



INTERNATIONAL MEMBERS

NOVEMBER 2024

Jul Delftse Poort
m2
for
small &
BIG
business

Jul
DELFTSE
POORT

ROYAL PHOTOGRAPHIC SOCIETY

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COVER PHOTO

JANET HAINES ARPS

Delftse Poort, Rotterdam

This building towers into the sky adjacent
to Rotterdam Station.

On this particular day I loved that the
reflections of the clouds almost made it
look as if it was transparent.

CONTENTS

02 OPENING SHOT

Welcome to the Royal Photographic Society

04 MEMBERS PHOTO PROJECTS

An amazing world of humpback whales
by Om Prakash Singh

16 MEMBERS INTERVIEW

Ian Brown from Australia

20 RPS CHAPTERS

Australian Chapter

22 MY HOME

Joaquim Capitaó -
A Landscape Photographer in Belgium

38 ONLINE OPPORTUNITIES

Online Events

40 PHOTO CHALLENGES

25th December Challenge

42 WHAT TO READ

RPS Publications available on ISSUE and the Web

44 SPECIAL INTEREST GROUPS

What are SIGs and where to find them

48 INTERNATIONAL SUPPORT GROUP

Meet the Team

International members world wide web



**Welcome – Willkommen – Bienvenu –
Bienvenido – Benvenuto – 欢迎 –
Welkom – Powitanie – Välkommen –
Velkommen - いらっしゃいませ**

.... to everyone wherever you are in the world. You are all part of the Royal
Photographic Society community.

Welcome to your RPS international members' quarterly newsletter.

Your quarterly International Newsletter has now been going for just over 12 months. If you feel you have missed some of the issues and would like to catch up then they are all available here <https://rps.org/international/international-newsletter>

Each quarter we try to bring you member stories and images, plus some selected events and publications from the various RPS groups that we feel might be of interest to you. The events we feature are all available online, many of which will be recorded so you can catch up in your own time, but you usually have to register for the event to receive the recording link.

Over the past 12 months many of you have engaged with the photo Challenges we have organised (**see page 40 for a new one for December 25**). This is a great way to show us your images from wherever you live. Too few of you have engaged with the Intl Facebook group, but that is another great place to share your images and join the community. If you aren't already a member then why not sign up at <https://www.facebook.com/groups/352852560759757>

Another opportunity to engage, take photos and share with others is the TALK-WALK-TALK programme. Those who participated in the Woodlands heard a great talk from Paul Mitchell FRPS, have taken their images and are now enjoying the online discussion sessions. In early 2025 we will launch Parklands and Gardens, so everyone could participate in that whether you have glorious Parklands in your city or simply a pot of flowers on your balcony. We will provide more information in early 2025.

Cover images: We'd love to receive some photos of images from your country to put on the cover. They need to be of high quality, portrait format and have a strong content. If you have something for us to consider, please submit these to international@rps.org

This is our final newsletter for 2024 so may we wish you all the very best for 2025 and a very **HAPPY NEW YEAR.**



Humpback whales: Guardians of the ocean, known for their enchanting songs and gentle nature.

AN AMAZING WORLD OF HUMPBACK WHALES

Om Prakash Singh

In this captivating account, Om Prakash Singh shares his remarkable whale-watching journey that spans two continents, Colombia and the United States. His solo adventure, filled with unexpected twists and unforgettable moments, captures the profound beauty of observing humpback whales in their natural habitat. Despite challenges, Singh's passion for wildlife photography and his determination to witness these ocean giants brought him face-to-face with some of nature's most majestic creatures.

Whale watching is more than just a journey; it's an invitation into the mysterious world of the ocean's giants. As the waves roll beneath the boat and the salty breeze fills the air, there's an anticipation that builds with each passing moment. Suddenly, a massive tail breaks the surface, and you realize you are witnessing one of nature's most awe-inspiring sights—a glimpse into the life of these gentle giants that roam the vast oceans."

In Colombia and the United States, I embarked on whale-watching expeditions, an experience that stole the spotlight of my world tour. The sight of these magnificent creatures, rising and diving into the vast ocean, became the highlight of my travels, reshaping the purpose and spirit of my entire adventure.

As a solo traveller and passionate wildlife photographer, I reached Bogota (05/09/24) and there from to Cali (07/09/24), Colombia for three days—a completely unplanned adventure.

While browsing online, I stumbled upon Civitatis, a tour company offering whale-watching trips from the Hotel Intercontinental Cali to the Pacific waters near Buenaventura port.

Their itinerary seemed promising, especially since I was eager to see humpback whales up close. While booking the tour online, I made a small request in the booking form: given a slight neck pain, a comfortable seat during the trip was preferable and received a confirmation for my whale-watching adventure.

A humpback whale swims close to a boat showing tender bond with human presence in the blue ocean.



Credit: OM PRAKASH SINGH

INTERNATIONAL MEMBERS PHOTO PROJECTS



Credit: OM PRAKASH SINGH



A serene moment with a humpback whale as it peacefully floats beneath the waves.

To my utter surprise at the last minute, I got a message saying that the tour was canceled due to "unavoidable reasons." When I reached out, they said that my physical fitness was a concern for the turbulent waters of Pacific. I clarified that only a comfortable seat was preferred and there was no fitness issue at all, but they declined. Undeterred, I sought help from the reception desk at the Hotel Intercontinental. They were incredibly accommodating, arranging a private vehicle and a guide to take me on my own trip to Buenaventura. It turned out to be a blessing in disguise, as I got a tailor-made experience.

My journey from Cali to Buenaventura, Colombia's main port, was all about fulfilling a dream—witnessing the giants of the sea in their natural habitat. The two-and-a-half-hour ride led me to a quick breakfast stop before boarding a boat to sail along the Pacific coast for an hour and a half. As we scanned the waters, anticipation built. The sight of majestic humpback whales breaching the surface was mesmerizing—something I had always dreamed of. While I couldn't capture the distant dolphins in photos, the memory of their graceful movements added to the magic of the morning.



Credit: OM PRAKASH SINGH



The distinct, knobby head of a humpback whale breaks the surface, marking a close encounter with the ocean giant.

Colombia's Pacific coast is a prime location for whale watching, where humpback whales arrive between July and November to mate and give birth. This morning among these gentle giants was an unforgettable experience, offering a rare glimpse into the vibrant life of the Pacific waters, and leaving me in awe of nature's wonders.

Chasing the Giants – My Whale Watching Journey from Colombia to Monterey Bay, California, USA

After my incredible experience of whale sightings in Colombia, I found myself drawn to another renowned location for humpback whales—Monterey Bay, California. I arrived in San Francisco (14/09/24) and then took a scenic train journey, followed by local public transport, to reach Monterey. My accommodation booked online was ready and waiting, providing the perfect place to rest and recharge for the next day's adventure.



A humpback whale glides along the sunlit ocean surface, its silhouette a beautiful shadow in the water.

INTERNATIONAL MEMBERS PHOTO PROJECTS



A rare glimpse of a humpback whale's barnacle-covered fluke as it gracefully dives.



The following morning, I headed straight to Monterey Bay (15/09/24) known for its large population of humpback whales. Around 800 humpbacks have been photo-identified here through their unique natural markings and coloration on the underside of their tail flukes. This photo-identification process has revealed important information about their migratory movements, calving intervals, association patterns, and overall population estimates.

INTERNATIONAL MEMBERS PHOTO PROJECTS

A pair of sea lions seen near humpback whale. ▶

Like in Colombia, these whales come to Monterey Bay to feed and breed, following prey concentrations that vary throughout the season. Interestingly Monterey bay was full of Sea lions but they do not form prey base for humpback whales as the humpback whales don't typically prey on sea lions because they are filter-feeders and their esophagus is too small to swallow a sea lion.





Credit: OM PRAKASH SINGH



An awe-inspiring view inside the open mouth of a humpback whale as it feeds, showcasing the intricate baleen plates used to filter food from the ocean.

Humpback whales are among the most animated of the baleen species, and in Monterey Bay, they often put on a spectacular show. I saw them frequently breaching, spy-hopping, slapping their pectoral fins, and tail-lobbing. The guide accompanying me explained how, in recent years, some of these whales have become particularly curious, approaching boats for closer looks.

I had the extraordinary luck of encountering a pair of these majestic creatures. They swam close to our boat several times, offering incredible opportunities for photography.

While a few fellow tourists seemed a bit nervous at their proximity, for me, it was a dream come true.

Close-up of the intricate patterns and scars on a humpback whale's skin, each telling a story of the sea.



Credit: OM PRAKASH SINGH



With a graceful twist, a humpback whale performs an underwater ballet.

Having experienced whale watching in both Colombia and Monterey Bay, I can confidently say that Monterey Bay offers a truly unique atmosphere for observing these creatures. In Colombia, I was fortunate to have close encounters, but here in Monterey, the weather conditions made the experience even more special. The clear skies and favourable lighting conditions allowed for perfect morning and evening photography sessions. One unforgettable moment was capturing a whale during sunset with golden light casting a magical glow over the bay—an image that remains one of my favourites.



Credit: OM PRAKASH SINGH

For me, this experience was truly out of this world. The combination of nature's splendour and the thrill of observing humpbacks up close left me with memories that I will treasure for a lifetime. My three safaris in Monterey Bay were a fitting conclusion to my whale-watching adventure. With my heart full and memory cards brimming with photos, I returned to San Francisco to catch my flight (19/09/24) to Tokyo, forever grateful for the magical moments spent among these giants of the sea. Thank you for following along on this incredible journey!

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INTERNATIONAL MEMBERS INTERVIEW



Credit: CHLOE MAY

INTERVIEW WITH IAN BROWN FOR RPS INTERNATIONAL NEWSLETTER

In this interview, Janet Haines speaks with Ian Brown, a new Royal Photographic Society (RPS) member based in Australia.

Originally from England, Ian shares his lifelong love for photography, which began with capturing train journeys as a child. Now studying photography in Ballarat, he joined the RPS to learn from seasoned photographers. Ian reflects on how his design background intersects with photography and discusses his creative experiments, from using depth of field with Lego models to capturing spontaneous moments.

Janet: I believe you are a new RPS member who lives in Australia. How did you get to hear about the RPS and what made you want to join?

Ian: I joined in June; I live in Ballarat, about 100km outside Melbourne. I'm English originally, I emigrated about thirty years ago. I'm studying photography, and one of my teachers recommended joining. I checked out the website and joined. I'm so busy with my studies and haven't taken advantage of any of the resources yet, but I will. I wanted to join for the online talks and to learn from those with far more experience.

Janet: How long have you been interested in photography? (You might wish to show us one of your earliest photos to accompany this answer)

Ian: I've been interested in photography for a long time. As a child, I had a 110mm camera, and my birthday present from my parents was a SLR. It was film back then. I was a train-spotter, and my brother and I used to jump on trains and travel around the country. Eventually, I stopped writing numbers and only photographed the journey. I don't have any examples from back then. I didn't really know what I was doing, but I did have an eye for composition and shooting things differently to my friends.

INTERNATIONAL MEMBERS INTERVIEW

Janet: During your study to become a graphic designer, did it include Photography?

Ian: Not while I was studying design. I completed a Foundation Course in art & design that included photography. Back then, that included developing film as well as photographic techniques. I really enjoyed it, but I was pretty locked in that I wanted to be a designer. I did occasionally photograph my work and my process, but that wasn't really for public consumption, just documenting the projects I was working on.

Janet: Do you use your photographic skills when working for clients? (I see your website shows some food - were these images you took? If yes, you might wish to show one of your images as an example)

Ian: The work on my website was photographed by professionals. I intend to photograph some new work myself. The kind of photography I currently shoot is often machinery and manufacturing equipment. The ones I've included are used for manufacturing electrical equipment.

Clevertronics
PCB Printer ▶



Credit: IAN BROWN



Credit: IAN BROWN

◀ Clevertronics
PCB Printer

INTERNATIONAL MEMBERS INTERVIEW



Janet: Can you show us two images you have taken that you enjoyed taking and tell us why?

Ian: The first one was for an assessment. We had to demonstrate depth of field.

I wanted to avoid the usual photographing a landscape. So, I chose a Lego model of a Saturn V rocket. I set it up on a plank of wood clamped to a ladder and added the teddy bear stuffing to simulate the exhaust fumes. I enjoy the challenge of thinking of an image and then creating it.

The second was by chance. On my way home from dinner one night, the sky was beautiful. Fortunately, I've started taking my camera with me almost everywhere I go now.

◀ Saturn DOF
Midground



Credit: IAN BROWN

◀ Richmond
Station



RW_Flights of Beauty

THE AUSTRALIAN CHAPTER

The Australian Chapter is the oldest of all the RPS Chapters.

Back in 1986, nearly forty years ago, the RPS Council established separate Chapters in four of the Australian States – Queensland, New South Wales, Victoria and South Australia – and these were subsequently consolidated into a single Australian Chapter.

We have about eighty members scattered widely across the huge continent. Members on one side of the country live more than 3,000 km from those on the other, so this presents special issues for running an RPS Chapter. But despite the tyranny of distance, we've continued to be the local face of RPS to Australian members – however widely scattered they are – for all these years.

RPS members in Australia have a wide range of photographic skills and experience. Many have gained RPS Distinctions: 2 HonFRPS, 9 FRPS, 24 ARPS and 8 LRPS. But aiming for distinctions isn't the 'be all and end all' for our members, nor are we a competitive group. Rather, as a Chapter we encourage members to pursue their own photographic interests and share their enthusiasms with each other. And these interests are certainly varied: ranging from landscape, portrait, nature, or architecture to photo-history research and scientific imaging. Many are experimenting with the creative tools available in digital software, or exploring infrared and ultraviolet image making.

The Chapter produces a monthly Newsletter, to which all members are encouraged to contribute articles and images, news and views. It's a great way of sharing our photographic enthusiasms, and also keeping in touch with each other as we're so widely scattered geographically. A selection of articles from past Newsletters can be found in the Articles of Interest on our Chapter's pages on the RPS website.

ROYAL PHOTOGRAPHIC SOCIETY CHAPTERS



From left to right:

Ama Dablam 1973_David Oldfield FRPS; Bukhara Tower_Rob Morgan ARPS; Gi_SingIn_Ayers-Rock;
Negombo Morning Catch_Rob Morgan ARPS; Rocky Creek Canyon_Brian Menzies; RW_SingIn_Raining in Venice

Chapter meetings are now mostly online, an important feature which enables members to participate wherever they live in Australia. This year we've had several such meetings. In Singing in the Rain two of our members, Gigi and Robin Williams (both ASIS FRPS) gave us an inspiring presentation – stunning images together with loads of sensible advice drawn from their experience over many years in coping with some appalling weather conditions. Then in his presentation Anatomy of a Photobook, Tony Healy ARPS told of his travels in Mexico leading to his photobook on the Maya civilisation there.

Another online meeting, Time and Space, was given by Dr Alan Hodgson ASIS HonFRPS, the RPS Immediate Past President and an Honorary Member of our Chapter. He discussed his exploration of a personal philosophy on 'time and space', drawing on his scientific background and a keen interest in astronomy.

We were also privileged to meet Alan in person very recently when he and his wife were holidaying in Australia and an informal get-together was arranged in Melbourne. It was a happy day of chatting and sharing some of our work and our ideas, enjoying the rare opportunity of a face-to-face meeting. (See attached images)

The Australian Chapter has been fortunate in having members who give most generously of their time and photographic experience, both in the Newsletter and in Chapter meetings, to support the RPS in promoting the art and science of photography.



From left to right:

100 metres at the Olympics_Herman Lee; Contemporary Moorings;
Foggy Tree_Simon Locke; Nichola_Steve Morton FRPS

A LANDSCAPE PHOTOGRAPHER IN BELGIUM

Joaquim Captao, Brussels, Belgium

As members of the Royal Photographic Society, you know the thrill of discovering beauty in unexpected places. For Portuguese photographer Joaquim Captao, who has called Brussels home for over 26 years, that thrill comes from capturing the city's overlooked charm. Through his lens, Brussels transforms—from lush parks and Art Nouveau architecture to iconic sites like the Atomium. For those who venture beyond the city, Joaquim's journeys to the bluebell-carpeted Hallerbos and the misty Flemish Ardennes offer a glimpse of Belgium's quieter beauty. His work reminds us all that even familiar places hold fresh inspiration.

I am a Portuguese photographer who has been living in Brussels, Belgium, for the last 26 years. My favourite photographic genre is landscapes, and Belgium is not the first country that comes to mind when you talk about landscape photography.

Belgium is a relatively small country, but quite compact and densely populated, with more than 11.5 million people living in less than 31,000 km². In these conditions, natural landscapes are not abundant, and I often turn to urban landscapes or architecture as subjects for my photography.

I am completely inept at photographing people, which pretty much excludes portraits or street photography as subjects I could turn

to, while these are probably the most popular genres with Belgian photographers. I also like to photograph birds and other wildlife, which I also do in and around Brussels, but that is beyond the scope of this article.

Brussels is a city of about 1.3 million people, but it is surprisingly green, and you can generally find a good-size park at a walking distance from anywhere in the city. These parks provide, in many cases, good material for landscape photos, including some intentional camera movement (ICM) photography.

The ICM photo that accompanies this article was taken in the woods around the Rouge-Cloître, right at the city limits and easily reachable by the city public transport network.



Credit: JOAQUIM CAPIATO



1-ICM near Rouge Cloître



◀ 2-Hallerbos



Credit: JOAQUIM CAPIATO

For a few weeks in Spring, if you go just a few kilometres outside Brussels you can find the Hallerbos, wonderful woods with a sea of bluebells covering the ground for as far as the eye can see.

3-The Vinkemolen ►

And, since this is Belgium, nothing is too far, so a one-hour drive from Brussels will take you to the Flemish Ardennes, a mostly agricultural area with rolling hills, wonderful windmills that could make you think you are in The Netherlands, and lots of small villages, each one with its church tower which can be seen from a distance. And you can even find a beautiful small wood with lots of bluebells if you go there in the right season. In the early morning or in the evening, you can often find the landscape immersed in a sea of mist, which provides great photographic opportunities.





Credit: JOAQUIM CAPIATO

5-An evening on the
Belgian coast





Credit: JOAQUIM CAPIATO

◀ 4-Late afternoon in Melden



Credit: JOAQUIM CAPIATO

A bit further away, the Belgian coast, a stretch of 65 km along the North Sea, is generally considered by photographers to be quite boring.

The coast is totally flat, and with the exception of the Zwin nature reserve, a relatively small area next to the Dutch border, and a few areas of sand dunes here and there, apartment buildings extend along almost the whole coastline, right on the dyke that serves as protection for the towns against flooding from the sea and sand carried by the sometimes very strong winds.

However, if you are patient and wait for good light, there are also photographic opportunities on the beach, from sand patterns created by the currents and tides to hazy views over the main towns and ports, which can be quite interesting.

So, even without big mountains or impressive sea stacks, it is possible to do some landscape photography in Belgium, and it certainly beats staying at home and watching TV!



7-Modern glass buildings

6-Rustic Brussels ►



But if you want to stay in Brussels and are not a big fan of wood photography, the architecture of the city offers lots of possibilities, from tiny cobblestone alleyways hidden right next to large avenues to the area around Bd. Roi Albert II and the North Station, which is a paradise for anyone who wants to play with reflections, glass façades being ubiquitous in that area.



Credit: JOAQUIM CAPIATO



Credit: JOAQUIM CAPIATO



8-Sunrise at the Cinquantenaire

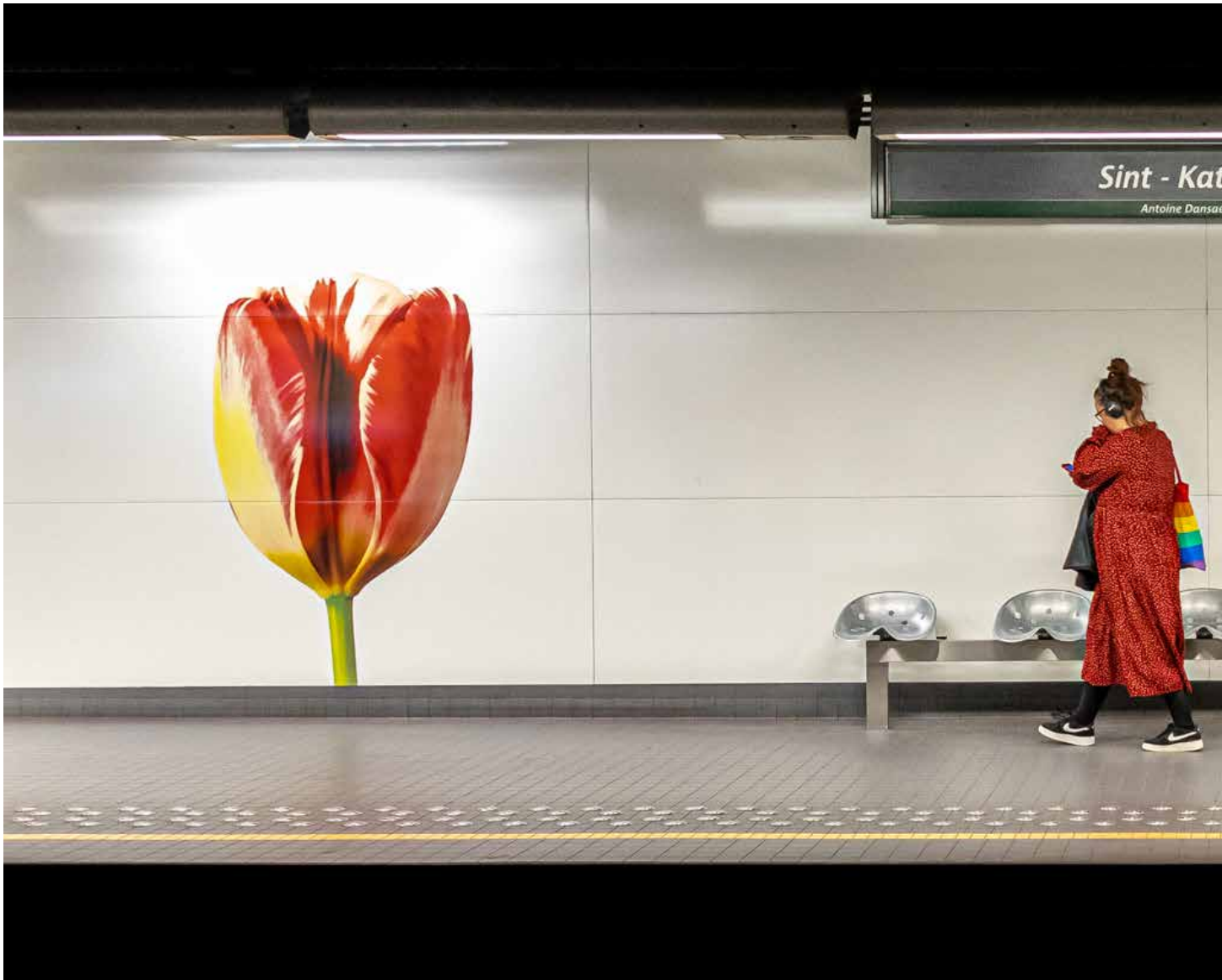
Some of the better known buildings in Brussels, such as the Cinquantenaire arch, built to commemorate the 50 years of independence of Belgium, or the Atomium, built for the 1958 World Fair, can be photographed at any time of day or night but are especially interesting when you can get the sun rising under the arch or when there are fireworks behind the Atomium.

You have to do some planning and be very lucky, though. The sun rising under the arch is something that happens twice a year for a few days, but only if the sky is clear enough for the sun to be visible, not a very frequent event in the Belgian climate.



9-Fireworks at the Atomium

A similar result can be reached at sunset from the opposite side, although I find that the background is more distracting. And you can also try similar photos with the moon, but that is even more tricky, as it is only possible on rare occasions, depending on the moon phase, the hour of the moon rising or setting and, you guessed it, on the cloud cover on those specific occasions. The fireworks behind the Atomium happened for a series of 5 weekends each year in the Summers of 2017, 2018 and 2019, but not since then. And if you have photographed fireworks you know that rain or wind could, and sometimes did, ruin those few opportunities.

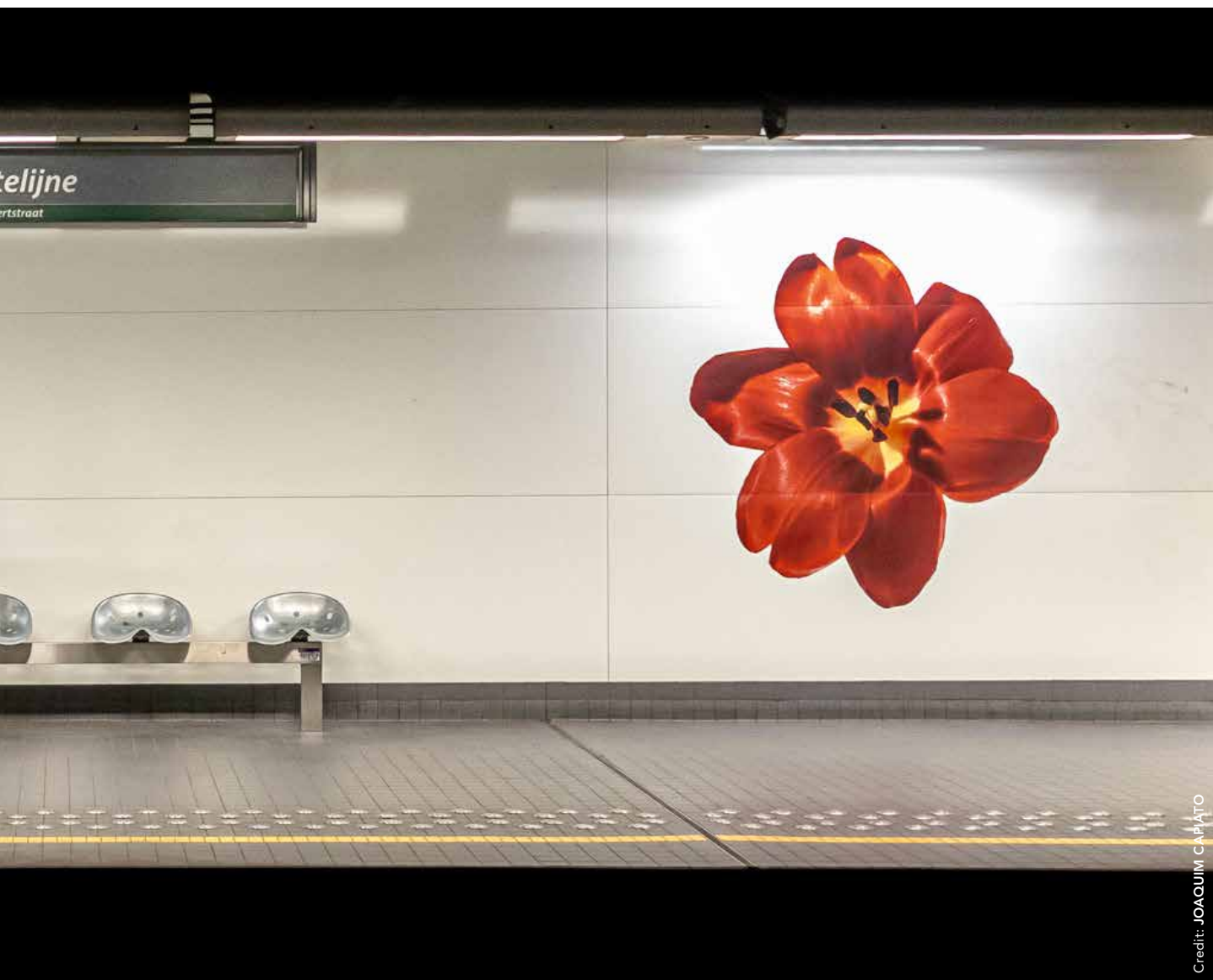


11-Lady in red

No problems with weather conditions or cloud cover, however, if you want to photograph metro stations. A permit is needed if you want to photograph in the public transport network, and there are limits to what you are allowed to photograph.

However, some of the metro stations are definitely worth the effort, with very differently decorated stations, some more sober and some very exuberant. The best known station is Pannenhuis, with its ceiling covered with red/orange cylinders (the apparent colour actually changes depending on the light and the angle you watch them from), but one of my favourites is Sainte Catherine/ Sint-Katelijne, with its big white tiles and painted flowers.

And sometimes, if you are lucky, you can get a "lady in red" between two red flowers on the wall.



Credit: JOAQUIM CAPIATO

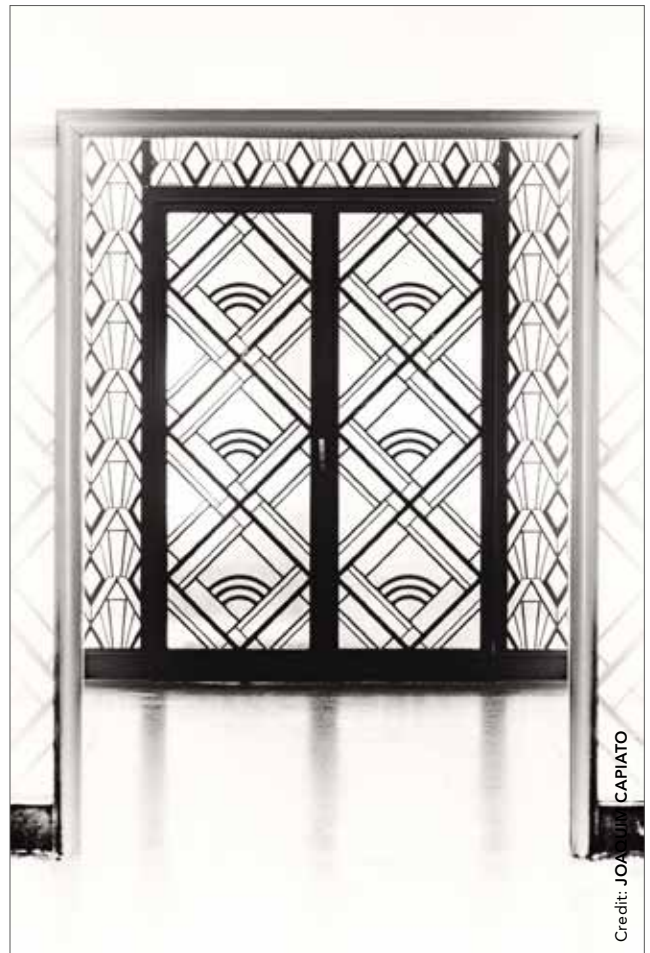
10-Pannenhuis ▶



Credit: JOAQUIM CAPIATO



12-Art Nouveau building in Brussels



14-Art Deco

◀ 13-Van Eetvelde house

Finally, Brussels is very rich in Art Nouveau/Art Deco buildings. These two styles did not last many years but left a very visible mark on the Brussels landscape. Many of these buildings are surrounded by more modern (and often much less attractive) buildings, so the best way to find them is, once you identify an area where they are relatively abundant, just to walk the streets and keep your eyes peeled for these photographic jewels. According to Wikipedia, there are more than 500 Art Nouveau buildings in Brussels, so plenty of opportunities for beautiful architecture photos.

The Art Nouveau architectural style first appeared in Brussels in the early 1890s, before expanded to the rest of Europe and the US. The first two Art Nouveau buildings were practically contemporary and were designed by two Belgian architects, Paul Hankar and Victor Horta (and, by the way, the Hankar metro station is an interesting photographic subject). Although they had in common the desire to break with the old rules of architecture (hence the name Art Nouveau) they were actually quite different in their design, and those differences remained for the houses they designed in the subsequent years. The extensive use in residential buildings of "new" materials, such as iron and glass, which were previously reserved for industrial buildings, the generalised use of curved "organic" shapes, and a brilliant use of the external light are common features in Art Nouveau buildings. It is interesting to note that four Brussels houses designed by Victor Horta constitute a UNESCO World Heritage Site.

Several of these buildings are open to visitors, some in a more or less permanent way, others only in special occasions, and for most of them you need to book well in advance. The attitude towards photography inside the houses varies from "photos not allowed" to "photos tolerated, but only with your smartphone", to one case in which I saw a sign that read "please take photos"! And the "winter garden" photo taken in the Van Eetvelde House is an example of something done with a phone where cameras were not allowed.

In the early 1910s, Art Nouveau started to give way to Art Deco as an architectural style. This style originated in France and expanded to the US and Europe in the 1920s and 1930s, and is characterised by bold geometric lines. The Villa Empain, in Brussels, was built in 1930-34 in Art Deco style and is, in my opinion, one of the most beautiful examples of this architectural style. It is currently a cultural centre and often hosts exhibitions, including of photography. Photographers are, or at least were, the last time I visited, more than welcome. I am always fascinated by the lines in this building, both inside and outside (including the furniture), and in particular I think I have photographed the entrance door from both sides and with all kinds of light, at least during daytime.

And the back of Villa Empain gives to one of the main green areas in Brussels, the Bois de la Cambre, so after photographing it I can go back to the start and photograph landscapes again!

Website: <https://www.jcapitaophotos.eu>

Instagram: <https://www.instagram.com/joaquim.capitao/>

Facebook: <https://www.facebook.com/joaquim.capitao.7>

RPS EVENTS



DECEMBER
14

The Foundation of the Image with Paul Gallagher

By RPS - Digital Imaging Group

Free & paid tickets available

GET TICKETS

In this hour-long talk Paul Gallagher, one of the most accomplished landscape photographers in the world today, demonstrates how to simplify an effective post-processing workflow.

<https://events.rps.org/en/the-foundation-of-the-image-with-paul-gallagher-5a2NN2692Df/overview>



NOVEMBER
17

The Endless Horizons of Travel Photography

GET TICKETS

The Endless Horizons of Travel Photography - A world full of possibilities presented by AndreJa Ravnak, Travel Photographer of the Year 2023.

<https://events.rps.org/en/the-endless-horizons-of-travel-photography-5a2NN26T6BS/overview>



DECEMBER
3

RPS Benelux: Online Study Group Meeting, December 2024

By RPS - Benelux Chapter

GET TICKETS

This meeting is open to all; you do not need to be a member of the RPS. Generally, we start at 8pm and go on for 2 hours.

<https://events.rps.org/en/rps-benelux-online-study-group-meeting-december-2024-5a2NN23W4Zq/overview>

RPS EVENTS



The image is a promotional graphic for an event. On the left, a black and white photograph shows three miners in a dark tunnel, wearing hard hats and work clothes. The text "COAL FACES" is written in large, white, bold letters across the bottom of the photo. To the right of the photo, there is a white box containing a calendar icon with "JANUARY" and "15" on it. Below the calendar, the text "A Chat with Simon Hill HonFRPS" is written in a dark font. At the bottom right of the white box, there is a blue button with the text "GET TICKETS" in white.

An evening of chat with Simon Hill HonFRPS about "The Last Men Standing" docu-film, and "The Coal Face" book.

<https://events.rps.org/en/a-chat-with-simon-hill-honfrps-5a2NN26RY3l/overview>

DECEMBER 25TH 2024 CHALLENGE

For many, the 25th of December is known as Christmas Day, but this is not celebrated in all countries or by all religions. So we thought it would be interesting and educational to see what happens on this date around the world.



Your challenge is to take an image which shows a typical day for you on December 25th. Are you partying on the beach, are you at a religious gathering or eating a celebratory meal with Family. Maybe it is a perfectly normal day, and you are scrubbing the kitchen floor or going to work.

Whatever you are doing at some time during the day take a photo and then in no more than 20 words tell us something about it.

For example: we spend the day with the family eating a special meal and opening presents.

Save your photo using the following titling format:

- Country_image title_your name (and RPS letters if you have them).jpg
Example: UK_opening presents_Janet Haines ARPS.jpg
- Images should be no larger than 2000px on the longest side, jpg and sRGB.
No file larger than 5mb.

Email these to international@rps.org by 30th December and we will make a Zine which will go up online during January for us all to enjoy.

CHAPTER AND SPECIAL INTEREST GROUPS PUBLICATIONS

Every month or quarter, the Royal Photographic Society's chapters and special interest groups publish documentation on their activities, events, and photo projects. This section provides a selection of publications and links to their online locations.



GERMANY CHAPTER eMAGAZINE

3rd Quarter 2024

<https://rps.org/news/chapters/germany/2024/emagazine-q3-2024/>



BENELUX CHAPTER EJOURNAL

Issue 6 Winter 2024

<https://rps.org/news/chapters/benelux/2024/ejournal-issue-6-winter-2024/>



RPS CREATIVE EYE GROUP

Magazine 85

https://issuu.com/royalphotographicsociety/docs/ceg_issue_95_issuu_



RPS HERITAGE GROUP

September 24

https://issuu.com/royalphotographicsociety/docs/september_2024_ver1_small



RPS DIGITAL IMAGING GROUP

October 2024

<https://rps.org/groups/digital-imaging/di-publications/di-online>



RPS WOMEN IN PHOTOGRAPHY

Septmeber 2024

https://issuu.com/royalphotographicsociety/docs/we_are_sept_2024_final

WHAT IS A RPS SPECIAL INTEREST GROUP (SIG) AND WHY WOULD YOU JOIN ONE?

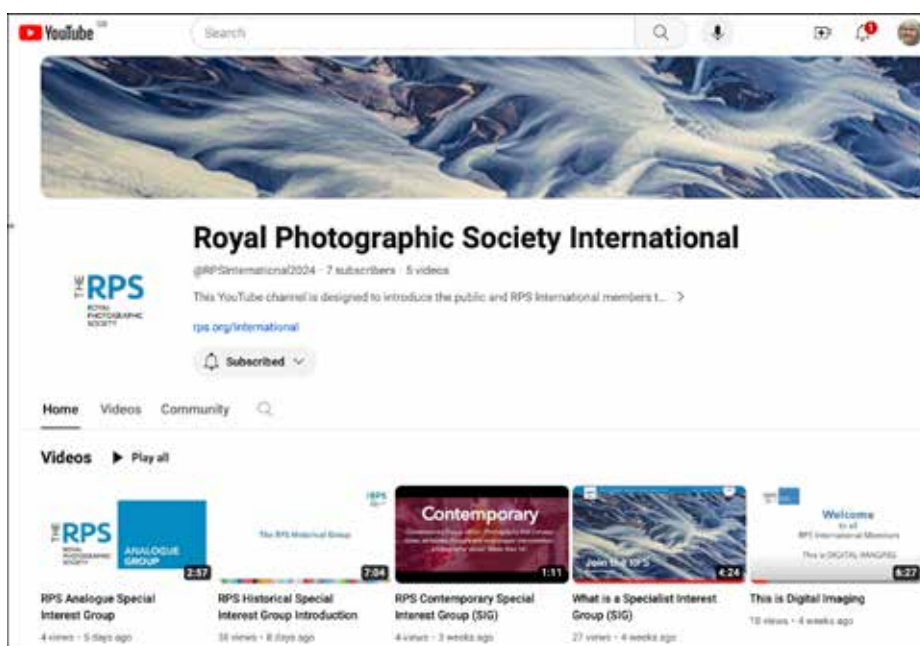
Members elect to join groups and these are an optional extra to membership of the RPS.

Often they are based on a specific genre or aspect of photography that individuals closely align themselves with. The easy ones to identify with are Landscape, Nature, Travel etc and the less obvious might include Women in Photography or Digital Imaging as examples. At the end of this text is a list of all the various groups, a link to their web page, and a short statement about their purpose.

Each group is funded by a small annual subscription and sometimes additional fees for talks, workshops or specific activities. Because they are run exclusively by volunteers, who do not charge for the work they do to organise the various programmes, costs are kept to a minimum and what can be gained from membership represents amazing value for individuals. The staff team at RPS House run workshops, Distinctions, produce The Journal, and organise exhibitions; the life blood of the RPS is via the community groups.

Through community group membership you can engage with a wider variety of opportunities, gain inspiration, work closely with other RPS members. All groups are now considering how they can make more available to international members by recording meetings or putting them on at varying times.

It is worth following the links to the various web pages to see for yourself what each SIG offers. A few of them have even made short videos for the benefit of international members, which you can find [HERE](#)



Schedule of Special Interest Groups

Analogue. <https://rps.org/groups/analogue/>

To foster community among enthusiasts and practitioners in analogue photography; facilitating skill sharing, resource exchange, and collaborative projects; to promote appreciation for traditional photographic techniques and processes; and advocate for the continued relevance of analogue techniques in modern photography practice.

Archaeology & Heritage. <https://rps.org/groups/archaeology-heritage/>

To facilitate collaboration among photographers and archaeologists, promoting best practices in the documentation, preservation, and dissemination of photographic records of archaeological sites, artefacts, and cultural heritage; and to contribute to public awareness and education about the use of photography in these fields.

Audio Visual. <https://rps.org/groups/audio-visual/>

To explore, discuss, and promote various forms of temporal (time-based) art, including video, film, sound, and multiple-media performances and presentations; to foster collaboration among artists, researchers, and enthusiasts; and to advance techniques, theories, and appreciation for time-based artistic expressions across diverse audio and visual disciplines.

Creative Eye. <https://rps.org/groups/creative-eye/>

To inspire, educate, and connect photographers exploring innovative and artistic approaches; we provide a platform for sharing ideas, techniques, and critiques, fostering a supportive community that encourages experimentation and pushes boundaries in visual storytelling and expression.

Contemporary. <https://rps.org/groups/contemporary/>

To provide a forum for the encouragement and representation of its members in the pursuit of the production of coherent bodies of photographic work that “convey ideas, stimulate thought and encourage interpretation; photographs about rather than of.

Digital Imaging. <https://rps.org/groups/digital-imaging/>

To facilitate learning, collaboration, and advancement within the realm of image-making in which digital photography is the principal medium; we provides a platform for discussing new technologies, sharing techniques, critiquing work, and exploring the evolving landscape of digital imaging, enhancing skills and fostering creativity.

Documentary. <https://rps.org/groups/documentary/>

Documentary photography seeks to capture and present truthful narratives through visual storytelling; we support photographers dedicated to documenting social issues, cultures, and historical events, fostering discussion, education, and advocacy to promote understanding, empathy, and social change through the power of documentary imagery.

Schedule of Special Interest Groups

Historical. <https://rps.org/groups/historical/>

To act as a forum for photographic history, from the early nineteenth century to the present day; to promote knowledge of the history of photography and to encourage the preservation of photographs, photographic equipment and documents relating to the history of photography.

Imaging Science. <https://rps.org/groups/imaging-science/>

To provide a forum for the exploration and understanding of the science behind photography and other imaging systems; we facilitate interdisciplinary collaboration among scientists, engineers, and practitioners to discuss and drive progress in research, development, and real-world applications of imaging systems.

Landscape. <https://rps.org/groups/landscape/>

To encourage the art and practice of landscape photography and advance the skills of those photographers working in this genre; and to spread understanding and enable development of these techniques through practical use and collaboration.

Medical. <https://rps.org/groups/medical/>

To promote the use and advancement of imaging in all branches of medical and allied sciences to support medical developments, patient-care, medical education, research and publications.

Nature. <https://rps.org/groups/nature/>

We seek to celebrate, conserve, and share the beauty and wonder of the natural world through photography; we foster a community of photographers passionate about wildlife, landscapes, and ecosystems, promoting environmental awareness, education, and appreciation through reliable and accurate images, visual storytelling and advocacy.

Travel. <https://rps.org/groups/travel/>

To promote the enjoyment of photography that captures the spirit of a place; and to encourage and support the development of the skills necessary to achieve this ambition.

Visual Art. <https://rps.org/groups/visual-art/>

To support and encourage all types and styles of photography that shows evidence of a personal vision or style which conveys a sense of design, emotion, mood or some meaning which encourages the viewer to look beyond the subject.

Women in Photography. <https://rps.org/groups/women-in-photography/>

We are not a genre! We facilitate the celebration, education and collaboration of female and female-identifying photographers. We are the discussion that drives a greater awareness of the importance of women photographers past, present and future.

Subscription fees vary but as you can read none are very expensive and represent excellent value for money.



The screenshot shows the 'Groups' page on the RPS website. The header includes the RPS logo, navigation links (What's on, Qualifications, Opportunities, Resources, Support us, About), and a 'BECOME A MEMBER' button. The main content area has a large 'Groups' heading and a paragraph explaining that members can join groups focusing on specific areas of photography and imaging. Below this, a list of groups and their annual costs is provided.

Groups

Members can join our Groups which concentrate more closely on particular areas of photography and imaging.

Login to your RPS account, prices are charged on a pro-rata basis, we have listed the annual costs next to each Group: Analogue £15 | Archaeology & Heritage £15 | Audio Visual £15 | Contemporary £20 | Creative Eye £17 | Digital Imaging £14 or Online £7 | Documentary £10 | Historical £20 | Imaging Science £13 | Landscape £16.50 | Medical £8 | Nature £18 | Travel £15 | Visual Art £15 | Women in Photography £10

To **join a SIG** first go to the top right hand corner of the www.rps.org web page and click 'Login'. Once you are logged in you will see a screen that says 'Welcome' and your name. Next to this is a blue link that says 'Join a Specialist Group' – click on this and you find a list of all SIGs. You simply check the box next to any/all you wish to join. If you have any difficulties with this process then email membership@rps.org for assistance.

The Team



JANET HAINES ARPS — international@rps.org

I joined the RPS in 2003 when I aspired to try for my LRPS. Since then I have been a member of several committees, an LRPS panel assessor for a while, two years as an RPS Trustee, five years as the Benelux Chapter Organiser when I was living in the Netherlands, plus I am the Chair of the Digital Imaging Group.

My aim always is to make the RPS member experience as good as we possibly can wherever an individual lives in the world. For us all to get as much out of our photography and being part of a community of like-minded individuals, in which we inspire and help each other to progress in our chosen field of image making.

CHRIS RENK — germany@rps.org

I joined the RPS in 2013 while living in the UK. After relocating back to Germany, the German Chapter asked me to join their Group and participate in their activities. In 2015, I became the Chapter Organizer and kept the role since then. Additionally, I took on the role of Web administrator and editor of the chapter's publications.

In 2015, the Chapter published its first magazine, the "Chapter Newsletter." At this time, the newsletter was published irregularly. In 2019, we started publishing our magazine quarterly and called it "eMagazine."

From 2020 onwards, the chapter and I expanded our involvement in the RPS's online education program. We conducted a diverse range of online talks and workshops, broadening our reach and impact. Supporting the international members by providing this newsletter is also first-line support to the German Chapter members!



SOMDUTT PRASAD — somprasad@gmail.com

I joined the RPS in 2022 and regret not having done so earlier! As a busy medical specialist for two decades in the UK and then another decade back in India, photography took a back seat to my profession as an ophthalmologist. The Covid pandemic was a time of refocusing and re-evaluation. I decided to spend more time on my hobby and thus started entering some competitions.

This helped me appreciate the nuances of photography and as my understanding of photography increased, I began to take an interest in various societies, including the RPS, The PSA (Photographic Society of America) and FIP (Federation of Indian Photography). I have always believed that if you learn something from an organization's activities, you should try to contribute something back to the organisation. So I volunteered for this position. International members often feel isolated from the main activities in the UK and I hope this newsletter will help the worldwide membership build bridges amongst ourselves and with UK members.

SYLVIE DOMERGUE — sylvieleft@gmail.com

Lives in Madagascar and knows only too well how isolated an international member of the RPS can feel.

"When I discovered the Royal Photographic Society in 2019 as an international member, I knew that I had found my haven of peace and my home of artistic creation, within a team whose human values I admire, as well as the quality requirements, and the deep commitment to allow its members, wherever they are in the world, to participate in the great adventure that the art of photography represents in its different aspects."



KATHERINE MAGUIRE ARPS — internationweb@rps.org

I am originally from Scotland, moved to Amsterdam, the Netherlands in 1997, I gained Dutch nationality in 2023. I joined the RPS in 2009 and soon after that the Benelux Chapter, obtaining my LRPS in 2011 with the help of the Chapter's study group held in Krommenie-Assendelft. In 2018 started working towards my ARPS with the help of Chapter's study group in Rotterdam and in 2021 I got my ARPS with a documentary panel "Damaged Retinas" a series of images that demonstrates how I see the world. As I have now stopped working, I have the time to volunteer for the RPS Benelux Chapter, As a former software engineer my skills can be used to help the Chapter and thus I became the Benelux Chapter webmaster in the Autumn of 2022, expanding the Chapter's website and in 2023 I was asked to help relaunch the chapter's eJournal by becoming its editor. Now I will be adding the role of International Web Administrator to my list of existing roles.

CHRISTINE ETHERINGTON FRPS — christineeltherington18@gmail.com

I joined the RPS Scottish Region in 2014 where I attended advisory days, Photo forums and distinction advisory days. Intending to take my photographic hobby to the next level I gained my LRPS distinction in November 2014. Two years later I decided to try for my Associateship which I gained in 2016. In 2022 I was successful in gaining my fellowship in documentary.

All of this was made possible with the encouragement and support of the Royal Photographic Society. In 2018 I became the RPS Scottish Regional Treasurer until my emigration to New Zealand in 2021. Having the experience of gaining my fellowship whilst living in New Zealand I feel I am well placed to encourage international members.





THE RPS

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