

DIGIT

THE MAGAZINE OF THE ROYAL PHOTOGRAPHIC SOCIETY DIGITAL IMAGING GROUP

Number 79 2018 Issue 4

This issue

Celebrating Women in the Society

Upcoming DIG events

Details of all DIG events are available on the Group's website at www.rps.org/special-interest-groups/digital-imaging/events



SOUTH EAST CENTRE

John Fox
SHARING THE PASSION:
A DAY WITH THIS
AWARD WINNING
PHOTOGRAPHER

Sunday 13th January 2019 ~ Tonbridge, Kent



THAMES VALLEY CENTRE

John Humphrey FRPS

CREATIVE
PHOTOGRAPHY

Sunday 20 January 2019 ~ Wokingham, Berkshire



North West Centre

Stephen Lewis ARPS
'Timeshift'.
An introduction to
Time-lapse
photography

Sunday 10th February 2019 - Frodsham Community Centre



THAMES VALLEY CENTRE

Jeremy Walker
A LIFE
IN LANDSCAPE

Sunday 17 February 2019 ~ Wokingham, Berkshire



WESTERN CENTRE
Janet Haines

"Inside My Head"

Janet will be showing prints and panels
in the first half and in the second part
will show how some of the images are
constructed by breaking down her files.

Sample of Janet's work



Sunday 17 February 2019 Merryfield Village Hall, Ilton TA19 9HG



THAMES VALLEY CENTRE

Janey Devine FRPS
CELEBRATING
BRITISH LIFE
TODAY

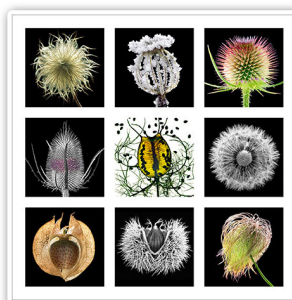
Sunday 24 March 2019 ~ Wokingham, Berkshire



SOUTH EAST CENTRE

Joe Cornish Hon FRPS
EVOLUTION AND
REVOLUTION:
A life in landscape
photography

Sunday 7th April 2019 ~ Maidstone, Kent



THAMES VALLEY CENTRE

Andy Small
FINE ART IMAGES
& **LEN DEELEY**
MEMORIAL TROPHY
PDI COMPETITION

Sunday 28 April 2019 ~ Wokingham, Berkshire

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From the chair

Janet Haines ARPS



When I heard that the Society were going to have the Hundred Heroines project I thought it was great idea and wanted DIG, and other RPS groups also, to participate in different ways.

The idea was that we should support the project in essence, but in part personalise it down to the members in some way.

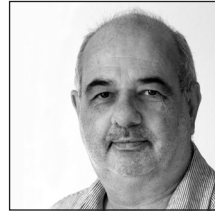
A short few weeks earlier I had seen some interesting statistics on membership and volunteers. What struck me from the stats was that female members were under represented in terms of society at large. But that they were then disproportionately inclined to be Society volunteers, especially in the age group 50 – 70. This sparked me to consider how many females hold, or have held, significant roles in the Society and that perhaps DIG should celebrate a few of these women in our aligned project of the Hundred Heroines. And so the germ was set for this special issue of DIGIT, which I am delighted to say the Editor took up wholeheartedly.

Please do not get me wrong - I am not one who feels that females need any extra help or priority in the world of photography. All photographers are equal in my book. We can hold a camera, understand light, composition, narrative and processing on a par with men. The objective behind this special DIGIT is simply to recognise some key female volunteers and to celebrate them and their photography.

We endeavoured to get a good cross section of contributions from the various sections of the Society. From past presidents, regional organisers, special interest groups and a Distinctions assessor. With many having past business experience and life skills, most female members have excellent qualities that can add value to any group. So ladies please don't hide your light – be confident that you too could add value to the Society. Please consider if you too might be willing to become a volunteer. It really is very interesting and rewarding – I can attest to that.

Editorial

Gary Beaton



In this issue we celebrate women in the Society. Indeed, aside from this column there is little else in this edition that you will find penned by someone of the male gender.

We are honoured to have contributions from two Past-Presidents of the Society along with others from women who take on a variety of volunteer roles. We also get an opportunity to see some of the work of members of the Indonesia Chapter, a Chapter established some 18 years ago by Agatha Bunanta ARPS. Our four 'Challenges' in this issue are also drawn from women in the DIG.

Amongst the articles you will also find a few stories of what goes on 'behind the scenes' of the Society. This is something that I suspect many of us rarely hear about or sometimes even think about but are essential for the RPS to maintain its position and role.

The work presented by our contributors represents some of their successful or favourite shots, or ones of which they are most proud. It is a sample of the wide range of works that RPS members produce and I hope it offers inspiration as well as good reading.

One final point to mention, and some may have spotted it already, from this issue copies of DIGIT distributed by post are wrapped in bio-degradable plastic. Please dispose of it with food and garden waste.

Oh, and if you tore the wrapper off this issue the moment it dropped through the letterbox, eager to read every word and enjoy the images, I should be in time to wish you all the best for the festive season.



Storm at Woolacombe

40 years with the Society



SUSAN BROWN FRPS has been involved with the work of the Society in one form or another for over 40 years. Here she tells us a little about her personal involvement and about some of the inner workings of the RPS.

I started Photography whilst living in Bristol. When I knew I was going to be a Mother, I panicked – what if I vegetate? A year at night school followed, learning the wonders of the world of the Darkroom. Three us from that course then applied for our LRPS, were successful and joined the RPS. I completed a successful ARPS panel a couple of years later.

We moved to Buckinghamshire, and I joined the Committee for the Visual Art (VA) Group and used to organize one day seminars for North Thames Region at the Postgraduate Centre at Milton Keynes Hospital; these days were a huge success.

I worked alone for a couple of years for my Fellowship, whilst juggling life with two young children. I was single-minded with my photography, put everything else to one side and was awarded my Fellowship in 1991.

When I moved to Devon in 2005 there were only two RPS members there that belonged to the Visual Art (VA) Group so I started running days at Bovey Tracey which were well attended, and continue to be so to this day. When I became a Panel member Linda Wevill took over the running of the Group

In 2013 I was invited to sit on the LRPS Panel,



Gone Swimming

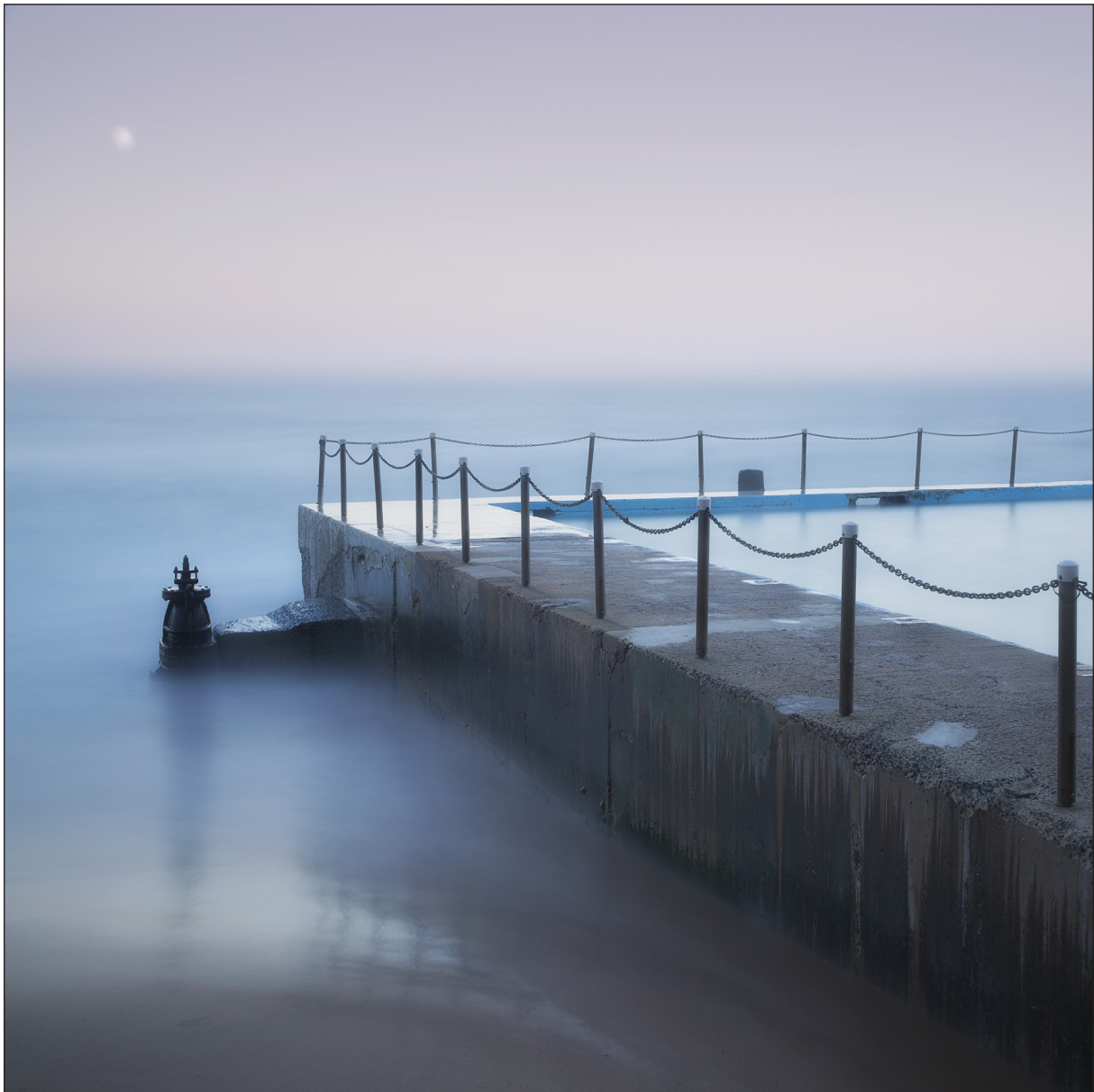
which I found quite daunting initially, but soon got into the swing and really enjoyed it. By 2015 I also served as a Visual Art Panel member, now known as Fine Art. For two years I managed to carry out LRPS and Visual Art Panels, but attending both became somewhat onerous so now I just sit on the Fine Art Panel.

It is an honour to be a Panel member, but not one to be taken lightly. There is a huge weight of responsibility that goes with it. Members work so hard to get their distinctions and the RPS really do want them to be successful. However, there are strict criteria, (which can be found in the Distinctions Handbook, available online), and we have to be sure that these have been fulfilled. The most important thing for a Panel member is to be objective and unbiased by one's own likes and dislikes, which can be difficult on

occasions. It is always a joy to see the broad smiles when a positive decision is announced. It is, however, difficult to tell others that they have more work to do. I do not like the word 'fail' but prefer 'unsuccessful on this occasion.' Gaining a distinction is a destination at the end of a journey, and many learn so much by taking the journey to its ultimate conclusion.

Selecting which Fellowship panels meet the criteria is the most difficult task of all. So many FRPS panels are very personal and have such an individual approach. The Statement of Intent is very important, as Panel members have to try and see the work through the eyes and mind of the photographer. Sometimes this can be difficult to determine at this, the highest level of the distinction process.

We spend a lot of time looking at each image.



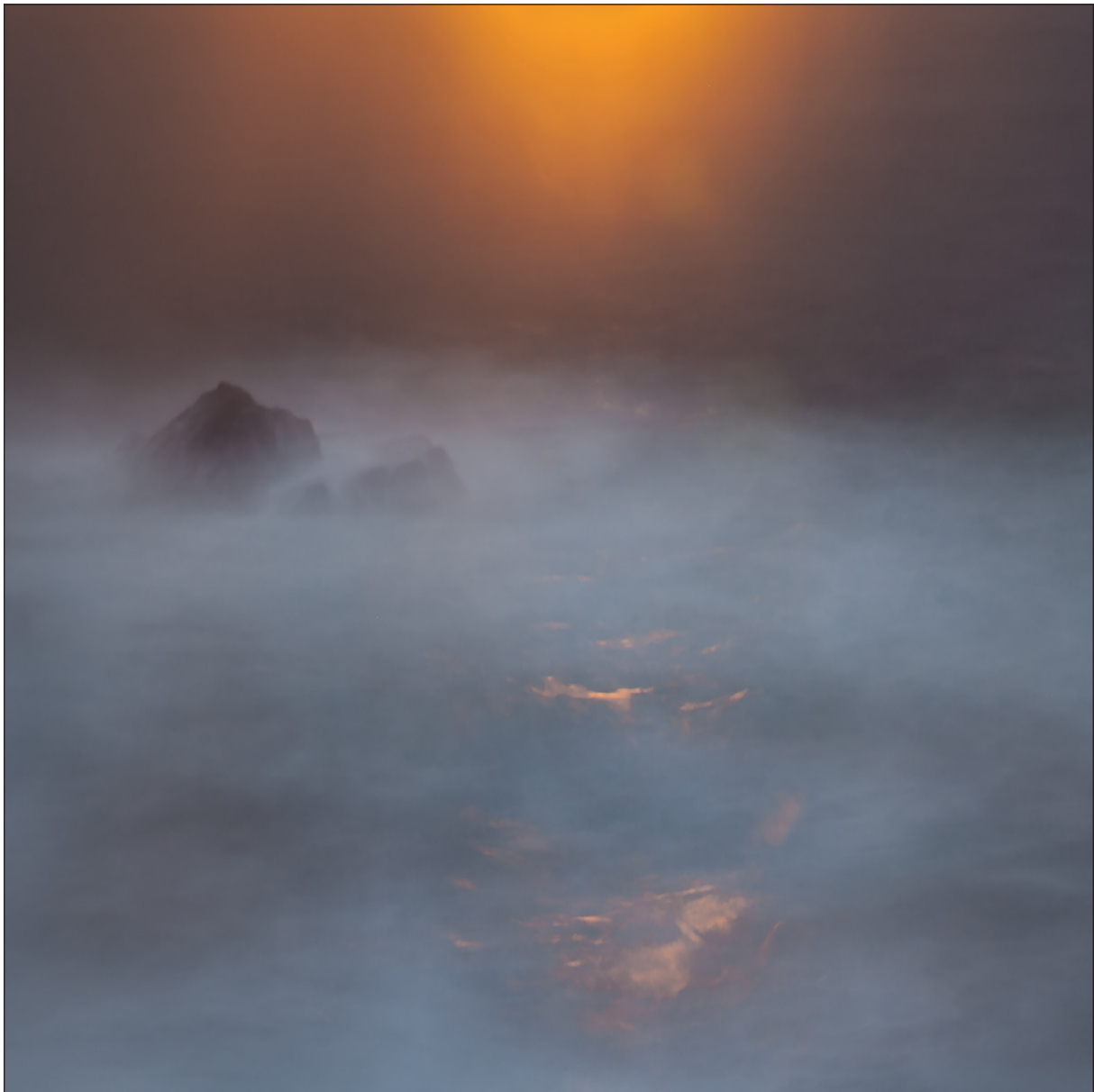
The Pump - Bilgola

It is a strict and rigorous process and the silence of concentration is almost audible. When all Panel members are seated, the Chair invites the panel to take their first vote. Only after that vote do the Panel members make their observations known to other members, following which a discussion takes place. Discussions can be robust, and we don't always agree. One Panel member may have noticed something others have not, in which case we take another look before taking a final vote. It is always a pleasure to recommend a Fellowship Panel as we have seen something special; distinctive photography, creativity and individuality. To be sure panels from all disciplines are working to the same standard there is a Fellowship Board, comprised of very senior members of the Society, who finally recommend to the Board of Trustees (BOT) those Fellowships

to be awarded. Panel members are always exhausted after an intense day of Fellowship assessments.

As a Panel member it is important to respect the cultures of others; we get many entries from overseas where styles and colours are considered very differently to those we are accustomed to, but it is still important that the criteria are met and that we are not overtaken by the enormously different approaches that we encounter (this is relevant at all levels).

In 2015 I was invited to join the Distinctions Advisory Board, now the Distinctions Committee (DC). The role of the DC is to recommend to the BOT how the distinctions process can be run more effectively, how it can be improved. We compile and update the Distinctions Handbook. The DC listens to feedback from members, and



Sunrise on Stormy Seas

their concerns are discussed at DC meetings. All our recommendations are sent to the BOT who make the final decisions. I have found this role extremely challenging. I had no idea how little I knew about the efforts that go into trying to be sure the distinctions process is easy to understand and also how little I knew about the background of the decisions that had been made in the past. With that in mind I would urge all members to take a keener interest in the AGM. I often hear members complaining about various policies being introduced and yet when there is a review or an opportunity to vote at an AGM the percentage of members that get involved is extremely low. Please take note of policy suggestions and make your voices heard. I accept I have been guilty of complacency myself in the past but now take a more keen interest. You CAN change things but only *IF* you take part.

The DC also works to find suitable Panel members

for each of the categories. This is more difficult than one might expect. It does not always follow that a person with a distinction is able to assess the work of others confidently, with clarity and fully understand the criteria. The DC arranges induction days for potential panel members and we end the days with mock assessments. The potential members then sit in on at least two actual Panel sittings and attend Advisory Days. The DC plus the Chairs of the Panels then make recommendations to the BOT those whom we feel are suitable to be invited as Panel members.

This year I was honoured to be asked by a Member of the BOT to be the RPS representative on the jury of Hundred Heroines to celebrate the Centenary of Womens' Suffrage. I accepted, but had not envisaged how much interest there would be. Nominations have poured in from all over the world. This is so different from being a Panel member.



Wave at Last Light

We are not just looking at images but also at what difference these women have made to the world of photography and questioning whether they have really pushed the boundaries or not. The response has been mind-blowing and each entrant is taking over thirty minutes to research before making a recommendation. Some of the information has been in Russian, Polish or another language so we have had to get interpretations of their descriptions before we can even begin the process. At the time of writing this process is still ongoing, so the result is unknown.

Many of those nominated have CVs pages long, and may include exhibitions in Tate Modern, Venice Biennale and many other well-known art institutions. I have felt it very difficult not to say 'yes' to all. Who am I to say a photographer of such reputation should not be considered in the top one hundred? I wonder are the other Jurors finding their role as

challenging as I am?

My time being involved with the RPS is proving most rewarding, even my salvation at times with all the other things that are going on in life. It is giving me a lot of pleasure and is opening my eyes to the many genres, processes and styles of the photographic medium. It is time consuming and at times overwhelming. But I love NEARLY every minute of it.

And I have to thank my long-suffering husband who has had to put up being abandoned several days at a time several times each year.

The images accompanying this article are some of Susan's successful images and show her personal style.

See more of Susan's work at susanbrownphotography.co.uk



*As a bumblebee forages on nectar in a male squash flower, it picks up pollen all over body, 0.8x.
Lighting: twin Nikon macro flash.*

Macro and more



HEATHER ANGEL FRPS explains some of the techniques that can be used to capture stunning macro images.

As a child, I always had a passion for wildlife – cultivating caterpillars in my bedroom or watching how a crayfish moves in a glass casserole on the kitchen dresser. My father gave me my first camera as a 21st birthday present (an East German Exakta Varex 11A), which I used as a tool to record the marine life I was then studying. At this stage, I had no ambition to be a photographer.

Some years later, I bought my first true macro lens, to take images up to life size or 1:1. The

105mm Micro-Nikkor has been my go-to macro lens over several decades, updated with new models and taken on every field trip. So, if wildlife targets fail to turn up or don't behave as planned, I can always revert to taking macro shots. Whatever the habitat, if you focus at close range, there are invariably macro subjects to be found.

Gradually, as photography occupied more of my time, I decided to switch careers from marine biology to photography. My first book was published in 1972 and my 60th in 2015.



© Heather Angel

*Firework-like, a marine terebellid worm outstretches its tentacles at 1:1.
Lighting: dark field illumination with twin macro flash.*

Macro lighting

Whatever the available light, there is rarely any cause to complain about the lighting, because it can be carefully controlled within a very small area. The choice of lighting is key to all macro shots.

Most easily, available light is modified by using a reflector or a diffuser (or indeed both). A small LED keyring light (check it is balanced for daylight) can be used to spotlight parts of a flower. Slightly larger LED lights can be used to paint light in dark locations such as caves. Then, if the natural light is poor, flash comes into its own, either as fill-flash or as the prime light source. A twin macro flash set-up attached to the camera as a single unit, is perfect for stalking pollinators in action on flowers. In the studio, I use high speed

flash to freeze motion, including spinning winged seeds and replicating buzz pollination of flowers.

Decades ago, I began to take larger-than-life images long before digital photography arrived on the scene. In those days, I used a bellows unit with a manual 50mm lens to gain a 3x life size magnification. With minimal depth of field, I chose my subjects carefully, preferably flattish ones lying within a limited plane, such as skeleton leaves and butterfly wings. Even so, my enthusiasm began to wane, because I had to wait several days for films to be processed before I could be sure I had nailed the shot.

After switching to digital early on, I began to dabble in panoramic stitching before taking my first focus stack of a flower in 2012. This transformed the way I could capture complete



*Autumnal mosaic found on a hazel leaf at 1:1.
Lighting: backlit on Ultralim A4 LED light Box.*

highly three-dimensional flowers with maximum depth of field. The essential requirements for a successful focus stack are constant lighting, a static subject and a rigid camera support. I use a Really Right Stuff (RRS) macro focusing rail to advance the camera in equal increments.

Ultra-macro

Several hundred stacks later, it suddenly dawned on me that there was no better time to reconsider ultra-macro. Using digital cameras, I could have instant feedback of both the composition and lighting, while taking focus

stacks would greatly enhance the limited depth of field. All I needed was a lens.

Canon users are more fortunate than Nikon owners since they have the MP-E 65mm $f/2.8$ 1 - 5x life size macro lens, with auto focus. Nikon users are left with either using bellows and extension tubes or another manufacturer's lens. The Laowa 25mm $f/2.8$ ultra-macro lens, with a variable magnification greater than life size ranging from 2.5 - 5x was launched early in 2018; but I never rush to buy a new lens the moment it is announced. I prefer to wait for reviews and talk to people who have used it.



© Heather Angel

*Tulip flower underexposed and defocused.
Lighting: an LED keyring light used as spot to highlight the white stigma in focus, 1:1.*

Some months later, I decided to buy a Venus Optics lens made in China that weighs 416g, compared to the 105mm Micro-Nikkor 772g lens. The all-metal Laowa lens is completely manual with adjustable rings, one for selecting the aperture and the other the magnification.

Much of my ultra-macro work is done inside an orangery using top-light and wraparound indirect light on three sides. Here, focusing is possible either with the aperture wide open or stopped down with the optional small LED ring light attached to the front of the Laowa lens. After mounting the camera on a focusing rail,

rough focusing is done by moving the camera whilst looking through the viewfinder. Then, the camera is moved backwards or forwards in small increments until the nearest part of the subject comes into focus.

With a working distance of just 45mm between the front of the lens and the subject at 2.5x magnification, the optional ring light might seem to be the perfect light source. Front lighting however, is rarely creative, since it lacks modelling.

The best ultra-macro shots are either very small



*Lady's mantle leaf excretes water drops on warm, humid nights, 2.5x
Lighting: thin cloud cover.*

objects complete within the frame or a portion of an overall pattern. As with any close-up subject, how you light ultra-macro ones depends on their structure - whether they are hairy, translucent, textured or patterned. There is no go-to lighting which works for all ultra-macros.

This small selection of macro and ultra-macro images has been selected to illustrate a range of possible lighting techniques. The magnification given is as captured on the sensor, not the size reproduced in the article.

I am thankful to have had the chance to work at a time when digital cameras have offered so much more scope in the way we capture images than with analogue models. Also, I have no regrets about switching careers from marine

biology to wildlife photography, since I have seen so much more of the world than I could ever have imagined.

Heather Angel FRPS, FBIPP is an award-winning wildlife photographer, who has worked on every continent, with 32 trips to China alone. Major solo exhibitions have appeared in Beijing, Cairo, Kuala Lumpur and at the Science and Natural History Museums in London. She is a visiting professor at Nottingham University and was RPS President from 1984-86.

See more of Heather's work and her blogs, at <http://heatherangelphotography.co.uk> and www.heatherangel.co.uk.
On Twitter: @angelantics
On Instagram: @heatherangelphotography



Reflections of a past-President



Roger Reynolds HonFRPS

ROSEMARY WILMAN HonFRPS describes some of the important work of a President of the Society and shares with us some of her favourite images

I have been invited to reflect on my role as President (2009-2011) but as DIGIT is about images my photography comes first. I also enjoy travelling and this is when I do much of my photography. This includes landscape, people, natural history and any other opportunity found en route. I also describe my photography as 'whatever takes my eye' and creatively this is what I rely on, whether at home or away. Simplicity defines much of my more recent work, it is not uncommon for me to be accused of trying to save ink with minimalistic images. Having started my photography using slide film I have always aimed to 'get it right in camera', and this remains my intent. I use post-processing to achieve the feel and quality I have usually pre-visualised at

the time of capture. Alongside this article I have tried to show a varied selection of some favourite images, including 'Bobcat in Winter, Yellowstone' (above), one of my nature favourites. Like us all I am emotionally attached to my images but hope you enjoy this selection.

Whilst President I had an exhibition 'About Time' at Fenton House. I had been told by a number of friends it was 'about time' I did so! As Chair of the Exhibitions Committee I had been responsible for the use of the space since the Society moved to Fenton House in 2004, so had not taken it for myself. Since 2012 I have exhibited annually with a group of five friends as Spectrum Photo Art, and for this I sometimes work in small projects.



Tree, Snow and Cloud

It was a shock to me when I was first approached to stand for election as a trustee. At the time I had been a member of the Society for about 8 years and was on the Creative Group Committee. After the restructuring of the Society governance in 1998 there were never more than 2 women trustees, and for 7 years I was the only one. Aside from photography the Society has a wealth of expertise within the membership, with many women and men taking on a volunteer role. Equal opportunity is important but I do not believe in positive discrimination. I hope the current search for new trustees with appropriate skills to come forward will provide an opportunity to redress the imbalance at this level. I had had my doubts and never planned to become President. Circumstances prevailed. After much heart-searching I decided to stand for election, concluding it was the right decision for both me and the Society at that time. I would become only the third woman President since 1853, following in the huge footsteps of Margaret Harker (1958-

60) and Heather Angel (1984-6). This did not affect my decision.

During my term as President I had a skilled and supportive team of trustees around me. Some of you will recall this time, others will have joined the Society since. The trustees continued the longer term projects but like most Presidents I had a few of my own. I aimed to improve communication, especially of Trustee decisions to members. Volunteers are vital to the Society and need both support and appreciation. An induction day was introduced, initially for Group Chairs and Regional Organisers. This has since been extended to include all volunteers and the content has grown, along with other measures of support, and long service recognition. A legacy policy had been considered for some years and this was put in place. I wanted to see the Society's Collection once again acquire current work. Support from the National Media Museum (NMeM) was achieved and acquisitions made from outstanding members, some new Honorary Fellows and an



My Gran and Cross

annual Fellowship, amongst others. To maintain a history of the Society, recent Presidents were invited to place a summary of their Presidency, a portrait and either an image (for me 'My Gran and Cross', above) or some relevant scientific archive. With the transfer of the collection to the V&A, which has many positive aspects for the Collection, the Society is maintaining a close relationship with the curatorial team.

It was a time when some slide workers felt digital was 'not fair', or indeed not true photography. I reminded them of Reijlander's 'Two Ways of Life' printed from over 30 negatives, first exhibited in 1857. Accepting it is easier on the computer than in the darkroom, I viewed a stack of negatives as resembling layers in a digital file. In 1858 Henry Peach Robinson also caused an outcry when he spoke of the 5 negatives used to print 'Fading Away'. It seemed history was repeating itself.

Unplanned external matters arose, notably the Digital Economy Bill and the terrorism challenges aimed at photographers. Both required me to attend a number of meetings. A member with copyright expertise accompanied me. The Police issues, including the 'I'm a Photographer not a Terrorist' campaign, resulted in three of

us meeting with Sir Hugh Orde, Head of the Association of Chief Police Officers (ACPO), who assisted the Society in producing the 'Know the Facts' advice card for members. A number of meetings at the Home Office, including one with Lord Macdonald in his review of the Anti-Terrorism Act, took me out of my comfort zone, so two of us attended.

Unexpected highlights included an invitation to Asia which enabled me to visit Hong Kong, the Singapore Chapter and to judge the Shanghai International Exhibition, all in the space of two weeks and at no cost to the Society. I also received an invitation to speak briefly as part of the introduction to the international conference in Bradford on the research carried out by the NMeM and Getty Conservation Institute on the 3 Niépce's plates in the Society's Collection.

As Past-President I was invited to chair the Awards Committee from 2011-13. I found this rewarding. With several outside specialists from varied photographic backgrounds joining Society members there was a wealth of knowledge around the table. The discussions were in depth and interesting. I believe sound decisions were made. Having realised how incomplete



Woodland Light



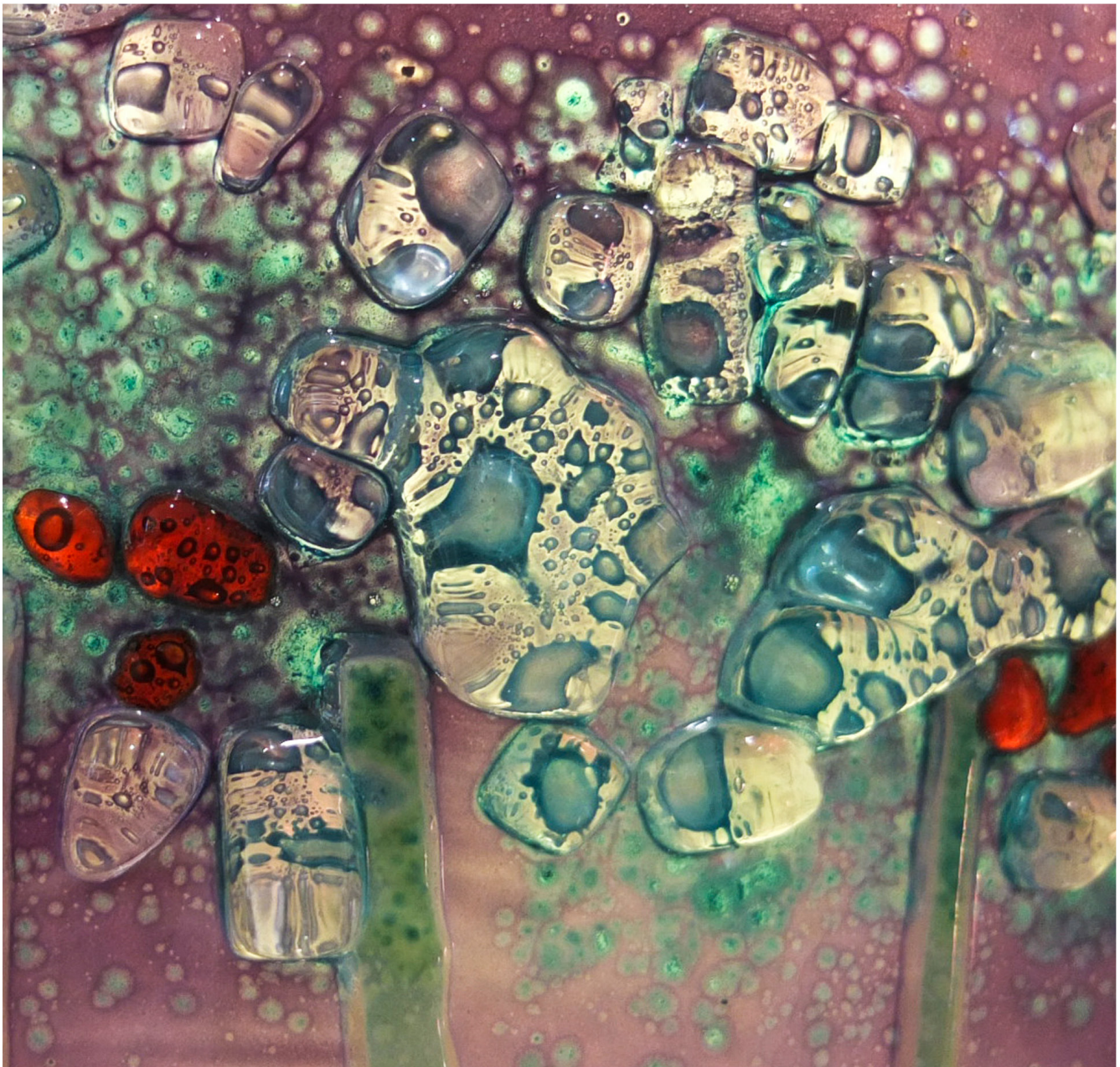
Textures on Display

the available archive of the Awards was I subsequently carried out research using the on-line Journal archive. There is now a full record of the Society Awards available with brief citations and the full list of the Award recipients is on the Society website.

My current support for the Society is focused on Distinctions and after 8 years as a Licentiate Panel member I am currently one of the chairs of that Panel. In addition to the assessments I enjoy providing advice to potential applicants both on-line and at Advisory Days. As Chair I also provide feedback to unsuccessful applicants based on the panel member's comments, endeavouring to provide a way forward to a future application.

Best of all is the reactions of delight when applicants are successful.

I have tried to give you a flavour of the two years of my Presidency, not easy when so much happened. Looking back, did I enjoy it? My time as President was very busy, often enjoyable and at times challenging. It was important to be seen and meet members and I visited many Regions, Groups and some Chapters. I broadened my knowledge of photography and its history, met interesting photographers at all levels and made many new friends. I, and hopefully the Society, have gained greatly from my ethos of 'What can I do for the Society?', rather than 'What can the Society do for me?'.



From 'An Artist's Palette'

Making Macro work for you



Mary Crowther ARPS tells us about her recent discoveries in macro and mobile phone photography.

My main passion other than photography will always be art. As a trained graphic designer, it is difficult not to see anything without bracketing or a compartmental of structures arranged and

defined by design, shape, colour or assemble.

Having practised with macro work for some time, I think this comes from my industry background in creative environments, looking at detail, and



From 'An Artist's Palette'

for fanciful and imaginative images. Preferring to use a camera I have also found that in the world of technology mobile phone photography is a continuously changing behaviour, and vital as both a function and interaction understanding of today's society. In macro photography, either with camera or mobile phone, there are similarities that achieve success in a different approach or style, which I hope the images accompanying this article will represent.

As a result of advances in sensor technology, today's small sensor digital cameras can rival the macro capabilities of a DSLR with a 'true' macro lens, despite having a lower reproduction ratio, making macro photography more widely accessible at a lower cost.

The ratio of subject size on the sensor plane (or film plane) to the actual subject size is known as the reproduction ratio: thus, a macro lens is classically a lens capable of reproduction ratios of at least 1:1.

Some of the images shown here, based on my two passions art and photography, going back to basics in a combination of the two applications and imagination.

As part of my personal development to achieve success with the Society distinctions, the end

result is duly overtaken by the learning journey. Hence some of these images are part of a project 'An Artist's Palette' and subsequently my Associate panel. They were taken on a small Fujifilm X10 digital camera in conditions that were limiting to say the least; a small studio area including a furnace kiln, no larger than 5m x 3m with limited natural light from an above skylight window. I decided that rather than try emulating light with spots I would just take a risk and hope for the best results in the immediate environment presented to me.

My Statement of Intent for 'An Artist's Palette' is...

'As an artist, I have often experimented with different medias to suit the different styles and type of Art, frequently studying their palette ranges in depth, and have been fortunate enough to watch and help other artists at work hence my selection of work the Artist's Palette and this one specifically used in fused glass art.

It is the fusion of colour and base material of glass particles that creates a conceptual structure, the palette of colour mixes with the organic relation between the elements that begin this creative formation. This unusual media is captivating to watch, as air pocket formations become art within

MAKING MACRO WORK FOR YOU



Entrapment, both images taken with iPhone

itself. Hence due to the limited surroundings and light in the studio area circumstances have given complication with lighting, so I decided to include some highlight spots and/or reflective areas as characteristic contributions to the factor of glass'.

In contrast to 'An Artist's Palette' being taken in a limiting enclosed environment, RAW files and straight out of camera with no post processing, I have taken another set of images; all outdoors taking advantage of the light conditions, are macro and are purely mobile phone photography with any processing done only in apps available on my phone.

With these images I experimented using a variety of enhancing apps, depending on the subject matter and what I actually want from the image or how it will be used. I do have several favourite apps and in particular a camera on the phone other than the in-built-one – 645 PRO. This camera app has many of the elements you would find on a camera such as ISO ranges, image ratio

size, film grain, even daylight and other filters, just to mention a few, and all with the ease of a swipe across the screen.

One of the processing apps I prefer to use can be found in 'Enlight', where I experiment with textures and abstract techniques. An example of technology and applications being used beyond the initial and rudimental purpose of being just a mobile phone, with some very favourable results.

Passionate about art and photography for a good number of years, I try to reflect both these in my approach to the images I make. It makes good sense to keep it simple, responding to the environment you currently experience and if you don't have your camera then there is almost always another solution.

I hope these images demonstrate an outcome that is very achievable, maybe even enthruse some curiosity to try or experiments more with macro photography.

Mary Crowther ARPS has been a member of the Society since 1997 and has volunteered on several committees and groups within the Society for over eight years. She is currently the Yorkshire Regional Organiser.

The Indonesia Chapter

In this issue we take a look at the work of some of the members of the Indonesia Chapter of the Society.

The Indonesia Chapter of the Society was formed in 2010 in Jakarta. The driving force behind its establishment was Agatha Bunanta ARPS, who remains the Chapter Organiser today.

Agatha says, 'We are a small group but full with people with a big passion and love of art and photography. We like to explore new things, not only in Indonesia but also the other side of the world. More than two-thirds of the active Indonesia members have RPS distinctions'. Peter Adams, the Australian-based photographer, sculptor, author and furniture maker said "Great Photography is

about depth of feeling, not depth of field", and Agatha says, 'In the Indonesia Chapter, our photos represent our feeling'.

The Chapter offers a warm welcome to all Society members across Indonesia and aims to introduce and promote the RPS in Indonesia and to offer networking opportunities and other help to members. We also encourage and assist members and potential members to gain RPS distinctions.

Agatha believes that photography has no boundaries and invites other RPS members, wherever they may be, to get in touch.



The Church of the Good Shepherd at Lake Tekapo by Hendy Suwanda ARPS

Hendy says 'This photo was taken in September 2018 at Lake Tekapo. The Church of the Good Shepherd is an iconic place for taking picture and stargazing, so the place is crowded even at night and at -2°C as on this occasion.

Hendy used a Fujifilm X-T2 with Fujinon 10-24mm wide angle lens to cover the milky way and stars above the church. Hendy says, 'One problem however was the car lights coming to this place as I needed a 30 second exposure with no lights interruption. After a couple of tries finally I got the clean shot'.

THE INDONESIA CHAPTER



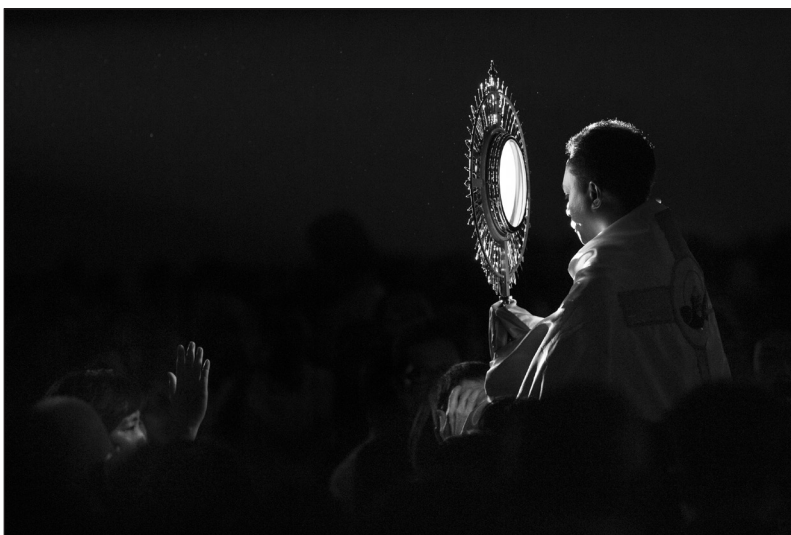
Maiko Fukuno in a Respectful Bowing Posture by Tatas Brotosudarmo

Tatas says 'In July 2017, I went to Japan and took a photo session arranged by Mr. Haruo Takagi from Kyoto Flower Tourism. I wanted to explore Japanese culture. I never imagined that I would meet and take photographs of Fukuno-san, a Maiko from the house of Miyagawacho. She is one of the top five Maiko in Kyoto, a very famous young geisha among photographers in Japan. Looking at the photograph, I can still have a fresh memory of her beautiful profile and elegant character of this respectful young lady, adorned with her furisode and ornamented kanzashi. I feel honoured that Kyoto Flower Tourism selected some of my pictures of her to be published in a book entitled *Photo Collection Maiko Fukuno 15 Scenic Spots in Kyoto*'.



Lady with mutilated fingers by Edwin Djuanda ARPS

Edwin says 'I saw this lady in Wamena, a small city in Baliem Valley, Indonesian Papua in 2012. She is from the Dani tribe, indigenous people in the valley. They have a tradition of chopping one of their finger after the death of her family. The purpose is a sign a mourning and also to make the spirit rest in peace. The thumbs are never chopped. This tradition now banned by the Indonesian government'.



Praise, Worship and Adoration by Deddy Suwanda ARPS

Deddy says 'This picture was taken during Praise, Worship and Adoration event titled 'Fear Not'. Led by a Pastor, the event was attended by 2,000 people.

The lighting condition was very dark when the Pastor roamed around the church as he presented the Blessed Sacrament during the Eucharistic Adoration. Every light in the church was turned off, and only a small spotlight followed the footsteps of the Pastor.

To achieve this picture, I had to raise the ISO on my camera to a pretty high level with a maximum diaphragm opening'.



The Blues by Hendro Hioe ARPS

Hendro says 'Yet the largest animal on the planet, we have opportunities to encounter this Blue whale on the east coast of Sri Lanka.

The Blue whale can grow up to 35m in length and weight as much as 190 tons, and still can cruise up to 35 kph, which is considered fast in the water.

Our encounter with this animal has never been easy, but it's all worth it'.



Anak Krakatoa Eruption by Agatha Anne Bunanta ARPS

Agatha says 'Krakatoa is an Indonesian volcano known for its deadly 1883 eruption. The highly active Anak (Child) Krakatoa, is a new island formed by underwater eruption in 1927. The volcano has been active again since June 2018 but not caused any disruptions. Sometimes, Anak Krakatoa can erupt more than 100 times in a day. This photo was taken in August 2018 from one of the empty islands in front of Anak Krakatoa. It was really a dramatic experience at night, feeling amazed to see the eruption from the 'silence' island, accompanied by wind and stars in the sky. I heard the roar and imagined the fear of people in 1883. I feel so small in this nature'.



Marble Gallery in Singapore by Mario Wibowo ARPS

Mario says 'Being an architectural and interior photographer, I usually encounter straight lines when shooting at projects. But this marble gallery in Singapore was different. Designed by BK interior design, marbles are bent creating a cave looking shape and also lit to make it more dramatic. It took a while to tidy up the space to make it look more photogenic, no artificial light was used but multiple exposures are blended together to create a more even light across the image'.



Musaba Nasi by Djaja Tjandra Kirana ARPS

Daja says, 'Musaba Nasi is a village ceremony, especially in Selat Village, Karangasem regency, Bali. This ceremony is held every 10 years. One village has prepared a ceremony with a composition of rice, fruit, flowers and satay. The prepared rice is placed in the middle of the road with a distance of 800 meters from the temple to the Great Hall (Bale Agung).

In this ceremony they also bring symbol of Gods (Dewa) and holy water, and must walk on rice. The village community sits in prayer for the safety, harmony and prosperity of the people in Bali. They immediately take rice to eat with their families, through which they hope to get God's protection.



ENTRANCE OF THE QUEEN OF SHEBA

Janet Haines ARPS

This work was inspired by the music from Handel. In my head I saw a large grand building filled with golden light and the 'Queen' strutting in with flamboyant grandeur. So my challenge was to shoot all those elements before I could even start to put the final image together.

First, where might I find an appropriate building? Peterborough Cathedral was the answer as, unusually for a cathedral, it is very open without the usual rood screen. However, shooting it presented a few problems - other visitors wandering around, using a wide angled lens to get it all in caused major convergence, retaining the colours in the stained glass windows whilst trying to get enough light on the interior. I went for shooting dark.

I wanted the 'Queen' in gold so ordered the Isis wings from China. My vision is also that this Queen is black skinned and exotic. On model shoot day Anna arrived at the studio with her hair already braided, but we applied makeup and gold on her lips. Gold voile fabric was tied around her. We tried several different poses until we agreed it had the gravitas I was aiming to achieve.

Back in my Photoshop darkroom first I had to do a lot of work on the Cathedral shot to retain the windows, clone out the offending burnt out sun areas on the walls and electric lights. Then correct the converging walls. The roll of carpet in the original shot needed some very careful cloning and

DIGIT CHALLENGE



The original shot of Peterborough Cathedral (left) and the edited version after removing the carpet and burned out areas, and adding the Queen and her shadow (right)

reconstruction work to remove it convincingly. The model was cut out from her white studio with relative ease as the majority of her exterior lines were crisp. She had to be scaled down for the work, but if you examine it with intent she is in reality too large for her environment, but this is a trick I often play to make my main subject more dominant in the final work - this is fantasy after all.

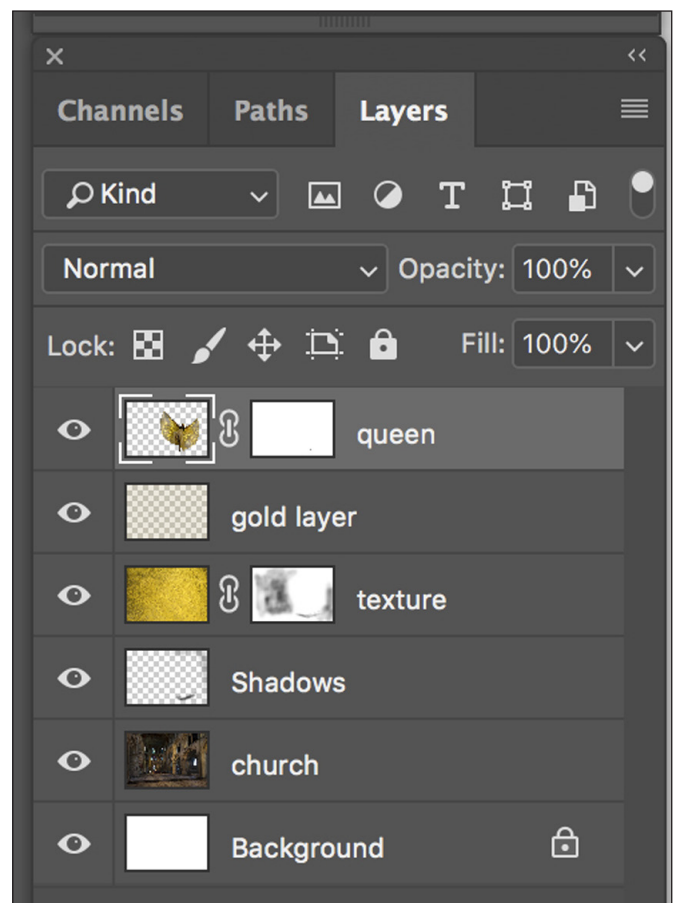
It was now a simple question of putting all the elements in to the various layers, masking and modifying opacities etc. Her shadow I painted in with a soft air brush on an separate layer. Now to add the magic and to make it gold.

First a light golden layer to lighten up the walls. This is nothing more than a layer of yellow/gold paint bucket. However the key to pulling it all together is the final texture, originally a piece of crumpled gold fabric which I just quickly snapped. This layer was applied, had the opacity lowered to 33% and then masked through with an extremely soft brush at various opacities. I feel when I am applying the textures that I sort of 'paint' them in. If you look at the layer palette you can see and read what each layer is.

The final touches to the realism was to lightly mask through parts of her wings so that you can see a hint of the windows and structures behind her. Small, simple touches like this is what stops the various layers looking like the cut-outs they are and makes my fantasy world look believable.



The crumpled gold fabric texture



The layers in the final image



'IDENTITY'

Katherine Rynor LRPS

Photography has always been part of my life. Nowadays, however, it seems to be my life, which is so fulfilling.

Starting as a child, I loved the way you could 'capture moments in time'. It was like magic. As a teenager I started to develop and print my own black and white images. Today, however much I embrace the digital world, there is nothing like a final printed image. When you hold it, you own it.

My introduction into digital cameras was as late as 2011, I started an adult college course and had an amazing tutor who inspired me to go forward with photography. Seven years on, I have done many more photographic and Photoshop courses, gaining both my City and Guilds and NCFE level 2, meeting wonderful lifelong friends along the way. However the pinnacle to date of my photographic achievement came this year when I was awarded my LRPS. The future is exciting as I set myself new goals to achieve.

DIGIT CHALLENGE

I was introduced to Photoshop in 2012 and I doubt there is not a day when I do not dabble on Photoshop. It opened so many doors to my creative mind, made the impossible possible and made my photographs into artwork. The technicalities of Photoshop I find daunting, but, as an artistic creative tool, it is wonderful. My favourite methods are blend modes and colour look-up tables. They can add that final 'feel' to your image.

As a child I was greatly inspired by Salvador Dali and Surreal Art and today Dali is still an inspiring goal, along with Magritte and Rothko. I enjoy looking at their art and getting inspiration for future images.

'Identity' came from the idea that we all have few features but each of us is unique. I wanted to strip the face bare, and then incorporate the features elsewhere in the image. The washing line idea came from trying to depict something clean and new. To me 'Identity' is a positive image, signifying that we are all unique in our own Identity.

Firstly my 'willing' model was my friend Paula from my college course; we did a Studio Portrait lesson in class, which is how I achieved the base portrait. I edited the original image, making the background darker using the Curves in Photoshop and enhancing detail in the hair as much as I could.

Then I printed the image, cut out the facial features and stuck them onto luggage labels, which I threaded through a piece of string, keeping them in place and separate with small bulldog clips. Ideally, I would have liked old fashioned clothes pegs but I think the clips were as effective. I then threaded the string through my lightbox using a white background, and photographed them. The fingerprint was an afterthought. It signifies our base identity and I felt it brought the image together.

Back in Photoshop, I disposed of the facial features by using the content aware tool, picking up skin from other parts of the face and eventually eradicating the features. On top of this rather crude, skin-only face, I added a concrete/peeling paint texture. I am very keen on adding textures, so, often, when I am out I will photograph random textures to keep on file for further composites. I then blended this texture into the face to create a texturised skin effect.

Needing to hang the washing above the head, I increased the canvas height using a black background colour and then added the 'washing line', which I had cut out in Photoshop, removing the white background. I then cut out the finger print and put it across the bottom of the image. This seemed to balance it. To give depth and reality to these images, I used 'Layer effects' in Photoshop, 'Stroke' and 'Drop shadow' on the finger print and a 'Drop shadow' on the facial features.

Finally I needed to bring the whole image together, using a tonal texture; I found that a sepia-coloured tone suited the image well. I then blended this – using 'multiply' at 37% - to create the final completed effect.

On completion, I call 'Identity' my 'marmite shot'! I think you either love it or hate it, but either way it gets a reaction. That is basically what art is about - to be emotive.



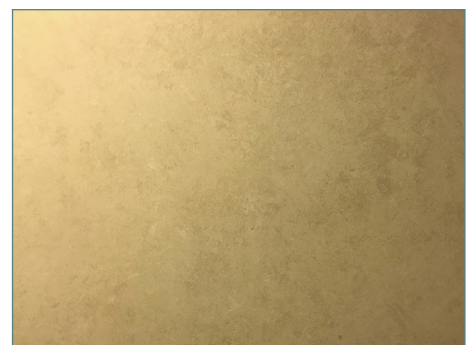
The cut out facial features stuck on luggage labels and clipped to string



The concrete/peeling paint texture used for the skin



The fingerprint



The sepia-coloured tonal texture applied to the whole image



ARCHITECTURAL GRANDEUR

Gill Peachey LRPS

Anyone who has visited London's Natural History Museum can't fail to have been impressed by this iconic building. Alfred Waterhouse's Romanesque masterpiece, with its semi-circular arches and ornate columns, can certainly be classed as 'a cathedral to nature'.

A self-confessed pattern addict, I never switch off from looking for photos and I'm always keen to look out for unusual angles on familiar scenes. This was the case as I walked up the steps to the main entrance of the museum.

By picking a low viewpoint and looking up, the wide angle I chose helps to emphasise the height and grandeur of the columns. It also allows the converging verticals to be used to good effect.

I'd decided to travel light for my day in London and only had my trusty old Canon Powershot S100 compact with me. The extra depth of field you get on a compact camera really helped with this shot. I stopped down as much as possible and focussed a third of the way up to make sure that everything would be sharp. The overcast weather conditions helped with the image too, giving sufficient modelling to the pillars without any harsh, distracting shadows.

The resulting colour image (see previous page) was quite pleasing, but as it's an image about lines and patterns, I felt it would work well in monochrome (see below).

Although I'm not averse to some creativity on the computer, this image required little work at the post-capture stage. Basic processing of the RAW file was done in *Lightroom* with further tweaks to levels and contrast made in *Elements*. A little selective sharpening had to be added to the bottom right-hand corner where the lens had shown its limitations.

The conversion to monochrome was done using *Silver fx* where the Film Type 'Ilford Delta 100 Pro' gave a strong, contrasty look that I liked.

Given that the image is quite bold in its lines and shapes, I felt that it needed a border to complete it. A broad, solid black border proved to be too dominant and took the eye away from the strength of the columns. I opted, instead, for one of *Silver fx's* borders to give a more diffused effect to the edges - this handily disguised a few problem areas on the edge of the frame too. For me, this border works well - but I'm aware that it may be a Marmite choice as the first person I showed it to said "Why have you used that border?!"



A searchable, cumulative contents list of previous issues is available from the Digital Imaging Group magazine page of the Group's website at: www.rps.org/DIGIT



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Ray Grace ARPS DPAGB
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