

TOP STORY

**BEING A VOLUNTEER
FOR THE SOCIETY**

EXHIBITION

"Proportion"

THE **RPS**
ROYAL
PHOTOGRAPHIC
SOCIETY

GERMANY
CHAPTER

LOCATION GUIDE

**THE ISLE
OF FEHMARN**
Chris Renk

MEMBER'S INTERVIEW

PAUL JOYCE LRPS

HOW TO DO

LIFE IN THE FAST LANE
Grahame Soden

PHOTO WORK
2ND QUARTER 2020

eMAGAZINE

NOVEMBER 2020

ABOUT THE COVER IMAGE



PHOTOGRAPHER: Chris Renk

IMAGE TITLE: Munich Staircase

CAPTION: This picture was taken in the middle of Munich and portrays the beauty of the staircases here in Munich.

I took the picture freehand with a 14-24mm lens. It was not easy to find the right shooting angle

The staircase is frequented by many people since there is a cafe on the top floor of the building. Most people do not take the beauty of this staircase at all. They use the elevators to visit the cafe, and on the way down they just want to get back to the hustle and bustle of Munich.

Of course, I hope that you can see this beauty!

GET FEATURED AS WELL

Liked to be featured as well on the front page? Then please send us your favourite image, including the title of the photo, the place where you have taken it; and a short caption. We would love to hear what your motives were for this photo and what emotions it triggers in you. You can send us the photo as JPEG, TIFF or PSD file. Please make sure that the photo has a minimum resolution of 2400 x 2400 pixel and 300 dpi.

Of course, we also have to adhere to the regulations for data protection and the rights of use according to the copyright law. Therefore, we ask you to make a short statement in the email regarding the declaration of consent of the person(s) depicted and to allow us to use your photo.

Please use the following email address to send the photo: germany@rps.org



EDITORIAL OFFICE

Royal Photographic Society Germany Chapter

Chris Renk

Siegfried Rubbert

Horst Witthüser

©2020 RPS Germany Chapter - all rights reserved

DEAR MEMBERS

Difficult times,

While writing these lines, the Vernissage of our Chapter's 13th exhibition should have been opened in the Hagenring Gallery. A small virus has thwarted our plans. Ruined our fun. The joy of looking at proportions and their transformation into photographs together with like-minded people and art lovers. A small virus has shifted the proportions. All the more we can now enjoy it virtually. The 60 photographs that were to be shown can be found at the end of our new eMagazine. But before that, there is more to discover, follow the report on how our Chapter Organizer Chris Renk got into photography and into RPS. And he talks about his various tasks as a volunteer. Graham Soden and Katharina Wand tell us about the fascinating work as sports photographers. Paul Joyce LRPS introduces himself and answers the questions of our member - interviews. Furthermore, Chris Renk takes us to the island of Fehmarn in a photographic short story. "I would like to thank all members who have contributed to this issue of eMagazine, especially Chris, for his excellent, tireless and arduous work. We will have to live and work with this virus for much longer. This makes it all the more important to keep the joy of photography alive, and I call on all members to continue working on and contributing to eMagazine with their thoughts and ideas.



I wish you much pleasure in and browsing through this eMagazine!

Siegfried Rubbert, Chairman RPS Germany Chapter

Remain confident, patient, attentive and above all, healthy.

IN THIS ISSUE

TOP STORY

06 | BEING A VOLUNTEER FOR THE SOCIETY

Our Chapter Organiser, Chris Renk being interviewed by the HQ, about his experiences as a volunteer for the Royal Photographic Society. Additionally, he tells about his photographic journey.

HOW TO DO

12 | LIFE IN THE FAST LANE

Two Photographers, Katharina and Grahame, giving an inside about their inspiration and experiences about sports photography. Furthermore, they provide some advice about what to do and not to do while photographing sports events.

PHOTO WORK

20 | 2ND QUARTER 2020

In focus, architecture, landscape, nature and contemporary photography.

MEMBER' INTERVIEW

30 | PAUL JOYCE LRPS

LOCATION GUIDE

36 | ISLE OF FEHMARN

A Photographic Guide providing brief descriptions about the five most scenic locations on the Isle of Fehmarn.



EXHIBITION

44 | GALLERY "PROPORTION"

13th Comon Exhibition of the Germany Chapter.

DATES & EVENTS

66 | JUNE 2020 - SEPTEMBER 2020

Online Meeting, Release dates eMagazine.



BEING A VOLUNTEER FOR THE SOCIETY

CHRIS RENK, GERMANY CHAPTER





Every year, the Society features Volunteers for the UK Volunteer Week. This time, Chris Renk, Organizer of the RPS Germany Chapter, was approached by the RPS staff to answer questions about his involvement as a volunteer and his personal photographic practice. So, let's see what his response was to the specific question!



When did you become a volunteer?

I became a member of the Society in 2013 while still living in the United Kingdom.

After my return to Germany in 2014, I was contacted by the Germany Chapter and asked if I would like to

join them. In 2015 I took over the role of Chapter Organiser of the German Chapter after my predecessor left the RPS.

What does your work as a volunteer for the RPS involve?

My work as a volunteer for the Germany Chapter is very diverse. Besides the tasks of Chapter Organiser, I administrate the website of the Germany Chapter and generate its content.

Furthermore, I am responsible for the creation of the eMagazine and the eNewsletter.

Moreover, I take care of the interests of our members which are spread all over Germany.

Besides we also have members in Denmark, Czech Republic, Poland and Sweden.

What do you like best about volunteering?

I like the interaction with people sharing the same attitude, interest and devotion. Furthermore, I appreciate the exchange with British culture and its citizens, which the Society offers to a great extent.

How do you bring volunteering and your other obligations in line?

Well, sometimes I ask myself how I manage to make it all work. Anyway, I can't recall a weekend that I wasn't busy with any chapter matters.

As I also loaded with lots of work in my job, I only manage this by a strict division of tasks and time.

A further balance is the support of my wife, who willingly gives me the freedom to do voluntary work for the Society!



Tell us about your personal photographic practice.

I came to photography through my work in 1995, where I focused on taking photos for the purpose of documentation and during investigations.

It was only after moving to England in 2006 that I decided to focus more on photography as an art and began to take photos in all fields of photography. Nowadays I photograph landscapes, wildlife, nature as well as architecture and people. Also, I occasionally take on assignments from the advertising industry.

What is your favourite device, and why?

Actually, I should give my camera as an answer, but on further reflection, I came across my good old Gitzo tripod. Why my tripod?

A tripod makes you think. Before you take the burden to set up the tripod, you have already decided which subject you want to photograph.

As soon as the tripod touches the ground, the rush is over. From then on, you only concentrate on the frame and the right settings for exposure and composition. Too often, I see photographers in places, running wildly up and down, taking pictures all the time without even pausing to think about the intent of the photo.

Who or what have you been inspired by?

In the beginning, I was inspired by the photographs of the Godfather of black and white landscape photography, Ansel Adams.

But today I get my inspiration from the beauty of our planet Earth and its inhabitants. Every day I am

fascinated anew by the diversity of its fauna, flora, wildlife, and its people.

Can you show and describe one of your favourite pictures?

As my favourite picture, I have chosen an image which I took almost 10 years ago.

It has been one of my first Cityscape Photographies, featuring the rise of the sun over Munich's Olympic Park and its skyline.

The image was taken at 05:30 on a cold April morning with the temperature around -3 degree Celcius.

While everyone else was probably still in bed, enjoying the warmth under the linen, I was already up for more than 2 hours (02:30 am), attempting to reach the desired location just in time for the sunrise.



During that time, the streets of Munich were still empty as well as public transportation.

I reached the location, situated on the top of Olympic Hill, the highest point within the park, around 04:30 am.

After setting up the camera, I enjoyed watching the slow appearance of the morning sun behind the horizon, illuminating step by step, the skyline of Munich and its dominant buildings.

I was entirely on my own and had the whole scene for myself, which I never have seen like this before.

Only after developing the image at home, I realised that there had been two other persons with me in the park, rushing through the scene, probably on their way into work.

After showing the image to my friends, they were astonished of the beauty of the sunrise.

However, after being asked when I took the picture and my reply, they shook their heads and told me they would never get up so early.

An evident diversity between keen photographers and ordinary people!

Do you have any advice for people considering volunteering?

As a volunteer, you should bring along the following qualifications:

- Team spirit and willingness to integrate.
- Curiosity and adaptability.
- Commitment and reliability.

Furthermore, your expectation of recognition should be only focused on the overall objectives of the Society, laid down in its Royal Charter.

One Team, One Aim!

Over the past 30 years Chris has lived in Italy, England and most recently in France.

Since 2018 he lives near Munich and enjoys the Bavarian cosiness.

<https://chrisrenk.de>

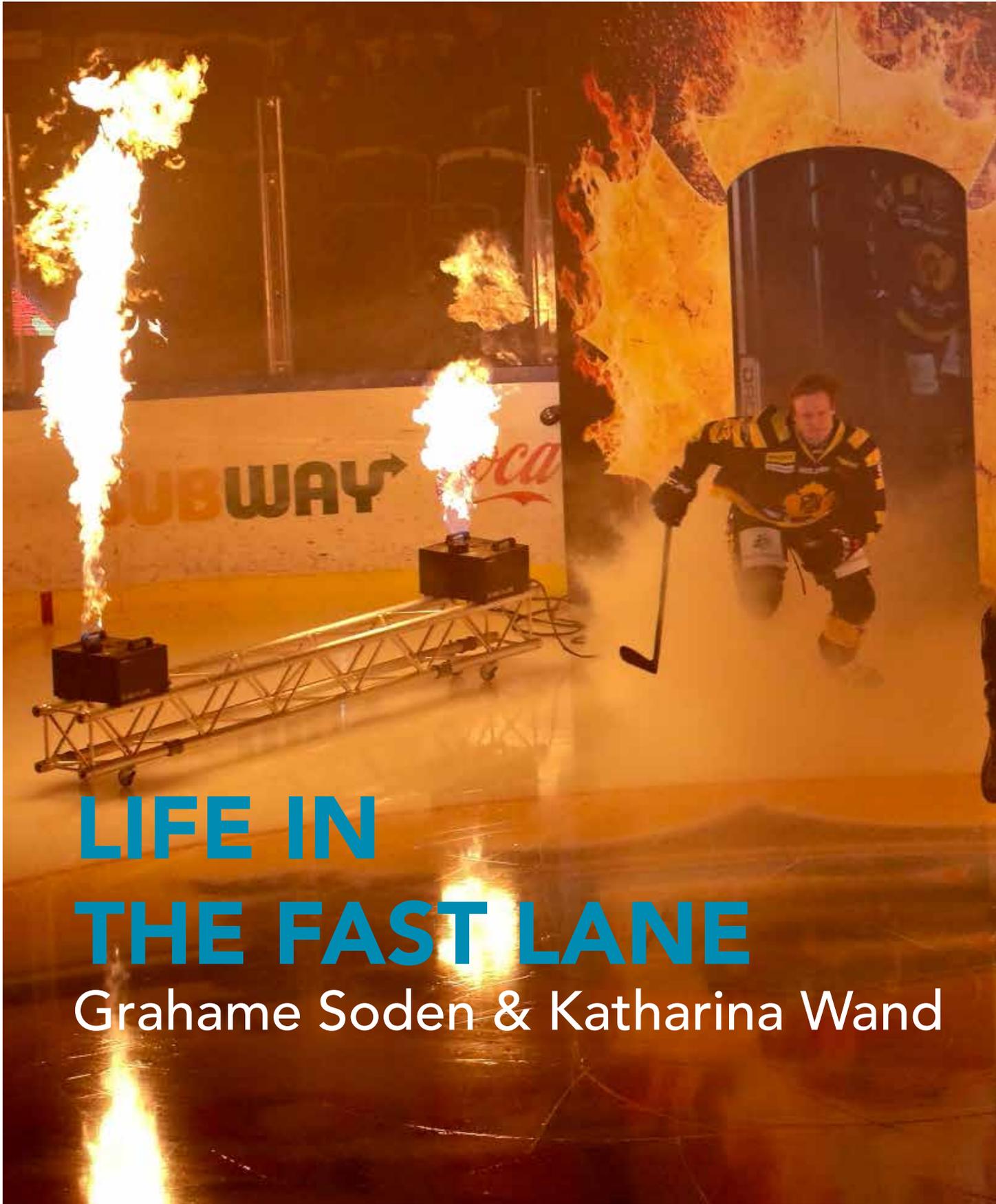
<https://blog.chrisrenk.com/crp>

Twitter: [chrisrenk](#)

500px: [ChrisRenkPhotography](#)

Insgram: [chris.renk](#)





LIFE IN THE FAST LANE

Grahame Soden & Katharina Wand





I returned to Berlin, with Katharina, in 2015 for a year. Although she was working full-time we were always game for a new photographic project, so for that year we became sports photographers at the weekends!

Berlin hosts a lot of professional sports, from the team events such as ice-hockey, handball, and basketball to pre-Olympic qualification events, national swimming and international Paralympic swimming

championships, plus boxing, world speed-skating, marathons & half marathons, and FIA eprx motor-racing.

We applied to all of them for press accreditation.

Much to my surprise one or both of us got a pass for virtually every event we applied for – mainly I think due to our membership of the RPS.

Our first outing was to the Mercedes-Benz Arena for the ISTAF indoor athletics at which many Olympic hopefuls – including Robert and Chris Harting – were competing.

The first thing you realise on the day

is that you get into major events for free, and get to stand really close to the action!





The second realisation was that we were seriously outgunned equipment-wise by most of the

other press guys.

True, we had a full frame and an APS-C body plus a couple of white lenses, but I was glad that my mortgage wasn't riding on the results.

I'm a great believer in shooting what's in front of you with what you've got, but the combination of fast action, stadium lighting and limited wide-open apertures was a real challenge.

But we did get to see the Harting brothers battle it out in the discus which Robert won on the very last throw.

Also, we did learn from our initial outing and went on to cover another 7 or 8 events during the year.

I know that our photographs were used as far away as Brazil, Jamaica, and New Zealand – we always put a "free download" area on our website for competitors, organisers and sponsors by way of a thank you.

On our return to Sweden, and on a bit of a roll, we covered the Swedish Masters Winter Sports, Ice-Swimming, and SM Rally-Cross – all great events.

They shared the added bonus of being outdoors too.





We didn't win any prizes for our photographic efforts, but I shall now award some to certain of the events:

The Hardest Event

Pro-boxing. We didn't get a place ringside but could stand anywhere in the arena.

However, if you moved, then a spectator promptly filled the vacant space.

The arena opened at around 6.00pm and the main event (Culcay v Prada - no, I hadn't heard of them either), following a long undercard, started after midnight.

A long evening.

The Craziest

This is a tie between Handball – which is staggeringly fast and seemingly played without any obvious rules – and Ice-Swimming.

For this international event, competitors travel to a lake or river in a very cold place and cut a 25 m long pool in the ice, jump into near-zero temperature water and swim, competitively.

Why? Just why?!!

The Loudest

If you ever photograph professional team sport then be warned – the fans get really, really loud and many bring drums, trumpets, hooters etc.

An hour and a half stood 5 m away from the "band" is painful. Ice-Hockey, Handball, Basketball, and Speed Skating are all on the podium.

The Most Emotional

Paralympic Swimming. Honestly, it can move you to tears.

My Personal Best

The highlight of my photographic "career" was undoubtedly being FIA accredited for the Berlin ePrix. Two days track-side and those electric cars are fast and loud.

The track wall has apertures cut through it at various vantage points and you poke your lens through that



and hope for the best.

At one location I could have struck a match on a passing driver's helmet; they were so close to the wall.

The Most Unusual

Reindeer Racing. Harness a large and frisky reindeer to a small sledge, jump aboard the sledge and hold tight.

Two competitors and one lap of the track for each heat. I wasn't at the finish line but could imagine that the Sami handlers had to lasso the animal to stop it.

Photographing professional sporting events is hard work but great fun.

It helps if you know something about the sport in question, as

you will have an idea of when "The Decisive Moment" will occur.

Get used to the fact that you will never have a fast enough or long enough lens, and that digital noise is a fact of life.

It was quite easy, for us anyway, to get press accreditation for most events. A nice polite letter and the offer of free photographs for the competitors/sponsors etc. usually did the trick.

"A letter of thanks afterwards"

Sporting arenas can be dangerous places and you need to be totally aware of where you are and what's going on around you at all times. Professional indemnity insurance is advisable.

Don't walk in front of another photographer!

"Take time to enjoy the occasion, because after all, enjoyment is what our photography should be about. Being there, taking some good shots, and sharing them."

Text & photographs copyright
Oden's Dawn Photography
Grahame Soden & Katharina Wand.

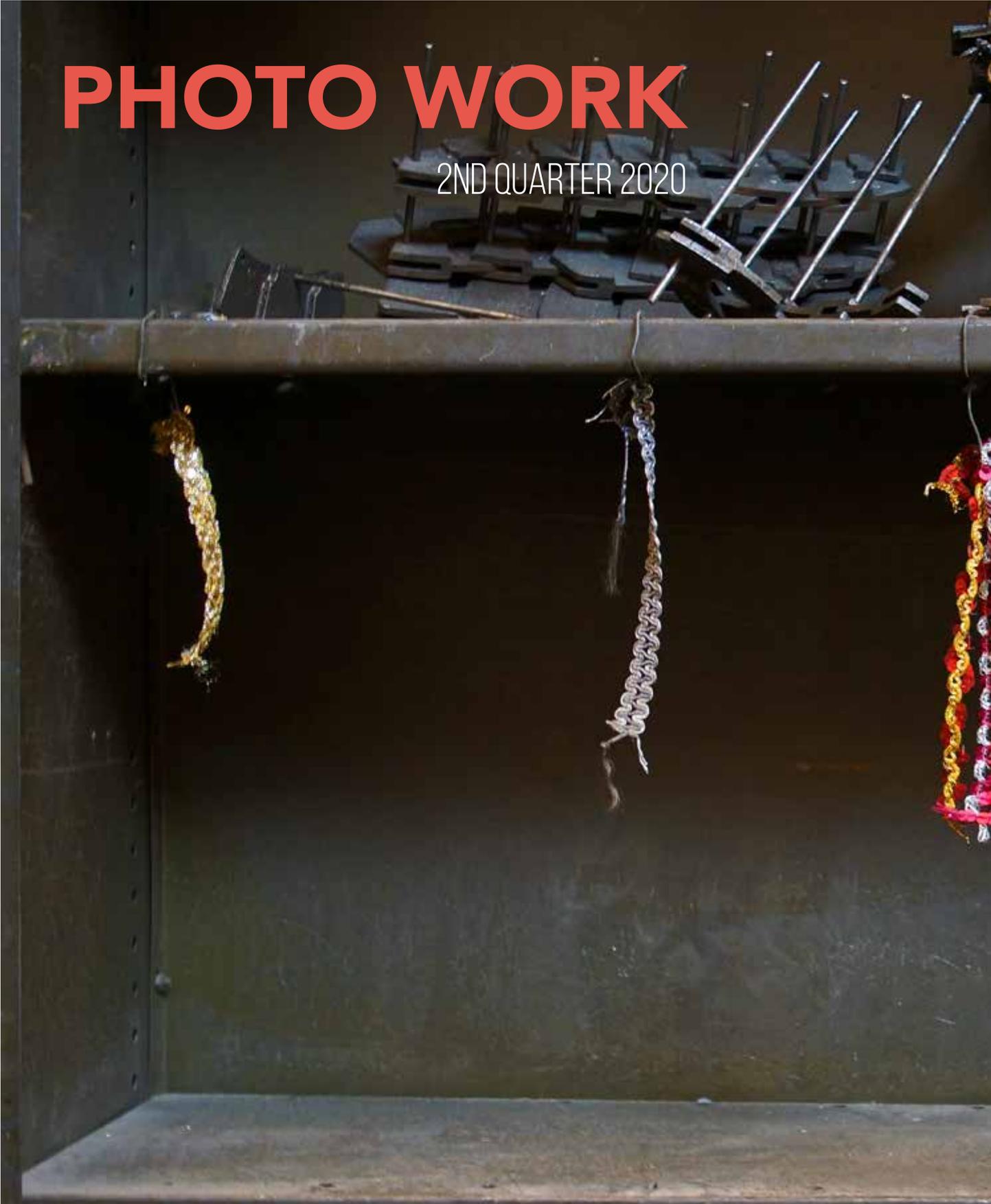


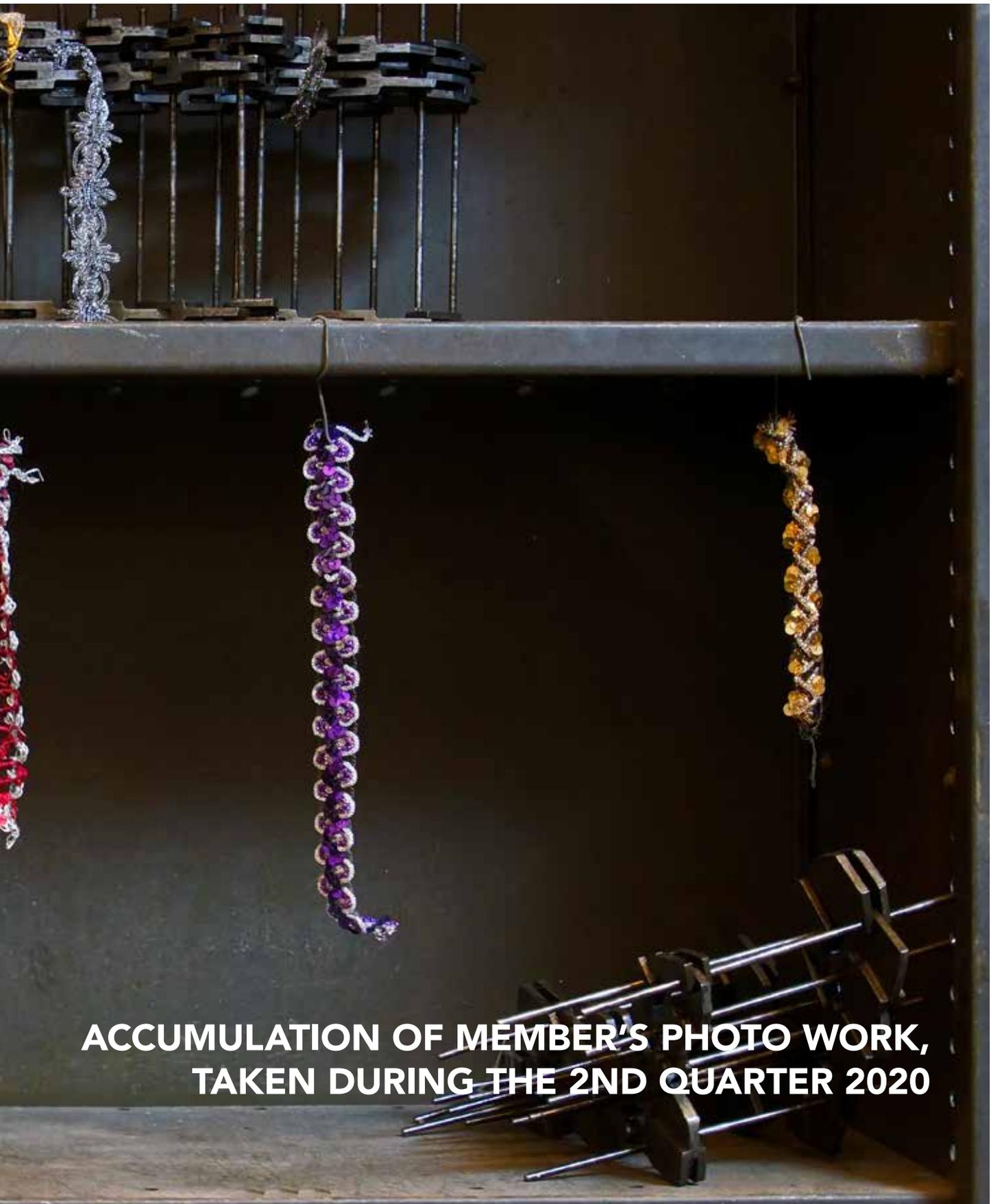




PHOTO WORK

2ND QUARTER 2020





**ACCUMULATION OF MEMBER'S PHOTO WORK,
TAKEN DURING THE 2ND QUARTER 2020**



Photographer: Grahame Soden, ARPS
Image title: Great Spotted Woodpecker
Image subject: Nature
Country:Swedish Lapland



Photographer: Eberhard Potempa
Image title: Botanical Park (Rombergpark) of Dortmund
Image subject: Nature
Country: City of Dortmund, Germany



Photographer: Chris Renk
Image title: Schleifmuehlenklamm
Image subject: Landscape
Country: Unterammergau, Bavaria, Germany





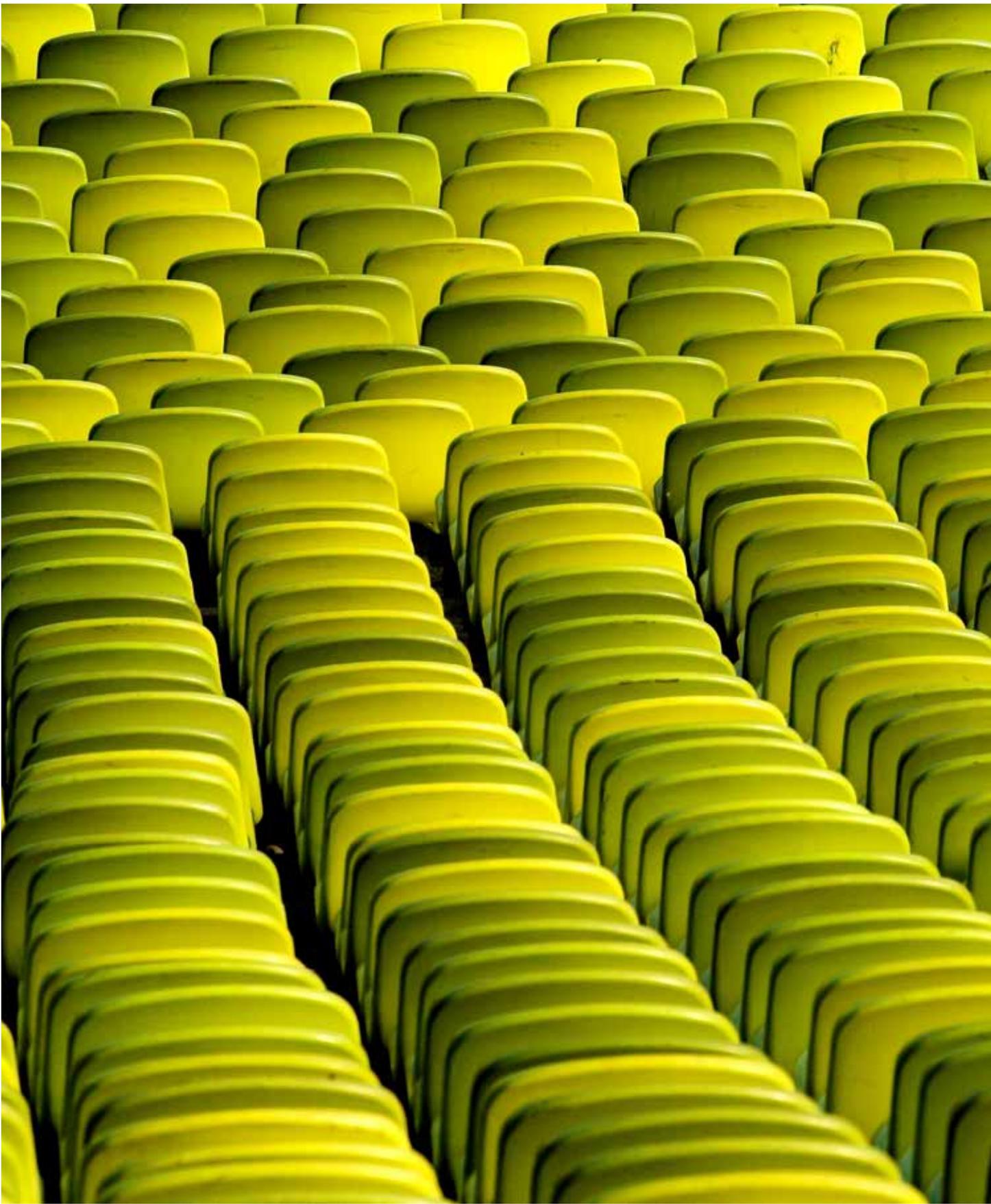
Photographer: Horst Witthueser
Image title: old craftsmanship
Image subject: Industrial
Country: London GB







Photographer: Siegfried Rubbert
Image title : On the way
Image subject : Architecture
Country: Hagen, NRW, Germany





CHAPTER MEMBER INTERVIEW

Paul Joyce LRPS



Today we welcome our long-time member Paul Joyce, for a chapter member interview. Paul has been a member of the chapter since its inception in 2009. Let's see what he answers to our questions!

Question no. 1: How did you get into photography?

Via my late father who started letting me look through the viewfinder of his Canon AE-1 and take the odd shot. I was hooked seeing what photos developed from it, patiently waiting for the day the developed film arrived. In later years I bought my own SLR and took it everywhere. I then moved into digital to make it easier for travelling and now I shoot both digital and film.





Question no. 2: Who are your photographic role models?

Apart from the classic photographers like Bresson, Frank, etc. at the moment I really admire the work of three people: Daniel Milnor, Frank Jackson and Anton Kusters.

I've met two of them personally but got to know them through their long-form project work that I was in awe of and all three provide great inspiration.

Too many people are in a rush these days to shoot something and get it online to earn their likes and comments.

Yet there is something about working on a project for say a year or longer that seems to produce so much better quality work and gives you time to digest a project, let it marinate and give you time to think.

Question no. 3: What do you like to photograph most?

Everything and anything. I'm happy shooting at a location, just wandering around an area to see what I can see.

I like going to new places that I've not been to before, to help open my eyes.

I always try to have a couple of personal projects on-going so that whenever I have the time I can work on taking more photos related to the project.

Question no. 4: How do you approach a shooting? Do you choose the location/subject in advance, or do you just drive blindly somewhere and start taking pictures?

For me it's all about the light. I could be walking in the street and something catches my eye, the way the light reflects or how a shadow is created, whatever it may be and I will compose and take a photo.

There needs to be something (almost a gut reaction) that makes me stop and think.

Take a different route home one day and you would be amazed at what you come across.





Question no. 5: Are there a few dream places you would like to photograph?

There are many places I have travelled to in the past when I was younger such as all over Asia, Australia, America, etc. all when I was not really into photography too much or when I only had a 2 megapixel digital camera. Half of me would love to go back to some of those places and shoot them with equipment I have now, both digitally and film. Then again, the world has changed and many places are very different now since I've been there and I have those memories in my head.

Question no. 6: How necessary is high-quality equipment for you?

Not at all! Aside from my small Olympus mirrorless camera I also shoot 35mm using a 20 year old swing-lens panoramic camera, some old point-and-shoots as well as 120 film using a 1956 Minolta Autocord.

More important to me is having a camera you feel comfortable and familiar with. You only have to look back at some of our predecessors to see how many wonderful photos they created with just one body, one lens.

Question no. 7: What 3 tips would you give to someone who is just getting interested in photography?

1. If you own a camera right now, rather than invest in equipment spend some money on travel. Go to places you've never been to before and discover something new. It doesn't have to be a lot of money, even spending a small amount to go on a day-trip somewhere you've never been to before is enough. Just go out and explore the world and take photos that you want to capture to record the moment.
2. If you use a digital camera, treat it like a film camera and try to limit yourself. Don't take 100 photos of one location, stop and think about what you are trying to capture and why. Taking more digital photos just means you have even more work during the editing process.
3. Find a couple of people that inspire you, that take photos you really like. Reach out to them and ask them questions, tell them why you like their photo. A lot can be learnt from speaking to fellow photographers, even if it is just via email

Thank you, Paul, for giving us an insight into your photographic motivation and inspiration.

Vita of Paul Joyce LRPS

Originally from Oxfordshire in the UK, he has lived in Germany since 1993 and became a German Citizen in 2018.

He lives 15 mins outside of Munich with his family and tries to spend as much time as possible with photography.

Homepage: follyview.com

Twitter: [@follyview](https://twitter.com/follyview)

Instagram: [@follyview](https://www.instagram.com/follyview)

Links to people, who inspire Paul:

Daniel Milnor

Website: <http://shifter.media>

Frank Jackson

Website: <https://www.fotographz.com/>

Anton Kusters

Website: <https://antonkusters.com/>



Are you a member of the Germany Chapter and would you like to participate as well in the Chapter Members Interview?

For the publication in our eMagazine and the news section of the Chapter Page, we would need the following information and pictures from you:

- The answers to the 7 questions listed below.
- A short biography of yourself.
- Links of your web presence (Homepage, Facebook, Twitter, ...).
- A self-portrait of yourself in the picture format 2 x 3 (4x6), preferably landscape format.
- Four of your favourite portfolio images, which should have the same aspect ratio. You can choose between 1x1 and 2x3 (4x6).
- One of your favourite portfolio image, to be used as article cover image. The aspect ratio should be 2x3 in landscape format.
- All photos should have a minimum of 2000 x 2000 pixels, as dpi 240, and sRGB as colour space (sRGB IEC61966-2.1).

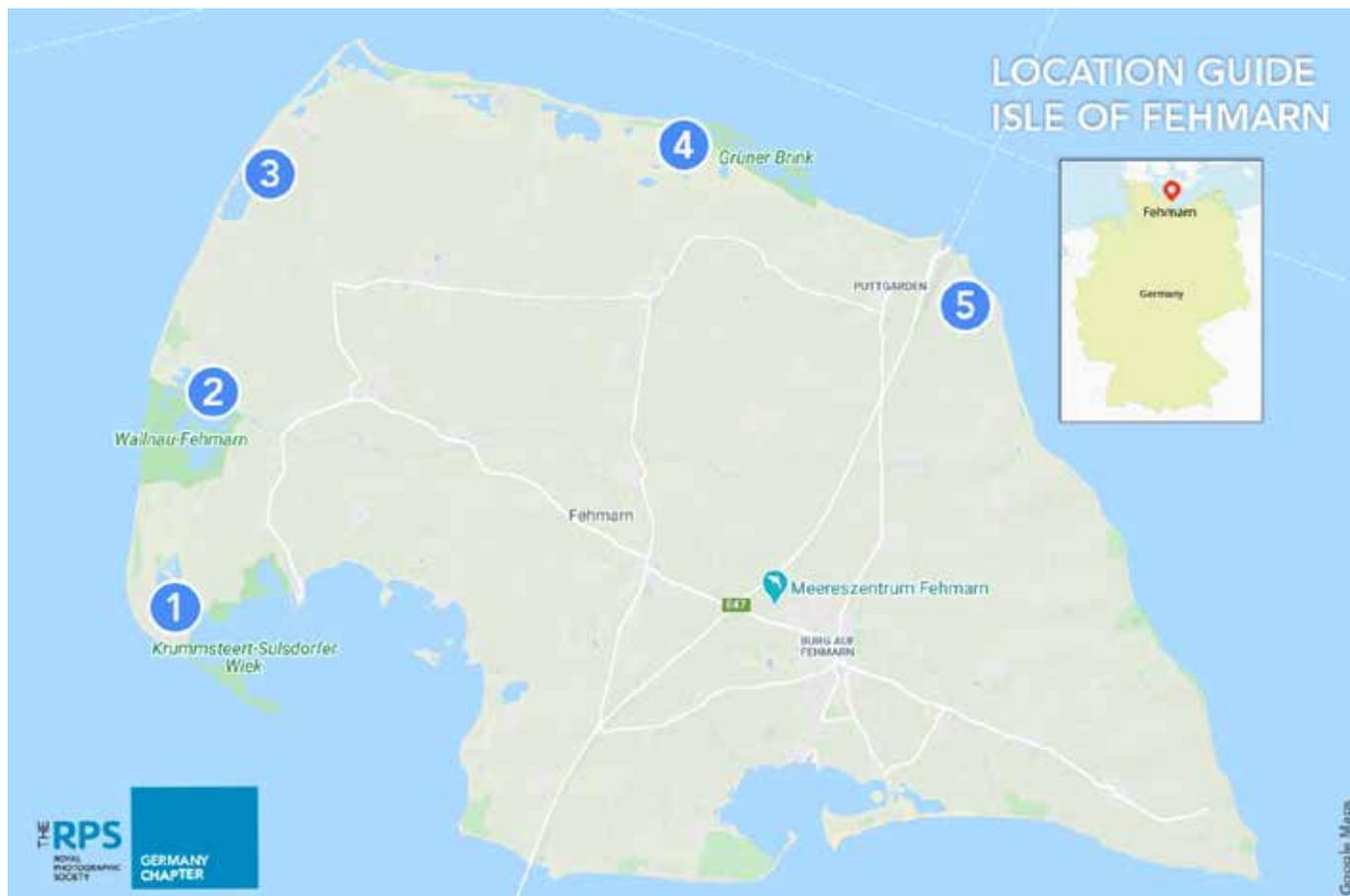
Please send all the information and images to the following Email address: germany@rps.org

THE ISLE OF FEHMARN

by Chris Renk

**A PHOTOGRAPHIC GUIDE PROVIDING BRIEF
DESCRIPTIONS ABOUT THE FIVE MOST SCENIC
LOCATIONS ON THE ISLE OF FEHMARN.**





The island of Fehmarn - also known as “The Golden Crown in the Baltic Sea” is considered one of the sunniest regions in Germany.



The 185 square kilometre island with its diverse coastline and wonderful landscapes in the north of Schleswig-Holstein invites you to a variety of discovery tours and is a paradise for wildlife and landscape photographers.

We have visited the 5 most important places for you and captured them in pictures.

- Enjoy it! -

#1 KRUMMSTEERT-SULSDORFER WIEK

The Krummsteert-Sulsdorfer Wiek/Fehmarn nature reserve is located at the south-western tip of Fehmarn.

It has been in existence since 1980 and has been around 395 hectares in size since its re-designation in 2013.

Together with the Sulsdorfer Wiek and the areas in between, the nature reserve forms a complex of four ecosystems:

The spit peninsula of Crooked Tartar, the western part of the Orther Bay, salt marshes with brackish water ponds and the Sulsdorfer Wiek.

As you can see from the description, it is a paradise for wildlife photographers. Landscape photographers also get their money's worth.

Long lonely beaches invite you to take coastal landscape photographs. Furthermore there is the lighthouse “Flügge” in the immediate area of the nature reserve.

The lighthouse is accessible for visits and offers with its 37.5 meters a far-reaching view.

If the weather is clear, you can not only overlook the beautiful island of Fehmarn from there, but even look as far as Denmark.





#2 WALLNAU WATERFOWL RESERVE

Wallnau/Fehmarn Waterfowl Reserve is a nature reserve in the west of the Baltic Sea island of Fehmarn.

It was established in 1977 and is an important nature reserve for migratory birds.

The nature reserve covers an area of around 297 hectares, consisting of ponds, reed beds and meadows as well as part of the Baltic Sea and the beach area.

The reserve is maintained by the Naturschutzbund Germany (NABU).

More than 270 bird species use the areas of the nature reserve as a resting and quiet place on their migration.

Around 100 species breed in Wallnau, including rare bird species such as the red-necked grebe and the little tern.

On the territory of the reserve, there are several observation hides from which you can observe the wild birds in their natural habitat from a few meters distance.

#3 WESTMARKELSDORFER HUK

The Markelsdorfer Huk at the north-western end of Fehmarn is a headland and part of the 750 ha nature reserve "Nördliche Seeniederung Fehmarn".

The entire area stretches from Bojendorf via Westermarkelsdorf along the north coast to Puttgarden. The landscape is characterised by wet meadows, reed belts, various lagoons and the Markelsdorfer Huk.





#4 GRUENER BRINK NATURE RESERVE

The Gruener Brink is a 134-hectare nature reserve on the north coast of Fehmarn, which has been protected since 1938.

The nature reserve is well developed by several pedestrian paths for walkers. Only a part of the beach is closed to public traffic from 1.4. to 30.9.

While the deeper beach lakes in the west are important as breeding grounds for the red-necked grebe, the large, shallow eastern beach lake is a resting place for numerous waders.

Due to the central location of the Grüner Brink on the waterbird migration route of the Fehmarn-North Sea waterway, almost all native wading bird species can be observed here regularly.

The Green Brink is a breeding ground for many rare water birds.

In a year, up to 170 bird species are counted. The good development of the area offers numerous good observation possibilities.

#5 LIGHTHOUSE MARIENLEUCHTE

One of the most famous sights of Fehmarn is the lighthouse "Marienleuchte". It still serves as a cross and orientation light in the Fehmarnbelt.

The red-and-white striped building is 40 metres high and can be seen from afar. In 1964, the tower was built of reinforced concrete, replacing its predecessor, a square tower of yellow brickwork. The old building was built by the Danes in 1831 and is now a listed building.

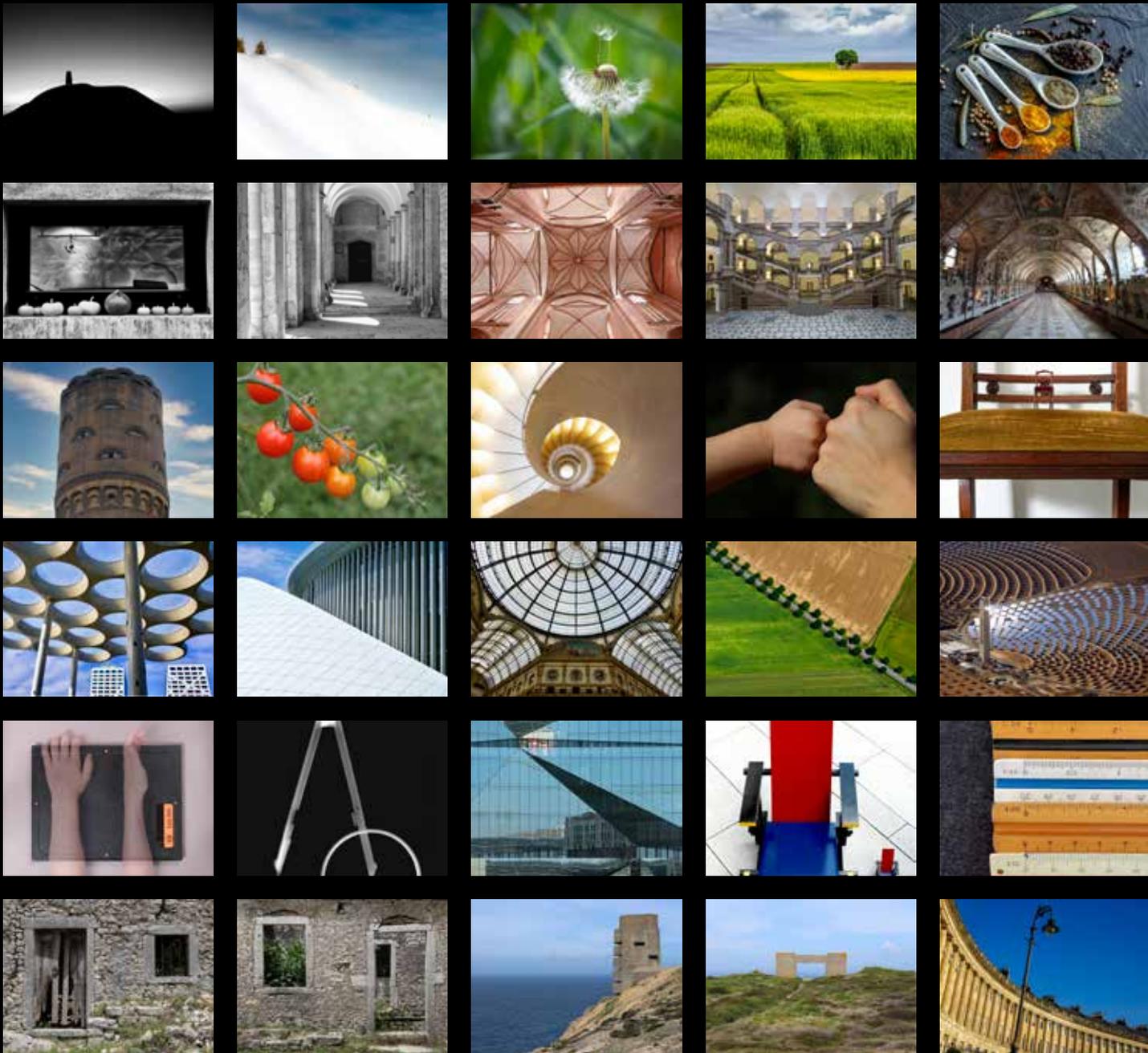


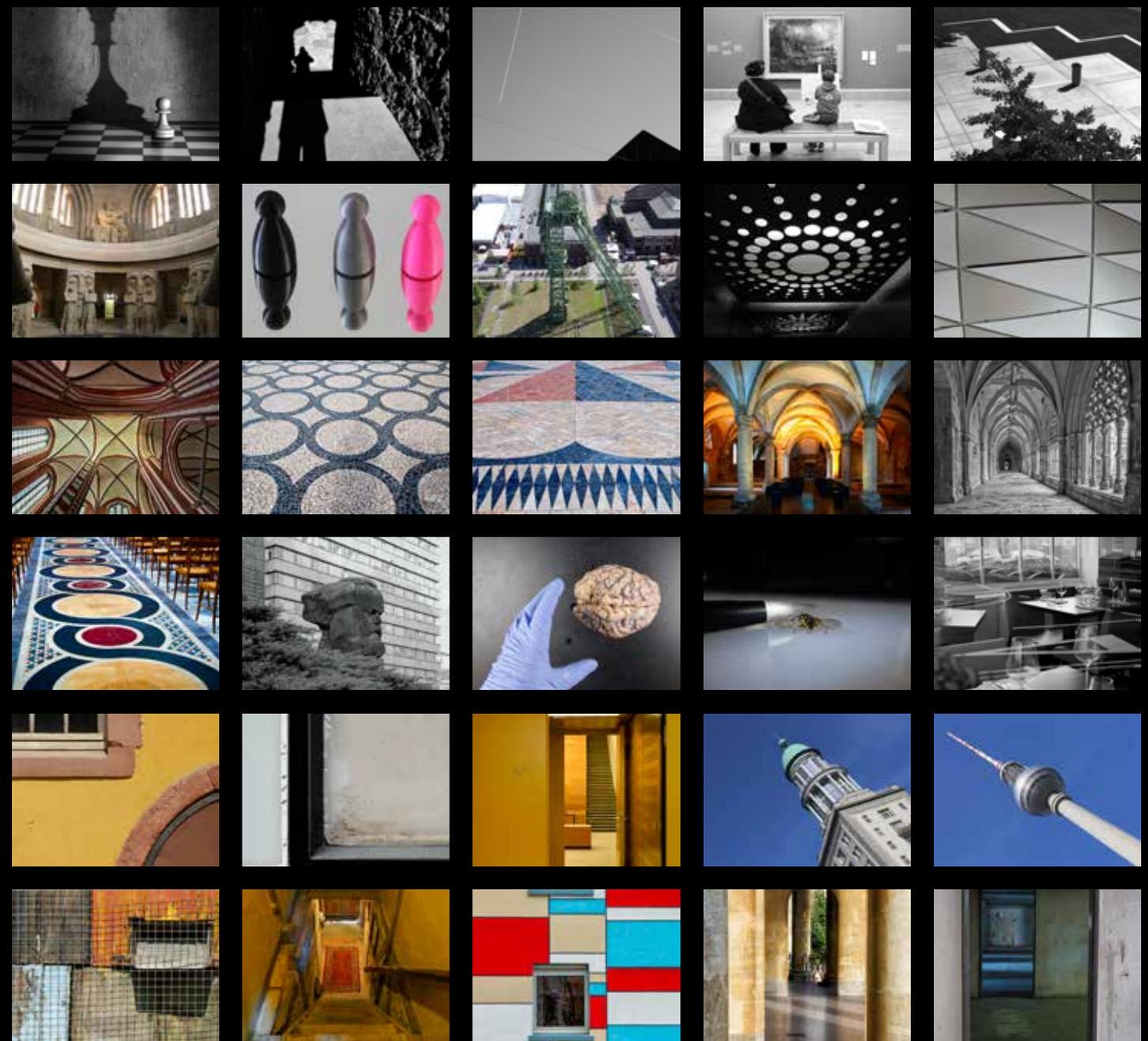




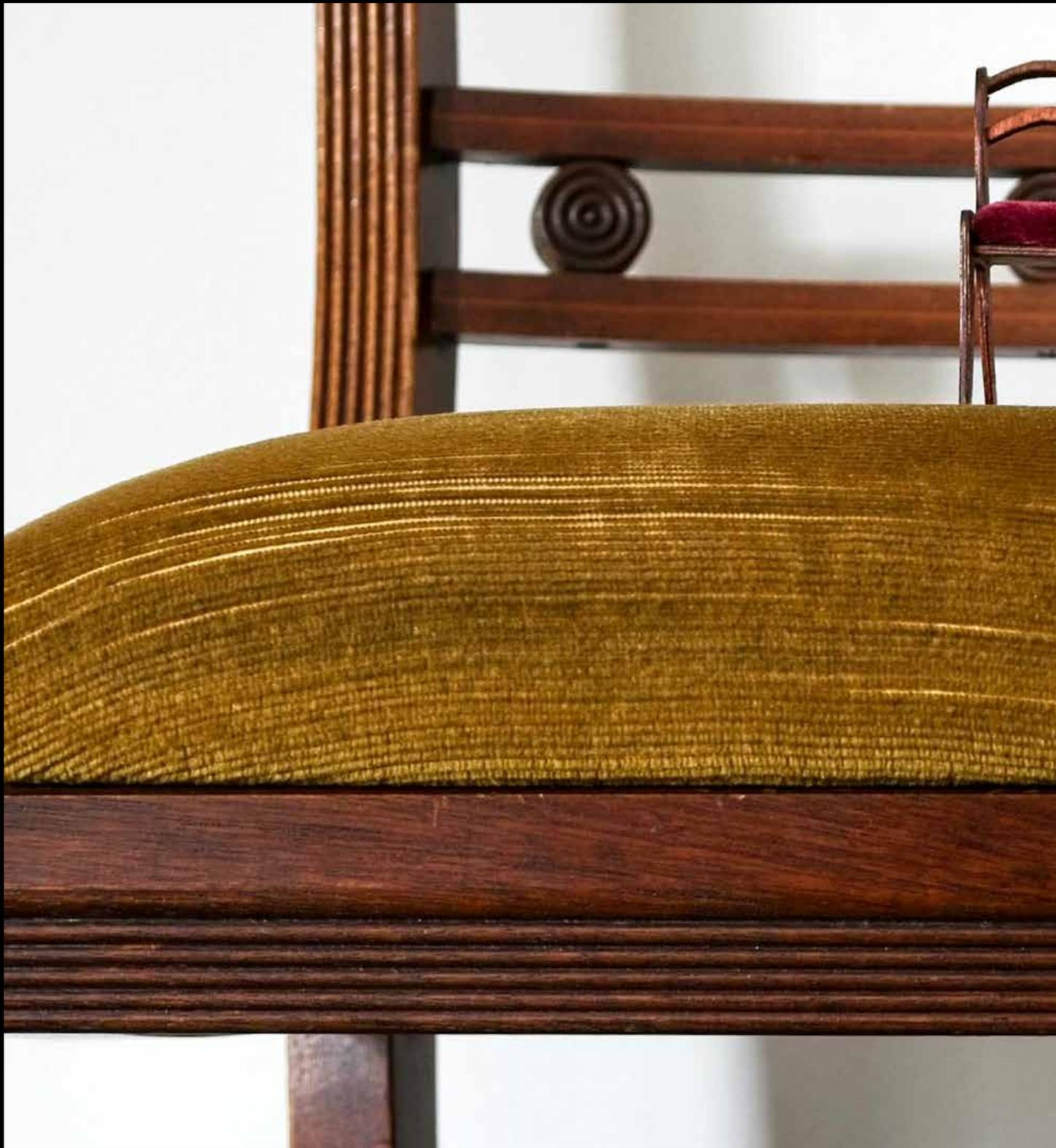
GALLERY

PROPORTION





ANTHONY CUTLER



Gross und Klein





Doberaner Münster



Arabesken



Maria de Alcobaca



Batalha Königlicher Kreuzgang



Der Grosse Kompass

EBERHARD POTEMPA



Bahnhof Utrecht





Musée d'Art Moderne Grand-Duc



Galleria Vittorio Emanuele II



Straßen-Felder



Solarwärmekraftwerk Sanlúcar la Mayor

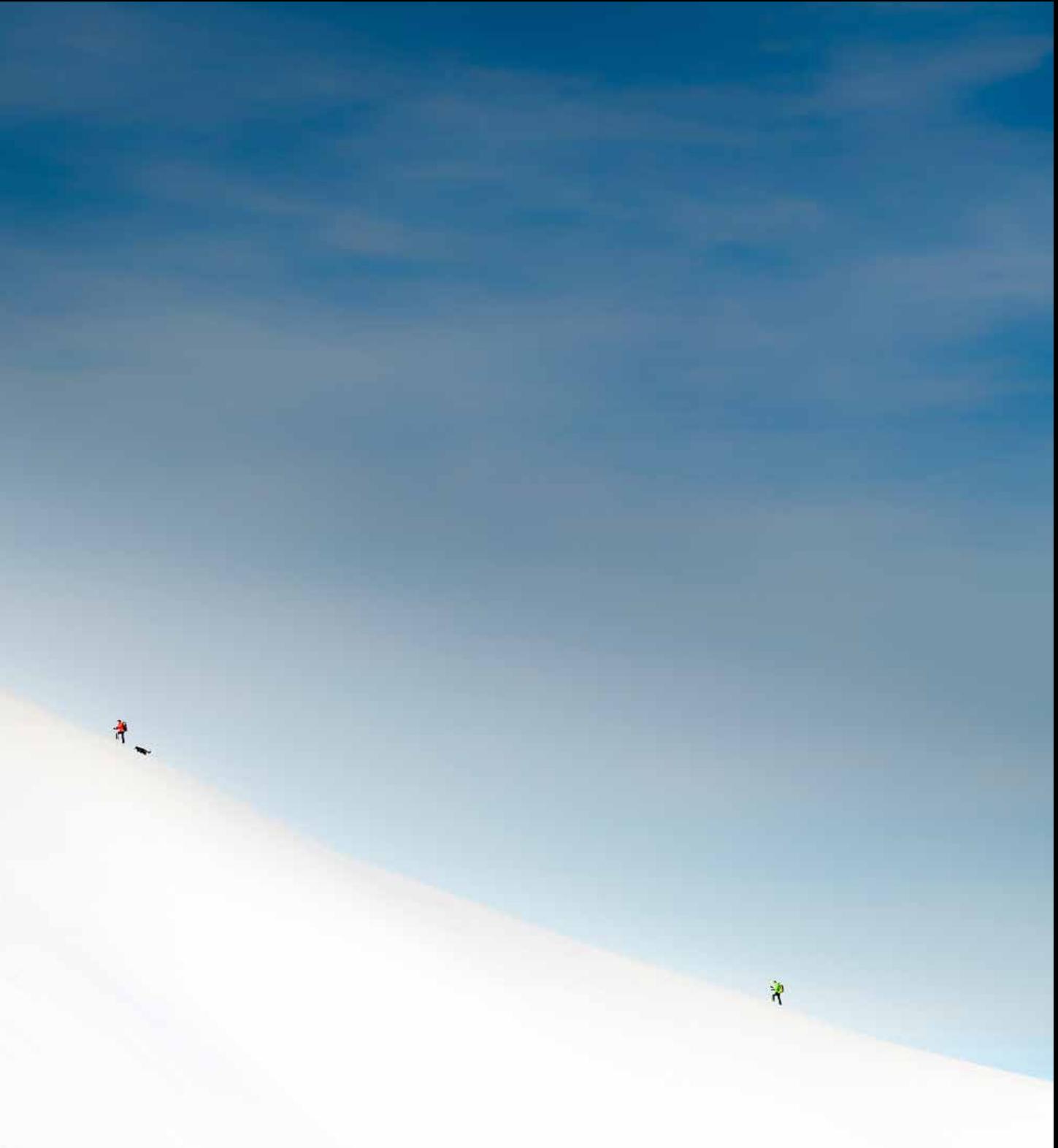


Evangelische Kirche in Potsdam

CHRIS RENK



Endurance and Performance - reaching high





Colour in Landscape



Taraxacum officinale



Glastonbury Tor during Sunrise



Climbs of a Taste



Deep inside of me, I know that I am a King!

SIEGFRIED RUBBERT



The Cube - Berlin



1:1 & 1:6



Maßstäblich



Wo ein Fenster ist - ist auch eine Tür



Elberhallen aufgeteilt



Ist Wissen Macht ?

EBERHARD VOGLER



Turm_1





Turm_2



Haus_1



Haus_2

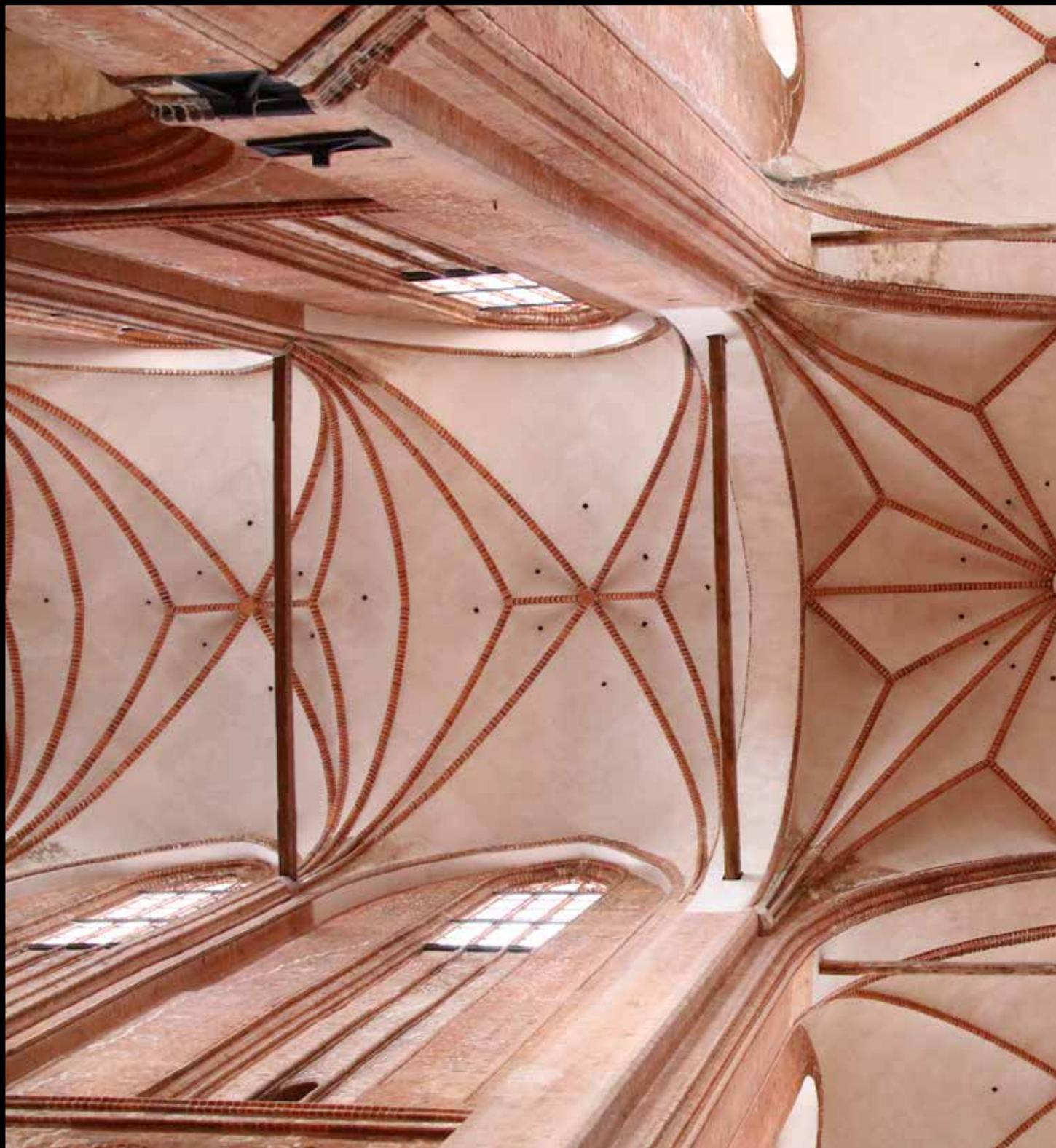


Bunker_1

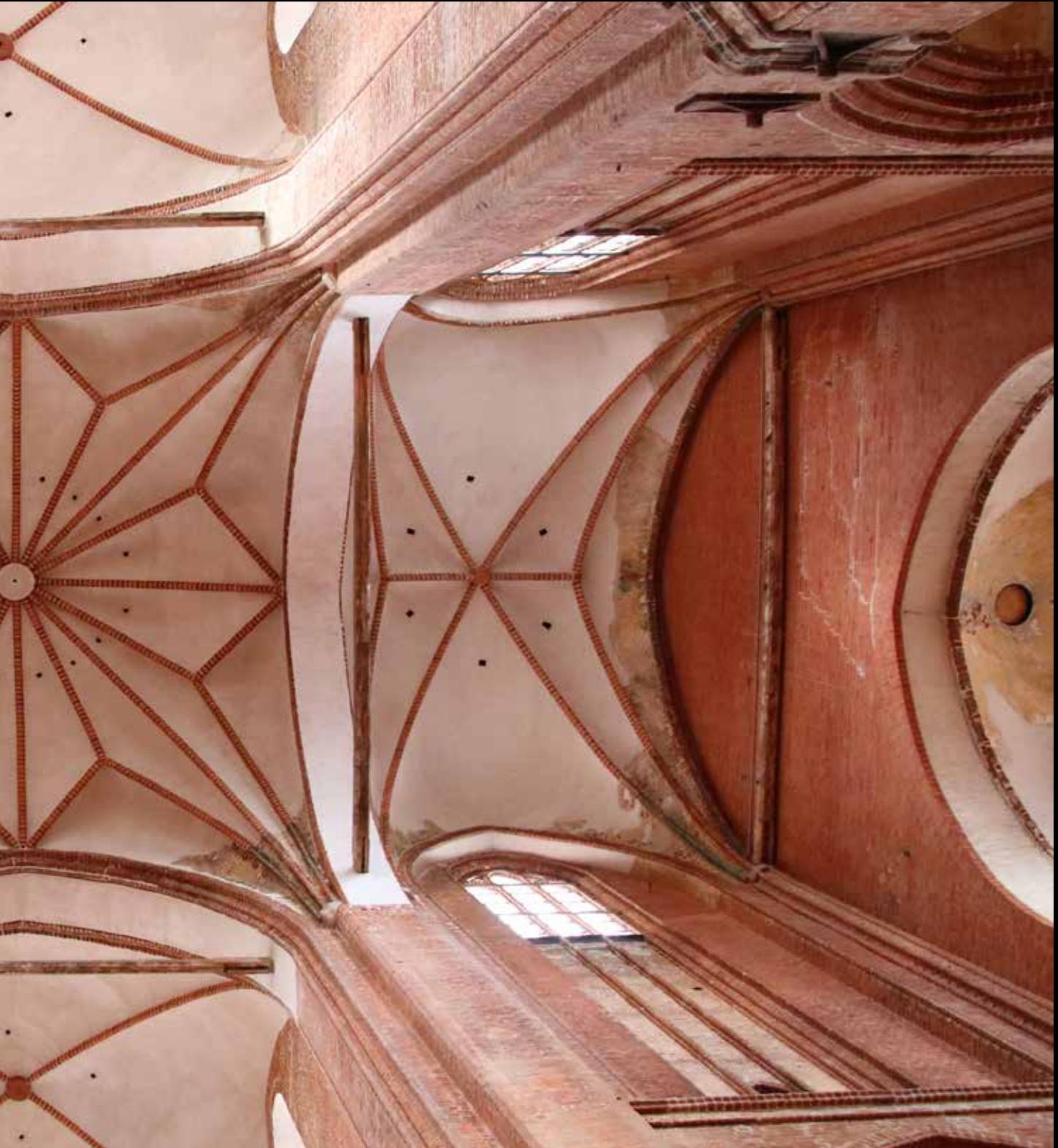


Bunker_2

MARTIN GERLING



St. Georgen Church





Palace of Justice munich



Munich Residenz



Monument to the Battle of the Nations



Let's play



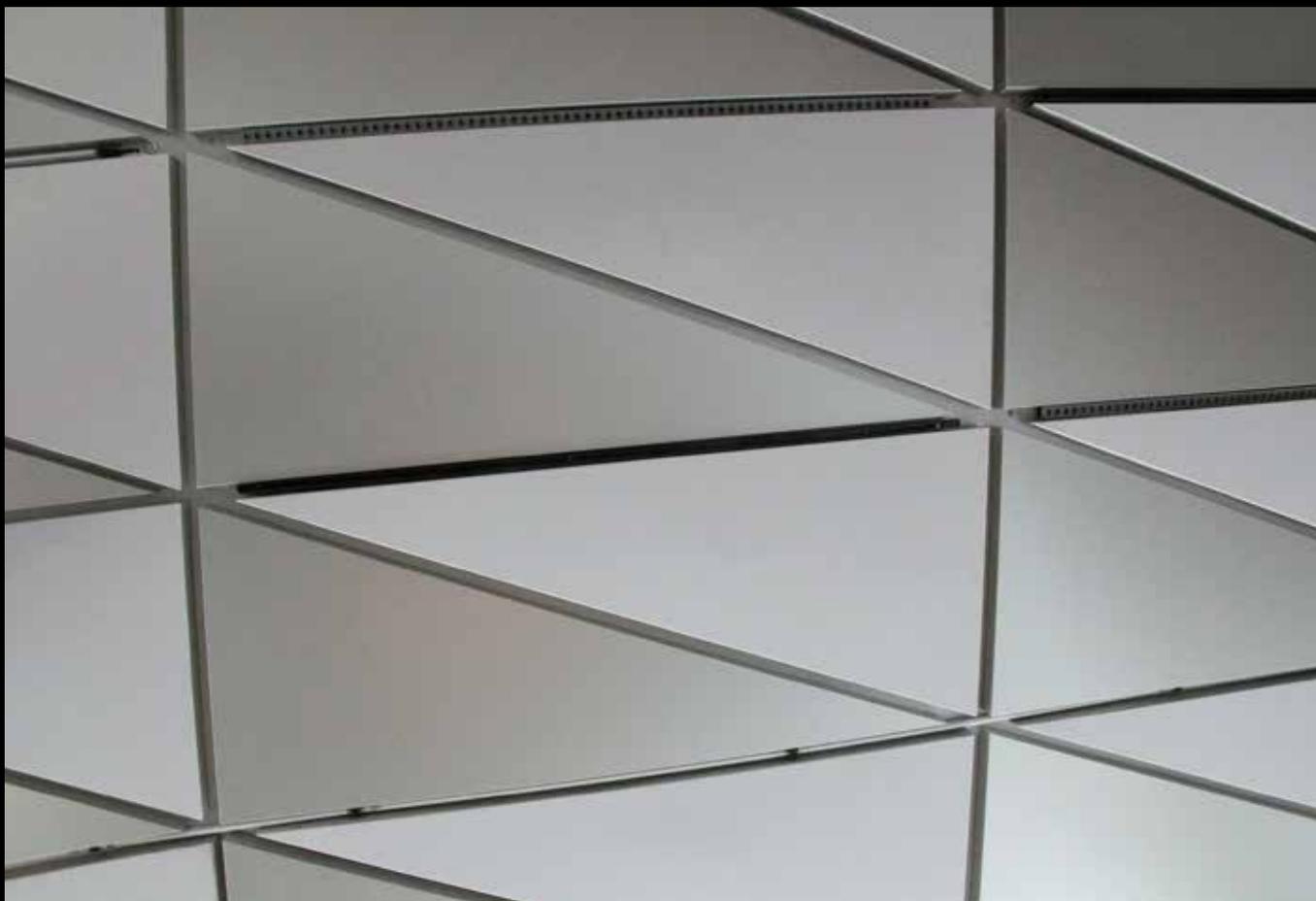
Gluckauf

UTE GERLING



Dotted





Triangles



I see you everywhere



Ripening process

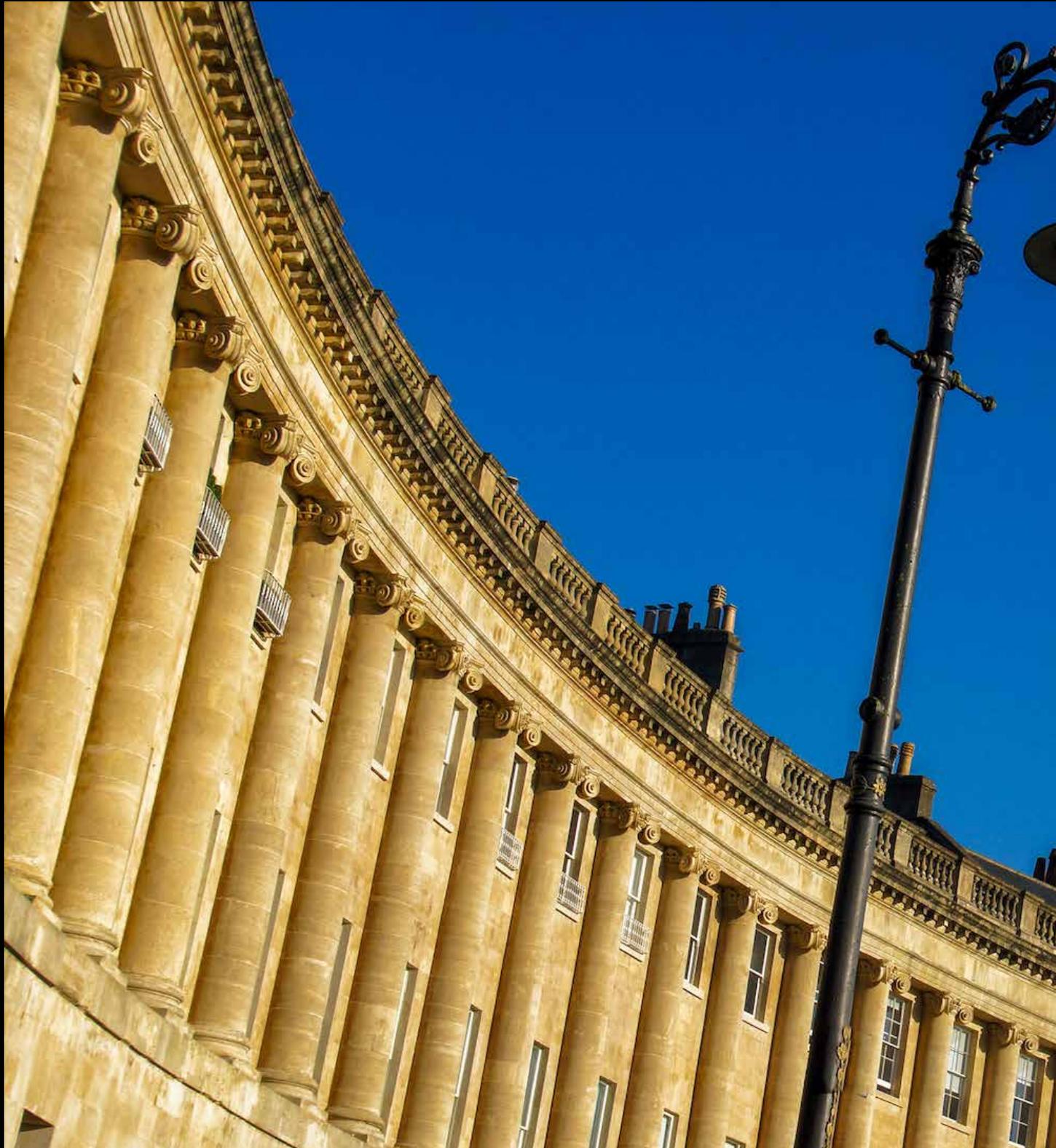


Downgrade



fist on fist

HORST WITTHÜSER



Royal Crescent





Beehives



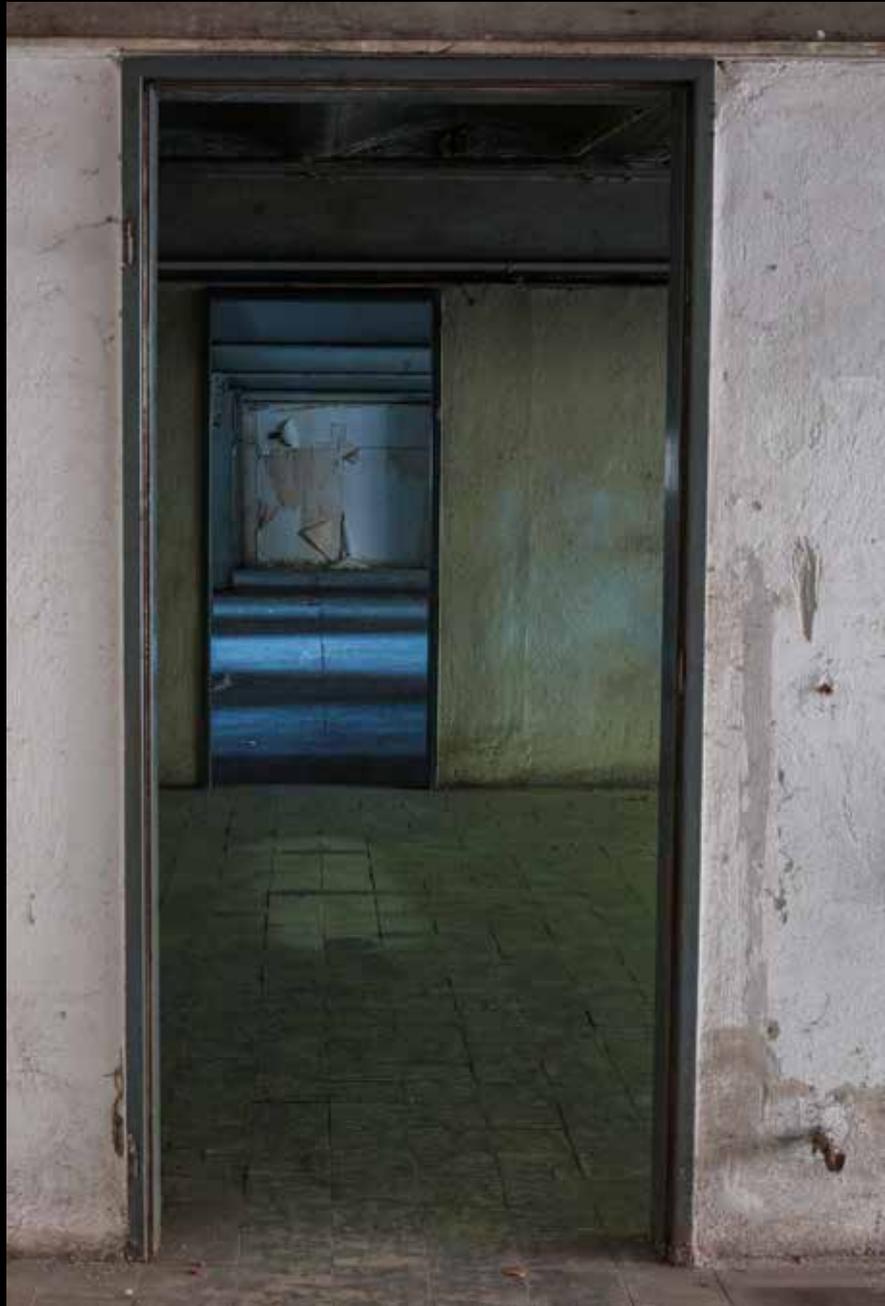
Stairway to heaven



Blue-red-white

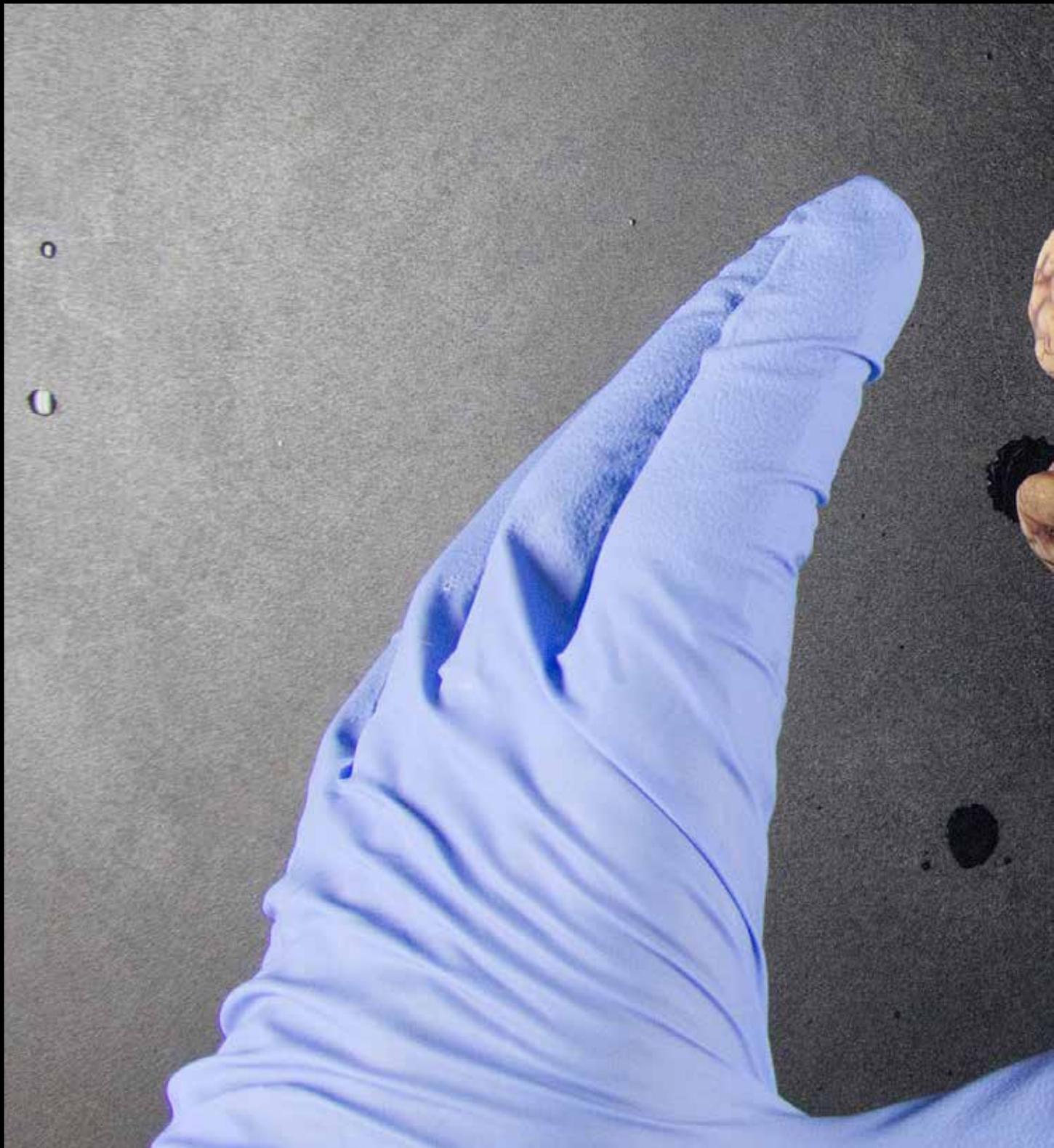


Archway

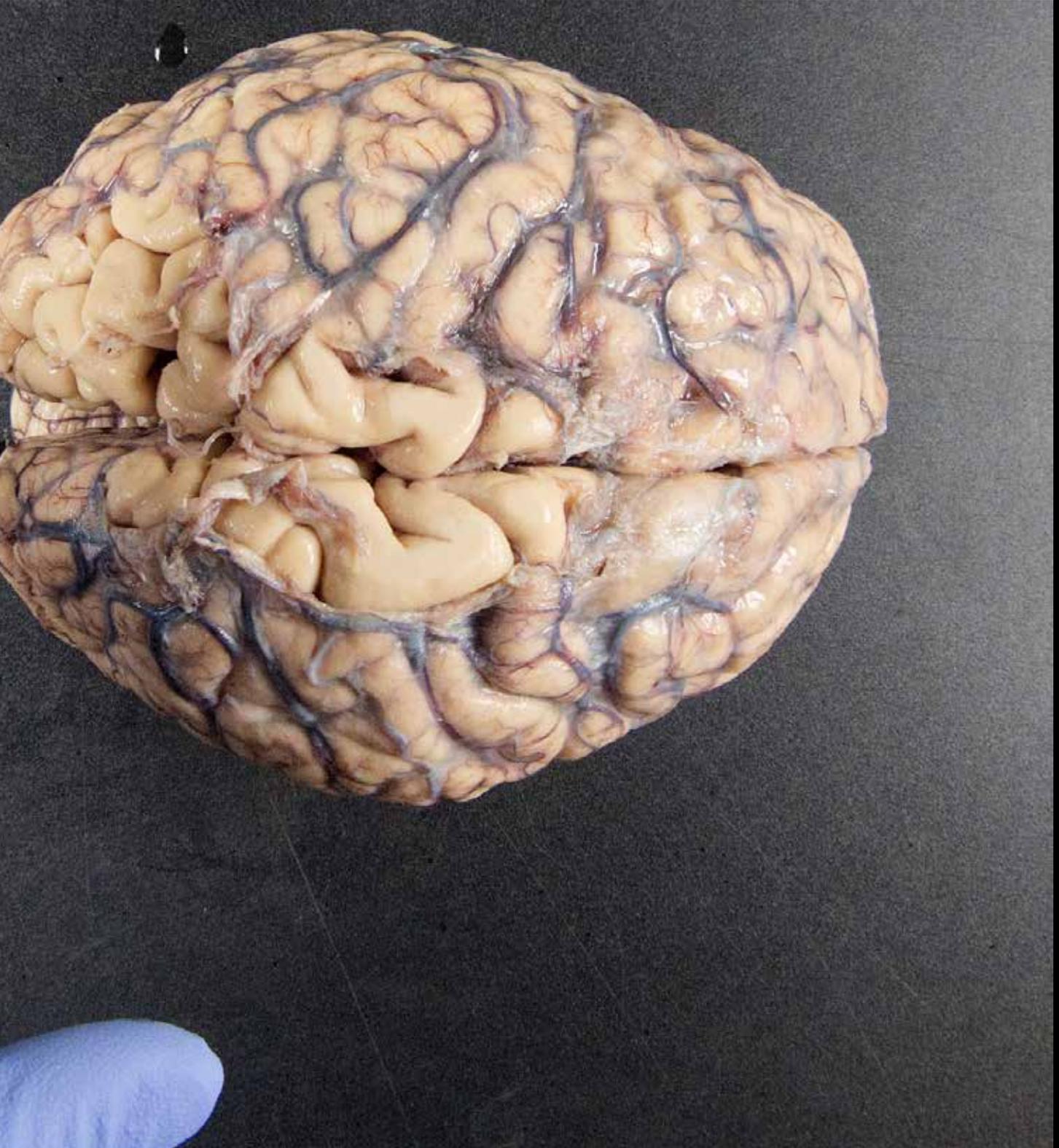


Passage

ANDREAS PFEIFER



Caput





Vespinae



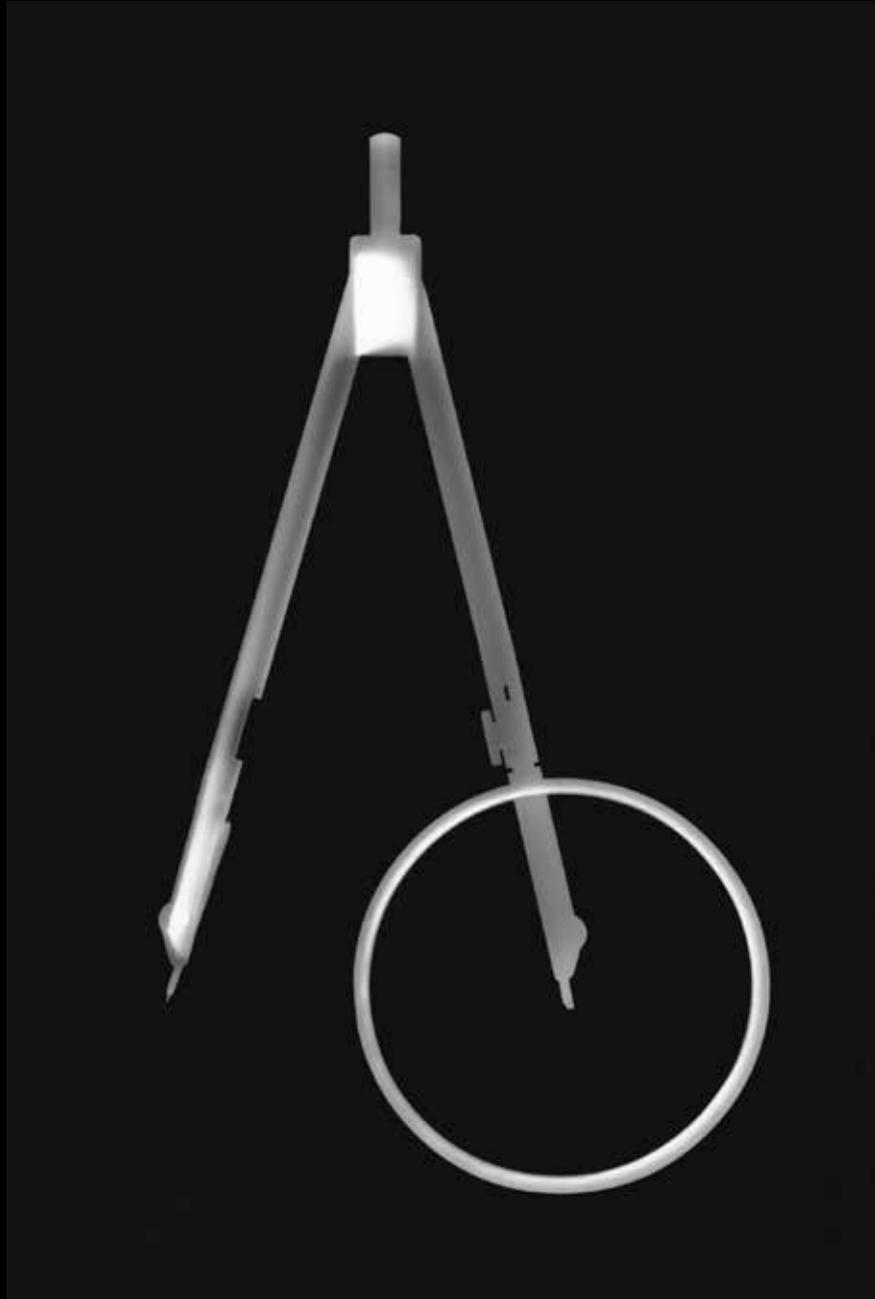
Handgelenk in zwei Ebenen



Karl-Marx-Monument



Vitrum



Fotogramm

NIKOLAUS GRÜNHERZ



...STARTING AT FIRST AND
UNUSUAL IN ITS LOOKS, FROM
SOMEONES GUILT IN THE
HEAVENS ABOUT CA IN THE EARTH
BENEATH, TET A MOST SURREAL
WIND WITHIN, AND NET SOON
TO BE FORGOTTEN, THE CONCEPTION
IS BOLD, THE ARRANGEMENT FINE.

NO ARTIST CAN PAINT
ENGLISH SCENERY PROPERLY
SO CALLED WITH SO MUCH
FEELING AND TRUTH...

...JUST BY THE CRUELTY IN
THE ELEMENTS, A PICTURE
IS PRODUCE TO US WHICH
IT IS IMPOSSIBLE TO FREE
US WITHOUT ADORATION.

THIS WILL BE A GOOD
PICTURE IN THE GALLERY
TO COME, AT PRESENT
IT IS TOO IMMEDIATELY
WITH THE ROOM, AND
EVERYTHING IS SO SHARP
AND BRIGHT, THAT IT
SEEMS TO TOUCH THE EYE.

Im Museum



AS FROM THE FACE OF INHIBIT THE SLANT
TIMBERLAND RIVER, TWENTY-SIXTH
SUMMER SHELL, AND THE WORLD
A PIONEER ALONE, THROUGH THE LIGHTNING
A MOUNTAIN LOFTING AND A CELESTIAL CLIMB
SUPPORTS THROUGH THE WORLD. AS IF TO BE
BY DANGER PASS, A GLITTERING ROSE OF A
SET OFF AROUND BY THE YELLOW BARK,
MOUNTS THE FOREST AND NATURE SHELL



Der Fotograf als Monster



Fast 3 Dreiecke



Zick-Zack



Halloween



Schlagschatten



CHAPTER MEETING 2020

Currently,
there is no meeting
planned to be held in the
4th Quarter of 2020.

For upcoming meetings, please visit
frequently our Chapter Page on
RPS.org.

<https://rps.org/germany>

CHAPTER EXHIBITIONS

PROPORTION

Postponed due to COVID-19
LOCKDOWN

We will provide a new date, as soon we
can forseen a possible date in 2021.

Please revisit our exhibition page for
the latest updates!

[https://rps.org/germany/
proportion/](https://rps.org/germany/proportion/)

RELEASE DATES FOR eMAGAZINE

As already mentioned in the foreword,
we plan to publish the Magazine
quarterly starting in January 2021.

This will take place on the 5th day after
the end of the respective quarter.

Here is an overview of the specific
publication dates:

1ST QUARTER 2020: 05.04.2021

2ND QUARTER 2020: 05.07.2021

3RD QUARTER 2020: 05.10.2021

4TH QUARTER 2020: 05.01.2022

The Magazine will be published via
email as well as on the RPS's account
on ISSUU.

Here the link:

[https://issuu.com/
royalphotographicsociety](https://issuu.com/royalphotographicsociety)



DEADLINES FOR PHOTO WORK

You would like to submit pictures to the quarterly project "Members Fotowork"?

Here is a list of the deadlines for each quarter:

2ND QUARTER 2020: 30.06.2021

3RD QUARTER 2020: 30.09.2021

4TH QUARTER 2020: 31.12.2021

Please send us the photos with a minimum resolution of 2400 x 2400 pixels and 300dpi.

For the naming of the photos please use following naming convention:

**FIRST3LETTERSOFYOURSURENAME_
QNUMBEROFQUARTER-YEAR_IMA-
GETITLE.JPG**

Each participant is responsible for compliance with the Data Protection Ordinance and the Copyright Act.

Participants please send the photos to the following email: germany@rps.org

DEADLINES ENTRIES RPS JOURNAL

After the RPS Journal is published by an external company, the rules for contributions and the recording of events are more restrictive.

As an indication, a lead time of 2 months can be assumed for the inclusion of articles in the journal.

Events of the German Chapter are automatically included in the journal if they are published on the Chapter website under the heading Event.

Here the lead time is about one month before the publication of the journal.

Please note this when planning events and articles.

DEADLINES ENTRIES eMAGAZINE

Since the magazine is published by the chapter itself, we are very flexible concerning the time schedule for submission of texts, pictures and dates for events.

In order not to make the editor's life too complicated, we ask for a sufficient amount of time in advance.

As a rule, contributions should be received by the editor **about 30 days before the publication date**.

Otherwise, simply inform us that you need some additional time for the creation of a contribution.

The publication dates, please take from the adjacent column.



THE ROYAL PHOTOGRAPHIC SOCIETY

GERMANY CHAPTER