



Members' Print Exhibition 2012

Closing date for entries:
Thursday 1st March
2012

Full details and an application form are available from the Downloads (Exhibition Information Section) of the Group's Website at:

www.rps.org/group/Digital-Imaging/downloads

11th March 2012
10:00am

2012 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 2012 Exhibition. Talk by Will Cheung FRPS during the afternoon.

Full details and Committee nomination forms are available from the Downloads (Documents) Section of the Group's Website at:

www.rps.org/group/Digital-Imaging/downloads

Do we have a valid email address for you?

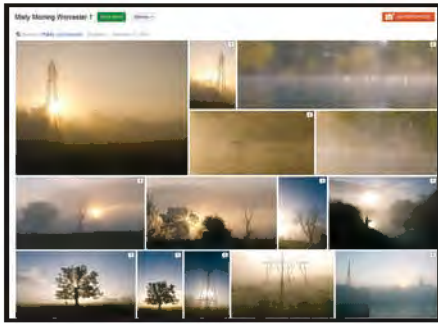
An email will be sent out in January 2012 to all DIG members for whom we have an email address. If you do not receive the email by mid-January then either the RPS does not have a valid email address for you or you have opted not to receive email communications.

If you would like to receive email communications from us in future then please contact Simon Bibb at simon@rps.org to let him know your preferred email address.

Members' Print Exhibition 2011 Slide Show and pdf file of Comments on all Accepted Images.

An electronic Slide Show of all accepted images in the 2011 Members' Print Exhibition, both PC and Mac versions, together with a pdf file with comments on the images by Richard Walton FRPS are now available for download from the Downloads (Exhibition Information) Section of the Group's Website at:

www.rps.org/group/Digital-Imaging/downloads



6



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DIGIT

SUMMER 2011 ISSUE NO 51

DIG COMMITTEE

Dr David F Cooke ARPS
(Chair and Editor of DIGIT)
01275 462248
davidfcookearps@gmail.com

Janet Haines ARPS (Secretary)
01308 428219
janet.haines@btinternet.com

Elizabeth Restall LRPS (Treasurer)
treasurer@digit.rps.org

Alex Duffy LRPS (Exhibitions)
01454 778485
exhibition@digit.rps.org

Tony Healy ARPS
+61 (0) 2 9958 1570
anthonyhealy@digit.rps.org

John Long ARPS (Publicity and Website)
01179 672231
johnlong@digit.rps.org

John Margetts LRPS (Website)
01223 700147
admin@rpseasterndigital.org.uk

Dr Barry Senior HonFRPS
barry@littlepics.freerve.co.uk

Graham Whistler FRPS
01329 847944
grahamwhistler@digit.rps.org

DIG CENTRE ORGANISERS

Eastern
John Margetts LRPS
01223 700147
admin@rpseasterndigital.org.uk

Midlands
Tim Pile ARPS
tim.pile@gmail.com

Southern
Dr Barry Senior Hon FRPS
barry@littlepics.freerve.co.uk

South Wales
Maureen Albright ARPS
maureen@maureenalbright.com

Thames Valley
Roger Norton LRPS
centreorganiser@rpsdig-thamesvalley.org.uk

Wessex
Maureen Albright ARPS
maureen@maureenalbright.com

Western
digwesterncentre@gmail.com

Yorkshire
info@ydig.co.uk

Centre Websites can be found on the DIG Website at:
www.rps.org/group/Digital-Imaging

FRONT COVER IMAGE
Men of the North by Derek Dorsett
FRPS

RPS DIGIT Magazine Autumn 2011

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EDITOR: DR DAVID F COOKE ARPS
davidfcookearps@gmail.com

Thanks to Janet Haines ARPS and to Elizabeth Restall LRPS for their invaluable help in the production of this issue of DIGIT.

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

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Printed by Ian Allan Printing, Riverdene Business Park, Molesey Road, Hersham, Surrey, KT 12 4RG

EVENTS

22nd January 2012

DIG Midlands Centre - January

Lecture

The Old Schoolhouse, Oldbury, West Midlands, B69 2AS

Time: 10:30AM - 4:00PM

Cost: £7.00

Contact: Tim Pile ARPS

Email: tim.pile@gmail.com

Centre meetings are held every two months on a Sunday. Meetings start promptly at 10.30am and finish around 4.00pm.

Admission £7-00

Free Tea and Coffee, please bring a packed lunch.

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 e-mail:

midic_john@live.co.uk

Programme

10:30-10:45 Welcome and introduction - Tim Pile ARPS.

10:45-12:45 John Holt ARPS DPAGB

John is a Wolverhampton based photographer known for his landscape photography and audio-visual work.

John is a very successful exhibitor, and has also produced the very successful AV presentation of the Smethwick International Open PDIs for a number of years. He will be showing us how he works on some of his landscapes, as well as giving us tips on producing successful AVs.

12:45-1:45 Lunch

1:45-3:45 Professor Robert Newman - University of Wolverhampton.

Bob will, in his own words be doing a "very practical talk cum workshop on exposure". He is a Professor of Computer Science, a keen amateur photographer and knows a lot about the technical/engineering side of digital kit. He also writes regularly in the photographic press, with recent articles in Amateur Photographer. Bob has outlined to me what he envisages doing and it sounds very intriguing, although you'll have to come along to find out exactly what.

22nd January 2012

**"THE LIGHTROOM SURGERY",
Debbie Jones LBIPP (All day)**

Coopers Hill Community Centre,

Bracknell, Berkshire RG12 7QS

Time: 10:00AM - 3:30PM

Cost: £10.00, DIG members: £5.00

Contact: Roger Norton

Email: centrecoordinator@rpsdig-thamesvalley.org.uk

Phone: 01628 622279

Debbie's presentations will cover a detailed step by step RAW workflow using Lightroom, including importing, cataloguing, developing and editing (plus how to integrate with Photoshop), how to output for print and web and exporting for other usage (e.g. stock libraries). There should be plenty of opportunity during this full-day event for questions and discussion.

About our speaker: THE LIGHTROOM SURGERY is part of Imaging Essence, a photographic business set up by Debbie Jones. Now a professional photographer, Debbie worked in the photographic industry for over 10 years working for companies such as Epson, Dell and Adobe. An unhealthy interest in technology combined with an absolute passion for photography and a real enthusiasm in helping others, provides a perfect grounding for Debbie in supporting other photographers. Debbie is an accredited photographer by the BIPP and an Adobe Certified Expert in Lightroom. She regularly does freelance work for Adobe UK.

You can find out more about Debbie at www.lightroomsurgery.com
Free tea, coffee and biscuits throughout the day. Bring a pack lunch. Advance booking advised.

12th February 2012

**Adobe Lightroom Training Day with
Debbie Jones LBIPP (All day)**

Foxton Village Hall Cambridge,
CB226RN

Time: 10:00AM - 4:00PM

Cost: £10.00, DIG members: £5.00

Contact: John Margetts LRPS

Email: events@rpseasterndigital.org.uk

Phone: 01223 700147

Please see please see the Events page of the DIG Website at: www.rps.org/group/Digital-Imaging/events for details of advanced Ticketing applications.

As photographers, it can sometimes be very daunting (not to mention exceptionally frustrating!) when you

have spent time and money on the latest and greatest photographic software, only to find that when you install it on your own computer things don't always integrate as seamlessly as you would like! Not only that, all those great features you saw expertly demonstrated on a video or at an exhibition don't seem to work in quite such a simple way, and let's face it, who wants to read a manual from cover to cover? It would be a far better use of your time actually taking photographs!

Adobe Photoshop Lightroom is a truly fantastic piece of software specifically designed for photographers, and with some guidance can prove to be a huge time saver. This is where THE LIGHTROOM SURGERY can help, and guide you find the best features in Lightroom, the ones that can really make an impact to how much time you spend retouching photographs. Please See the previous entry for details of the speaker.

19th February 2012

Peter Lovelock of Colour Confidence

Coopers Hill Community Centre,
Bracknell, Berkshire RG12 7QS

Time: 10:00AM - 3:30PM

Cost: £10.00, DIG members: £5.00

Contact: Roger Norton

Email: centrecoordinator@rpsdig-thamesvalley.org.uk

Phone: 01628 622279

Morning: Getting the Colour Right
Afternoon: Using Nik Software in Anger.
For further information please see the Events page of the DIG Website at: www.rps.org/group/Digital-Imaging/events.

**7th March 2012 - 8th March 2012
Portrait, Fashion & Figure Workshop**

Cheltenham Film Studios, Hatherley
Lane, Cheltenham, GL516PN

Time: 9:30AM - 4:00PM

Cost: £135.00

Contact: Graham Whistler FBIPP, FRPS

Email: graham@gwpmultimedia.com
Phone: 01329 847944

For further information please see the Events page of the DIG Website at: www.rps.org/group/Digital-Imaging/events



EDITORIAL

Welcome to the Autumn 2011 issue of DIGIT.

If you are interested in sharing your images with fellow photographers and exchanging ideas and comments then you'll find Martin Addison's article, starting on page 6, fascinating and really helpful.

In her article starting on page 9, Janet Haines explains how she gained her ARPS - from the first unsuccessful attempt, through an inspiring trip to an exhibition and onto a resounding success with a unanimous vote of the assessment panel for acceptance.

If you enter projected image competitions, then you'll find Mark Buckley-Sharp's article on preparing images for digital projection really useful. In it, he explains how to make sure that your images are shown to best advantage.

Many photographers go through a stage where they feel they've done all they can and aren't sure where to go next and they turn to image manipulation to restart their progress. However, this isn't always successful and Gwynn Robinson (page 27) argues that there is little point in doing so unless you know what you are trying to accomplish.

Many of us have a wealth of negatives from the days before we took up digital photography and it can be difficult to keep track of what we have. Contact sheets are an obvious solution but that can be difficult and time consuming if you have to scan individual strips of negatives and print them out. John Wild had this problem and has come up with a solution, as he explains in his article on page 21. We also have our regular 'Digit Challenge' feature. This time with 5 members of the group telling us how they create their images.

The application form for the 2012 Members' Print Exhibition is now available on the Group's website (see the advert on page 2 for details). Every entrant is guaranteed to have one print accepted so it's a great way to get one of your images into a touring exhibition. If you've not entered your images before then please do so this year. I can still

remember the great feeling I had when my first ever exhibition print was accepted in the 2007 exhibition and, who knows, it may well inspire you to get more involved in entering other exhibitions and Salons and have the opportunity to get your work seen more widely.

An electronic slide show, both Mac and PC versions, and a pdf file of all the accepted images in last year's Members' Exhibition together with comments on each image by Richard Walton FRPS are now available for download from the Group's website. This is a departure from previous years when a DVD of the accepted images with spoken comments was produced. Hopefully it will be more helpful as you can see both the Slide Show and, by looking at each image in the pdf file and the relevant comments in your own time, you will have more opportunity to study the images in the light of the comments made.

The DIG Committee spent most of its time at the last committee meeting on 23rd November considering ways in which we can improve the way the Group supports its members and gives them the best value we can from their membership. A number of ideas came up and you'll see some of them being acted upon in the next year. As part of that, we should like to make more use of electronic ways of providing services for you and in communicating with you. We have over 1000 members but we do not have email addresses for nearly 18% of them. We are arranging for an email to be sent out in January to all members for whom we have email addresses. If you do not receive the email by mid-January then either the RPS does not have a valid email address for you or you have opted not to receive email communications. If you would like to receive email communications in future then please contact Simon Bibb (the RPS Membership Manager) simon@rps.org to let him know your preferred email address.

One other initiative the committee decided to take at its last meeting was to

improve the support we give to new members. In the box below, Janet Haines explains how this will work.

New Membership Scheme

The aim of the scheme is to help DI Group members to feel included and welcomed into the community.

Whilst designed primarily for new members more established members may still take advantage of aspects of the scheme.

1. New DIG members are sent a Welcome letter from the Chair and an information letter from the Secretary within month one of joining the Group. The pack includes a back copy of DIGIT.
2. All new members are 'made live' on the DIG area of the RPS web site by Tony Mant when they join.
3. An email is sent to each new member reminding them where to find their nearest DIG Centre, the web space and offering to 'find them a friend'.
4. If they choose to do so, the member can email back to the Secretary giving their local postcodes around the area where they would wish to make contact with another member. They also need to give the Secretary permission to give out their email details to other DI Group members.
5. The Secretary then contacts other established members within the stated postcodes and provides the new member's email address. It is hoped that established members might then get in touch with the new member. How it progresses from there is then up to both parties.
6. The new member is also reminded of the "find a friend" section on the DIG Forum where they can post a message endeavouring to find local contacts.
7. After 3 months the Secretary sends a final email asking them if there is anything else we can do to make them feel included in the DI Group. With action as appropriate.

GOOGLE+



Martin Addison has been using Google+ for a few months now. He's found it extremely useful for sharing photographs with fellow photographers and in facilitating the exchange of ideas and comments. He explains how it works.



Figure 1: Martin's Profile



Figure 2: Martin's Circles

Google+ is a new photo sharing site which offers great opportunities to interact with other photographers and to see and share photographs.

I discovered Google+ when I was looking for a way of sharing photographs with members of the digital group I run at Worcestershire Camera Club. We wanted to see photographs from members, comment upon them and allow an interchange of ideas within a private group. We started using Google+ a few months ago and rapidly it has become a valuable addition to our monthly meetings. It is particularly useful in sharing photographs taken on the photographic trips we have organised and also for specific projects. Google+ can be used either as a private group or as an individual photographer wanting to communicate and share photographs and ideas with fellow photographers throughout the world. It also has the facility for live video conferencing which is called 'Hangouts'. This enables a group of people to get together to discuss topics of interest. You just need a webcam to participate.

The first step is to sign up and then to create a simple profile of yourself so that other photographers will recognise who you are. Figure 1 shows my personal profile.

Creating Circles

Let me explain how circles work. By creating circles, you control who sends photographs to you and who can see your own photographs. You can have as many circles as you wish, the first one probably will include friends who are already on Google+. Other circles can be added later and might include one for family members. By adding people to your circles you will then be able to see any pictures that they upload.

The concept of privacy is important in Google+ and you will not see anything from people who are not in your circles.

This means that you and only you control what you see.

Figure 2 shows my own circles, which are the blue circles at the bottom of the page. The names at the top are some of the people in my circles. Initially, the way to add other photographers is to put a name in the Search box at the top of the page; once you start adding photographers you will find that you quickly add more by recommendation.

The Stream

Having introduced the idea of circles, let me turn to the home page which is where you see photographs which others have shared with you. Figure 3 shows my home page and the centre column is called the Stream and is where all the pictures shared by people in your circles can be viewed. In the left column is a list of all my circles with the word 'Stream' at the top. This is a filter. Click on the word 'Stream' and posts from all your circles are shown; click on any one circle name and only posts from that circle will be shown. This is useful when you have several circles with a lot of people sharing pictures and you don't want to miss anything from a particular circle.

Sharing Photographs

You share photographs by clicking the box near the top called 'Share' and this opens a drop down box where you can write something about the pictures you are sharing. Clicking the camera icon in the box allows you to add either a single picture or to create a set of pictures. Sets are very useful as they allow you to share several pictures on a theme or from a particular event or project.

The pictures must be JPEGs and I use a maximum size of 1500 x 1000 pixels which allows them to be seen at a good size.

Before you share the pictures, you have to specify who is allowed to see them. This is an important step. In the same way that you decide whose pictures you see by adding people to your circles, here you control whom you want to see your pictures. If you just want one circle to see them, you select that circle from the drop down list.

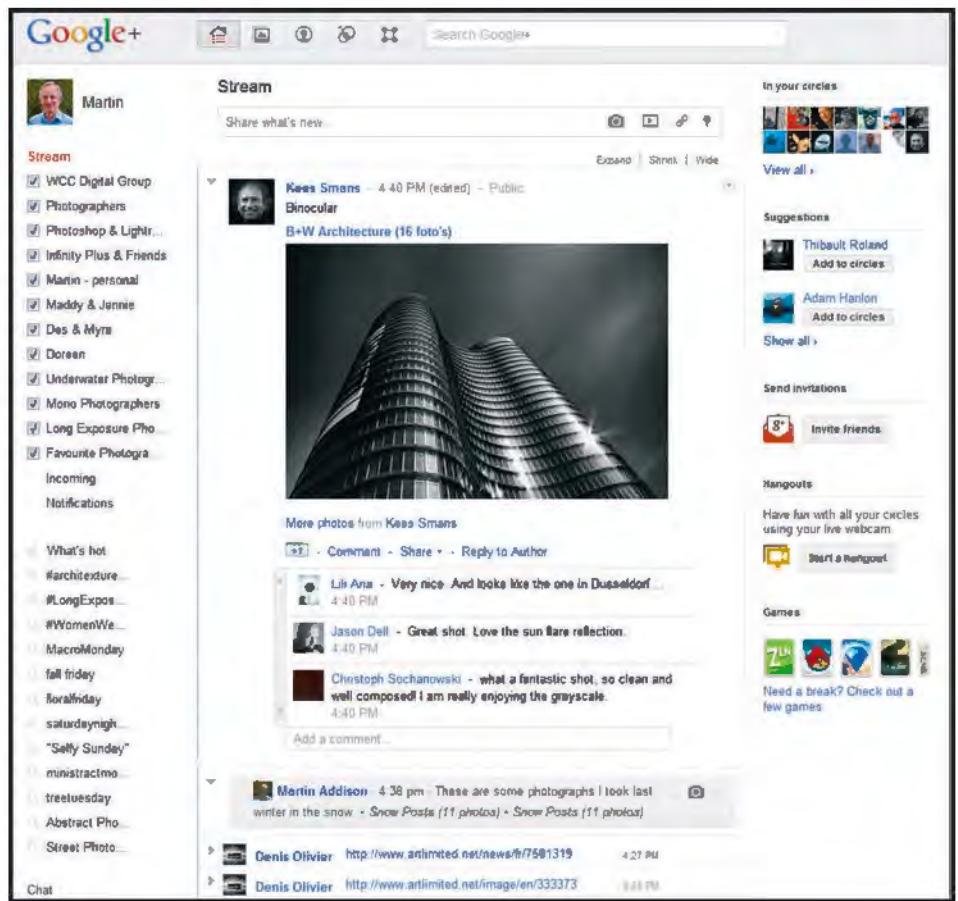


Figure 3: Martin's Home Page

There are a number of options. You can choose one circle, a combination of circles, all your circles, or you can select Public, in which case anyone on the internet can see your photographs. You choose, you control, no-one can see your photos unless actively you have allowed them to do so.

Viewing photographs and making comments

All posts appear in your Stream at a

reasonable size, but to view larger versions, click the picture and they will open up full size against a black background. If a set of photographs has been uploaded, you can step through them in turn. Figure 4 shows this way of viewing photographs, the remainder of my set can be seen at the bottom of the page. You can add comments to the pictures either in the Stream, or on individual photographs in the enlarged view. You can

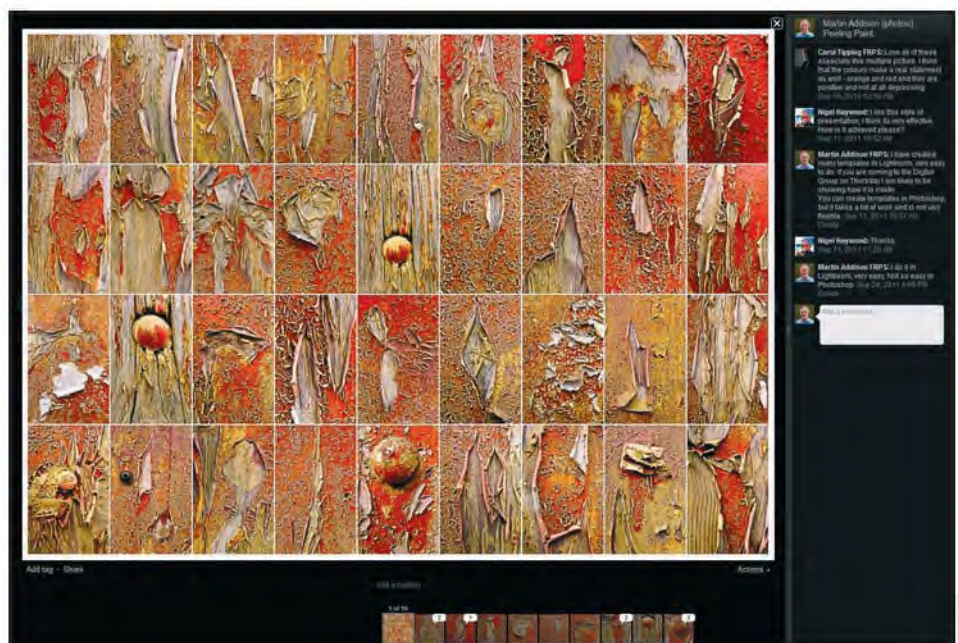


Figure 4: Viewing at Full Size

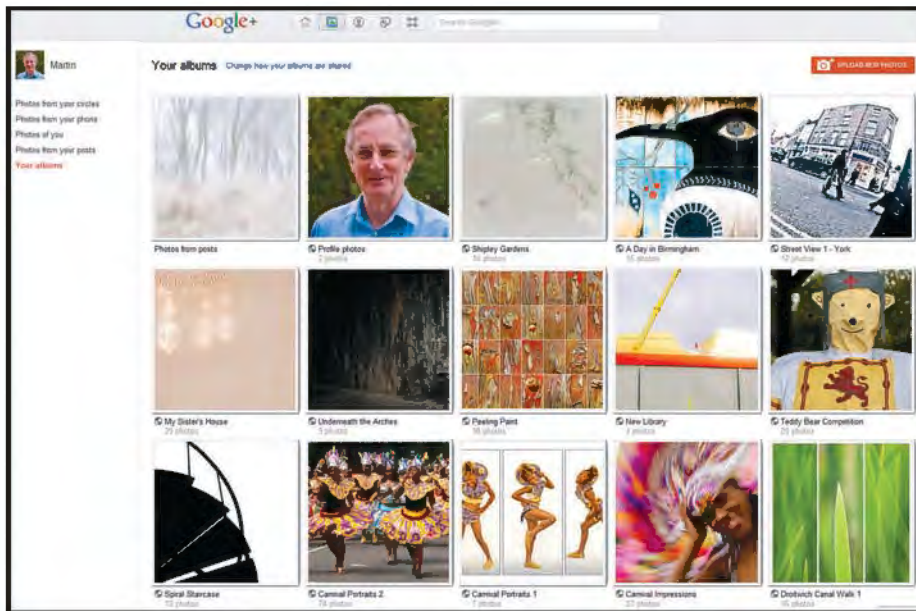


Figure 5: - Martin's Albums

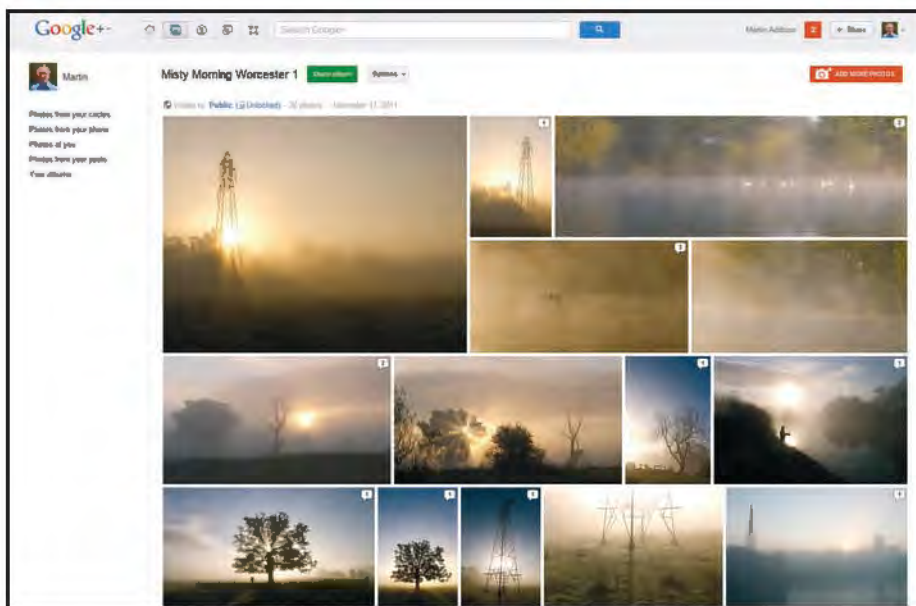


Figure 6: Another Way to View an Album

see some on the right of Figure 4. As well as, or instead of, writing comments, you can indicate quickly that you like a photograph by clicking the +1 button in the Stream or on individual photographs. You can also view all the pictures by one photographer by going to their Profile page and clicking on Photos. This will show all the albums of pictures which that photographer has uploaded and shared with you. Figure 5 shows some of the albums I have shared.

Adding members to your circles

There are some superb photographers using Google+ and there are various ways of finding them, a quick one being to ask me for some

recommendations. I can share a circle of my favourite photographers with you and once they are added, many of them will add you back so that they can see your work.

Another way is to enter what is known as Daily Themes in Google+, which is a set theme or subject; for example Monochrome Monday, Women's Wednesday or Floral Friday, just three of many such themes now appearing. By entering these (they are not competitions) and seeing what other members enter you can add interesting photographers to your circles. To see what other people have entered, add the subject in the search box and the other pictures will appear. The search can be saved for future use and will appear on

the left in the home page. You will also find that many people will share interesting posts that they have enjoyed, so you find yet more interesting people to add. One important point here is that if you want these other people to see your own pictures you will need to 'Share' them to the Public rather than just your own circles. It is easy to get over enthusiastic and add lots of people to your circles and then get deluged with pictures, but fortunately you can just as easily remove them. My own circles are in constant change, adding new people and removing others. I have about 200 photographers in my circles so I get a lot of pictures, but of course I don't need to look at them all; I just look at the pictures for as long as I want to, knowing that there will be more tomorrow. I never feel that I have to look at all the photographs, but I can avoid missing pictures from specific circles by using the Stream filter as discussed earlier.

If you like looking at pictures from all over the world, when you want to and without leaving your own home, Google+ is a great way to do it.

Feel free to ask me if you would like further information, my email is:

mail@martinanddoreen.co.uk

Although you need to sign up to get involved in Google+, you can view my albums of photographs without doing so by using this link:

www.gplus.to/MMMAAA and clicking on 'Photos' and then 'View all of Martin's Albums'. Don't miss out - come and join us!

PERSPIRATION TO INSPIRATION – THE ROCKY ROAD TO MY ‘DREAMS’ ASSOCIATESHIP PANEL



The Panel Layout



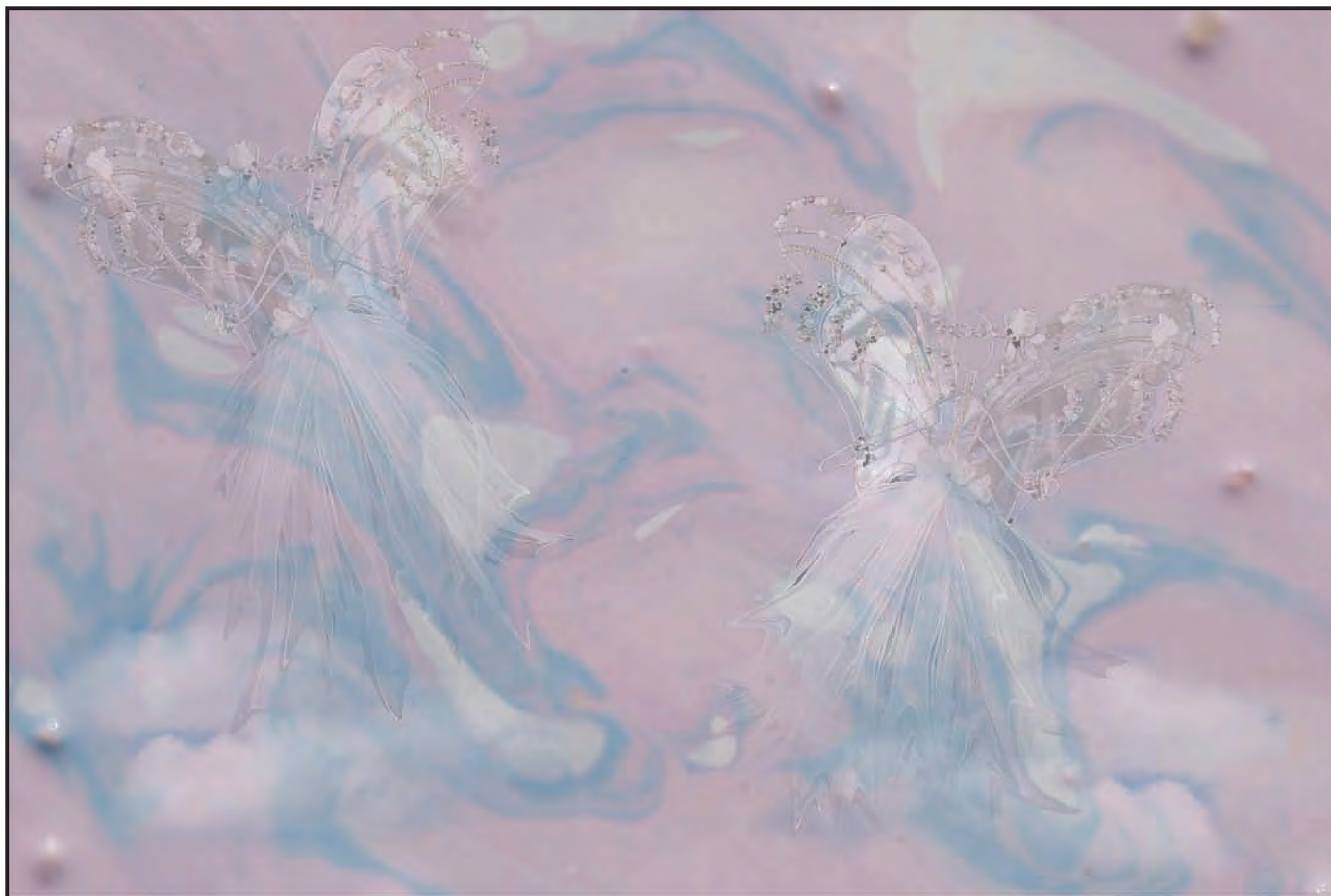
Janet Haines’ first attempt at gaining an Associateship was ‘a disaster’. She spent the next 2 years ‘in a wilderness’ until, one day, she went to an exhibition and became inspired to try again. This time she passed with flying colours.

Gaining an RPS Distinction at any level is very satisfying and the feeling of self-satisfaction lasted with me a good few months when I achieved my LRPS. But I like challenges so I faced the next hurdle marked 'ARPS' with both excitement and some trepidation. Trying to get my head around the challenge I faced I turned to the Distinctions handbook. I certainly didn't feel I had a personal 'style' - whatever that meant. And the idea of creating a cohesive body of work formulated from a 'statement of intent' mystified me. I looked at others' successful panels in awe and admiration. I even went along to some Associateship

Statement of Intent - Associateship Panel

Dreams

I am a person who dreams a lot. My dreams can be ethereal, intangible; more shapes and textures or just vague impressions. Others are vibrant, often surreal and bizarre, but based broadly on a strange reality. Then there are the dark dreams where perhaps I am suffering in some way, or based on death and associated dark subjects. In my panel I set out to recreate these dreams, to turn what is a visceral impression into visual form through my photography and artistic presentation. These have been created from my imagination as a series where the top row are the ethereal dreams, the middle the surreal or bizarre ones and the bottom row are brooding, dark or often disturbing.



Angelic Mirage

workshops and various Assessment days at Bath to see if I felt comfortable in any given category. All to little avail. So being me, I decided to plunge in regardless.

The first shot was a panel of architectural features. I took it for assessment but it was a disaster as I had left the foam edge to edge mountings until 48 hours prior and, as they dried, they bubbled really badly. With no time to do anything about it, I shame facedly had to go through the Bath assessment with the inevitable result. Total failure. I even realised that photographically they really were little more than record shots and certainly didn't have a 'style'. It all left me feeling rather bruised but there was nothing for it but to get back on the horse.

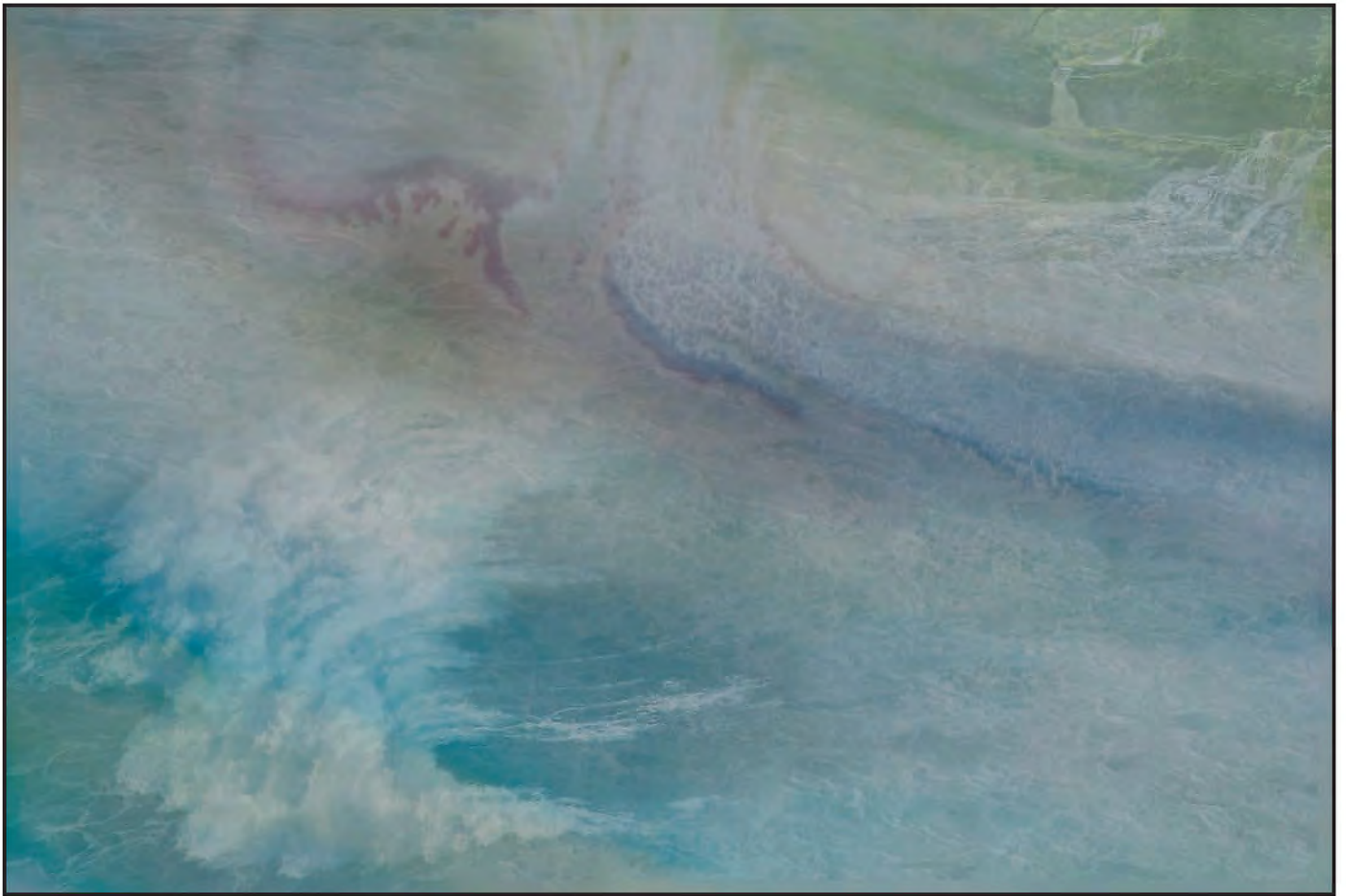
For the next 2 years I was in a wilderness. I thrashed this way and that - trying different ideas but nothing 'fitted me'. My ability to use Photoshop though was coming along in leaps and bounds and I began to find I really liked creating images, rather than taking straight shots. Another thing I believe in wholeheartedly is getting as much exposure to others' work as possible; it really is a way to learn and experience

new ideas. With this in mind I went along to a small exhibition a few of my fellow photographers from Dorchester Camera Club were putting on. It was inspiring to see a body of work from these talented individuals and one in particular really sparked my imagination. Colin Tracey was beginning to work on his Associateship panel based on his meditation experience as a Buddhist. They were innovative and dream like, beautiful and inspiring. I went home with my adrenalin pumping.

When I get into a highly energised state of mind I find it hard to sleep. In a drowsy half sleep my imagination is free and at full active capacity. Building castles in the air and achieving the impossible is easy in this state and somewhere in the wee small hours I had my 'eureka' moment - dreams! I am a person who dreams a lot and even remembers most of them - I would base my panel on these. Some would be the dreams that one can hardly recall, those of feelings and impressions, light and ethereal. Whilst others are of a surreal nature; usually vivid in colours, impossible and silly. Finally there are the dark dreams or even nightmares; often

disturbing and black. I couldn't wait for morning to get started.

The next two weeks went by in a blur. First, I got out my poster paints and flicked, sprinkled and mixed up various soup bowls of abstract colours. I photographed these, using my macro lens, to become my backgrounds. I sat before my computer morning, noon till night with the ideas simply flooding out of me. I couldn't create them fast enough. Most of the elements of each image I had from within my library of images, all fastidiously squirrelled away over the years for just such an unforeseeable future occasion. A few 'dreams' required some new shots, but right on cue it rained really hard allowing me to pop out and stand under the protective arches of the local town hall taking shots of people with differing umbrellas. Another amused my husband no end. I needed to have shots of me apparently drowning, so to achieve this I set the tripod up outside the shower of our en suite, and with the camera set on timer I kept leaping in and out of the water, play acting out drowning, trying to appear frightened whilst my husband was laughing at me from the sidelines.



Watery Impressions



Tropical Idyll



Bears

Inevitably, we both dissolved into fits of giggles, but fortunately I had managed to get a few acceptably fearful-looking shots.

Without even thinking about it all I had written my 'statement of intent' during my adrenalin filled sleepless night and my 'own personal style' of created art images just evolved. The icing on the cake was a resounding

full house of green cards from the respected judges on the Assessment day. I was on cloud nine. It felt as if I had sailed through the whole experience as to the manor borne. Gone and forgotten were the false starts and the earlier disappointments. Getting the Associateship really hadn't been easy up until the day of inspiration. Thank you Colin.



Drowning



Wrath



Haunted

PREPARING IMAGES FOR DIGITAL PROJECTION



Mark Buckley-Sharp previously chaired the Photographic Alliance Technical Standards Committee and led on the preparation of their 2007 document “Projected Digital Images - Standards for Events”. His ARPS (Research, Education & Application of Photography) in 2008 was for a commentary on this work, and he also drafted the projected digital image specification in the RPS Distinctions Handbook. The opinions expressed in this article are those of the author and are not necessarily endorsed by either the Society or the Photographic Alliance.

The complete practice of photography requires a blend of science, engineering, art and craft. The science and engineering are largely confined to universities and equipment manufacturers, freeing photography to be very widely available. While photographers like to concentrate on the art of photography, craft skills remain important when presenting work for competitions, exhibitions or distinctions. There has always been a significant learning process for print mounting, and for slides with the masking and projection spot. It should be no surprise that there are specific skills in preparing a projected digital image (PDI). These are not really more complex than mounting a print, but it has taken time for the expertise to spread effectively. When showing any image, there are two parties to consider - the author and the presenter. The latter can be inter alia a club, an exhibition, a distinction assessment, or a web site. In any case, the author is handing over the work to be presented by someone else. With prints and slides, the presenter can show the work using lighting of unsuitable intensity or colour. Any such problem will affect all work equally, but the viewer's brain is often able to compensate. With PDI presentation, the overall conditions can also be faulty, but the equipment and processes now introduce selective disadvantage where items of work have not been prepared to a common standard. Any individual detriment is likely to stand out amongst the remaining work being presented. A responsible presenter of a PDI event must make deliberate choices from the many possible ways of preparing images,

and publish the chosen requirements. Only then can all authors comply with a common method which will not selectively disadvantage any of them. In 2007 the Photographic Alliance ratified a set of headings under which the choices should be made and published for an event. Those headings are a checklist for event organisers that everything has been included, as well as a checklist for authors on the competence of the organiser. Here I use the Alliance standards' numbers and titles. I then copy the requirement statement from the Distinctions Handbook (Issue 4, September 2010), which meets the standard, and discuss how that works in practice.

B.01 Colour Model and Space

Images must be in RGB mode (even for monochrome images), and in the sRGB colour space.

Authors cannot predict what display software will be used by the presenter, nor that software's capabilities. Colour-aware software examines each RGB mode image file, and acts on its colour space setting. In turn this allows the computer's graphics system, with its screen/projection colour profile, to deliver corrected colours for display. On the other hand, colour-unaware software assumes sRGB space for all files whether that is true or not. If not true, then colours do not display as the author expects. Audit data from events held by the Chilterns Association of Camera Clubs showed that, in 2009, 14% of images were not submitted in the sRGB colour space, falling to 8.5% in 2010 and 5.2% in 2011. Feedback was provided each year suggesting that active

education has an effect. Recent sample panels sent out for a distinctions advisory day showed, by author, a range from none to all images in the wrong colour space.

The commonest error is to use the AdobeRGB colour space. Displaying such images using colour unaware software causes contrast to be reduced, and also some colour shifts. Reds, and to a lesser extent greens, are shifted towards blue so that eg, reds become magenta. Figure 1 simulates an image in the correct sRGB space, while Figure 2 simulates the effect of showing the same image in AdobeRGB using colour unaware software. Other errors in my experience include the use of ProPhotoRGB, bespoke camera calibration profiles, printer paper profiles, and greyscale.

Greyscale mode should never be used for projected images. Anyway, a requirement for sRGB space precludes greyscale mode. Greyscale has its own 'spaces', expressed as gamma or dot gain. No known display software acts on greyscale space information in image files, so that the display of a greyscale image is always unpredictable, although the Gamma 2.2 space is quite similar to desaturated sRGB.

Images for the Society's distinctions are displayed for assessment using ACDSec Version 10. This software is neither colour-aware nor greyscale-aware. Images not in sRGB colour space will not display as the author expected. The Distinctions Department has confirmed (Andy Moore, personal communication) that this is intentional, so that applicants not using the correct colour space are disadvantaged.



Figure 1. "Stress Balls - Antalya" by Judy Buckley-Sharp LRPS.

B.02 Image Size

The image size must be no larger than 1400 pixels wide and 1050 pixels high. The ppi setting of the image is not relevant.

The Alliance standard reads - "The organiser must state the maximum pixel dimensions (width and height) permitted for image files." Of all the standards, this is perhaps the only one which should be reworded. The real requirement is for the presenter (organiser) to state the pixel dimensions of the projection system. Authors should then size images within those limits. Most display software will reduce an oversize image in proportion to fit on screen. Usually this is done using a quick and poor resampling method, which affects the image quality. Authors will want their work viewed optimally, and therefore should always size images within the projection frame limits, and sharpen at the display size. Width is always quoted before height. An error, less common than it used to be, is for an author to assume that a portrait shaped image can be 1400 pixels high (for the specification shown). If this is done, then the image is oversized and has to



Figure 2. Simulation of the effect of offering an image in the AdobeRGB colour space to colour unaware projection software. By comparison with Figure 1, saturation is reduced, red hues move towards magenta, and green hues move slightly towards cyan.

be scaled down during display. It is desirable to make each image fit to one of the maximum dimensions, whichever of width or height is appropriate. An image smaller than both dimensions is said to be undersized, and the organiser should not enlarge it for projection. It is not necessary to fill out

the image to make the canvas up to the full projection size, unless there is an artistic reason why the image should be positioned off centre. Any border is also a matter of artistic taste, but anyway must not enlarge the total size beyond the projection frame. After a long struggle, the message is

finally getting through that any pixels per inch (ppi) resolution value attached to the image is completely ignored for projection, as well as screen, web and e-mail. ppi only becomes relevant when an image is laid out as a physical print on paper.

There are many digital projectors in use at the smaller size of 1024 pixels wide by 768 pixels high. Both sizes will co-exist for many years, and authors need to size their images as requested for each particular event. Projector manufacturers are also bypassing the 1400x1050 size to offer 1920x1080 pixels, which is the size for widescreen high definition television (1080p). This is a reminder that an image should always be held as a master version, with copies prepared for each use. Also, that having a standard for digital projection is not about every presenter doing the same: it is about every presenter saying what they are doing.

B.03 File Name

The file names must be two digit numbers: 01, 02 ... so that files sort for projection in the required order.

The file name is an important part of the automation which enables an event organiser to handle many files quickly and effectively. As such, the file name format has to be determined from the logistical requirements of the event, and how those interact with the facilities in the display software. Where display sequence is important, then it is usual to rely on the alphanumeric sort order of the file name. It would be possible to name the files 'A', 'B', 'C' etc., but numbers are preferred to avoid confusion with any following Title. Where sequence numbers are used, they must have the same number of digits so that '10' sorts after '09' and not between '1' and '2'. From time to time it is suggested that there should be a universally agreed file naming convention for PDI. This will never be possible. However, it is possible to set out and agree upon some standard elements which may be required in file names. Besides Sequence, these include Title, Class/Section, Author and Entrant. Author and Entrant are not necessarily the same. Some projection software systems allow data to be encoded within, and collected from, the EXIF/IPTC metadata rather than in the file name.

B.04 File Type

Files must be saved in uncompressed TIFF format, with only a single layer, and with no alpha channels.

The file type has been a matter of some contention. There are only two serious possibilities, which are TIFF and JPEG. In upper case these are the proper names of the formats, for which the file types are respectively tif and jpg. There has been a supposition that a TIFF file, being all the data uncompressed, gives a better projected image. Experimentally, this is not the case, and a top quality JPEG image is just as good.

With equal projection quality, all the disadvantages then lie with the TIFF format. A TIFF file is bigger, usually at least threefold. This may not matter for submissions on CD, but it does for electronic submission if the postal service is problematic. As implied by the other stated restrictions, a TIFF file can contain layers, which multiplies its size. A TIFF can be in 16-bit depth, which is not only unnecessary for projection but doubles the file size again. Worst of all, any alpha channel ie, saved selection, in a TIFF file can cause clipping on display. Overall, the logistical advantages of delivering JPEG files for projection are overwhelming, both on file size and on the avoidance of display risk. All Alliance events now require JPEG files. It has been announced that Distinctions will allow either TIFF or JPEG files in autumn 2011, and that JPEG files will be compulsory from 2012. When using JPEG format, saving at maximum quality is always recommended.

B.06 Media

The evidence folder should be written as the only contents of a CD-R disk (not DVD or CD-RW media). You should also label the disk with your name.

It is important that the author's media are readable by the presenter. DVDs come in too many types, and their high capacity is not needed. CD-RWs are rarely used now but, especially if pre-formatted, are notoriously difficult to transfer. Windows-Vista introduced a revised file format for CD burning, which may not be readable with some earlier systems.

Finalising the disk to improve compatibility has been suggested, but a CD written directly from Windows Explorer is always left open for more files to be added. The session may be closed, but the disk is never finalised. CD-R is the most compatible, but even then it is not entirely free from problems. Elsewhere, electronic submission using file transfer services, such as 'YouSendIt', is becoming more popular.

Conclusion

The processes described here apply to any picture. Done well, the author's craftwork does not intrude on the artwork and has some power to enhance it. Done badly, the author's reputation is at risk. Unlike prints and slides, the complexity of digital projection is carried across the junction between author and presenter. Developing skills in digital projection, both in preparing images and in showing them, has not been easy. Over the years, there have been misunderstandings, which are only being dispelled slowly through proper testing, publication and education.

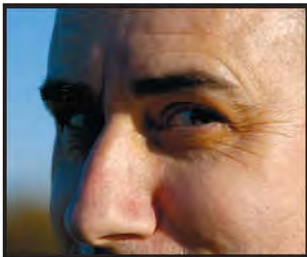
Further Reading

The extracts from the distinctions requirements shown in this article are abbreviated. Anyone considering applying for a distinction using projected digital images must read the exact requirements given in the current RPS Distinctions Handbook. For the September 2010 edition, these are at section B4.2 for LRPS, repeated at section C5.2 for ARPS. It is not possible to apply for FRPS using projected digital images. The Handbook is available at www.rps.org in the Distinctions section.

Several of the Photographic Alliance standards for projected digital images' events are not referenced in this article because they are of wider application than just preparing image files. They are A.01 Equipment; A.02 Data Governance; B.05 File Size; B.07 Metadata; B.08 Publication; B.09 Compliance; B.10 Advice. The full standards, together with their guidance notes are published by the Photographic Alliance at www.pagb-photography-uk.co.uk.



WHERE TO NOW?



People often get to a stage in their photography when they feel they've done all they can and aren't sure where to go next. Many turn to image manipulation to restart their progress. Gwynn Robinson argues that there is no point in this unless you know what you are trying to accomplish. Here, he discusses this and gives a few tips to improve the chances of a successful outcome.

Everyone eventually seems to get to a point where it feels as though everything has been photographed and that there is nothing much left but disasters, storms and unusual events. Few of us can afford to go trekking into wild inaccessible places across the globe so, the opportunities for collecting the more rare images is likely to be poor. Many give up having achieved enough 'success', and feel that either the effort and cost are too great to progress any further or lose interest with a feeling of 'done that, eaten the book' etc. A few turn to image manipulation in an attempt to broaden their horizons and free themselves from further exotic trips. Photography has been around for a while now and the theories and practice are

well documented. Image manipulation using computers is much younger. Although remarkably well documented on the internet and in a multitude of books, the concepts, theories and methods seem to baffle many. Image manipulation involves far more than just fiddling with an image. It is important to know what it is that you are trying to accomplish. It is this aspect that baffles many. Not just how to alter an image but what to do. It is this 'what to do' that drives all changes to an image and it requires a vision for the image, or better still, a vision for the message that you are trying to convey. This 'vision' is simply using imagination to ponder different scenes with some of the present image elements

to convey a new message – seeing something new. What we are not discussing here is basic image adjustment which involves things like sharpening, brightness, and levelling, etc. We are discussing major changes to the content and appearance to an image. But why would anyone bother? This is the point of vision and the desire to communicate some message using images. If you have nothing to say then no amount of image manipulation will help and many people become unstuck trying to make 'fiddling' with an image do something for them but with no purpose driving them. It is a common belief for many that a new way forward to refresh their photography is to get into image



manipulation. But without a reason manipulation is pointless. Not everyone has a message or feels any need to share a message so, for them, manipulation is unlikely to be the way forward. There are less challenging forms of manipulation in that it is merely a means to an end. The end point is the image that conveys the desired message. The means is using any facilities available to alter the image. One of the main facilities that is used is that of Photoshop. Photoshop is a large and complex program but like all complex things everything eventually comes down to a series of simple actions. This is a truth in life. No matter how complex something seems to be, when stripped away to its bare essentials, it just becomes a series of simple steps that combine together to create the complex result. We just need to learn those simple steps. We start by knowing what we want as a result. Not necessarily knowing how to

achieve that result but just imagining in our mind what we want to turn the image into. Sometimes only a rough idea can be 'seen' and has to be explored to pull out the final image. The next stage is to be able to identify that perhaps the final images might be the result of applying several different stages of change. Each stage will be separate but will consist of many simple steps. Of course the order in which those stages are completed and the amount to which they are performed will have a direct result on the final outcome. This is the real difficulty of image manipulation, knowing how far to take things so that the result is believable. This takes practice and reflection. However, if something doesn't feel quite right then it is easy to go back and redo it over and over until you are happy with it. A question often asked is 'Which are the main skills that are needed in image manipulation?'

- 1 Developing your Vision of the world around you.
 - 2 Fine and accurate selection of objects in an image.
 - 3 Applying filters effectively to parts of an image.
 - 4 Understanding and using Layers.
 - 5 Understanding and adjusting lighting, shadows, colour, contrast.
- Most of my time is spent selecting objects within images. Selections are used in two ways, either to allow the cutting out of a part of an image to then place it somewhere else or to define a precise area where a change of some sort is to be applied. Defining a selection has two aspects to it. The first aspect is selecting only those parts that you want in the selection and the second part is ensuring that the selection edges are smooth. It sounds very easy, so why do so many people hate it so vehemently? The problem with selection is that it is often



tricky, can easily go wrong, but far, far worse is that it takes a lot of time and care. The results are usually an intermediate step towards the final goal so the direct result can look disappointing. What is required is a vision for the end point. I now find selection relatively straight forward but still it is very time consuming. Recently I was teaching someone how to perform selections and it was so obvious just how hard, boring and unpleasant they found the task. Learning how to select effectively can be very off putting. However, image manipulation without selection is pretty much impossible. It is a skill that you have to master. I have only three pieces of advice regarding Photoshop's selection tools.





1 Try them all and get used to what each one can do. Some tools will help better in certain circumstances and poorly in others.
2 Get in close. I often zoom into 700% on an image to ensure that I get the edges well defined.
3 Smooth the edges by feathering with just 1 pixel.
Filters are becoming the new nightmare. We had a spate of over applied effects some years back when they first became

available and the results were often appalling. If you use filters then the only piece of useful advice that I can give you is to ensure that the result is believable and suits the intended purpose. Don't overdo them unless you intend that as the result. There are a huge range of filters and effects available for Photoshop and many can be used to enhance an image towards the desired goal.
Layers are often misunderstood which I

have found surprising in itself. Our lives are governed by layers and yet when we then look at a two dimensional image the concept of layering seems to be alien. Layers are useful because selected parts of an image can be altered individually and can be reordered up and down above or below other layers. One final word of advice, a lot of successfully manipulated images result from experimentation. So I encourage you to play with your images. Try out different effects or try selecting out parts of one image and placing the selected part into another image onto different layers convincingly. Try out and learn the different controls provided in Photoshop. But above all enjoy learning the skills and applying them so that you can create what no one else on earth can create – your own unique view of the world, your own works of art.



DIGITAL CONTACT SHEETS



Over the years, John Wild has collected over 20,000 negatives and slides. Having given up his darkroom, he lost the ability to make contact sheets and had difficulty finding the images he wanted from his vast collection. He wondered how he could solve the problem then, one night, he thought of a solution...

I was introduced to 'playing in a darkroom' many years ago, at the age of 15, and enjoyed the creativity of 'dodging and burning' under the enlarger and the smell of chemicals. Over the years I accumulated thousands of negatives and, although I did both black and white and colour printing in the dark room, I had to stop some time ago. In about 2002 I decided that a chemical darkroom was 'old hat' and bought a Minolta Scan Multi Pro medium format negative scanner and Photoshop 7 to use with my iMac G4, so I could print from my negatives again. In 2004, my eldest daughter got married. As an embarrassment to her, I thought I would scour my negative files and scan suitable images to make a photograph album to present her new husband, showing the true character of the person that he had married. Searching the contact prints was easy; searching the sleeves of negatives that had not been printed was time consuming but eventually the project was completed. I had missed being able to flip through contact prints to find particular negatives from these more recent films quickly. Holding a sheet of colour negatives up to a light does not give much useful information. I wondered how to digitise my archive of negative sheets en-masse.

I made a number of failed attempts over a year or so. I tried with a flat bed scanner; directly, with a reflective backing and with an optical mirrored prism and then similarly on a photocopier. I spent time searching on the Internet for ideas and also in communication with members on the 'Rollei list'. There did not seem to be a quick and simple way. Probably at 2am one morning, sometime in 2008, Eureka! I suddenly sat bolt upright in bed as the solution dawned on me - photograph the sheets of negatives with a digital camera. This would be a cheap, easy and quick method and, hopefully, it would work.

I experimented with a compact digital camera - the principle worked - but this gave severe barrel distortion and poor quality image. I



Figure 1

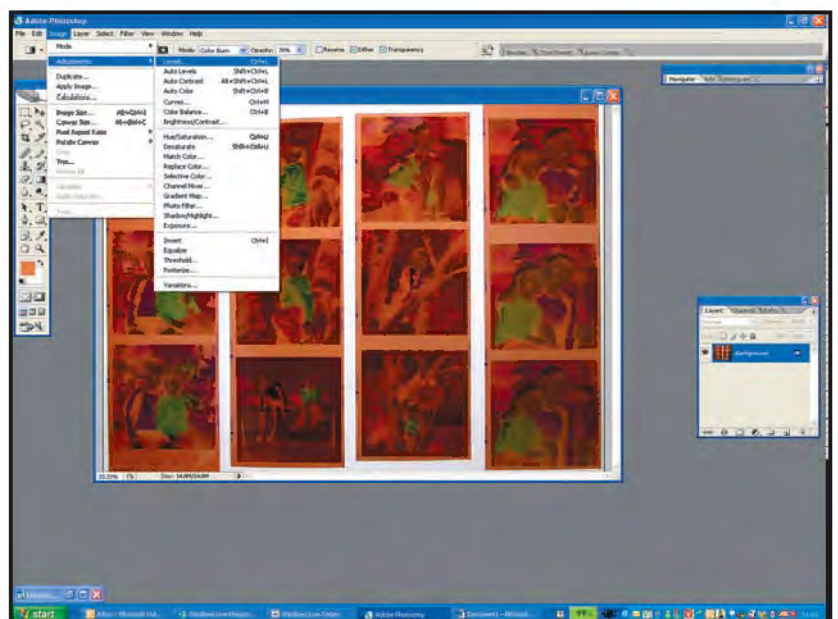


Figure 2

borrowed a Canon 300D with standard zoom lens and my procedure was:

1) Tape opaque (tracing) paper, behind the clear negative sleeve, to a north facing window (I did not

have a light box) and photograph it with a digital camera. (Figure 1)

2) Import file into Photoshop (or similar - by this time I was using Photoshop CS2); Select: Image.

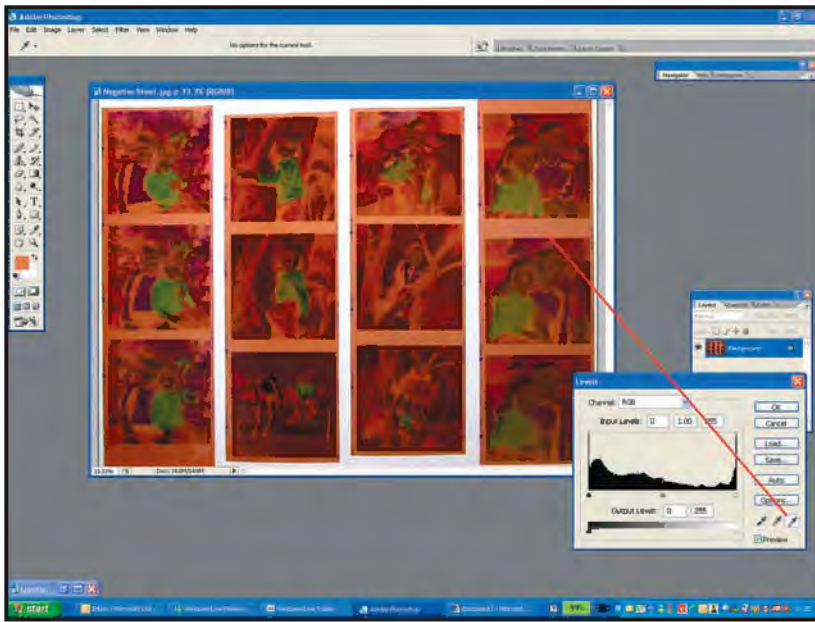


Figure 3

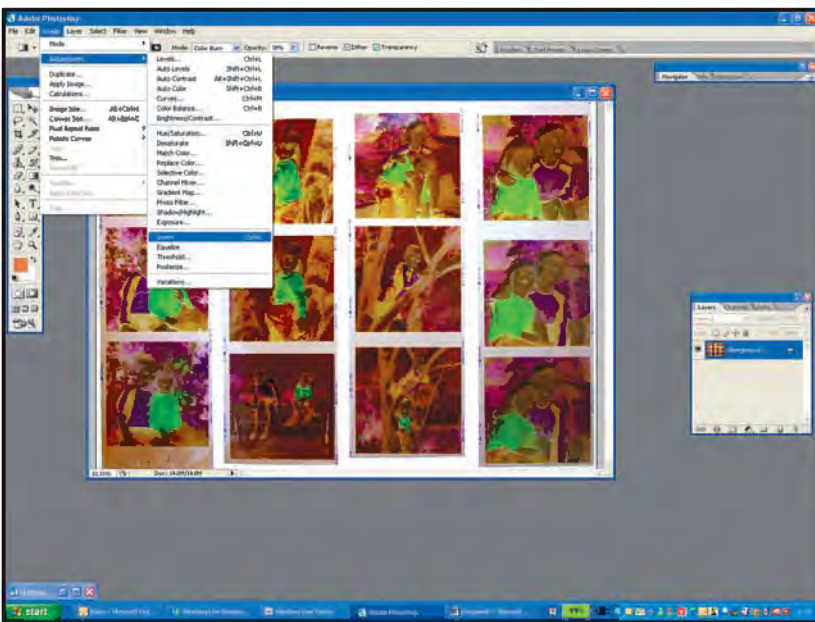


Figure 4

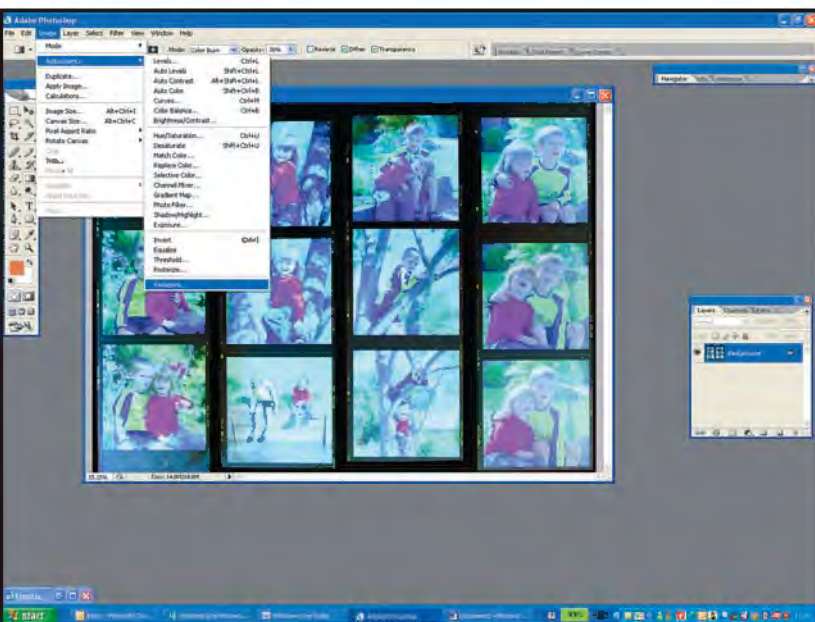


Figure 5

- 3) Select the Highlight Eye Dropper tool (the right hand one) and drag to an area between frames (not at the edge where the true colour of the mask may not be uniform) and click the mouse. This neutralises the orange mask, setting the area between the frames to clear. (Figures 3 and 4)
- 4) Select: Image - Adjustments - Invert. This converts the negative to a positive image. The images may now have a colour cast (Figure 5) so,
- 5) Select: Image - Adjustments - Variations. (Figure 6)
- 6) Click on a thumbnail from the ring-around. This roughly removes the colour cast. (Figure 7)

I now had a positive colour image of the negatives, which permitted quick examination of the subject matter. I printed this out at 10x12 on A3 paper using a colour office laser printer. I found this to be perfectly satisfactory. I had produced my first digital contact sheet, in colour, for about 8p per sheet. I could have spent more time perfecting the image and by printing on an inkjet printer, but as this is just a contact print, it is probably neither worth the effort nor the additional cost.

In 2009, I was determined to make headway with my negative filing and bought a second-hand Canon EOS 400D from EBay. My reason for choosing Canon was two fold; firstly, I knew that a Canon lens worked in this way and secondly, because of its wide throat, it will take my Rollei 35mm SLR lenses with the appropriate adapter. I made a light box using four fluorescent tubes so the negatives could be held flat under a piece of glass (when stuck to the window, they tended to fall out of the sleeves; Sir Isaac Newton had a point there!).

The long winter evenings, with nothing worth watching on TV, were an ideal opportunity and prompted me to start this monotonous task.

I set up the light box with camera looking vertically down, about two feet above the surface. I laid my negatives in their clear sleeves on the opaque surface and a sheet of thin glass from a clip frame

over the top. I used an IR remote release to avoid camera shake. I set the camera on Program mode and adjusted the zoom until the image filled the frame. Soon the task was underway. I found that exposures were not consistent using Program mode, so I reverted to Manual - about 1/100 at f5.6. It was quick to cycle through pages in my filing system. I could 'shoot' about 100 sheets per hour. Better quality images can be obtained by removing the negatives from the sleeves (which I did for my early colour negatives stored in opaque paper sleeves), but this is time consuming. The longer process was on the computer; colour adjusting, inverting, printing and trimming the sheets.

By now, I was using Photoshop CS4. Once I had the sheets filed with the negatives, I started a simple catalogue of film size, content and year. I have not finished this part yet but estimate that I must have at least 20,000 images, most taken with a Rollei camera. I dread to think of the cost of film and processing over the years. Digital would have been a much cheaper option had it been around in those days. Maybe my father was right - I was "trigger-happy", but I have recorded many memorable moments, which now I have rediscovered. A real journey down memory lane.

Also, I have photographed my transparencies, both mounted and un-mounted, because it saves having to hold them up to the light to see the subject matter (Figure 8).

Having been used to a real contact print, I now have to make use of a less than perfect method of locating negatives but it is quick and easy. I have been able to find negatives that were virtually impossible to identify previously. My number two daughter was married recently and I thought I should create a photobook for her. Now, searching for those really great photos was a doddle.



Figure 6

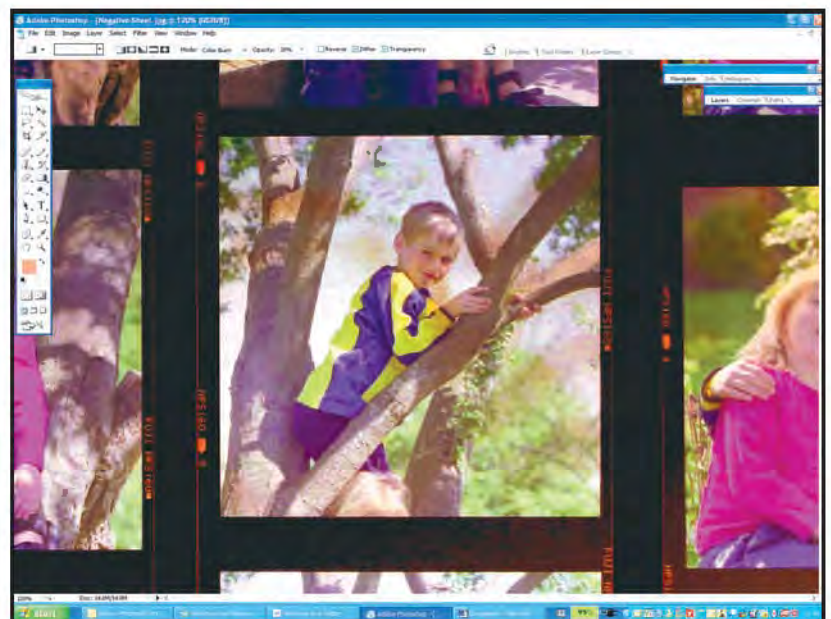


Figure 7



Figure 8

THE DIGIT CHALLENGE

This time we have five 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.



The Final Image



The Original Image

A Bit of a Flap by Elizabeth Restall,

LRPS: The original photograph of a stainless steel sculpture of birds was taken in Pensthorpe Nature Reserve in Norfolk. Immediately after pressing the shutter button, I chided myself for snapping the artwork of someone else. After all, I should have been seeking an image of my own creation. Several months later it occurred to me that if somehow I could make the birds look blurred, as though they were just taking off and had been captured with a slow shutter speed, then perhaps a digitally contrived image might pass muster.

First of all, the rods supporting the birds

were removed easily with the Spot Healing Brush. Then Topaz Adjust "Simplify" was used to smooth the markings on the wings, followed by a mild touch of Redfield Fractalius to liven it all up again. Now my memory here is a bit vague, but I think I masked each bird individually, with the quick mask tool, giving them a bit of Gaussian Blur and a touch more lightness with curves, so that they resembled doves. Finally, a crop was taken off the bottom to balance the picture. Some people have remarked how lucky I was to capture the moment, just as the birds were taking off!

Men of the North by Derek Dorsett

FRPS: The idea for this picture came while reading a series of novels by Bernard Cornwell about the Dark Ages, when the northern and eastern parts of Britain were becoming occupied by Saxons and peoples from northern Europe seeking land and a milder climate. I had a vision of people in a small boat leaving the cold dark lands of the far north for a new life further south. I suddenly realised that this fitted in with a long held ambition to depict the northern lights that once I had seen from a plane on the trans-arctic route to the USA.

The first image (Figure 1) is a photograph of a spectrum created on the top of a table as sunlight passed through the stem of a wineglass. I thought this might be manipulated to resemble the ribbon like curtains created by some auroras.

Spectral reds did not figure prominently in this instance, and reddish-orange areas were toned to resemble the yellows. The small boat and people (Figure 2) came from a sculpture outside the old Abbey at Bury St Edmunds originally taken because I thought it might be useful. The wave shapes were difficult to incorporate into the final image, so only the boat and people were used.

Having been raised in a darkroom with chemical processing I have this ridiculous idea that the less you manipulate an image the better. Certainly in this case the only manipulations were selecting the boat and people and I do not need to elaborate on this. It is important to soften the edges of the selection, and the mast was removed as, the good book says, masts do not grow out of peoples heads. The boat was launched by copy and pasting it on to the background. It was then positioned by eye. The boat had to be moving and needed a bow wave and some ripples. These were created by cloning the water over the stem and adding a few ripples along the hull. This all helps to create the illusion.

As auroras are seen only at night, there is plenty of scope for covering up awkward areas by enveloping them in darkness.

There are reports of some blue auroras, but the red/orange colours were removed by selecting the red area, feathering the edge, then Adjust > Hue and saturation > Reds and adjusting the reds to resemble the neighbouring yellows. A further touch was to suggest a shoreline at the intersection of the sky and the water. This was toned to suit the colours in the aurora.



The Final Image

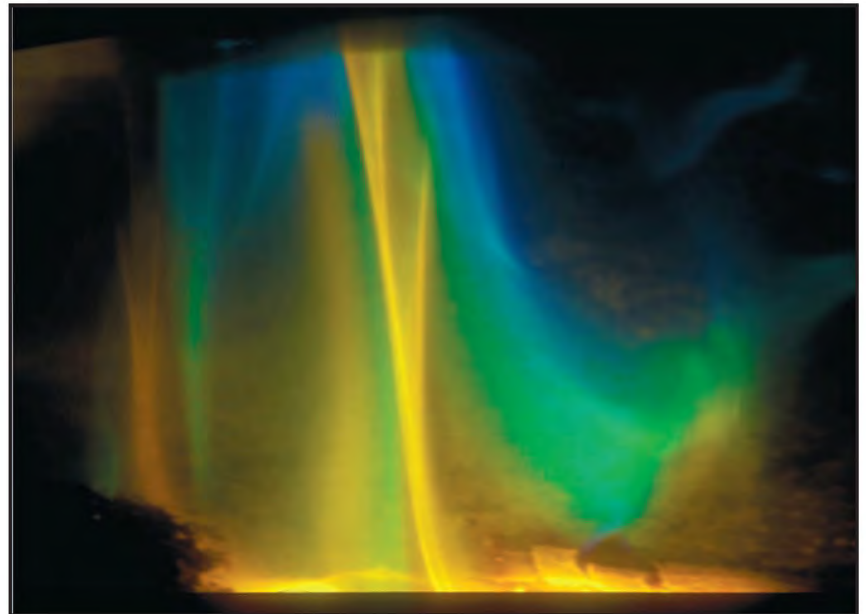


Figure 1



Figure 2



The Final Image



Image 1

Summer Breeze by Gerry

Coles ARPS: This photograph was inspired by 'Image 1'. I particularly liked the action of the small girl chasing the seagulls, but she is small in the frame and the best bird in the picture is the one on the far right. The challenge was to compose a picture that made her larger in the frame, chasing the bird that was in fact behind her, and make it look believable!

The background layer is 'Image 2' which is a picture of the edge of a window in a stone frame taken way out of focus, which gave me the base colours that I felt would work, and gives the impression of sand and sky. I overlaid 'Image 3' on a separate layer. I wanted to use the texture of the sand so I reduced the opacity of this layer by approximately 50% in the normal blending mode. Using the eraser tool with a large brush, approx 800px, and set to 0% hardness, I erased everything on this layer except the textured area of the beach. In a similar way on a separate layer I overlaid 'Image 4'. I had to transform this layer to increase the size of the waves to suit the image, and again I reduced the opacity by approximately 30% in the normal blending mode. Using the eraser tool set as previously, I then erased the beach and sea area just leaving the waves. I cut out the girl and bird from 'Image 1' and put them on separate layers, allowing me to position and scale them to suit the image. The shadow of the girl was added using the burn tool. To complete the image, I flattened it, added a small amount of noise, made a duplicate layer to which I added Gaussian Blur, and reduced the opacity to give the level of softness that I wanted. When I was happy with the image I flattened it and tweaked the colour balance to give the final image as shown in 'The Final Image'.

Web site:

www.gerrycolesphotography.com



Image 2



Image 3

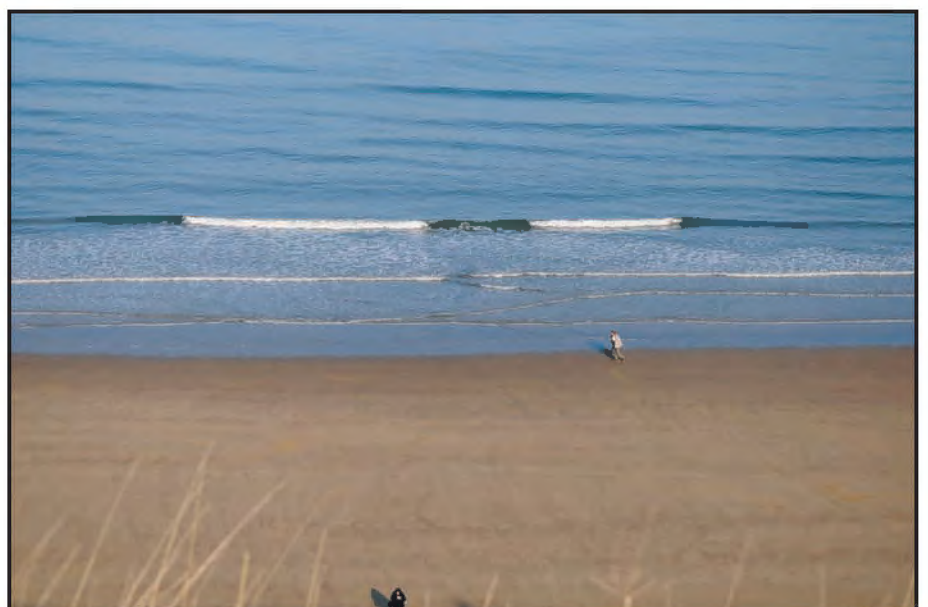


Image 4



The Final Image



The Starting Image



Image 1

Thames Barges by Alan Edwards ARPS:

A Cautionary Tale – When I received the email requesting details of how my Thames Barges image was made for publication in DIGIT, I thought the task would be a relatively simple one. After all I had the image safely stored on my hard disk, didn't I? After a thorough search of all my images stored on the Drobo, I suddenly realised that the finished image had been stored on my computer hard disc which was wiped clean following a catastrophic break down earlier this year. I had failed to make a copy in my processed images folder on the Drobo. My PC was returned to the manufacturers under warranty and was completely rebuilt with the loss of all my programs and images. So what follows is a reconstruction of my workflow of the image from the raw file. I use a PC with Windows 7 and Adobe CS5. I have various plug-ins for Photoshop but for this file only used Topaz Adjust 4.

1 I opened the raw file in Bridge (The Starting Image) then set the levels, lens corrections, vibrance, brightness and contrast.
2 Next the image was opened in CS5. The first task here was to tidy up the image by cleaning up 'dust bunnies' and other unwanted blemishes using either the spot healing brush, cloning tool or edit/fill/content aware on selected parts of the image needing

treatment (Image 1).

3 Then adjustments were carried out using levels/curves on separate layers.

4 Conversion to monochrome (Image 2) was effected using Image/adjustments/black & white. The sliders were adjusted until the required tonal range was reached. The values for the sliders were red 40% Yellows 90% Green 40% Cyan 94% Blues 16% Magentas 81%. Not all sliders were adjusted as some had no effect on the image at all (Image 3).

5 At this point the image was flattened.

6 Filter/Topaz/Adjust 4. The preset HDR Sketch was selected, with some manipulation of the sliders to give the effect I was looking for. This was only mild and could be replicated in Photoshop with a little experimentation.

7 Back in Photoshop further adjustments were made in levels, followed by more cleaning up to remove minor defects using the spot healing brush.

8 The background layer was selected, and then a simple black thin border added using edit/stroke/2 px/black/inside.

9 An area midway between the left hand barge and the second barge covering the rest of the image to the right was selected, then select/modify/feather/250px.

10 On separate layers, levels and curves were adjusted so that the barges appear to be disappearing into the mist (Image 4).

11 Minor tweaks were given to brightness and contrast to arrive at the final image.

My original print was accepted for the 2011 Annual Print Exhibition and is still away. However, looking at the small image published in the summer edition of DIGIT the re-constructed images looks very close to the original.

The image was taken in early June at around 7.15am. The barges were making their way to the starting point of a match. They made an impressive sight as they progressed up the River Blackwater estuary into the early morning mist. A perfect start to a day that I shall remember for ever.



Image 2



Image 3



Image 4



4: *The Final Image after Burning in the Sky, Darkening the Edges and Reducing the Foreground,*

Storm Clouds over Abbaye de Boscherville by Vanessa Herring LRPS: Adrian and I were staying in Honfleur, one of our favourite places. It was December and we were hoping opportunities would be presented to take some moody photographs. We had read that the Abbaye

de Boscherville was good so headed off in an easterly direction. When we arrived we were not disappointed. My eye particularly enjoyed the way the spires on the roof of the abbey were echoed by the cone shaped bushes in the manicured garden.



1: *The Image as Taken*



2: *After Processing in Camera Raw*

The location was a photographer's gift but then the sky turned blacker and blacker as a storm approached. Before the deluge of rain, I was able to capture a few moments with my trusty Nikon D200. The camera settings were, ISO 400, Focal length 18mm, Shutter speed 1/320, Aperture f/11 (using aperture priority) and White Balance on auto.

Opening up the file in Camera Raw, the following changes were made:

Basic: Exposure +0.10, to bring light into the building and foreground, [Clarity +5, Vibrance +3 and Saturation +3, to increase tonal range, contrast and bring in greater detail].

Tone Curve: Parametric – Highlights +7, Lights +7, Darks –6 and Shadows –6, creating an 'S' curve, to give a greater dynamic range of tones and contrast.

Detail: Sharpening Amount increased from 25 to 45 to add extra clarity.

Once the image was opened in Photoshop CS4, it was cropped first to reduce the amount of sky and then I cloned out the bush on left hand side. I burnt in the sky and used the gradient tool to darken the edges to help draw the focus on to the building. Finally, I used the crop tool again to reduce the foreground as I felt that the paths were obstructing the viewer's eye from seeing the relationship of the coned bushes and spires on the abbey, which I had so enjoyed.

Well, did I attain the results I wanted? To my eyes, I would answer 'yes', but what do you think?



3: *After Reducing the Sky and Cloning out The Bush on the Left Hand Side*

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