

THE **RPS**  
ROYAL  
PHOTOGRAPHIC  
SOCIETY

A photograph of a brown squirrel sitting on a pair of red skis on a snowy slope. The squirrel is holding the ski poles with its front paws. The background is a blurred green forest, suggesting motion. The word 'DIGIT' is overlaid in large white letters at the bottom of the image.

# DIGIT

THE MAGAZINE OF THE ROYAL PHOTOGRAPHIC SOCIETY  
DIGITAL IMAGING GROUP NO. 67: 2015 Issue 4

# UPCOMING DI GROUP EVENTS



Details of all DIG events are available on the Group's website at:

[www.rps.org/special-interest-groups/digital-imaging/events](http://www.rps.org/special-interest-groups/digital-imaging/events)

**Distinctions on Display**  
See Recent Licentiatehip Associatehip Fellowship Panels  
Digital Imaging Group Southern Centre

6 December 2015  
Grayfriars Community Centre, BH24 1DW

**Jeff Morgan**  
Ways to use Elements & Photoshop  
Digital Imaging Group Western Centre

13 December 2015  
Merryfield Village Hall, TA19 9HG

**Jerry Webb**  
Monochrome with an edge - My Pictures - Taking the Photographs  
Digital Imaging Group Thames Valley Centre

10 January 2016  
Woosehill Community Hall, RG413DA

**Mike McNamee FRPS**  
Photoshop  
Digital Imaging Group Thames Valley Centre

14 February 2016  
Woosehill Community Hall, RG413DA

**on-linepaper.com**  
The online paper specialists  
**Simon Redgrove and Clive Tanner FRPS**  
Demonstration Printing Options On Different Papers  
Digital Imaging Group Western Centre

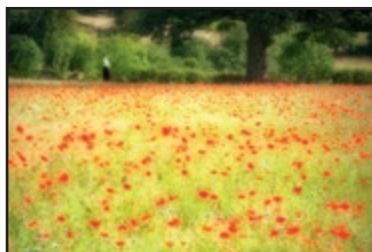
21 February 2016  
Ilton Village Hall, TA19 9HG

**Bernie Raffé**  
Off Camera Flash Practical Workshop  
plus our PDI Competition  
Digital Imaging Group Thames Valley Centre

15 May 2016  
Woosehill Community Hall, RG413DA

**D.I.G.**  
CLOSE-UP, MACRO PATTERN, DESIGN & COLOUR IN NATURE  
Digital Imaging Group Western Centre

22 May 2016  
Ilton Village Hall, TA19 9HG



# DIGIT

No 67: (2015 ISSUE 4)

## DIG COMMITTEE:

Janet Haines ARPS (Chair)  
[digchair@rps.org](mailto:digchair@rps.org)

Janet Davies ARPS (Secretary)  
[digsecretary@rps.org](mailto:digsecretary@rps.org)

Lynda Simpson LRPS (Treasurer)  
[digtreasurer@rps.org](mailto:digtreasurer@rps.org)

Andy Beel FRPS (National events)  
[andy@andybeelfrps.co.uk](mailto:andy@andybeelfrps.co.uk)

Chas Hockin LRPS (Website)  
[digweb@rps.org](mailto:digweb@rps.org)

Marilyn Taylor ARPS (Exhibitions)  
[digexhibitions@rps.org](mailto:digexhibitions@rps.org)

Rex Waygood (New membership)  
01425 673216  
[rex\\_waygood@mac.com](mailto:rex_waygood@mac.com)

Maurice Ford LRPS (General)  
[digcom1@rps.org](mailto:digcom1@rps.org)

David Taylor LRPS (Picture Editor & Competition Organizer)  
[4313.david@gmail.com](mailto:4313.david@gmail.com)

## CO-OPTED:

Margaret Preston (DIGIT Editor)  
[digiteditor@rps.org](mailto:digiteditor@rps.org)

Dr Barry Senior Hon FRPS  
(Regions and Centres Co-ordinator) 01425 471489  
[barry@littlepics.freemove.co.uk](mailto:barry@littlepics.freemove.co.uk)

## DIG CENTRE ORGANISERS:

Eastern  
John Margetts ARPS  
01223 700147  
[admin@rps-eastern-digital.org.uk](mailto:admin@rps-eastern-digital.org.uk)

Scotland  
Doug Berndt ARPS  
[digscotland@rps.org](mailto:digscotland@rps.org)

Southern  
Dr Barry Senior Hon FRPS  
01425 471489  
[digsouthern@rps.org](mailto:digsouthern@rps.org)

Thames Valley  
Laurie Pate 01494 764975  
[digthamesvalley@rps.org](mailto:digthamesvalley@rps.org)

Western  
Sheila Haycox ARPS  
[sah2@live.co.uk](mailto:sah2@live.co.uk)

North West  
Malcolm Blackburn LRPS 01298 812233  
[mblackburn@redseats.net](mailto:mblackburn@redseats.net)

Centre Websites can be found on the DIG Website at:  
<http://www.rps.org/dig>

# CONTENTS

- 2 EVENTS
- 4 EDITORIAL  
*Margaret Preston*
- 4 FROM THE CHAIR  
*Janet Haines ARPS*
- 5 AGM ANNOUNCEMENT
- 6 GOING STRAIGHT FROM CAMERA TO PRINT  
*Iain McGowan FRPS*
- 9 DIG PROJECTED IMAGE COMPETITION 2015 JUDGES
- 10 PIC 2015 CREATIVE: GOLD MEDAL AND RAYMOND WALLACE THOMPSON TROPHY WINNER
- 11 PIC 2015 CREATIVE: RIBBON WINNERS
- 14 PIC 2015 CREATIVE: OTHER ACCEPTED IMAGES
- 25 PIC 2015 OPEN: GOLD MEDAL WINNER
- 26 PIC 2015 OPEN: RIBBON WINNERS
- 29 PIC 2015 OPEN: OTHER ACCEPTED IMAGES
- 51 IN PREVIOUS ISSUES

Copy Deadline for DIGIT No 68: (ISSUE 1) is 20 January 2016

EDITOR: MARGARET PRESTON: [digiteditor@rps.org](mailto:digiteditor@rps.org)

© 2015 All rights reserved on behalf of the authors. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the written permission of the copyright holder. Requests for such permission must be addressed to the Editor.

Printed by Henry Ling Ltd, at the Dorset Press, Dorchester, DT1 1HD.

The Royal Photographic Society, The Digital Imaging Group and the Editor accept no liability for any misuse or breach of copyright by a contributor.

DIGIT is the magazine of the RPS Digital Imaging Group and is provided as part of the annual subscription of the group.

The views expressed in this magazine are not necessarily those of the RPS DIG.

COVER IMAGE: **ALTERNATIVE TRANSPORT** by Colin Harrison FRPS



# EDITORIAL



**M**y first issue as editor of DIGIT was very well received I am pleased to report.

This issue includes all the stunning winning and accepted images from the DIG Projected Image Competition 2015. There was a very encouraging number of entries and the variety of styles and subject matter was extensive. I was particularly heartened to see many entries from our overseas members.

The competition was judged on 27th August at Fenton House, Bath by Andy Beel FRPS, Leo Rich ARPS and Valentina Koulagina ARPS.

Andy Beel stressed that as an experienced judge of international salons, "those who create a picture with the most impact and the least distractions for the selectors to pick up will do well. Impact without

distractions is the first criterion."

Commenting on how much he enjoyed acting as a judge, Leo Rich commented: think the digital group should be congratulated on having the two sections, Creative and Open, though it does rely on the honesty of those entering to make sure their work is in the correct one!

"It is said that every image taken with a digital camera needs some adjustment - it's all a matter of degree. The technical keyboard skills of some entering the Creative section has to be admired - along with the weird mindset of some producing images which us mere mortals would not have dreamed of."

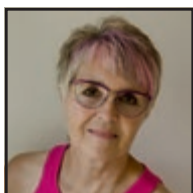
With Christmas looming, it might be a good time to review our equipment and accessories with a view to suggesting a few exciting or useful stocking fillers to our nearest and dearest.

Finally, I would like to take this opportunity to thank Janet Haines, DIG Chair, for her continuing and unstinting support for all that I do. Most invaluable has been the freedom I have been given to treat DIGIT as my baby while being provided with appropriate advice whenever required. Janet seems to be cheerily available at the other end of an email or Skype call 24/7. I would also like to thank the whole of the DIGIT team, who have also given freely of their time despite busy working lives and been an invaluable asset.

I would like to wish everyone a Merry Christmas and Happy New Year.

I look forward to hearing seeing further exciting images in 2016.

*Margaret Preston*  
digiteditor@rps.org



# FROM THE CHAIR

**B**uilding on the statement I made in my 'From the Chair' in DIGIT 66, in regard to the diversity of work we see in DIG, we felt it was a fascinating idea to invite Iain McGowan to be our speaker at the next DIG AGM in Smethwick on 28<sup>th</sup> February 2016.

Iain seemed somewhat taken aback as he obviously felt that because of the way he works (see his article in this magazine) he wasn't a true digital worker. For him 'capture in camera' is his preferred way of working - but as he uses a digital camera he therefore fits in our broad church of variety that represents DIG members.

He comes highly recommended as an excellent and interesting speaker, so we do hope that you will take the opportunity to join us at the AGM for some 'in camera' inspiration.

The AGM is also when we select our DIG Exhibition prints for 2016. For those who are new members to DIG we would encourage you to participate as you are guaranteed

one image will get accepted, and it is free to enter. You simply submit 3 mounted (unmounted for overseas members) prints. It is an Open class so anything goes, but do read the rules carefully as we cannot accept work that isn't entirely your own.

For full information see the web page [www.rps.org/DIG](http://www.rps.org/DIG) and follow the link down the right hand side to the Print Exhibition. If you attend the AGM then you can bring your prints with you on the day, having submitted your entry details by the closing date. We will also arrange some collection points around the UK; information about these will be in the monthly DIG News in January.

Don't be put off thinking the AGM will be boring - we keep that as short as possible and then enjoy the rest of the day with the exhibition selection and speaker. AGM does mean, however, that if there is any individual who would like to be considered as a committee member, now is the time to submit your nomination form.

We will provide a link to the downloadable nomination form in the January DIG News.

Every DIG Member for whom we have an email address should be getting our monthly DIG News.

If you are not and you wish to do so, then please go on to your RPS account, by logging in to the RPS web site, going to My RPS, and then your Account, and make sure we have your up-to-date email details there. It is our main method of communicating regularly with our members, so please make sure your records are accurate.

We look forward to your company at the AGM and seeing your prints. And remember DIG only means it is digitally captured - after that what you shoot and then what you do to it, or not, is entirely up to you.

*Janet Haines* ARPS DIG Chair  
digchair@rps.org



## Notice of AGM and Exhibition Print Selection

with a talk by Iain McGowan FRPS.

The Annual General Meeting of the RPS Digital Imaging Group will be held at  
10:30 on Sunday 28th February 2016  
at The Old School House, Smethwick Photographic Society Club Rooms,  
Churchbridge, Oldbury, West Midlands B69 2AS  
Easy access from M5, Junction 2 or train to Sandwell and Dudley.  
See [www.smethwickphotographic.co.uk](http://www.smethwickphotographic.co.uk) for club details and map

Coffee available from 10:00

### 10.30 AGM. AGENDA:

1. Notice of Meeting and Apologies for Absence
2. Formal adoption of the Minutes of the 2015 AGM
3. Matters arising from the previous Minutes
4. Annual Reports and Accounts: Chairman and Treasurer
5. Election of Officers and Committee
6. Any other relevant business
7. Date of next AGM



11:30 Selection of Prints for the Exhibition

(Selectors: Iain McGowan FRPS, Joy Whiting ARPS and David Cooke FRPS )

12:30 Lunch - Soup and a roll will be available on the day, or please bring your own packed lunch.  
Hot drinks and a licensed bar.

13:30 Selection of Prints for the Exhibition continued.

14:30 Tea Break

14:50 Announcement of Gold Medal Winner and the winners of the Selectors' Ribbons

15:00 **"Digital Photography - A New Way Forward "** – a talk by Iain McGowan FRPS

Free for Group members - tickets for others £5.00 on the door

### 2016 DIG Print Exhibition

**DIG Members only – free to enter.**

**Submit 3 prints and you are guaranteed of having one accepted in to the travelling Exhibition.**

**Open class - so anything goes whether colour or mono, straight work or creative.**

**Overall trophy and gold medal winner + 6 selectors ribbons to be awarded.**

**All images will be printed in a future issue of DIGIT.**

**Full information on the DIG web site at [www.rps.org/DIG](http://www.rps.org/DIG) follow link on the RHS.**

For more information about the AGM please email [digsecretary@rps.org](mailto:digsecretary@rps.org)

For information about the Print Exhibition email [digexhibitions@rps.org](mailto:digexhibitions@rps.org)

# GOING STRAIGHT FROM CAMERA TO PRINT

Getting your photography right in camera is the mantra of photographers but how many achieve this in practice? *Iain McGowan FRPS* is one person who follows this policy every time. Shunning what he considers the current obsession with technology, he prints direct from his memory card with two presses of a button. In addition, as storage is simple, he can locate a particular image in a few seconds.



Treescape

**M**y policy has always been to keep my equipment as simple as possible. This policy continued into the digital age and now I just use a reasonably high-spec compact camera without interchangeable lens facilities. It seems to me that in this current era of photography, we can all become far too obsessed with technology.

One only needs to pick up any magazine to see reams on how to do it, how to change, how to improve your images and so on. Do you ever find articles talking of composition, or of asking what your pictures are trying to say? Rarely. I can vividly remember David Hockney's exhibition at London's South Bank some years ago

when he displayed numerous examples of his "joiners" -- sets of images covering a particular subject or scene and taken with the simplest of cameras. These joiners often comprised several hundred individual prints and were a moving and inspirational example of what could be achieved by an unconventional and thoughtful approach.

When I decided to purchase my first digital camera, the choice was relatively simple. I required a camera of reasonable specification that would travel lightly in a small rucksack or, preferably, in a pocket and which I could control with hardly a glance downwards. It would be easy to hold in numerous positions, attract little attention and be reliable even in rain.

Above all, it had to capture images accurately in camera i.e. exposure, colour, sharpness when necessary and have the option of using different format ratios.

A good rear screen was vital to read the image since I find histograms incredibly misleading. In short, I purchased the Panasonic Lumix LX3 (later upgrading to the LX5 and now the LX7).

And then of course there is the printing! My years of experience with relatively early computers was not a favourable one. I decided at the outset therefore, that life was too short to spend hours staring at a computer screen attempting to create the perfect image.



Eire

Following my film background, particularly with transparency film and the need to obtain highly accurate exposures, it seemed that the policy of obtaining the image correctly in camera did not require a computer. But what was the solution? Looking at photographic digital printing equipment and its accessories, I began to appreciate the idea of using top-of-the-range domestic printers with the ability to insert memory cards direct into the printer

itself. Most of these machines at the time were manufactured by Canon. The more expensive models had the facility to adjust exposure; contrast; brightness and colour, with effects. Framing programs could also be used. Film and flat-bed scanning and photocopying were standard.

My final choice was the Canon Pixma MP980, an A4 printer that did all these things and more and which I still use. It is

simple to insert the memory card, display the chosen image on the printer screen (the same size as the camera's rear screen) and print. Just a quick selection of size, type of paper (the printer is profiled for all Canon papers), quality and choice of border followed, if necessary, by an advanced menu selection, depending on what is required. Two presses of a button and your print is delivered a few seconds later.

Within the space of an hour one can print 40 to 50 prints together with a cup of coffee. No hassle, no mess, no frustration, no profiling and no endless chatter of Photoshop or Lightroom techniques -- just pure photography.

I am often asked about how I store my images. Initially, to everyone's surprise, I slipped the memory cards into the holders within *After 8* chocolate boxes. However I have moved on and use Delkin SD card holders. In other words I have a small library of numbered memory cards. I do not use any back-up systems since, in general I do not regard my images as being particularly precious.

Coupled with this storage I use a handwritten index of images on the cards. It



Cwmorthan



Golden seaweed



Frosted Seaweed

generally takes me less than a minute to find any photograph required. I also use a star rating system on the index.

Once again, it is a case of keeping things simple and enjoying the photographic process rather than being bogged down by excessive techno babble!

This is the way all my prints are produced. Using JPEGs allows me

more storage on the memory card and since my aim is to obtain the image correctly in camera, why use RAW?

In other words my printing is an extension of the simplistic approach in the way I photograph. As for the photography itself, I tend to photograph mainly in themes to express more about the subjects concerned. In some cases my images are mounted singly but displayed as a collection.

Alternatively, they can be mounted as a group to create collages of varying sizes and form.

They can be displayed on screens or walls but I also find the choice of floor mounting attractive, depending on the subject. Concertina albums are sometimes used and a degree of physical tearing and ripping of print edges can also add a certain attraction to the final presentation.





# DIG PI COMPETITION 2015

## OUR SELECTORS THIS YEAR WERE:

### Leo Rich

Leo first became interested in photography when a schoolboy and self taught himself how to take, process and print films. When colour film became more readily available, he changed to colour slide work - though does still print, occasionally.

He joined his first camera club in 1969 and is currently an Hon Life member of Spectrum of Guernsey, which he represented at the Southern Photographic Federation. He organised a number of road trips, taking top lecturers and judges over to the Island to give them a taste of what the mainland clubs take for granted. He has been three times President of the Southern Photographic Federation

(now Southern Counties) and has represented them on the PAGB Executive for a number of years. He is Secretary to their Awards for Photographic Merit and is Immediate Past President, having completed two years as President in 2015.

Leo classes himself as a jobbing amateur photographer photographing whatever takes his fancy. In recent years, he has shown a special interest in environmental portraiture and natural history subjects, many of which were taken on his Annual visits to India. He has judged numerous National and International Exhibitions and is also a keen Exhibitor himself, with a modicum of success.



### Valentina Koulagina

Valentina was born in Moscow, Russia, where she lived until her late thirties.

She was educated as a synthetic research chemist and worked throughout her life in the laboratory, in addition to teaching.

She became a full professor of chemistry in her early thirties.

In 2000, she accompanied her husband to England where he was employed. She has now retired and devotes most of

her time to her hobby – photography. To become more professional, she enrolled and graduated with Distinction from *Oxford Photographic College*. During her life in England, she achieved several distinctions in photography, including ARPS.

Many of her images have been awarded in different national and international exhibitions. She practices all types of photography, especially still life, portraiture and landscape and does a lot of creative work in Photoshop.

### Andy Beel FRPS

Andy is a professional photographer, writer, mentor and workshop leader. He offers photographers the ABC of Camera Work (how to see photographically) and powerful workflows that demonstrate the elegance and beauty of the black and white medium with jargon-free guidance.

Many of his clients have looked again at files thought to have little potential prior to effective post-processing.

As part of his one to one coaching programme, he offers assistance with preparing for all types of photographic distinctions. Andy is a founder member of The Avon Valley Photographic Society. The society seeks to assist those who wish to

develop of their own photographic practice. The ethos of the society is a positive development of the whole photographer. As a lecturer on the photographic club and society circuit, Andy enjoys a reputation for producing thought-provoking monochrome work printed in a dark and gritty style. He was awarded a highly prized medal at the 2007 London Salon of Photography. Andy is keen to pass on his knowledge of producing exhibition quality digital monochrome prints.

Based in Bristol, Andy is happy to travel to give talks to clubs and societies and can be booked at weekends for Conferences, Seminars, and Workshops.



# GOLD MEDAL AND RAYMOND WALLACE THOMPSON TROPHY WINNER

## MECHANICAL

ADRIAN LINES ARPS



### **Adrian Lines ARPS:**

This was one of over 35 images of elephants in various guises. At my local zoo in Blackpool, I spent a day at the Asian Elephant enclosure observing their behaviour and was impressed by their regality, even in their senior years and modest surroundings. This inspired me to photograph more Asian Elephants, then explore the ways I could get my images to interact with imaginary environments. This led to elephants with children, on tightropes, on bicycles, on bridges, in snow globes... At the end of this creative spurt, I selected 20 of what I considered the best for a panel. Although the panel was ultimately

rejected, it left me with a plethora of work which I wanted to share with the wider world. This is where bitter sweet irony takes over. The first few images I tried in national and international exhibitions were heartily accepted, regularly receiving awards, so they are going to be around for a few years to come.

### **Leo Rich ARPS**

The advent of digital photography, unleashed the creative genius of many who were aware of the potential of manipulating their images, limited only by their imagination, as witnessed in the Creative Class. This is a classic example of how the perception in the mind of the creator can become reality, if all the elements come together as anticipated.

### **Valentina Koulagina ARPS:**

A fascinating take on a steampunk with an animatronic twist. The key to this picture is its simplicity. Instead of going for heaps of gears, tubes and levels, we are given a bare glimpse of mechanics underneath the skin, inviting the viewer to imagine the rest. The spanner links the two central subjects by giving their relationship a clear practical purpose. I should separately commend the excellent use of the toned-down sepia tones. They are rich in texture, but not garish in colour which certainly greatly complement the central subjects and tie them into the overall picture.



ALTERNATIVE TRANSPORT

by COLIN HARRISON FRPS

SELECTOR: LEO RICH ARPS

**Colin Harrison FRPS:**

Very rarely do I immediately get the feeling of a photograph being the basis for a future creative image. Most of my photography is luck, especially being in the right place at the right time or something happening that you could not predict.

We were in a small zoo in Tucson and suddenly came across a "critter" playing in the midday sun. Its back was

arched and its arms forward. It had to be a skier. The winter scene was taken near where we live and a bit more Harrison digital snow was added, as were the skis and poles. I thought the composition was very important for telling the story. Judges normally score "humorous" images quite low so I was extremely pleased with this award.

**Leo Rich FRPS:**

The definition of Creative is -- "imaginative or inventive".

This picture ticks both of those boxes twice over. The simple elements, easily interpreted by the viewer - and the cheeky humour - show that you do not need heavy, sombre or dark subjects, which seem to have dominated digital photography in the past few years, to achieve a top Award.



MMM VEGETARIANS

by GWYNN ROBINSON FRPS

SELECTOR: ANDY BEEL ARPS

**Gwynn Robinson FRPS:**

I combined a 10-inch Tyrannosaurus model that had tremendous detail and colour with a beautiful, colourful, but tiny Brontosaurus model from Russia.

The difference in size between the dinosaurs helped create perspective and depth. Taking over the dining room, I set up the table-top studio. The dining table was deeply covered

with sand and I placed a huge sky backdrop behind. The composition just presented itself. The difference in size between the dinosaurs helped create perspective and depth. But the real clincher was the stance and look in the eyes of the Tyrannosaurus. Post processing in Photoshop was needed to bring out the sky and to add atmosphere.

**Andy Beel ARPS:**

The title is highly evocative and predatory in nature but it has a subtle touch of black humour. The inclusion of the remaining uneaten bone in the bottom right hand is an interesting addition. I get the feeling that the Veggies are on the breakfast menu as the warm sky and mist in the foreground are all around just after sunrise.



SUMMER BREEZE

by MALCOLM MCBEATH ARPS

SELECTOR: LEO RICH ARPS

**Malcolm McBeath ARPS:**

Last year I tracked down a field of poppies and wild flowers that a Perthshire farmer had planted as his contribution to the WW1 Centenary Remembrance and took a few images. To this one, I added the figure of a lady in period dress, hanging on to her hat on a breezy day and also tried to give the

impression of wind in the field using the Photoshop stylize filter selectively, plus a degree of soft focus to the final image.

**Leo Rich ARPS:**

The modern version of the type of image we used to try and create with a filter in front of our lens gently smeared with vaseline - in the film days of yore.

It has a timeless quality which will appeal to the dreamers and romantics amongst us.



CLOCK LADY

by COLIN HARRISON FRPS

SELECTOR: ANDY BEEL FRPS

**Colin Harrison FRPS:**

Most of my creative images start with a single idea. My clock lady images started with a shop dummy and this was digitally modified to act as the focal point for the image. I went through my image library to find a leafless tree and then travelled all the way to our upstairs to find an alarm clock.

The foreground and background images were from Death Valley. Textures and shadows were also carefully added. The background was darkened and mist added to give more atmosphere to the image.

Well what does it all mean? I haven't got a clue!

**Andy Beel FRPS:**

This shot is Dali-esque in its approach and construction. We all have fantasies about time, thinking we have more than we actually do. For me, the selected textures of the foreground dry cracked mud and the checker of the dress work well together. The shot is well balanced in its warm foreground colour and cooler background tone. The mist in the far distance is a nice touch."



**DUST WINGS**

by PAULINE PENTONY ARPS

SELECTOR: VALENTINA  
KOULAGINA ARPS

**Pauline Pentony ARPS:**

My vision was to produce a set of experimental images showing the movement of a dancer without the need for blurring techniques. This was achieved by using powder against a black backdrop lit by two Bowens studio strobe heads, fitted with soft boxes and one very patient dancer. Having been a dancer, dance teacher and choreographer for over 20 years I always strive to bring something new to every project I undertake. Upon choosing a

theme, individual dancers are sourced and sessions planned around their personal capabilities. My photography relies on an understanding of techniques used in dance and critically, the element of timing.

**Valentina Koulagina ARPS:**

This is a romantic image reminiscent of the Tchaikovsky ballet *Swan Lake* or *The Dying Swan* by Camille Saint-Saëns. The use of sprays of water forming the ethereal

wings behind the dancer is inspired and superbly executed. They have just the right amount of texture to look wraithlike, yet real with the fall of water emphasising movement and fragility. The performance aspect of the picture is accentuated by a solid black background, making the central subject appear to be in a theatrical spotlight, which also beautifully (and naturally) forms the soft water-like circle of the dress from which the swan arises.



**BUBBLES**

by RIKKI O'NEILL FRPS

SELECTOR: VALENTINA  
KOULAGINA ARPS

**Rikki O'Neill FRPS:**

A vast majority of my images come from influences from children's illustrations. In this case, an illustration from San Marino Nicola Ceccoli and also the American photographer Maggie Taylor. The main character is a combination of young girl with the attachment of a mannequin's head. The water comes from a Penguin Aquarium,

the shells added along with the dead fish which was photographed in a muséum. The room is make believe and has been created with only the floor as reality.

**Valentina Koulagina ARPS:**

The Imagination of Rikki O'Neill is, as always, unbelievable and his style is very

recognisable. There is something surreal and mesmerising in having simple recognisable (and some might say boring) everyday objects and situations transformed into a visual caricature-like treat by exaggerating some characteristics and oversimplifying others. Words fail to describe what you see, but it is equally hard to forget.



African Daisies by Diana Keane ARPS



Aliums by Valerie Walker ARPS



All Big Fish Die by Carolyn Buckley



Amidst The Incoming Tide by Malcolm Kitto ARPS



An Alien Romance by Valerie Duncan ARPS



Android And Iguanas by Mark Mumford FRPS



Au Fil de l'Eau by Don Mccrae ARPS



Between Heaven and Hell by Colin Harrison FRPS



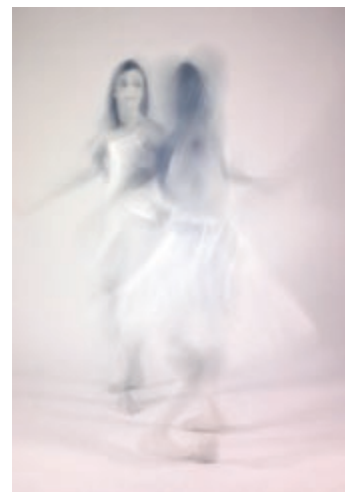
Bicycle Montage by Brian Beaney FRPS



But I am Not the Only One by Valerie Duncan ARPS



Catch Me If You Can by Malcolm Kitto ARPS



Circling by Cathy Roberts FRPS



Dark Knight by Philip Barker ARPS



Dark to Light by Malcolm Mcbeath ARPS



Despair by Jamie Rowland



Electric Hand Drier by William Hogg ARPS



Endurance by Peter Stickler ARPS



Enigmatic by Janet Haines ARPS





Escape From The Kelpies by Eric Begbie LRPS



Harley Quinn And Joker by Janet Haines ARPS



Head In The Digital Cloud by Barrie Macjannette



Illusions by Len Claydon LRPS



Ladies by Rikki O'Neill FRPS



Lady And Red by Rikki O'Neill FRPS



Lauren And The Tiger Shark by Marilyn Taylor ARPS



Lone Tree On The Hill by Cathy Roberts FRPS



Lost Love by Helen Herbert FRPS



Memories Of The Seaside by Rikki O'Neill FRPS



Mon Amour by Janet Haines ARPS



Moving On by Roger Hinton LRPS



On A Distant Shore by David Royle



Pandoras Box Mark by Mark Mumford FRPS



Powder Burst by Pauline Pentony ARPS



Prometheus Created Man by William Hogg ARPS



QWERTY On The Roof-Selfridges Birmingham by John Bull LRPS



Rainy Golden Autumn by Valerii Tkachenko



Reaper by Reginald Clark LRPS



RNLI Rescue Whiteford Gower by Mark Mumford FRPS



Safe by Sian Davies LRPS



Shaman by Reginald Clark LRPS



She Brings Roses by Barrie Macjannette



Show Time by Adrian Lines ARPS



Spirit Of Nature by Mike Cowdrey ARPS



Starmaiden Triad by Diana Keane ARPS



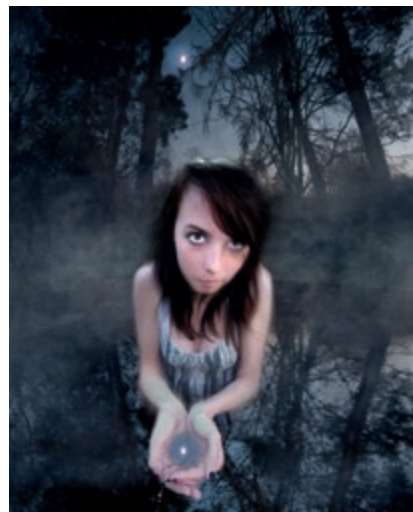
Streaming Scrum by Philip Barker ARPS



That Which Remains by Barrie Macjannette



The Ambush by Ken Ness ARPS



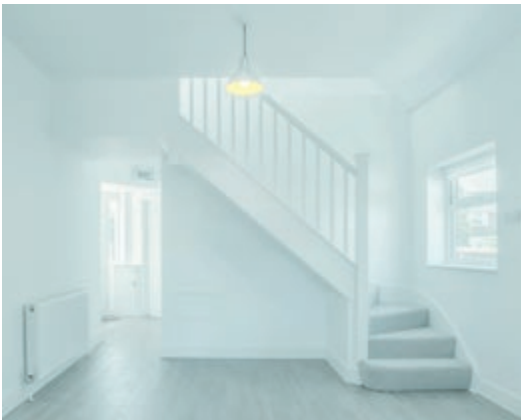
The Moon Catcher by Barrie Macjannette



The Odd Couple by Chris Thurston LRPS



The Pimp by Sue Hutton LRPS



The Yellow Lamp by Chris Thurston LRPS



They Are Not Pipes by Mark Mumford FRPS



Time And Time Again by Roger Newark LRPS



Tipping Point by Len Claydon LRPS



To Infinity And Beyond by Roger Hinton LRPS



Towards A Pot Of Gold by John Wigmore FRPS



Tranquil Water by Ron Bending LRPS



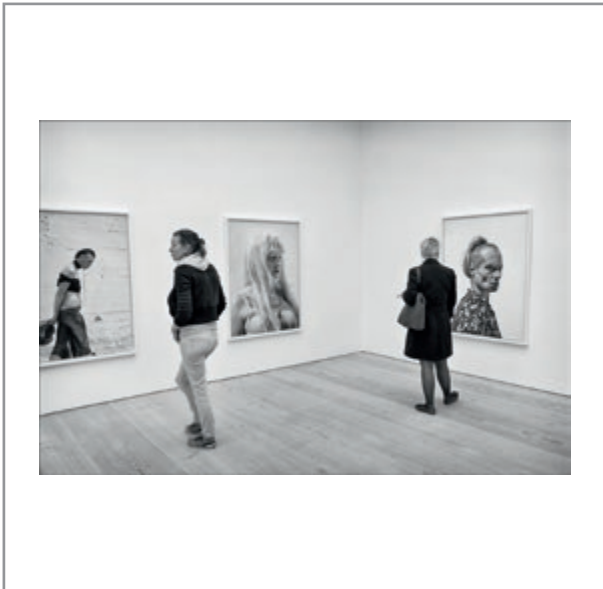
Trikes At Tintern by Gerry Wells



Unlock My Soul by Reginald Clark LRPS



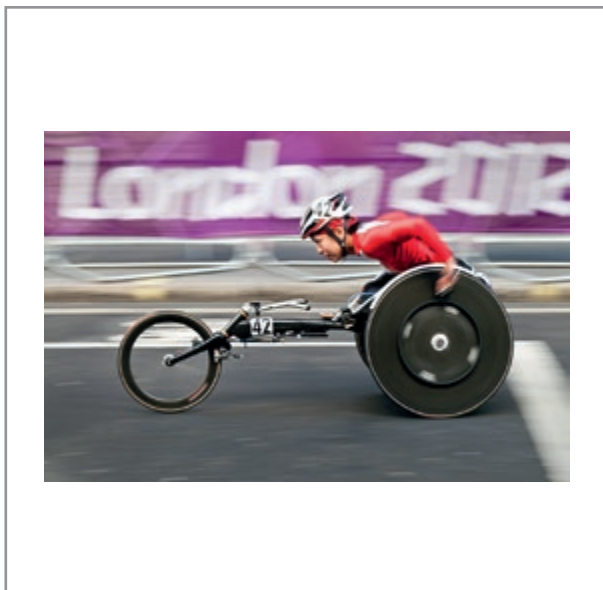
Walking The Dogs by Chris Thurston LRPS



Watching The Watchers by John Hoskins ARPS



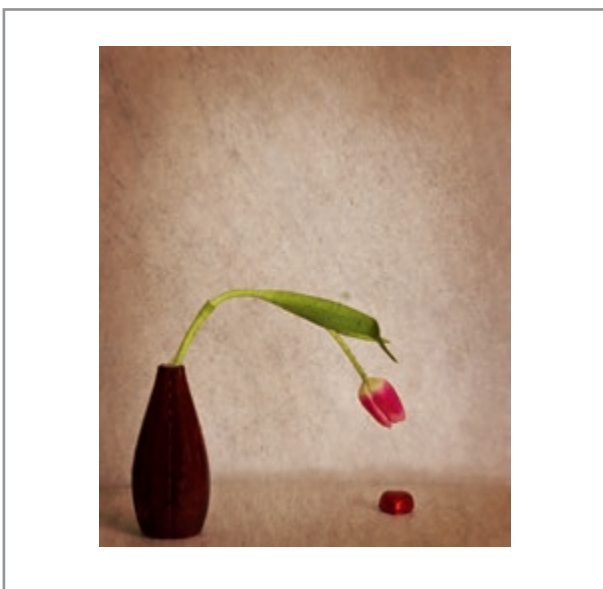
Welcome To My World by Brian Burrows



Wheelchair Racer, 2012 by John Hoskins ARPS



White Chair by Pat Frewin LRPS



Wilting For A Sweet by Pat Brennan



Winter Walkers by Roger Bryan LRPS



## GOLD MEDAL WINNER

# GIRL ON THE BALCONY

LEN CLAYDON LRPS



### **Len Claydon LRPS:**

The image of the *Girl on the Balcony* is one of a panel of 15 images I will be presenting as a proposed ARPS panel in Bath in March 2016.

The Image was taken in Provence from some distance, which was a pity as I would have loved to have taken more pictures of what was a delightful child. With some of my images I try to create the feel of an oil painting, rather than just a straightforward portrait. This was certainly what I tried to achieve with this image. By applying layers of colour and texture I managed to achieve the desired result. Although the image was taken from some

RPS DIGIT Magazine 2015 Issue 4

distance with a zoom lens, the little girl glanced in my direction making eye contact, which did help to enhance the image. I also applied a little noise to the background to give more structure to the image as well as converting to monochrome using Silver Efex Pro and then bringing back colour to the required amount. I feel that this works better than just desaturating the image using Hue and Saturation sliders. The final image seems to work well, resulting in a pleasing portrait of a young girl.

### **Leo Rich ARPS:**

Ever since the advent of photography, there has been a desire to capture the "decisive moment" and this is a prime example. The photographer caught

this fleeting glance superbly - nicely lit and isolated to boot. I, initially, voted for this to win the Raymond Wallace trophy as it epitomised, for me, how digital photography does not have to be "fiddled and diddled" to be a winner.

### **Valentina Koulagina ARPS:**

A romantic portrait of young girl with subtle lighting, inviting the viewer into the romantic, soft, gentle atmosphere. The posture and awkward hand gesture (which might have been distracting for an adult portrait) here instead accentuate the innocence and vulnerability of a child.



CARRY ME OVER

by RICHARD HAINSWORTH  
LRPS

SELECTOR: ANDY BEEL FRPS

**Richard Hainsworth LRPS:**

This image began as a black and white landscape, from Loch Coruisk on Skye, but I felt it lacked something. I found that something when, at a Viking reenactment in Rhuddlan, a participant's dog got onto the battlefield. The mood of the figure in chainmail and the hairy, wild appearance of the dog, steemed to fit with the feel of the landscape and create a story of gentleness and care in a rugged environment.

**Andy Beel FRPS:**

This is a very interesting and intriguing picture. I wondered why a man dressed like he's straight out of the new Testament was carrying a dog by the seashore.

It grabbed my attention as soon as it came up for selection, as it presents the subject with an elusive timeless quality. It is a picture full of atmosphere and tension created at taking stage and was also well

executed in the post-processing. The choice of shutter speed to pick up the movement of the water works well, as does the depth of field to give interest all the way through the picture.

The overall control of the post-processing has been done to highly competent standard to give dominance, tension and balance to the figure in the landscape.



COUGAR AND  
APPROACHING STORM

by VALERIE DUNCAN ARPS

SELECTOR: LEO RICH ARPS

**Valerie Duncan ARPS:**

We had planned to photograph the cougar in Canyonlands in the early evening light. However, we noticed a big storm approaching, with the possibility of getting some good light before it arrived so our group immediately set out for Canyonlands. We were extremely fortunate that the storm

was slower arriving than it first appeared and we had about an hour of photography before the rain arrived. Although I took many action shots, this simple image which was taken at the very end of the shoot, in wonderful light just before the rain started, is one of my favourites.

**Leo Rich ARPS:**

Although the Cougar is in a very relaxed pose it is obviously very alert from the strong look and pricked up ears.

It has been photographed in a delightful location, enhanced by the dramatic lighting.



THAT LOOK

by ROBERT DAVIES LRPS

SELECTOR: LEO RICH ARPS

**Robert Davies LRPS:**

A colleague asked if I could photograph his daughter for a children's fashion portfolio. The model was 11 year's old and was a natural, needing only minimal input from me. I shot hand-held using a Canon 5D2 and a 24-105 lens during the session. The backdrop was dark grey paper, further darkened during post processing in

Photoshop to enhance the girl's features. There was no attempt to tidy her hair as I wanted it to be as natural as possible. Major cropping and some sharpening was also applied. Two 500W lights were bounced from umbrellas at ½ power from camera left and ¼ power from camera right, giving her left side some slight defining shadow.

**Leo Rich ARPS:**

This is one of those photographs that really has to be seen projected - or printed large - to fully appreciate the subtlety and quality.

The exquisite lighting emphasises the very natural skin texture and tones of the lovely model and her questioning look.



THE SESSION

by RON BENDING LRPS

SELECTOR: VALENTINA  
KOULAGINA ARPS

**Ron Bending LRPS:**

I moved to Ireland from the UK about 30 years ago, an ex-film shooter returning to photography after retiring and now enjoying the convenience of the digital world. From the beginning, I favoured the artistic side of photography.

This image was shot at an Irish traditional music session in a local pub on Nikon D700 manual settings, through 50.0mm at 1/80sec; f1.8; ISO 1600.

After raw processing in Lightroom, I moved into Photoshop and used the mixer brush to enhance the bokeh.

The image was used on my LRPS panel and therefore had to flow with the other images. I painted the whites, again with the mixer brush and then converted to B&W using Nik's Silver Effects. Back in Lightroom, I cropped to match an image on the opposite end of the panel.

**Valentina Koulagina ARPS:**

For me, this is very much an environment portrait – a musician totally engrossed in his trade, with the smoky background beautifully conveying the sounds of the music filling the room. The choice of B&W as well as the angle that the portrait is taken are just perfect – enough to show the emotions and expression on the person's face but not getting too personal and thus distracting from the real subject of the photo – the music itself.



**LIONHEART CLOSE HAULED IN A RAIN SQUALL**

by S B PAUL McCULLAGH ARPS

SELECTOR: VALENTINA KOULAGINA ARPS

**S B Paul McCullagh ARPS:**

I was on the water following J Class yachts racing off Falmouth. The weather was challenging for photography, with heavy cloud overcast and rain with spray blowing inboard from the sometimes violent movement of the press boat in a lively sea. The image was captured when, momentarily, the yacht was lit by weak sunlight breaking through an otherwise uniformly grey overcast. The camera was a Nikon D700 set at ISO 500, aperture of f7.1 and 1/1600 of a second with a 24 to 70mm lens at 70mm. The RAW image was optimised in Lightroom to enhance the light on the yacht and surrounding sea. To achieve compositional balance and interest, one of a collection of sky images, maintained for this purpose, was inserted over the original sky. Separate layers of the composite image were then blended and manipulated in Photoshop to enhance the atmosphere of the composition.

**Valentina Koulagina ARPS:**

Simplicity, near-perfect composition (even through this was not something in the author's control) and wonderful lighting together perfectly capture the atmosphere of power, movement and confident seamanship as a boat runs under perfect control into what appears to be a rising storm.

**BACON ROLL**

by DAVID SADLER ARPS

SELECTOR: ANDY BEEL FRPS

**David Sadler ARPS:**

This is one of a series of fisheye selfies. The camera was placed on a bean bag very close to the plate. The close proximity of the bacon meant that DoF was limited, even at f/11 and 17mm. This made it necessary to create a composite of four shots, focused on the bacon; my hands; my face and the picture on the wall. The four images were combined as layers in Photoshop. Two off-camera flashes were used, placed to the left and right of camera. Final composition was effected using Wifi and an iPad App, which also allowed timed shutter release. Post processing workflow involved initial adjustment in Lightroom, one shot HDR in Photomatix and a final tweak to contrast in Topaz Adjust.

Camera used: Canon 6D, Tokina 10-17mm fisheye lens at 17mm. f/11, 1/4 sec, ISO 2000.

**Andy Beel FRPS:**

Generally this is not the type of picture I would normally choose but I was grabbed by the humour and the unusual camera angle and viewpoint. I now understand that this is an ongoing project using a semi-fisheye lens and HDR to create a very individual look. I also appreciated the nice touch of the main motif in the picture on the wall in the background.

The quality of a picture can be assessed by the emotional feelings generated in the viewer. This is a very effective picture because it's making me feel hungry!





223 by Ronnie Inglis LRPS



A Father's Duty by Paul O'Flanagan LRPS



A Late Harvest by John Holt ARPS



A Place In The Sun by Nigel West



A Tender Moment by Cyril Mazansky ARPS



A Walk In The Lavender by Jennifer Baker LRPS



A Walk In The Wet by James Waddington



Abstract Number by Robert Bracher ARPS



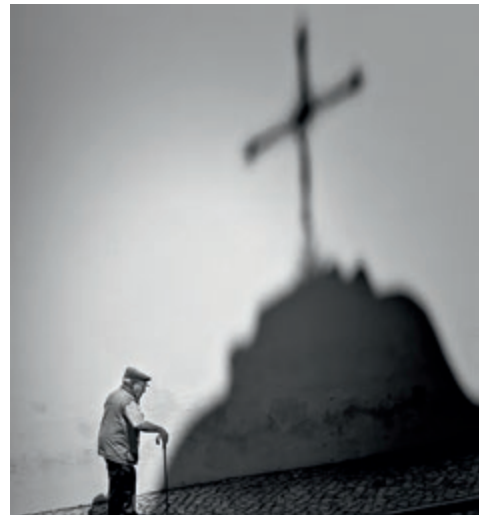
Accusation by Carl Mason ARPS



And God Bless Mummy And Daddy by Michael Boyd



Arctic Fox by Nigel Spencer ARPS



Ascent by Richard Hainsworth LRPS



Avant by Philip Barker ARPS



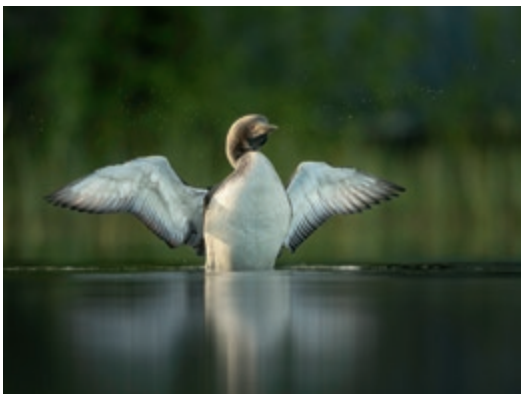
Baillie and Stott by Malcolm Rapier ARPS



Bee Eaters with Grasshoppers by Lajos Nagy



Bewitching by Bob Bishop LRPS



Black Throated Diver by Nigel Spencer ARPS



Bluebird Returns to Pendine Sands by Eddy Lane ARPS



Boat Graveyard by Malcom McBeath ARPS



Bottle and Blocks by Roger Newark LRPS



Boy Chewing Coca Leaves Peru by Sandra Barrett ARPS



By The Stream by Richard Cherry ARPS



Camel Riding by Tony Yee Tung Wong FRPS



Charging Ahead by Malcolm Kitto ARPS





Come On Then ...! by Paul Clarke



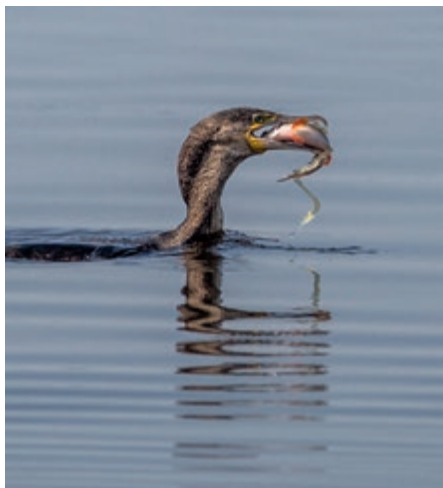
Coming to Land by Ronnie Inglis LRPS



Contemplation by Glen Parker LRPS



Cor Blimey! by Deborah Loth LRPS



Cormorant Fish and Eggs by Robert Davies LRPS



Crazy Horses by Richard Hainsworth LRPS



Curvilinear by Stephen Jones



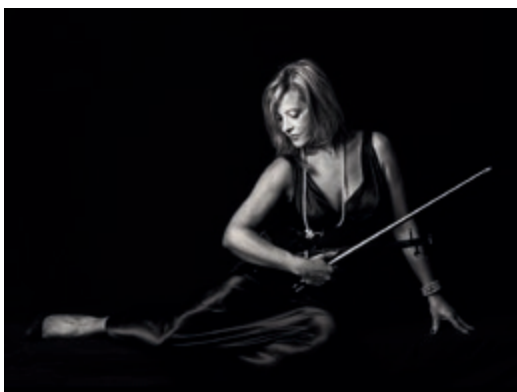
Cwm Idwal by Ian O'Neill LRPS



Dawn Shadows by Carole Lewis ARPS



Decisions Decisions by David Manning



Diva by Colin Close LRPS



Early Morning In The Dunes by Marilyn Taylor ARPS



Fur Seal In Blizzard by Pamela Lane ARPS



Generations Apart by Margaret Salisbury FRPS



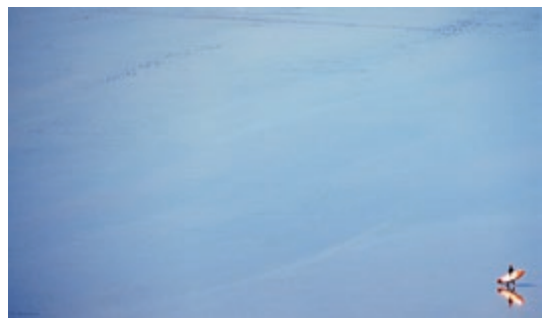
Going Underground by Mike Bennett LRPS



Gone To Seed 4 - Nigella Love In A Mist by Michael Danford



Gorilla by David Bull LRPS



Gower Surfer by Derek Gale



Grey Heron Fishing by Lajos Nagy



Head On A Platter by Derek Stratton LRPS



Hose Down by Alexander Berndt



In The Ash Cloud, Iceland by Colin Westgate LRPS



Jet Ski Madness by Sheila Haycox ARPS



Keeping Up by Sheila Haycox ARPS



Landscape With Single Hind by Eric Begbie LRPS



Larches by John Gall



Llandwyn Island by Alan Bousfield ARPS



Lone Cycle by Peter Stickler ARPS



Look At This by Andy Hooker FRPS



Looking Away by Richard Brown



Looking Out by Jon Allanson LRPS



Lowry Bridge by George Steele LRPS



Luskintyre Storm by Graham Snowden



Macaque Swimming by Tony Wills ARPS



Man's Best Friend by Roderick Orrell LRPS



Marching Band Girls by Deborah Loth LRPS



Mares Tails Over Crantock by Chris Simmons



Matthew by Mike Bennett LRPS



Milky Way Over Daymark Tower by Sheila Haycox ARPS



Missed You At Mass by John Holt ARPS



Morning Colours by Jennifer Baker LRPS



Mum Watching by Sheila Haycox ARPS



No U Turn by Robert Bracher ARPS



Old London Road by Matt Donkin



Osprey With Brown Trout by Michael Boyd



Outcasts by Carl Mason ARPS



Pollen Face by Carl Mason ARPS



Puffin Landing by David O'Neill LRPS





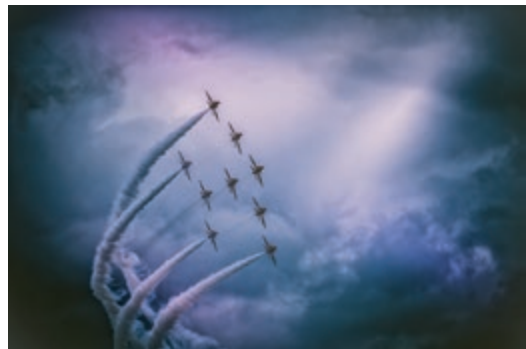
Puffin With Sand Eels by David O'Neill LRPS



Radiance by Pauline Pentony ARPS



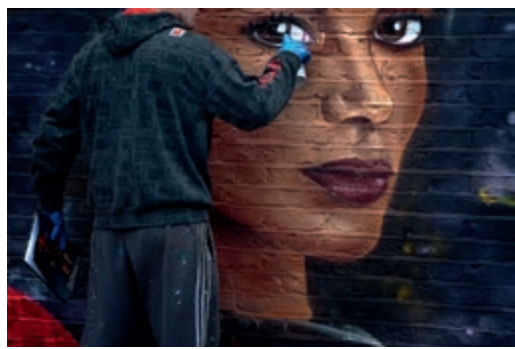
Rain Steward by Stephen Jones



Reds Rolling by Graham Borthwick LRPS



Roxanne Reflection by Colin Close LRPS



Seeing Eye to Eye by Barrie Brown LRPS



Shall We Dance? by Eric Begbie LRPS



Sharing A Joke by Malcolm Rapier ARPS



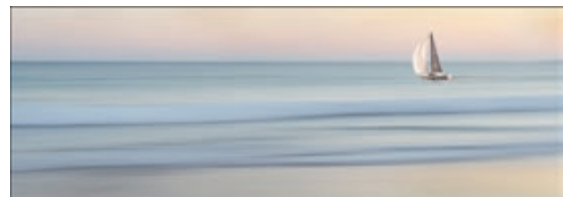
Should I? by Alan Young FRPS



Shy Samaneera With Dog by Richard Carrow



Snow Tracks by Jayne Winter ARPS



Solitary Yacht Pat Frewin by Pat Frewin LRPS



Soul ii Soul, Love Supreme Jazz Festival by Roy Morris ARPS



Spiralling Up by Colin Smith



Spirit Of The Peacock by Richard Prior ARPS



Storm Seilebost by Rosemary Wilman Hon FRPS



Street Kitchen by Stephen Jones



Subtle Colour by Dave Munday



Summer Outfit by Patsy Southwell ARPS



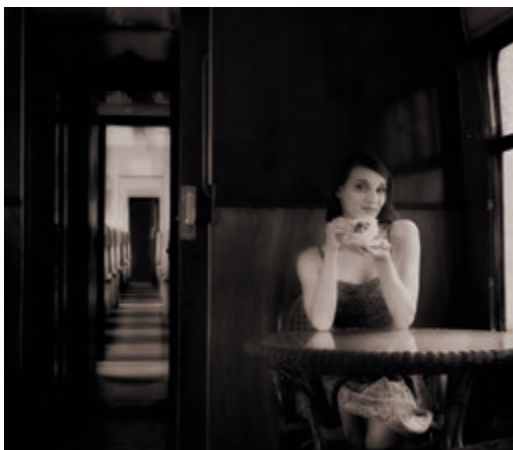
Sunrise West Station Xibolizhan by Ian Silvester ARPS



Swapping Tales by Bob Bishop LRPS



Tasting The Air by Barrie Brown LRPS



Tea On The Train by Valerie Duncan ARPS



Teak Temple Prayers by Nigel Plant ARPS



The Huntress by Marilyn Taylor ARPS



The Bathers by Paul O'Flanagan LRPS



The Boys Are Back In Town by Eddy Lane ARPS



The Chainmaker by Barry Senior HonFRPS



The Dark Stones Of Calanais by Bob Johnston ARPS



Team 26 Airborne At 60 Mph by Paul S.B McCullagh ARPS



The King of Fishers by Michael Boyd



The Rocker by Richard Brown



The White Veil by Rosemary Wilman Hon FRPS



Through The Mud by Paul Duckhouse LRPS



Togetherness by Stephen R Womack LRPS



Toward The Exit by James Waddington



Traeth Lligwy by Simon Cotter LRPS



Trees On A Hill by Barry Senior Hon FRPS



Trickster by David Sadler ARPS



Two Banded Clownfish In Sea Anemone by Len Deeley FRPS



Vulnerability by Paul Radden LRPS



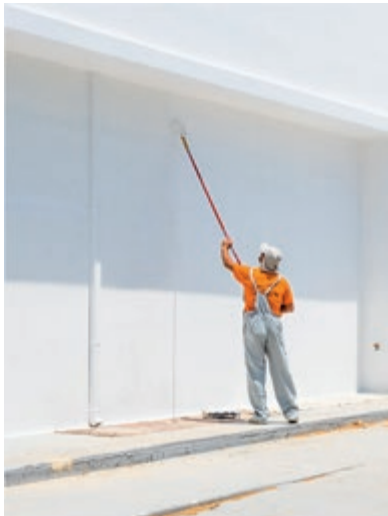
Watching The Paint Dry by Alan Dedman LRPS



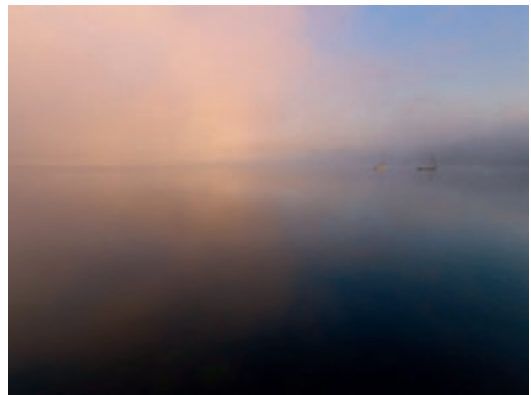
West Pier Brighton In Sea Mist by Len Deeley FRPS



White Dome Eruption by Peter Clark LRPS



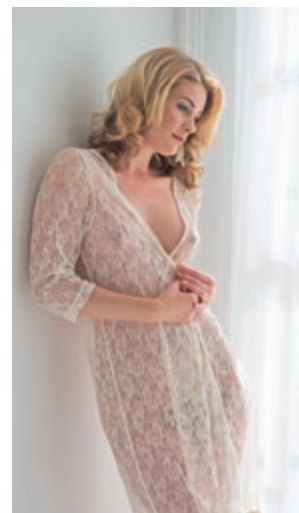
Whitewash by Martin Farrow LRPS



Windermere Morning by Duncan Webster LRPS



Winter White Turf Race by Valerii Tkachenko



Wistful by Andrew Leask





With My Son by Lajos Nagy



Wolf by Sue Totham



Yellow Throated Longclaw by Sue Totham



Yellowstone Canyon Falls by Sue Totham



Young Cheetah by Stan Stubbs LRPS



Youths Journey by Harry Dwyer



Yunnan Drummer by Richard Prior ARPS



Zebra Struggle by Valerie Walker ARPS



Edwardian Style by Clifford Brown LRSP

*This image was accepted in the DIG Print Competition 2015 but was omitted from DIGIT 64.*

### FROM THE ARCHIVES: DIGIT 23 March 2004

CREATIVE PHOTOGRAPHY by Peter Rees FRPS

Thoughts to share with the Digital Group. Dictionary definitions of CREATIVE – the use of imagination or original ideas in order to create something. Synonyms – artistic, imaginative, inventive, original. “Create” also means to make a fuss or complain! In this sense we’ve known a few “creative photographers” over the years, have we not? I would define Creative Photography as an imaginative enhancement of a “straight’ image to create something more dynamic, aesthetically appealing, thought-provoking or artistic. In many cases the “straight’ image is not what we see on the negative or slide, or on the computer monitor, but what we see in the viewfinder – that is the straight image! And very often the creative process commences with the adjustment to camera settings, compositions, viewpoint, choice of filters at the time of exposure. The thought process applied at the taking stage remains the most important creative input to our images. And sometimes no further enhancement is necessary – we’ve achieved our goal! At other times, however, at the moment of exposure, we’re already imagining an image quite different to what we see in the viewfinder – we’re visualising in the recesses of our imagination a metamorphosis, sometimes indistinct, shadowy and shifting, and at other times clear as daylight. And this is what makes “creative” photography such an interesting personal experience, the outcome of which may not always be shared or appreciated by others. But as Imogen Cunningham said “If you don’t like it, that’s your problem, not mine – because I love it!

# IN PREVIOUS ISSUES



A searchable, cumulative contents list of previous issues is available from the DIGIT Group Magazine page of the Group's website at:  
[www.rps.org/DIGIT](http://www.rps.org/DIGIT)

## NO. 64, 2015 ISSUE 1

- 2 EVENTS: DIG EXPO ADVERT
- 4 EVENTS: OTHER EVENTS ADVERTS
- 5 EDITORIAL  
Carole Lewis ARPS
- 5 FROM THE CHAIR  
Janet Haines ARPS
- 6 MY PHOTOGRAPHY  
Chris Thurston LRPS
- 12 PORTRAIT OF DREAMS  
Rikki O'Neill FRPS
- 18 MY ARPS – HOW I GOT THERE  
David Pearson ARPS
- 22 MY DIGITAL WORKFLOW  
Carole Lewis ARPS
- 24 PIC 2014 CREATIVE: CONTINUED  
FROM ISSUE 63
- 26 THE DIGIT CHALLENGE  
26 Teacup Gallery by  
Pam Sherren ARPS  
28 Paint Sculpture 59 by  
Richard Lodge LRPS  
30 Adelie Penguin by  
Lynda Simpson LRPS
- 32 COLOUR PROFILES AND  
WORKSPACES  
John Lewis LRPS
- 35 IN PREVIOUS ISSUES

## NO. 65, 2015 ISSUE 2

- 2 DIG EXPO
- 4 IT STARTED WITH A WISH . . .  
Alan Cross LRPS
- 5 EDITORIAL  
Jim Buckley LRPS
- 5 FROM THE CHAIR  
Janet Haines ARPS
- 6 ANNUAL GENERAL MEETING REPORT
- 8 EDDIE EPHRAUMS
- 13 JOE CORNISH
- 17 STEVE CAPLIN
- 21 PROJECTED IMAGE COMPETITION
- 23 FROM THE ARCHIVE
- 24 DIG MEMBERS' PRINT EXHIBITION 2015  
24 ABOUT OUR SELECTORS  
25 Enlightenment by David Thomas  
ARPS  
(Gold Medal and Chairman's Cup  
Winner)  
26 Puppet Play by Gerard Coles  
ARPS  
(Fiona Senior FRPS Ribbon  
Winner)  
27 The Keeper by Rikki O'Neill FRPS  
(Fiona Senior FRPS Ribbon  
Winner)  
28 The Passage by Rex Waygood  
ARPS  
(Bob Moore Hon FRPS Ribbon  
Winner)  
29 Brighton Pier by Deborah Loth  
LRPS  
(Bob Moore Hon FRPS Ribbon  
Winner)  
30 Custom Bike by Martin  
McCormack LRPS  
(Adrian Lines ARPS Ribbon  
Winner)  
31 Apple for the Teacher by Brian  
Collins LRPS  
(Adrian Lines ARPS Ribbon  
Winner)  
32 Other Accepted Images
- 51 IN PREVIOUS ISSUES

## NO. 66, 2015 ISSUE 3

- 2 EVENTS
- 4 EDITORIAL  
*Margaret Preston*
- 4 FROM THE CHAIR  
*Janet Haines ARPS*
- 5 MY AMBITIOUS ROAD AHEAD  
*Walter Benzie ARPS*
- 6 BEYOND BEAUTIFUL  
*Charlie Waite FRPS*
- 12 SHORT ROUTE TO LONG  
EXPOSURE  
*Paul Sanders*
- 16 TAKING SELFIES TO ANOTHER  
LEVEL  
*David Sadler ARPS*
- 20 DIGITAL IMAGES: QUO VADIS?  
*Anthony Healy ARPS*
- 24 DIGIT CHALLENGE:  
24 High Key Architecture by  
*David Pearson ARPS*  
26 Working With Models by  
*Janet Haines ARPS*  
28 To Create Images In The Style  
Of An Old Master Painting by  
*Paul Johnson ARPS*  
30 Sensual Lady – Smoke  
Photography *Juliet Evans*  
ARPS  
32 Apple Peel Effect by *Jim*  
*Duncan ARPS*
- 33 FROM IMAGE TO SKETCH  
*Palli Gajree Hon FRPS*
- 35 IN PREVIOUS ISSUES

