

DI ONLINE

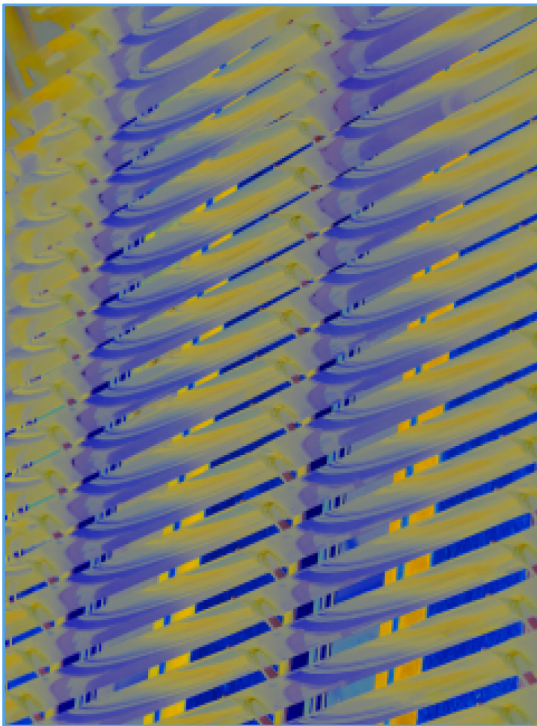
SEPT 2023

THE **RPS**
ROYAL PHOTOGRAPHIC SOCIETY

DIGITAL
IMAGING

COVER IMAGE

ABOUT THE COVER IMAGE



The Photographer: Dave Balcombe ARPS

The Image Title: Striations

About the Image: Why I took it!

This is a photo of some roof blinds and the reflections in them, I did some basic adjustments in LR then took the image into PS, duplicated and used the exclusion blend mode to change the colours finishing with a Hue/Saturation adjustment layer to increase saturation. It was taken in the Branch of my Bank!


Dave Balcombe ARPS

CONTENTS

COVER IMAGE	
ABOUT THE COVER IMAGE	2
CHAIRMAN’S CHAT	
THOUGHTS FROM THE CHAIR	4
THE MONTHLY COMPETITION	
THE WINNERS.....	6
eCIRCLES	
A REPORT.....	11
T-W-T.....	13
WORKSHOP ARTICLE.....	14
EDITORS WORDS	22
AN OVERSEAS MEMBER	24
RPS DISTINCTIONS	
ALL THE NEWS	28
AI SNAPCHAT	
NEWS & VIEWS.....	30
AI FORTHCOMING EVENTS.....	36
DIGITAL IMAGING EVENTS & SIG EVENTS	
FUTURE DATES.....	38

PHOTOGRAPHY

What you lookin' at? The winners of the Black and White Photo Awards 2023



In a celebration of monochromatic photography, the prestigious Black and White Photo Awards has revealed its 2023 winners, a stunning collection of landscapes, portraits, architecture, streetscapes, and the beauty of nature.

[Read more](#)

DI ONLINE



Editor DI ONLINE: Melanie Chalk
Contact: dignews@rps.org

CHAIR'S CHAT

THOUGHTS FROM THE CHAIR...



As autumn takes hold many of us get back to our camera clubs and perhaps processing the images we have taken throughout the summer. Have you shot any 'winners' this year? If you think you have then pull them out and start working on them as Round 1 of the annual Digital Imaging Competition will open shortly – the theme is Flora and Fauna. If you have yet to create new work, then time enough to capture some early autumnal images, or spiders in webs. The submission web site will open on October 1st for 3 weeks. You will receive an email with the information, but it will all be on the DI web pages too.

DI is as busy as usual, with great webinars coming up, workshops to attend, eCircles to join, and if you have booked on to them the TALK-WALK-TALK Coastal walks to go along to. For the second year running DI have joined forces with the RHS on Garden and Plant photography; supporting you towards competing in their RHS 2024 competition.

There is a new area that we really want to focus on - engaging with all RPS International members over the coming months. To understand their needs better we have run a survey and focus groups. One thing we will do is endeavour to hold meetings at different times so that we can cover the different time zones more thoroughly. More information about this in the next DI Online, which will be coming out in early November to coincide with the announcement of the winners of the Round 1 Flora and Fauna comp. Good luck everyone who enters.

Finally DIGIT 98 will be with you shortly. It is currently at the printers and looking good. Mailings should start the last week of September.

Regards
Janet

ANNUAL DIGITAL IMAGE COMP

NEW FORMAT



As announced on August 1st this years digital imaging competition is five rounds, each with a different subject. Round 6 will be the finals where each of the five winners from round 1 to 5 go head to head for the Raymond Wallace Thompson trophy.

For full information about the 2023/4 competition go to [HERE](#)

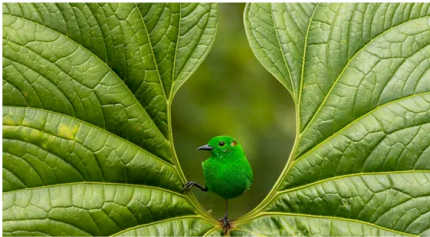
Round 1 is Flora and Fauna (no domesticated animals) and is live now. Have you taken your winning images? They need to have been taken in the past 6 months. They can be any style, colour, mono, ICM, multi exposure, IF – what ever you like. You can submit up to 3 images per round; you do not need to enter every round. For the full Rules go to the web page to download the Rules and a useful FAQ.

Entries open on 1 October 2023 for Round 1. So still time to get out to shoot something different; an image you are proud of. The link to the submission web site will be on the web page on October 1st.

We look forward to seeing your entries.

PHOTOGRAPHY

Head-terning images: The Bird Photographer of the Year 2023 winners



The Bird Photographer of the Year has announced its 2023 competition winners. It's a stunning celebration of our fine feathered friends that captures birds doing what they do best and looking magnificent while doing it. [Read more](#)

MONTHLY COMPETITION

THE MEMBERS CHOICE OF THEIR FAVOURITE IMAGE

JOINT FIRST PLACE ‘CABLE STAYS’ BY JOHN BULL LRPS

This month there were Joint Winners of the combined July & August monthly online competition. They were ‘Oriental’ by Cherry Larcombe and ‘Cable Stays’ by John Bull, which are both featured here.

John says,

“Cable Stays” is an image of the Second Severn Bridge (renamed the Prince of Wales Bridge since 2018), taken from near Severn Beach. I had gone there one evening at the end of May to take sunset pictures of the sweeping curves of the structure, but took the opportunity to take this, more detailed, shot which I converted to mono and lightened the sky.

I like geometric shapes and repeating patterns. These cables remind me of “string art” where patterns are formed by winding string round an array of nails.

I learnt that this is a “Cable Stay” Bridge when I was showing my photos of the two Severn bridges to my nine-year-old granddaughter and explaining that the older bridge is a Suspension bridge. When she asked what type the newer bridge is I had to resort to Wikipedia to find out. The answer provided the title for this shot.

Canon RX10, ISO 100, 146 mm (400 mm equivalent) focal length, 1/400 s at f /8.





This still life image reminded me of an oriental style although that wasn't the aim that I had in mind. This was one of number of images included in a recent project concentrating on minimalist themes. The glass vase was bought in a charity shop on the Isle of Wight for £1 and I liked the way the stem of the plant was distorted by the shape and lines of the glass. The coloured shape behind the vase added additional colour and interest to the background, without taking our interest away from the vase and plant.

I am attracted to minimalistic images with strong shapes and limited colour which allows us to concentrate on the subject without the distraction of numerous other interests within the total image.

I am very pleased to have received this joint win and thank all those members who voted for my image in last monthly competition in this format. I look forward to participating in the new look competition starting soon.

Cherry

JOINT FIRST PLACE ORIENTAL BY CHERRY LARCOMBE ARPS



ECIRCLES

Our e-Circles have now been running for 18 months and have proved to be helpful to members in developing their photography, building friendships and having fun! We have members from UK, Europe and as far away from Bristol as Mauritius. We currently have groups running in the afternoons and evenings (BST) but would be open to extending this should we have a demand from time zones that make accessing the groups difficult.

Our e-Circles are groups of between 6 and 10 photographers who meet monthly on Zoom. They are non-hierarchical, there is no tutor, a key principle is that every photographer is welcome to take part, and every photographer's views and experience are valuable. Authors introduce their work, intentions, and explain what they need help with; members offer suggestions rather than advice, which is for the author to consider. Of course, for many problems someone in the group will have more useful knowledge than others and this knowledge is shared, on the understanding that on another topic someone else will have a better insight. Sometimes the group is unable to solve a problem immediately and may delegate a member to find more information.

We have three types of groups.

- A. e-Critique circles. In these groups members share an image for detailed discussion;
- B. e-Processing circles. In these groups members all work on a RAW file volunteered by one member and discuss different approaches to processing to achieve the volunteer's visualisation.
- C. e-Projects circle. In this group we discuss projects that members are working on.

Reports from the critique and the Processing e-circles have featured in previous newsletters so now it's the turn of the projects group.

Members of the Projects Group bring along a selection of images from a body of work. Projects we have discussed include a zine, a book, learning to use an innovative lens, an exhibition, a report on a trip, a shoot, and of course sometimes work with a view to progressing it to a distinction. We focus on the bigger picture rather than the details of individual images, helping members to identify where to go with their project.

THIRD PLACE 'GRANDDAUGHTER' BY LINDA GOWER

Sometimes we discuss which images best convey what the photographer wanted to show, probably the most challenging for the group was a discussion on abstract portrayal of anger! Sometimes we discuss what else the photographer might try to get his or her message across, sometimes we focus on a technique development. The direction of discussion is the choice of the author.

Margaret has recently shared plans for an exhibition of images of local churches threatened with closure. Her exhibition will be raising money to support a Ukrainian charity so we have really enjoyed helping her to develop this project.

If you want to improve some aspect of your photography and are prepared to meet up with colleagues for constructive, honest giving and receiving of feedback why not consider joining one of our e-Circles? Interested contact me at digmem@rps.org.

Jean Robson

*Crichton Church by Margaret Elliot
eCircle member*



St John's Church by Margaret Elliot

TALK-WALK-TALK 2024

The response to the first TALK-WALK-TALK (TWT) Coastal photography has been very rewarding for the DI and Landscape groups. The WALKs are now in full swing and so far the feedback is very promising. Buoyed up from this the joint team are now planning the next TWT round – next time it will be Architecture & Built Environment (ABE).

Currently we are recruiting the walk leaders for ABE. Leaders do not have to be experts in the genre, simply to be prepared to take up to 10 photographers out to a given location that provides the right environment to fit the ABE remit. That might be a city centre, a village, a specific building or even standing stones. You choose your own location for your walk.

The TALK will be mid February 2024, with the WALKs following the TALK up to the end of March. Final discussion TALK sessions to be held in April.

Leaders can claim travel and parking expenses incurred to lead their walk. In addition we ask Leaders to discuss and decide with their walkers when and where to hold their final TALK discussion session.

If you feel you would be interested in being a walk leader then do please get in touch via email to TWT@rps.org. We do 90% of the work and keep you well informed throughout. Any questions you may have to help you to decide whether to volunteer or not, do get in touch.

Join us and join in the fun.



CREATIVE WORKSHOPS

Throughout Spring and Summer, we have brought you a series of DI Creative Workshops which are run by Jonathan Vaines. Jonathan has a unique view of image production and applies Photoshop techniques to enhances his images. The workshops have been repeated several times and we will soon release further dates to cover the autumn and winter months.

His workshops are generally three parts over two weeks with the first session being the sharing of knowledge on techniques. Each method is demonstrated live, and we only have small groups to allow time for everyone to ask questions through the workshop. The files, that you see Jonathan working with, are also provided to you so you can then practice on a known image as well as your own. The mid-session is where you can attend a drop-in Clinic to ask questions about the techniques, clarify points and ask for guidance ahead of submitting your images for the third and final session. Here you will receive constructive critique, from Jonathan and those in your group, on work you have produced using your newfound knowledge. To help you along after each session you receive a link to the recording so you can review and work at your own pace.

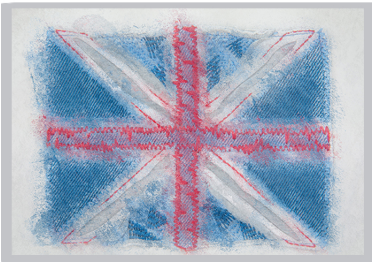
CREATIVE TEXTURES



In this workshop I teach how best to use a texture to give that arty feel. Many of us see our photography as a start to producing an image and working with textures can change the outcome considerably. But it not just blending a texture in to a base image, treating a texture first is the key to fitting it to an image and the application of several textures working with masks is a powerful method of achieving what to want. I also show how textures are added with an almost invisible appearance to enhance small areas or sky using the “fx” module. It’s a workshop to learn how to give your images that final polish and make them stand out from the rest.



Digital Imaging: Workshops
Monday 16 October 2023
@ 10.00 BST



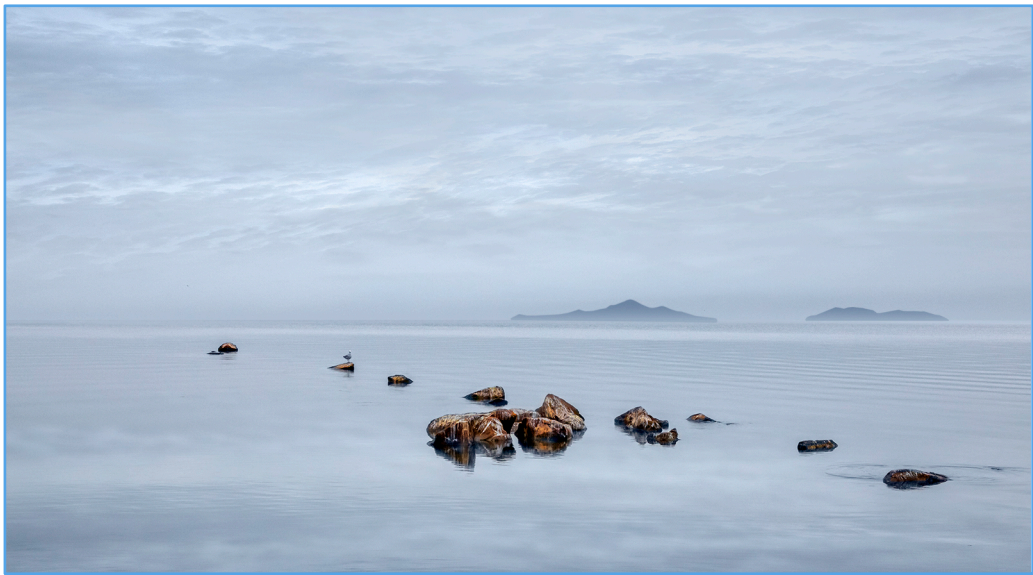
Jonathan Vaines
Creative Textures:
The use of textures in Photoshop to create artistic images
<https://bit.ly/RPSDIWS2373>

At the time of Publishing
8 places available on this
2-part workshop
with an additional clinic

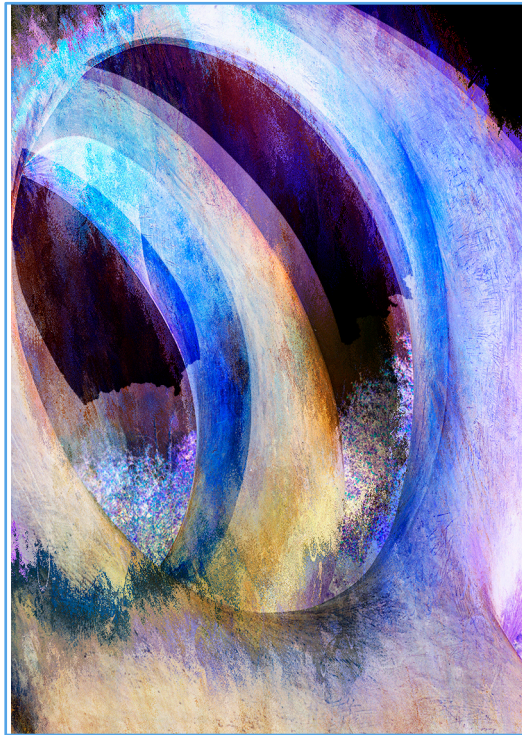
PASTEL WORKSHOP



Producing pastel work needs a specific approach for the image to work. Pastels have flat light and 3D within an image can easily be lost leading to a “washed out” finish. With this workshop you learn how to create depth in a single luminosity picture as well as understanding how to control light, move it and measure it throughout post processing. Working with light layers, colour washes, compact histograms and threshold layers is often new to people but I show you how it can be done to make your own painterly productions.



CREATIVE BLUR



Motion is often seen in images but capturing just the right amount or just in the right place is not always achieved. In this workshop we cover the use of blur using it from the menu and Gallery. You learn how to remove noise, create dynamic motion, alter depth of field, create a “toy town” effect, spin wheels and the ultimate blur method: Path, for those that want to let creativity take over their life for a while. The combined methods can alter your images to both enhance a sports image, correct a depth of field or be used for the creative freestyle making images into art.

INFRARED

This started as a “good practice” with tips and trick on the best way to get an IR through the Raw converter and process it Photoshop, but it soon became more that after we discovered many IR cameras did not have custom White Balances set and many photographers did not have an IR profile within the converter for the software to understand the light it is seeing. We now cover all of this in the workshop, including building your own profiles, so you can use your infrared to the maximum and generate a full false colour image as well as high contrast monochromes. It’s an essential for any IR owner.



COMPOSITION

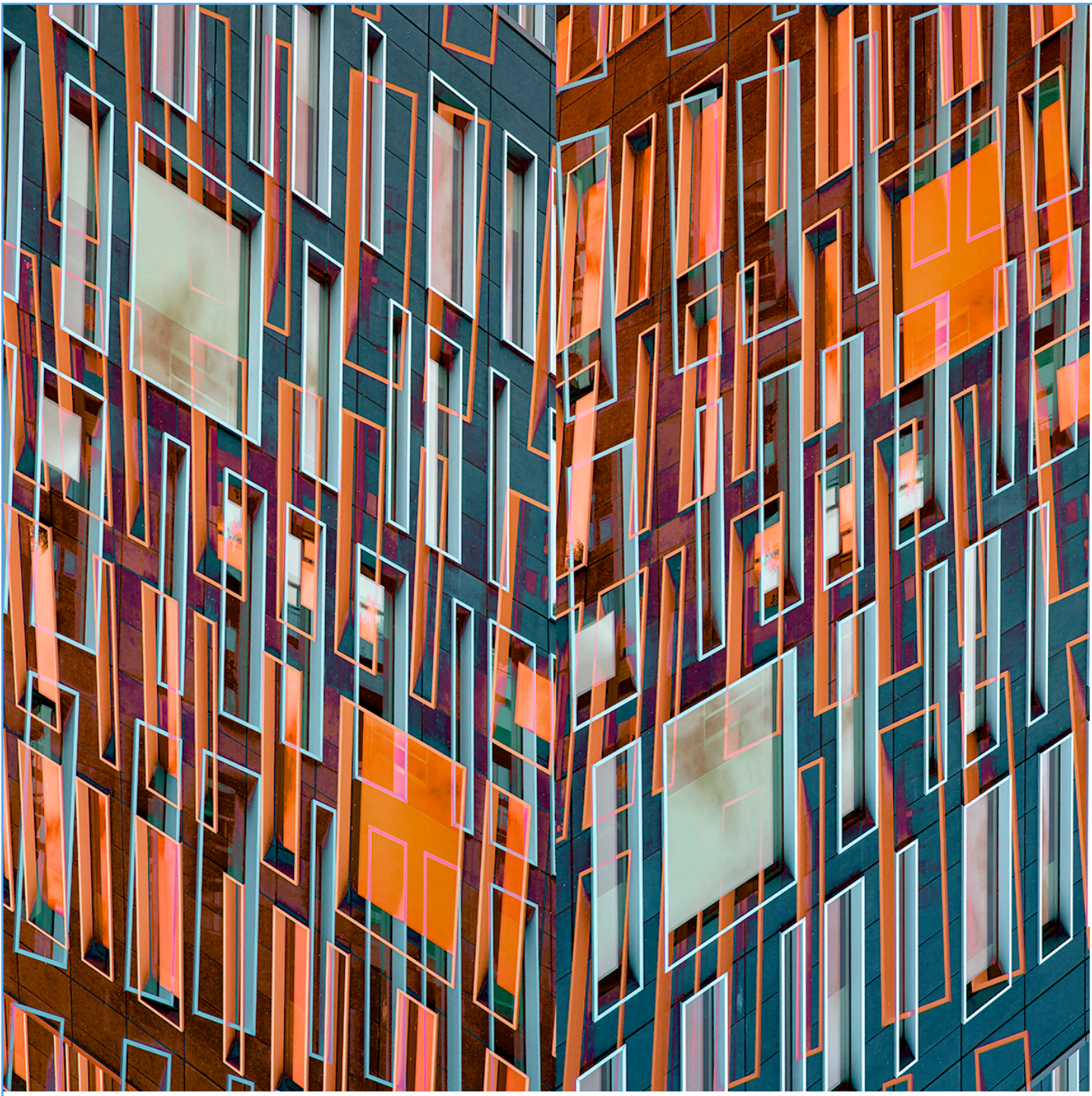
The one workshop with only two sessions. The first is a walk through the rules of composition with over 100 images to show how these rules work and how applying them can give your image appeal and hold the viewers attention. Its action packed with ideas and tips. Then the final session is a discussion looking at your work and how those rules help the image to stand out.



PORTFOLIO WALKS

We have also completed our first portfolio workshop where I spend a half day with a group of photographers, and we take a planned route to capture creative images to then produce them into small panels. The groups are limited to a dozen, so we have time to chat about you planned portfolio and share camera techniques and knowledge. Within two weeks we reconvene online and discuss the work produced. More walks are planned for winter months.

On the opposite page, Jonathan’s image taken during the King’s Cross Portfolio Walk



NEW FOR AUTUMN

CREATIVE PORTRAITS

In this workshop we take a deep dive into techniques to enhance portraits in a creative way. Don't limit your imagination to just portraits though. The skills you will learn can be applied to many images as we cover the art of extracting detail, frequency separation, the liquify module, colour grading and more. This is an extended workshop with two sessions of Photoshop not one. We will still have the clinic to help you along and the feedback session to review your work. I hope we can run four of these groups over the 2023/24 autumn and winter season but please do book your space as soon as possible, when they are advertised.

With all workshops I like to see work displayed so I host a small exhibition website where all delegates are encouraged to put work after completing a workshop.



All the above we rerun so please keep up to date with workshop release dates and I suggest booking early as spaces are limited. If there are more Creative workshops you would like to see, then email digworkshops@rps.org

In planning: "Selections for Creative working" and "Moving the Light" & Creative Development


Jonathan Vaines

All images by Jonathan Vaines

WORKSHOPS FOR THE AUTUMN

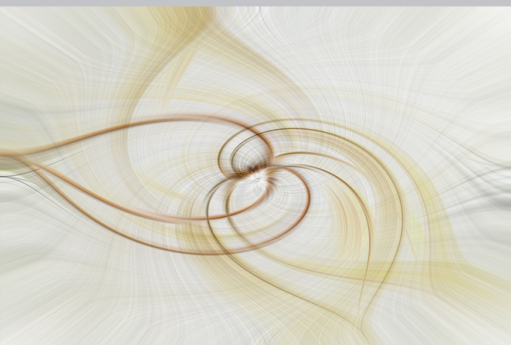
THESE 2 -PART WORKSHOPS HAVE PLACES AVAILABLE

Digital Imaging: Workshops
Tuesday 10 October 2023
@ 10.00 BST




Celia Henderson
Fake the Light:
Photoshop Learn to change the light
<https://bit.ly/RPSDIWS2386>

Digital Imaging: Workshops
Tuesday 17 October 2023
@ 10.00 BST



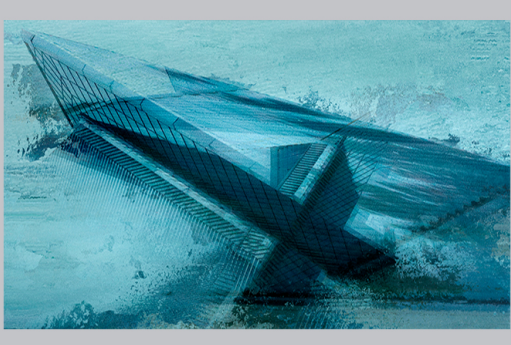
Celia Henderson
Turn Night into Day:
In Photoshop make street lamps glow!
<https://bit.ly/RPSDIWS2387>

Digital Imaging: Workshops
Wednesday 18 October 2023
@ 12.30 BST



Jonathan Vaines
Creative Blur:
The use of Blur in Photoshop to create artistic images
<https://bit.ly/RPSDIWS2397>

Digital Imaging: Workshops
Wednesday 23 October 2023
@ 10.00 BST



Jonathan Vaines
Infrared Processing:
Learn various techniques used for infrared images
<https://bit.ly/RPSDIWS2376>

FROM THE EDITORS CHAIR

Where did the Summer go? But Autumn is just round the corner and is a favourite time for many photographers, so lots of opportunities to capture some great images, perhaps to enter in the new style digital image competition?

I wear two 'Hats' and I am passing one over to a 'new volunteer' Mark Stothard has very recently joined the DI Committee, and is going to take on the role of 'Typesetter' for this monthly publication. Mark is very experienced and is looking forward to taking on this role, so welcome Mark, although I will still be editing the publication.

Relinquishing that job will free me up to focus on expanding the range of DI Workshops. I will soon be ready to publish the Autumn/Winter series of interactive workshops, most ByteSize, 2 session workshops. Also some 'Taster' talks to introduce fresh subjects and new concepts, with a view to expand into workshops, if the demand is there. With many opportunities to view Photography, hear speakers and participate in workshops, improving your skills and trying new genres, we at DI will be focusing our workshops on small groups, for maximum interaction, both with the tutor and the other attendees, to maximise your potential and elevate your skills and knowledge.

More news, details and an improved booking system coming soon!
[Sign up here](#) to receive the WORKSHOP Updates straight to your Inbox.

Melanie Chalk
Editor DIOnline



INTRODUCING A NEW COMMITTEE MEMBER MARK STOTHARD ARPS



I'm Mark, a narrative-based photographer and I specialise in capturing stories through my lens. My passion for photography lies in the ability to use images to tell compelling narratives. Believing that every photo should convey an inquiring narrative, and strive to create images that not only capture a moment but also evoke emotions and convey a story, telling a story in a way that words cannot. I hold a Master of Art in Photography, in addition to degrees in Photography (BA Hons), Media Production (FdA), and other photography qualifications and awards, such as Associate from the Royal Photographic Society. Today, I'm preparing to return to university for a Doctorate in Photography. The area of research for this PhD is

investigating emotional theory within psychogeography and affect, relating to Photography, Media and Art with the philosophical and cultural relationship of Posthumanism.

Today I share my years of knowledge, experience and research as a Visual Practitioner within my mentoring programme, adventures and workshops, together with Guest Speaking at Universities, Colleges, and Camera clubs.

Mark Stothard MA ARPS
www.markstothard.net

PHOTOGRAPHY

Outta this world: Winners of the Astronomy Photographer of the Year 2023



The Royal Observatory Greenwich's Astronomy Photographer of the Year 2023 winners have been announced, giving us all a glimpse into the stunning natural beauty of space and making some important astronomical discoveries in the process. [Read more](#)

AN OVERSEAS RPS MEMBER

Tampa Srinivasa Reddy FRPS of Vijayawada (Andhra Pradesh-India) is a high calibre photographer. He is well known for his photographs of tribes in India, rural life and everyday events, and his work has been recognised all through the world. Here are some of his stunning images. You can visit [his personal website](#) to see more of his work.

Bhoota Kola: Capturing Mythopoeia with Metonymic Lens By Tamma Srinivasa Reddy FRPS

Replicating the indigenous spirit of India, the 'Land of Festivals' and a melting pot of many cultures, myths and traditions, Tulunadu and Malenadu region is also the land of diversity of faith and beliefs. The emotional quotient connects the spiritual facet, called 'Bhoota Kola', the aboriginal ritual practice that I have been covering for a decade.

Bhuta Kola dancer ready to perform



Tulu language, the meaning of 'Bhoota' is 'spirit' and 'Kola' is 'play'. In the legacy of Indian 'Little Tradition', which is contrary to its nomenclature while having vast spectrum of local customs, rites, rituals, dialects, a few spirits, viz Panjurli, accompanied by his sister Varthe, Kalluri, Kalkuda, Kordhabbu, Guliga, Jarandaya, Bobbarya, are worshipped for protecting the village from calamities and making it prosperous. Involving dance, music, recital, and elaborate attire, a person from a specific clan acts as the medium for the spirit that invokes momentarily. The traditional performer of the Bhoota or DaivIn a usually wears a robe and a skirt of tender palm leaves which is simply inflammable and helps them to execute acts with fire. The area is spruced up with flowers, mainly jasmine, and also Crossandra. My lens captures the world of Bhoota Kola that is intrinsic to the province located picturesquely between the Western Ghats and the Arabian Sea. Bhoota Kola, and Theyyam and Thira of Northern part of Malabar in Kerala are considered sister rituals. The fulcrum of my shooting expedition was the conundrum of true faith, the timeless riddle: what is faith? What is coherent? By what means is it articulated? How is it appreciated? I tried to capture the limitations of my understanding on the esoteric subject of age-old practice. Despite differences in attire and face-painting, in the bordering regions of Kerala and Karnataka they often fuse together. Even the dialects of the myths intoned in the borders are a mix of Tulu and Malayalam languages.

The chief of the shrine praying in front of the Royal Buta



The Bhuta in idol form



Babbuswami is ready to perform & Daiva nartaka dance performer at his peak of action

It provides the photographers with an almost immeasurable variety of cultural experiences. The region served as the centre of learning for ages, as some of the world's oldest civilizations originated here. So the photography of this discipline, born with a plethora of perceptions, must be measured out with the output of its own remarkable fidelity to the mystic spirituality. From its stunning variations of attire to its multiple cultures of aboriginal dance, Bhoota Kola is a sensory-rich experience to capture. More than just a hypnotic encounter, its many imaginative and cultural expressions are a reflection of the land, people, religion, and values of the region.

The territory of myths, rituals and deities is part of a contiguous topography and culture, is obviously a desired destination for any photographer. Frankly speaking, my photography that covered Bhoot Kola events was initiated with a good will of malapropism, as I thought of creating a metonymic depiction of the age-old tradition; but it surrogated with a surrealistic mythopoeia. Even now, during my recent visit, I comprehended that Bhoota Kola and Theyyam embed the daily lives of folks, across caste and class divides. They believe that all positive and negative things in life are affected by the local deities, who are knotted to the land. The world of these deities thus always endures and emerges embodied in the kola during the ceremony.

Besides a yawning respect for long-lasting forms of conventional shooting, my dealings touted the rationality of subjective experience at Bhoota Kola; and it foreshadowed the idiosyncrasies of unique experience. My voyage to the event, I must say, is practical, yet vain; logical, yet free-wheeling. And it is not paradoxical but an absolute dichotomy expressed by photography influenced by surrealism.

Dance performance is at beginning note*The stage is set for the ritual. Before that they invoke the spirit*

RPS DISTINCTIONS

FIND OUT MORE ABOUT HOW TO START - OR CONTINUE-YOUR DISTINCTIONS JOURNEY:

Each of the pages below includes handy links to guidelines and genres for distinctions, and a “how to apply” document:

- [Licentiate \(LRPS\)](#)
- [Associate \(ARPS\)](#)
- [Fellowship \(FRPS\)](#)

The Photobook genre, available for all distinctions, has its own special guidelines and submission process (as opposed to an LRPS, ARPS or FRPS submission in book form) You can find out more here: [Photobooks](#). You might also like to see a [talk](#) hosted by Stewart Wall which is both informative and inspiring. Next assessment date Oct '23

There's also a special in-person event at RPS HQ with Simon JG Ciappara FRPS, discussing his FRPS book submission: [book here](#).

In-person introductory presentations for LRPS, ARPS and FRPS at HQ were successful and online versions are being planned in the next couple of months – watch out for announcements on the Facebook group (see over).

To help you prepare, you can request a one2one portfolio review – an online session with a panel member appropriate to your genre/distinction. See this page for more information: [How to book a one2one](#)

There has been some confusion over what happens next – someone from HQ will find you an advisor and put you both in touch to arrange a date and to send images/ presentation plan. This can take time depending on how many volunteer assessors in your genre or at your level are available, and you are advised to make your request at least 4 months before an assessment.

Some regions are offering Advisory Days online and in person. Look out on our Facebook group (see over) or for broadcasts from your regional group for details, or use this link <https://portal.rps.org/s/event-listing> and click the 'Advisory Day' button at the top – best to disregard the filters at the left hand side which often seem to find nothing or hide some events! You can generally attend as an observer if you aren't ready to step up yet (usually advertised a week beforehand on the Facebook group).

In addition, some Chapters and Regions offer online Distinctions Study Groups. You can find these by [searching the RPS website](#) (these are in random date order including past dates, so you do need to be patient).

All the assessment dates up until the end of 2023 are on the website. You can send your booking forms to distinctions@rps.org or by post to head office. As for advisory days, you can sign up to observe an Assessment Day (in person or online) tickets for assessments – currently free.

And And don't forget, as well as projected and printed images, you can also apply for a Film, Digital and Multimedia Distinction at any level, and also a written Research Distinction: [Film And Research](#). The Research page on the website has been updated, and more changes are scheduled for other pages.

More avenues of support:

If you missed any of the excellent Distinctions Live talks, you can [catch up](#) here. (Also accessible via the [RPS Distinctions channel](#) on YouTube.)

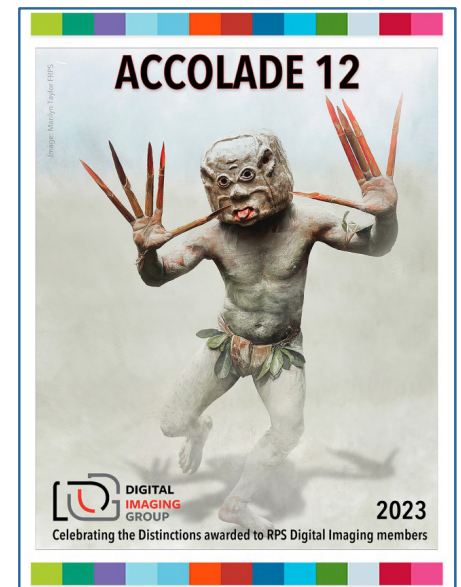
The Facebook Group [RPS Distinctions **Official Group**](#) has recently celebrated its 3rd birthday with more than 4860 members, and includes news from HQ, links for observer places at assessments, and posts celebrating distinction successes to inspire you. It's a civilised venue to ask questions, share your successes – and disappointments – and ask for critique or expert advice on your proposed portfolio.

If you aren't sure which genre or level to apply for, you can post 6 images (plus your SOI if appropriate) and request moderator advice.

Accolade, which celebrates Digital Imaging members' distinction successes, is useful for insight into the process in many different genres and at all levels [Issue Accolade 12](#) is available on Issuu (back numbers also available).

A note about events:

There is a known bug in the Blackthorn events software which is being worked on. It means that some events don't show up as expected. The official advice is “try again later”, or failing that, email distinctions@rps.org for assistance.



AI SNAPSHOT

UNVEILING THE LATEST INNOVATIONS IN AI-DRIVEN PHOTOGRAPHY
WITH NEWS & VIEWS FROM OUR ROVING REPORTERS !

EARLY CHRISTMAS PRESENT FROM ADOBE? BY SIMON NEWLYN



I hope you all had a good summer and welcome back to all things AI. First on the list is early Christmas present - sort of - from Adobe.

The Generative Fill feature that has been available, for the last three months, in Photoshop Beta is now available in the new normal - available now - release of Photoshop 2024. But...and there is always a but...from November Adobe are introducing a credits and payment system for the use of the Generative Fill features.

Anybody with a CC subscription will be given a set number of credits each month and then, if you use up all your credits, you can buy more. Alternatively if you do not want to buy any more credits you can ask Photoshop to generate something and you will go on the slow service, giving you time to wash the car?, before the final image is generated.

Read more about how credits work and the charges on the official Adobe website [HERE](#)

Gamekeeper turned Poacher

By now I suspect many of you might be returning to camera clubs as the new season opens up. Inevitably conversations about the use of AI, or not, within images will start. I trust that your club is not going to throw AI out all together but find a forum to experiment. Here at Folkestone Camera Club we are holding a non competitive meeting when members are being asked to bring along their creations. Here are our rules:

- Artificial intelligence imaging isn't going away, so let's see what it can do with (or to) a photograph. Come and be amazed or outraged on this lively afternoon of revelation and discussion. To show your own creations or enhancements, please bring a USB stick with:
- Two original photographs of your own
 - Two resulting images after using AI on them
 - Up to two screenshots to show us what you did (but none is fine if you prefer)

Why not run a similar meeting yourself and use as a time to debate the issue of AI and photography.

Poacher turned Gamekeeper

Those of you, however, who are looking for some way to check entries into non AI image nights/competitions might like to try one of the following AI probability detectors. BUT none can guarantee to detect the use of AI within images and you will only get a few trial goes before you're asked to purchase. This you must evaluate yourself. For possible AI detection in images try:

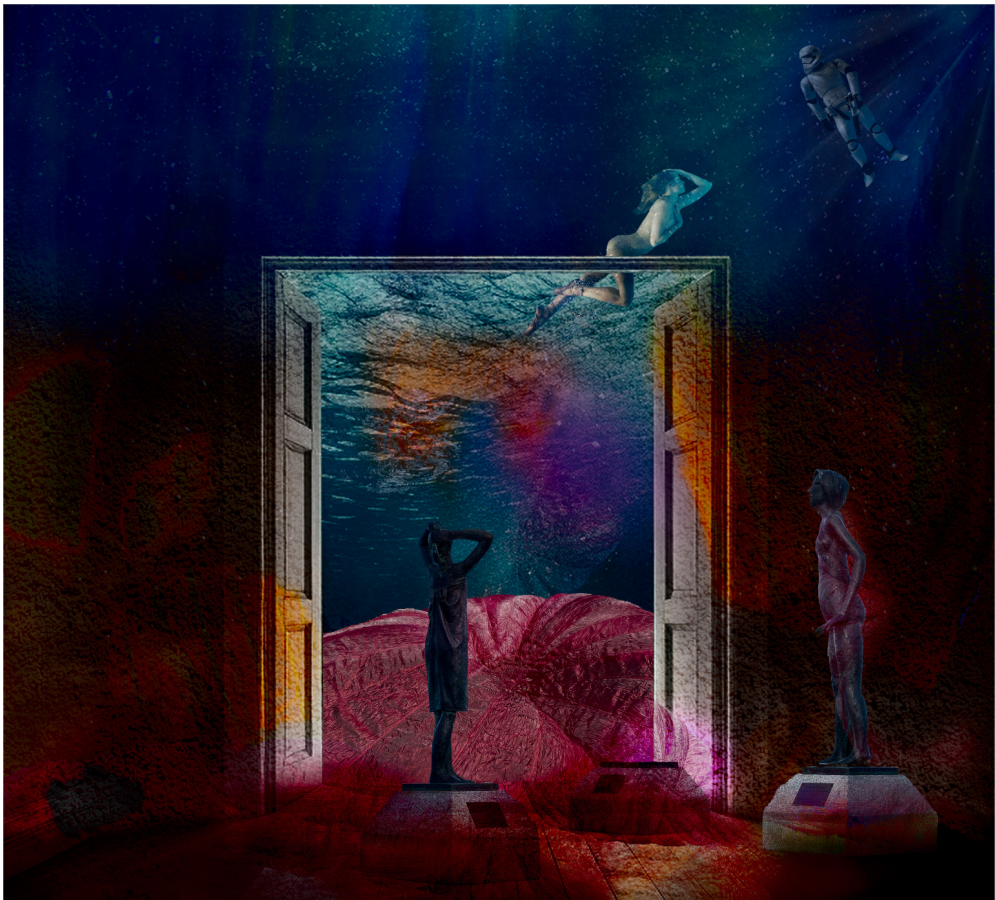
<https://app.illuminarty.ai> (AI probability 2.4%)

<https://huggingface.co/spaces/umm-maybe/AI-image-detector>
(95% human 5% AI)

<https://hivemoderation.com/ai-generated-content-detection>
(0% not likely to be AI)

<https://www.aiornot.com>
(This image is generated by Human)

(figures in brackets show the results for my test image which used no AI)



Escape to a Life Galactic
By Simon Newlyn

Beware The Tabloid Trap

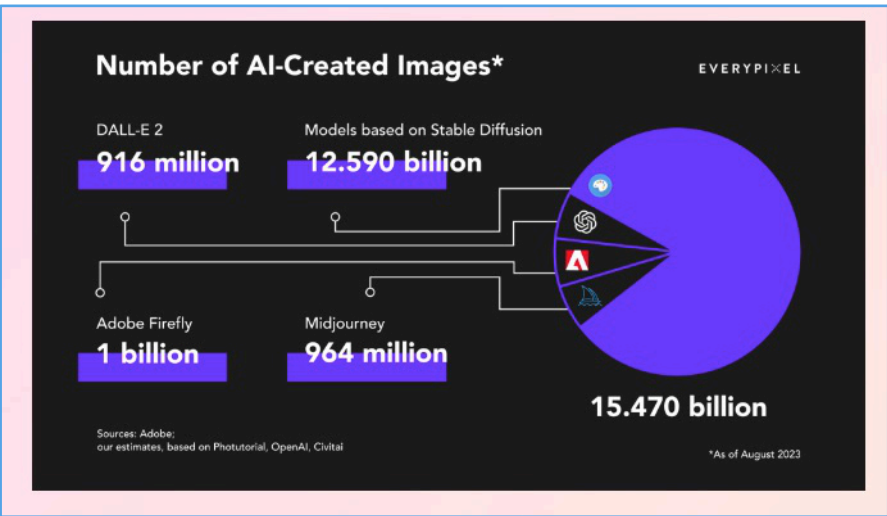
Recently the RPS published the results of its AI and Photography quick online survey. Sadly this 5 question tabloid approach resulted in some predictable percentages against AI.

The RPS is about to hold a major conference to discuss AI and photography. One can only wish all the participants well and hope that the RPS understands the size of the task ahead when it says

It's incumbent on the RPS, and an opportunity for it, to help instil a new visual literacy in children and the general public."

Great objective but just consider that in the last twelve months ' children and the general public' have generated over 15 billion AI images. I look forward to the RPS AI conference taking the 'tabloid 'out of a very, very difficult problem.

Data and chart from Everypixel Journal (August 2023)



"More than 15 billion images created using text-to-image algorithms since last year. To put this in perspective, it took photographers 150 years, from the first photograph taken in 1826 until 1975, to reach the 15 billion mark."

In all of this AI debate I can't but help think that somebody needs to talk, about visual literacy, to the hardest audience in the world namely the owners of such organisations as Alphabet, ByteDance, Meta, and of course Mr Musk and his X technologies first?

All these major AI 'players' attended a meeting* with US Senators to discuss AI, and it is these 'players' and their like who are, in the end, most likely to determine the future of AI and photography based on possible commercial needs.

The meeting was reported in Wired " Inside the Senate's Private AI Meeting With Tech's Billionaire Elites" <https://www.wired.com/story/senate-ai-forum-musk-zuckerberg/>

Your Life in Plastic It's Fantastic

Ah well.....off my high horse and back onboard the Clapham omnibus you can now surprise fellow passengers and look fantastic in plastic!

As a bit of AI fun just upload a clean portrait picture of yourself, partner or friend and turn your image into a stunning movie star in the form of either Barbie or Ken. This, as the website says, is just a fun parody project that uses AI to make you into everyone's favourite doll!

Enjoy at <https://www.barbie.me>

Simon



AI SNAPSHOT

UPDATE ON THE DI EXPERIMENT

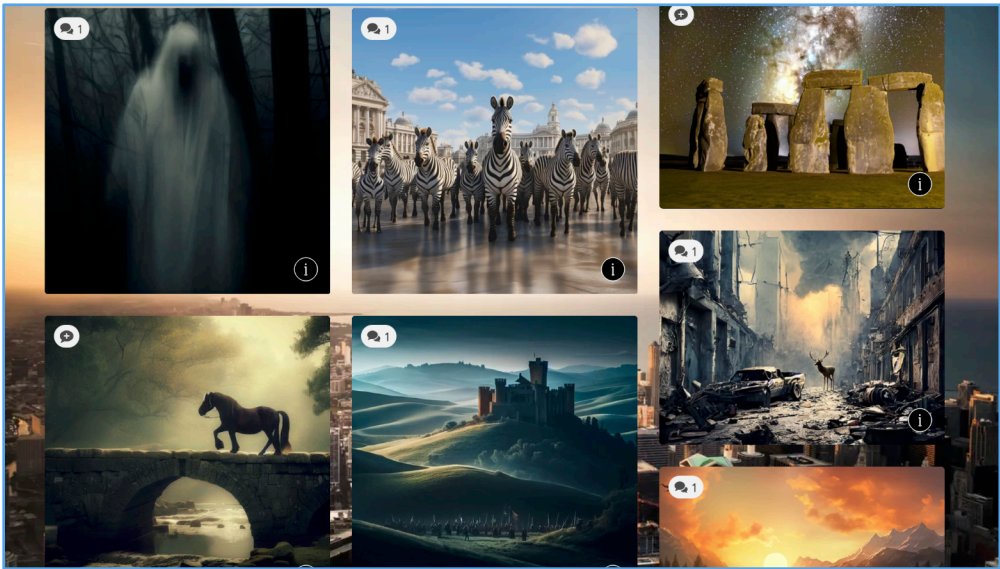
When we launched the gallery of AI generated images things got off to a bang with members uploading their created AI illustrations. We asked the authors to say what programme they had used to create the work. There is also the opportunity for members to write feedback comments.

To view the works go to the [DI web page](#)

Thank you to those of you who shared your work. The variety is great and there are some interesting challenges there to traditional photography.

There is still time to submit your work but we will be closing the gallery on October 8th so be quick and show us what you are creating.

Although we are closing the submissions DI aren't however giving up on exploring AI as we have talks in November from Boris Eldagsen and Glyn Dewis. If you have yet to book your place then do go to our events booking page [HERE](#)



DISCLAIMER: The information and recommendations provided by RPS Digital Imaging on these pages, may include references, links, or suggestions to third-party websites, online resources, or external sources for the convenience of our users. These references are provided solely for informational purposes and do not imply our endorsement or guarantee of the accuracy, reliability, or appropriateness of the content contained within those external sources.

AI SNAPSHOT


OUR NEXT AI EVENTS COMING SOON

Digital Imaging: Online
Saturday 4 November 2023
@ 16.00 BST




Boris Eldagsen
Promptography v Photography:
How AI will define the future of image making
bit.ly/RPSDIGOnline049

Digital Imaging: Online
Saturday 18 November 2023
@ 16.00 GMT



Glyn Dewis
Practical Retouching Techniques
for Photographers using AI
bit.ly/RPSDI-AIGD1

Digital Imaging: Online
Saturday 2 December 2023
@ 10.00 GMT



Glyn Dewis
Practical Retouching Techniques
for Photographers using AI
bit.ly/RPSDI-AIGD2

DIGITAL IMAGING EVENTS

OUR NEXT EVENT COMING SOON

Digital Imaging: Online

Saturday 25 November 2023
@ 16.00 BST



Alison Pollock

From Macro to Micro:

The Art of Fungi Photography

bit.ly/RPSDIGOnline050



DOES THIS HAVE YOUR NAME ON IT?

Are you someone who likes to organise things?
Do you like to be involved and making things happen?
Then read on as this might be something you can do to help DI.

We are looking for a new volunteer to help produce the monthly DIG webinar talks.

Deborah Loth books the speakers and gets promotional material, images and text, from them. This then passes to the 'producer' who effectively manages the promotions, organises the practise session, liaises with the speaker, and on the day of the talk wrangles the questions from the audience. The final thing is a follow up with both the speaker and attendees.

The team consist of 4 people – Deborah is the casting director, Rex and Neil organise the technical aspects. The Producer coordinates the production: it is this role we need to fill. It is an entirely online role.


The DI Committee hold meetings every other month online and you would be part of the team. There would be plenty of support and help to get you up and running.

If this Producer role might suit you and you would like to volunteer, then do please contact:

Janet Haines
at digchair@rps.org

SPECIAL INTEREST GROUPS

Clicking on any of these ads will take you to the RPS Events page where you can find more information about events from other Special Interest Groups (SIGs):



OCTOBER
7

'Make Believe - The Story Behind the Project' - Linda Bembridge
FRPS, EFIAP
By RPS - Creative Eye Group

Free & paid tickets available

GET TICKETS

THE RPS
ROYAL PHOTOGRAPHIC SOCIETY

LICENTiate

ASSOCIATE

OCTOBER
1

Southern Region Advisory Day
By RPS - Southern Region

Starting from £10.00

GET TICKETS

THE RPS
ROYAL PHOTOGRAPHIC SOCIETY

LICENTiate


WESTERN

OCTOBER
14

Western Region Licentiate Advisory Day
By RPS - Western Region

Free & paid tickets available

GET TICKETS



OCTOBER
28

Working Towards a Fellowship - What Makes an Image Distinctive by Mick Durham
By RPS - Nature Group

Free & paid tickets available

GET TICKETS

RPS LANDSCAPE GROUP

UPCOMING EVENTS

In a reciprocal arrangement with the Landscape Group, we are advertising their upcoming events. You might be interested in looking at them ? They are also open to non-Landscape members.

Landscape SIG has an expanded programme of Member-Led Events. Simply click the each link for information & booking. You can view all of the Landscape Group events at:<https://billetto.co.uk/users/rps-landscape-group>.

[20 October 2023 - High Shaw Woods - Led by Alison Taylor](#)

This woodland location in North Yorkshire has 4 small waterfalls over a length of 400 yards & attractive cascades; October means some autumn colour on the trees. Start is at 10:00, given sunrise is not relevant, this may suit participants from further afield.

[24 October 2023 - Eilidir Trail Waterfall Country - Led by Roger Harrison](#)

Visit the Neath and Pryddin Rivers on the western side of Bannau Brycheiniog / Brecon Beacons NP to see the Sgwd Gwladys and Sgwd Ddwli Ucha waterfalls, with plenty of stops en route; maybe with a bonus of any mid-afternoon sun.

[31 October 2023 - Dawn to Dusk on Derwentwater - Led by Mike Kitson](#)

After early morning images around Friar's Crag, using a launch service starting at Keswick Jetty, we can stop at various locations around Derwentwater. Possibilities may include Ashness Bridge, Surprise View, Lodore waterfall, Lingholm for the walled kitchen garden etc.

[03 November 2023 - Autumn in the Vale of Llangollen - Led by Geraint Jones](#)

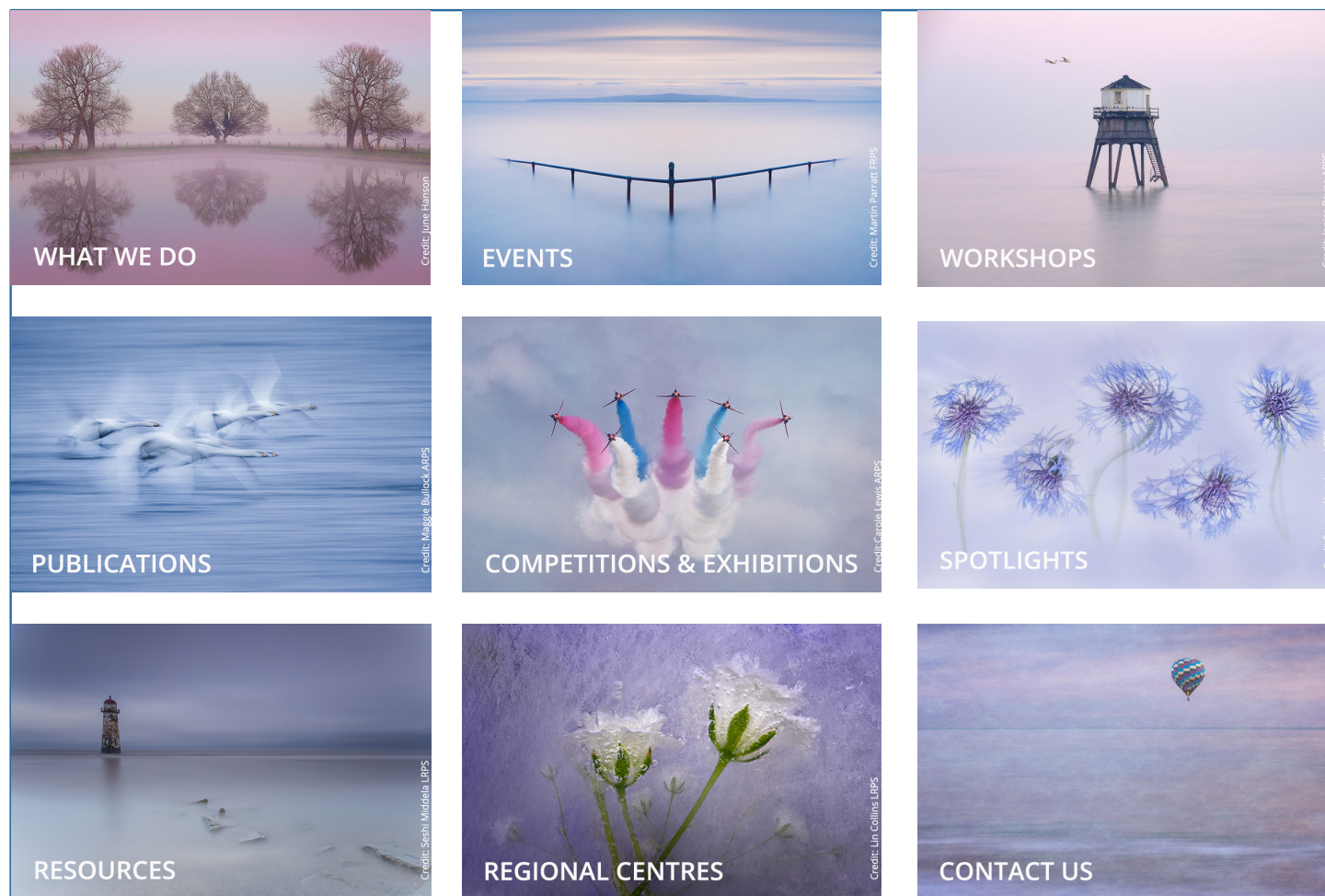
After Horseshoe Falls and Llantysilio church, we relocate and walk up to the ruins of Castell Dinas Brân, with views of the Dee valley and Eglwyseg escarpment; then end at the Pontcysyllte Aqueduct. The location & 09:30 start may suit participants from further afield.



DIGITAL IMAGING WEBSITE

THE INTERACTIVE IMAGES BELOW REPLICATE THOSE ON THE WEBSITE

Simply click the images below to open the link to take you to the various pages.



[Our YouTube Channel](#)

[DI Facebook](#)

The members-only link for the DIGIT Archive, is to be found in the email message announcing this newsletter.

The RPS Digital Imaging constitution can be downloaded [HERE](#)

For everyone's convenience, we include a list of shortcuts to the main Digital Imaging pages at the end of each Broadcast.

You can subscribe to our email Mailing Lists [here](#) to hear new announcements:

[Garden & Plant Photography](#)

[Workshops](#)

[Events](#)

[Monthly Competition](#)