



The
Royal
Photographic
Society

Patron: Her Majesty The Queen. Incorporated by Royal Charter



Digital Imaging Group

DIGIT

SPRING 2008 Issue No 37



Gwynn Robinson FRPS Was it all in vain?

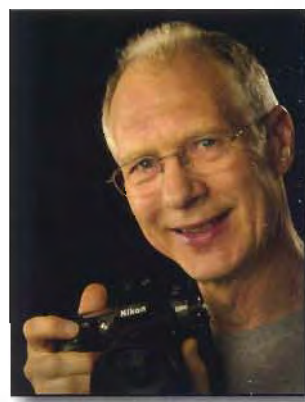
**AGM Notice and Exhibition Entry
- see centre pages**

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From the Chairman

As we begin a New Year it's good to be looking forward to an ever-expanding horizon of photographic and digital-imaging possibilities and perhaps, unlike other areas of the arts, we have much to be positive about.

The Group continues to have a strong membership base and whilst we may not be growing at previous rates we do have the combined advantages of stability and strength in depth. This satisfactory position has been consolidated in recent months by the addition of new Regional Groups and the strengthening of others. For this we are indebted to many willing volunteers and the abilities of DIGROs and their teams.



The **Photoshop4Photographers** series of roadshow seminars with Photoshop and imaging guru Terry Steeley has made a fine start with the opening presentation at The Old School House, Oldbury, Birmingham. Terry worked hard to ensure the day was effective and covered all the points in the schedule. A further two roadshows will now have now run and more details of the remaining 2008 dates and venues can be found on page 23. The roadshow is supported by many RPS DIG regions – if you have the opportunity, it's highly recommended to be there if you can.

I was particularly pleased to see, in the autumn edition of DIGIT, the piece by Peter Rawson ARPS describing the concept, method and reasoning behind his wonderfully artistic abstract images. This is really applying digital imaging at full-strength and allowing it to be a vehicle for our imagination and art. It was refreshing to see how Peter used the digital media not only as a resource but as a method of visual exploration and joyful adventure. It would be exciting to discover how many more of our colleagues are pursuing the spirit of digital adventure rather than simply using the digital medium as a way of achieving what we once did in the darkroom. Let's hear more about our experiments in vision and perception - with examples too. And who knows, some could appear in our exhibition in 2008 – and why not?

Looking ahead again, the AGM of the Group will be held on 20 April 2008 and members are asked to consider themselves for all the committee posts and officers' positions. We look forward to seeing lots of interest in joining the committee so you can make your contribution to running the Group. If you would like more information about the posts please contact DIG Secretary, Bob Pearson whose details are on the back page.

See you at the AGM in April.

Clive Haynes FRPS

Committee Report for members

The committee held its final meeting of 2007 in December. Here are key action points from Bob Pearson ARPS, Secretary DIGROs:

- The committee was keen to involve the regional organisers more actively in its work and a meeting would be held at the AGM;
- DIGROs would be asked to join the committee conference calls;
- Visually stimulating material from the regions for DIGIT would be sought from DIGROs;
- It was not always clear which postcodes covered each DI Group region. DIG regions were different from RPS's. A map showing meeting centres and regions' coverage would be produced.

Events:

- The opening event of **Photoshop4Photographers** organised by the Midlands area had gone smoothly and been well received;
- The March 2008 Portraiture Workshop was well subscribed.

Finance:

- **Photoshop4Photographers** seminars were now solely the responsibility of the regional groups so profits would be theirs;
- The estimated Group outturn for 2007 was expenditure of £1,100 in excess of income;
- However, the proposed savings on DIGIT would mean that the Group would just break even in 2008;

- No new ideas for income generation were considered feasible.

Website:

- The committee was disappointed that it had not been possible to hold constructive discussions on options for the future of the site and considered how progress could best be made in this area, including alternative arrangements should the present site become unavailable for any reason;
- Based on the information supplied the fees would be lower for 2007 than previous years and it looked as though costs would be very reasonable for the coming months.

DIGIT:

- It was disappointing that following the appeal in the autumn DIGIT no member outside the committee had come forward to assist in encouraging articles or help with areas like as proof reading;
- Other than the committee's there was little input for the January issue;
- The summer edition would promote the Indian photographic trip which would contribute £50 per participant to the Group's funds;
- It was hoped that this year the DVD of the Exhibition could be sent out with summer edition but timescales would be tight;
- The editor needed to be vigilant about copyright issues and contributors →

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**AGM Notice, Committee nomination form
Exhibition Rules and entry form - see centre fold**

Latest Distinctions for DI Group Members

We are delighted to congratulate the following DI Group members who have recently gained distinctions:

Fellowship: Gwynn Robinson

Associate: Carole Lewis, Anthony Wills,

Licentiate: Fraser Brims, Professor Peter Hemment, Garry Ridsdale, Steven Wharram, Andy Winship

would be asked to confirm that they owned the copyright of all images used or had permission to use them.

Nomination, Procedures and AGM Planning:

- The notice of the AGM and the procedures and a form inviting nominations for the committee would be printed as a page in DIGIT to be cut out or photocopied rather than an insert to save costs.
- Nominations would be required for the four officers listed in the constitution - Chairman, Deputy Chairman, Treasurer and Secretary - together with six other members.

2008 Exhibition:

- Dr Barry Senior Hon FRPS, President of the Society would open the exhibition at the Podium Library, Bath on Monday 9 June at 1830;
 - Other venues would be: Swindon and Smethwick.
- Society initiative by Council member Derek Birch FRPS:**
- This review of Groups has been useful. Feedback was now needed;
 - After discussion on the future of the Group, possible amalgamations would be discussed at the next meeting with Derek Birch since digital imaging now spanned most areas;
 - However, it did seem that where the emphasis was not on the digital aspects attendance at meetings was not high;
 - Meetings co-sponsored with other groups and regions would be pursued.

Central Southern DI Group Drives On!



Following Roger Norton's appeal in the last edition of DIGIT, we can report that the Central Southern DI Group will continue into 2008. Sufficient volunteers came forward for the AGM on 2 December to elect a committee. The AGM was followed by presentations by John Scotten ARPS, who showed his successful ARPS submission of fungi and butterflies, and Roger Norton LRPS on Adobe Lightroom.

Caroline Colegate LRPS judged the group's Millenium Cup print competition, providing a lucid and helpful critique of



Committee members work hard!

The stunning setting of the Harbour Bridge and Opera House in Sydney provided a wonderful backdrop to this picture of two happy committee



members. Tony Healy ARPS on the right lives in Sydney and uses email and telephone conferencing for his DI Group committee work. He's a regular contributor to DIGIT - see pages 18 - 19. Fellow committee stalwart Graham Whistler FRPS on the left also provides a steady stream of copy for DIGIT as well as running his most successful portrait workshops and photo tours. Graham is away from base for an extended period so if you are interested in the photo tour to India in January 2009 please direct all enquiries/bookings direct to Peter Jordan the tour operator who will lead the 17 day tour with Graham. Contact details: Darjeeling Tours, Lime Tree Lodge, Thorpe Road, Mattersey, Doncaster, DN10 5ED 01777-817798 Email: Jordanaccountant@btconnect.com



each print. Caroline placed *I am sitting in Front* (above left) by Ron Gafney LRPS in first place, with *Wood Carver* by Brian Collins LRPS (below left) and *Emerging Poppy* (below) by John Lewis LRPS second and third.

Contact Roger Norton LRPS on rj.norton@tiscali.co.uk or see www.csdigital.co.uk for details



New Year thoughts from Glenys Taylor ARPS, a founder member of the DI Group and former Secretary, with a couple of her recent Imaginative creations

There is no doubt that Digital imaging has changed photography for ever, it came to most of us in a flash of inspiration and excitement when Barrie Thomas toured the country showing what could be achieved by this wonderful new medium. Barrie ignited a torch which started a fire that continues to burn ever-brighter.

Photography and the digital scene continue to change and DI is no longer the dangerous intruder that it once appeared to be. However, what can be presented can still be exciting and vibrant. As more and more people join the ranks of Digital Imagers, I'm beginning to wonder

what happened to the buzz that inspired the first members of the DI Group. Where has the spirit of adventure and creativity gone?

We see hundreds of digitally-produced images, and many absolutely brilliant examples appear in exhibitions and salons; however many of the pictures we view could have been produced (though perhaps less conveniently) in the traditional darkroom. Of course, there's nothing wrong with that, but I personally believe that we

Welcome to Lilliput



Just another day

in the DI group have in our power, indeed almost a positive duty, to continue to push the medium forward, not as merely as a technical exercise or as change for its own sake, but as a method which allows us to explore more deeply within ourselves and not merely to simply follow and emulate the traditional methods of photography. Come on - let's break a few rules, have fun, experiment and surprise ourselves - and others - with the images we make!



Everyone is creative but most of us have been disciplined from very early childhood to conform, to fit in with what every one either expects or accepts as the norm, but in art there is no right and wrong, so have a go at doing something different. One way forward is by using the DIG web-site folio as a sounding board. Here you can push out the boundaries of the wonderful Digital Revolution and let your creativity shine through.

Logon to: www.digit.org.uk for Folio, competition, news and events and ever-helpful Forum.

Bamboo Shoots Ahead

DI Group Chairman Clive Haynes FRPS takes a look at a new, small-size, attractively-priced Wacom Tablet and discovers that size really isn't everything.



When pen tablet market-leader Wacom announce a new range of products the digital world takes notice. A few months ago Wacom introduced *Bamboo* - a product range aimed at first-time users, graphics specialists, journalists and photographers - and importantly, those who need a quality product that allows more desk space. A combination of attractive design and value for money make *Bamboo* immediately appealing. Don't equate low-cost with low-quality as it performs brilliantly as I quickly discovered.

I've had the *Bamboo Fun* for some time now and it's proved a joy to use. I use the tablet with a laptop computer for my DI lectures and presentations whilst my wife, Gill, uses it for imaging, finding portability of benefit. However, until the advent of *Bamboo*, the problem has always been how to pack everything needed into the laptop case.

Using the larger (A5 working area) Wacom *Intuos 3* with my main computer I've become accustomed to the precision this tablet allows (see review *DIGIT* spring 2007). So when looking for a small-size tablet to perform with the laptop, I needed something that had a similar feel and quality.

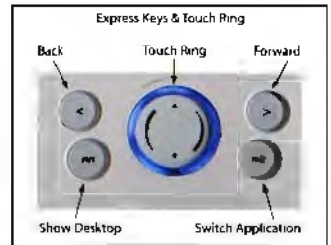
I spoke with Wacom about my requirement and they recommended the small-size (A6 working area) *Bamboo Fun CTE-450*. Now you wouldn't reckon that a product labelled *Fun* would be the one to choose for serious photography - perhaps *Bamboo Foto* - but that's marketing and advertising departments for you! That apart, the *Fun* is splendid and easily fits into a laptop carry case.

First impressions

Bamboo Fun is a smart and business-like tablet in white with at its top, a circular Touch Ring fringed with a hi-tech glowing blue aura and flanked by four fingertip size Express Keys. Balancing nicely in the hand, the matching pressure-sensitive pen is well-designed with a non-slip grip, the usual function-selectable rocker click switch (for right-click, double-click, click use, etc). The pen is non-battery operated, saving on weight and eliminating dead battery problems.

Looking at detail and performance

Touch Ring: This is an interesting and effective feature. Simply by sliding one's finger around the inner edge, the ring allows zooming-in and out. The arrows top and bottom of the ring permit scroll-up and scroll-down.



Express Keys: As default, these keys are set to Back, Forward, Show Desktop and Switch Application. They can be used individually or together and it's possible to customise them to emulate Modifier Keys like Shift, Ctrl, Alt, or Clicking,

Pen: As with all Wacom Pen and Tablet products, the lightweight pen can be customised to suit individual preferences. Pressure sensitivity can be set for both pen tip and eraser functions. The double-click (tapping the pen on the tablet surface to emulate a double click) distance (space between taps/clicks) can be set and the functions of the pen rocker-switch selected from an extensive list. When not in use, the pen fits tidily away on its own rest.

Working Area: The working area of the tablet can be arranged to suit individual preference by setting all or part of the entire screen or tablet area.



Some users enjoy this option as it can give greater economy of movement - that is to say, one needn't move the hand so far across the tablet (even one of small size) to reach the corners of the screen. The working area can also be adjusted to match the aspect ratio of the monitor screen, whether as wide screen or classic display formats.

The *Bamboo Fun* comes with a high recommendation from me. It works really well, its neat size is no disadvantage, indeed, it's a positive blessing where desk-space is at a premium - and it fits easily into the laptop carry-case. At around £65, the tablet must be high on the shopping-list for digital imagers - and could be that much-needed second tablet when travelling with the laptop.



The digital fine-art monochrome print

DIGIT readers will have seen the stunning photographs of Ethiopia by Andy Beel FRPS in the Journal and some will have been lucky enough to visit the Society building in Bath where 30 of Andy's prints were on exhibition recently. Andy became interested in photography in the early 80s. But, he tells DIGIT, the reason why he sat down to dictate this article into a laptop for our magazine has its roots with a chap called



John Rose, a work colleague who encouraged him to attend a local camera club. John himself very rarely attended the British Rail Staff Association Camera Club in Bristol and his slides weren't up to much, but through his initial encouragement Andy is still there 25 years later. One of Andy's mentors was William Allen FRPS who opened up the possibilities of what could be achieved in photography. In life you will achieve only those things which you believe you can do. Andy believed he was capable of gaining a Fellowship and was therefore committed to the challenge. Lecturing on the club and society circuit with the assistance of sponsors Fotospeed Ltd and their EG Platinum glossy paper, Andy also gives a monochrome master class at Fenton House in Bath. This one-day workshop looks at nurturing seeing skills and the development of a personal style of black-and-white photography.

I have been asked to describe the methods I use to make my prints. I will run through the basic process from the taking stage to holding the final fine art print. This article is not intended to give very detailed Photoshop advice. I am merely setting out the overall principles in use. I thought it would be helpful if you saw the file as taken without adjustment and the final print. You will note that the final rendition of the photograph does not necessarily bear any relationship to the tonality of the original scene. For further reference to the last statement I point you in the direction of the introduction of *The Negative* by Ansel Adams.

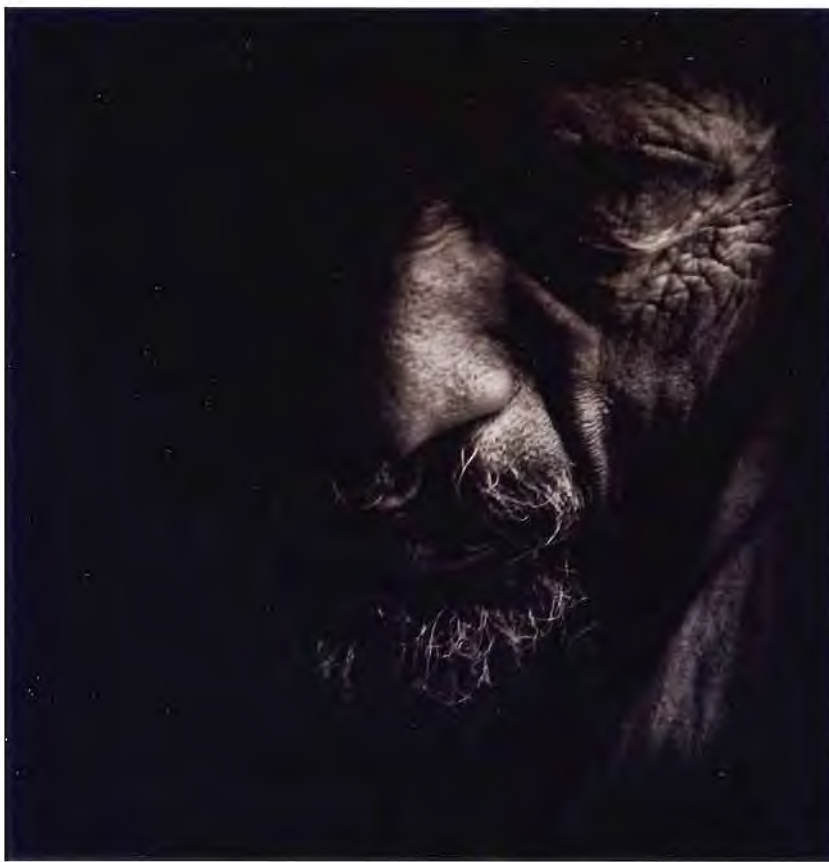


I always record in RGB 1998 in the Raw (with the camera LCD set to mono). A rule I have is to check every shot at the taking stage to ensure that the highlights are printable. Outdoors in Africa I generally under exposed all shots by at least half a stop. When in the field I download my cards to the Epson 2000. I now take the view that it is far safer to edit away from the scene and retain files as opposed to deleting something of value in haste. Once I have the files in Adobe Bridge I will then edit them using the star system. However it

must be said that some of the best photographs will not necessarily be recognised at the initial selection stage.

The file is opened in Camera Raw where I will do the very basic editing. I am asked very many times how I convert to black-and-white. The answer varies but on most occasions I use the simplest and easiest method: I de-saturate in Camera Raw. I know this is not the correct technical response but for me that is how I do it. In Camera Raw I also check over-all sharpness at 100% magnification, applying a vignette to the edge of the file to darken the edges. If a file is particularly contrasty I may adjust the curve to ensure that the highlights are printable. A 16-bit file is then taken into Photoshop. After duplicating the file and closing the original I work on the duplicate.





print called *Downcast on the left*.

One aspect of the art of printing is to decide upon and control the overall and local tonality (brightness and contrast) of the print. As digital workers we have the great advantage of being able to control all areas of the print with great accuracy.

The method I use to control tonality is to make a selection with the magnetic lasso, feather it and save the selection. A useful tip is to check the effect of feathering by looking at the quick mask. This will show if the feathering is appropriate or not. The process of making a selection automatically gives a layer mask. So, after making the selection and saving it I call up a Curves adjustment layer which automatically applies the selection made to a layer mask attached to a Curve. The layer mask

allows the Curve adjustment to be applied to the selection only, leaving the rest of the print unaffected by the Curve.

Very often when working in low light a very high ISO is required. Quite often this can mean using 3200 ISO and a Monopod even with medium length lenses depending on the time of day and interior locations. In order to remove the inherent noise generated I use a piece of software called Neat Image. This particular software allows you to apply a profile specific to the camera and ISO rating used.

In most cases to create the effect I desire the background layer is copied and the blending mode is changed to multiply. This will give a very



contrasty monochromatic image so it will be necessary to adjust the layer opacity to anywhere between 25% and 75% depending on personal taste and the concept of the print.

It now becomes necessary to decide what the subject of the photograph is. In an ideal world the subject will be the lightest part of the print on a dark background. However in Africa the reverse of this is generally the case: you have a dark skinned people with light clothing. So when printing a portrait it is sometimes necessary to reverse the tones of the print. This means that the skin tone will be lightened and light clothing will be considerably darkened as demonstrated in the





By returning to the saved selection it is possible to inverse the selection and select the background of the picture leaving the subject unaffected. A new Curve adjustment layer is applied to the background selection. Therefore with this method it is possible to control the tonality of the subject and background independently. It also follows that any series of selections can be controlled independently.

Another technique which I use is to paint onto the layer mask. The principle behind this technique is that where white is painted the effect of the curve/gradient for example is revealed; where black or varying shades of grey are painted the effect is concealed or reduced. Therefore, with the careful adjustment of layer opacities, and painting on the adjustment layer, it is possible to create some very subtle effects. When attempting to use this technique you must always be sure that you are painting onto the layer mask and not to the layer itself.

The next curve I create will assist the vignette done in Camera Raw. This is yet another selection with the Rectangle marquee tool, selecting most of the picture area, inverting the selection and applying a feather of 250 pixels. The feather will depend on file size. Again, I check the effect of

the feather in quick mask mode. A Curve is then applied to darken the edges of the print.

My final Curve will be to adjust the overall contrast of the print: in the stack of adjustment layers the top one affects everything underneath it.

The file is then saved as a copy in a folder called Printed. I do not flatten the file before printing. I send the file - which can be up to 100 MB - to the printer. I use an Epson R2400 with a Fotospeed Quill Inkflow System. There are many mysteries to the printing of high-quality black-and-white prints: the method I use is to allow the printer to decide the colour of the print. In the advanced black-and-white section of the print driver, when using a glossy paper, I

select warm tone and then darkest. Those with this model of printer can investigate what this means. These settings give the salty brown effect in my prints - which is not preview-able and therefore not seen in these reproductions.

The basic process described above may have taken in excess of two hours depending on the complexity of the print to reach a point of the first proof print. Generally, depending on how well your system is set up, there may need to be a series of prints to get to the photograph's true potential. That means for me the first print out to the printer invariably is not the one that's mounted. This follows on from my days in the darkroom where maybe print five or six is the one to be mounted.

Technology has changed but the standard of an acceptable fine art print has not. It may be potentially quick and easy to produce a black-and-white print with an inkjet printer, yet skill and dedication are required to produce a fine art print with all the myriad of possibilities available. The final acceptance of the work produced should be taken after some time of reflection: for me generally that period is in days or weeks.

Andy's next masterclass at the Society's Fenton House, Bath is on Saturday 12 April.



Pen, Ink and wash In Photoshop with Geoffrey Hands ARPS

Geoffrey Hands became serious about photography when wanting good record pictures and illustrations for lectures and writings in connection with his main other lifelong hobby – growing tropical orchids of which he has a National Collection. That led to club photography, and exhibiting in the early days of home-processed colour prints and very early days of amateur AVs some 30 or more years ago. His life then went in other directions until ten years ago when digital possibilities awoke new interest. An early digicam (one third Mpx!) enabled a personal website (now discontinued) which eventually had upwards of 2000 orchid images on display, but this led to going all digital with a first DSLR in 2002. Much of his current work is travel related but attempting art rather than record. He hopes to carry on finding new interests for (ideally) another 75 years. Who knows what excitements are yet to come!

I start with a suitable pic; this technique seems to work well on stone buildings or say white-washed ones. I have not tried it on other subjects. The point is that the buildings are fairly plain ones - brick ones come out far too busy as though spiders dipped in ink have crawled everywhere.

The start file should be PSD format: if not, save as PSD and work on that. I never work on the original, which has been saved and closed, only on a copy which forms the background, Layer 1. Note: There is some darkening at the corners (lens vignetting) of the image below – easily removed later in this technique.



I duplicate again to form a new layer. The command (keyboard shortcut) is *Ctrl J*.

Levels is always my next step with any and every technique, dragging the end sliders in to kiss the ends of the histogram, and spread the tones over the maximum range. I have to drag the mid-point to the white end to restore details in the shadows. This gives me layer 2.

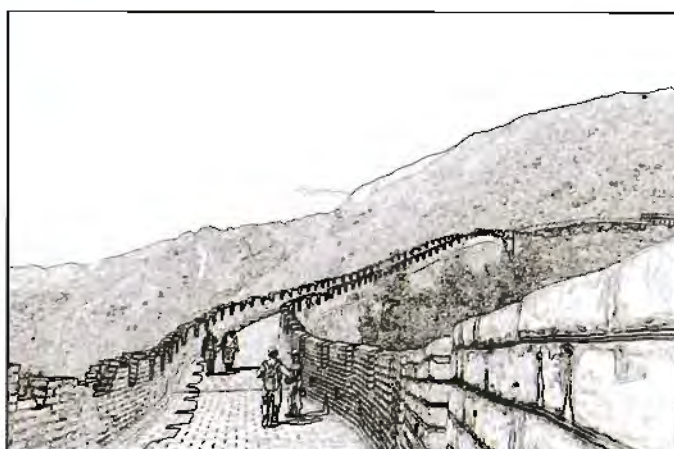
Some kind of *Edit/free transform* or *Filter/distort/lens correction* is usually needed when this

pen and ink technique is applied because I use it for churches and other buildings where leaning verticals may not be wanted. But nothing is necessary on this pic. Next I use *Image/adjustments/desaturate* so as to form a black and white image. This is Layer 3.



Now I use *Filter/stylize/find edges*. There are no options available with this filter. What you see is what you get and although you can (with difficulty) change the effect, it is not necessary here. This is layer 4 (below).

At this point, with a black and white image, it is easy to use *Brush (B)* with foreground (white) selected, and reduced opacity/flow to paint out



the dark patches at the corners - much easier than trying to match blue tones. Any other changes wanted, such as painting out the figures, can also be done in a similar way, and although some action will be necessary too in the coloured version which will be added in later, that is relatively easy when its opacity has been reduced - much easier than in the original.

Next, I go back to the nearest layer showing the original colour - Layer 2 - and duplicate it again with a further *Ctrl J* to give me Layer 5. Note that your layers may have different names, like layer 2 copy 3 and so on, but you can rename them as you go along as it helps you to keep track.

Next, I drag this Layer 5 to the top of the stack of layers above the edges Layer 4. All the lower layers can be turned off by clicking on the eye icon alongside the layer, leaving 4 and 5 turned on, and 5 active.

Now, in the blending mode window of the active layer I choose *Multiply*.

This effectively shows me both layers together, and I get to choose the amount of one relative to the other by the opacity slider in the layers palette. This is quite nice, as seen at the top of the next column, but not entirely what I want. here.

This image can now be modified, to go anywhere between the pic above and the purely line version alongside by using the opacity slider in the layers palette for the multiplied layer. The final image here shows 60% opacity to give more of a colour wash effect.

It is interesting to turn each layer on and off in turn, seeing what affects the final composite image. The benefit of having kept all the



layers - especially if each was made as an adjustment layer, is the possibility of varying that adjustment and seeing the changed effects throughout the image. The main problem I find, is choosing which one I like best and want to keep. When that is done, flatten, discard unseen images and the pic is finished.

A few notes: *Sharpen* is not useful. The pic can be adjusted for size in the usual way, borders added etc, as desired. You can even take out some of the width of the 'ink' lines selectively, by increasing screen magnification up to about 700-800%, and using *Eraser* with the brush size set very small, such as 2 pixels, and going along the lines in question. If using this particular image for a competition I would do this for the length between the lower edge of the picture and the two figures, and also along the skyline in the right hand half of the image. I want lines, but not too thick: however this also depends on the size the final image will be viewed at. For example, this pic in a large print may not work as well as it does in a 500 px wide version for screen viewing.



DIGITAL IMAGING GROUP 2008 MEMBERS' EXHIBITION

The 2008 print exhibition will be shown at the following locations:

The Podium Library, Bath
Monday 9 June to Sunday 15 June
Official Opening by the President Dr Barry Senior Hon FRPS

The Link Centre, Swindon Library
Tuesday 1 July to Saturday 26 July

The Old Schoolhouse, Oldbury, West Midlands
Friday 1 August to Saturday 30 August

Any changes or additions will be displayed on the DI Group Website
www.digit.org.uk.

Closing date for postal entries - Thursday 10 April 2008
Selection of Exhibition at the AGM on Sunday 20 April 2008

You may also bring your entry to the Annual General Meeting
of the Digital Imaging Group
at the Old Schoolhouse, Oldbury, West Midlands
on Sunday 20 April 2008

If doing so, please remember to send this Entry Form,
CD and cheque to Alex Dufty - in advance and by 10 April at the latest.

Selectors:

June Cook FRPS
Brian Beaney FRPS
Bob Rowe ARPS

Please read the rules carefully and complete the Entry Form overleaf

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

ANNUAL GENERAL MEETING: COMMITTEE FOR 2008/09

The AGM provides the opportunity to elect the committee which comprises the four officers laid down in the constitution and six further members who may also have specific responsibilities. The President, the Secretary and the Treasurer of the RPS are ex officio members of the committee and are additional to those elected. DI Group Regional Organisers are also encouraged to make their contributions to the committee.

The positions for which elections will be held, together with the names of the current committee who offer themselves to stand for election at the AGM are:

Chairman: *Clive Haynes FRPS offers to stand*
Deputy Chairman: *Chris Haydon offers to stand*
Secretary General: *Bob Pearson ARPS offers to stand*
Treasurer: *Vacant*

Six Committee Members:

The following offer to stand:

Maureen Albright ARPS
Alex Dufty LRPS
Anthony Healy ARPS
John Long ARPS
Graham Whistler FRPS

Nominations for election to the Committee and for Officers should be put forward in writing by not less than two other members of the Group and such nominations must be received by the Secretary not less than fourteen days before the date of the AGM. Nominations must be accompanied by the written consent of the nominee. In the event of the number of nominations being greater than the number of vacancies, election will be at the AGM.

Note: The editor of the magazine is not a committee post and Jim Buckley LRPS offers to continue in that role. Assistance is needed outside the committee to encourage and spot potential articles and images and to help with copy preparation. Please contact the editor if you would like to help.

*Please cut here to use the Nomination Form below
or photocopy the slip for more than one nomination*

ROYAL PHOTOGRAPHIC SOCIETY DIGITAL IMAGING GROUP

NOMINATION TO FILL VACANCY ARISING AT THE AGM ON 20 APRIL 2008

TO BE RETURNED TO THE SECRETARY BY 1700 ON 6 APRIL 2008

I, _____ (Please print)

wish to stand for election as: _____ or to the Committee.

Signed _____ Date: _____ 2008

Proposed by: _____ (Please print)

Signed _____ Date: _____ 2008

Seconded by: _____ (Please print)

Signed _____ Date: _____ 2008

**Please return nomination form by 1700 on 6 April 2008 to:
Bob Pearson ARPS, Orchard House, Broadhembury, Honiton EX14 3LW**

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Email: exhibition@digit.org.uk

2008 MEMBERS' EXHIBITION - RULES

1. A **minimum** of two prints and a **maximum** of three prints may be entered. They should be posted or delivered to the address on the reverse side of this entry form **OR** brought on the day if you are attending the AGM. **In which case, the Entry Form, CD and cheque should be sent to Alex Duffy in advance.**
2. Each print must be marked on the reverse with the entrant's name, address and title as shown on the entry form. **Mount size must be 40 x 50 cm.**
3. Prints accepted for previous DIG Exhibitions are not eligible for entry.
4. Packing must be suitable for use in return posting of the prints unless collection arrangements have been previously agreed with the Exhibition Secretary. Please remember to include return postage, either in stamps, or by cheque.
5. There is an entry fee of **£5** per set of prints. All cheques made payable to: **RPS DI GROUP**
6. A **CD must accompany** the entry with the images in **TIFF and JPEG** format if you wish your images to be published on the Website, on the Exhibition CD and in the Exhibition edition of DIGIT. Entries for the Exhibition without the CD and files in the correct format will be accepted but only shown as prints. The file names on the CD **MUST** be the same as the print titles to allow us to identify the selected one. TIFFs at 300 ppi sized at 15cm longest edge. JPEGs sized 500 pixels longest edge with a maximum file size of 95 KB. Mac users, please ensure the image is readable in PC format.
7. Images to be on **CD only, NO FLOPPY DISCS**. Names to be written on the CD with CD marker and without sticky labels please.
8. Judging will take place following the AGM on 20 April and will be carried out by the selected judges. Each entrant will have one print accepted. A Gold Medal and six Ribbons will be awarded.
9. Due to constraints on hanging space, it may not be possible to display all the accepted prints at every venue.
10. The utmost care will be taken of all prints, but the Digital Imaging Group cannot be held responsible for any loss or damage during the exhibition or whilst in transit.

*Please cut here to use the Entry Form below
or photocopy the slip*

ENTRY FORM - 2008 RPS DI GROUP MEMBERS' EXHIBITION

Write carefully please

Name: _____

RPS Distinction: _____

Address: _____

RPS Membership Number: _____

Tel: _____

Email: _____

Entry fee of £5 enclosed: Please tick

Return postage enclosed: Please tick

PRINT TITLES

1. _____
2. _____
3. _____

**Please return entry form by 1700 on 10 April 2008 to:
A Duffy LRPS, 127 Bradley Avenue, Winterbourne, Bristol BS36 1HW**

Divisions: A view from Dr Gwynn Robinson FRPS

In the last issue Gwynn set out his approach to creative photography, explaining his use of photographic images and manipulations to create new photographic works of art. Here he looks at the apparent philosophical divide between film and digital and shows us some more of his creative work.



Hands up all those who remember when the world seemed a much calmer, quieter, slower, happier, prettier place. Mmm, you must be the same age as me or older.

We are surrounded by technology and gadgets. We have relentless demands from all sides. We have more of everything – except time, peace and happiness.

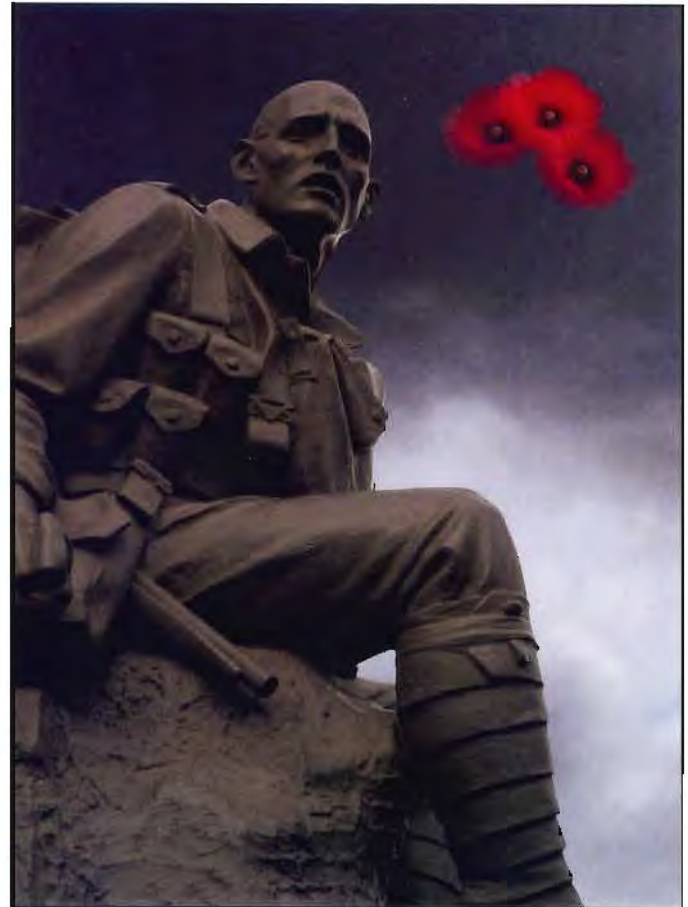
Divisions seem to be everywhere and seem to be a growing part of our everyday lives. One division in particular interests me. It is the 'division of the shutter' on our cameras.

I am amazed at the strong factions within our photographic societies between film and digital. I have heard some pretty strong language used against digital work. Oddly I have heard similar distain for film workers. Of course film is now more scarce and we have less and less time to devote to the art of the darkroom. Those skills are being lost as digital takes over.

Is film just a thing of the past, now beyond its sell-by date? Is digital the terrible disaster we all fear allowing the ignorant masses to dumb down our precious art?

I like prints developed from film. They have a wonderful feel about them. I hate the lengthy, dangerous, difficult process required to be able to develop and print from film. I don't have the time or the space (or skill). The chemicals frighten me too. I have a huge respect for film workers who do develop their own negatives and print their own photographs. The dedication, time and care they devote to their art is amazing as is the passion they have for their work. No wonder they feel threatened by the digital revolution.

It is a truth that there are now more digital cameras out there than film being used by more people. It is a truth that many more people feel that they are 'good' photographers with a digital camera in their hands and that the 'true' photographers feel threatened by this increased ease of access and use.



Was it all in vain?

But I keep coming back to a single issue. Why is it that we seem so divided in our photographic societies between film and digital? After all we all simply produce images. It is the image that is the final product and the most important part of the whole process. So why is it that many people see digitally produced images as 'not' photographs at all. More insultingly, why is it that some people do not see digital workers as photographers?

I see this as a division across the shutter. The smallest of physical divisions but the largest of philosophical ones. Film workers do most of their work, preparation, set ups before shutter release, whereas digital workers can (but may not) do most of their work after shutter release.

A photograph is the capture of a moment in time – it's one of the dictionary definitions.

So, by definition, a film worker who captures an image and develops it is a photographer and he/she creates photographs. But then I have a

problem: What if the film worker then makes simple changes, the amount of light and exposure in the developing stage, a change of temperature of the chemicals, some burning and dodging? Now we have an image that was mostly captured as a moment in time – plus a bit of fiddling. The question is, does the bit of fiddling mean that the result is invalid and that the worker should be cast in irons?

Well there are a few who would say Yes to that, but they are in the minority. More importantly, the result is still a photograph.

I am sure you can see where this is leading: it's not rocket science. The same argument applies to digital workers. Their 'fiddling' does not invalidate the result. It is still a photograph.

But maybe the *degree* of fiddling does invalidate things?

Here I would make my stand. I believe that photography is all about the image and only about the image. How the image is produced is irrelevant.

How much fiddling is performed is irrelevant. What this approach does is free me completely. I can wander from pure record shots right through to abstract art images with complete freedom. I can learn and grow. I can become the artist within me. I can become more than the rigid society rules expect or permit.

The most difficult part of adopting digital is accepting, using and becoming familiar with new and, sometimes difficult, techniques – those wretched computers and art packages. I would argue that it is no more difficult than the dark room and there is so much more that you can now do.

Of course there is safety in staying with what you know. That is true for digital workers too. To become the real artist, experimentation is inevitable – essential even. It is an exciting journey. It can be a frightening journey. It is a dangerous journey. Stretching the boundaries always is, whether they are your own boundaries or those of society.

Birth of a dragon





Protector

When I started in photography I took straightforward record shots of flowers and things. The images seemed wonderful to me. They were not actually very good (looking back now). But I started there and experimented and grew. I loved this new freedom. I experimented more and learned more and continued to grow and now I create works of art (in the opinion of some).

way of acceptance, expression and feeling. It is the way of the artist. We are all artists of some sort - I urge you to free the artist within you.

My work with explanations and tutorials on the techniques that I use can be found on my web site: www.good-image.co.uk

Homeward

I enjoy every moment with my images from set up, to capture, right through the manipulations and adjustments, to the prints.

I enjoy my freedom from the divisions. I am enjoying becoming the artist within.

There is a new way and it is not digital. It is the way of openness, freedom and learning. It is the





Ebenezer Scrooge isn't the only one to get crabby at Christmas...

says our wildlife expert Tony Healy ARPS who serves on the DI Group committee and who contributes regularly from Australia



Christmas Island is an Australian-owned territory administered by the Commonwealth

Government of Australia. It is located in the Timor Sea area of the Indian Ocean with a population of 1500 people, an harmonious cultural, melange of Malay, Singaporean, Indonesian, Chinese and European people. At 10 degrees south of the equator it is a tropical island with a coral reef to snorkel, a tropical forest to walk and coconut, paw paw and mango trees. There are Frigate birds, red-footed Boobies, a green-winged Emerald dove and beautiful Golden Bosun Bird but the major claim to fame of the island is none of these: it is its red crabs. All 160 million of them.

Every year between November and January one of the great natural events in the world takes place on Christmas Island. These red crabs (*Geocardoidea natalis*) move from their forest burrows in a mass migration to reach the seashore to reproduce. Whole sections of the island are covered in a mass of moving red crabs.

egg development the female will come out of the burrow to deposit her brood of eggs in the surging water of a high tide. Each female can brood up to 100,000 eggs.



Male crabs crush in on top of each other to fill every nook and cranny.

I'll leave you to do the maths on that. The waters around the island turn white with the mass of eggs deposited. This increase in the density of plankton brings the huge Whale Shark to the waters to feast on the increased food. As the hatchlings develop they metamorphose from water-breathing plankton to air breathing crabs and the shoreline of the island turns bright red. As the young crabs come ashore they look for all the world like a moving red carpet as they cover the ground and make their way towards the forest to grow and mature into the next generation.

The precise timing of this event is difficult to calculate. It depends on a combination of wet weather, month phase and tide. We were given three likely dates and chose the week before Christmas day. Unfortunately there had not been a lot of rain up to that period so we arrived to see the early stages of the migration rather than the peak period. This was said to be likely to occur on 3 January.



On the march to the sea

The males are first to arrive on the shore and they take to the water's edge to get thoroughly wet and then come

back to land to dig burrows for the anticipated arrival of the 'ladies'.



Crabs pecking in sight. The pile below on the left has been digging a burrow and hasn't been washed by a wave yet.

When the females arrive they select the burrow that impresses them most and accompany the male owner to enter, copulate, and have their eggs fertilised. After fertilisation the males start to return to the forest. On completion of

The mass migration can cause quite a disruption to the commercial activity on the island and the Parks authorities in conjunction with the community have devised some ways to minimise disruption to commerce as well as protect the crabs from harm. Vertical plastic strips have been placed along the edges of major roads in an effort to channel the crabs into under-road



Crab fence and under road tunnel



Unfortunately not all crabs successfully cross the road.

tunnels to get them safely from one side to the other. Minor roads are usually closed until the migration is complete.

One other very noticeable crab on the island is the Robber or Coconut crab (*Birgus latro*). It gets its coconut name from the way it uses its powerful claws to strip the husks off coconuts and eventually break open the inner nut to reach the coconut. This last bit may take it a day or two to achieve and may entail the help of friends but it does break open the nut.

From a photographic point of view you have to be prepared for rain and overcast skies but nature can be kind on some occasions. A flash gun is an absolute necessity.

For those interested a short video can be seen at http://www.metacafe.com/watch/80129/christmas_island_red_crabs/ and a well illustrated PDF



Back end of a robber crab.

file can be viewed on line or downloaded from <http://www.environment.gov.au/parks/christmas/fauna/redcrabs.html>



A robber crab climbing over rocks in the forest.



Forest Fungi (above) and Island Sunset (below)





**Take One a Day:
Clive Haynes FRPS offers a Prescription to Boost
Your Photographic Health
and Improve Your Seeing**

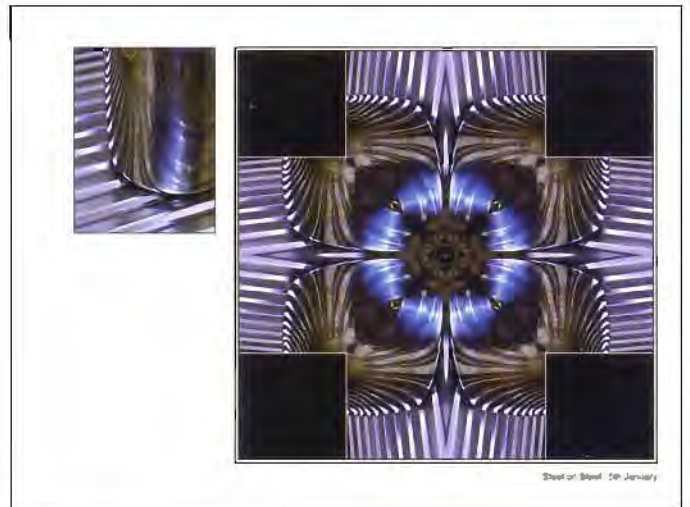
In 2006 Clive began a year-long project that was to prove exceeding valuable, a source of endless fascination and - yes, occasionally frustration - but always rewarding. The idea was to take at least one picture each day and keep this up for one year. Clive reports how he got on in the twelve months.

The concept sounds simple enough: just discover a subject each day worthy of pointing the camera at. However, in reality, like all apparently simple ideas, the practice took rather more discipline. For one thing I had to remember to take a picture each day - and occasionally at, say, 2330 the dreadful realisation would come to me that I hadn't taken one! Panic stations - find something - anything - and just do it. Having to work quickly and spontaneously frequently provided amazing material and, yes, sometimes very strange-looking images which could be revisited and developed later. I began on 1 January but I could have started any time.

The object of the exercise wasn't to simply plod away mechanically taking a picture each day for 365 days. Rather I wanted to find something every day that would be 'worthy', with the ultimate objective of printing at least one image from each day to make a series of 12 books - one for each month. The subject matter and the resulting images, would have to be good enough to be included in the books - and what's more the books would be seen by others, whether fellow photographers, friends, family or guests attending one of my talks.

As you can imagine it was quite a discipline but one I immensely enjoyed. When the final day of the year dawned and I made the last exposure for the project there was a sense of relief - I'd made it. However the following days and weeks lacked that essential drive and sense of mission. Could I do it again? Well yes, but not in the same way (otherwise I would probably find myself repeating ideas to provide a quick answer on days when I lacked inspiration). If I wanted to tackle such a project again I would have to approach it from another angle - perhaps by deciding upon a strong theme to link the images.

I'm now working my way through the multitude of images - and what an eclectic mix they are! I'm having great enjoyment - and a second bite at the apple - as I decide how best to present each picture. Frequently the picture remains as seen with some tonal adjustment and tidying but, for other images, the artistic treatment needs to be more radical to reveal the way in which I responded to the content. If, for instance, I create a pattern picture or kaleidoscope from the source, I include the original scene on the page to reveal its photographic origin.



Apart from the pleasure I have had through producing my 12 books, I greatly relish sharing them with other people. Their compact format is perfect for individuals to browse through, and I often take the books with me to my talks and presentations about photography, digital imaging and Photoshop.

The books are speedily produced using a comb-binder. Comb-binder machines are relatively inexpensive, for example the *Rexel CB256E* at around £140. Alternatively, a binding service is available at many High Street printers and stationery shops.



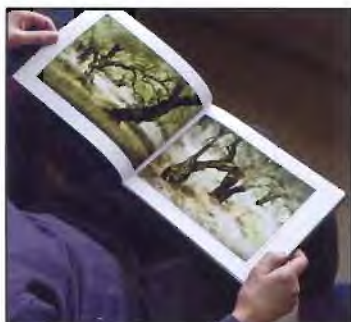
Preparing the book is simple. I print two A5 (landscape format) pages to an A4 sheet, then cut the sheet in two. When I have a sufficient quantity of A5 pages (a minimum of 30 for each month) I feed them short side



first, three at a time, into the comb-binder unit. The machine quickly makes the slotted perforations. Once the acetate transparent front cover and a stiff card back (standard low-cost items for comb-binding) have also been perforated, the pages, plus the front and back covers, are neatly assembled into the comb-binder spine. And - hey presto - a durable and well-produced book is completed.



For a more prestigious appearance, for, say, a 'best of' selection of pictures or a book showing a more specific project, I use *Book Art*. This is a



heavier-duty, attractive and professional-looking alternative to comb-binding. *Book Art* is available from digital fine-art paper specialists Permajet (www.permajet.com).

The product is a re-usable A4 size, hard-cover loose-leaf style book with an integral grip-binder system. It's simplicity itself to use. Once the prints are made on either single or double-sided paper (*Book Art* includes 10 sheets of Permajet Double-Sided Lustre 285g paper by the way) it's easy to fit the pages between the transparent fly-leaves. The pages and fly-leaves are stapled together. When the pages are inserted into the spine, two self-adhesive strips secure everything in place and the book is complete. To further grace your coffee table, *Book Art* is supplied complete with a window aperture pre-cut in the front cover to reveal a tantalising glimpse of your chosen cover picture.



I can heartily recommend *Taking One a Day* to improve your photographic health, to boost your seeing, to stimulate your ideas, to give you at least 365 more pictures and to present the resulting images in books - not only to amaze your friends but also to impress your colleagues.



Ewing Group, Tourism d'Agropolis 30h Juin 17 France

FX or DX for Wildlife?

DI Group Secretary and nature photographer Bob Pearson ARPS has been making measurements to compare the Nikon D300 with a D3 with particular emphasis on lines per mm when using a 1.4X converter on the D3. Here are his results.

Introduction Nikon have simultaneously launched two new DSLRs, the D3 and D300. They differ mainly in their sensors, the D3 having a full frame sensor designated FX format, while the D300 has the established DX format sensor which has a 1.5 crop factor. Both have just over 12M pixels. There has been much discussion on the web as to which camera would be better for wildlife photography. A lens produces an image circle at the sensor plane but the DX sensor registers only the centre area. If an object filled the area of the DX sensor it would be recorded by 12Mpx, whereas with the same lens producing the same image circle on the D3 only 6Mpx would cover the object, the rest of the image would be recording its surroundings. The D3 could get back to the same image as recorded by the D300 by adding a 1.5 converter to the lens. In practice the nearest available is the TC-14 1.4X converter.

So as I see it the question is: *Which produces the higher quality image when comparing the D300 against the D3 when the D3 has the same lens and a 1.4X converter attached?* The relative image areas are demonstrated in the three images below. They are all photographed at the same aperture using a 400mm lens. It is noticeable that the D3 plus 1.4X converter has less depth of field than the other two images.

Evaluation An important factor in image quality is noise floor or dynamic range: this is not affected by the addition of the converter and comparison of dynamic range between the two cameras is published elsewhere. I will concentrate on the image sharpness of the two systems. The International Standard Organisation's method (ISO-12233) for measuring the resolution of a digital camera has been incorporated into an extensive suite of software called IMATEST written by Norman Koren - see www.imatest.com. Very

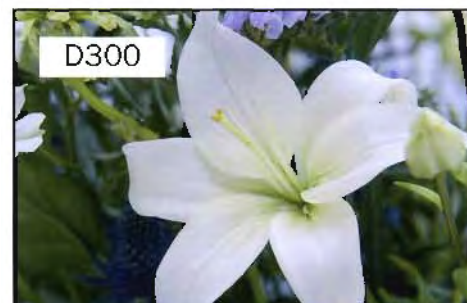
comprehensive details of the method and evaluation of results are given on the web site. I have been using this software for some years for lens evaluation.

The sharpness of a system is best shown by the Modulation Transfer Function (MTF) (or Spectral Frequency Response (SFR)). This is a plot of the contrast ratio, registered by the system, between adjacent black and white lines as the spatial frequency of the lines increases. For single point comparison of sharpness the single point most quoted is where the contrast ratio has dropped to 50%. Line pairs per millimetre are the units of SFR. However to allow for the large differences in the size of digital sensors, in order to make sensible comparisons between different sensors, it has become accepted practice to use the unit of line widths per picture height (LW/PH) (line pair = 2 line widths). Here is a table of my results:

Camera-Lens combination at f/4	Horizontal LW/PH	Vertical LW/PH
D300	2600	2450
D3	3350	3450
D3 in DX mode	2200	2300
D3 + TC1.4	2500	2500

Lens used in all measurements: AF-S VR Micro Nikor 105mm F2.8G IF-ED. Teleconverter TC-14 II 1.4X. Results are the average of two readings either side of the lens centre recorded to the nearest 50. All measurements corrected for gamma using Kodak step wedge. Norman Koren's standardised sharpening graph was used (applied sharpening, identical for all plots, was always well under-sharpened).

The Table shows that the D3 when used with a 1.4X teleconverter produces images of similar sharpness to the D300 without the teleconverter. In fact a detailed point by point comparison shows the D3 combination to be slightly better, on the other hand the D300 has a 1.5X factor not 1.4X.



Conclusion The results show that by simply adding a 1.4X tele-converter to achieve closely similar image magnification, the D3 will match the D300 on image detail. In the field it would be difficult to achieve better than two thirds of the above quality yet both systems will produce excellent prints with print heights of at least 40cm (Kodak Subjective Quality Factor, see IMATEST web site). If you are prepared to carry (and can afford) a 600mm lens, say, instead of a cheaper and lighter 400mm lens (both lens of similar resolution) then the D3 is capable of quite

outstanding quality, able to produce prints classed as 'excellent' to larger than 60cm should the need arise.

To put these results in context I have previously measured the D2x and with a similar set-up measured 1900 LW/PH or less. This needs further qualification, the images are RAW files processed in Adobe Camera Raw (ACR) and ACR has been significantly updated since I converted the D2x files so maybe an improved demosaicing algorithm is contributing to the result.

SOCIETY LAUNCHES DIGITAL AUDIO VISUAL YOUTH COMPETITION

This new youth photography competition, aimed at young people under 25 *IRIS-25 (International Review of Images with Soundtrack for Under 25 year olds)* is designed to promote and encourage the interest and growth of Digital Audio Visual photography among young people. Free software to help create the increasingly popular sequences has been kindly provided by Igor Kokarev of *Pictures to Exe*. Entry forms can be downloaded from www.iris-25.org. Contact Maureen Albright for the free key to PTE software to enter this competition - Maureen@maureenalbright.com or 01672 540754. *Photodex*, which produces Proshow Gold has also made available vouchers for a 20% discount on their software.

DI Group committee member Maureen, who is the organiser for the RPS, said: 'The production of AV sequences involves many skills useful in modern life, and can benefit the workers and leaders of tomorrow, teaching them to communicate, not only visually but also verbally; to look, listen and understand; and to express their ideas creatively with skill and sensitivity.' Closing date for entries: 21 April 2008. Judging : 21 June at Aldbourne, Wiltshire. Entry categories and prizes:

- Single author under 16 years (£100)
- Single author 16 - 24 years (£150 and Pollock Medal)
- Group entry - age under 16 (£100)
- Group entry - age 16 - 24 years (£150)

A Special Prize will also be awarded to the school or college with the maximum number of entries.

Royal Photographic Society 18th International AV Festival

19th to 21th September 2008
The Royal Agricultural College
Cirencester

www.rps-international-av.co.uk

Photoshop4Photographers Seminar 2008



Exclusively for the Royal Photographic Society, an full day of Adobe Photoshop and Lightroom tips and tricks with Terry Steeley, Adobe's Senior Freelancer for Creative Suite. Come along and join the fun

TICKETS AND NEXT VENUE DETAILS

RPS Scottish Region

Saturday 2 February, 1030 - 1600

Venue: Stirling County RFC, Bridgehaugh Park, Stirling, FK9 5AP. Cost £12.50, tea/coffee available, bring a packed lunch. Contact: Roy Robertson FRPS, Scottish Region Organiser, (01382 542446) to book.

Wessex DIG incl RPS Western Region

Sunday 9 March 2007 1030 - 1530

Venue: Selwyn Hall, Valens Terrace, Box, Nr Chippenham, Wilts, SN13 8NT. Cost: £10 in advance or £15 on the door (if available)

Contact: Maureen Albright/Ray Grace:

www.western.rps.org or www.digwessex.rps.org

Bring packed lunch or eat at local pubs.

RPS East Anglia

Sunday 16 March 2008 1000 - 1630

Venue: The Chamberlin Hall, Bildeston, Suffolk
Cost: £12.50 by cheque payable to The RPS East Anglia Region to Mrs Joy Hancock, Regional Organiser, Woodview, 24 Hadley Road, Sheringham, Norfolk. NR26 8PZ

Southern DIG

Saturday 5 April 2008 1000 - 1630

Venue: The Verwood Hub, Brock Way, Verwood, Dorset BH31 6WW

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and remain with, the authors**

www.digit.org.uk

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Robert Cox FRPS
<http://www.digitary.co.uk>
robert@digitary.co.uk

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

Jim Buckley FRPS Editor