



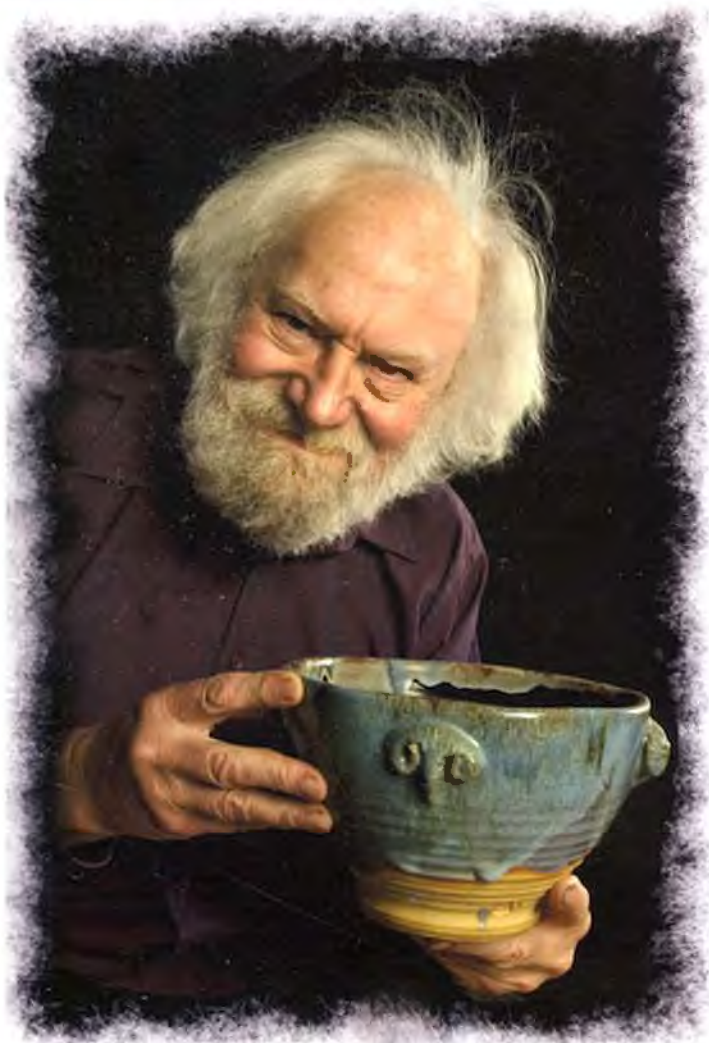
The  
**Royal  
Photographic  
Society**

Patron: Her Majesty The Queen. Incorporated by Royal Charter



**DIGIT**

**Summer 2007 No 35**



Happy Potter by Bert Housley ARPS.  
Taken at the West Dean Digital portraiture Workshop.  
See pages 9 and 10



2007 MEMBERS PRINT EXHIBITION  
GOLD CUP and CHAIRMAN'S MEDAL  
Serpentine Seat by Stanley Newton ARPS

**DIGITAL IMAGING GROUP 2007 MEMBERS PRINT EXHIBITION**

Opening at The Swindon Library Link from 3 to 28 July

We plan to show the exhibition also at:

The Harrow Arts Centre, Hatch End, London NW from 3 to 15 September  
and

The Old Schoolhouse, Oldbury, West Midlands from 24 September to 7 October

Also available on the website at [www.digit.org.uk/images/images.asp](http://www.digit.org.uk/images/images.asp)

Get right up-to-date - Log on to [www.digit.org.uk](http://www.digit.org.uk)  
for News, Information, Folio, Forum, Competition and much more

**Special 2007 Members' Exhibition Issue**  
All the selected prints pages 11 to 33



## From the Chairman

Once again it was a pleasure to view the range of prints submitted for this year's exhibition of members' work. This edition of DIGIT enables us to share the accepted images with everyone.

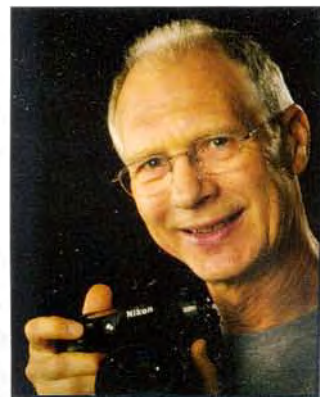
Our exhibition has a distinct advantage over many others in so far as it gives everyone an equal opportunity to show their work, as each member is guaranteed one acceptance. The panel of selectors then agrees which picture will go forward to the exhibition. With this method of selection no one style of work or imagination is excluded. It largely eliminates the instant gratification factor, where all the right formulaic things have been so predictably done to catch the judges' eye, that so blights many an exhibition. It also ensures that if a photographer/image-maker wishes to share a way of seeing or work in a particular style, then one of their prints is certain to be accepted.

Our selectors this year were Shelagh Roberts FRPS, Mel Gigg FRPS and John Long ARPS and we thank them for working hard to ensure broad-based presentation.

The exhibition will be on tour and venues at present include Swindon, Harrow and Oldbury in the West Midlands. If you know of a gallery or exhibition space where you feel the exhibition can be shown, please make contact with Alex Dufty our Exhibition Co-ordinator who will be pleased to hear from you. His contact details are on the back page of the magazine.

The DI Group will produce an AV show of all accepted images for the exhibition. I have again been invited to make an interpretive and informative commentary about each image. I look forward to this task and I trust you'll enjoy the result.

*Clive Haynes FRPS*



### 2006 DI Group Exhibition DVD Still Available

Last year's exhibition DVD is still available for clubs and home use, with a commentary on each print. It plays on your PC or TV through a domestic DVD player. For your copy send a cheque for £6 (£8.50 for delivery outside the UK please) payable to **RPS DI Group** to: Graham Whistler FRPS, 9 Cherrygarth Road, Catisfield, Fareham, PO15 5NA, UK

### Latest Distinctions for DI Group Members

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

**Fellow:** Paula Davies

**Associate:** Ray Grace; Dr Kenneth MacLennan-Brown AIS; Dr Gwynn Robinson; Andy Thorpe

**Licentiate:** Sharon Boulter; Sara Cody; Peter Irving; Malcolm Onley; David Pollard; David Seaton; Carol White - Griffiths

### Annual General Meeting 2008

We seem to have created some little confusion about dates for next year's AGM. It is planned to be held on:

**Sunday 20 April 2008**

at the slightly earlier time of 1030, with coffee available from 1000. Get the date in your diary now and start planning those three exhibition prints. If you're outside the UK remember that Alex Dufty LRPS will make special arrangements to receive your prints unmounted.

### In this issue of your Digital Imaging Group magazine

2007 DI Group Exhibition - Members' Prints	p 11 - 33
Winning Images:	
● Chairman's Cup and Gold Medal: Serpentine Seat by Stanley Newton ARPS	p 11
● Ribbons awarded by Mel Gigg FRPS	
- Early Morning Prayer by Andy Beel FRPS and Swimming Pool by Bob Moore HonFRPS	p 18
● Ribbons awarded by John Long ARPS:	
- Lido Torrent by June Cook FRPS and Swallow Tailed Gulls, Galapagos by Mark Whitwell	to
● Ribbons awarded by Shelagh Roberts FRPS:	
- Walking in the Rain by Adrian Herring ARPS and The End of the Pier by Carole Lewis LRPS	p 19

From the Chairman	P 2	Get sorted with Rick Alexander LRPS	p 7
What's on Where and News	p 3	Digital portraiture Workshop at West Dean	p 9
AGM 2007	New Committee	Clive Haynes FRPS in soft focus	p 34
	Report	Audio Visual News, Steam Workshop	p 35
Print Selection	p 6	Key Contacts	p 36



## AGM Sunday 22 April 2007



New Secretary Bob Pearson ARPS looks after the minutes as Chairman Clive Haynes FRPS opens the meeting.



Treasurer David Naylor LRPS - left



DIGRO  
Co-ordinator  
Chris Haydon -  
right

### RPS Digital imaging Group Committee Elected for 2007/8

Chair:	Clive Haynes FRPS
Vice Chair and DIGIT Editor:	Jim Buckley LRPS
Secretary:	Bob Pearson ARPS
Treasurer:	David Naylor LRPS
Webmaster:	Bill Henley LRPS
Publicity and Website Updates:	John Long ARPS
Exhibitions:	Alex Dufty LRPS
DIGRO Co-ordinator:	Chris Haydon
	Maureen Albright ARPS
	Tony Healy ARPS
	Dr Barry Senior FRPS
	Graham Whistler FRPS

Below - Saying farewell with cheese and wine hampers to Peter Roberts ARPS and Glenys Taylor ARPS who retired as Treasurer and Secretary after many years of dedicated service.



### What's on Where

Just a few events that we know about. For full listings see the DI Group website [www.digit.org.uk](http://www.digit.org.uk)

DI Group Workshop/Lecture 9 December 2007 at The Old School House, Oldbury. Main lecturer Terry Steeley on Photoshop CS3 with Graham Whistler FRPS Practical Portrait Session and Wacom demonstration. Should be a great day. Note the date and look for details on the website and in the autumn DIGIT. A number of events around the regions. Contact Chris Haydon, DIGRO Co-ordinator 01234 782196 or [digro@digit.org.uk](mailto:digro@digit.org.uk)

DI Group Residential Workshops - see p 9 & 35. Digital Portraiture and Photoshop April 9 - 11 2008 West Dean College, Chichester. Limited to just eight photographers for maximum time with models and tutors. Narrow Gauge Railway, Welshpool provisional dates 20-21 October 2007. See p 35 for an outline of getting up steam with this practical outdoor workshop. Contact Graham Whistler FRPS 01329 847944 Email: [graham@gwpmultimedia.com](mailto:graham@gwpmultimedia.com)

### REGIONAL DI GROUP MEETINGS - SEE BACK COVER FOR CONTACTS

WESTERN: 34 Thomas Street Taunton Somerset TA2 6HB.

CENTRAL SOUTHERN: 12 August: *Underwater Photography* with *Len Deeley FRPS* and 2006 RPS International Slide Exhibition - shown as projected images. 23 September: *Not a lot of people know that* with *Roger Maile ARPS* - useful but less well-known digital imaging techniques. 28 October: Digital Imaging *tips and techniques* with *Gavin Hoey* Coopers Hill Community Centre, Bracknell, Berkshire RG12 7QS. YORKSHIRE: 5 August 2007: *Print Appreciation* - Bring your prints. *Getting the Best Results using PhotoShop* with *Paul Batty*. 25 November 2007: *National Media Museum*, formerly the National Museum of Photography, at Bradford. *PhotoShop Live* with *David Roley*. Selby Community Centre, Selby. YO8 4BL WESSEX: 9 June: *Andy Beel FRPS Digital Black & White Printing* at Aldbourne, Wiltshire. 1 July: *Digital Workshop* *Bill Henley LRPS* and *Ray Grace ARPS* at Aldbourne. 7 October: *Digital AV* with *Brian Jeffs FRPS*.

### New opportunity for digital workers

RPS International Projected Image Exhibition 2007

This year there is a new category in what was formerly the Slide Exhibition. Alongside general and nature slides there is now an open digital section. Full details at [www.rps.org](http://www.rps.org) and in the Journal.



## Annual General Meeting: 22 April 2007

Once again the AGM saw a good attendance with over 70 members making the journey to Smethwick.



**Finances** Presenting the accounts for the year to 31 December 2006, treasurer Peter Roberts explained that a good deal had been learned from the almost £3,500 deficit arising from D-Day Rugby last year. Along with increasing expenditure on DIGIT and an exhibition which had been seen more widely, this meant that the £13,000 balance of the Group had been reduced to £6,400.

**Chairman's Report** Clive Haynes FRPS said: I'm pleased to report that the group remains in robust good health with our membership maintaining at just over the 1,000 mark. The excellent condition of the group is the result of several key features:

- an informed and lively membership;
- a committee responsive to the needs of the group;
- a dedicated and hard-working committee who not only seek to maintain standards but to continuously explore new opportunities and horizons;
- an excellent journal that reflects the needs and interests of our broad membership base;
- an excellent and attractive website that acts as a pivotal point for members, a place of contact and discussion, a forum, a folio and gallery to share images and ideas. The web site also showcases what the group can



*Bert Housley ARPS and James Foad at the AGM*

achieve and acts as a front window for both the group and the RPS as a whole

- a lively programme of regionally-based meetings and events made possible by a hard-working and enthusiastic team of Digital Regional Organisers – DIGROs for short
- an annual exhibition that reflects members' work that is shown in various parts of the UK.

To be a little more specific: I thank every member of the committee for their unstinting dedication and hard work. The group can be assured that the members of the committee really care about how the group is managed, the advantages we offer and the direction in which we are heading. Besides the regular committee meetings a great deal of work is conducted by email and telephone.

At the AGM three long-serving committee members are leaving us: Hilary Roberts, Peter Roberts ARPS and Glenys Taylor ARPS. Hilary was co-opted onto the committee and for many years she has been a stalwart of the group and principal organiser of the decade of Digital Spectacular events. Peter has been our long-serving Treasurer and under his firm, guiding hand our accounts have been well managed and remain in the black. Glenys has been a cornerstone of the group serving as an unflappable secretary more years than she cares to remember.



*Ralph Bennett ARPS raises a question*

Also at this AGM we lose Carol Hewer ARPS, who after a relatively short time on the committee, is not seeking re-election due to other commitments.

I would like to highlight certain areas of committee activity. Jim Buckley continues to produce DIGIT – a journal that surely must be the envy of other specialist groups. The publication goes from strength to strength under his editorship. In his role as Vice Chairman, I thank Jim for being there when I've needed to extend my thinking pattern and to bounce certain ideas off him. I can always be assured of a considered and reliable response.

Bill Henley efficiently continues to oversee the technical aspects the group website. The effectiveness of the site is a tribute to him and to his son Iain who has also contributed many hours of hard work.



Our annual exhibition has been skillfully arranged and managed once again by Alex Dufty. Alex is one of those people who simply get on with the task in hand and can be relied upon to produce the results. Thank you Alex.

John Long has continued to ensure that our publicity reaches its mark and he maintains the day-to-day bulletins and features on our website. John is also the DIG representative on the RPS Council.



*All in favour? Support for more residential workshops*

Maureen Albright and Graham Whistler have both provided invaluable support as and when needed. Maureen is always multi-tasking with her deep involvement with the AV group and being DIGRO for two regions. Graham is able to provide professional-level photographic back-up and advice and our thanks go to him for instigating the recent, highly successful Digital Portrait Workshop at West Dean – and for mastering and copying the DVD of our 2006 Exhibition.

Past Chairman Dr. Barry Senior has provided much needed support and sage-like advice and for this I thank him.

Although distant, Tony Healy, down-under in Australia, keeps in the loop via email and Skype and contributes his special knowledge and valuable opinions to our electronic discussions.

During last year we suffered a double blow to our group with the deaths of two outstanding members, both of whom had been instrumental in the initiation of the group and played an integral part in its direction and success. I refer of course to Barrie Thomas and Eddy Sethna. Many tributes have been paid to these two generous and very special people. We miss them both deeply, however one thing is assured – that is a great deal of what we do, enjoy and develop is not only very much due to their foresight but also as a direct

result of their willing enthusiasm to openly share their skills with all of us.

In November, the Digital Day at Rugby provided a focal point for our members. As many of you know, the event evoked a mixed response. This has already been the subject of discussion and comment via the group web-based forum. The committee has plans under consideration for this year whereby members will be able to meet, share and learn about things digital. As the options remain open at this stage, we'll be announcing our intention as soon as possible.

We will be maintaining a closer liaison with the DIGROs as a committee post will be made to specifically address their needs. Whilst on the subject of Regions and DIGROs, the group would like to address three geographic areas in particular. First, Scotland, where Alistair Knox is unable to continue due to health problems. We thank Alistair for his sterling work and enthusiasm in running a group which covers such a vast area. We therefore seek someone to take over the role of organiser in Scotland.

Second, East Anglia is also in need of an organiser as Joy Hancock is taking over as Regional Organiser and will not be able to combine the two roles. We thank Joy for running this group for many years and wish her well in her new challenge. We are seeking a replacement for Joy in the East Anglia area.

Third, London: It's a strange thing, but in the most densely populated part of the UK with, therefore, potentially the largest number of people for DIG membership there must be a need to meet and share an interest in digital imaging. Why, therefore do we have a gap in our regional structure? We continue to appeal for someone to help in the London area – we look forward to hearing from you, whoever you are.

In closing, I would like to thank everyone for their continuing support and enthusiasm for this, the largest – and we trust, the most successful special interest group within the RPS.

With the formal approval of the Report and Accounts the meeting moved on to the recent digital workshop at West Dean College. Graham Whistler FRPS reported on the successful 2½ day residential portraiture event - see page 9 for more - and sought members' views on further and different workshops. Although not everyone could afford the cost, there was general support for a varied programme of residential events.

As the meeting closed, Rosemary Wilman ARPS, Chair of the Exhibitions Committee on the Council thanked the Chairman on behalf of the Society.



## Members' Exhibition Print Selection and Mel Gigg FRPS lecture

With the AGM over the selection of prints for the exhibition was under way. This year's distinguished judges, seen here, were Mel Gigg FRPS, Shelagh Roberts FRPS and John Long ARPS. And they did not have an easy job in choosing from the enormously varied range of photographs submitted. They



encompassed apparently straight images to some wholly constructed it seemed, with both mono and colour being used. Some were themed panels, of sport for example, others abstract, even minimalist, delicate patterns. And as usual we had a couple of dedicated members who submitted from Australia and South Africa. Special arrangements are made to mount the prints from overseas once received in the UK.

Assisted by Ron Morgan LRPS and committee members, Alex Dufty ran a smooth operation to ensure that all 375 entries were properly displayed and assessed before the lunch break.



*Ron Morgan LRPS complete with white gloves displays the prints*

Some experienced members who had not been able to sit near the front had sensibly equipped themselves with binoculars to perform their own scrutiny.



After an excellent lunch from the staff of the Old School House, home of the Smethwick Photo Soc, it was time to announce the results.

*Let's have a closer look at this one*



Overall winner was Stanley Newton ARPS with his Serpentine Seat. He was awarded the Gold medal and the Chairman's Cup.

Each judge then had the a pair of Ribbon winners as their personal choice. Shelagh's Ribbons went to Walking in the Rain by Adrian Herring ARPS and The End of the Pier by Carole Lewis LRPS.

Mel Gigg's choices were Early Morning Prayer by Andy Beel FRPS and Swimming Pool by Bob Moore HonFRPS. John Long settled on Lido Torrent by June Cook FRPS and Swallow Tailed Gulls, Galapagos by Mark Whitwell.



*I'm sure it will be alright on the night! An apprehensive Alex Dufty LRPS, Exhibition Co-ordinator, before the selection*

*Carole Lewis LRPS receives her Ribbon from Shelagh Roberts FRPS*



*Mel Gigg FRPS presents Andy Beel FRPS with his Ribbon*

To round off the day, hard working Mel Gigg FRPS treated members to an exploration of techniques involved in infra red photography using a digital camera which would accept conventional IR filters like the R72. He showed how to post process these images in Photoshop. And, yes, I am hoping to persuade him to write an article for DIGIT on this subject soon!

*Mel Gigg FRPS demonstrates some techniques to unravel the mysteries of digital infra red photography*





## Get Sorted! And stay sorted!

Rick Alexander LRPS says that this article is the result of his New Year Resolution. Faced with the decision to catalogue and sort his images in some sort of order he found much by trial and error the system which he outlines below. Although he has worked with Adobe Photoshop for many years he admits to knowing only a small part of its range of tools to help the photographer but this method may be just what you need to trigger action on that all important task of cataloguing your pictures. You may find it helpful to work through Rick's procedure with Bridge open.



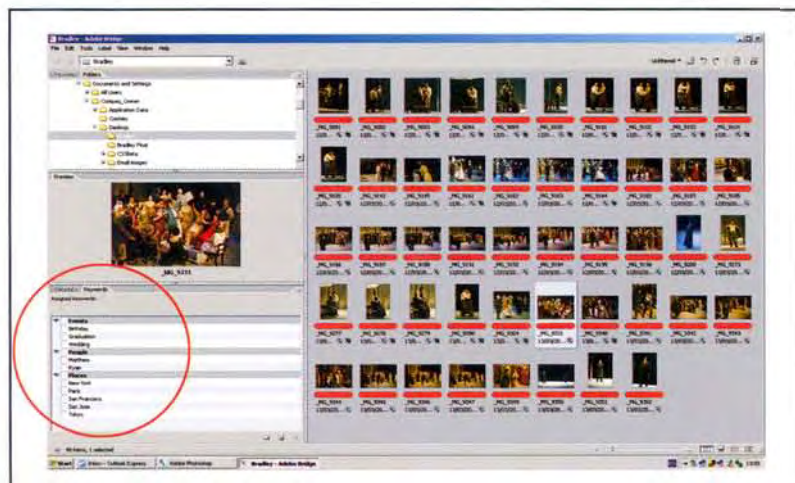
When faced with a drawer full of CDs and DVDs and still more images on the main drive of my computer I was forced to find a system of cataloguing them. The system is based around Adobe Bridge's Keywords. I had often looked at them and wondered what they were for but this time I clicked on help and asked for the information on keywords. Thus started the process of learning about another of Adobe's tools designed to help us with creating images.

I am now able open Bridge and use *File>Find* to gain immediate access to those images I want to work on or to find inspiration in, seeing stored images again in new light. The system works best when storing the images on a hard disk, ideally removable but with sufficient capacity to store lots of images. I use a 250 Giga byte hard disk in a removable cradle which connects to the IDEE cable of my main PC. A USB external hard disk would be nearly as quick but I found using DVDs directly for searches much slower.

**Setup** As a first stage make a new, main folder called Images and as many subfolders as you need to accommodate the years of digital images, like this:

Images → 2004  
                  2005  
                  2006  
                  2007

Now open Bridge - and this works in CS3 Bridge Beta as well - and go to *View* and check that **Keywords** is ticked. This window is usually found with the Metadata window and should look something like this:



The Keywords window is set up with some default values to illustrate the way the Keywords operate. Bridge allows the Keywords to be kept in Keyword Sets. You can see an example of Keyword Sets in the red circle in the screen grab in the previous column, on the left. Over a period of some months I developed the following list of Keywords for my own needs:

- Botanical
- Creative
- Events
- Holidays
- People
- Places
- Wildlife
- Other Keywords

How and what Keywords Sets are used are very much a reflection of the photographer's work and creative interests. Time spent analysing this aspect will be repaid handsomely later on, although usage of Keywords will cause the list to be modified over time.

The Keyword Window has three icons along its bottom edge as you can see.

Icon 1 allows the creation of a new Keyword Set;

Icon 2 allows the creation of a new Keyword;

Icon 3 deletes the highlighted Set or Word.

Selecting a Set and clicking on the New Word icon will create a new Keyword which will require a name. Searches cannot be made on Keyword Sets only on a Keyword.

Keyword Sets or Keyword Names can be renamed at any time by right clicking on the highlighted item. Also remember that search-



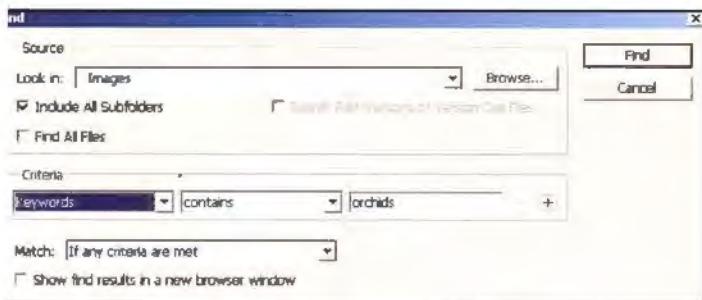


ing can be on all or any part of the Keyword so it is best to use single Keywords. Keywords should be unique as the Find command allows multiple keywords to be searched.

**Cataloguing** It is good practice when downloading images from your camera to have a set process to ensure that images are not lost and have keywords written to them. As a first stage I recommended that the images are downloaded to a temporary folder from your camera.

Start Bridge and load the images which should then be assessed, deleted as appropriate, and assigned a Keyword. It is important to have at least one Keyword assigned to every image. If the images are to be copied to a hard disk it is best practice to make a copy at this stage to a CD or DVD or an external hard drive. Afterwards, with two copies, it is safe to delete the images from the camera. The final stage is to copy the images to the year sub-folder in the Images folder.

**Finding a picture** With all your photos tagged with one or more Keywords you are ready to search on the Keywords. In Bridge go to **Edit>Find**.



The window above is set up the find images with the Keyword Orchids in the folder Images and its subfolders. The results will be shown in the present Bridge Window but you can choose to open them in a new browser window.

**Look in** gives access to the chosen folder by using the **Browse** button. The first field in **Criteria** offers eleven choices to search on. Here I have chosen the Keyword. The second field gives access to five settings of which **contains** is the most useful. The third field allows you to enter **Text**. Enter the prime KeyWord to search on here.

Clicking on the + button will create another row of criteria to refine the search still further. Clicking on the - button will delete a row of criteria. **Match** will allow two logical alternatives for the search: **Either if any criteria are met** or **If all criteria are met**

Having set the criteria click the **Find** button and the images will appear in Bridge. Magic!

## YOUR DIGIT NEEDS YOU!



Yes, I need your help. This is issue 35 of the magazine - not bad for a new kid on the block which first appeared just a short decade ago. And this is my tenth DIGIT. I rely on some brilliant regular contributors who never let me down - they know who they are, and I am eternally grateful. I also seek out those from the Group who have produced successful distinction panels so that we can all learn from their experience. So, yes, I need lots of images and words from you but I also need a few people who will take on some of the tasks of gathering information and images. I'm just running out of time to do it all myself and I want to avoid apologies like that below.

Specifically I would love to have several members to:

- Keep a sharp eye on the Folio and web competition to spot great images and contact the photographer to persuade them to send a high resolution file and a few hundred words on how they did it;
- Contact DI Group members who have gained distinctions to cajole them to write about their experiences;
- Develop tutorials from their own favourite pictures, remembering that not everyone is familiar with the more sophisticated techniques so these should be straightforward and easy to follow.

Will YOU answer the call? I look forward to hearing from you at [editor@digit.org.uk](mailto:editor@digit.org.uk) **Editor**

## Spring 2007 DIGIT

Apologies to John Miles LRPS and others. Some last minute editing at the printers went wrong and led to problems in issue 34. In particular, the last paragraph of John's article on page 9 should have read:

*As I said earlier, I like a bit of drama in my landscapes and architecture and HDR imaging allows me to accentuate/enhance this in many cases such as in this Clifton Suspension Bridge scene above.*

*On the other hand HDR can help me create a lovely landscape faster and with more control than the tradition mix of grad NDs and Photoshop layering/masking. HDR is now a major component of my kitbag and darkroom and I'm looking forward to seeing it develop both in camera technology and software goodies. HDR! is a lot of fun. I urge you to experiment.*





## Digital Imaging Group Workshop Portraiture at West Dean, Sussex

Graham Whistler FRPS has run a number of small workshops for members over the past few years. With access to the facilities of a college and conference centre where he lectures from time to time, Graham once again generously offered his time and expertise on an intensive residential course at Easter. Working alongside Graham was Clive Haynes FRPS who ran master classes in the computer suite so that each member could have individual coaching to get the best out of their images using Photoshop. I was able to see it all in action when I joined the workshop on their first full day.

As I turned the car in through the gates an idyllic landscaped park opened up before me. New-born lambs catapulted themselves vertically into the air as the drive led me towards a grand building. Gill Haynes' photograph above captures the day beautifully.

Eight delegates were just sipping their last coffees at the end of breakfast. Graham had spent the previous evening briefing them on camera settings, calibration



of monitors and the theory of lighting for portraiture using a digital camera and studio flash. Now it was into one of West Dean's grand rooms to get to grips with it in practice. And a very busy studio session it proved to be.

Denis was a super character model on the first day and Camilla an attractive young lady on the following day. Clive was kept very busy in the computer room on both days but did have some time to take a few portraits of his own and was able to use these for his demonstration of use of complex Photoshop CS2 adjustment layers to produce the final images. A number of portraits have been posted on the DI Group Folio; and on page 34 Clive explains the soft focus technique which he used.

Graham told me: *Our eight RPS 'students' - Anita Boddy ARPS, Heather Coulson ARPS, Raymond Filsell, Howard Fisher LRPS, Dr Christopher Ley and Ian Lindsley LRPS were joined by two new members Linda Wellington and Rosemary Crahart. By chance Bert Housley ARPS came to my West Dean course the week before so we could see his results too. All said they had a very good time and learned plenty.*

Graham coaches Linda whilst Ian directs the reflector on Denis

*They all produced some very high quality work and thought West Dean was a super place for the event. They hoped this was the first of many more*



similar events and West Dean would be happy to have a DI Group workshop again next year so we have taken the plunge and booked it. See page 3 for brief details.

West Dean is able to offer good conditions for disabled photographers and so we welcome those who have limited mobility. Please contact West Dean who will be very happy to give you details of their facilities at [www.westdean.org.uk](http://www.westdean.org.uk). Telephone the Head of HR and Customer Care on 01243 818256 to discuss individual circumstances.



Ray Filsell gets in close with Denis

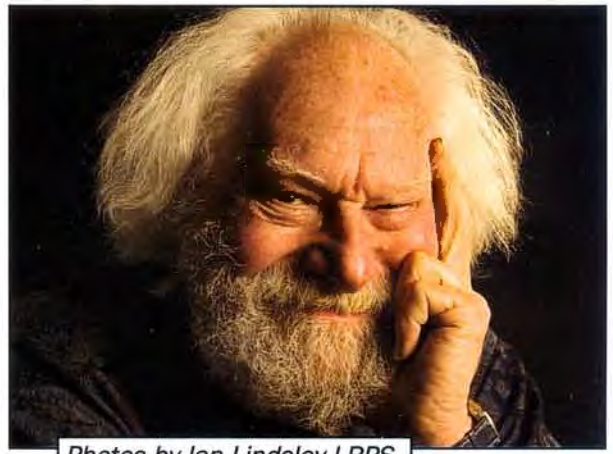


Each member of the workshop had their own PC with Photoshop CS2 whilst Clive's PC was linked to a projector so everyone could see his demonstrations.





Photos by Linda Wellington



Photos by Ian Lindsley LRPS

*I'd like to say thank you for a wonderful workshop which I thoroughly enjoyed. I learned a lot - I even remembered quite a bit of the Photoshop work! I've posted a few of the pics on <http://www.mrsite.co.uk/usersitesv/lindagrenfell.com/wwwroot/page13.htm> I will certainly be joining the Group and I look forward to other workshop opportunities.*

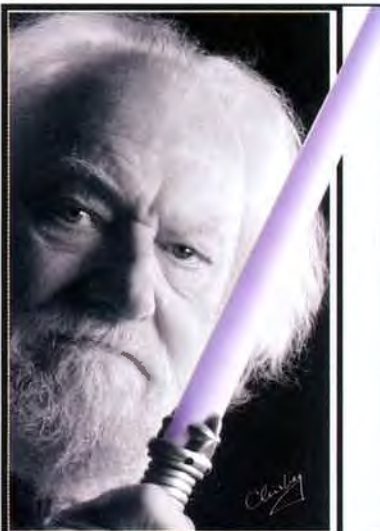
*Linda*



Photo by Howard Fisher LRPS



*A most enjoyable and informative DI Group residential course led by Graham Whistler and Clive Haynes. The enthusiasm and easy manner of imparting knowledge was greatly appreciated by the attendees. We all left having learned a great deal and are most grateful to our tutors. If the DI Group repeats such courses I can strongly recommend and urge members to attend - you will not regret it and will return home enthused, having learned a great deal. Howard*



Photos by Chris Ley





**RPS Digital Imaging Group  
2007 Members' Exhibition  
Gold Medal and Chairman's Cup**



**Serpentine Seat**

**Stanley Newton ARPS**





Twilight Time

Chris Kislingbury ARPS



Winter Trudge

Jeffrey Bartlett ARPS



Autumn Brilliance

Peter Read LRPS



Washday, Burano

John Long ARPS



Bicycle Buckets and Brolly Elizabeth Restall LRPS



Summer's Bloom

Paula Davies FRPS





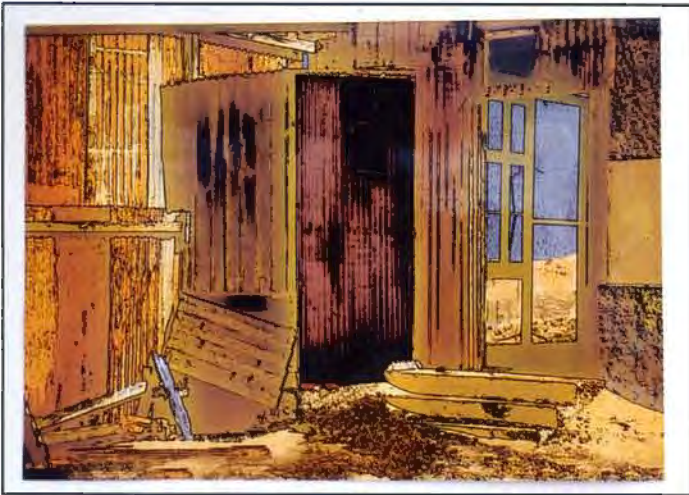
Crispino

Norman Wiles LRPS



Rain at Hodge Close

Peter Chance LRPS



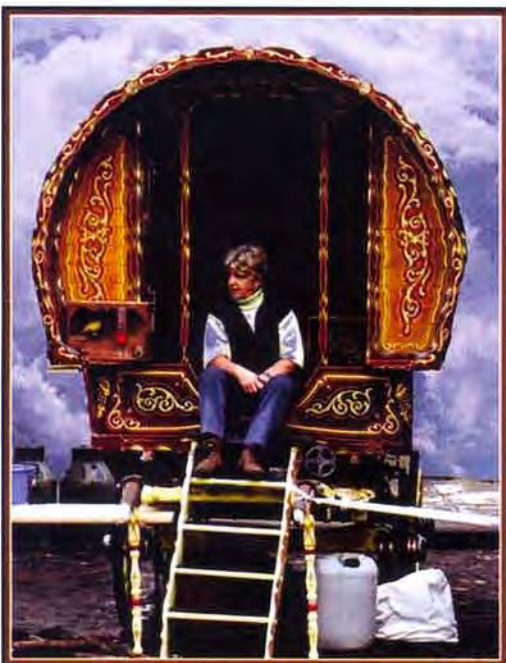
Abandoned

Mike Feldman FRPS



Moth Orchid

John Berry ARPS



Modern Gypsy

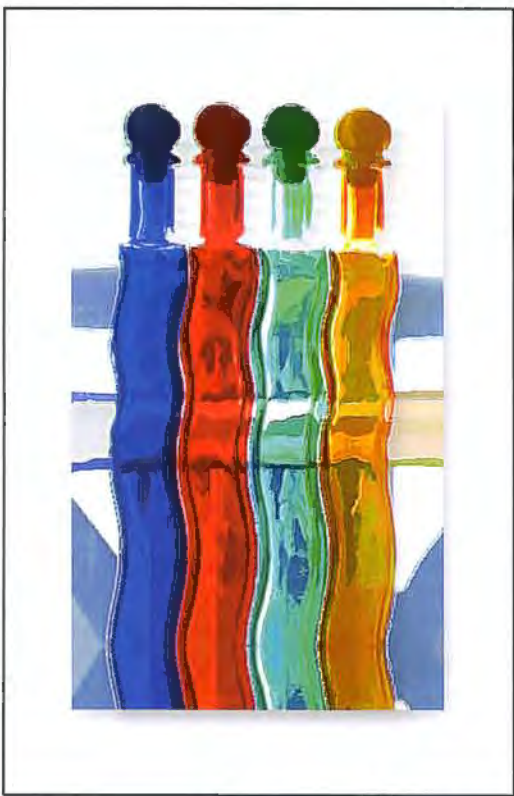
Ray Wallace Thompson ARPS



New York Deli

Bernard Crix LRPS





Bottles Cesi Jennings LRPS



The Enchanted Wood Veronica Barraclough ARPS



Just Nuts Barry Senior FRPS



Curvature #1 Howard Fisher LRPS



Emerging from Mist Anne Mahany



Bank Holiday Monday Sylvia Kislingbury ARPS





Caribbean Invitation

Eric Smith



The Chair

Irene Froy FRPS

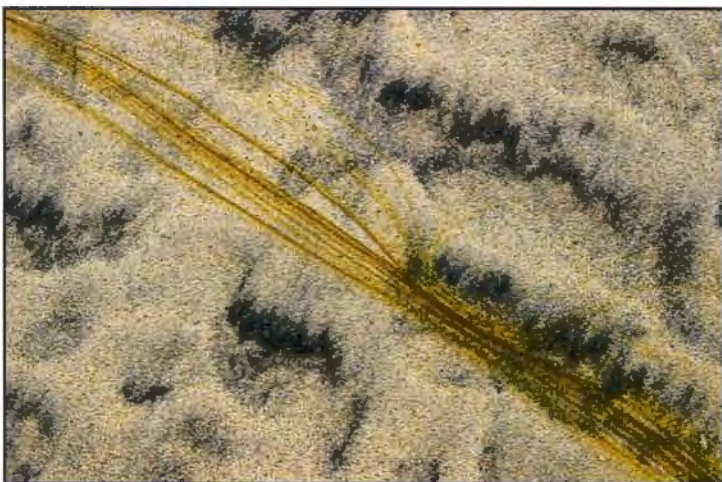


Hall of The Fairy Queen Rick Alexander LRPS



Reflections on Autumn

George Hodlin ARPS



Sand Patterns

John Nathan LRPS



Spring Cyclist

Bill Wisden Hon FRPS





Daffs

John Lacey ARPS



Old Car in Woods

Brian Beaney FRPS



Seed Heads of Canadian Poppy

Howard Hilton ARPS



Paris Metro 2

Bill Henley LRPS



Sossusvlei

Celia Paren ARPS



Computer Power

Jeff Lawrence





Fitful Light

Ron Pain LRPS



Edge of a Wood

Peter Rawson ARPS



Autumn

Jane Lightfoot LRPS



Abandoned

Bob Pearson ARPS



Evening Light - Monument Valley

Roger Norton LRPS





Swallow-tailed Gulls Galapagos

Mark Whitwell



The End of the Pier

Carole Lewis LRPS

Early morning prayer

Andy Beel FRPS





# Exhibition - Ribbon Winners



Just Walking in the Rain    Adrian Herring ARPS



Swimming Pool

Bob Moore Hon FRPS

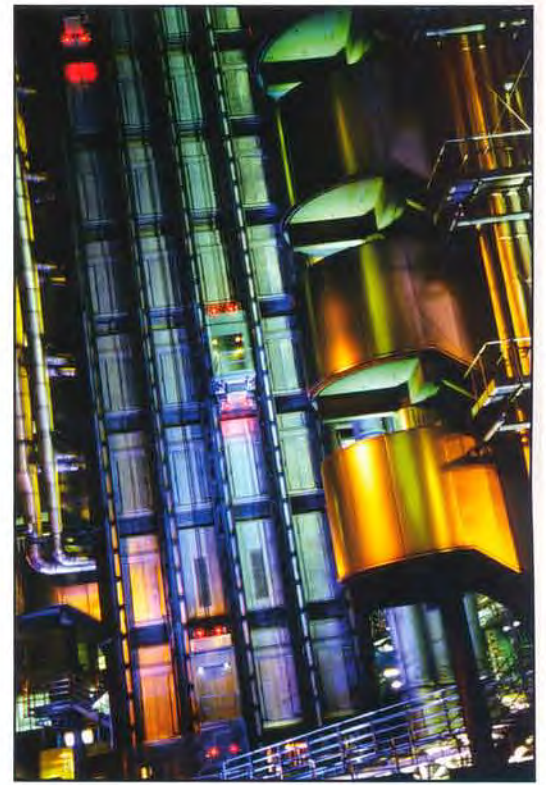
Lido Torrent    June Cook FRPS





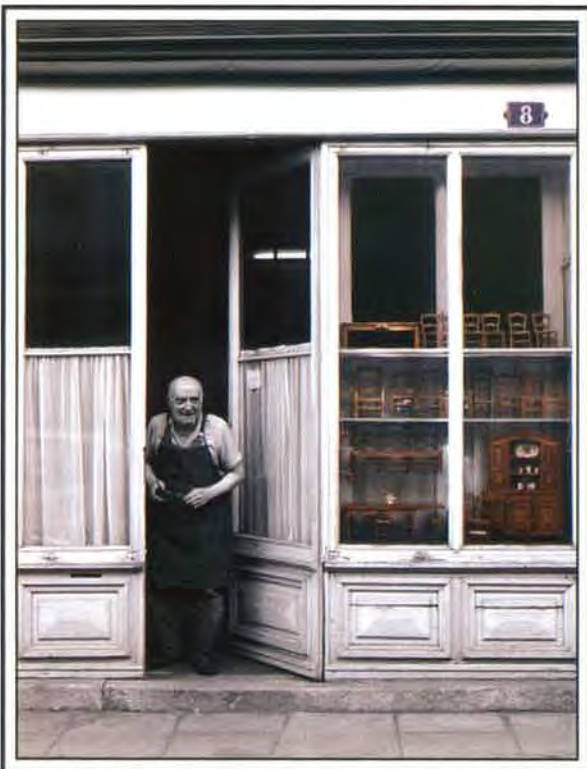


Male Speckled Wood Butterfly Walter Easter LRPS



Lloyd's Fantasy

Mike Howell ARPS



The French Cabinet Maker Doreen Haines LRPS



Frustrated Shopper

Jim Marsden FRPS



Elements of Nepal

David Eaves ARPS



Autumn Reflections

Sheila Read FRPS





Museum Light (2) Guy Davies LRPS



Musical Triptych

Anne Gilmore LRPS



Blue Mosque at prayers Leonard Viner-Caudrey



The Abys

Bert Crawshaw ARPS



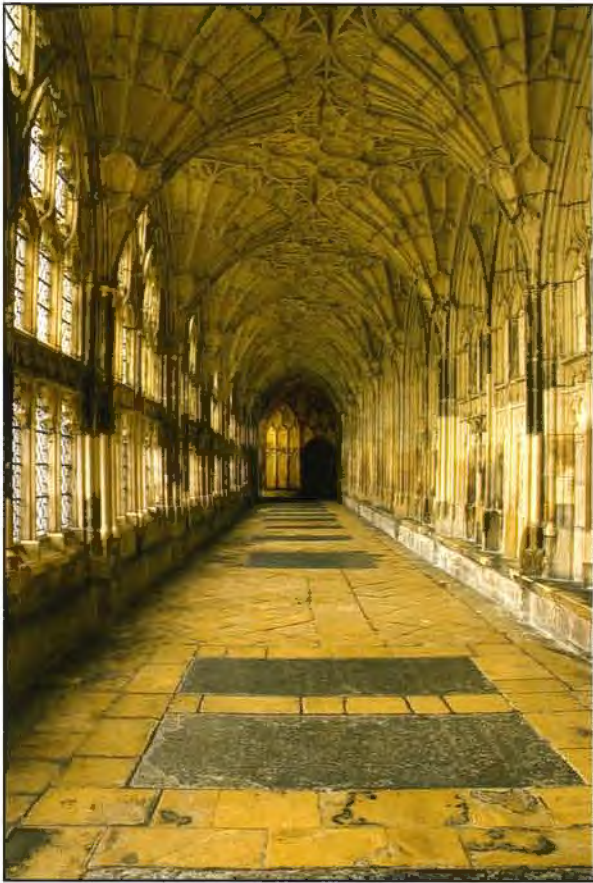
Seals (Southern Ireland)

Mel Stallworthy LRPS



Australian Spring Peter Gawthrop LRPS





Gloucester Cathedral Cloisters  
Norman Chappell LRPS



Cardinal Beetle

John Scotten ARPS



Swimming Lessons 01  
Ray Reeves



Four Sandhill Cranes

Monique Vanstone



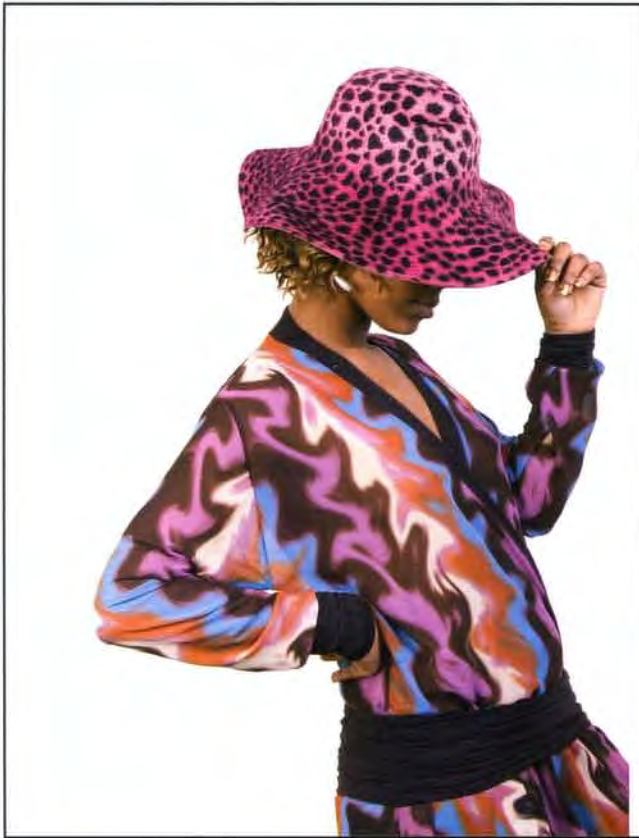
Winter Afternoon Bosham  
Jim Buckley LRPS



Ambush!

John Mahany





Pink

John Sparks LRPS



Portland from Kimmeridge

Roger Holmam ARPS



Broken Jetty

Brian Cooke LRPS



Manpower

John Burles FRPS



Secrets

Bryn Richards LRPS



Alice in Wonderland

Glen Irvn LRPS





Millie

Carol Smart



Crommack Water

Barry Willcock LRPS



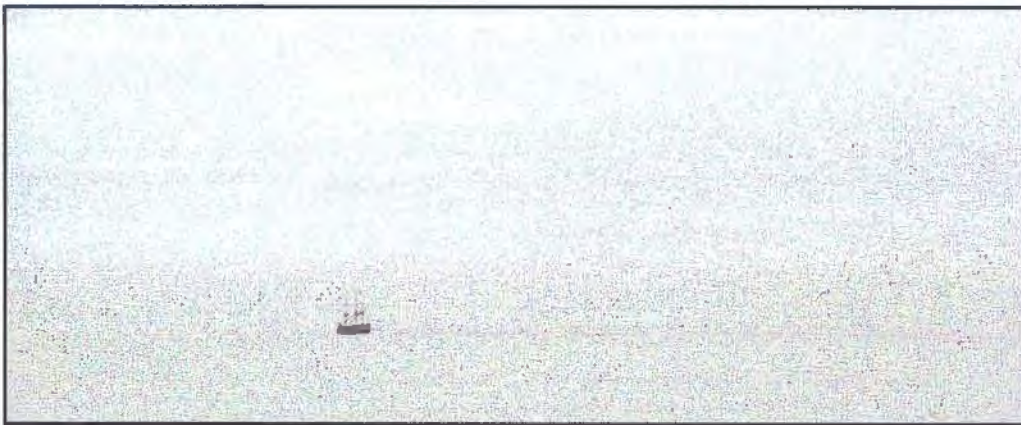
Scratching

Sara Bunn ARPS



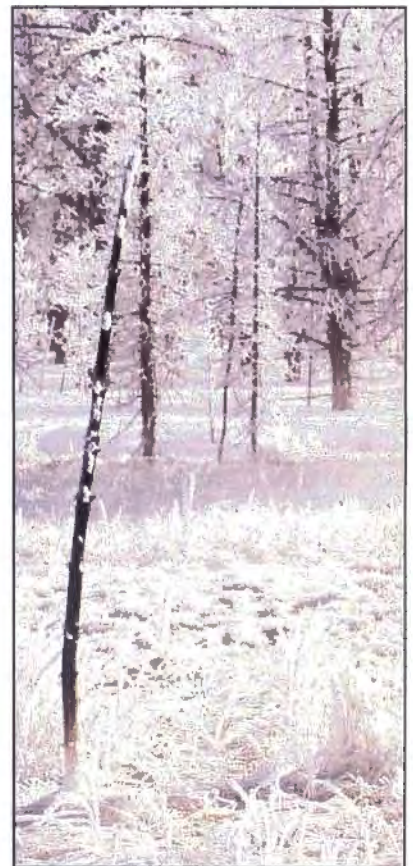
On the Straight and Narrow

Alison Cawley LRPS



Becalmed

Adrian Smithson LRPS



Alone

Rosemary Wilman ARPS





Siblings

Margaret Salisbury FRPS



Reflections

Editha Robinson LRPS



Broadside

Malcolm Kitto ARPS



No Exit

Joanne Searle ARPS



Prayers on the Beach

Richard Donovan



Clevedon Pier

Alan Lewis LRPS





Reflections of the Wharf

James Foad



A Stranger Calls

Ian Ledgard LRPS



Don't mess with me

Fiona Senior FRPS



Homing Beacon

Gwynn Robinson ARPS



Mont Pourri

Jerry Wiggin ARPS



The Tasman Sea

David Britton

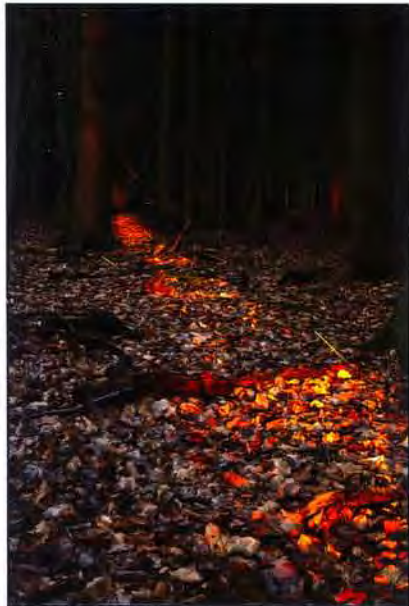




Red Arrows 3  
Charles Minchell ARPS



Apprehensive  
George Iley ARPS



Path of gold Michael Arnison LRPS



Bleak Midwinter

Alan Dedman LRPS



Ghost Dancer

Shirley Britton ARPS



Yellowstone Falls  
Tony Healy ARPS





Analogie

Clive Haynes FRPS



Alstroemeria

Shelagh Roberts FRPS



Pavement Shadows

Dennis Stephenson ARPS

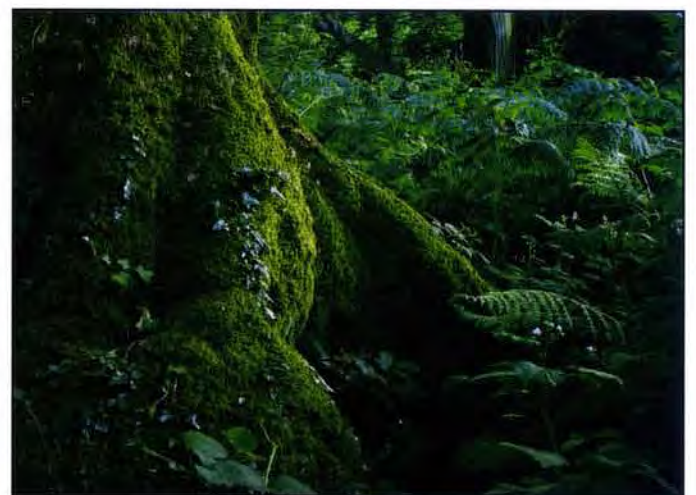


Rannoch Moor

Robert Croft LRPS

Rape Field

Valerie Rawlins FRPS



Green Mantle

Ron Holmes ARPS





BathTime

Graham Whistler FRPS

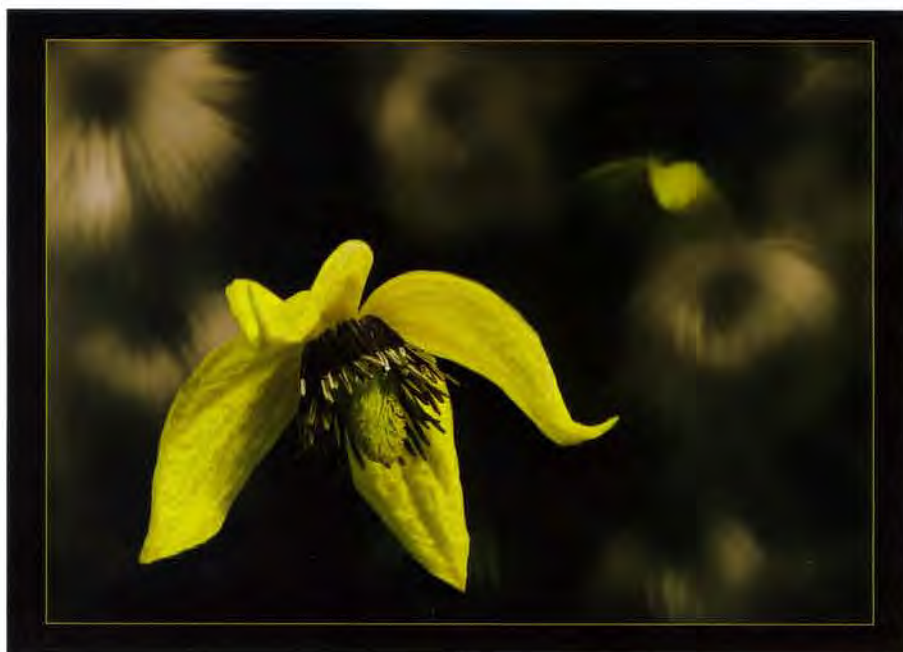


Mount Andromeda

Bert Housley ARPS



The Studio Door Jeanne Bradban LRPS



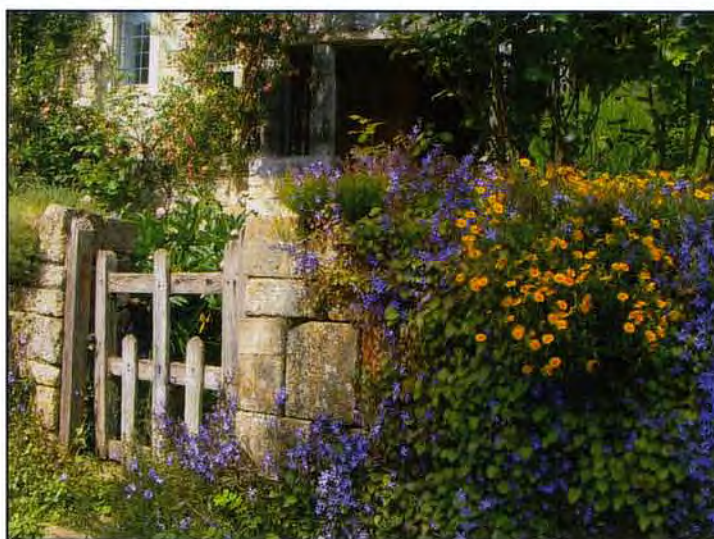
Clematis Yellow

Glenys Taylor ARPS



The end of the line

David Cooke



To the cottage garden

Cheryl Miller ARPS





Illusion

Jean Pain LRPS



All Aboard

Ron Morgan LRPS



Gladioli Impression

Ray Grace ARPS



Parrot Tulips

Norma Phillips LRPS



Rick

Chris Haydon



Marrakesh Market, Dusk

Maureen Albright ARPS





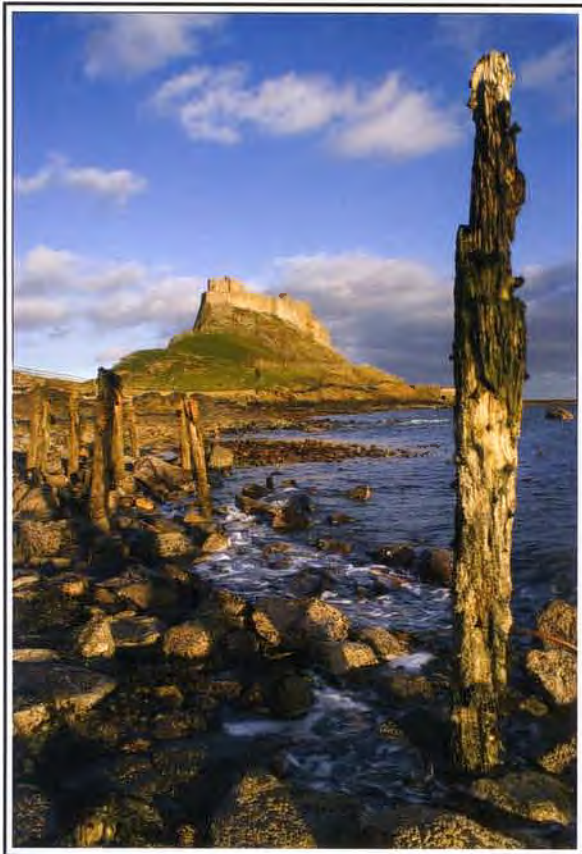
Snowdonia from Anglesey

John Lewis LRPS



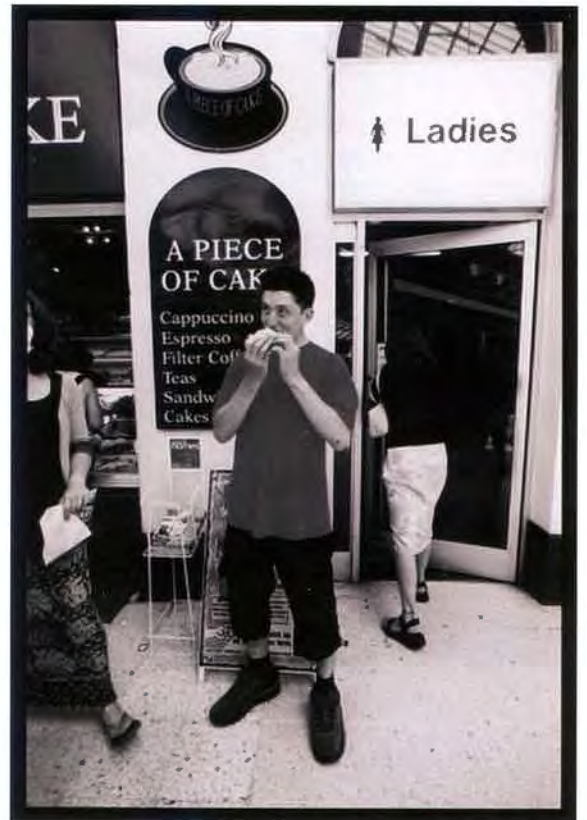
Portholes

Clifford Marsh LRPS



Castle View

Ralph Bennett ARPS



Station Services

Moira Taylor LRPS



Walking on the Harbour

Alex Dufty LRPS



North Sea Rainbow

Nick Ayers ARPS





Crane

Robert Mair LRPS



Frosty Morning, Tangle Creek

Eileen Bennett ARPS



Callanish

Clifford Brown LRPS



Morning Calm - Windermere

Baron Woods FRPS



Gone fishing

Jean Ashton ARPS



All lined up with nowhere to go

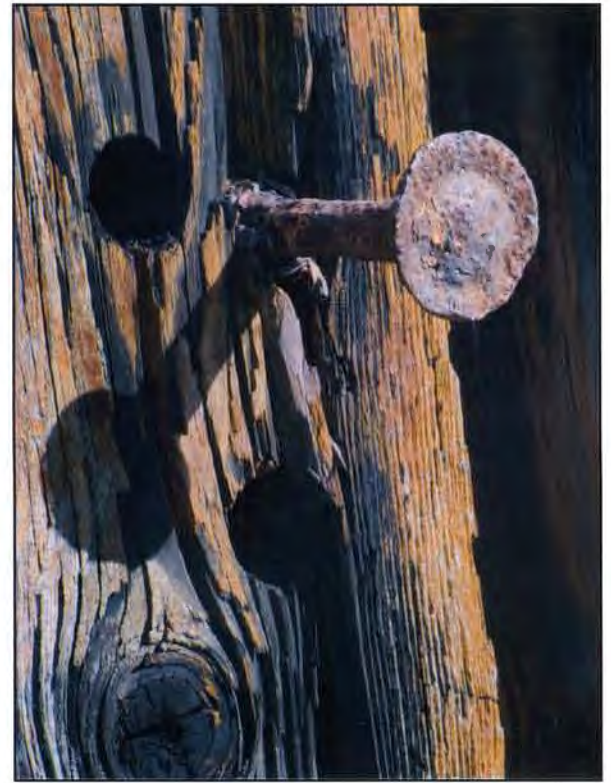
Gerry Wellis





Towards the flag!!

Martin Elder ARPS



Rusty Nail

Carol Wiles ARPS



Short Back & Sides

Sue Moore FRPS



OK, I believe you

Ron Gafney LRPS



Early Spring

Robert Albright FRPS



## Soft-Focus Effect

At the digital portraiture workshop at West Dean Clive Haynes FRPS demonstrated this glamour style. The soft focus technique has its origins in traditional photography and darkroom methods. Diffusion lenses on camera, a fine mesh (stocking material was sometimes used) placed over the enlarger lens or changing focus position during exposure were all methods used to make skin tones more glamorous and flattering. The idea is to create gentle skin texture on a portrait whilst maintaining detail and sharpness where required. Here Clive leads us through the effect using Camilla who modelled at West Dean. The original image is shown on the right. In this example Clive chose to isolate a section of the image by making a tight crop to ensure concentration on Camilla's eyes and mouth.



**Getting Started** Open the image and make a duplicate. Place the duplicate on the layer above. Name this layer **Blur 1**.



Working on the **Blur 1** layer, go to:  
Filter>Blur>Gaussian Blur. Set the amount to between 4 and 12 pxls. The amount you use will depend upon image file size. Set Layer Opacity to 80% Blend Mode: Change from Normal to Lighten

**Next** Make another duplicate of the image and arrange it to be below **Blur 1**. Name this new layer **Blur 2**. Working on the **Blur 2** go to:

Filter>Blur>Gaussian Blur. Set the amount to around 50% of that used for **Blur 1**.

Set Layer Opacity to 40%  
Blend Mode: Change from Normal to Darken.

**Selective Sharpening and Finishing Touches** To carry out this phase we need to treat the two Blur Layers as a single unit, yet keep our options open for possible further work on either of the two Blur Layers. Merging the two Blur Layers would remove this possibility so wishing to retain maximum flexibility we're going to create a Layer Group.

Depending on your version of Photoshop (or other software) you need to follow the Layer Group (CS/CS2) information or the Layer Set (pre CS versions) information below.

**PS CS2: Creating the Layer Group** Highlight (to activate) both Blur Layers. Click and drag these two Layers to the Group icon (it looks like a folder and is to the right of the Layer Mask icon) at the base of the Layers palette. A Layer Group will appear.

The two Blur Layers are inside this Group. To view and work further upon the individual Blur Layers, click on the large arrow on the Group to the left of the folder.

You can name the Group if you wish, just like a normal Layer: name it Blur perhaps.

### **Pre PSCS: Creating a Layer Set**

Link the two Blur by using the Link icon: click in the little grey square next to the eye icon for the non-active Blur layer – a chain-link icon will appear and the two Blur layers are now linked.

Go to the fly-out layer menu (top RH of layer palette) and choose **New Set from Linked**. A Layer Set will appear at the top of the layer stack. The two Blur layers are inside this Layer Set. To view and work further on these layers, click on the large arrow on the Layer

Set to the left of the folder. You can name the Layer Set if you wish, just like a normal Layer: name it Blur perhaps.

**Soft-Focus Effect Typical Layer Order**

The screenshot shows the Photoshop Layers panel. At the top, there is a 'Group 1' folder containing two layers: 'Blur 1' and 'Blur 2'. Below them is the 'Background' layer. A red arrow points to the 'Group 1' folder. The 'Blur 1' layer has a Layer Mask icon (a square with a diagonal line) to its left, and a black and grey area is visible on the mask, indicating selective erasure.

Layer 'Group' with Layer Mask. Black and grey areas show where 'selective erasure' has been applied

**Note:** In earlier versions of Photoshop 'Group' was referred to as a 'Layer Set'

**Creating a Layer Mask** A Layer Mask is the preferred method to restore all or part of the original picture by selectively erasing areas of the two Blur Layers by working on the Layer Group/Set.





Ensure that the Layer Group is active (highlighted) then click on the Layer Mask icon at the base of the Layers palette. A Layer Mask will appear on the Layer Group itself. Using black as the Foreground colour and a suitable brush, sections of the Blur Layer Set can be selectively erased to reveal the Background image below. To restore the effect, swap to white as the foreground colour and use the brush again. In this way the image can be made as a combination of diffused areas and the original picture.

Sharpening may be applied to the image but remember to apply this only to the original image beneath the Blur Layer Group.

Should selective erasing of one of the Blur Layers themselves be needed, then create a Layer Mask on the required Blur Layer within the Layer Group.

I find the eyes, lips and areas of the hair when revealed by the Layer Mask create that essential sparkle and focal points that are important for the picture.

Photoshop Know-How, Techniques & Tips can be found on my website: [www.crhfoto.co.uk](http://www.crhfoto.co.uk)

## Audio Visual News

*With so much cross over between digital and AV work here's your update on this exciting special interest group's activities. And DI members enjoy the East Midlands discount too!*

### 15th National Audio Visual Championships

Friday 21 to Sunday 23 September 2007 at The Civic Centre, Kingsway, Braunstone, Leicester LE3 2PP. 5 minutes from Junction 21 M1/ M69  
Costs: Various packages are available from judging sessions only, through to all meals, beverages and judging sessions. Accommodation to be booked independently.

Jury: The digital sequences submitted will be assessed by Malcolm Imhoff FRPS (Chairman), Eddie Spence FRPS and Edgar Gibbs FRPS. Details from: [www.navc.org.uk](http://www.navc.org.uk) or Brian Jeffs on 0116 2778452 Email: [brian-jeffs@tiscali.co.uk](mailto:brian-jeffs@tiscali.co.uk)

### RPS Audio Visual Group - East Midlands

Sunday 28 October 2007 1000 to 1700 at Narborough Parish Centre, Narborough, Leicester, LE19 2EL 3 miles south of J21 M1/M69.  
Lecturers: Eddie Spence FRPS, Valerie Rawlins FRPS, plus Attenders' Sequences. Cost: RPS AV Group/DI Group £8.50; all others £10.50. Optional lunch £5.25

Contact: Beth Elston on 01530 224206 or Email: [beth.elston@btinternet.com](mailto:beth.elston@btinternet.com)

### 2008 Royal Photographic Society

#### International Review of Images with Sound Under 25s

This new RPS International Digital AV Competition scheduled for early 2008 will be web based and specifically for young people under 25. Cash prizes for the students and a prize for the institution should encourage colleges and schools all over the world who have a photography department to take part. Please spread the word. For rules and information see: [www.iris-25.rps.org](http://www.iris-25.rps.org)

### Weekend Workshop

#### Welshpool & Llanfair Light Railway

Private photo charter for RPS DI Group. Steam train from Welshpool at dawn for misty landscape shots. Climb on board with stops at several photographic locations. Photo run-pasts, station and workshops. Very scenic railway, rolling hills, mostly farms and light woodland. Long climb out is steep and very dramatic. Hotel in Welshpool. Laptops available to download members' pictures and print a few. Powys Castle is nearby. Up to 20 places, accompanied by partners if desired. See page 3 for possible dates and contact details.





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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](mailto:editor@digit.org.uk). Thank you.

Jim Buckley LRPS Editor