

DIGIT

THE MAGAZINE OF THE ROYAL PHOTOGRAPHIC SOCIETY DIGITAL IMAGING GROUP
Number 78 2018 Issue 3



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

Rachael Talibart
THE LIMITLESS SHORE
+ MILLENNIUM CUP
PRINT COMPETITION

Sunday 21 October 2018 ~ Wokingham, Berkshire



EASTERN CENTRE

Gavin Hoey

CAMERA
ALCHEMY

Sunday 11 November 2018 ~ Foxton, Cambridgeshire



THAMES VALLEY CENTRE

Tracy Willis FSWPP/
IFSWPP/Masters

OPEN YOUR MIND
WITH COMPOSITES

Sunday 18 November 2018 ~ Wokingham, Berkshire



WESTERN CENTRE

Richard Sercombe
"Urban & Architectural
Night Photography
followed by
Creative Composites"

Sunday 18 November 2018 Merryfield Village Hall, Ilton TA19 9HG



SCOTLAND CENTRE

Donald Stewart FRPS

SCOTTISH COASTAL
DEFENCES

"FRPS Panel"

Sunday 18 November 2018 ~ Bridge of Allan



THAMES VALLEY CENTRE

John Humphrey FRPS

CREATIVE
PHOTOGRAPHY

Sunday 20 January 2019 ~ Wokingham, Berkshire



THAMES VALLEY CENTRE

Jeremy Walker

A LIFE
IN LANDSCAPE

Sunday 17 February 2019 ~ Wokingham, Berkshire

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From the chair

Janet Haines ARPS



Where has my inspiration gone? Do you have these lean times when you suddenly feel as if all your creativity and inspiration has deserted you? You look at others' work and see they are moving on

and you feel as if you are being left behind. I am sure I am not the only one to get these 'fallow' periods in my photography. But having gone through it a couple of times previously I know it will come back – all in its own good time. I just need to hold my nerve, keep trying this and that and looking at others' inspiring images. At some stage the cogs will start working again and the wheels will roll in my brain and I will be off chasing some new idea to capture or create.

When I failed my ARPS first time round I couldn't seem to find a new theme or idea for ages. I started down roads only to find they were cul-de-sacs. But each blind start allowed me to experiment on something new, and even though I got nowhere with it at least I learnt something along the way.

After several false starts, when both my skills and inspiration finally kicked in, then my ARPS panel simply flew into life and soared away, taking me to levels I had longed for. A world of creativity and inspiration opened up again.

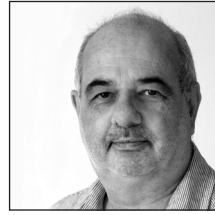
Recently I watched a TED Lecture about an artist and how he recommends making yourself sit down for 10 minutes every day even if (in his case) it was to only draw one line. As he says, that one line soon turns into more but by making yourself simply sit down at the computer and opening up old images from the library might help you to find a spark. Perhaps an overlooked image that on second viewing has more potential than you realised at the time. Or it generates a good idea and you simply experiment with some new processing ideas. By keeping at it he tells us that you will become a better artist/photographer.

So I shall go through my old files and if I do nothing else than tidy them up and get rid of the rubbish, at least I will feel better than doing nothing. And who knows perhaps a new masterpiece will come out of nowhere and inspire me onwards and upwards.

How about you? What is the way you will inspire yourself to move forward in your own photographic journey?

Editorial

Gary Beaton



This issue brings the usual mix which I hope includes something for everyone.

We have a preview of a new book shortly to be published by Tony Worobiec FRPS entitled

'The Water's Edge', and some great advice from Tony about how to capture stunning images of the coastline. Tony has been good enough to offer a signed copy of the book to DIG members for £15 (including delivery) - if you would like a copy, please contact Tony by e-mail at tonyworobiec@gmail.com.

Michael Berkeley LRPS writes about how he became involved in photographing local football action. He describes how he catches the type of sharp images that the clubs want for their own use and which has led to his shots being used on the cover of match programmes.

Nettie Edwards has exclusively used an iPhone and apps for her photography since 2009, and prefers to describe herself as a Photographic Artist rather than a Photographer. Amongst other things, she has photographed the sights around her as she travels through the UK and Europe and often produces images that reflect the view that may be seen by someone visually impaired. She shares some of these images and her reasons for taking this approach.

You might be familiar with the term SoFoBoMo - Solo Photo Book Month - an annual challenge to photographers to produce a photo book in a month. Rex Waygood rose to that challenge this year, and in so doing left his 'comfort zone' far behind! He tells us how he went about creating his book which features some of the ladies in his local Townswomen's Guild.

As part of our regular series looking at what other parts of the Society get up to, we learn about the small but very active Switzerland Chapter. And in this month's Challenges we have three very different approaches to image-making that I am sure will prompt us all to get out and try different techniques.

As ever, it's been fascinating and great fun to compile this issue and I wish you good reading.



Rolling Waves, West Bay, Dorset

The Water's Edge



A passionate and prodigious traveller, **TONY WOROBIEC FRPS** has more recently been touring the United Kingdom and capturing images of the varied and dynamic coastline.

Living on an island, it is perhaps no wonder so many of us are drawn to the sea; even out of season many of our resorts continue to thrive due to the continuing fascination we have for the coast. What makes the UK particularly attractive is the sheer variety of opportunities that our coastline has to offer. An additional appeal of these locations is that they are capable of reflecting the vagaries of

the weather better than any other genre of landscape photography. Usually offering an uninterrupted panorama, the skies one can witness from the water's edge can often prove unparalleled.

Fortunately, the UK is a small island, so most of us can get to a coastal location relatively easily. Within the UK, Burton-on-Trent is the furthest point from the sea, and even then you are only



Eroded Groynes, Sandsend North Yorkshire Structures such as these are best photographed under a stormy sky which heightens that sense of pathos and abandonment. I did experiment using a variety of shutter speeds but finally opted for 1 second; whilst this captures the movement which is the cause of the erosion, it is sufficiently fast to retain some detail in the water.

70 miles away.

The bawdy glamour of the seaside resort is of course a magnet for many photographers and we can fully understand why. Brash, noisy and resplendent in neon, many of our resorts offer dizzying opportunities for imaginative photography. Whether you are drawn to the amusement arcades, the numerous colourful kiosks lining the promenade or the truly magnificent period architecture that is a feature of many of our coastal towns, few photographers will ever leave disappointed. But what makes several of our resorts so appealing are the wonderful, and often very well-preserved piers. These stunning structures, a vestige of our Victorian past, are incredibly photogenic; whether you choose to photograph them in daytime or at night, it is difficult to imagine that you will not be rewarded with some awesome photography.

By way of contrast, why not consider shooting the rocky coastline? With careful selection, it

is possible to present the viewer with a scene that communicates a true sense of 'wilderness'. This is perhaps a feature that makes the British coastline so unique and varied. Often just a few short miles from a built-up area, it is possible to explore fascinating rock formations that transport us into a different world. Clearly personal style will have a bearing, and whether you elect to use a slow shutter speed in order to blur the water, or decide instead to employ a much faster one, your options are limitless. Don't ignore that area often called the intertidal zone. Also known as the littoral zone, it is the area that is above the water at low tide and under water at high tide; it is here where you are most likely to see the erosive effects of the constantly moving sea, resulting in some of nature's most wonderful natural sculptures.

Another much valued feature of the British coastline are our numerous sandy beaches. Whilst of course many will border bustling conurbations, if you are prepared to travel further afield you will quickly encounter some

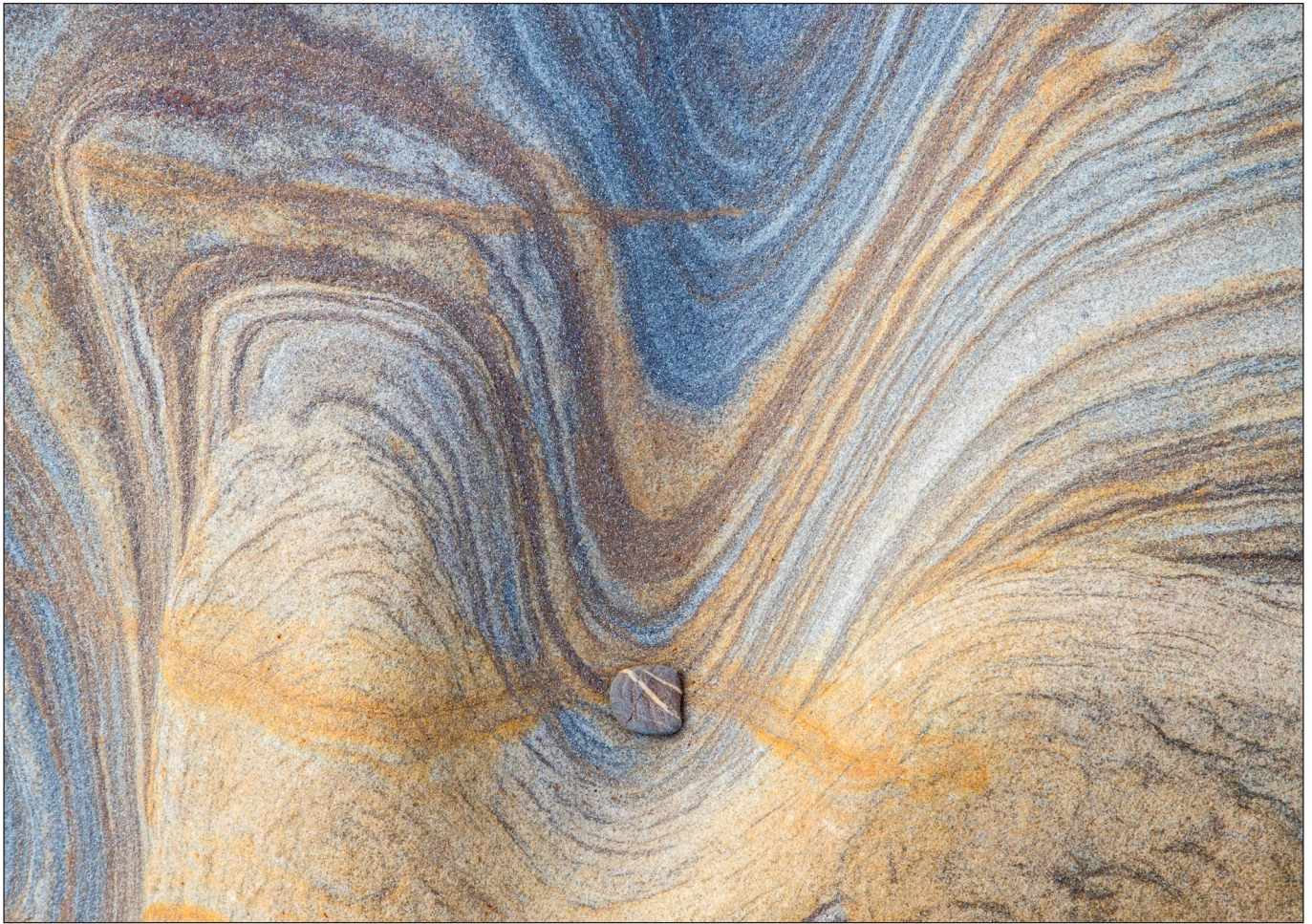


Penarth Pier on a very rainy night The pier-master was about to ask us to leave the pier as it was closing time, but Eva explained that we wanted to photograph it at night, so he very kindly allowed us to stay on for a further hour. It looks utterly transformed when photographed at night-time in the rain.

that are totally isolated. Not as complex as the rocky shore-line, beaches are flat and on first glance featureless, but this is the appeal. Our inland landscape can often prove frustratingly complex, with potentially exciting locations marred by walls, trees or hedges; by way of contrast, a sandy beach is one of those places where you can get an uninterrupted view of the horizon. Faced with very little, initially one wonders what to photograph, until you start to look at the gentle ripples of the sand. Dependent on the strength of the sea, these can vary from the beautifully nuanced to patterns of extraordinary complexity. Generally, if you are able to visit the beach as the tide is receding, more opportunities will materialise. Explore the interplay between the pools of water and sand-bars. Often these reveal a beautifully eroded single rock which can add a much needed focal point. If the tide is in, why not explore the dunes instead; if you capture these immediately after a period of wind, the results can be spectacular.

Possibly the feature that most draws visitors to the coast is the power of the sea. Whether you are standing on the beach, or observing from a promenade, the movement of the sea can be mesmerising, particularly during a period of stormy weather. A long telephoto lens certainly helps in these situations. The longer you look the more you are able to predict where the spray and the spindrift is likely to occur. These simple elements are sufficiently photogenic to make a worthwhile picture. From a practical standpoint, it is worth remembering just how easily it is for spray to get onto your front element, so ensure you have a UV filter attached, and regularly check your lens.

It is possible to have an overly romantic view of our coast, but it is also littered with man-made structures such as groynes, jetties, beach-huts, harbours, ports, and even industry, elements which serve to make our coast-line more interesting. Rather than view these as an eyesore, adopt a positive approach. These features add a richness that shouldn't be over-



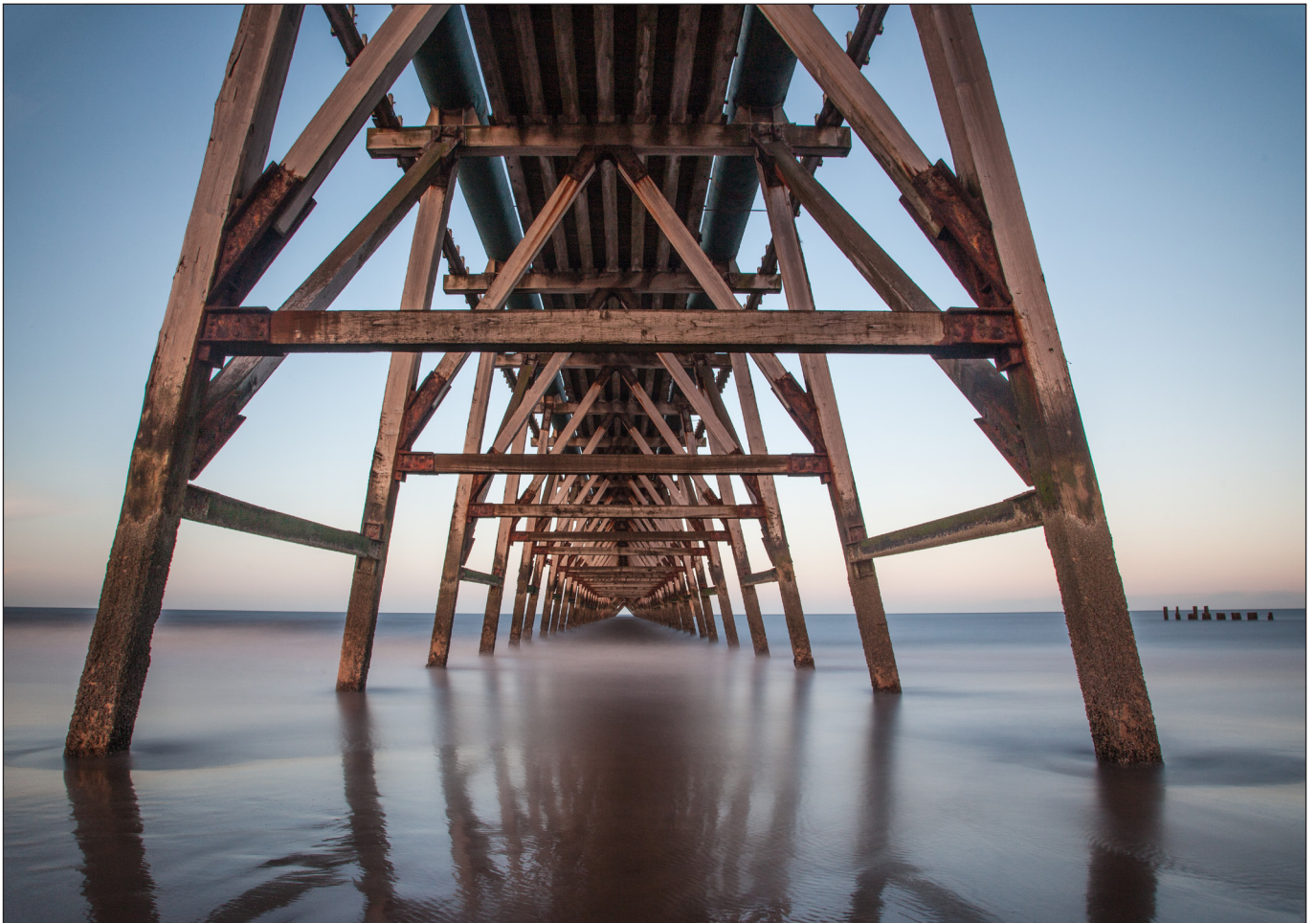
Spittal Beach, Northumberland The best time to explore the intimate landscape is when the weather is overcast. Often the best lighting occurs after a period of light rain, as the saturation of the colours is more intense, while the tones appear subdued.

looked. Often these elements work well in low light, so whether you shoot them pre-dawn or after dusk, the results can prove wonderfully enigmatic.

The 'intimate landscape' is a particularly interesting genre, as it encourages the photographer to examine seemingly unpromising elements. When shooting a landscape, the temptation is always to point the camera towards the horizon, but there is also merit in taking photographs which completely exclude the sky. If we develop this idea a little further, we should also be able to find worthwhile images at our feet, or possibly in small nooks and crannies that are not normally considered rich pickings for photography. Look particularly at the delicate formation of rocks, or the marks in the sand and you will discover elements of detail that can serve as a microcosm for the whole. Look for exciting colour combinations, rich textures or patterns, as these can provide the basis for

a photograph. This can prove to be a deeply satisfying, almost contemplative photographic genre, as it requires that you work slowly. The greatest virtue of photographing the intimate landscape is that it encourages individuality. Very often these images lack scale, but that of course adds to the interest. Some of your images will also lack depth, so having an appreciation of the graphic arts will help you to spot potential subject matter.

Try adopting a minimalist approach; 'Minimalism' is a style employed by many 20th century artists, which uses a limited range of the visual elements such as colour, shape, line, tone and texture. Artists regard this as an extremely subjective concept in which the viewer is invited to interpret the work relative to their own personal experiences. Photographing locations by the water's edge positively encourages this approach. On first viewing a stretch of water will appear featureless, especially when compared to



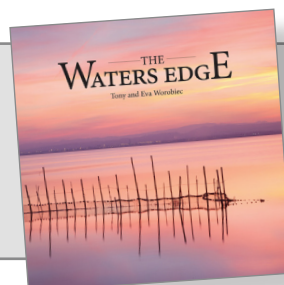
Industrial Pier Steetley, County Durham Whilst this has the appearance of a pleasure pier, it is, in fact a structure which was built to siphon sea-water to a now defunct, industrial on-shore complex. Marooned in this bizarre manner, this strange edifice has an almost sculptural quality.

inland locations, but the longer one studies the movement of the water, the more we are able to see. The visual elements we are presented with are wonderfully nuanced, particularly when shooting under a gentle light.

The coast is the perfect location to experiment, in search of your own personal style. For example, there cannot be a better place to try varying shutter speeds. When shooting a crashing wave for example, selecting either a very fast shutter speed or a much slower one will produce quite remarkable differences. The joy of this genre of photography is that there is no 'right way' and what suits one photographer doesn't necessarily resonate with others.

So, if you are short of inspiration why not head for the coast? We are fortunate that the British coast is extremely varied so it should

be possible to pursue a style of photography which is unique to you. Sometimes it isn't convenient to travel as far as the coast, but there are other large areas of water that you can explore instead. Many of the principles that apply to the coast similarly can be used when photographing lakes and reservoirs. What is important to appreciate however is that the water's edge possesses an appeal that cannot be matched by any other landscape scenario and if you are serious about 'landscape' photography, this is a genre you should give serious consideration.



The Waters Edge by Tony and Eva Worobiec will be published later this year and available on Amazon.



D500, 450mm, 1/2000s, f/5.6, ISO 220

Photographing football



MICHAEL BERKELEY LRPS explains what's involved in photographing a football match.

It all started very simply. I contacted my local club – Salisbury – and asked if I could take some photos at a match in return for some images. I sent them a link to my Flickr Sports Album to show the sort of pictures I produce – and I was in!

At the time, Salisbury were in the Evo-Stik League Southern, West Division (with every chance of promotion at the end of this season!). There are 3 regular photographers at home games: John provides the Salisbury Journal with match pictures, and Roger and I provide the Club with images to use on their website, social media and the match programme.

There are formalities to photograph before and after the match – the teams coming out; the officials, captains and mascot (see top of next page); and the Man of the Match award. Roger normally takes these, as he has over 40 years experience working for the Journal, but I am sometimes called in to deputise when Roger is not there.

During the game, anything can happen – and the fun is having to adapt and adjust to capture the action. Games often start in the daylight and end under floodlights; and the sun could be shining, or it could be raining and near to freezing. The ball can move from one end of the



pitch to the other quickly (although it does not move as quickly as in some other sports, such as ice hockey). At this level of football, as long as we don't go on the pitch, we can move around to get a better angle – a luxury not afforded in the higher leagues.

All sport photography involves capturing moving people and/or objects. Managing blur requires thought: at one end of the scale, you can freeze the action with a fast shutter speed and, at the other, use panning with a slower shutter speed to blur the background. In the middle, it is normally just acceptable to have a hint of blur on the ball to reflect the fact that it is moving.

As a general rule, my camera settings for any sport would be:

- Exposure mode: I can't think of a time over the last year when I have taken it off Manual.
- Aperture: as wide open as the lens will allow, for a shallow depth of field and blurred background.
- Shutter Speed: as fast as necessary to freeze the action, as appropriate.
- ISO: I leave this on automatic and just let it go where it will!
- Metering: Spot or Centre-weighted, to make sure the focus of interest is exposed correctly.
- Autofocus mode: AF-C 3D-tracking (that's AI-Servo in Canon speak ...).
- Drive Mode: Continuous (normally High) because fractions of a second make all the difference and you need a sequence to choose the perfect moment.

There are 2 quite different types of photograph that the media will want. Before a game, a newspaper or website might use a 'stock shot' (see top right), to say that Stuart Green will be



Nikon D500, 200mm, 1/3200s f/2.8, ISO 500

playing. After a game, they want a 'record shot' to illustrate what happened during the game – for example, the one below of George Colson with a leg injury, showing the concern of both the physio and referee. This is telling a story.



Nikon D700, 360mm, 1/640s, f/5.6, ISO 4000

You might think that the Club would want pictures of one of their players scoring a goal. In fact, these are quite difficult to capture and often not that interesting. On the next page there are two shots of a goal being scored; the first shows Lewis Benson scoring against Paulton Rovers, but I failed to get the goal or goalkeeper into

PHOTOGRAPHING FOOTBALL

the frame and it is therefore not obvious what is happening. This is not telling the story!



Nikon D500, 70mm, 1/320s, f/5.6, ISO 160

The second, below – of Salisbury goalkeeper, Charlie Searle, at full stretch – was taken from one end of the pitch to the other and is pin sharp (you can read the Club's name on his shorts), but he let the ball in and, however good the photo, the Club has no interest whatsoever in pictures of the opposition scoring!



Nikon D500, 480mm, 1/1600s, f/5.6, ISO 140

What they want is somebody celebrating after scoring. This shows the player and the Club in a good light – being successful. The front cover of the programme almost always has a goal celebration on it: it's 'positive thinking' in advance of the game!

The photo at top-right was taken at the Evesham game a year ago, which was the first of two promotion play-off matches. There were just two minutes to go before the final whistle and the prospect of extra time and penalties was very real. Then Salisbury scored, and the release of tension was huge. Tommy Wright stripped off his shirt and started running towards the corner flag – I was running almost as fast as him, taking photos all the time! The photo is slightly blurred (1/250th



Nikon D700, 50mm, 1/250s, f/2.2, ISO 1250

of a second was not fast enough) but it captures the moment, with the Evesham players distraught and the Salisbury players euphoric. Despite its technical flaws, it reflects the emotion and atmosphere at the time, and it has been described as the "defining image of Salisbury's season". It was subsequently used on the flyer for the second play-off (which Salisbury lost ...) and the front cover of the match programme.



So, what are the key factors in getting good sport photos? I always aim to get recognisable faces in the picture – without which it is rather meaningless. And it is really important that the background is not distracting. This can be difficult when there are advertisements at ground level all around the pitch. The key point, however, is to capture the right moment. This entails a huge amount of luck, being in the right place at the right time, but you can make your own luck by understanding the game and anticipating what is going to happen.

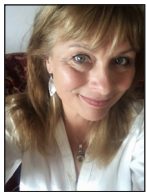
Even so, I still wonder how they did it with film, before digital cameras made our lives so much easier ...

Michael's photographic interests are not limited to football - he is always looking for new sports to shoot and, so far, these have included diverse sports such as cricket, polo, speedway, ice hockey, bowls and snooker. Nor is he a purely sports photographer, he will return in a later issue to describe some of the challenges of photographing musicians.



From the series 'Across the Land' - Turin to Paris (August 2018)

The way I see it



NETTIE EDWARDS explains her approach to capturing images and the reasons behind some of her recent work.

To begin with, I should probably lay my cards firmly on the table by stating that I have received no formal training in photography. As a child, I watched my father developing and printing in the darkroom he built at the bottom of our back yard...as a very small child, I drank a bottle of photographic developer...and that's about it. My creative training was in Theatrical Design, a career I followed for about 25 years until photography somehow caught up and tapped me on the shoulder. I usually refer to myself as a Photographic Artist rather than a Photographer as this helps me to endure any 'Imposter Syndrome' issues that inevitably torment me.

My parents met at Exhall Grange, Coventry, a school for partially sighted and blind young people where, in 1950, my dad surprised his teachers by requesting to learn photography. Growing up with partially sighted but incredibly visually minded people taught me the important

lesson that our eyes are just light receiving equipment: it's our brains that process the received information, both technically and imaginatively.

Cameras, like eyes, are mere light receptors. A camera may be a state of the art digital Nikon, a vintage analogue Pentax, a Kodak Box Brownie, a biscuit tin with a pinhole punched in its side... or it may be a smartphone. Since 2009, I've been making photographic images exclusively with my iPhone, a process now so ubiquitous, it hardly seems worth a mention.

My approach to photography is often expressionistic and abstract so the perceived technical limitations of working with a phone camera don't concern me. I rarely use my iPhone's native camera. Instead, I select one of the myriad adaptable presets provided by apps (for those who don't know, these are tiny programs

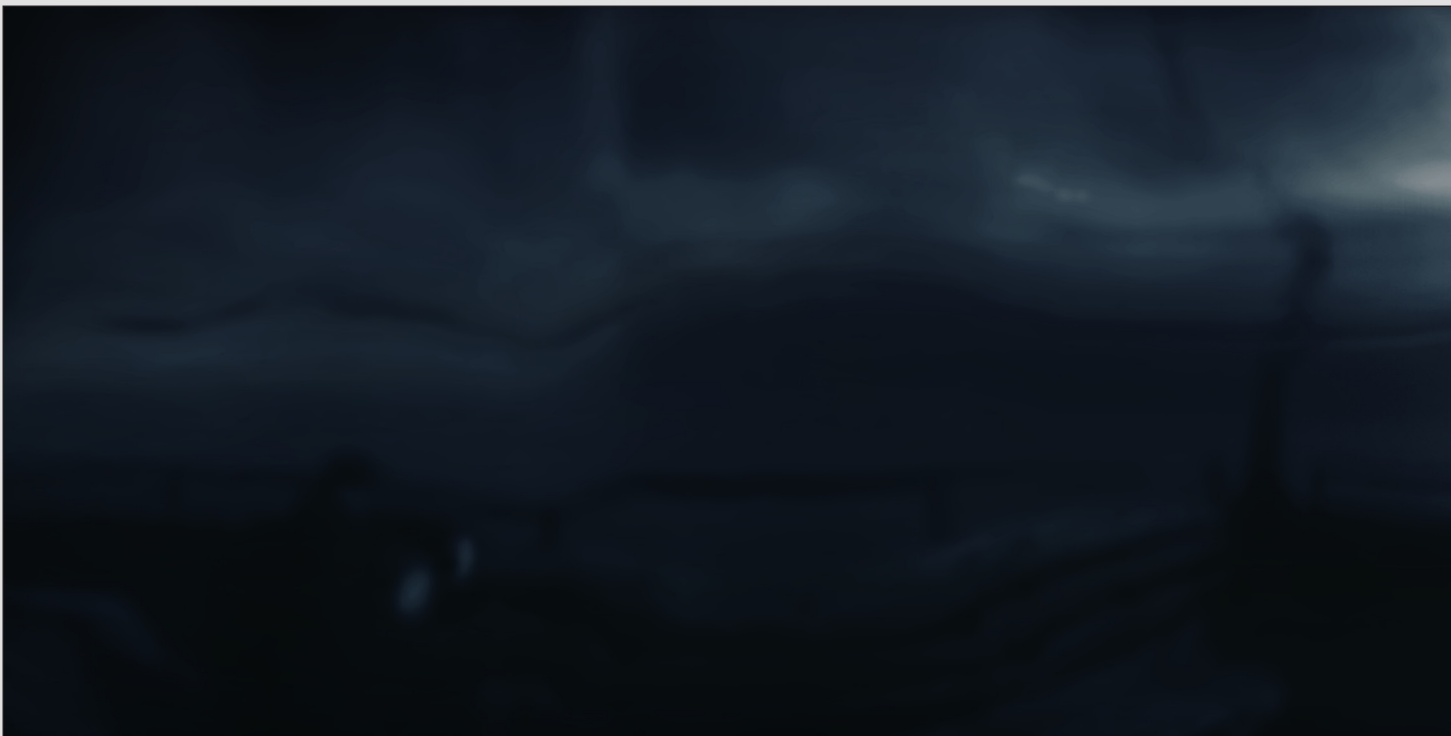
THE WAY I SEE IT

that apply Photoshop-like presets and filters to a photograph at the moment of shooting or during post-processing). Additionally, I employ a collection of external devices: commercially available macro and telephoto lenses or vintage camera lenses, lantern glasses, bottle stoppers, crystals, shards of found glass and plastic.

In curating the images presented in this article, I have chosen to focus mainly on some of my approaches to landscape photography. I spend a lot of time travelling in Europe and Scandinavia. Increasingly, the journeys to and from the places I visit have become the focus of my work. Most recently, I've been exploiting the iPhone's

The Last Of England: Deal, Kent (February 2018)

These two photographs exploit the iPhone camera's panorama feature. I wanted to depict the landscape as seen



panorama feature to explore how travel skews our perception of time and space.

My father spent his entire professional photographic career striving to achieve technical perfection that belied his poor sight. He enthusiastically embraced digital imaging as part of that process. In my work I combine digital

technology and historical analogue photographic printing processes in order to strip away perfection and view the world through my parents' eyes.

See more of Nettie's work at lumilyon.wordpress.com and follow her [@lumilyon](https://www.instagram.com/lumilyon) on Instagram.

en by someone visually and emotionally impaired



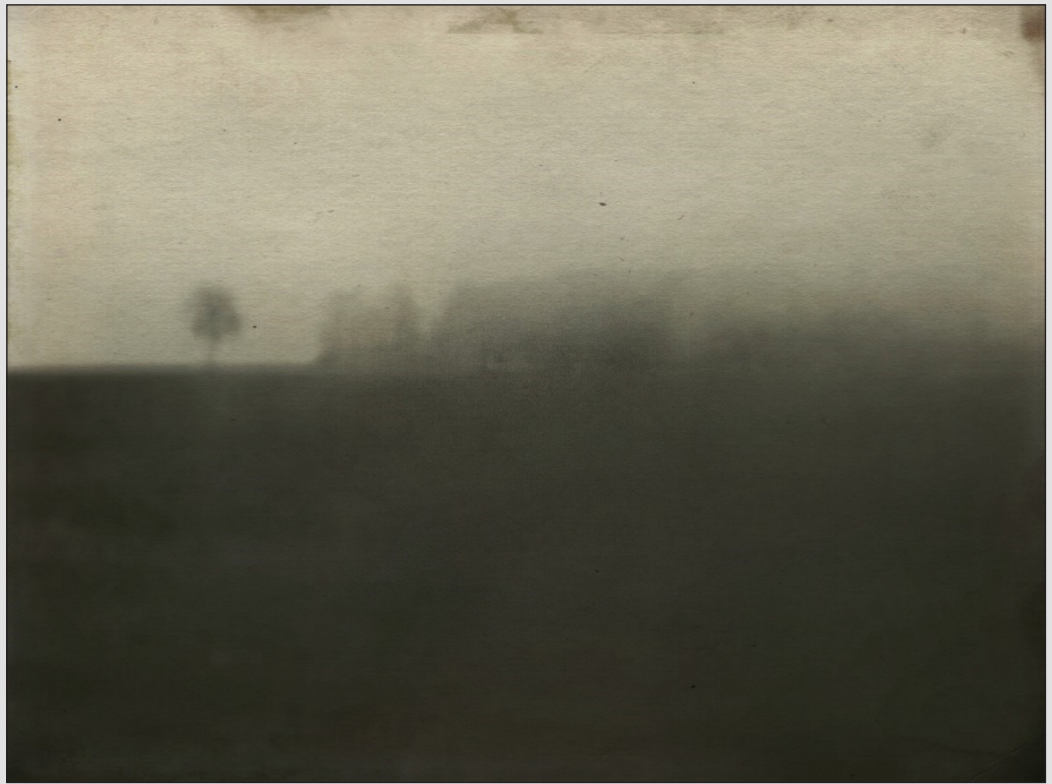
Across the Land

In early Spring 2016 I spent two months living in southern Sweden where I made many journeys on foot and by the low horizon. I grew to love the quiet, modest land that whispered its stories rather than shouted them at me abstracted: pared down to sparing, personally expressive gestures.



These photographs are part of a large body of work made during my recent travels by rail through Sweden, Denmark, and painted, added to which, my imagination imposed itself upon the landscape, suggesting stories of mystery

car. At that time of year, the landscape appeared asleep, waiting for something to happen just beyond
e. As my photographic explorations progressed, the work I made became increasingly introspective and



Denmark, Germany, Austria and Italy. Viewed through windows, at speed, the landscape appeared surreal: flat
y and intrigue. My aim was to capture this sense of strangeness and possibly unsettling narratives.

Grand Canal, Versailles (January 2012)

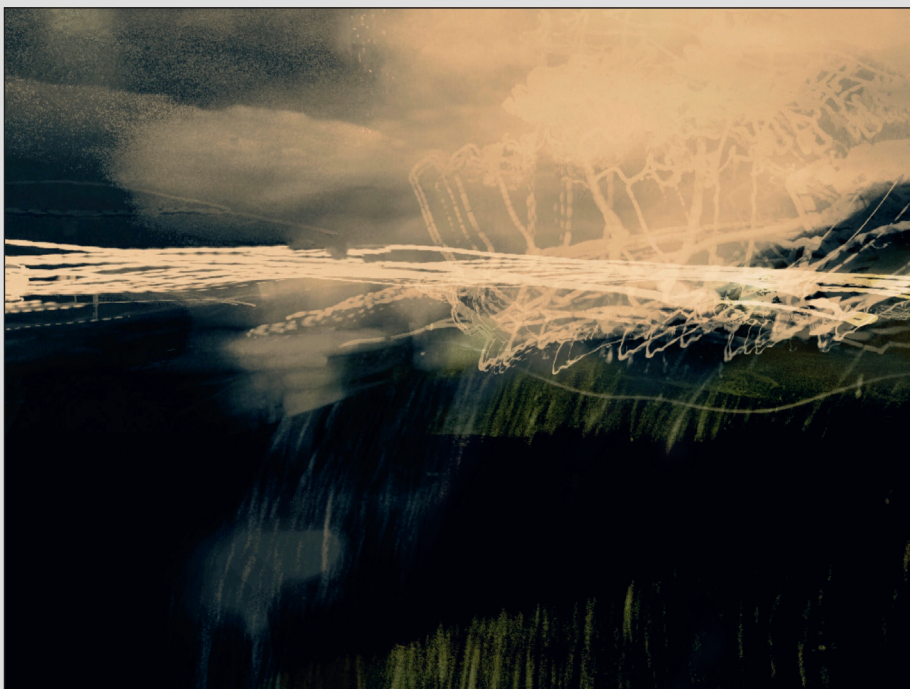
In January 2012 I made the first of many visits to the Palace of Versailles. As a design student, I'd been captivated by the strange, other-worldly atmosphere depicted in her images. I found myself deeply disappointed by what I saw through the wall of the North Parterre and what I saw took my breathe away: the audacious Grand Canal. Never before shrouded in frosty winter mist, I returned the next morning before daybreak. Looking at these photographs, I c



The Last Of England: Deal, Kent (February 2018)

In early 2018, I spent six weeks living in Deal, on the south coast of England. Whilst there, I picked up a piece of the central protagonist of which was a member of my distant family: a 19th century writer of Temperance novels who dared to flaunt convention. She spent time living along the South Coast and I took as the starting point for my work "She has been wandering..." Each day I too wandered along the pebble beaches, looking out across the flat, grey, w

Many of the images in this series are composites of a number of photographs blended together using an iPhone



ed by the photographs in Deborah Turbeville's book *Unseen Versailles* and I was hoping to soak up some
 I perceived to be yet another crowded French tourist attraction. Just before turning to leave, I glanced over
 had I seen such a magnificent man-made landscape. Determined to have it all to myself and experience it
 an still feel the crisp, biting air on my cheeks and hear the geese calling across the water.



of historical research that I'd first begun almost 20 years ago: a story of art, photography and sexual intrigue,
 is who was in no way as straight laced as her chosen subject matter suggests. Jane was a complex woman who
 photographic work, a quote from a letter written by her concerned and frustrated father that began " Jane
 winter sea, trying to locate within the landscape something of Jane and her story.

the app named *Image Blender*.





Sylvie

And Two Tins of Beans



REX WAYGOOD leaves his comfort zone and tells a tale of SoFoBoMo.

SoFoBoMo stands for Solo Photo Book Month. It is an annual challenge to photographers to produce an electronic book in 31 days, sometime between the 1st July and finishing no later than the 31st August. Your book must contain a minimum of 35 photographs, with or without text to suit the subject. Having created your book, you upload it to the SoFoBoMo website (www.sofobomo.com).

I had known about SoFoBoMo for a long time but I had never participated. I often seemed to

remember the challenge after the window for participation had passed. This year I started to promote SoFoBoMo and therefore cornered myself into participating.

I pondered over what I might chose as a subject and felt that I needed to do something out of my comfort zone; something that was a real challenge for me but also something that I would be able to complete.

An idea started to form and I tentatively asked Nora, my wife, if she would ask the ladies of



Wendy

her Townswomen's Guild (TG) if they would be prepared to be the subjects for my SoFoBoMo challenge. This challenge would definitely be out of my comfort zone as my photography did not normally involve interacting with people. I have never had to persuade a building/stick/sculpture/pile of sand etc. to smile or move a bit! However if the ladies said they would participate then I had my willing subjects within the village and should be able to accomplish the challenge in the timescale.

Nora, who happens currently to be secretary of the TG, took a proposal I had written to the committee. They then granted me an appearance at their AGM where I could explain to the members the SoFoBoMo challenge and what I intended to accomplish.

At the AGM I gave my presentation and showed some prints of my normal style of work which demonstrated why the challenge was well out of my comfort zone. I proposed two images of each subject. The first, a 'formal' type portrait, near a window, using natural light, and preferably with an uncluttered background and the second picture was to be a love/hate/skill/hobby or other significant activity, preferably near the house and not sky diving or potholing. I also said I didn't



Chris

want everyone walking their dogs! I requested that they prepare a couple of sentences to go with each image with the portrait having a link to the TG. I had prepared an example page with Nora as my model.

I explained that I would allow them to choose the pictures that would go in the book, that they would see the pictures 'live' but that I would not use Photoshop to turn them into 'Barbie dolls'. I said I would be happy to remove temporary blemishes that had recently appeared and requested that they did not visit the beautician on the morning of the shoot unless they went every morning!

I took the members through the requirement for a model release form and described the likely uses of the resulting book. At question time one of the ladies told everyone she had a lovely picture of herself that I had taken and it was hung on her wall. I had forgotten that portrait, which I had entered into exhibitions, and I had given to Melissa when I had a clear out of old prints! So I wasn't a complete novice for 'portraits'.

Part of the deal was that I would produce up to two free A4 prints and provide the physically printed book at cost if it was wanted. I subsequently said I would do more prints if

AND TWO TINS OF BEANS



Christine

requested for a donation to TG funds.

That evening I signed up 11 members but eventually ended up with 22. Several joined at the last moment having talked to other members about the fun of the project. Nora did a good job for me of publicising the project and persuading more members to participate.

Although the challenge for me was talking to the ladies and getting them to relax in front of the camera and was not about turning me into an amazing portrait photographer, I felt I ought to at least learn a bit before turning up at my first assignment! My guru is normally Google and YouTube but I found the advice complicated, unsuitable and failed to find an inspiring video or tutorial, within my attention span! About the only thing I did discover was that light from a single window might be limiting so I purchased some Neewer reflectors and stands. (Thanks to Gavin Hoey for his YouTube video on how to get the reflector back in its bag!) I realised that the best thing to do was to practice. I photographed my daughters, grandchildren and the lady next door at her birthday party with some friends. Those exercises taught me a lot, mainly that I could forget how to use my camera with the stress of talking to and arranging ladies!

My next task was to prepare my model release



Liz

form. I started with the RPS form available from the RPS website and simplified and prefilled it with details of the project. I then produced a session log for each person, the main reason was that I could not assume that the ladies first name was what she would want to appear in the book, she might want to be known as 'Sparkles'! The log also had room for the text (never used), an acknowledgement that the model release form had been completed, space for the file names of the images chosen, whether prints were wanted and a signature. I got a lever arch file and plastic wallets for each lady's details.

I had never ever produced a book in electronic form or had one printed. I therefore set myself a task of doing that and I produced *A House on Skye* using Photo on my Mac. It worked, but I did learn that I would need to produce the page I wanted in PS and drop that into the book as a complete item. The templates on offer lacked the flexibility I needed. That book can be seen at issuu.com/rex255/docs/a_house_on_skye.

I created a rota of time slots available for photography, so as not to clash with my cycling, and Nora circulated it to the ladies who had signed up. The slots started to fill. Initially, I had no idea how long things would take so I was only scheduling two ladies a day. However, as things progressed and rescheduling had to take



Kathleen

place I had three and even four ladies in a day. A few days before the appointments I phoned and spoke to each of the ladies to remind them I was coming, what the intention was, and to remind them I needed a few sentences to go with each image. Despite lots of emails stating the procedure, some of the requirements came as a surprise so it was a worthwhile exercise.

My first lady was Melissa, whom I knew fairly well so a low stress introduction, and I developed a 'patter' with Melissa.

I started with a quick explanation of SoFoBoMo and introduced and completed the model release form and the session log. I then showed the printed version of *A House on Skye*. This did two things, it showed the type of printed book that would be available if they want it and it showed my 'normal' style of photography. For subsequent ladies I was able to show them the pages that I had produced for previous ladies. My 'patter' improved!

We then agreed the chair that would be used for the portrait, I would decide if I needed a backdrop to hide a busy wall and where I would put the reflector if required.

The reflector caused some merriment because I would ask for two tins of beans. Sometimes



Trish

they didn't have beans so I accepted Ambrosia creamed rice, soup or any other standard sized can. Nora said I should have supplied my own, but asking helped to lighten the mood. I used the cans as the counterweights on the Neewer stands for the reflectors!

I had to take care about reflections in glasses, achieving catch lights in their eyes and getting complimentary lighting with no harsh shadows. I am sure that a portrait photographer would be apoplectic about my 'portraits' but the ladies loved them.

I used Olympus Capture and Adobe Bridge which enabled the images to appear immediately on my laptop. I was able to go through the images and check they were technically OK and then get the lady to choose her favourites. I gave the favourites 5*, and then I could filter on 5* and just show the short list. The lady could pick the image for the book, or I could take more pictures. Having chosen one then the 5* were removed from the unwanted images. I tried hard to avoid the question, "Which one would you chose?"

Then I had to photograph them to show their special activity and that was great fun. I used the same procedure to choose the image.

The sessions took about an hour so I was able

AND TWO TINS OF BEANS



Kate

to return home, upload the images, produce the prints, rough out the page with text, print that and drop them for approval prior to the next appointment.

I processed the portrait images with the ACR Clarity slider minus to suit and with shadow plus to suit. This combination flattered the ladies without going to extremes.

I had previously emphasised I would not use Photoshop to turn back the years, so one lady told me she had said to her husband "I'm sure Rex has touched me up!" and then realised that was not necessarily the best thing to say. However, it caused a laugh.

Printing out the pages was good as it revealed errors I had made, such as having the white balance incorrect. The errors became obvious as the pages were turned. It also allowed the next lady to see what was expected. I used some spare time to bring all pages to a similar level.

I took my first picture of Melissa on the 11th of July and my last of Nora on the 30th of July. On



Pam

the 30th I got Nora to proof read all the pages again and then dropped them all into Photo and created the book. I emailed the TG and, having explained the project and my timescale, asked for permission to use their logo. I got a permission in just over an hour with the logos attached. The book was published on SoFoBoMo (sofobomodrupal.s3.amazonaws.com/pdfs/Bransgore%20TG_0.pdf) and ISSUU that day (issuu.com/rex255/docs/bransgore_tg). I also ordered a physical copy on the 30th. Nora sent out the links to the Bransgore members and also to the TG publicity department.

I have had an amazing experience both photographically and personally with the ladies of Bransgore Townswomen's Guild. I will take this opportunity to thank the ladies again for their support in my challenge. They have all been a pleasure to work with and although this is still not my most favourite photographic genre I feel I might have less fear of asking a potential subject to pose for me or let me take their picture.



Evening on Lake Thun by Hans Abplanalp ARPS

The Switzerland Chapter

Courtesy of ROB KERSHAW ARPS, Organiser of the Swiss Chapter of the Society, we get a glimpse of the activities and work of members in and around Switzerland.

Overseas Chapters have been a feature of the RPS for many years but the Swiss CH.apter is fairly new on the scene having been formed in October 2012. Switzerland is a relatively small country and there are only 32 registered RPS members here, of which around 25 are active participants. We have a mix of nationalities represented from British and Swiss to Australian, Finnish, German, Dutch, Italian, Swedish

and a New Zealander. We also have members living in France, Italy and one still participating from Australia. As you might imagine, in an international country, members come and go as their jobs or lives change.

There is a wide spectrum of abilities and photographic interests within the membership which includes, one Hon Fellow, one Fellow, five



Misty Morning on The Alp by Michael Qvortrup



Road to Preles by Richard Tucker ARPS

THE SWITZERLAND CHAPTER



Picasso museum Paris by Richard Simmons

Associates and five Licentiatees. Members range from fulltime professional photographers to novices. There are landscape and portrait photographers, war photographers and street specialists. Some shoot nature and others the people that they see around them. Some have won many international prizes and others had major international exhibitions. Others have commercially produced photography books to their names, held solo exhibitions or had work published in magazines. Many simply work at making better photographs. Members have also been quite successful in the 365 competition. What we have in common is something approaching an obsession to see the world and represent it; to make images about our subjects rather than simply images of things, not



The green house by Carlos Wunderlin

always easy!

The CH.apter runs a number of regular activities such as workshops, which have included Street Photography, Landscape, Photobooks and Portraiture. Days out, either to take photographs as a group or to visit one of the many photo exhibitions or photo festivals around the country. So far we have had two CH.apter exhibitions; first a joint show with the Japanese Chapter, which opened in Tokyo in February 2015 in the presence of the Swiss Ambassador, and later toured to Nagasaki and Shimoseki. The second was at the Dow Chemical HQ in Switzerland in June 2016, on the theme *Sustainability*. Our third exhibition opened in early September in Nidau, Switzerland, and runs until 6th October (www.nidaugallery.com/)



Vasco da Gama by Jean-Pierre Vicario

rps-royal-photographic-society). We have held four Distinction Advisory Days which have been most helpful.

Perhaps the most enduring activity is our monthly e-circle which has been running since the CH.apter started. This is a great forum for exchanging views on our personal photography and it is interesting not only to comment on submitted images, receive feedback on your own work but also to

see the variety of opinions on all the submissions. We have between 10 and 15 participants each month. The images presented in this article are from the enthusiasts in the e-circle, whose monthly contributions are the lifeblood of the CH.apter.

Finally, photography has brought a diverse group of people together, but the CH.apter is also about meeting new people, making new friends and hopefully enriching our lives in Switzerland.



Trios by Rob Kershaw ARPS

We are very grateful to the professional members of the CH.apter have been very supportive in giving their time to run workshops for us and readers may also find their work interesting:

Hakim Boulouiz (www.hakimboulouiz.com) who presented a workshop on Street Photography

Johan Peijnenburg (www.niophoto.com) who presented a workshop on Landscape Photography.

Christian Nilson (www.christiannilson.com) who presented a workshop on creating Photobooks.

Richard Tucker (www.richard-tucker-photography.com) who presented a workshop on Portrait Photography.

TRIPTYCH

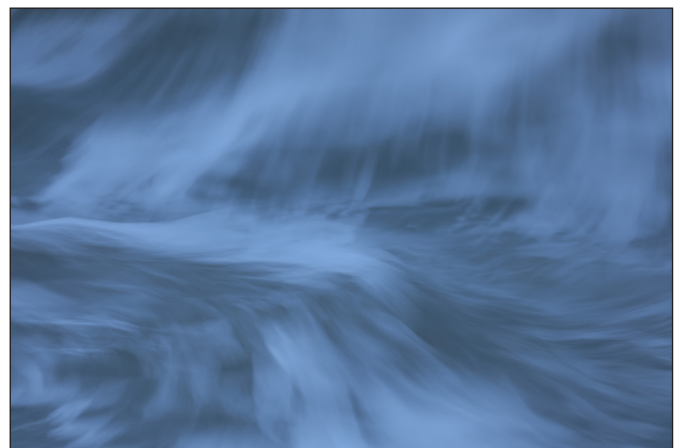
Ann Healey ARPS

I've regularly submitted images into British Photographic Exhibitions but I faced a new challenge when preparing my entry for this year's SRGB Print Celebration - one of the categories was 'Triptychs' and producing triptychs is something with which I have not had great success. My error was to use three images that were too dissimilar to make a good set, so this time I looked for three which harmonised.

I was helped by two factors when deciding what subject matter to use and how to process the images: firstly, I had been on a Creative Abstracts workshop with f11, run by Rachael Talibart who specialises in coastal photography, and secondly, I had attended a workshop on creative processing with Irene Froy.

I decided to create a triptych with three close-up pictures of waves taken on the f11 workshop. All the selected photographs were taken in a 30 minute period at twilight, on the beach at Newhaven. I used a hand-held Canon 5D Mark IV with a 100-400mm Mark II lens at 200mm with the camera set to ISO 100, at $f/7.1$ at a speed of $\frac{1}{4}$ sec. With sufficient wind to give a good ebb and flow to the waves as they hit the shoreline, the slow shutter speed was enough to get a different and interesting effect from every single photograph. Step One was to find three images, from the 131 I shot in the dying light, that were similar enough in content, wave shape and tone to go together as a set. In Step Two, the images were imported into Photoshop Creative Cloud, where I had to do a significant amount of manipulation to the colour palette to ensure consistency throughout. Step Three was to add a white layer, reducing this in opacity until it provided the look I wanted, as well as placing a stroke in the same shade around each image for mounting purposes. The original images are shown to the right on this page.

Step Four, the final stage, was to put together the triptych itself. This was achieved by creating a new document within Photoshop CC and each finished image in turn was copied and pasted into the new document, resized and placed in the required position. I used Fotospeed Matt Ultra 240gms paper and when mounting the triptych on Snow White textured mount board, added a 10mm border around each image to give it more impact. To my delight, I was awarded the Bronze in that Exhibition category.







APOCALYPTIC EXPLORER

Adrian Lines ARPS

I started my photographic life in 2005 as a very traditional photographer, taking mainly wildlife and landscape images, with virtually no post processing what so ever.

After a couple of years at my photographic society, I was introduced to photoshop with the added advice that it would help me greatly improve my photography...nudge, nudge, wink, wink!

I started out with trepidation, learning how to use the clone tool, which proved very useful for removing those annoying details that failed to reveal themselves at the time of taking. The man in the fluorescent jacket standing in the distance, the lamppost sticking out of the person's head, all gone with the deft flick of a mouse.

I found this editing process both therapeutic and very satisfying. I would say that this was the point at which my photographic hobby split in two.

In my mind I do class my photography and my photoshop composites as two separate entities and approach them both quite differently. I enjoy going out with my camera, endeavouring to capture the best photograph I can and am always pleased when I produce a final image with very little post production.

My composites are produced from my photography, but I use my existing photographs as stock images. So rather than going out with a shopping list to collect items for a composite, I am limited to the photographs that I have previously taken. This does mean, as a photographer, I do have to collect photographs of things that you may generally ignore. Wall and floor textures, skies and everyday

objects fill specifically named folders on my computer, on the off chance that they may get used in a composite one day.

Most of my composite ideas come from photographing a particular subject matter and it is the subject matter which acts as the catalyst for the image concept. In the image 'Apocalyptic Explorer', the main person is a Steam Punk character photographed at an event called 'Asylum' which is held in Lincoln old town every August bank holiday. I had spotted him a couple of times during the day, but in locations where producing a clean photograph would have been impossible.

When photographing characters on the street I generally set myself up in a photogenic location and wait for interesting people to pass. On this occasion, I had set myself up outside the main castle gates, so was pleased when the gentleman and his bicycle came through the gates towards me. It was then a case of asking him to wait a while whilst a sufficient gap appeared in the crowds in the background of the image.

I made sure that I took a least a dozen photographs of him, so that I would have the opportunity to select the best one. The freedom of selection is a very powerful tool in photography.



Once I had selected the image to process, I started thinking about the character and a suitable narrative. When creating composites I find that the narrative is quite often the thing that makes or breaks the success of an composite image.

I decided that a post apocalyptic scene would help explain the construction of the gentleman's transport and his attire, so then set about finding the elements to make up the core of the image.

I selected a suitable sky from my collection of skies, and then a photograph to make up the base of the image. The photograph that I used was that of a concrete wall taken in an underpass in Scotland a year or two earlier. The photograph, to me, looked like scorched earth.

I dragged the sky and texture into a new image and used the transform/perspective tool to change the vertical wall into a suitable floor.

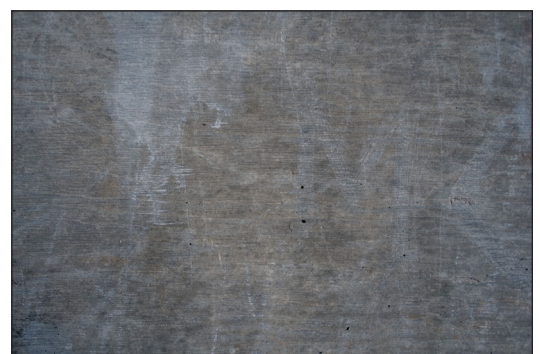
I then selected the gentleman and his bicycle using the 'quick select' tool and created a new layer with layer mask from the 'select and mask' option in photoshop. The beauty of cutting out using a layer mask, means that the initial cut out can be quite crude, and you can clean it up at a later stage, by re-editing the mask, when you're confident the concept is working.

This new layer was then dragged into the new image with the sky and floor (see Step 1, next page).

An assortment of other suitable items from my objects folder where then added to the image (see step 2, next page). These had all been previously cut out using a layer mask method.

Once all the components where in place, it was a case of masking out the parts of the objects that would be submerged and then applying a level adjustment layer to each item to match the overall tone of the image. A suitable shadow was also created for each item. Then this, the adjustment layer and object where put in a labelled layer folder. This would allow me at a later stage, to move the objects into more precise locations, keeping the object, shadow and adjustments layers together.

To create the distant mist and smoke trail I created a custom brush tip by isolating a single cloud from



DIGIT CHALLENGE



Step 1 - An early stage in the composition with the sky and background included



Step 2 - The image with additional objects included



Step 3 - With the mist drawn in

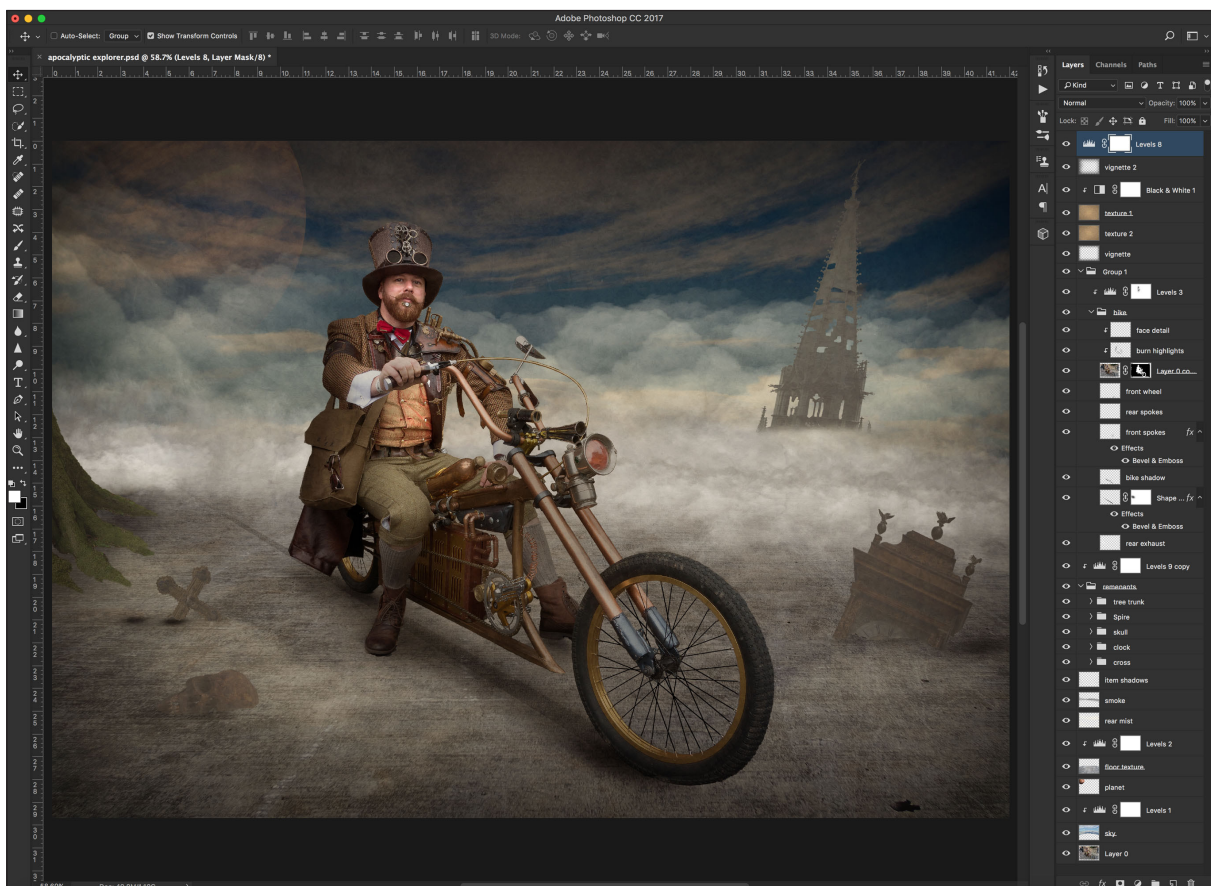
the sky. I then used brush dynamics on this tip to change the size and opacity and tone of the brush as I drew it through the image (see Step 3).

Once I was happy with the blending of the mist around the background and other elements, I needed to bind all the elements together with a common texture and tone.

This was achieved by using a photograph of an unpainted plaster wall inserted as a texture on top of all the other layers with its blending mode changed to 'soft light' and opacity set at 50%. I decided that I needed to increase the level of texture, so duplicated this layer and rotated it 180 degrees. This allowed the texture to have the required effect without it being overly visible.

The final part of the composite process then required the addition of two vignette layers. One applied using the 'soft light' blending mode at 50% opacity, and then a massively feathered one using 'multiply' blending mode at 20% opacity. This has the effect of spotlighting the main subject in the image.

I often say, every image is improved by the subtle use of a vignette (or maybe by the addition of a moon)!



A screenshot of the final image showing the layers and effects used



H.M.S. BELFAST AND TOWER BRIDGE

David Rees

The view towards HMS Belfast and Tower Bridge from London Bridge is certainly very well photographed: tourists can be seen every day either using cameras or smartphones to record their visit to London.

Although my preferred style of photography undoubtedly involves the use of a tripod and filters, there are also many opportunities presented by a hand held compact camera and so it was one morning in December 2016 when crossing London Bridge that 'Lady Luck' smiled on me !

That morning I was carrying a Canon G11 compact, a model released in 2009 and boasting an impressive (for that time) 10 megapixels. It was only by good fortune that I was crossing the bridge just as the mist was being burnt back quite quickly but I realised I probably had a few minutes before it cleared and my first few shots were angled to show the side of HMS Belfast. It was separated from London Bridge but the shot excluded buildings to the left of the bridge and those to the right were lost in the mist (see next page).

However, moving towards the centre of London Bridge allowed me to look directly at HMS Belfast and place the ship's masts close to the centre of Tower Bridge while keeping the ship 'on the third'. This new viewpoint now included the hotel buildings to the left of the bridge which are (to my eye) rather unattractive. However, the mist was sufficient to soften their outline, preventing them from being a distraction whilst helping to balance the image.

I am pleased to say that very little post processing was necessary with the 4:3 format suiting the picture. The RAW file captured the muted colours very well and coped with the effect of the mist softening much



of the image. Selective sharpening and contrast helped to ensure HMS Belfast stands out as a key element in the picture. Some vehicles on Tower Bridge were distracting and were removed, as was the mooring buoy in front of the ship.

The first time I showed the picture in 2017, it attracted no comment but it pleased a camera club judge later that year, and subsequently won 'Best Print' in our society's Annual Exhibition. It was also a surprise to be asked to share the photograph with members of the Digital Imaging Group. For those who may be interested it was shot at ISO 200, f/5 and 1/2000s.

The DIG Print Exhibition

Despite much of the UK enjoying a long, hot summer, you might recall there was far less settled weather earlier in the year. Indeed, the DIG Annual General Meeting and the selection for the annual Print Exhibition, originally scheduled to be held in early March, was postponed due to widespread wintery weather forecast for the weekend. The meeting and Exhibition selection went ahead some ten days later, albeit with changes to our selectors and some disruption to the arrangements to get all entries to the new venue. Unfortunately, amid the upheaval of changed arrangements, three accepted entries to the Exhibition were omitted from the catalogue. For this we apologise, and are pleased to reproduce the images below.



Utopia by Norman Wiles LRPS



Life In Technicolor by Helen Jones ARPS



Inquisitive Minah by Carol Wiles ARPS

A searchable, cumulative contents list of previous issues is available from the Digital Imaging Group magazine page of the Group's website at: www.rps.org/DIGIT



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