

**Gerald Phillipson**  
**A Photographer's Story**

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**Monthly Competition Winner**

**Upcoming Events and  
Workshops**

**AI SNAPCHAT**

**DI ONLINE**  
**JULY 2023**



# COVER IMAGE

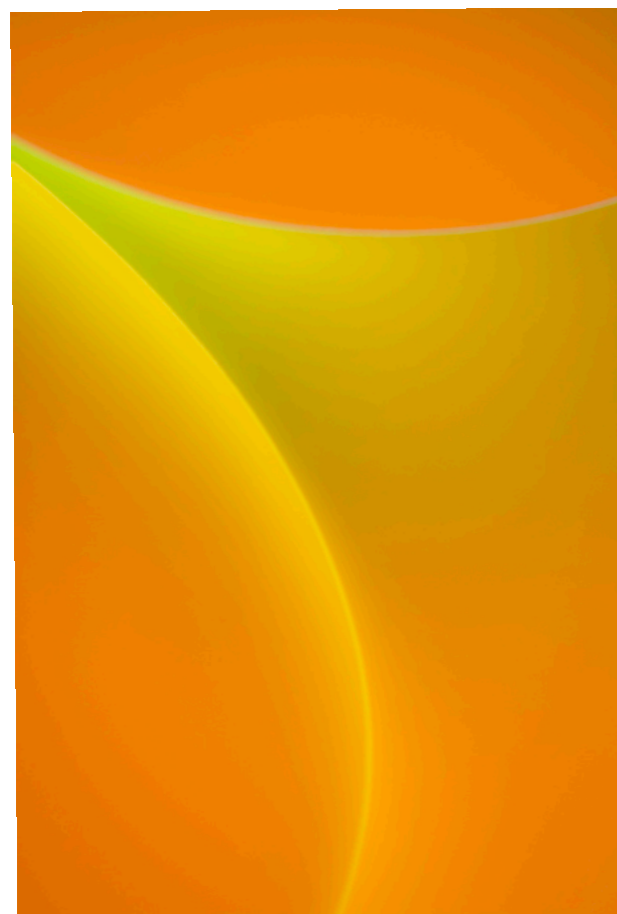
## ABOUT THE COVER IMAGE

The Photographer: Paul Bather ARPS

The Image Title: Paper Shapes

About the Image: Why I took it!

Lights, camera, paper are all the essentials I need to wile away an afternoon of enjoyable and imaginative photography.



A variety of interesting results can be achieved using minimal equipment. The range of effects are endless and can introduce a whole new world of impressionist and abstract imagery. I have been taking pictures like this for a number of years now, and while not every single one hits the spot, I find it a cheap, resourceful – and rewarding way to understand light and texture with a limited ‘toolbox’ of just paper and a light source. If you give it a go yourself you may discover as I did, that it gives you different ideas about how to tackle other concepts – such as photographing flowers, car parts or people. Taking pictures of paper has given me a whole new appreciation of light and colour hues. For me it’s certainly opened up a new arena of abstract and impressionist photography – and its highlighted how much I can achieve from using A4 coloured paper.

Paul Bather ARPS

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# CHAIR'S CHAT

## THOUGHTS FROM THE CHAIR...



I think it goes without saying that DI have the most amazing committee who, together, work hard on your behalf to deliver a strong and exciting programme for our members. With another full month of activities coming up there must surely be something for everyone to enjoy and be inspired by.

The programme of stimulating Saturday webinars continues with the highly popular Paul Sanders 'Go Your Own Way' on Saturday 29 July at 16.00 BST. If you have not yet booked your place then [this is the link you need](#).

If the topic of AI fascinates you don't miss our 'Blend Mode:Hard Mix – recognising AI to keep traditional photography alive' webinar on Thursday 27 July at 19.30 BST. We guarantee you a really interesting session where you personally get to decide how you feel about AI. Don't miss out - [book HERE](#)

There will also a chance to show us your own AI generated illustrations in our DI AI Experiment. You will soon be able to find more information on our web site about this, including updates as we get to the point of inviting you to upload your works of Art and Imagination.

Working with Landscape, DI have just announced the launch of the TALK-WALK-TALK Coastal Photography project. There are 30+ walks around the UK to choose from. Hope you have read all the information and we have a special web site for this at <https://talkwalktalk.org>

Another announcement coming your way shortly, will be the launch of the new DI Projected Image competition. This new look comp has been designed to engage you throughout the year, encouraging you to create new images and to engage with the selection process.

Given DI Online takes a well earned break in August we should also get ahead of ourselves a little and draw your attention to the Saturday webinar on 2 September with Simon Street FRPS 'How to Create Better People Images'. This multi awarded RPS Fellow and DI member is going to give us hands-on guidance how to shoot, select, process and print better people images. No time to waste for booking your place [HERE](#)

Finally thank you to all of you who took the time to complete our Workshop survey. We really appreciate it as it will help us to plan and work on our future DI Workshop to best fit our members' requirements. Later in this publication, pages 12/13 we will share a few of the key findings with you.

Enjoy your August – a time to kick back and have fun with family and friends perhaps?.

Regards  
Janet  
[digchair@rps.org](mailto:digchair@rps.org)

## DIGITAL IMAGING EGM 26 JULY 2023

To book to attend the EGM click [HERE](#).



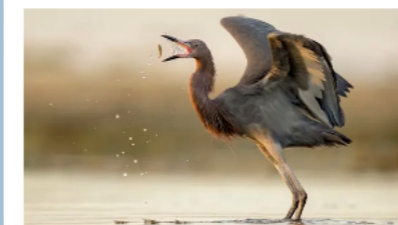
If you are unable to attend the EGM in person and wish to record a vote, you will need to complete a proxy voting form.

Please go to the Email, announcing this publication, and follow the link shown there, as this is only for Digital Imaging Members and cannot be accessed by the general public.

The Proxy voting will close at 7am on 25 July.

We are using Google forms for the Proxy Voting form, but be assured this does not require you to have a Google account to be able to complete the form.

### Wings of desire: The winners of the 2023 Audubon Photo Awards



As any ornithologist will tell you, birds are wonderful, funny and expressive animals, so it's no surprise they also make great subjects for photo competitions. We present their weird and wonderful selves and the talented snappers behind the shots. [Read more](#)

# MONTHLY COMPETITION

THE MEMBERS CHOICE OF THEIR FAVOURITE IMAGE

FIRST PLACE 'BOY ON THE STAIRS' BY GLYNIS HARRISON LRPS

*The winner of our June monthly online competition was 'Boy on the Stairs' by Glynis Harrison which is featured here. Glynis tells us about her winning image.*

I am really chuffed to learn that my image, 'The Boy on the Stairs' won the top spot in the DIG monthly competition for June, especially as it is one of my favourite images thanks to the little boy appearing at the last minute.

I was at the Museum of Liverpool a few years ago hoping to get a good image of their beautiful staircase when the little boy appeared in exactly the right place for the shaft of light to shine down upon him. I usually prefer colour over black and white but the mono image evoked so much more emotion that it had to be my choice image. I'm just glad and hope that others enjoy it too.

Thank you so much to DIG for liking my image.

Glynis



SECOND PLACE



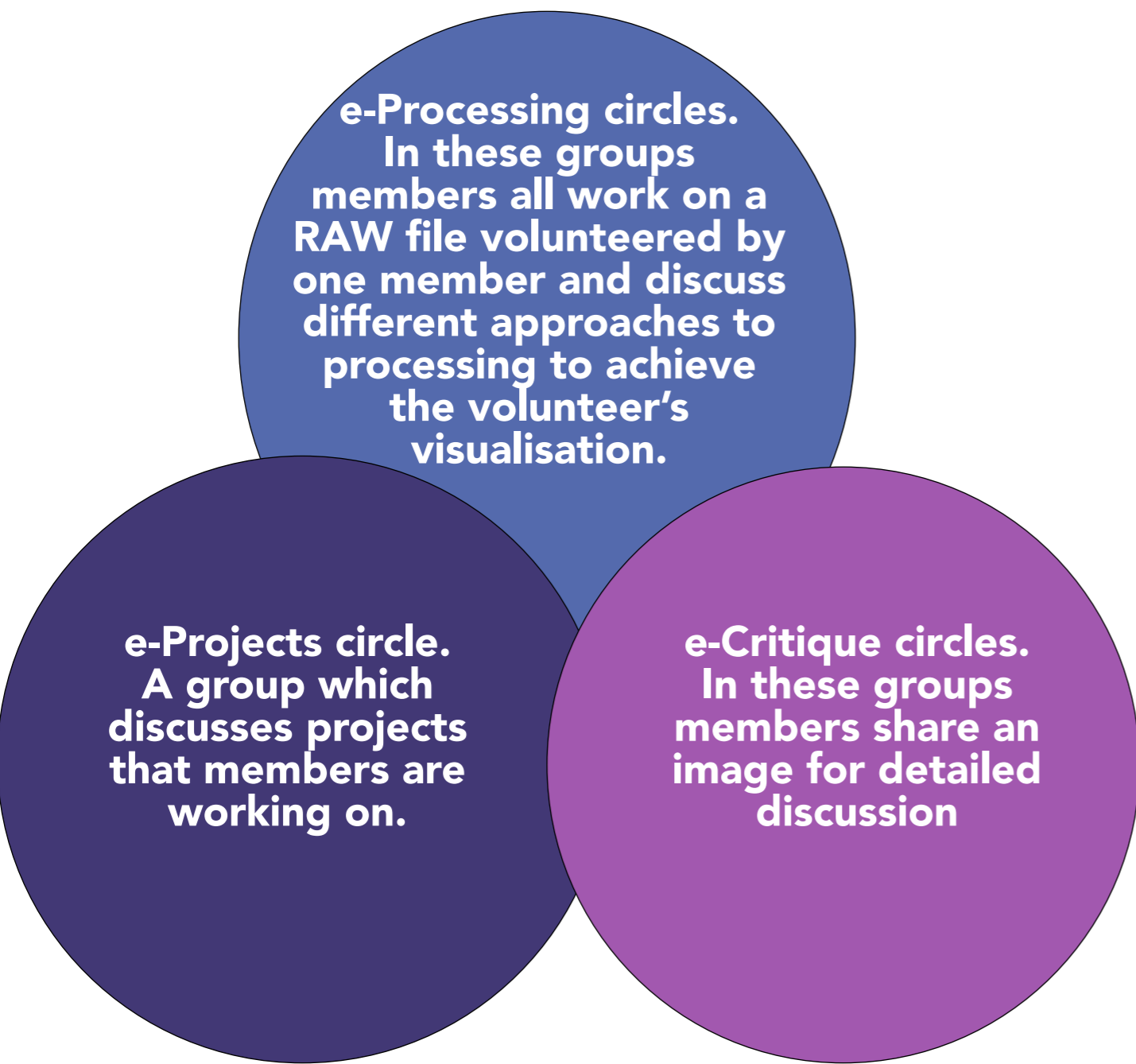
*Battersea Reflections by Chris Cumming*

THIRD PLACE



*West Pentire Poppies by Lynn Pascoe ARPS*

# E CIRCLES



Our e-Circles are groups of between 6 and 10 photographers who meet monthly on Zoom. 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?

To find out more contact [digmem@rps.org](mailto:digmem@rps.org)



RPS Benelux Chapter flying the flag

Every other year the little town of Pelt in Belgium hold an international photographic competition – Lens op de Mens. They always make the subject ‘man’, often with a second category and for 2023 this is ‘humour’. From the thousands of submitted images they select those that go into their summer exhibition. This is displayed on pillars and walls all around the town. It is a delight and a great experience to wander the streets of Pelt enjoying all the varied works on display.

This year Martin Parr has a special display of his works and on 23 September will be giving a lecture.

Our RPS Benelux Chapter are fully involved with this superb exhibition, with the Chapter Organiser Carol Olerud FRPS being one of the selectors. As a Chapter they have a sub-exhibition of 23 images hanging on the walls of the old cemetery. The title is somewhat humorous given where they are; ‘Daily Life of Us’. Plus a Chapter weekend on 24 September with a great speaker on Mindfulness – details [HERE](#)

If you are going to be in Belgium before the end of September I would highly recommend a diversion and half a day in Pelt. For more information here is the Chapter web page link.



# DI SURVEY

## EARLY RESULTS FROM THE RECENT SURVEY ON WORKSHOPS

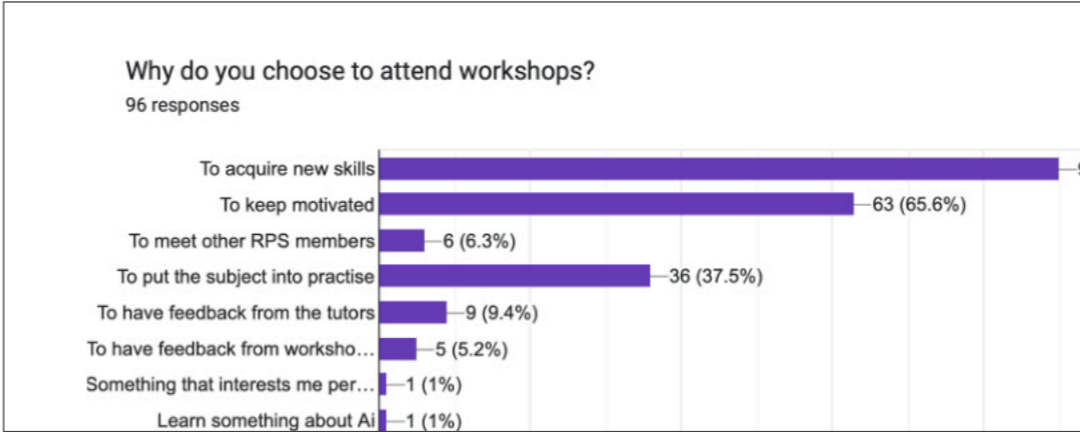
### JULY 2023

Thank you to those of you who took the time to give us the feedback we need about your workshop requirements and experiences. This really does help us as we plan future programmes.

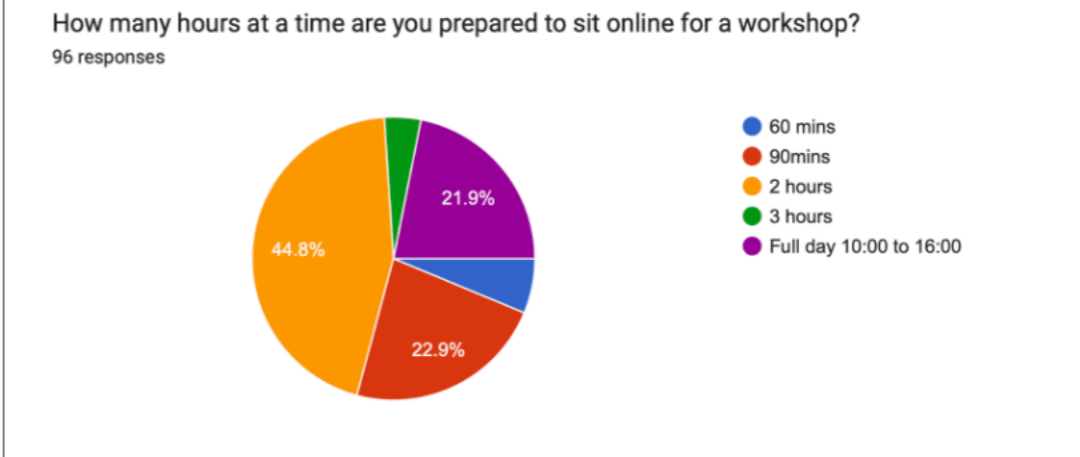
Judging by some of the written comments we can see that there is a little confusion between DI Workshops, RPS House (HQ) Workshops and even our DI Saturday afternoon Webinars. Whilst we hope that the Webinars might inspire you, and even show you some techniques in the case of some presenters, we do not actually consider these to be workshops as such.

Let’s look at some of the key graphs, facts and comments.

Another question demonstrates why members engage with our workshops.



Then we moved on to try to find out how long workshops should run.



Given DI Workshops, in the main, fall into the yellow and red areas we feel we have got that about right for you and something we will pay extra attention too when planning new projects.

Obviously there was too much to include everything in this overview, but we have genuinely gained some really good insights that will be taken into consideration in the future.

Let’s finish with some of your lovely comments.....

- Keep up the sort of variety of workshops you have been offering.
- Please continue to provide these. They are invaluable for those of us who can't attend in person workshops.
- I have enjoyed all the online workshops I have attended and learnt something new in each of them. Please keep up the good work.
- Keep adding new Zoom workshop, they are very good.

# A PHOTOGRAPHER'S STORY

MEMBER GERALD PHILLIPSON PHD ARPS TELLS HIS STORY  
**PHOTOGRAPHY & ILLNESS**

The benefits of photography for someone seriously ill is not a new discussion and there are many who have testified to the therapeutic influences of its creative absorption and how it can help the curing process alongside the established treatments.

I was diagnosed with Hodgkin's Disease two and a half years ago and since I'd formally had a similar cancer I had some sense of what was instore for me and how to cope with it. My enthusiasm for photography was well established in that I've been using a camera since my early teens and had recently achieved a Licentiate of the Royal Photographic Society.

For eighteen months my life became structured by three-weekly chemotherapy treatments, followed by radio therapy and finally by immunotherapy. The side effects of the treatments were almost immediately apparent, especially as a debilitating fatigue; on a good day I struggled to walk a couple of kilometres. Allowing for the limitations of time and energy I searched for a project that would completely absorb me. I didn't want the easier studio-based project, as being out in the beautiful countryside that wraps where I live was, I felt, essential. I decided to make the RPS Associateship my project.



My two main photography interests are street photography with candid portraits and landscape, specifically intimate landscape. For many years I'd visited and photographed the Marais, a wetland area about nine kilometres from my home and I began to set about putting together an Associateship panel.







I intended to continue taking street portraits for the days when getting to the Marais felt too much; I was able to drive into our local town, wander the streets and sit outside cafes photographing the world as it passed by. The camera developed into more than a means of taking photographs, it became the medium by which I related to the world and I began to see even the most familiar things, like the Marais's water courses, the trees and plants enclosing them and people in the streets and cafes in a new, intensified way.





For many years I'd followed a Buddhist meditation practice focusing on my breathing, but in the Marais and around Gourdon what I saw through the camera became my focus point and the photography was more considered and reflective. It also helped to maintain a positive approach to everything.

Specifically I found that -

- Photography projects gave me the incentive to get out of my chair whether I felt like it or not.
- The need to select the subject carefully, to decide which lens to choose, the best exposure when working manually and managing good composition, kept my mind exercised.
- Working in the streets of the town and anticipating the "decisive moment" help maintain my interest and my mind alert.
- Not least, I found everything involved in post-processing, working deeper into the apps I used and ordering the photographs as I wanted them, was another form of creative absorption that kept my mind off my illness.
- I was fortunate to be able to work for the RPS DOC Sig Journal putting together articles on Documentary distinctions the editor wanted to include. I must add to this the considerable amount of reading I did about photography and the photographers who interested me.
- All of this was held together by working for the Associateship. This meant I sat in on assessments, read about and looked at successful submissions and put together panels for two One2One assessments.





I'm not making any special case for myself, there will be many who have found using the camera during an illness has helped the process of healing. I only hope this article will catch the eye of someone who is ill and encourage them to wear a camera wherever they are.


I'd like to express my thanks to all those who helped and encouraged me, the contact with the Benelux Chapter, RPS SIGs I was attached to, a Landscape critics group and the Associateship assessors. The treatment of the cancer seems to have been successful as was the Associateship submission. But as I'm left with debilitating side-effects of the treatment I know that working for a RPS Fellowship will help me to manage them.

Gerald Phillipson ARPS

# NOW LAUNCHED

LIMITED PLACES SO MAKE BOOKING YOUR PRIORITY

Digital Imaging & Landscape  
launch bookings for



**TALK-WALK-TALK**  
**Coastal Photography**  
**17 July**

<https://talkwalktalk.org>

Should you need to contact us please email: [TWT@rps.org](mailto:TWT@rps.org)

# RPS DISTINCTIONS

## AI IN THE SPOTLIGHT

There have been various discussions on some RPS Facebook groups about the role of AI in photography, not least “how much is too much?”, given the sophisticated algorithms now built in to much post-processing software.

HQ has come out with a preliminary statement that tries to define the RPS view, viz:

“For Distinctions, our stance is the following:

Images created by AI, including those made from the applicant’s own files, are not accepted in a Distinction application.

If you have any questions, please email [distinctions@rps.org](mailto:distinctions@rps.org)”

Visit the AI HUB for more events and articles.

## FIND OUT MORE ABOUT HOW TO START YOUR DISTINCTIONS JOURNEY:

Each of the pages below includes handy links to guidelines and genres for distinctions, and a “how to apply” document: these are mostly links on the original website, by the way.

- [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](#).

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 \(rps.org\)](#)

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, increasingly, in person, 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](mailto: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 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 just 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 3<sup>rd</sup> birthday with more than 4800 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).



# NEILL TAYLOR

## INTRODUCING NEILL A HARDWORKING DI COMMITTEE MEMBER



*Poppies by Neill Taylor LRPS*

Melanie asked me to write a little about myself in the "Introducing the Committee" series. So I thought I'd highlight a few stages in my photographic journey...

I suppose that photography runs in my family. My grandfather, John Powrie Taylor, who I never knew, was a professional in the early years of the last century. He died young in 1926 but not before passing on an interest in photography to my father, Eric, who became a very keen amateur. His enthusiasm rubbed off on me and I remember spending hours with him in his darkroom at a tender age fascinated as prints appeared in the developer bath, typically portraits of family and friends posing in his makeshift home studio. I well remember his studio

lighting setup, with photoflood bulbs that lasted at best a few hours. He had a switching arrangement that ran them in series, and thus at low power, while setting up, and only switching to full power to take the shot. This was to preserve their life.

Like many of you reading this, I started taking my own pictures with a Box Brownie at the age of eight, and this started a lifetime of exploring different aspects of photography. To continue the family story, I passed on the obsession to my son, Ben, who obtained his LRPS last year, and in turn he has enthused his two daughters aged 12 and 16, who each have capable modern mirrorless cameras. I'm not envious, but I only had a Kodak Instamatic at their age.

From that Instamatic I moved on through many other cameras, benefitting from being able to borrow some of my father's gear from time to time. And to use his darkroom, of course, until I left home, but then I became the darkroom manager of the photographic society at my university, which meant I had a sizeable budget to equip and maintain our fine set of equipment.

Being a bit of a geek, I was quick to adopt digital imaging when it came along. I started putting photographs on my personal website in 1996. At that time, the early versions of web browsers Mosaic and Netscape could not display jpeg images, only gifs. So my web pages had gif thumbnails that linked to larger jpegs, and users needed a separate app (LView was popular) to see them. A principal motivation was while I was away from home in 1997/98;

I wanted to show the folks back home the sights of Southern California where I was living. There was no social media then! No Google either, although some early search engines did allow quite a few people to find my images, at a time when there were no online image sites like Flickr, and no stock agency websites. This led to a string of requests to use my photos for various purposes, for example my shot of Half Dome in Yosemite National Park was used for the cover of the prospectus of the University of California Berkely. Nearer home, my aerial shot of the 3000-year old Uffington White Horse in Oxfordshire, taken from a flight in a friend's private light plane, was used by Scientific American magazine to illustrate an article about a gentleman who had created a full-size replica of the White Horse on a hill in Mexico. I can't tell you why.



*Colonnade by Neill Taylor LRPS*

Of course, back then in the nineties, digital images were obtained by scanning negatives. My first digital camera came in 2001. It boasted 2.1 Megapixels. If that sounds limited, a set of images that I shot on the Greek Island of Kefalonia (which had recently been made popular by Captain Corelli) were bought by a glossy travel magazine and looked every bit as good in print as “normal” images from 35mm film. A succession of DSLRs followed and then a move to mirrorless in 2014. I do still occasionally shoot on film, and treasure my father’s old Rolleiflex 2.8E2, built in 1960 and still going strong. I like using it for street photography, although it is hardly discrete, attracting “nice camera” comments from passers-by.

The shot of the three American tourists was taken with it recently in Oxford. You may

say this is not digital imaging, but I say that it is, once the negative has been scanned, and this image has benefitted from Photoshop tweaking and passing through Topaz Denoise, which seems to eliminate film grain as effectively as it does digital noise.

Over the years I’ve dabbled in various genres of photography, including quite a bit of studio work in recent years. I laugh when I compare my studio lights with those of my father; well, he wouldn’t believe how photographic technology has advanced since he died in 1998. One niche that I got into in the 2000s was photographing electronic equipment being reviewed in Practical Wireless magazine. I loved taking things to bits and picturing their insides – in fact I still do, see the recent image of rows of toroidal inductors. My photos were on the cover of PW a few times, including one shot of my daughter seen using a newfangled walkie-talkie. It was with some pride that I saw her face looking down from a WH Smiths shelf.



*Toroidal Inductors by Neill Taylor LRPS*

More recently, a gradual slide into retirement has given me the time to get more serious about my photography. To give me some motivation to improve I joined the RPS in 2015 and started working towards the L distinction, eventually achieved in 2016. Along the way I did the Open University TG089 course, a big benefit of which was to meet others like myself at a similar stage, all trying to improve our photography. I’ve kept in touch with a group of these who still get together once a year for a weekend of photography.

Then in 2020, with life upturned by the pandemic, I responded to a call from the Digital Imaging group for help with online events. I soon became assistant to Rex Waygood as the DI monthly webinars went from strength to strength.

Rex and I have developed a routine for preparing and running these events over the last three years and we have each specific roles. Keeping an eye on each other to spot each other’s mistakes helps to keep things – in the most part – running smoothly. I do a few other things in DI, for example looking after the YouTube channel.

Being in the RPS, particularly as a Digital Imaging member, certainly helps me enjoy photography in many ways. It’s a pleasure to see such good work created by other members, and to get inspiration that may one day see me trying to improve enough for the next level of distinction. And the bunch of volunteers who keep DI running behind the scenes are a really great group of people to work with.

Neill Taylor LRPS



*Lift Practise by Neill Taylor LRPS*



*The Tunnel by Neill Taylor LRPS*

## WORDS FROM THE EDITOR

### MUSINGS FROM THE COMPUTER/GARDEN CHAIR

The month of July closes with a plethora of events, which I am sure we will all find interesting.

The AI Blend Mode: Hard Mix talk looks especially exciting and an opportunity to have the intricacies explained and to evaluate some of the concerns that many of us have about AI, in relation to Photography. Do tell your friends about it, everyone is welcome to join us.

Then I'm sure many of the committee will welcome the August break, a month to recharge, relax and reflect.

However if you have any exciting photographic plans over the summer, at home or abroad please then share your exploits with us, your Photographer's Story could feature in a future issue of DI ONLINE. Do send articles, news of exhibitions, interesting links to [dignews@rps.org](mailto:dignews@rps.org)

Enjoy the sunshine, cooling, gentle breezes, and warm calm seas, anyway, I intend to! Back in September with a Bumper Issue!

Melanie  
DIONLINE Editor



*'Zeybeks' by Hasan Baglar*

I saw this and it made me smile! Hasan won an award in the Sony World Photographic Competition with this image in 2014. [More of his images](#)

# AI SNAPSHOT

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

SCRAPE & ANIMATE BY SIMON NEWLYN



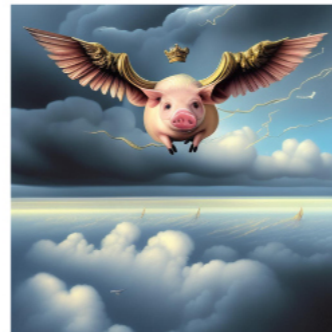
Now, if like me, you are not an AI software engineer you might not know so much about image scraping and diffusion! Should you care?

Well yes, I think, its important to have a little understanding as to how an AI generator - the code that turns your text into images, works. Not least, because how an image generator gets its source data is the controversial bit - does it or does it not break some form of copyright or ethical boundary. In a word: it's complicated....so to help us all try and understand what this part of the AI debate is about it's worth, when you have a moment, to look at the following ( not too long ) articles. The first, is by the blog writer Andres Guadamuz who sets the scene ( from 2022 ) with an overall look at the problem of 'Copyright infringement in artificial intelligence Art'  
<https://www.technollama.co.uk/copyright-infringement-in-artificial-intelligence-art>

The second article by Phil Steele, the American photographer and educator, presents the argument for using generative AI as part of photography in his article ' Is AI-Generated Art Ethical?'  
<https://www.quillandcamera.com/is-ai-generated-art-ethical/>

I hold no brief for or connection with either author but present the links as a quick way to try and digest various viewpoints on a complex topic.

At last the FUN bit. I have to admit, that whatever your views about AI, once you try creating images with generative AI it is fun. So, try this. [Go to Picsart and select the AI GIF Generator](#). You'll soon get the idea and even sooner: 'Pigs will fly'. Enjoy.



*From the Editor: Having recently enjoyed the 'Dali Immersive Experience' in Brick Lane London, I decided to try to create a "Daliesque" "Pigs Might Fly" using Picsart.*

THOSE PESKY PINE MARTENS! BY JOE HOUGHTON



I've spent a fair bit of time over the past month or two discussing Artificial Intelligence (AI) with many people, including various members of the RPS as we navigate through trying to contribute to the

conversation about how best to incorporate this into the world of photography and the RPS.

It seems to me that there are a number of quite distinct "camps" that we need to consider here, and each has different challenges and opportunities. The unifying thread connecting all the camps is imagery - and note the word I use - imagery, not photography. Let's start with the camp that I suspect most of the readers of this article fall into - amateur photographers. We have joined the RPS to connect with other like-minded folks who enjoy taking out a camera and capturing photographs. But even here, within the RPS, there's a number of quite different sub-camps. One of these sub-camps are those who take part in competitions. These are perhaps the ones most affected (potentially) by the current debate on

how far AI should be "allowed" to contribute to images submitted for competition. I say "allowed" because AI IS already contributing to many if not all competition images. The processing in our cameras is huge these days - eye-detection, image stabilisation, and when phone images are also used, computational rendering of multiple shots to create a single final image all within a fraction of a second. SOOC (straight out of camera) is no longer a term that really carries any meaning as it used to, given the processing that goes on in-camera these days.

Once our images are out of camera and into Lightroom, or whatever your processor of choice is, things continue. All these applications now routinely employ AI to mask, remove, move and enhance images. Some of this is done so that it's almost impossible to see that editing has occurred, but does that mean that it's OK?

This is the issue here. Where's the line? And for what competitions? Clearly, if there's an Open category where anything goes, then all bets are off. But how will nature competitions handle processing images in any of the new Sharpening apps such as Topaz or DXO.

# AI SNAPSHOT

These apps add in detail that wasn't in the original image - hairs, leaves, feathers. It's very realistic but it's not what was recorded by the camera sensor, perhaps due to shake, subject movement or just lack of resolution in the amateur level optics of the lens.

And if, as I heard about recently, judges can disqualify images they see were processed in such applications, then this hands a huge advantage to those who can afford top quality gear and lenses - something most amateurs can't. We want to go out and shoot that squirrel or pine marten and create the best rendition we can, and if that means running it through a denoise and sharpen app because it was a miserable overcast day and we had to shoot at 12,000 ISO, why should that be penalised?

No easy answers here folks! The RPS, and every other photographic body, is looking at all this actively, and trying to come up with relevant and appropriate responses, but it is, and will continue to be, a moving target - just like those pesky pine martens!

**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.



Joe sent this link for you to look at:

Behind Tatler's first AI fashion shoot: Experimenting with text prompts, blending reality with the virtual, the collaboration between humans and machine.  
<https://www.tatlerasia.com/style/fashion/ai-fashion-shoot>

# AI SNAPSHOT

OUR AI EVENT COMING VERY SOON

Digital Imaging: Online

Thursday 27 July 2023 @ 19.30



Blend Mode: Hard Mix

Recognising AI to keep traditional photography alive

with

Joe Houghton & Simon Newlyn

<http://bit.ly/RPSDIGAI-27-7-23>

# STREET PHOTOGRAPHY

IMAGES FROM THIS RECENT WORKSHOP with Joe Houghton  
SEE THE PARTICIPANT WEBSITE [HERE](#)



Night Bus Blur by Alex Stratis

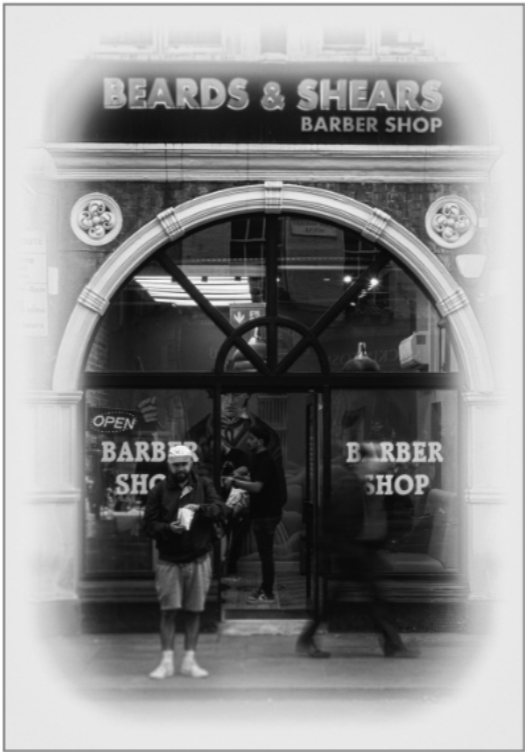


Lady of Style by Catherine Chetwynd



Summer at the Seaside by Lyn Newton

“You've been really, really helpful with my photography and I've enjoyed every minute of this”



Barbers & Shears by Chris Cumming



Leap of Faith by Tracey Richards



Into the Light by Lyn Pascoe

“From my point of view, I'm actually sad we're finishing now, because I found this sharing really so useful. And I wish I could go on and do an advanced class or something like that, so that this could continue”



*3's a Crowd by John Bartlett*

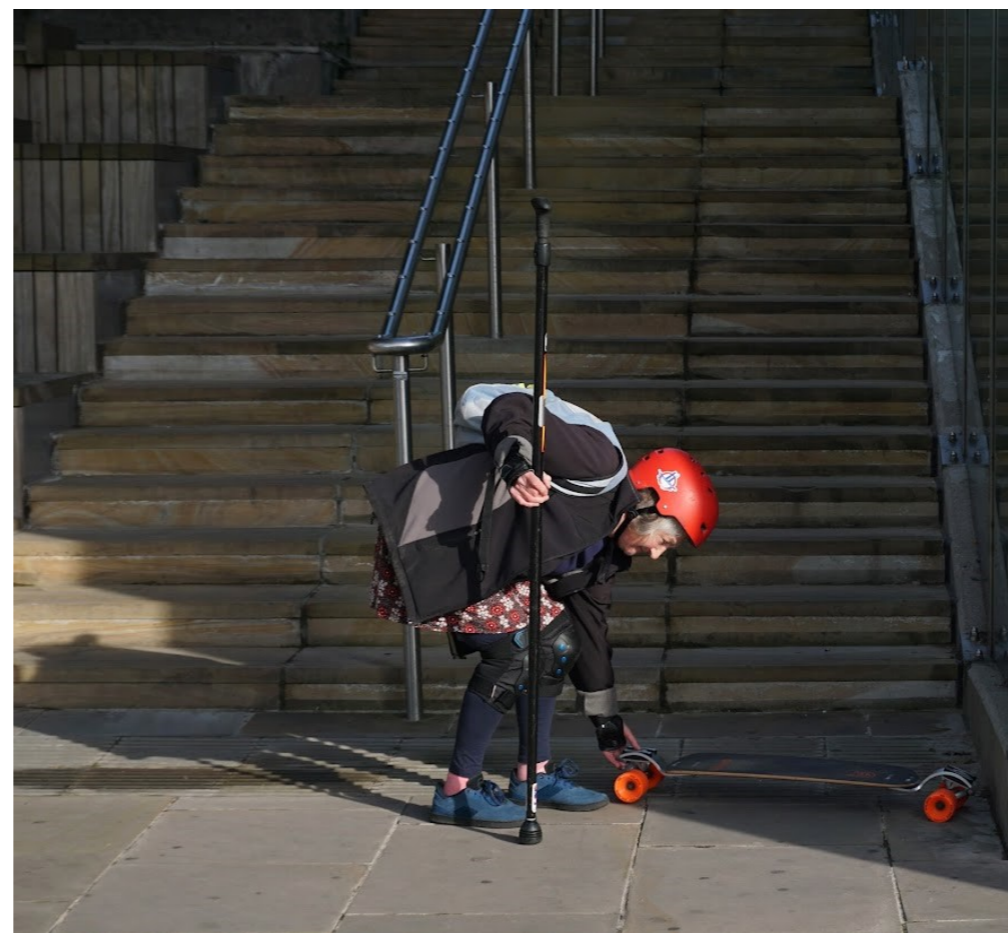


*Deliver Who? by Mark Howarth*



*Reflection by Alastair Purcell*

*"In line with the title of the workshop. I got out there and I did it. I'm thankful for that. Just getting out there and doing it, that's the bit that's the most important thing"*



*Third Age by Sian Jones*

*This body of work includes an image from each participant on the second 'Street Photography' workshop. It was again very successful and enjoyed by all the 'Students'*

*Watch out for news about the 3<sup>rd</sup> Series of this popular workshop!*



*Phone the Duke by John O'Neill*

*"It's been very enjoyable, looking at other people's pictures and hearing your comments and their comments. And for me, it's done exactly what I wanted it to do, which is, to show me that street photography can be interesting"*


# DIGITAL IMAGING WORKSHOPS

## UPCOMING WORKSHOPS

These are some of the Workshops happening over the coming months with places available. Hannah Carter-Orton is doing a new talk on Cynotype Printing, an introduction leading to workshops, expanding on the subject, FREE to DI Members, Saturday 19 August.

'NEW Talk with Joe Houghton on Canva the free-to-use & very powerful graphic design tool Sep 15

See the DI WEBSITE for all the details and full range visit WORKSHOPS



**Denoise Shootout!**  
with Joe Houghton

Lrc S AI PL

Lightroom Classic Topaz Sharpen AI OneOne NoNoiseAI DXO PureRaw 6 Luminar AI

<https://www.houghtonphoto.com/denoise-shootout>

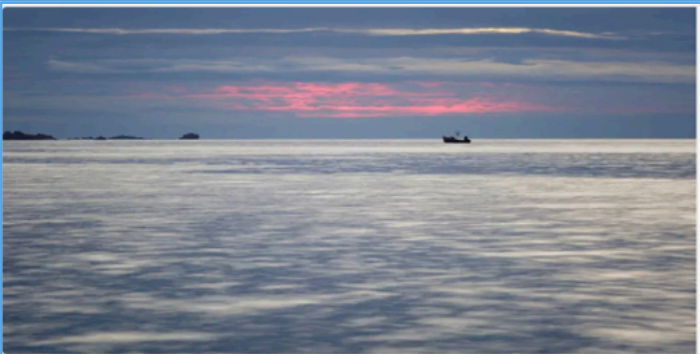
JULY 28

**'Denoise Shootout' with Joe Houghton**

By RPS - Digital Imaging Group

Starting from £3.50

GET TICKETS



**Composition with Jonathan Vaines**  
Afternoon Session Group 2

By RPS - Digital Imaging Group

Starting from £20.00

GET TICKETS


AUGUST 9

**Composition with Jonathan Vaines**  
Afternoon Session Group 2

By RPS - Digital Imaging Group

Starting from £20.00

GET TICKETS



**Cyanotype Print Making Talk- An Introduction with Hannah Carter-Orton**

By RPS - Digital Imaging Group

Free & paid tickets available

GET TICKETS

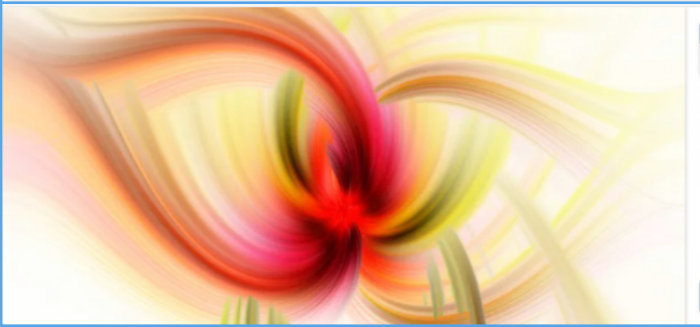
AUGUST 19

**Cyanotype Print Making Talk- An Introduction with Hannah Carter-Orton**

By RPS - Digital Imaging Group

Free & paid tickets available

GET TICKETS



**Photoshop Let's Talk About What's New in Photoshop with Celia Henderson**

By RPS - Digital Imaging Group

Starting from £2.00

GET TICKETS

SEPTEMBER 5

**Photoshop Let's Talk About What's New in Photoshop with Celia Henderson**

By RPS - Digital Imaging Group

Starting from £2.00

GET TICKETS

# DIGITAL IMAGING EVENTS

## WHAT'S ON IN THE SUMMER OF 23?

Continuing our great lineup of speakers, here are the photographer's booked to delight us over the Summer months !

### Go Your Own Way with Paul Sanders July 29

Paul Sanders' talk 'Go Your Own Way' is about finding your own style, sense of expression and vision while rising above the need for perfection and validation. The presentation is a step-by-step approach to moving forward with your work, while losing the need to compare yourself with others and finding creative bravery from the vulnerability of being and seeing uniquely in a world that wants photography that is wallpaper and meaningless.

### How to Create Better People Images with Simon Street September 2

Simon will provide hands-on guidance to shoot, select, process and print better people images in monochrome. He will dive into different people disciplines such as Street, Documentary, Travel and Environmental Portraits to share his fresh 'How-To' take - no studio required. With the dramas of the last 3 years, he promises to make us laugh, cry and better capture our fascination with people 'decisive moments' that the eye so often misses.

Click the image below to book your place.

Digital Imaging: Online

Saturday 29 July 2023

Online



**Paul Sanders**

Go your Own Way

[bit.ly/RPSDIGOnline046](https://bit.ly/RPSDIGOnline046)

Digital Imaging: Online

Saturday 2 September 2023

Online



**Simon Street**

How to Create Better People Images

[bit.ly/RPSDIGOnline047](https://bit.ly/RPSDIGOnline047)

Digital Imaging: Online

Saturday 4 November 2023

Online



**Boris Eldagsen**

Promptography v Photography:


How AI will define the future of image making

[bit.ly/RPSDIGOnline049](https://bit.ly/RPSDIGOnline049)

# SPECIAL INTEREST GROUP LINKS

CLICK TO FIND INFORMATION ON OTHER SIGS


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):



AUGUST

9


Grafton Wood Butterfly Conservation Reserve  
Worcestershire



AUGUST

4


2023 RPS VAG Members' Print Exhibition - Edinburgh



SEPTEMBER

1

2023 RPS VAG Members' Print Exhibition - Lemington Spa



SEPTEMBER

4

Ellen Rogers: Printing Melancholy  
By RPS - Women in Photography Group

# 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. They have just launched these Member-Led events, a few of which are shown below, but for all the info and map of the areas ,visit [HERE](#)

THE RPS

ROYAL PHOTOGRAPHIC SOCIETY

LANDSCAPE GROUP

### Member Led-Events

As you may have seen, we have launched our Member-Led Events programme for this year. The recent Landscape Group Membership Survey showed a 72% interest in attending such events, so we hope that many members can take advantage of this programme.

**With 17 events already open for bookings you can find them on the map or listed below.**

**04 August 2023 - Linlithgow Loch & Peel** - Led by Viv Cotton.  
Something for everyone: 15<sup>th</sup> Century Linlithgow Palace; St Michael's Church; Linlithgow loch, with a variety of waterfowl & scenic views, and maybe some fishermen out for trout; the Union canal with its basin and barges. [Click Here](#)

**23 August 2023 - Ancient Suffolk Woodland** - Led by Chris Cullen.  
This former medieval deer park has SSSI status and is a mix of thousands of truly ancient oaks and giant hollies, with many fallen and dead trees. It is a complex area to photograph, but utterly fascinating and unique, with endless compositional opportunities. [Click Here](#)

**01 September 2023 - Brimham Rocks (N.Yorks)** - Led by Alistair How.  
A stunning outcrop of sandstone, sculpted by ice/rain/wind, takes on wonderful shapes and, with a little imagination, they resemble familiar creatures: The Dancing Bear, The Gorilla, The Eagle, The Turtle. *Mobility scooters are available.* [Click Here](#)

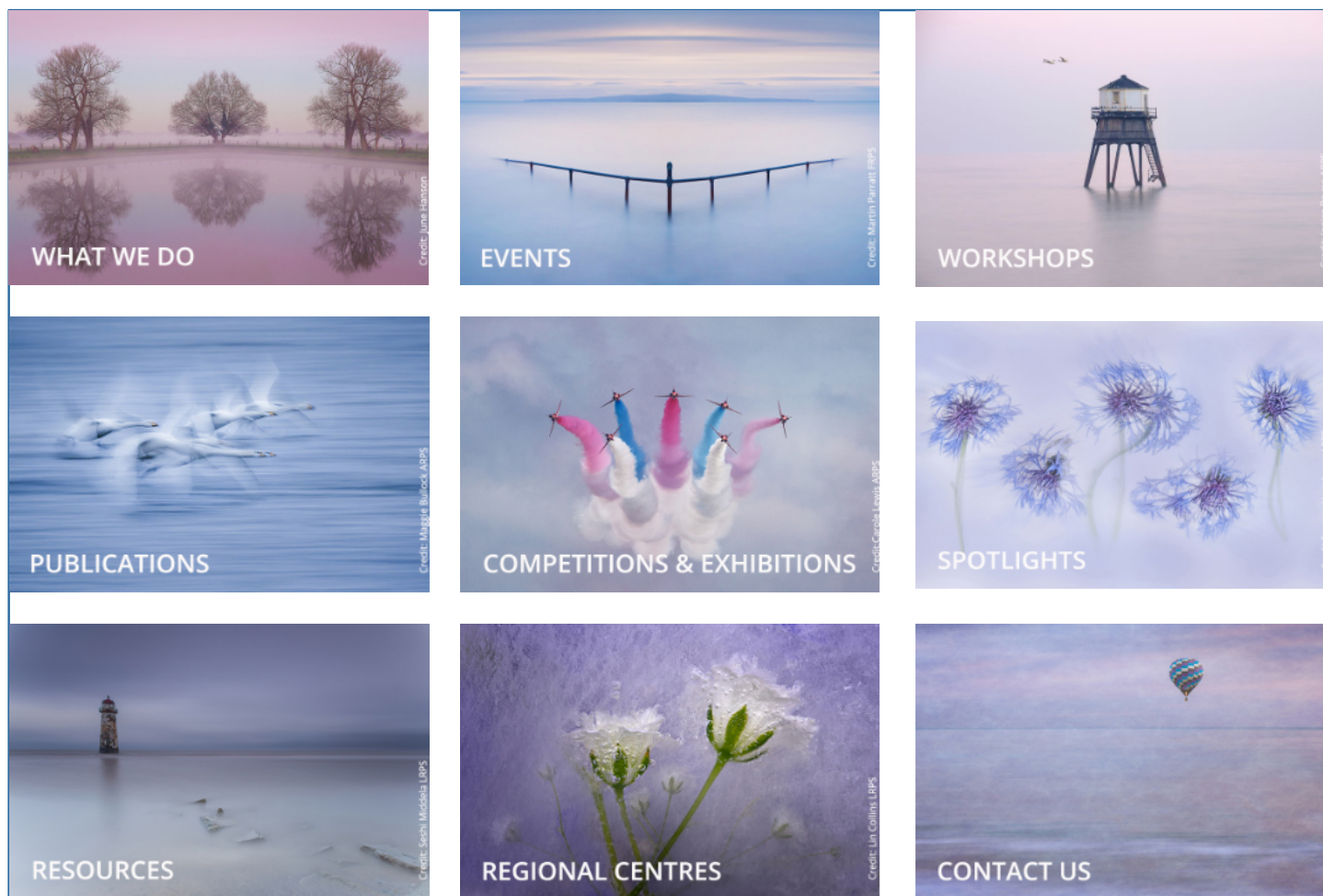
**03 September 2023 - Low Tide at Seven Sisters** - Led by Howard Klein.  
Timed for a very low tide (0.39m) at 8:29am, after a full moon, there are views of The Seven Sisters and Beachy Head lighthouse from the water's edge. An exposed foreshore offers additional foreground interest and intimate image possibilities. [Click Here](#)

To view all of the Landscape Group events and to book your place, please go to: <https://billetto.co.uk/users/rps-landscape-group>

# 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](#)