do remember* to turn off any image stabilisation feature on your lens or camera when tripod mounted, as these systems can 'hunt' a little when held still which will result in blurring of the image.

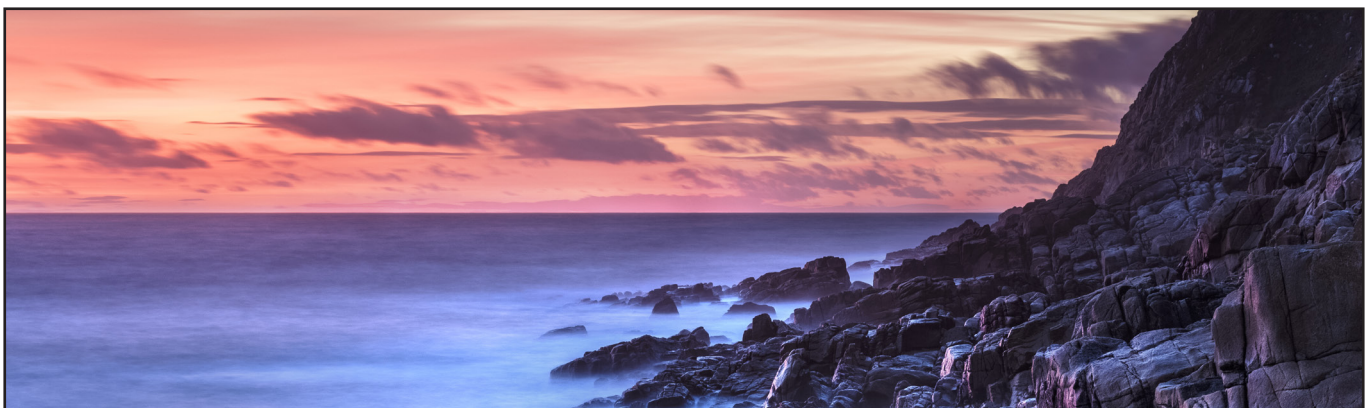
Accessories

Several things become essential for night photography and you may want to make room in your camera bag for one or two of them. A few examples are a shutter release cable, head torch, a hand torch (for light painting), gloves (fingerless?) for those cold nights, spare batteries (whose output decays quickly in cold weather) and maybe a folding seat.

What next?

I hope that this overview gives you an appetite to dip a toe in the 'dark side': there is plenty that can be done with the kit in your bag without having to go out and spend a fortune. If you feel you need new life breathing into your photography, grab your torch, set the alarm for midnight and give it a try! In the next issue, I'll write more about the specifics of achieving pictures with a difference, and how to process them to good effect.

30 sec, f/11, 100 ISO from Cornwall,
Canon 16-35 f/4 L





Nedd Fechan Waterfall by Nigel Goode LRPS

The Landscape Group

We take a look at the work of the latest of the Society's special interest groups and some of its members.

The newest of the Society's special interest groups, the Landscape Group was launched in January last year. The group aims to encourage the development and practice of landscape photography in its broadest sense, embracing both traditional approaches to the art and more recent developments, such as intentional camera movement. By July of this year the group had achieved a membership of 700.

The group offers its members several ways to take part. These include field trips, workshops and opportunities to share and critique work.

Field trips are member-led events, offering an opportunity to meet in a photogenic location, make images and share experience with fellow

photographers. The intention is to run trips in all the Society's regions. The most popular trip so far was the dawn shoot at Stonehenge in March, which is to be repeated at the same time next year.

The group's first workshop was a member-led introduction to the use of tilt and shift lenses in landscape photography. This year the group has placed more emphasis on professionally led workshops. *Lightroom for Landscape Photography* was run by Julian Rouse and a series of workshops on the use of filters have been led by Jeremy Walker, Ross Hoddinott, Mark Bauer. A further workshop with Mark Banks is scheduled for September.

A membership survey, taken six months after the launch of the group, highlighted a desire among members to share and critique work. As a result, the group launched a Facebook group page in December 2016, with the express purpose of enabling members to share their images and to give and receive constructive feedback. There has been a positive response and membership of the group now exceeds 150 members.



Loch Assynt III by Mark Reeves LRPS

A more recent development has been the introduction of print circles. These circles, which are run using postal portfolios, are aimed at those who like to work with prints to share their work and receive critical feedback. Again, these have proved popular amongst our members.

Our eNewsletter is published nine times a year, and offers members further opportunities to share their images. The newsletter includes event and exhibition listings, a Members' Gallery and field trip reports. Readers are also invited to submit features on their favourite locations and their distinction successes.



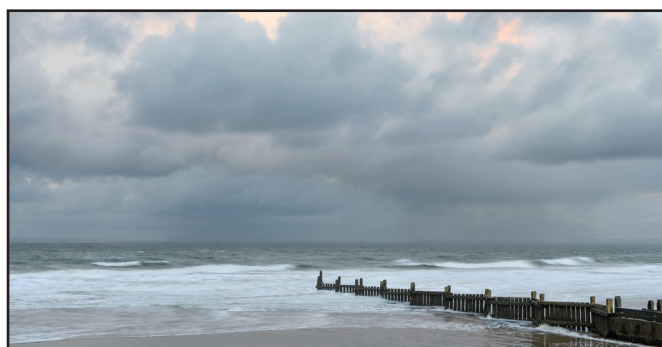
Last Light by Anthony Wright ARPS

Looking to the future, the group's most ambitious event to date is November's Conference and Annual General Meeting, to be held in the Yorkshire Dales over the weekend of 3rd-5th November. The event gets off to a great start



Standing Alone by Laura Hacking LRPS

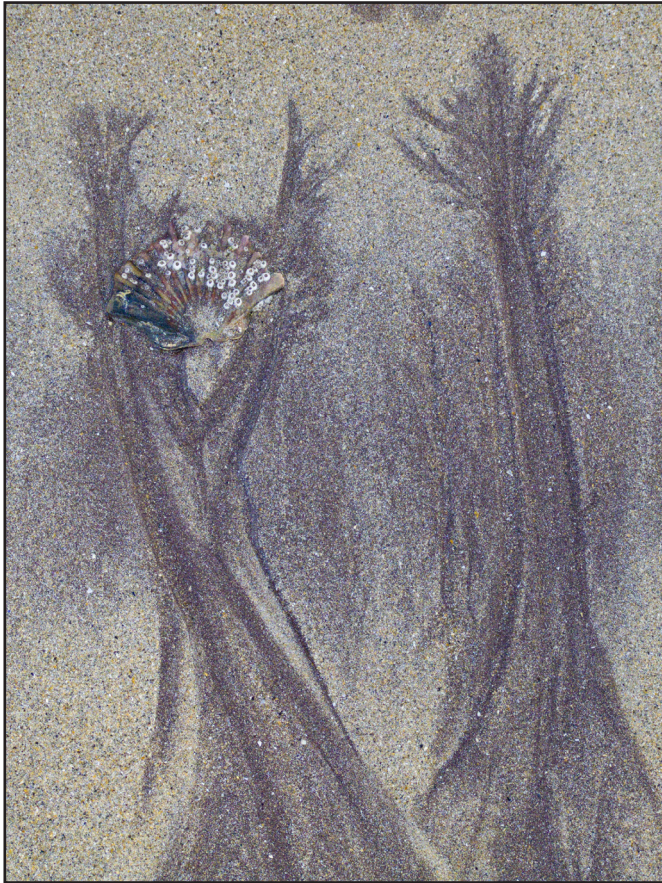
on Friday the 3rd, with keynote speaker Charlie Waite. The weekend continues with talks by Steve Gosling, Melvin Nicholson, Carol Emmas and Jesse Alexander. Peter Paterson FRPS will lead a distinctions workshop and there will also be guided photoshoots in the surrounding area.



Squalls on the Horizon by Susan Brown FRPS

Establishing a new group has not been without its difficulties, but the speed at which membership has grown suggests it is meeting a demand. As the group continues to develop perhaps the greatest challenge will be to encourage more members to play an active role in the running of the group and its events.

You can learn more about the Landscape Group and read its eNewsletters on the RPS website.



Original image



Final image

SAND TREES

Carol Wiles ARPS

This image was taken on Ventry Beach on the Dingle Peninsula in Southern Ireland in April 2008, when my husband and I took a group of photographers there. It was the first time we'd been to the Dingle!

I can't believe now that it was first processed in Photoshop CS3! However, I decided to re-work it in 2010, and again in 2015. There was something haunting about these patterns created in the sand!

There are two colours of sand on this beach, and when the water drains back into the sea when the tide goes out, the amazing shapes and patterns are formed! I'd taken the image 'upside down' because then the patterns looked like trees, and one had a shell in it which I thought looked like blossom. The barnacles added to the effect. Sometimes nature provides just the right garnish!

I'd taken a RAW image on my Nikon D90 so processed it first in Adobe Camera Raw in Photoshop. The colour temperature apparently was 4700 K and there was an exposure value of +0.8 - to compensate for the darkness of the sand.

I then tweaked the Brightness, Contrast, Saturation and Vibrance sliders in Camera Raw to try and recapture the 'sparkle' of the original beach.

Importing the image into Photoshop, I then removed what I felt were distracting elements - some of the bright spots in the sand for example, and there were a couple of 'smudges' at the top of the image which didn't need to be there.

I added a Curves adjustment layer, then added a slight vignette using a layer mask and painting round the edges. This makes the effect less rigid.

After tweaking Brightness and Contrast with another adjustment layer, I still wasn't happy, so added another Curves adjustment layer until I got the effect I wanted.

PEARL

Chas Hockin LRPS

This image is the best of about 930 images taken one evening at Didcot Railway Centre. I was at an event organised by TimeLine Events (TLE), who promote their company with the line 'Bringing heritage and photography together...'. (I don't think Pearl is that old to be classified as 'Heritage', but there you go.)

I do not take very many portraits, so my thinking was that this evening might be a good way to obtain some - with an unusual, interesting background, rather than a straight studio set up.

TLE had a number of models for the evening so we were split into groups and 'assigned' an area together with a model. This image was one of the first I took - it obviously all went downhill from there if this was the best!

I can claim no credit for the lighting and smoky background - this was all set up by TLE staff and helpers. A couple of lights on stands, coupled with a smoke machine or two, produced the effect. Once the scene was set, it was a friendly bun fight to get in position between the trains to get the best image we could. To be fair, we often stopped and changed positions, to give everyone a good chance. Some of the time we asked Pearl to position herself, other times we just let her get on with it.

Once home, the next day, I looked through the images, selecting this one for further work. As you can see, the original image is very smoky. I am a bad example of a Photoshop-user for people to follow - I rarely use layers, and I don't keep a meticulous record of what I do usually. But with this image, I did apply another filter layer - NIK Color Efex Pro, using the 'detail extractor' filter. This reduced the effect of the smoke. Normally I would use the slider for this filter to the maximum, but I discovered this exaggerated the effect too much, so I just set it at around 50%.

I then did some general work with Photoshop Levels on the model herself, after making a selection around her with the polygonal lasso tool. Finally a bit of sharpening and I was done. I am no expert with Photoshop and I don't spend too much time with it.

I submitted this image as one for the Print Exhibition and it was selected, but not one of the 'top' images. I have also used it in a club panel competition with another two images of Pearl. The judge pointed out that he would have done some more to reduce the highlights either side of the model in line with her hips. Funny how you don't see these things when working on an image. For once, I had to agree with a judge!

Nikon D4 24-70mm lens @ 66mm 1/30s at f/2.8.





FEEDING STATION

Kenneth Ness ARPS

I had been to Harris the previous year, saw the crofter working a small potato patch and was taken by the obvious photo opportunity. Keen to try and use this figure, I had taken several shots of a derelict house on the road between Helmsdale and Kinbrace in the Highlands and felt that there was a story there. I also had come across a sheep's skeleton behind a ruined Black House on Eriskay and the skull was an obvious acquisition.

Together with a post taken at Thornham Staithe in Norfolk, a section of one of the derelict boats on the banks of the River Severn at Purton, Gloucestershire, an eagle landing on its handlers arm at an Eagle Day at Rolleston in Nottinghamshire, and a hare photographed at a game fair in Derbyshire, I had all the components I needed.

I used a combination of Photoshop, to extract the parts I needed from the various photographs, and ON1 Photo 10 to modify the colours and strengths of each of the images (as some components were taken in bright sunlight whilst others were taken in the shade). Extracting the parts was fairly straightforward in Photoshop using the Quick Selection tool and Quick Mask to produce a layer mask. Care was needed with the feathers of the eagle but other than that it was fairly simple. I use Smart Filters to allow me to revisit my adjustments if I am not happy with the outcome. In the case of the background I used 'Dynamic Contrast' together with a Black and White filter using Luminosity until I was happy with the result.

Each part, except for the man, was added to the background and adjusted until I was happy with their position. I then added a blue/yellow brushed steel texture layer at 50% with 'Multiply' as a

blend. Using Hue/Saturation I darkened the sky, taking away some of the blue and reducing the Lightness. Back in ON1 Photo, I added a Graduated Filter and a Vignette to the image again to enhance to sky. A smoke brush was used to give a sense of habitation to the house. Finally, I added the figure. I had held back from doing that earlier as I did not want the figure to be obscured by the layers. Some time was taken to mute the sunlight on his coat to bring it into keeping with the rest of the image.

A Dodge and Burn layer was used with 50% grey to carry out local adjustments together with some final adjustment layer masks using a combination of Curves and Hue/Saturation until I arrived at the final image.

As usual, with these type of images, they evolve from an initial concept and don't always end up as you planned, however this final image did go some way to achieving what I set out to accomplish.

Revision to the DIG Constitution

The way in which the Digital Imaging Group, as with all of the Special Interest Groups in the RPS, is managed and works is defined by its Constitution. The DIG Committee, which looks after the activities and facilities which are available to Group members, is currently limited to six members. This limits the resources that are available for expanding activities of the Group and creates challenges for succession planning.

The DIG Committee has reviewed the Group's Constitution and proposes to increase the size of the Committee. Changes to the Constitution, which is based on a model determined by the RPS Council, have to be approved by Council before the DIG AGM for us to be able to implement the changes next year. We are asking for your comments on our plans so that acceptance of the revised Constitution at the DIG AGM can be a formality.



These are the two sections we wish to modify (additional text in blue italics, text to be deleted shown with ~~strikethrough~~). The entire Constitution can be seen on the DIG Forum; to access this you need to log in to the RPS web site and navigate to forum/Digital Imaging/Constitution.

3.2. The Committee shall comprise of three officers: Chairman: Secretary: Treasurer: together with normally up to six other Group members. *Up to a further 3 additional committee members may be elected for specific tasks or for succession planning purposes.* The length of service of the officers and committee members shall follow the current protocols in MP 001 of The Society. All officers and committee members must be members of The Society and of the Group. Any officer or committee member who ceases to be a member of The Society is immediately disqualified from office and the Group Committee.

3.7. ~~At the AGM the Group shall elect a representative from the Committee to The Society's Advisory Board. It is expected that this will be the Chairman unless exceptional reasons prevail.~~ The DIG Committee shall appoint Committee members as required to represent the Group on the Society's Committees

Your feedback is welcomed. We hope to be sending revisions to Council in late autumn.

Janet Haines ARPS

**Holiday Inn Birmingham Airport (near the NEC)
Saturday 23rd September - 0900 to 1700**

**Don't miss your chance to join the Digital Imaging Group's one-day photographic extravaganza!
Open to all (but entry by ticket only)**

Enjoy presentations from our eclectic speakers

- **Tim Flach** will share his images of the beasts that we share the world with.
- **Nick Turpin** will open our eyes to what so often we do not notice on the streets.
- **David Clapp** will present his unique approach to architectural photography.
- **Paul Sanders** will show us just what more we can achieve using filters.
- **Gary Evans** will move us with moving pictures.
- **Polina Plotnikova** will help us to bloom with our flower portraits.



by Tim Flach



by Nick Turpin



by Gary Evans FRPS



by David Clapp



by Paul Sanders

And participate in practical activities

- Flower photography studio.
- Portrait studio.
- View the DIG Print Exhibition and Projected Image Competition winners.
- Learn from LRPS and ARPS Advisory sessions.
- See the wide range of products and all the latest goodies that our sponsors have to offer on 12 trade stands.

More information and ticket sales (from £25 for DIG members) at www.rps.org/digexpo

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EASTERN CENTRE

Michael Eleftheriades

DEMYSTIFYING LIGHTROOM

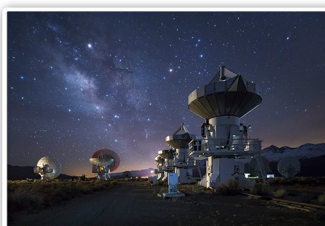
Sunday 5 November 2017 ~ Foxton, Cambridgeshire



THAMES VALLEY CENTRE

Paul Mitchell FRPS
WOODLAND WAYS and SPIRIT OF LIGHT

Sunday 12 November 2017 ~ Wokingham, Berkshire



SOUTHERN CENTRE

David Clapp
Professional Landscape and Travel Photography Unveiled

Sunday 19th November 2017, Ringwood BH24 1DW



WESTERN CENTRE

Ian Bateman
FRPS MPAGB AV-FIAP APAGB
"Making a digital AV"

Sunday 3 December 2017 Ilton Village Hall, TA9 9HG

