



DIG Members' Projected Image
Competition 2010
Award Winning Images: Pages 18-25
Other Accepted Images: Pages 26-42

Inside:
DIG Members' Print Exhibition 2010
DVD

Members' Print Exhibition 2011

The closing date for entries is
Thursday 3rd March 2011

Full details and an application form will be available
in the Winter Issue of DIGIT which will be published
in January 2011

23rd January 2011
10:30am - 4:30pm

Midlands DIG Centre - January
Meeting

Smethwick Photographic Society
Clubrooms,

"How to build your own
website" and
"Photographers - their
rights and duties."

Booking essential

For full details see the EVENTS listing on Page 4 or contact
Noel Shaw midic@nsashaw.co.uk or 01789 298386

13th March 2011
10:00am

2011 DI Group Annual General
Meeting and Print Exhibition
Selection

Smethwick Photographic Society
Clubrooms, The Old Schoolhouse,
Churchbridge, Oldbury, West Midlands
B69 2AS

The Annual General Meeting will be
followed by the selection of prints for the
2011 Exhibition. There will be a speaker
during the afternoon, details to follow when
available

For more information contact: Bob Pearson FRPS, email:
secretary@digit.rps.org



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DIGIT

AUTUMN 2010 ISSUE NO 47

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FRONT COVER IMAGE

A Woman and a Man by Dr David F Cooke ARPS

RPS DIGIT Magazine Autumn 2010

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EVENTS

19th December 2010

**Digital Imaging Members' Day
Merryfield Hall, Ilton, Somerset TA19
9HG**

Time: 10:00AM - 4:00PM

Contact: Tony Poole ARPS

Email: tonyfoole@googlemail.com

Phone: 0117 9565399

Cost: £3.00

Tutorials and Member's work - and
general Christmas jollity!

23rd January 2011

**Midlands DI Centre - January
Meeting**

**Smethwick Photographic Society
Clubrooms, The Old Schoolhouse,
Churchbridge, Oldbury, West
Midlands B69 2AS**

Time: 10:30AM - 4:30PM

Contact: Noel Shaw

Email: midic@nsashaw.co.uk

Phone: 01789 298386

First session: "How to build your own
website" by Centre Co-ordinator Andy
Butcher. At the end of the session
members will have their own website up
and running using the Microsoft Office
Live system.

Content:

- Image preparation, sizing, formats and
protecting copyright.
- Site design and layout, adding text and
images to website.
- Creating a slideshow for the website.

Second session: A solicitor will present:
"Photographers - their rights and duties."
Submit your special questions in advance
to Noel Shaw. Latest by 7 January 2011
Full details from <http://www.midig.org>
Booking essential with Noel Shaw
midic@nsashaw.co.uk or 01789 298386

13th March 2011

**2011 DI Group Annual General
Meeting and Print Exhibition Selection
Smethwick Photographic Society
Clubrooms, The Old Schoolhouse,
Churchbridge, Oldbury, West
Midlands B69 2AS**

Time: 10:00AM

Contact: Bob Pearson FRPS

Email: secretary@digit.rps.org

A date for your Diary!

The Annual General Meeting will be
followed by the selection of prints for the
2011 Exhibition. There will be a speaker

during the afternoon, details to follow
when available

Planned Future Centre Events in 2011

Midlands RPS Digital Imaging Centre

For more information please see

<http://www.midig.org>

Centre meetings are held every two
months on a Sunday. Meetings start
promptly at 10.30am and finish around
4.00pm. With a large membership we are
now operating a 'booking system' for
each meeting with 100 places available
on a 'first-come-first-served basis.

To reserve your place for each meeting
please contact Noel Shaw LRPS by e-
mail: midic@nsashaw.co.uk or
telephone: 01789 298386

20th & 26th March: HDR Location
Shooting Sessions

3rd April 2011: HDR Photography

22nd May 2011: Extended Event - A
Weekend of Photoshop Techniques

17th July 2011: Annual Members' Print
Exhibition Selection Plus, Recovering
Data from Corrupted Memory Cards, etc.

18th September 2011: Digital Pinhole
Photography

20th November 2011: Digital Workshop
Day - Sessions on a Variety of Topics

Thames Valley Centre:

All our meetings start at 10.00am for
10.30, and free tea, coffee and biscuits
are available throughout the day. The
meetings continue into the afternoon, so
you should bring a packed lunch. We
finish around 3.30pm to 4pm. For more
information please see

<http://www.rpsdig-thamesvalley.org.uk>

30th January 2011: Membership
Presentations. Details to be advised. If
you would like to give a short
presentation, please let Roger Norton
know in advance

20th February 2011: Some from Him
and More from Her, Colin and Chrissie
Westgate. Colin Westgate FRPS is a
well-known landscape photographer both
in colour and Black & White. Chrissie
has recently obtained her FRPS and will
be showing her panel; she is an excellent
portrait photographer. Both Colin and
Chrissie regularly win awards in
exhibitions.

27th March 2011: Morning: Perfect

Pixels: This is a practical demonstration
of techniques to ensure the maximum
quality of your images is maintained
throughout the editing process, covers
use of smart objects, layers, sharpening
methods, tonal adjustments and resizing
etc.

Afternoon: Orang-utan. The
Disappearing Ape, Mike Fuller. This is a
digital presentation and talk based on a
study visit made by Mike and Ursula
Fuller LRPS to witness the work of the
Orang-utan Foundation in Southern
Borneo.

17th April 2011: to be advised

22nd May 2011: Morning: Creative
Photography, Don Byatt ARPS EFIAP
MPAGB BPE4*. A digital talk showing
how to be creative in the camera and
afterwards in the computer.

Afternoon: The Annual Projected
Digital Image Competition.

25th September 2011: A Big Byte of
Barbie and Downtrodden Man, Barbie
Lindsay MPAGB EFIAP and Russell
Lindsay MPAGB AFIAP. A digital talk
showing how to be creative in the
camera and afterwards in the computer.
Barbie says: Rusty and I currently both
work for the same company as digital
imaging specialists. We are using
Photoshop CS on a daily basis to
improve and create perfect pictures out
of sow's ears sometimes. Rusty will
photograph anything if he thinks it will
make a good picture, I will just
photograph anything!

Rusty enjoys taking urban photographs,
creating scenes and taking pictures of
rock bands. I love people, the stranger
the better, but I also love macro work,
moths and insects are a particular
favourite. I enjoy a challenge of which
both of these subjects give me. But
overall we take everything. Ex
darkroom workers, mono and colour,
but now totally digital. Transferring our
skills across back in 1996.

October 2011: to be advised

27th November 2011: Annual General
Meeting, Member Presentations and The
Millennium Cup Competition for Prints

Other Centres

Please contact the appropriate Centre
Coordinator, whose details are given on
Page 3.



FROM THE CHAIRMAN

It was wonderful to receive a copy of the recently published RPS 'Portfolio Two'. The book contains a phenomenal variety of pictures with a whole range of approaches that illustrate how we witness and capture the world about us. The book also underlines the great breadth of photographic work the Society embraces, a reminder that there's space for everyone to express themselves by whatever means in the ever-expanding event-horizon of photography. This edition of DIGIT includes a range of expression from DIG members in the form of the Annual Print Exhibition on DVD. After several years making comments upon the images, it was time for a change of both viewpoint and voice. In taking over from me, our good friend and knowledgeable colleague, Robert Albright FRPS, has done a great job. Robert's commentary on the prints offers valuable insights about their success and how each image interacts with the viewer.

In mid-November the RPS 'Think Photography 2010' exhibition took place at the architecturally stimulating arts centre, 'The Public', in West Bromwich near Birmingham. The event included trade displays, lectures, demonstrations, RPS Licentiate Distinctions Assessments, a meeting of the local (Midlands) DIG Centre, a photo-competition and displays by the RPS Specialist Interest Groups. The DI Group had an excellent display featuring prints and projected images, DVD's and copies of 'DIGIT'. Our colleagues manning the stand did a brisk trade with many enquiries and several people signing-up to join our Group. This wouldn't have been possible without all the hard work and support by DI committee members and help from the membership at large. The occasion also provided an excellent opportunity to present the awards for the first DIG Projected Image Competition. The Award Winning images, together with all the other accepted images appear on pages 18 to 42 of this issue of DIGIT. Photography certainly is a curious

business. What makes certain pictures work and resonate with an audience, whilst others, for all their meeting of expected criteria, fail to communicate or stimulate the viewer? The reasons for this failure may be obvious but frequently such a lack of communication remains elusive and almost impossible to define. In this digital age we have more tools than ever at our disposal with which to both manage and present better images and yet, as with any art, a dialogue must be established between artist and audience. I've discussed this subject with colleagues, DI Group members, artists and fellow photographers and the one word that appears to sum up what we're looking for is 'sincerity' – and this perversely, is also something that's incredibly difficult to define. It's got nothing to do with sincerity of intent on behalf of the photographer or to do with the veracity and provenance of the material or subject or location. A straight record, a landscape, a portrait, a surreal image, a composite image or photo-journalistic shot can all be equally sincere. Somehow the viewer needs to be involved and committed to associate with the scene. In short, the picture must transcend any barriers imposed by equipment, process, ability, or manipulation.

Let's take an example: A harbour scene with a seagull, just in the right spot, swooping in at or near 'the golden mean' (what some people rather inaccurately refer to as 'thirds'). This could be regarded as all-too-perfect by some; however presenting a shot where the bird is in the centre or near an edge could gain the criticism, "it would be better placed on a third". I'm sure that we've all experienced this sort of thing. Why is this so? Is it that we're unable to trust perfection and we can't believe that someone has actually waited patiently for the precise moment? Is it that people have become suspicious and suspect some digital devilry? Could it simply be that people don't like to think they've been fooled? This latter possibility is probably closer to the truth. If a picture is

obviously surreal the viewer recognises a very apparent distortion of reality. If an artist paints a picture then it's understood that, as construction, it's an interpretation of reality. However, a photograph remains condemned by its very nature to somehow illustrate 'the truth' and this is possibly the nub of the matter. The viewer would like to believe that sometime, somewhere the scene existed. The suspicion that it's been 'arranged', even if it conveys the same essential truth, doesn't somehow quite satisfy the soul nearly as much. Sometimes to 'confirm reality' we need a little 'disturbance in the force' - just that little mote of something out of kilter, almost subliminal, to imply veracity. Real life isn't perfect and we can strive too hard to make our pictures conform to an ideal. Certainly we can over-compensate and over-manage an image to the point where it appears unnatural and 'polished'. Even in the most fantastical and super-real scene, we need, just as in drama, the theatre or film, to invite the audience to join us in the 'willing suspension of disbelief', to enter the realm we offer with their senses simultaneously alert and receptive. Digital techniques have given us the ability to manage image content and fine-tune tonality to such a degree that we're in danger of advancing one step too far and losing our audience by causing them to question that elusive sixth-sense sense that we can only refer to as 'sincerity'. Or is it that we've simply become over-suspicious and forgotten how to trust? Clive Haynes FRPS



The busy DIG stand at this year's Think Photography Event

TOPAZ – A GEM OF A SET OF PLUG-INS



Harley Man. This image has received treatment from a combination of Topaz 'Adjust 4' and 'Detail 2', both of which are described in this article.



In the Winter 2009/10 issue of 'DIGIT', No. 44, pp 11-16, Tony Healy ARPS described how Topaz 'Simplify' offers an excellent alternative to the now discontinued BuZZ Pro. Clive Haynes has recently explored the range of Photoshop-friendly plug-ins available from Topaz and he's very impressed by the versatility, scope, subtlety and usefulness of what's on offer. He describes three of those available.

Space will not permit an exhaustive illustration of each Topaz plug-in or the flexibility of each preset. This article briefly describes three of the most immediately popular plug-ins frequently selected by a wide range of digital photographers. Further exploration will reveal more task-related Topaz plug-ins for specific procedures. The plug-ins from Dallas-based Topaz Labs are available on-line as 'downloads'. They install easily and function efficiently. Once installed, Topaz Plug-Ins appear as 'Topaz Labs' in the Photoshop Filter menu (Figure 1). Should you need to contact Topaz, they

are helpful and efficient at answering queries. At the end of this piece you'll find details about how to obtain the Topaz Plug-ins at a special offer price. From the onset, it's apparent that Topaz Labs have invested a great deal of thought and development in the design and workflow of the plug-ins and options presented. This overview looks at 'Adjust 4', 'Detail 2' and 'Simplify' plug-ins.

Adjust 4.

I'll begin with 'Adjust 4'. This plug-in is incredibly versatile and amongst the many presets you'll discover some of the features to be found in both 'Detail' and

'Simplify'. Upon opening, it's noticeable that the interface is cleanly presented; the layout is logical and easy to navigate. (Figure 2). 'Mousing-over' each preset in the list presents a small visualisation of its initial effect in the thumbnail image above the list. To understand better how some of the presets perform; I'll take as a working example, my image, 'Portal', taken in the charming French hill-top town of Cordes-sur-Ciel.

From the 'Adjust 4' range, I've chosen the preset called 'Dramatic'. When using a preset, it's best to make an initial adjustment based upon the whole image



Figure 1



Figure 2

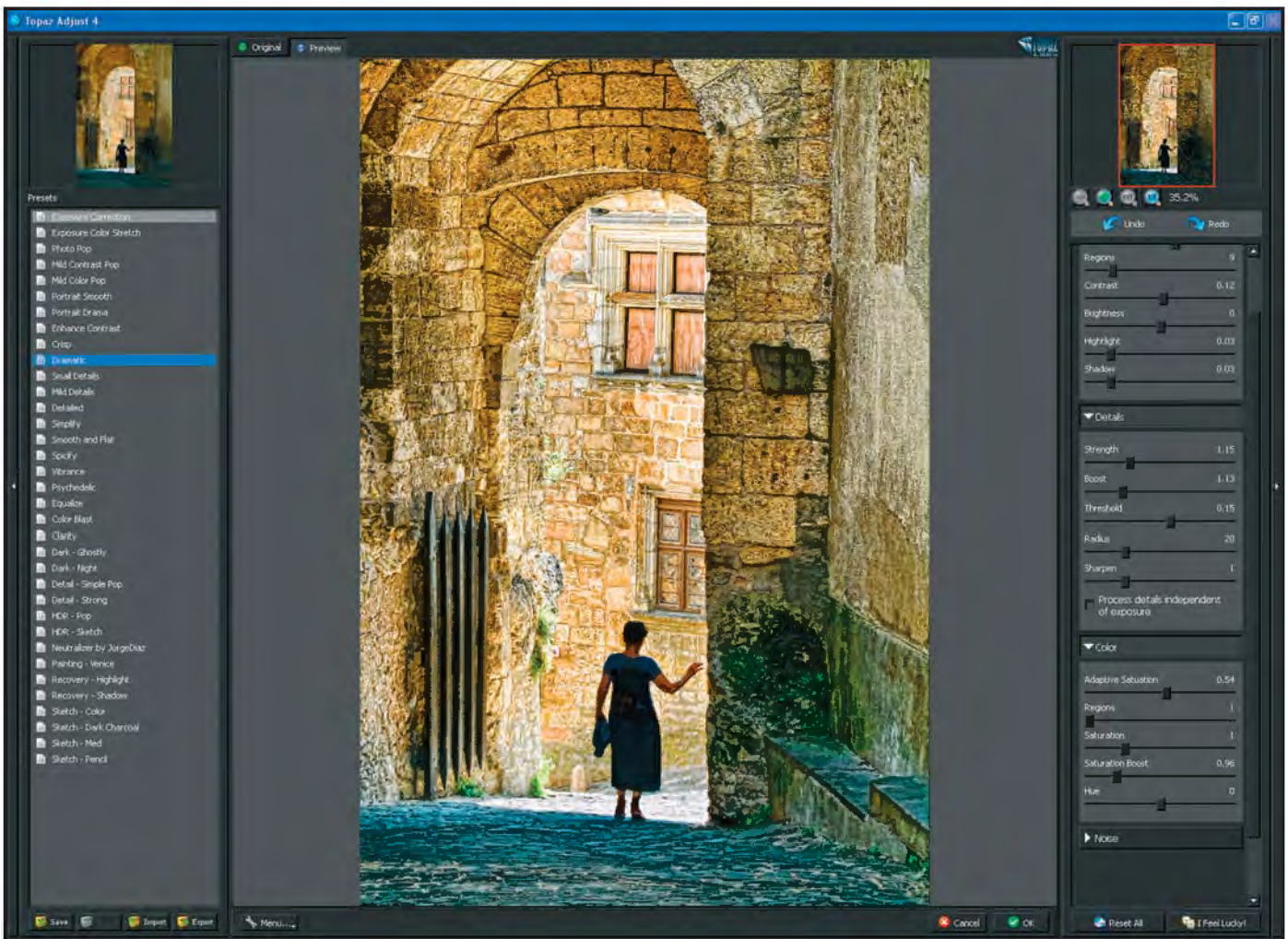


Figure 3

and then magnify the image as required, going up to a ratio of 1:1 that is 100% (actual pixels) to give an accurate indication of how the preset will be applied. One of the amazing aspects about the range of Topaz contrast-enhancing or detail-revealing presets (whether represented in Adjust 4, Detail

2 or other related plug-ins) is the incredible amount of information that the algorithms are able to reveal within the image – there's certainly no immediate fast-acting equivalent in Photoshop. Another great advantage is that, unless the adjustment is driven towards extremes, the halo-effect often

associated with enhancement is nonexistent or virtually so. In this first example using 'Portal', the image communicates more effectively by virtue of the greater sense of presence and heightened detail, (Figure 3), I made a copy layer and used Topaz Adjust 4, 'Drama' preset, selectively applied using

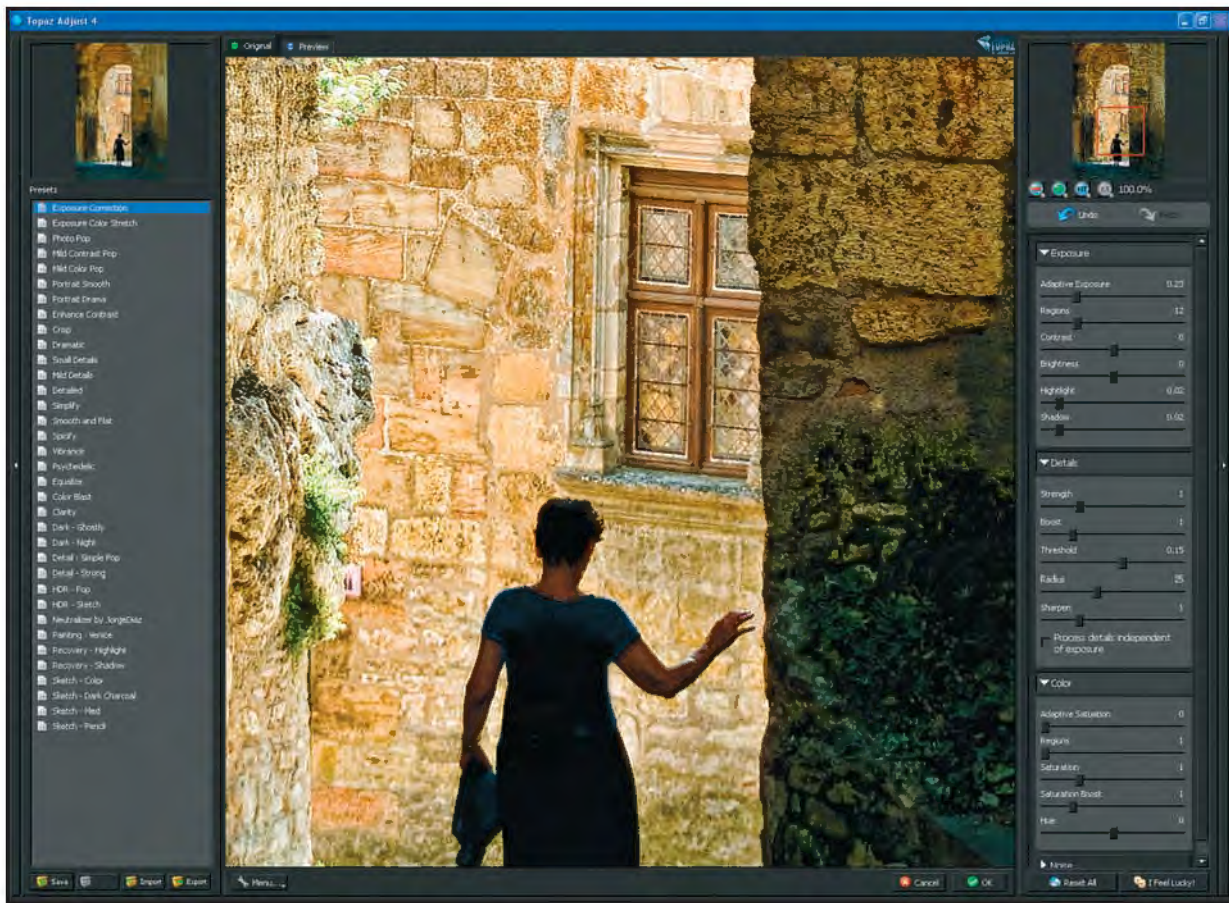


Figure 4



Figure 5



Figure 6



Figure 7

a Layer Mask. See: Figure 3, the Topaz Adjust 4 interface; Figure 4, view at 1:1 (100%); Figure 5, full effect and Figure 6, selective application. As a further example to illustrate the ‘detail-

enhancing properties’ of Topaz, two images, Figures 7 and 8, both at 100%, show ‘before and after’ application of the ‘Spicify’ preset in ‘Adjust 4’, at the default setting.

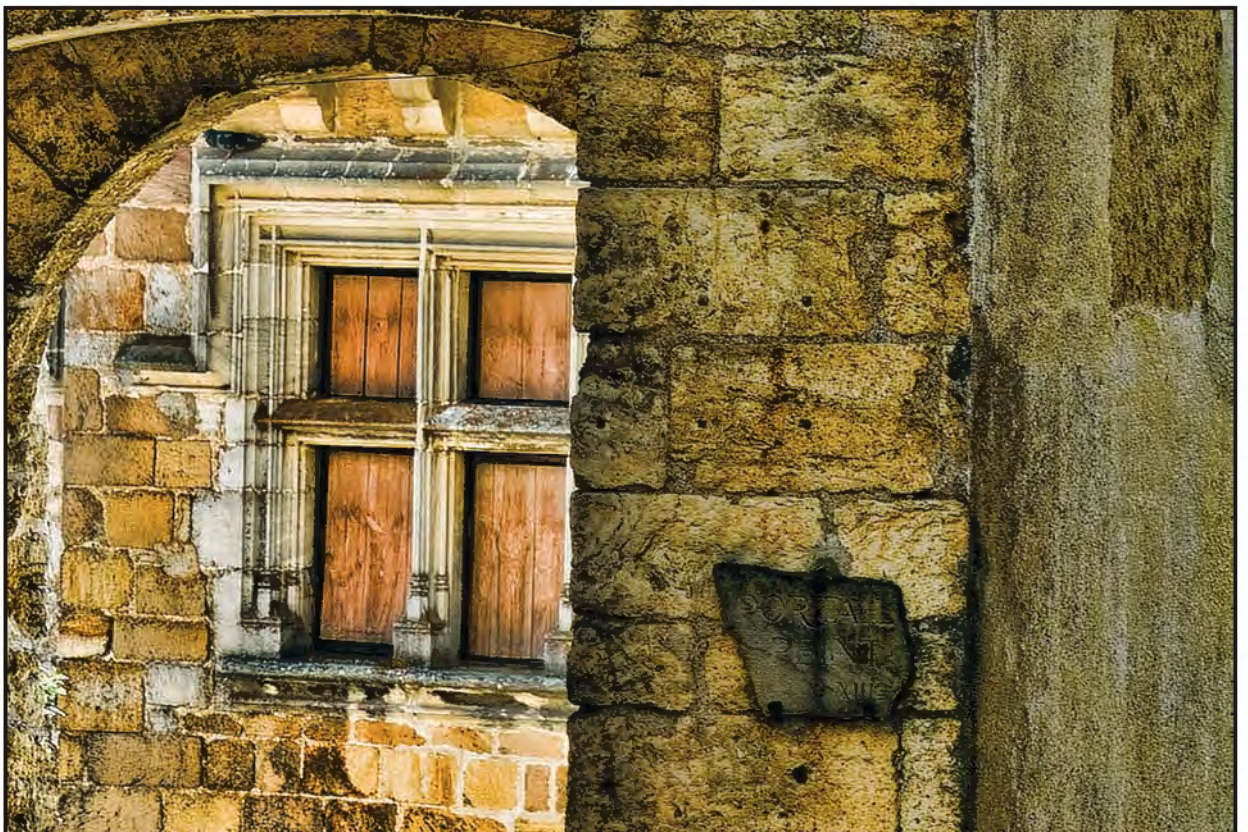


Figure 8



Figure 9

Detail 2:

As its name implies, this plug-in features many presets which specifically address the structural detail of the image. The screen-grab, Figure 9, shows the list of control panel adjustments for 'Detail 2'. The microtonal adjustments are very effective. Figures 10 and 11, 'before & after' (at 100%), illustrate the subtle enhancement offered by the 'Micro-Contrast Color' preset which principally addresses the contrast of colour content. In addition, the retention of highlight detail is excellent. Having explored one of the many crispening presets, the next example goes in a softer direction, using 'Soft Looking' from the list of Detail 2 presets. Here, edge definition has been maintained whilst small details have become mellow and diffused. See Figures 12 & 13.

Simplify 2

For those wishing to go softer and more painterly, then Topaz 'Simplify 2' offers a wide range of interpretations. As an example, here's a 'BuzSim', full image and comparative detail. Figure 14 shows the dialogue box, controls and preview, Figure 15, the full effect.

As with most filters and presets, the best working practice is to copy the image (Background image) and apply the preset



Figure 11

to the copy. Add a Layer Mask and selectively reveal / hide the preset as required. My image, 'Harley Man', has received treatment from a combination of Topaz 'Adjust 4' and 'Detail 2'. Other Topaz Plug-ins in the series include: 'Clean', 'DeJPEG', 'DeNoise', 'ReMask' and 'InFocus'.



Figure 10



Figure 12



Figure 13

For further details visit <http://www.topazlabs.com> or go to my website <http://www.crhfoto.co.uk> which has 'before and after' examples of Topaz Plug-ins and information on special offers.

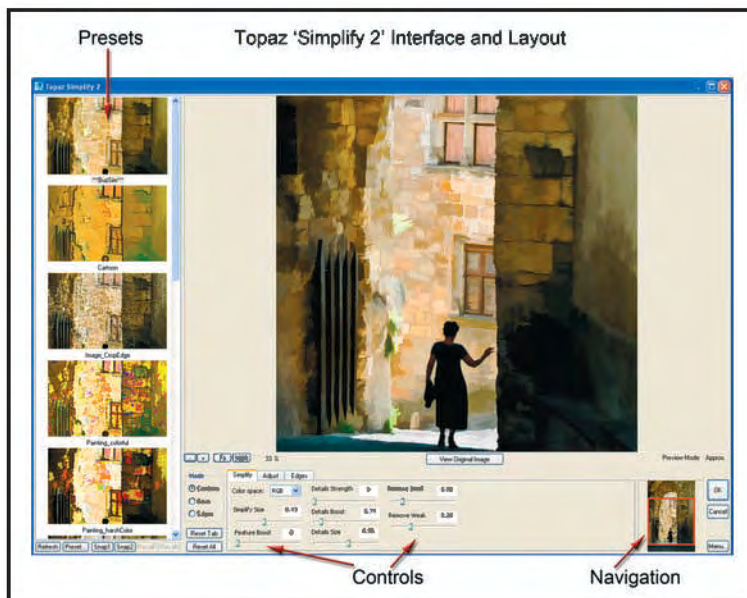


Figure 14



Figure 15

PHOTOGRAPHS OF THE 2010 MEMBERS' PRINT EXHIBITION



Prints in the Moors Valley Country Park Reception Area



This year's Members' Print Exhibition was held at four venues. Alex Dufty LRPS, the Group's Exhibitions Secretary, shows us images from some of the Exhibitions and briefly describes each venue.

Northlight Gallery, Huddersfield.

This Exhibition of the prints was on for three weeks and I should like to thank Phil Hack for looking after the hanging and stewardship of the Exhibition for the whole time. The Exhibition was seen by many of the local general public as well as many Digital Imaging Group members who came some distance especially to see the prints. Unfortunately we do not have any images of the show, but I gather from Phil that it looked good.

West Swindon Library, Link Centre.

We have the Exhibition at the library for the whole of July every year. It is a well-attended Library and thousands of people pass through every week. The Library Staff tell me that it always raises a lot of

interest in Digital Photography and the unusual and creative images that we show make people realise what can be done.

I have been there myself when the visitors come and ask about the photographers who have created these images. I am sure this happens at all the venues but we do seem to get that extra interest at the Link Centre.

Smethwick Photographic Society, Old School House, Oldbury.

The Exhibition prints were on display in the main Lecture Theatre for at least two weeks and were seen by all the visitors over that period. I should like to thank Judith and Roger Parry for all their time and effort in putting this Exhibition up

and looking after the prints during the time they were on display.

Moors Valley Country Park, Ashley Heath, Ringwood.

This Exhibition was in addition to the original venues, and was shown in the reception area for a few weeks in September. Not all the prints were able to be shown but, in keeping with the Moors Park theme for the shows, we selected over 30 prints based on Landscape and Natural History. I should like to thank Barry and Fiona Senior, Carol and Norman Wiles and Ron Holmes for their help in hanging the Exhibition at this new venue.



Norman Wiles LRPS, Fiona Senior FRPS and Barry Senior Hon FRPS sorting and hanging the selected prints



Ron Holmes ARPS making sure the prints are level



Ian Boulton LRPS and Elizabeth Restall LRPS who helped me at The Link Centre Swindon



The team who helped with the print hanging at Moors Valley Country Park Reception Area Display. From left to right Ron Holmes ARPS, Barry Senior Hon FRPS, Fiona Senior FRPS, Norman Wiles LRPS, Carol Wiles ARPS and Alex Duffy LRPS



Display at Link Centre Library, Swindon



Display at Link Centre Library, Swindon

THE DIGIT CHALLENGE

This time we have four images from DIG members who explain how they created them. I hope you'll find these interesting and helpful techniques to use in your own photography. If you do, why not join in and send some of yours to me at: davidfcookearps@gmail.com.



Pot Pourri

Pot Pourri by Dee Wareham: The original images were of a bowl of pot pourri. I took several shots to give me a wide choice. I then chose the most interesting for a background. Having cropped to get rid of the small section of the bowl and to improve the composition,

I decided that the colours were generally rather dull. I picked several deeper shades from those within the image and used a very large brush in Dissolve mode to add colour. I then used levels to lighten the background followed by a significant amount of desaturation.

I used other images for the rectangular shapes. The larger one is a whole image which had picked up blue reflections. I copied this as a layer and transformed to size. The smaller one is a part of a third image. I finally put a drop shadow under both to make them stand out.



Original image for background



Image for one of the small panels



Figure 1

Flower Fantasy by Carole Lewis

ARPS: I have always enjoyed photographing flowers. The original subject of 'Flower Fantasy' was a pale blue convolvulus flower grown from seed and photographed in my greenhouse on an early morning in September 2004 using my 105mm macro lens on my Canon EOS 10D. There was no room for a tripod so I used ISO 1600 and hand held the camera. The image sat on my Mac among my RAW files for many years before I worked on it. I like to be in total control, so I always work on layers, either on copies of the background or on adjustment layers. After cloning minor blemishes and adjusting the levels, I produced what I thought was an interesting but fairly ordinary detail of the centre of the flower. (See Figure 1).

So I started to 'play' with it in Photoshop and ended up using Filter>Distort>Twirl on a merged copy of all the layers (Alt Key + Layer>Merge Visible) and renamed it 'Twirl' to remind me what filter I used. (See Figure 2)

I thought it would look better when the flower centre was nearer the top right hand side of the image rather than the bottom left so I changed it around (Image>Rotate Canvas> Flip Canvas Horizontal and then Image>Rotate Canvas> Flip Canvas Vertical). I cropped the image slightly at the top and right hand side to improve the composition further.

It didn't look complete so I decided to add a border; I tried creating various plain or textured borders but they didn't look right. So I increased the canvas size by 3 cm width and height. I made a copy of the Twirl layer, applied Gaussian blur of about 50 pixel radius and transformed the size (Edit>Free Transform) to fit the new canvas size. Then I dragged the layer beneath the Twirl layer. (See Figure 3)



Flower Fantasy

It still looked incomplete so I added a blue coloured Drop Shadow Layer Style to the Twirl layer. Then I wanted to darken the flower centre by selecting it, feathering it and creating a new layer from the selection to be able to apply the Multiply Blend Mode. Also I added a Layer Mask to make fine adjustments by painting back some areas.

At this point I wanted to sharpen the image, so I made a merged copy of all the layers and applied Unsharp Mask at 100/1/0. Although the original flower was a delicate blue I wanted it to have

more drama: I made a merged copy yet again and used the Multiply Blend Mode at 75% to get the final image.



Figure 2



Figure 3



Bygone Age: The Final Image



Figure 1



Figure 2



Figure 3

Bygone Age by Jeanne Bradban LRPS:

Figure 1 – original photograph.

- Copy the background layer and change the opacity on the copy to 58% Normal.
- Add a new layer below the copied layer and fill it with a warm brown. I used R221 G 205 B 177 (ddcdb1)

Figure 2 – the coloured layer shows through the copied layer.

- Apply a gradient map with the main part of the windmill masked out. Layer opacity 32% multiply.

- On the Adjustment / Masks window (Window Adjustment open) choose soft stripes (black /white) and check dither box

Figure 3 – showing gradient map

- Add a white to transparent



Figure 4

gradient - tip if you set the colour as foreground colour on the tool bar and then open the gradient tool from the layers window your chosen colour becomes the gradient colour to transparent automatically

Figure 4 – showing added gradient

- Select all and copy (layers) merged followed by paste will provide a new layer (put at top of layers list) with work done up to this point. Should look the same as Figure 4.

- Using Levels make the layer approximately 50% lighter

- Duplicate this layer
- Change the top layer of the 2 from Normal to Multiply. Should look the same as Figure 4

- Select the layer below and use a blur filter either Gaussian or Box radius approx 20

- This will soften the image and produce the end result (Bygone Age: the Final Image)

Flamenco 3 by Ruth Nicholls LRPS, CPAGB, BPE1*:

I was surprised and flattered when David asked me to produce this article about how I created the Flamenco 3 picture. I think he probably thought there was a lot of clever post production manipulation, to get the shawl flying out as it does.

However, not so. I took this and many others at a hotel floor show in Lanzarote. The dancers were very professional, the stage and lighting were abysmal. So I set the camera, Canon 5D, on motordrive, Auto White Balance, 1600 ISO, no flash, hand held, as I had to keep following the dancer, and hoped for the best. The lens was 24 -105 L, Image Stabilised, wide open at F4, at about 80mm zoom. I had a front row seat. I used aperture priority, and the shutter speed turned out to be 1/8th sec.

Looking at the original Raw file in Camera Raw, the colour temperature turned out to be 3650K, and tint 15 (Figure 1.) My first adjustments were done in Camera Raw. I altered the colour temperature to 2600K, and tint to 12, which was an amazing improvement. (Figure 2). Next I adjusted the Camera Raw sliders to Brightness 65 and Contrast 44. I usually use the Clarity slider too, but as this image was at 1600 ISO, I didn't want to risk any increased noise. (Figure 3).

Now I was happier, so the image was opened into Photoshop. The next step was to use the marquee tool to select the left-hand end of the curtain, flip it left to right, and move it to the righthand end of the image to replace the window. I converted the background to a layer, (double click on the word Background and accept the default Layer 0, or call it something useful), and placed the extra curtain underneath it. Then with a layer mask on the main image layer (layer 0), I removed the window by painting on the mask with black, and blended in the edges of the curtain. The bits of the dancer's shawl in this new curtain area were cloned out. And the left curtain flipped layer was switched off and



Flamenco 3: The Final Image

later deleted.

An extra blank layer was made, to clone onto, to sort out the scratch on the dancer's arm, and some stray lights.

I decided I would like to bring out more colour in the curtain folds, so I added a Levels adjustment layer at the top of the active stack, pushed the white levels slider inwards until I was happy with the darker folds of the curtain, filled the Levels mask with black, which hides the adjustment, then carefully painted over some of the folds of the curtain with white and a soft edged brush at varying opacities, to lighten them. (Figure 4)

Nearly finished. I discarded the top layer containing the curtain selection, and flattened the rest of the image. Then I decided I would like the white of the shawl to be whiter, so another Levels adjustment layer, filled with black as before, then painted white over

just the solid white parts of the shawl. I am delighted that this image was accepted for the DIGIT DPI Exhibition 2010.



Figure 1



Figure 2



Figure 4



Figure 3

MEMBERS' PROJECTED IMAGE COMPETITION 2010



'A Woman and a Man' by Dr David F Cooke ARPS, Gold Medal Winner

The first Members' Projected Image Competition took place in August this year. There were 358 entries from 120 members. One hundred and six images were accepted. From these, each judge awarded two ribbons, and a gold medal was awarded to the image

considered by the judges to be the best overall entry. We are extremely grateful to Jack Bates FRPS, Nick Scott FRPS and Dave Yates, who gave their time and expertise to judge the competition, and to all the members who entered and helped

to make it a success. The following pages contain all the accepted images.

Editor's note: Unfortunately, Nick Scott FRPS has been unable to provide comments on the images he gave awards to so I am extremely grateful to Robert Albright FRPS for stepping in and providing his views on the images.



The Original image

Jack Bates FRPS: We have become well accustomed to candid pictures of the girl/boy relationship style, so that even in the five-second projection this image could be immediately “understood”. It was of sufficient general impact to be put aside for a second look, and it was at that stage that the greater qualities could be appreciated. There is perfection in the placing of the two figures, the framing by the chairs, the differential focus and the controlled use of lighting to dramatic effect; all elements contributing the story and the impact of its presentation. The unusual clothing of the woman adds a level of interesting detail which nicely compliments the simplicity of the overall concept.

Robert Albright FRPS: Contrasts: hard and soft, lace and metal, cream and black, woman and man. Her gaze, seemingly at the newspaper, is, in fact, directed at the mysterious figure in black. His arm makes a gesture, but to what intent? Come to me? The handbag waits, open, voluptuous. Her foot parallels a line on the floor. The line on the floor echoes the line of the window; and the

window leads to him, collar turned up. Signals, unknown resonances, a certain proof which discredits the old lie: photography is the literal art form, the describer of reality.

Dave Yates: Obviously in every competition there has to be a winner and all three judges agreed that ‘A Woman & A Man’ by David F Cooke was a worthy one. Personally I felt that it had strong composition, with a good subject matter and was well presented.

Dr David F Cooke ARPS: I try hard to get a sense of a story in my images. Not to spell it out but to make people wonder what the story is and let them interpret it as they will. In this case, I suspect there isn't any connection between the two people. It's a candid shot taken as I was sitting in a café in Yokohama looking at the world go by and waiting for photo opportunities to present themselves. She was reading the newspaper and he was somehow off telephoning someone. There were a lot of people doing that against the windows in the area, presumably to get a good signal, but I feel the image does invite the viewer to

find a connection and make up their own story.

I created the image first by cropping to the composition I wanted. I then cloned out various distractions; the plastic bag on the chair (which included reconstructing the chair arm), the object on the table, some of the reflection on the floor which I found distracting, and the pole of a parasol which appeared to be coming out of the top of her head. I then used three Nik Filters, Darken /Lighten Centre (to brighten the image up), Viveza (to desaturate the foliage in parts of the background) and Glamour Glow (which gives the image a slightly dreamy feel). Finally, the image was sharpened using the Photoshop High Pass Filter.

I'm very pleased to say that, following its success in this competition, the image was awarded the FIAP Gold Medal in the 4th International Photography Exhibition 'Zajecar 2010' in Serbia. If you'd like to see more of my images you can do so on my Facebook page at <http://www.facebook.com/davidfcooke>

CUTTING EDGE

DR BARRY SENIOR HON.FRPS



Ribbon winner. Judge: Jack Bates FRPS

Jack Bates FRPS: This image made an immediate impact on projection; the use of just three elements – the cutters, the wire and the background sheet - arranged to form a strong graphic design. This simplicity of concept can be a welcome relief from the more recent pictures we see which rely on complex manipulations for their effect. With additional time to view the image, the photographic qualities become very evident, the carefully balanced side lighting bringing out the fine textures and subtle colours in the steel. In my mind, the real subject here is steel, as shown in the form of the

wire, the sheet and the tool. Perhaps the title, “Cutting Edge” fails to help the viewer to that appreciation.

Dr Barry Senior Hon.FRPS: This image is one of a series of images of old tools taken for my Fellowship submission. It was specifically designed to be part of the submission but it was not used because a shot showing all of the tin snips and a complete circle of wire was preferred. There is some artistic license used in the arrangement because the tin snips are not designed to be used to cut barbed wire. While it is possible to find a third dimension to the

interpretation of the image, it was not in my mind when it was taken!

This image is a studio shot taken with a Nikon D100 and a Sigma 105 macro lens using one Elinchrom electronic flash head and a reflector. The raw file has been corrected for contrast and a small amount of sharpening applied. The set consisted of a home made background and shelf constructed of plywood and coated with ‘polyfilla’. The directional lighting is a consistent feature of the other images in the Fellowship submission.

THE CARD SCHOOL

IAN SILVESTER ARPS



Ribbon winner. Judge: Jack Bates FRPS

Jack Bates FRPS: Can you smell that smoke as you look at this picture? It is quite extraordinary how the photograph carries the viewer into this scene, as though he were a participant in the card game. Technically the challenging lighting situation has been excellently handled, and then exploited to add to the intensity and drawing of the faces and the atmosphere of the place. But technical aspects are secondary to the appreciation of this image. What impresses is that sense of “being there”, a sense reinforced by the light, the smell, the smoke and the pervading tensions of the game.

Ian Silvester ARPS: This picture was taken in a remote village in North East China in October 2009. I was on a trip to photograph a narrow gauge railway system from Huanan to Hongguang where there is a coal mine. The coal is mined and transported to Huanan and then on to Harbin to the head office of the Forestry Railway. Unfortunately all 5 locomotives had broken down at each end of the line and it is forbidden to go past the village of Lixin. We decided to wait here and walk around the village. It is only accessible by walking in winter, and by motorbike and horse drawn cart

the remainder of the year. I discovered these men whiling away the time by chain smoking and playing cards. They paid no attention to me taking pictures for 30 minutes! I tried to capture the atmosphere of the situation. I will take some prints for them on my return this November.

KISS

REG J LAW LRPS



Ribbon winner. Judge: Dave Yates

Dave Yates: I awarded one of my personal ribbons to 'Kiss' because I felt that it has a very strong composition, with good quality and a surreal feel to it.

Reg J Law LRPS: The Kiss is one of a series of shots I took of Lola Lamore performing at a wartime re-enactment event at the Severn Valley Railway. I first spotted her face in the crowd. At the time I had no idea who she was but knew that she would make a fabulous subject for

the camera. It was later in the day when I realised that she is a very talented singer and performer, very animated and expressive and full of fun. It was this side of her nature that I aimed to put over. The kiss expression on her face was a fleeting one which I was lucky enough to capture. Perhaps some of the atmosphere that I felt at the time comes over in the image to the viewer. Post-production consisted of cropping and

colour enhancement. I also applied some softening on a layer and the used a layer mask to bring back various level of sharpness to the eyes, facial features and the hat.

THREE GENERATIONS

MARGARET SALISBURY FRPS



Ribbon winner. Judge: Dave Yates

Dave Yates: My other personal ribbon went to ‘Three Generations’, which again, I felt had an extremely strong composition and the author has taken a wonderful opportunity to take the image in what appears to be an un-staged situation.

Margaret Salisbury FRPS: Attending a Funeral, which is as much a celebration of the life of the deceased, as a sad parting of a loved one, gave me the

opportunity to take many images of the people and traditions in a Ghanaian Village. This image, my personal favourite, of the child, her mother and grandmother was taken when they were absorbed in the ceremony and like all my pictures was not posed in any way. I was captivated by the sad expression on the child’s face and by the concentration and serious expressions of the older ladies and the way the faces “overlapped”

linking the three generations. It is an exciting and wonderful feeling to press the shutter believing you have “captured a moment in time and a precious memory of an amazing experience” and it is this feeling which is the reason I still take pictures with the same enthusiasm as when I first took up photography more than thirty five years ago.

TERMINAL VELOCITY

CLIVE HAYNES FRPS



Ribbon winner. Judge: Nick Scott FRPS

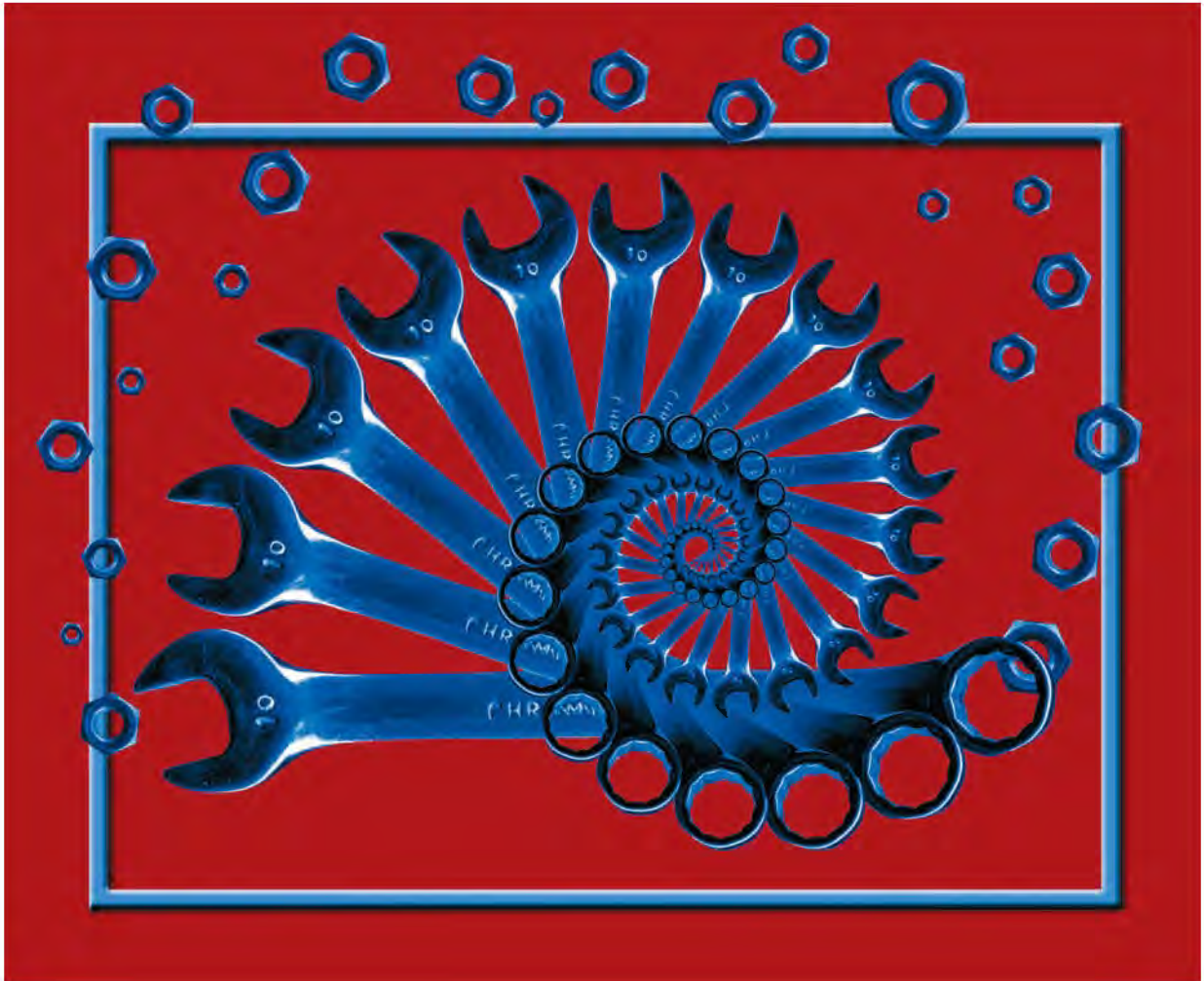
Robert Albright FRPS: The speedometer stuck at 90 MPH, the car going nowhere - are we in a post-Einstein world where matter and space and time are so closely related that we cannot differentiate one from the other? The green textures impacting on the windscreen are transmuted to gold and brown in the side-window and on the car's instruments and driving controls. The photographer, or rather his post-production assistant, is taking us on a journey of dreams where nothing is real, yet all is reality. The reality lies in the skill, the dream lies in the imagination of the creator.

Clive Haynes FRPS: The picture was shot in the 'Teatro-Museo Dalí' (Salvador Dalí Gallery/Museum) in Figueres, northern Spain. The whole museum is a beautiful, incredible and riotous creative festival of the Dalí's surrealistic work. One of the pieces 'Rainy Cadillac', is complete with a gaunt-looking driver, foliage growing in the cab and an internal sprinkler system! In the gloom of the rear seat sits Salvador with his wife, Gala. I was enthused by the surrounding surrealism and couldn't resist the strong pull to treat the image in some way. I used a combination of Photoshop layers

plus a couple of Topaz plug-ins and a touch of 'Fractalius' to construct the image I had pre-visualised. The car was, of course, stationary, so using a 'virtual accelerator' I adjusted the speedometer to provide a better indication of speed.

LOOSE NUTS

ANN M COLE LRPS



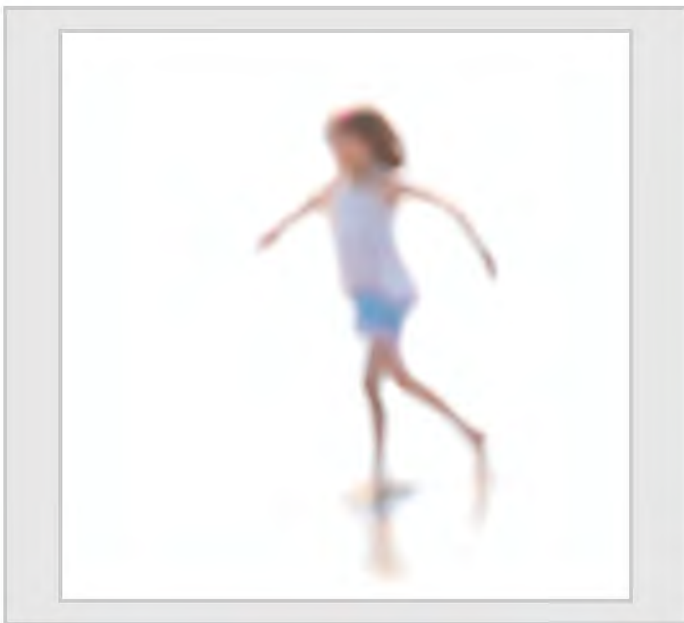
Ribbon winner. Judge: Nick Scott FRPS

Robert Albright FRPS: Spanners twirl into a shape resembling a fossil chanced upon in the rocks of the Jurassic Coast. The formation is one of engineered construction, yet flattened into one dimension. The parallel with the stratigraphy of marine sediments is further explored by the spanners reaching out like the arms of an ancient organic form. The nuts which it seeks to grasp twirl out of the frame in their bid for freedom. Colours are simplified into red and blue, only the green of life is missing from the photographer's palette. So, without life, the object dies back into the rock from which it emerged.

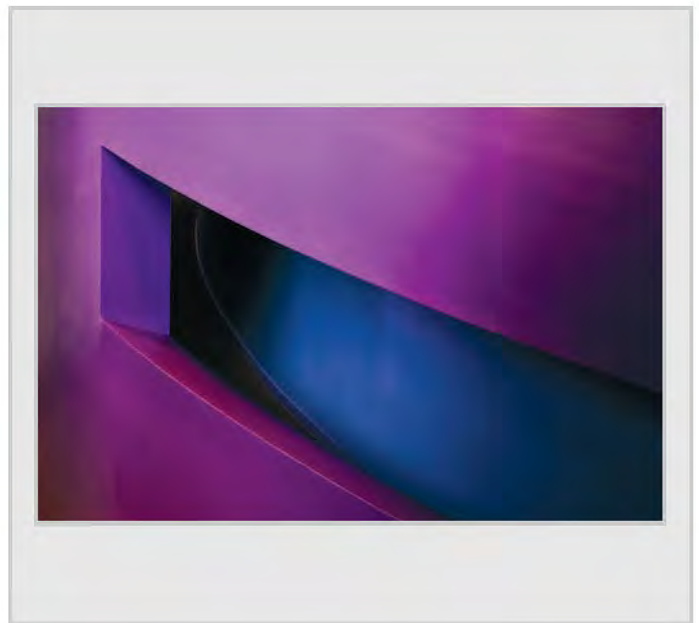
Ann M Cole LRPS: It's always a challenge, I find, to maximise what few creative juices I have, to produce a satisfying image that is a bit different. As a slide worker, I have long been interested in Still Life. Photoshop, with its plethora of alternative techniques, has expanded the possibilities immeasurably. For this shot, I wanted a sharp impact in keeping with the objects. I started by scanning one spanner and one nut on a flat-bed scanner. The spiral technique was taken from a Tony Healy ARPS article. I felt the blue tone, via hue/saturation, on the contrasting background had impact. Resizing and

positioning the nuts took hours of "put and take"! The metallic border seemed in keeping. I wasn't then into masks so I laboriously deleted bits of the frame to make some of the nuts appear above. The picture has done well locally, but it is pleasing, if surprising, to succeed in the wider world.

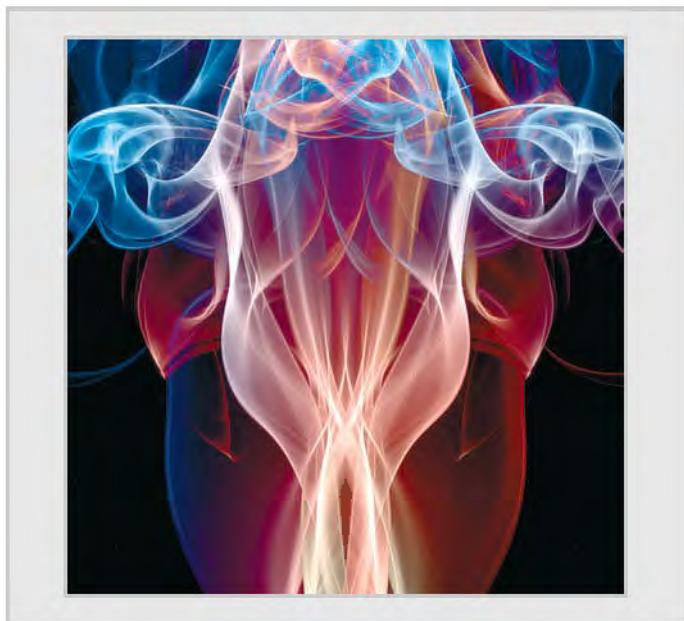
OTHER ACCEPTED IMAGES



Summer Days, Martin Addison FRPS



Purple Passage, Martin Addison FRPS



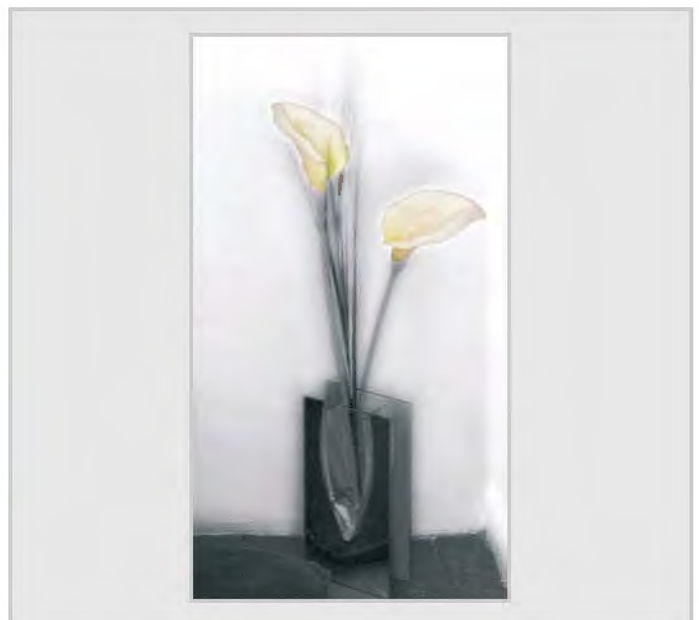
Smoke Colours, Martin Addison FRPS



Man Deserves a Drink, Maureen Albright ARPS



Eilean Donan Castle, Michael Arnison LRPS



Flower, Frazer Ashford ARPS



Easy Rider, P Bartlett LRPS



Great Oyster Bay, P Bartlett LRPS



Filament, Ian Bateman FRPS



The Scoop, Ian Bateman FRPS



Lamb of God, Brian Beaney FRPS



Agamemnon, Brian Beaney FRPS

OTHER ACCEPTED IMAGES



Dusty Ride, Dr John Bishop



Not in Service, T Bowett FRPS



No Communication., R P Bracher ARPS



Giants of Steam, Brian Burrows



Boats in the Harbour, Jenny Byram



Ballerina in Flight, Dr William I Campbell ARPS



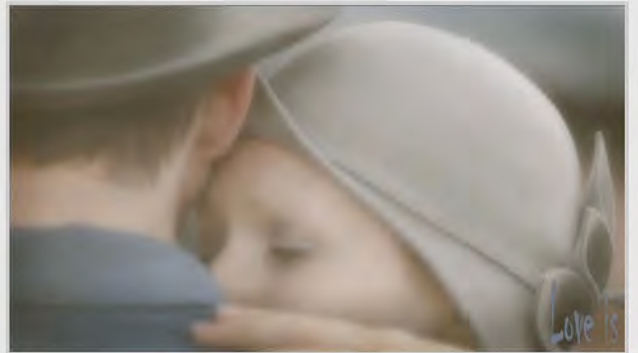
Now This won't Hurt, Ann M Cole LRPS



Chasing the Bird, Gerry Coles ARPS



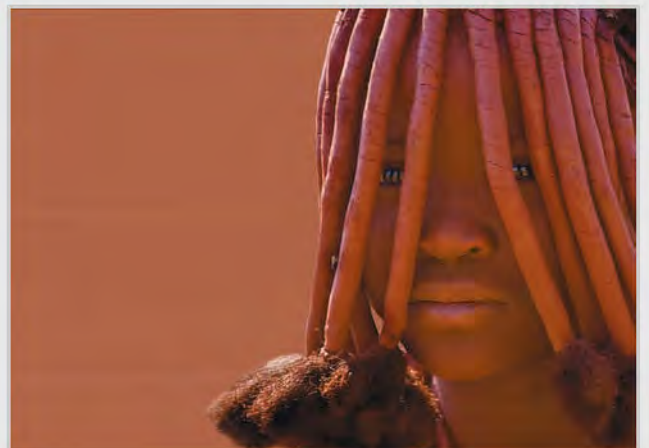
Driving Rain, Gerry Coles ARPS



Love is, Gerry Coles ARPS



National Squash Final (Wilstrop v Matthews)2010, Stephanie Cook



Restricted Vision, Stephanie Cook LRPS

OTHER ACCEPTED IMAGES



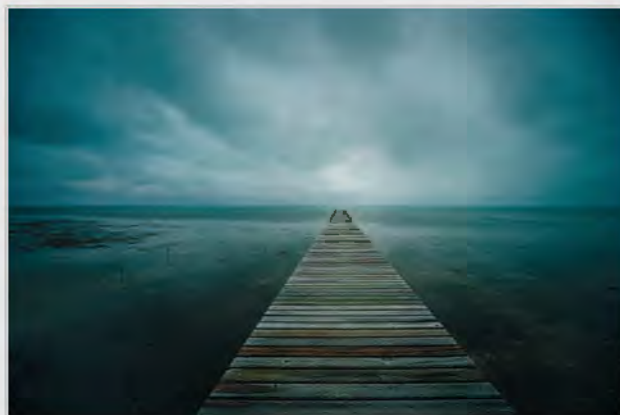
A Day off School, Prof Brian Cooke ARPS



A Winter's Walk in Rothamsted Park, Prof Brian Cooke ARPS



A Man and A Tree, Dr David F Cooke ARPS



The Pier, Dr Ria Mishaal Cooke ARPS



Carnival Time, Paula Davies FRPS



Three Clownfishes With Closed Sea Anemone, Len Deeley FRPS



A Break In The Clouds, Len Deeley FRPS



Diver With Soft Corals, Len Deeley FRPS



Harmony, P H S Drake FRPS



Pair of Goldfinches, Brian Eacock ARPS



Coral Tree, Madeira, Melvyn Frewin LRPS



Seascape, Pat Frewin LRPS

OTHER ACCEPTED IMAGES



Solitude, Pat Frewin LRPS



Battle of Britain Anniversary, Ron Gafney LRPS



Fun at the Fair, Ron Gafney LRPS



Wingwalker, Ron Gafney LRPS



By the Lake, Peter Gawthrop ARPS



Storm Force 10, Godfray Guilbert



Catch me!, Godfray Guilbert



The Shipwreck, Dennis Hancock LRPS



Fungi Sporning, George A Hodlin ARPS



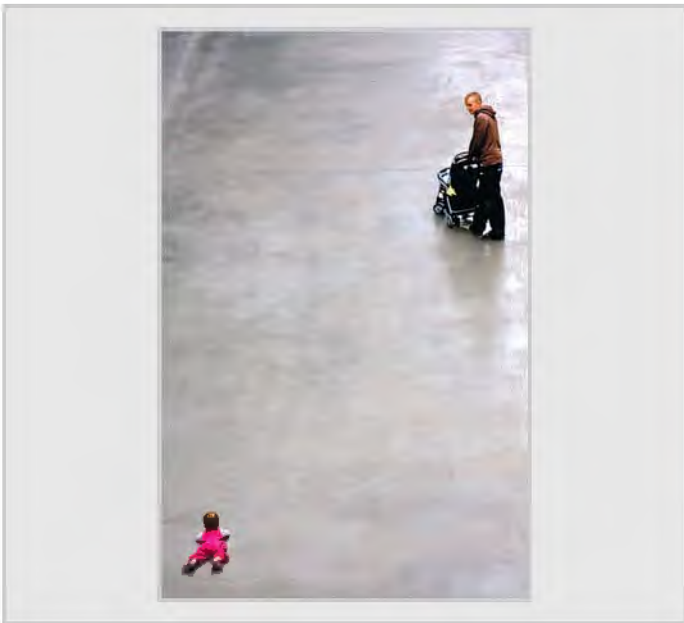
Kimmeridge, Roger K Holman ARPS



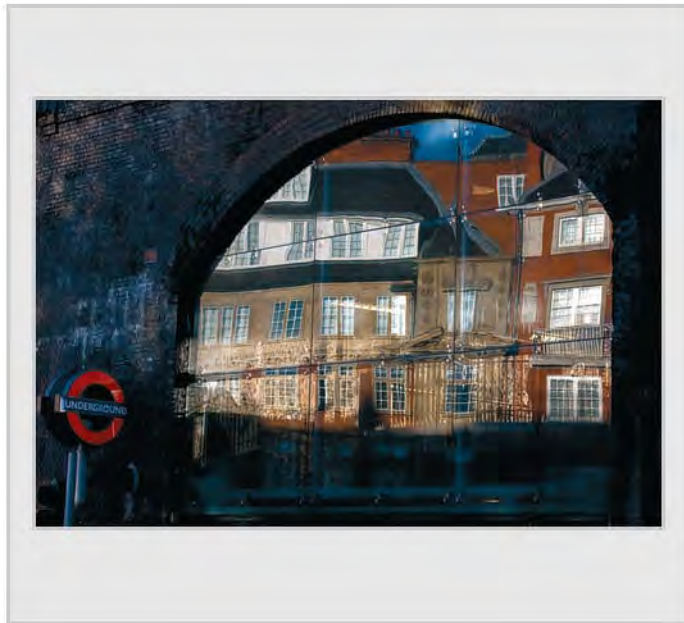
The Heath, Roger K Holman ARPS



Twins - the Same but Different, Paul Johnson



Father and Child, Roy C King ARPS



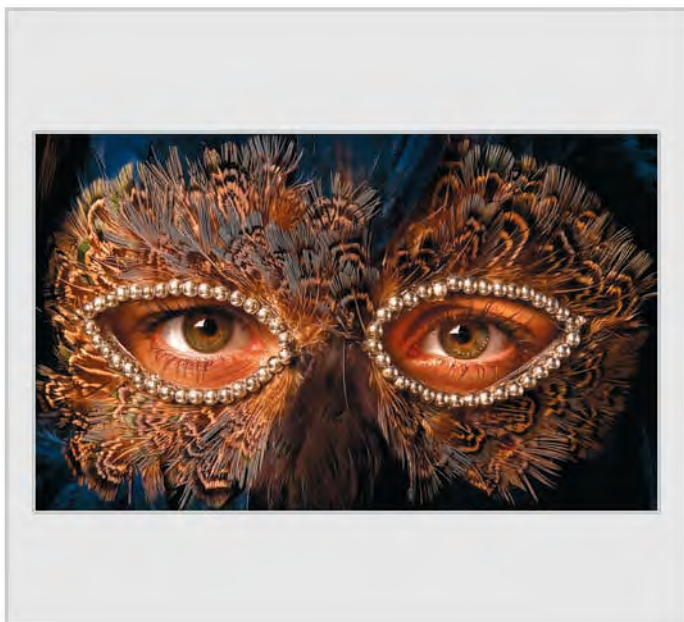
Underground, Roy C King ARPS



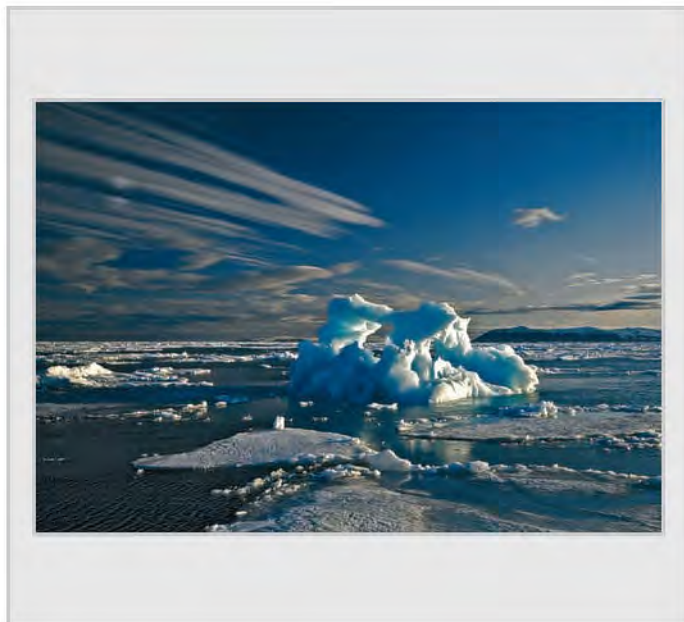
Every Which Way, Malcolm Kitto ARPS



Tranquility on the Estuary, J D Lacey ARPS



Through the Mask, Eddy Lane ARPS



Arctic Berg, Pam Lane ARPS



Street Ablutions Kolkata, Pam Lane ARPS



Coyote Hunting by the Firehole River, Carole A Lewis ARPS



Looking Back, Carole A Lewis ARPS



Sheep may Safely Graze, D Lewis ARPS

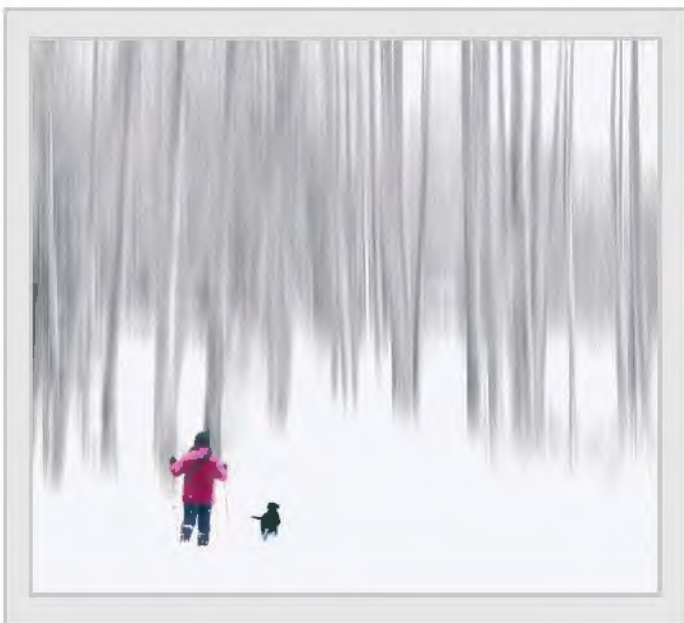


Harley Man, John Long ARPS



On the Steps, John Long ARPS

OTHER ACCEPTED IMAGES



Alberta Winter, Malcolm McBeath ARPS



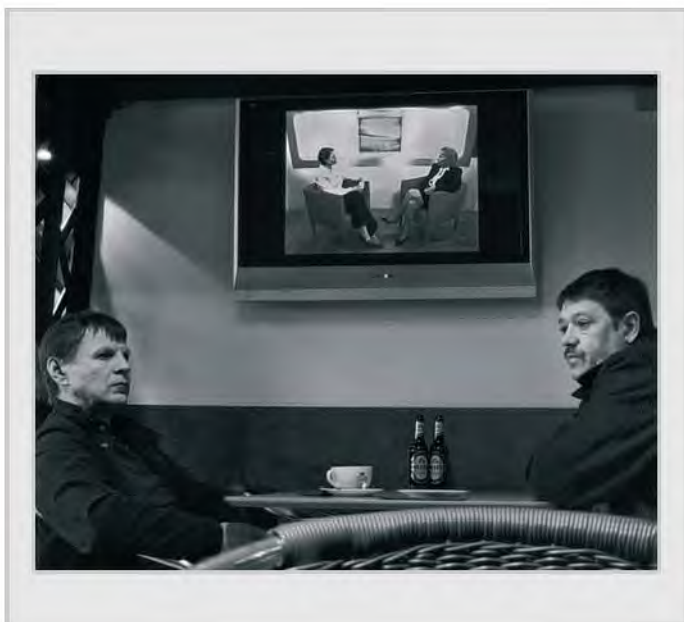
Parting Company, Malcolm McBeath ARPS



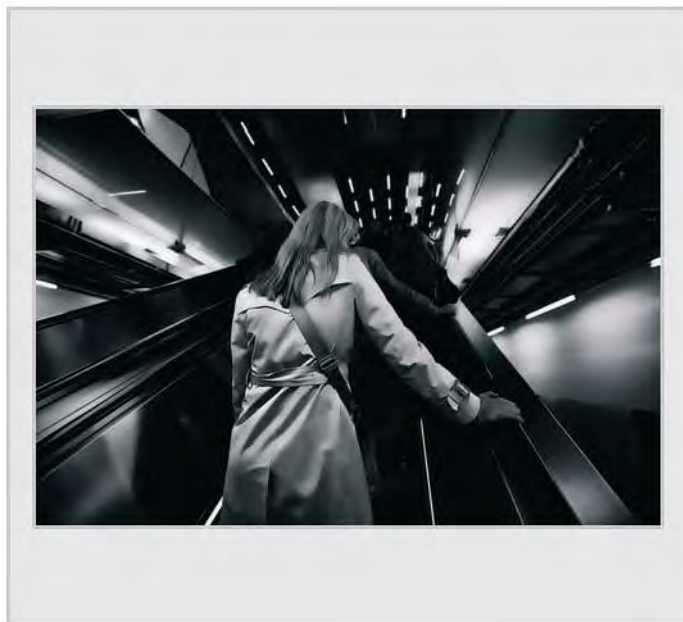
Starling Murmuration with Sheep, S B Paul McCullagh ARPS



Ice Forms, Ian McIntosh LRPS



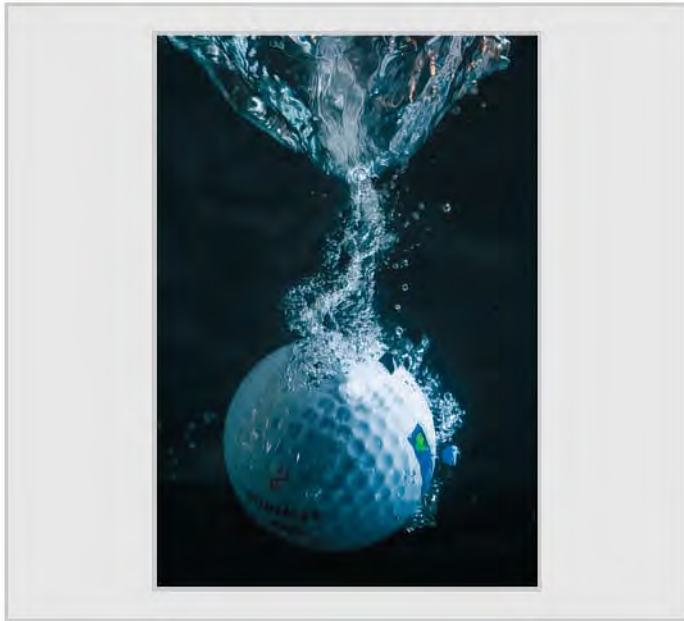
Communication, Keith Mercer LRPS



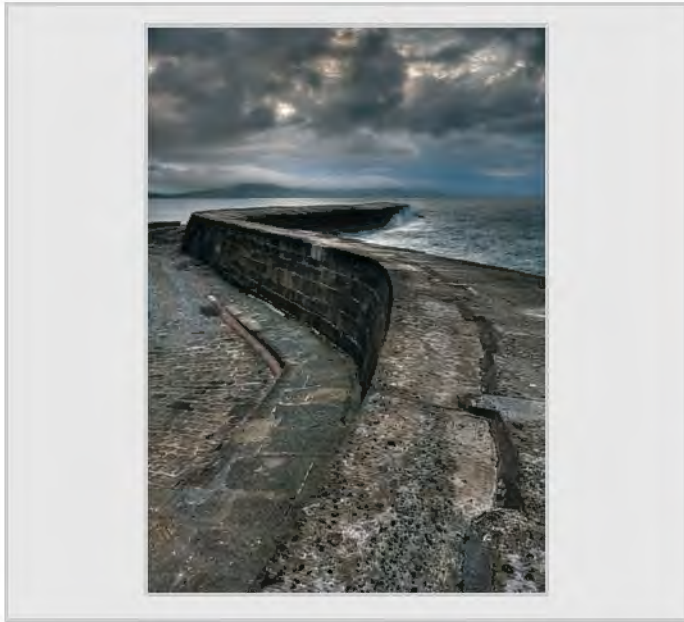
Ride into The Unknown, Keith Mercer LRPS



Steve, Harry S Miller LRPS



Twister, Harry S Miller LRPS



Lyme Regis Cobb, Jerry Mitchell LRPS



Evening Light, Vitaleta, Dr Ruth Nicholls LRPS

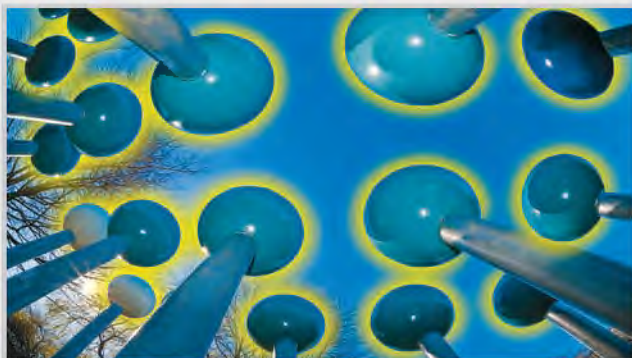


White Walls, Roger Norton LRPS



Marmot Dream or Nightmare, Geoff Noxon

OTHER ACCEPTED IMAGES



Out of this World, Geoff Noxon



Three Cool Bottles, Geoff Noxon



Window and Stairs, David G Pearson LRPS



Marbled White (Melanargia Galathea), Paul Radden LRPS



Walking the Dog, Paul Radden LRPS



Orchestral Rehearsal, Peter J Rawson ARPS



Bamburgh Castle, Peter J Read LRPS



Inverted Seed Head, Sheila M Read FRPS



Swirling Dahlia, Sheila M Read FRPS



Dancing Feet, Elizabeth Restall LRPS



Apple Blossom Time, Jill P Reynolds ARPS



Fading Peony, Jill P Reynolds ARPS

OTHER ACCEPTED IMAGES



I Will Play You a New Song, Dr Gwynn Robinson FRPS



Play Net, Margaret Salisbury FRPS



Silver Washed Fritillary, John Scotten ARPS



Yang Hanqui, Fiona Senior FRPS



South Shore Vancouver Panorama, Brian A Sewell ARPS



Knysna Bridge, Ian Silvester ARPS



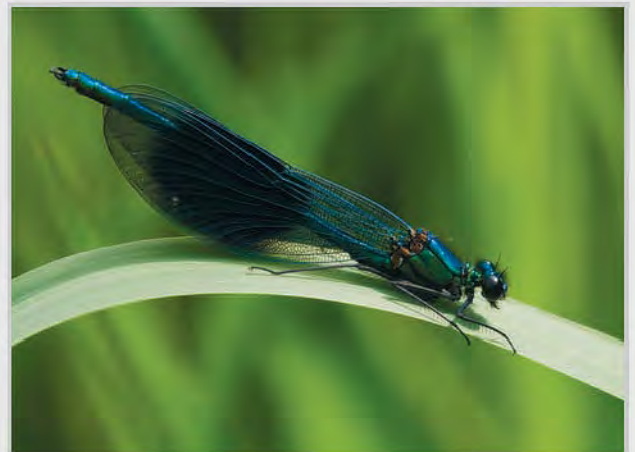
Zhalai Nuer Shed, Ian Silvester ARPS



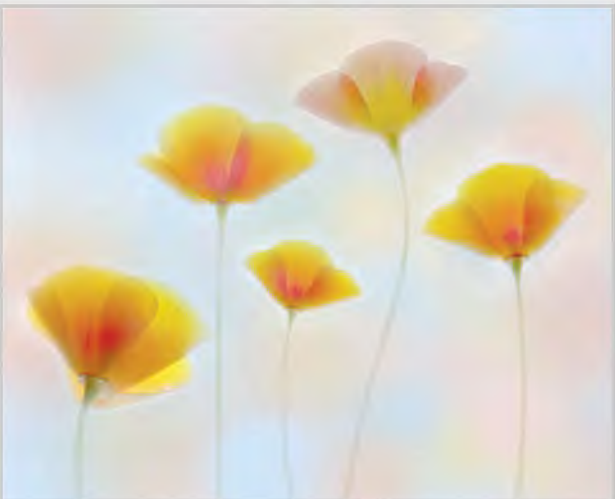
Old House New Bike, Patsy Southwell ARPS



Dawn Fisherman, George Steele LRPS



Agrion Splendens, Male, Monique Vanstone LRPS



Californian Poppies, Dee Wareham



Pot Pourri, Dee Wareham

OTHER ACCEPTED IMAGES



Industrial Emissions, John Wigmore FRPS



Tantalizing Tulip, John Wigmore FRPS



Not Frying Tonight, Dr Ian Wilson ARPS

THE BEST ADVICE I COULDN'T GIVE



Big Stuff – Yellow Shift.



Well, it's that time of year again and Tinsel Adams focuses our minds on the 10 really important issues or 'the 10 real rules' of photography. Here he gives us the benefits of his many years. Wisdom not easily ignored. But first we have a 'forward' from the great man himself.

Ever since my first exposure to photography with a pinhole camera right through to my present grand (and well deserved) status, I have watched it all develop and become mostly Japanese. English light seems well suited to Japanese equipment but I cannot help but think that our big industrial base should have risen to the challenge. I remember our motorcycle industry. But I digress. I enjoyed it all so I suggest that you do the same. I have written down the 10 best lessons I have learned from my many years of significance for you to appreciate.
Signed: Tinsel

1 Photography is all about the equipment. This goes without saying even though I did actually bother to say it. If we look at all the advertising, reviews, books, paparazzi, and my cupboard, then the truth is obvious. Big cameras produce the best results. Besides, photographers need to be taken seriously which just doesn't happen if we use small equipment. Imagine the embarrassment of being seen using your mobile phone as a camera! We need back up equipment too. So that's at least double the credibility. It is obvious that you are a better photographer as you have thought about

the amount of equipment.

2 Big Lenses are better

If it costs more it will be better. Why even think about it, just hand over your money and add the big lens to the equipment pile in the knowledge that your photography will just have improved. And don't forget the lens hoods. They make your lens (and you) look even more impressive. Get the biggest that you can.

3 The More Megapixels the better

Have you ever seen an image with just a few thousand pixels? They're rubbish. 1Mp, better. 4Mp good. 8Mp Excellent.



Enormously Red Monument

The trend is not an accident but a stark fact. Look for the big number. Besides more megapixels take up more room which means bigger camera equipment which makes us better photographers. Even though you have a camera with a huge number of pixels, being the expert that you are you can impress your friends and get more images onto your memory card than others. How is this possible? Simply take darker photographs to give you more images per memory card. This is a secret that the Pros keep to

themselves. It's nothing to do with avoiding burnt out highlights as they would have you believe, but more to do with getting that extra great shot on the card. How so? Well it's all to do with mathematics which is way beyond mere amateur photographers. But here I will lay it all out in the open for you. Pixels record light as a number. Smaller numbers represent darker light and bigger numbers represent brighter light. Smaller numbers take up less space (to prove this for yourself write down a

small number next to a bigger one – which takes up less space?). So you can get more darker pictures onto each memory card, so you won't miss that great shot changing memory cards as so often happens.

4 Tripods are a waste of time and money

And they get in the way! You can't normally use them for sports, fast action, portraits or fashion and they look so un-cool. You can't use them in museums, art galleries, Banks, police stations, courts or prisons.

But this misses the point. We must remember that the more equipment we have the better we are as photographers. So there is a strong argument for having the biggest, heaviest tripod that you can. My wife carries my 'Womanfrotto' everywhere so I am never without credibility.

5 The only way to be creative in photography is to use Photoshop

We all know that traditional photography is just a record of what is there so it is about as creative as a damp cloth.

Everyone has Photoshop for a reason - to create those pure, genuine, original, stunning shots. We all know that creativity is something that only happens in Photoshop. But far more importantly, you can't use Photoshop without a computer, screen, hard drive, keyboard, mouse, etc, ie lots more equipment. Your prowess as a photographer depends upon the best computer equipment you can buy.

Better still if you can grab a room twice the size of the old dark room and fill it with your camera related computer stuff. Your expertise as a photographer depends upon not only on having tons of equipment but far more importantly everyone else knowing that you have it. Dark rooms just didn't cut it. Computer rooms make it all visible to everyone.

Some of the best photographers also buy dedicated computer desks to show and display their computer equipment, massive comfy manager chairs, huge book cases, gallons of programs, and on and on. Once you get into computers your potential becomes almost endless. It is worth considering more computer equipment if you feel that you want to move on and improve your photography. As an added bonus it's worth getting that latest version of Photoshop (or at least an icon for it on your desktop) to show your friends that you take photography seriously.



Camouflage (except for that great big yellow beak)

6 Composition is for wimps

Oh how true. Is your heart divided into thirds? Do you look at everything so that it has a lead in or is on a diagonal? Ever restricted yourself to an odd number in the pub or at a restaurant because it is better? Of course not, so why do it in the viewfinder? It's all a big myth set out by the film buffs. They're just trying to confuse you.

But hang on, what has this to do with equipment or to do with being a good photographer? Consider how we compose an image. We use a viewfinder or an LCD screen and it follows that the bigger the screen the more you will be respected as a photographer. A bigger screen can only be accommodated on bigger camera bodies. So again it all comes down to bigger, better equipment. Good composition comes from having the biggest camera LCD screen possible, even though with lots of megapixels we don't actually need to compose as we can crop the real picture out of it all later on.

7 Manual mode means taking control

No it doesn't. Manual mode means getting confused and constantly having to fiddle with things and missing shots, rather than enjoying the experience and showing everyone that you are as good a photographer as you know you are with



It's Murder on the Dance Floor (which is why we're up here)



At The Speed of Light

all of that expensive equipment. Auto mode is there for a reason, because that's the one that works.

But we need to remember that only the biggest and best equipment has a dedicated manual mode setting. Real photographers don't hide the camera's abilities. We need to make sure our camera has 'that' dial and we need to show everyone that we take real control by purposefully selecting auto mode. Go for a camera with the most buttons/dials. They take up space which means that the camera will have to be big, noticeable and obviously will take great pictures.

8 Shutter speed is important

What speed does light travel at? Yes, the speed of light. So how can the shutter ever affect it? Complete nonsense. In fact I often wonder why there is a dial to change the shutter speed at all. It's probably there to pacify the sales guys and to fool the novices. I suspect the graphic designers, who all like symmetry, wanted another dial/button to balance the manual mode one. Nevertheless these dials only come with the big, expensive cameras for the real photographers. So when you are out buying your next camera, look for one with some shutter speed.

Be careful that your chosen camera doesn't have too much shutter speed (ask the assistant) as the earth's rotation could affect your images, blurring them badly if the shutter speed is too long.

9 Envy is beneath us. We are way better.

The fact that astronomers have really big 'lenses' and 'cameras' does not give them credibility, quite the reverse. What do they photograph? Dust. Dust that is millions of miles away. Well how dull is that! When was the last time you saw a really good photograph of dust? Their equipment is so large that they cannot take it to parties or events so the



Some Say... Happy Christmas

best they can do is talk about their stuff. Talk is dull. We all know that actions speak louder than words so we photographers have a real advantage. We carry our credibility with us. We do not need to be envious of overly large, impractical equipment. People can see how good we are from the equipment that we carry with us.

10 Photography is to be enjoyed

It is so important to enjoy it all. This will lead you to buy more, bigger and expensive equipment, which will make you a better photographer, which in turn will make you happier.

What can be better than setting up your

massive 500mm F2.8 lens on your Medium Format leaf camera held together with that shiny aluminium (and carbon fibre) heavy tripod, whilst you sit along side on your extra comfy seat with a champagne glass full waiting for that special moment.

Yes, real photographers take their time at a location so that the shots come to them and people have enough time to notice how good they are. But to make our skills complete we need to add one extra piece of expensive equipment, a remote control, so that we can show how expert we are by capturing that shot while we relax in total comfort.

Now, where's that book on brain surgery. I've an 'op to do early next week so I need to find out what shiny equipment I need to become an expert.

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