

INTERNATIONAL MEMBERS

THE RPS
ROYAL
PHOTOGRAPHIC
SOCIETY

eMagazine September 2026

Credit: Donald Simpson ARPS



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COVER PHOTO

Donald Simpson ARPS

Detail of Frank Gehry's Walt Disney Concert
Hall. Los Angeles, California. USA. September
2006. Taken with a Canon 5D 1/125 f/8

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International members world wide web



**Welcome – Willkommen – Bienvenue –
Bienvenido – Velkommen – Välkommen
– 歓迎 – Powitanie – いらっしゃいませ**

WELCOME TO THE SEPTEMBER 2026 EDITION OF THE INTERNATIONAL MEMBERS EMAGAZINE



It has been a long hot summer here in Basel and indeed across the whole of Europe. We thought it would never end! It remains hot but the rain has now come. It is welcome to see how quickly the dry grass begins to recover and the greenery returns to our gardens and parks.

This is the sixth edition of the International Members eMagazine publication, and I am very happy to bring you this quarter's news, events and special features from our international member community.

In our main features, we hear from Romesh de Silva, Chapter Organiser who tells us about his visit to a local temple in Colombo, Sri Lanka; Rania Elysad presents Part II of her study of equestrian traditions in Upper Egypt; and Yota Samioti shares her unique approach to using photography in her therapeutic practice.

In our featured guest article, Meghanad Ganpule, an artist and photographer presents his portrayal of the Koli fishermen in Pachubunder, India. In our Q&A, we speak with Michel Claverie, an international member living in Adelaide, Australia about his photographic background and images which are special to him. Finally, in our a Photographers Equipment Journey feature, Ashok Viswanathan shares what he carries in his camera bag and why.

We have a quarterly update from Victoria Humphries, the RPS CEO and from the International team, including also the 5th International Members Forum held at the end of July.

In our AI News article, Jacky Lee discusses five recent developments and their impact on how we work day-to-day. Together, these developments really move AI closer to the moment a photograph is made, and they are connected by a common thread which resonates with our RPS member community: authenticity, authorship and accountability.

There are also full updates from the Chapter Organisers on news, activities and events happening either locally or online, including details about upcoming exhibitions and competitions. Please also see <http://www.rps.org/international> for further information.

Events organised regularly by the Special Interest Groups (SIGs) can be found at www.rps.org/groups and upcoming RPS events, talks and exhibitions at www.rps.org/what-s-on/.

Thank you again to those who have sent their photography and articles to us, your contributions from all corners of the world are very much appreciated. If you would like to write a similar article for a future edition of the International Members eMagazine, we are open for member submissions. Details about how you can contribute to are provided in the Contributions pages at the back.

With very best wishes,

Claudine

International Representative
International@rps.org

AN UPDATE FROM VICTORIA HUMPHRIES AT RPS HQ

Hello to all our International members,

There are many things happening currently with lots of work in progress to update you on:

Distinctions

The review process is finished, and the team have been busy pulling together everything that is needed for launch in the Autumn. The Distinctions Roadmap will be outlined at the AGM (26th September) with much more information to come in the following weeks.

Member Survey

Thank you to everyone who filled this out, we had a fantastic response. The initial analysis is currently underway, and the next stage is for focus groups to take place in early Autumn.

RPS Website

The Discovery sessions are almost complete. These had the aim of identifying the full list of what is essential, desirable and 'in a dream world' from internal, external and volunteer perspectives. The next stage is for our developers to start to pull together a list of the key requirements and suggestions for how the site could look and function. A big thank you to those members who have contributed to our working group discussions.

Strategy

We have had multiple sessions with Trustees and our Senior Leadership Team to work on the new strategy. The headlines of this work will be shared at the AGM with more information to follow shortly after. Suffice to say the Senior Leadership Team are really excited about the future!

Exhibitions

IPE 167 launched at Saatchi Gallery on 7th August 2026, and the feedback so far has been overwhelmingly positive with some great PR coverage. If you are in the UK, it will be running until Friday 11th September, before going on tour around the UK throughout the remainder of 2026 and into 2027. We also have an exhibition at the Royal Albert Hall featuring the RPS Collection which runs until 30th September 2026.

And that's just a few of the highlights...!

Best wishes,

Victoria Humphries

Notice of Annual General Meeting 2026

The Board of Trustees (Council) of the Royal Photographic Society of Great Britain hereby gives Notice (By-Law 2025:26.2) of the Annual General Meeting 2026 to be held on Saturday 26 September 2026 at 10:00h (BST). The meeting will be held online (By-Law 2025:28.3) and is expected to be of 2 hours duration.

The Ordinary business of the meeting (By-Law 2025:26.3) shall be to consider and, if thought fit, to approve the audited accounts and balance sheet and the reports of the Board of Trustees and of the auditors; to appoint the Society's auditors and to fix their remuneration; and to announce the appointment of a President Elect and an Elected Trustee. All other Agenda items shall be deemed Special Business (By-Law 2025:26.4).

The agenda, Annual Report and Accounts 2025, and other papers, together with details of how you may participate in the AGM, can be found on the [AGM 2026 information page](#).

To attend the AGM, you must register on or before 11 September 2026, 17:00h (BST).

To register click here: [Webinar Registration - Zoom](#)

Trustee Election 2026 - Candidate Information

Voting for your next Elected Trustee will open on 1 September 2026.

We have [four](#) candidates for one Elected Trustee position. Candidates have gained support from 10 RPS members and have reached this stage following a robust review and interview process conducted by the Nominations Committee.

We're looking for an engaged and motivated Trustee to guide and support the RPS on the next stages of its mission to bring photography to everyone. The key experiences and skills we are searching for to help the RPS in the next chapter of its mission are:

- Photographic education
- Fundraising
- Income diversification
- Membership organisations and engagement
- Exhibitions and events
- Legal and commercial skills

Please take time to read the Candidate Prospectus and get to know your candidates so you are ready to vote on 1 September.

Please click to read the [prospectus](#)

Key dates

1-21 September 2026

An online voting platform will be open for votes.

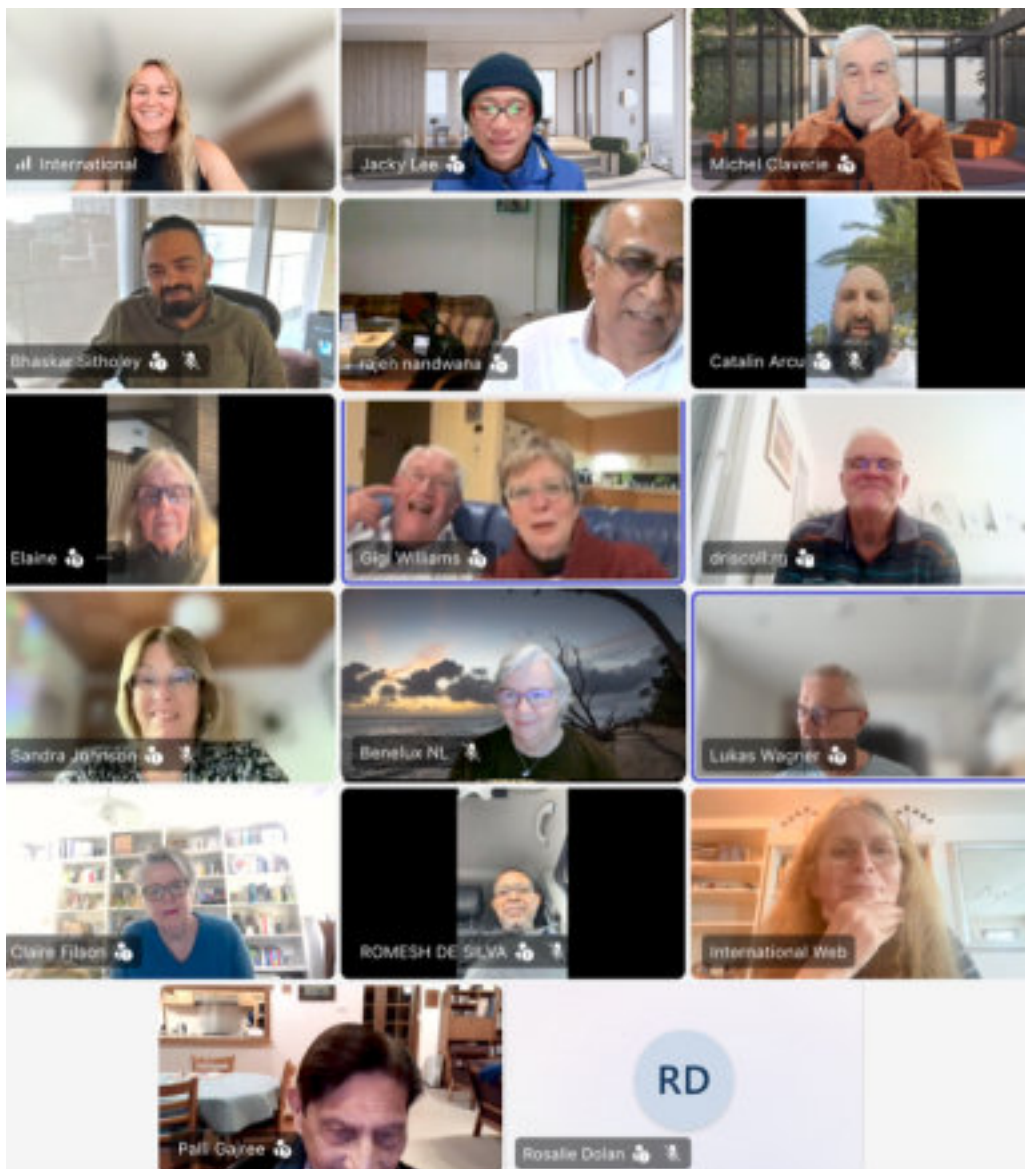
26 September 2026

The result will be announced at the AGM.

NEWS FROM THE INTERNATIONAL TEAM

An update on some of our key events and activities during the last quarter:

5th Quarterly International Members Forum



We held our 5th International Members Forum on July 29th, 2026. Thank you again to all those who attended, with an increasing number of new members as well as seasoned attendees!

In this forum, Katherine Maguire ARPS presented her current work to prepare for her FRPS submission, the process she is following and the challenges to overcome. This was followed our usual AI update and discussion with Jacky Lee about the progression of AI and its impact on our photography.

Thank you to both Katherine and Jacky for their fantastic presentations. If you would like copies of these or have any questions, please contact Claudine at international@rps.org.

The 6th International Members Forum will be held at the end of October 2026. Details and invitations to follow. Please contact Claudine at international@rps.org if you would like to join this event. All previous attendees will be invited automatically.

We are currently organising a suitable home online so that our members can watch a recording of a past forum. We will let you know as soon as this is available.

NEW International AI Forum

We are delighted to confirm that we will create a new AI Forum dedicated to the progression of AI and its impact on our photography, whether from a legal perspective, from the cameras we use to capture our images, or the tools we use to edit and distribute them. Our first forum will be held on Thursday 17th September 2027. The session will last 90 minutes and discuss five current themes with time for discussion and a final Q&A. Please contact Claudine at international@rps.org if you would like to join this event.

Photo Critique Corner

The International email Photo Critique Corner is a welcoming space where members can send up to five images (JPEGs, longest side 3000px) along with a short note about what inspired them or the kind of feedback they would find most helpful. Whether you are seeking tips to refine your technique, fresh ideas to strengthen your storytelling, or simply a new perspective on your work, this corner is here to support you. The critique corner is run by Jacky Lee, professional photographer, who is part of our international team. Jacky brings extensive judging and mentoring experience across RPS, APS, CAPA and PSA. Our aim is to create a lively, supportive environment where international RPS members can learn, grow, and inspire one another.

Please submit your images to internationalsubmissions@rps.org

Other activities:

Developing our international community

We continue to focus on expanding our international community via the quarterly International Members Forum and by increasing direct contact with members and Chapters.

Developing the RPS international website pages

We are awaiting adjusted access permissions to the current RPS International website pages and then will re-work and streamline the existing structure and content. This will be undertaken with consideration of and conjunction with the current work to overhaul and re-design the RPS website.

International Members eMagazine

We are interested in hearing from you regarding the following:

- sharing your equipment journey with us
- if you are showing or have recently shown your work in an exhibition
- a photo project you are working on or have completed
- submitting images for the International Members Gallery or the cover
- if you have been awarded a Distinction

Social Media

We are introducing a new International social media presence on both Facebook and Instagram. Here we will publish some of the fantastic content which appears in our International Members eMagazine, whether for example, a project, event or member's photography, or updates from the wider RPS network. To support this, we would like to add a Social Media Manager to our team. Further details can be found in the International Team section.

THE SQUARE MILE: CAPTURING THE CONTRASTS OF COLOMBO, SRI LANKA'S CAPITAL CITY

We are very pleased to introduce Romesh de Silva, the Sri Lanka Chapter Organiser who lives in Colombo. Romesh tells us about his photographic focus and his visit to a local temple.

I live in a modest suburb within the Colombo district. It carries none of the city's urgency and life here moves at the pace of habit and ritual. An old temple sits nearby, not as a landmark but as something woven into the everyday. My photography has generally focused on place and absence: colonial ruins or structures which are emptied of the people who once filled them. However, this time, I was pulled towards the faces and what they hold when no one is posing.

The temple is quite old, well known and a short distance from where I live. I chose it not for its architecture, but for who gathers at its gates each day. There are devotees, vendors, families, all of whom are caught up in something private, each face carrying its own weather. Whereas my work with ruins and structures asks me to work with what remains once people are gone, this asks me to look at the people still there and to wonder what moves behind the stillness of a face. The temple is an important part of the community and is a sanctuary for hope and comfort, and for yearning and reassurance. Deities are many and wishes are granted or denied in mysterious ways, so the rituals go on and faith remains unblemished.

This lays bare a little of what I felt when I visited this temple. I had the idea of photographing devotees in a serene environment, worshipping deities and at peace with themselves. However, although the atmosphere was calm, I could not escape the countless expressions. Each face added to a potpourri of moods, some were pronounced, others were simply blank. Many looked through me as if to say, 'it's not you we came to see.' I tried to capture their minds through their gaze and posture.



CREDIT: Romesh de Silva



What the gods require, sold by the roadside I

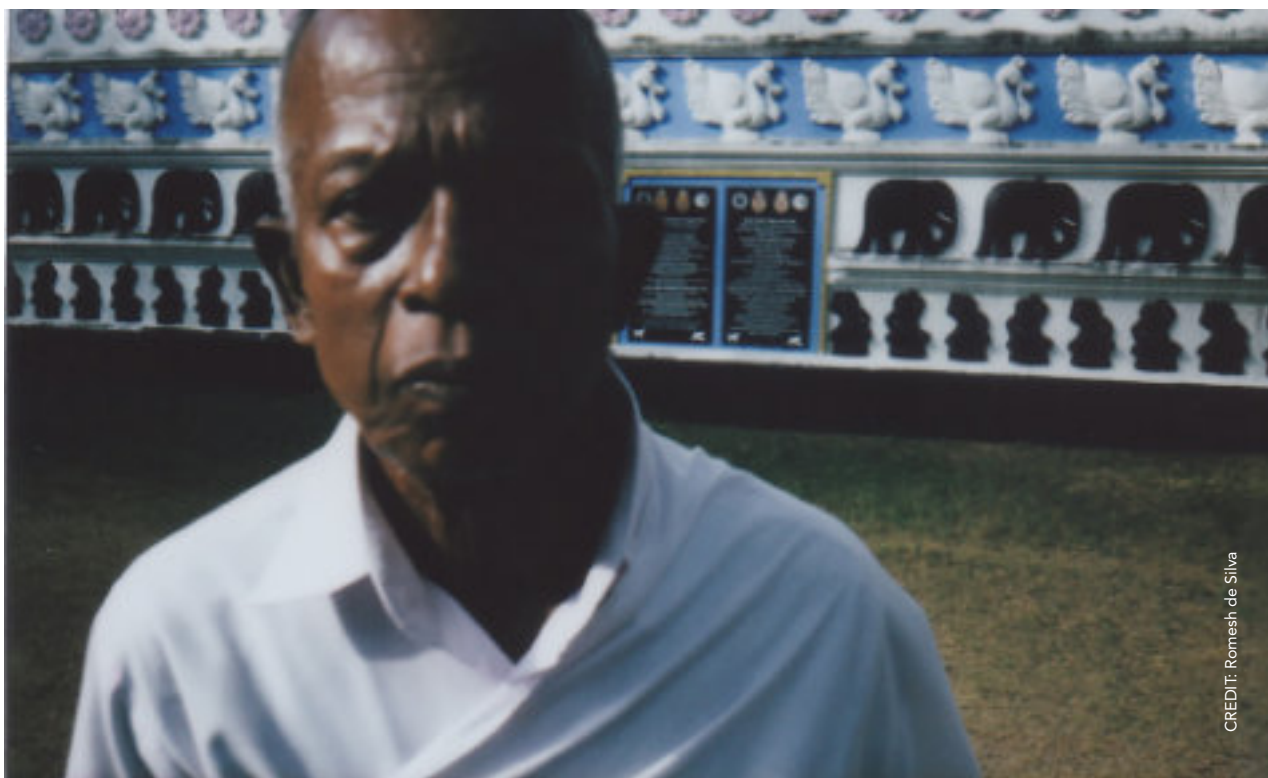


What the gods require, sold by the roadside II

Instead of my SLR, I chose to use a Polaroid instant camera which uses a film size of 62 x 99mm ISO 800. The camera had a 95mm prime lens and a fixed aperture of f14. Despite all good intentions, the camera behaved a little unpredictably. Reading light and gaining focus was challenging and I had little control over it.

My first reaction was to get my DSLR. Going digital and being technically perfect would have been easy. The unpredictability actually added to the mythical feel of the atmosphere. I liked the surprise of using this strange camera. Its output couldn't be scripted, and this was my way of being absorbed. Having the printed image in my hand also helped me to maintain a semblance of visual coherence. I could feel the moment and be connected. The bigger picture did not concern me, and I was on my own unfeigned pathway.

The pictures I took are presented intentionally. I start with two women who looked similar in many ways. They were flower vendors selling goodies to the devotees which should please the gods. The burden of acquiring as many worldly blessings lay heavily on their faces. I could read in their expressions that it was customers they sought, not photographs.



CREDIT: Romesh de Silva



The parade that moves through



A grin that doesn't quite land as one



CREDIT: Ramesh de Silva

Then we have two men. I persist with the colour image which has a strong interplay of light on the face to create a contrast. The side which has more light shows some disdain. When the man looks to step out of the frame, the parade of the Gods runs through him, symbolically, as if to pull him back. Conversely, the black & white image is more forthright. Balance is maintained even though typical composition rules scream a little. Other than his unnerving grin, the eyes pierce and I feel the tension of his body.



CREDIT: Romesh de Silva



Karma, or just habit

These two images give a sense of place and are taken from a wider viewpoint to help anchor the story and bring out the feel of the temple. I have intentionally created depth so that the viewer is drawn into the scene. As karma has it, who knew that the woman would kneel with the joss sticks lit for the gods or that the monkey would sit at the altar eating the flowers offered?



CREDIT: Ramesh de Silva



The offering finds its own audience



A protective hand, a question in her eyes

I finish with an image of a child pressing against her mother and a protective hand ready to snap her away from danger. The child's clenched hands and her large, piercing eyes create a poignant frame within the picture. What has so engrossed her as she looks through my lens? I wonder every time I look at this image.

I am not really sure what these images will mean to someone else. They are not straightforward and are a bit mucky from a technical perspective, yet this is intentional. My photographic interest lies within the realms of the imperfect. Ideally, I try to hold something back or break a rule to create uneasiness. Does it work, once again, I don't know. By using an edgy Polaroid, this far away from a tack sharp, perfect digital output in an attempt to capture the narrative of the 'Gods we came to see'.

Should a visitor find themselves in this part of Sri Lanka and wish to photograph something beyond the obvious landmarks, I would suggest that they visit a temple, many of which are scattered throughout Colombo's suburbs. Arrive without an agenda, sit for a while and the faces will tell you more than any photograph you had planned to take.

**Thank you very much Romesh for this
thought-provoking depiction of your
local neighbourhood and for sharing
your images with us.**

EQUESTRIAN TRADITIONS IN UPPER EGYPT PART II

Rania Elsayed is an international member of the RPS from Cairo, Egypt. Rania is a published researcher, writer, visual artist and content creator, specialising in horses and equestrian history in Egypt. In her previous article published in the September 2025 edition of the International Members eMagazine, she discussed the al-Mirmah equestrian traditions of Upper Egypt. In this second article, she shares her personal reasons for undertaking this project which stem from determination, defiance and reconnection with her roots.

Upper Egypt is a region that consists of the Nile River valley from south of Cairo to Lake Nasser. My roots go back to that region through my father and both his parents. When he was a child he moved to Cairo with his parents, received his education there, then travelled to the United States of America to study Business Administration. My father's upbringing in Cairo reflected a blend of conservative Upper Egyptian and Cairene customs—a combination that made him more tolerant of certain modern ideas and less conservative compared to his father.



CREDIT RANIA ELSAYED



Adversaries

This was exhibited alongside four other photographs of the Al-Mirmah equestrian tradition at the annual art fair, Printemps des Artistes. This art fair has been held in Cairo for ten consecutive years.

His father, on the other hand, was born in Aswan in the first decade of the 20th century and lived there until he moved to Cairo. This background made him a staunch upholder of Upper Egyptian conservatism and the region's value system. I had no doubt that he would have fiercely objected to my photography project, as the mere thought of a woman rejecting her traditional gender role and mingling with men—regardless of the reason—was both abhorrent and disgraceful to him.

My father, on the other hand, would not have been opposed to my project; in fact, he would have been supportive. He never believed in my potential to become a photographer until one day he saw a report about me on Al Jazeera News Channel, featuring my work photographing Islamic architecture. He shed tears of joy, realising that his daughter could achieve success in a career that had never before been pursued in our family.



CREDIT RANIA ELSAYED



Gallop for Glory

Before undertaking this project, my visits to Upper Egypt were rare, but I had experienced many aspects of its culture at home. Three important traits—courage, fearlessness, and an adventurous spirit—together defined the key characteristics of an Upper Egyptian. My grandfather was no exception, and I am indebted to him for instilling in me—albeit unintentionally—a burning desire to explore the unknown.

When I was a little girl, he would tell me stories about his travels in Egypt: the nights he camped in the desert, hunting gazelles and hedgehogs, and the night he used his fez to trap a scorpion resting quietly beside his head. My grandfather witnessed the days when crocodiles claimed the Nile River and its banks as their territory, before the construction of the High Dam was completed in 1970.



CREDIT RANIA ELSAYED



Warriors in the Mist

My first solo trip to Upper Egypt was to the city of Luxor, a world-renowned repository of ancient Egyptian monuments, and, more importantly, Upper Egypt's most cosmopolitan city. Luxor is known for its significant population of expatriates. Thousands of tourists flock to the city to visit ancient Egyptian monuments. For decades, locals have been accustomed to interacting with visitors of diverse cultural backgrounds, a trait that would both enrich and facilitate my first travel experience.

Luxor is not among the top-ranked cities in Upper Egypt in terms of equestrian heritage, unlike the city of Qina. However, Qina's society is very conservative. So, I wasn't quite sure whether traveling there alone without having any local contacts would create challenges that I was not prepared to manage. I wanted my photography project to have a smooth kickstart.



Horse & Rider

This was exhibited alongside four other photographs of the Al-Mirmah equestrian tradition at the annual art fair, Printemps des Artistes.

Surprisingly, village communities in Luxor cherish their conservative Upper Egyptian culture. Luxor is home to two strikingly contrasting societies: the conservative Upper Egyptian village society and the cosmopolitan city society. In these villages, the al-Mirmah equestrian tournaments take place. Accordingly, women and men highly value their traditional roles, respectively.



CREDIT RANIA ELSAYED

▲
The Joy of Victory



Equestrian tradition described as Fancy Horsemanship

This is a screenshot from the short documentary entitled “Daily Life in Egypt: Ancient and Modern” dated 1925. It shows an Upper Egyptian performing al-Qiyam during the al-Mirmah tournament which is described in the documentary as Fancy Horsemanship. The documentary is part of an archival collection owned by the Metropolitan Museum of Art.

You can watch the short documentary here: <https://youtu.be/6XI2zU1u8OI?si=GWkILdtLR3mMsaDM>

I was fortunate to witness the cavalcade organised to commemorate Saint Abu al-Hajdaj al-Uksury. It began at the city centre and continued until it reached the village of Naj al-Khataba, where the al-Mirmah tournament took place. The cavalcade marched through the streets, consisting of riders on horseback and two horse-drawn carts: one carrying the fanfare band and another carrying members of the family organising the equestrian tournament. I hired a taxi and instructed the driver to drive ahead of the cavalcade so that I that I can capture photographs of the entire scene.



CREDIT RANIA ELSAYED

▲
The cavalcade proceeding through the streets of Luxor

Four locals riding their horses down the main street, flanked by the Temple of Luxor on the left and shops and buildings on the right. I was amazed at how the horses remained calm despite being surrounded by vehicles honking their horns and cheering for the riders.

The cavalcade began during rush hour, causing heavy traffic congestion. As the fanfare band played folk music, the passengers in the other horse-drawn carts chanted traditional songs typically sung on the occasion of the mawlid.

We arrived at Naj al-Khataba, one of the villages designated to host the al-Mirmah tournaments. I was introduced to the riders as "the photographer who came from Cairo." At first, the riders were hesitant to speak with me directly. When a rider wanted his picture taken, he would ask one of the locals accompanying me rather than ask me himself. Gradually, some riders began approaching me to have their moments of glory documented.



Master of the Ring

This was exhibited alongside four other photographs of the Al-Mirmah equestrian tradition at the annual art fair, Printemps des Artistes.

Rarely have I seen local women attend these equestrian tournaments. The only women present are either researchers, photographers, or reporters from Cairo who travel to Upper Egypt to cover the tournaments for a news agency. Local women are allowed to watch the al-Mirmah tournaments, provided that they are not publicly identified, particularly if they come from notable families. Gossip can spread like wildfire, and the shame would haunt those families forever and a day.

Houses are like busy beehives, where the family organising the al-Mirmah hosts other women who come to visit and socialise on the occasion of the Mawlid. They also supervise every minute detail concerning banquet preparations for riders and visitors traveling from neighbouring and distant cities to participate in the al-Mirmah tournaments, and preparation of accommodation for the visitors, in addition to other related duties.



CREDIT RANIA ELSAYED

▲ Warrior Preparing to Charge

Welcoming a stranger like me is the cherry on top because local women are naturally curious about a Cairene woman who enjoys unlimited freedom to navigate normally exclusive male spheres—those they are typically prohibited from accessing.

The eldest woman in the family—the matriarch—welcomed me into the house and introduced me to the rest of the women in the family. Elderly women in Upper Egypt are highly respected by both genders in the family and the tribe at large, for the wisdom and knowledge they have accumulated over the years. They intervene in almost all sorts of problems, ranging from marital issues to tribal conflicts. My father often spoke of how my grandfather held my grandmother in high regard and would heed her advice in almost all matters.



Women watching al-Mirmah tournament from the balcony

A group of women watching the al-Mirmah equestrian tournament from a balcony. They are all covering their faces, except for the housemaids. The women hosted me in the morning, offering traditional Upper Egyptian cookies and a refreshing cup of tea with mint leaves while engaging in typical chitchat about me and my adventures in Upper Egypt.



Local women play a vital role during the al-Mirmah equestrian tournaments—a role my grandfather would have approved of and considered sufficient for me to play. Early in the morning, the women prepare breakfast for the men in the family and lay out clean, ironed jilbabs¹ (which remind me of my grandfather's collection) as well as clean, white, ironed turbans. As the men leave their homes to go to the arena where the al-Mirmah tournaments are held, the women stand at the door and pray for their success and protection from harm. For privacy reasons, I did not take any pictures inside the houses I visited.

¹ A 'Jilbab' is a traditional costume worn by men in Upper and lower Egypt. It is made of linen, cotton and wool, depending on the season. It is made mostly in white, earth tones and shades of blue.



CREDIT RANIA ELSAYED

▲
Propulsion

This was exhibited alongside four other photographs of the Al-Mirmah equestrian tradition at the annual art fair, Printemps des Artistes.



CREDIT RANIA ELSAYED



Heritage in Motion

This was exhibited alongside four other photographs of the Al-Mirmah equestrian tradition at the annual art fair, Printemps des Artistes.

I look up at the sky whenever my photographs of al-Mirmah are showcased in exhibitions and admired by clients or art consultants who have recently offered to collaborate with me.

I talk to my grandfather and my father about my achievements, and tell them both, "I hope I am making you proud. May you rest in peace."

About Rania Elsayed

To see more of Rania's work please visit
<https://raniaelsayedfine-artphotography.mypixieset.com/>

**Thank you, Rania again for showing us your
wonderful photographs**

GOING THE FULL ROUND - MY EQUIPMENT JOURNEY

Ashok Viswanathan, a regular and active member of the RPS based in India, shares with us the equipment he uses for his photography, whether it be landscape, travel, portraits or culture. Discover what Ashok has in his camera bag and how this equipment fuels his vision.

The last 55 years has been a journey filled with fun, excitement and exploration, and of course learning both analog and digital techniques. I was born and educated in Madras, now known as Chennai, in southern India. Whilst in high school in the early 1970s, my uncle lent me his film Zeiss Ikon Super Ikonta IV. It boasted a 3.5f Zeiss lens with an external meter and used 120 size roll film that gave 12 square negatives. At this time, such formats were not taken seriously. A proper 'photographer' would use a large format usually 5x4 or 8x10 sheet film in holders, for the best possible quality. Learning to use the Zeiss Ikon was an adventure in itself and I produced countless useless images of anything I could find.

A few years later, I had saved enough to buy a Minolta SRT 101 with a f1.7 Rokkor lens. I still remember paying Rs 1700 (around US\$ 20) which was a lot of money in the early 70s. At this time, India did not have camera shops selling European or Japanese equipment, so if you wanted a camera or lens, you had to ask an obliging friend or family member to bring it back when they went overseas. These cameras fetched a high price locally as import duties were in excess of 100 percent. With the Minolta camera, I started shooting landscape, travel, portraits and culture.



First flight over Kovalam rocks

A composite image taken recently with my Fuji XE3 at Kovalam near Chennai. Known as a surfing destination, it is also a popular spot for photographers to shoot rocks at sunrise.

A PHOTOGRAPHER'S EQUIPMENT JOURNEY

Around this time, Nikon launched the F and F2 which were heavily advertised in Amateur Photographer, Modern Photography and Popular Photography magazines - it was a dream to own cameras like these. In the mid 1970s, I heard that a brand new Nikkormat FTN with an f1.4 lens was available for Rs 2500 (US\$ 30), unused and in the original box. So I sold my Minolta and entered the Nikon system, later buying the FM. This turned out to be the best decision but I didn't know it at the time.

I was able to borrow a wide variety of Nikon lenses from 28mm to 500 mm which allowed me to learn about focal lengths, perspective, depth of field and other photography basics. Film was imported and expensive, but cinematographers often gave left over 35mm film as it was too little to shoot with, but ideal for loading into cassettes for stills cameras. The films were monochrome ORWO NP55 rated ASA 80 or NP7 rated ASA 400 and developed in D76 or DK50. Occasionally, we could get bulk cans of Ilford FP3 and HP3 in 50ft length. There was no internet and foreign books and magazines were limited, however the British Council and the US Information Service had excellent libraries with the latest photography books and magazines. All available for a small membership fee.



Sunrise Munnar valley

A new image from a recent landscape shoot at Munnar, a hill station in southern India which is 5500 ft above sea level and known for its tea gardens. Fuji XE3 and processed with Affinity on a Macbook Air.

A PHOTOGRAPHER'S EQUIPMENT JOURNEY

It was not long before a friend and myself set up our own darkroom to print medium format and 35mm negatives. I was then invited to join the Photographic Society of Madras, a club established in 1857 and still functioning today - I currently serve as its Vice President. During the early 70s, I managed my high school school darkroom, developing and printing images for myself and for the school magazine. I also taught basic photography to senior students who used the darkroom at weekends. From 1973 to 1979, I ran the college photographic club and analog darkroom which was equipped with a Durst enlarger, and organised inter-college exhibitions. During this time, I entered into competitions held by other colleges in India and won a number of awards.

2002 marked my entry into the digital world, with a Olympus D460 -1.3 MP. I upgraded a year later to a Nikon D100 DSLR (6.1MP) with a 24~85 f2.8 Nikon AF macro zoom, later adding the 14mm f2.8 Nikon AFD and the 80-200 f2.8 AF-ED Nikon zoom



Fuji

A PHOTOGRAPHER'S EQUIPMENT JOURNEY

In 2013, I bought a Fuji X Pro 1 with a 18-55 f 2.8 lens. I am now using entirely Fuji glass: two XE3 bodies with 10-24mm, 18-55mm and 50-140mm f2.8 Fuji lenses, with the exception of a 50mm f1.2 Nikon AIS and a 105mm f4 Nikon Macro with Metabones adaptor for Fujii X series cameras. As I also do some studio flash work, I managed to find a useful Minolta flash meter IV in Kyoto for US\$ 125 which reads both flash and daylight.

My Rolleiflex 3.5F Tessar had a CLA in UK and has recently come out of retirement as I shoot with Ilford FP4 and HP5. I recently added another Rolleiflex 3.5 Planar.



Rolleiflex

A PHOTOGRAPHER'S EQUIPMENT JOURNEY

I also use a vintage Hasselblad 500 CM and a 503CW, both with split focussing screens, and 50, 80, 180 and 500mm Zeiss lenses. I use both waist level and prism finders. The prism finder has TTL metering with spot, average and center weighed options, Backs are A12, but I also have a A24 back which is unused and still in the original box. Again, both cameras have had a CLA.

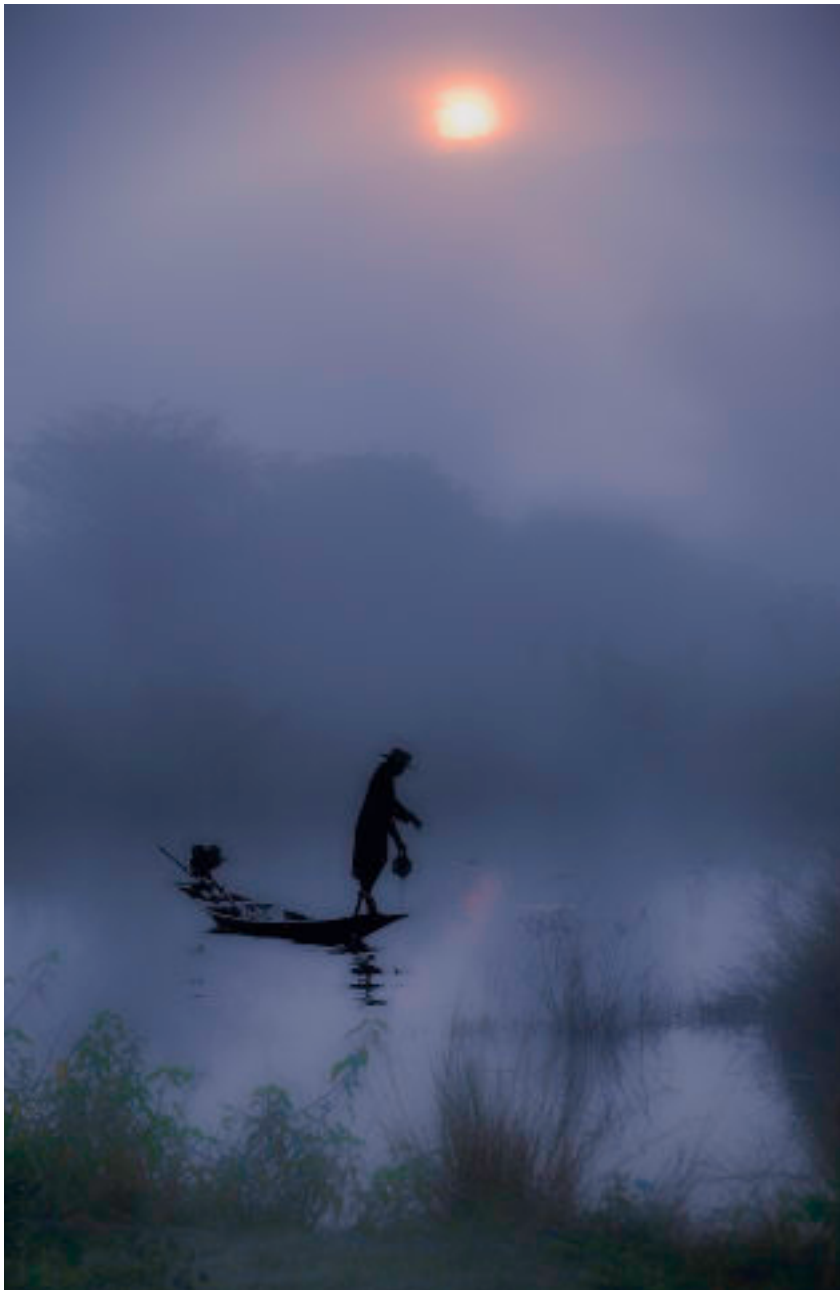
The Hasselblad system is amazing, even in the digital age and performs best on a tripod in a studio. I hope to add a digital back, either 50MP or 100MP. For my work a 50MP is not only cheaper, but requires less computing power and storage space. The maximum size prints I have made from digital files so far are 30 inches long. I have a profiled EIZO 24inch monitor with colour space Adobe Prophoto, and a Macbook Air with 8 GB RAM with Affinity Photo and NIK.



Hasselblad

A PHOTOGRAPHER'S EQUIPMENT JOURNEY

My primary interest is monochrome but the richness and flexibility of digital colour fascinates me. Photoshop & digital imaging has evolved and everything which can be achieved in the darkroom can be done on a computer. I enjoy producing composites, watercolours, line drawings, solarisations, posterisations and abstracts in digital. More recent explorations are in panoramic and HDR photography. With Adobe's policy of a monthly fee to use Photoshop, I changed to Afinity Photo which offers amazing software for a small one time fee. If you are only looking for a raw convertor, the RPP 64 (Raw photo processor) may be an option as Hasselblad Phocus works very well with RAW files from several came if you are on a Mac.



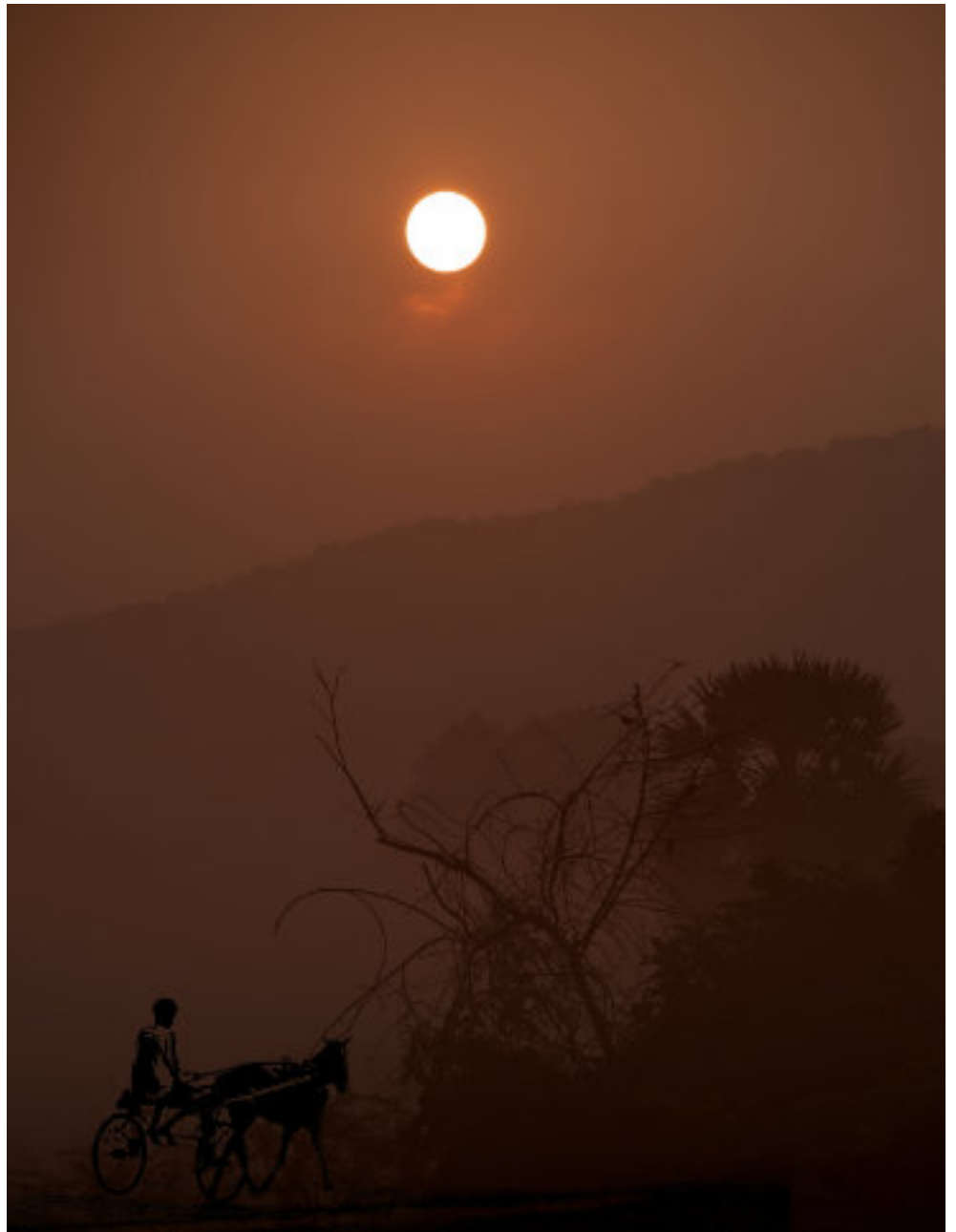
Fishing Chettipuniyam
backwaters

The foggy morning with the sunrise provided the backdrop to create this image. The silhouette of the fisherman was added later

A PHOTOGRAPHER'S EQUIPMENT JOURNEY

I have been shooting film for more years than digital and I still like the experience, feel and look of film. Shooting with film slows me down to compose my image carefully, quite unlike the style of many digital shooters now. The option to scan to digital remains, whilst retaining the original negative to later make a silver bromide print. There is also the thrill of seeing the image developing in the darkroom. Printing is an acquired skill and the sight, sound and smell of chemicals never fades.

Lone rider at dawn
Horse drawn carts
such as this were
phased out decades
ago, so this a rare
sight. This is a
composite image
taken with the Fuji
XE3 early one
morning. ►





Morning at Chettipuniyam village

At dawn villagers take their cows to graze in the field nearby. Such scenes are fast disappearing as India is rapidly modernising, so this is a popular location for photographers. Hasselblad 500 CM with a 50 mm lens using Kodak TMax100 rated at ISO 50 and developed in D76.

Finally, most medium format analog cameras are fully manual, with at best some sort of metering, so one learns the fundamentals of photography by using them. Cameras such as Rolleiflex and Hasselblad represent fine engineering from a by gone period, and are a joy to hold, admire and use. My analog interest extends to making Cyanotypes, Gum bichromate, Van Dyke Brown and Bromoil prints. Brushes, inks chemicals and paper are not easily available and so far I have been unable to connect with anyone locally doing these processes.

My next addition could likely be a Nikon 50mm f1.2 AIS, a manual focus lens which dates back to the 1980s. I have one on loan and it works well on my Fuji XE3 for low light and portraits. I hope that the owner will sell it as he has not used it in decades!



Durga pooja idols - work in progress

Clay idols being made in a small shed in Chennai to celebrate Durga Pooja festival. These idols will be painted, decorated and sold to the local Bengali population and later immersed in the sea. Shot in available light with a Manfrotto carbon tripod and a Rolleiflex with Kodak TMax100 rated at ISO 50 and developed in D76.

About Ashok Viswanathan, FFIP, EFIAP, EPSA

A retired company executive with a passion for travel, culture, landscape & portraits. Lives in Chennai, India. Now exploring panorama, iphone and astro photography.

**Thank you Ashok for telling us about your equipment and
sharing more of your images with us.**

MY JOURNEY INTO THERAPEUTIC PHOTOGRAPHY AS A TRANSFORMATIVE PRACTICE

Yota Samioti is an international member of the RPS from Greece and co-founder of WINART – Women in Art. She explains her therapeutic approach and how photography is used as a participatory and reflective practice rather than clinical intervention.

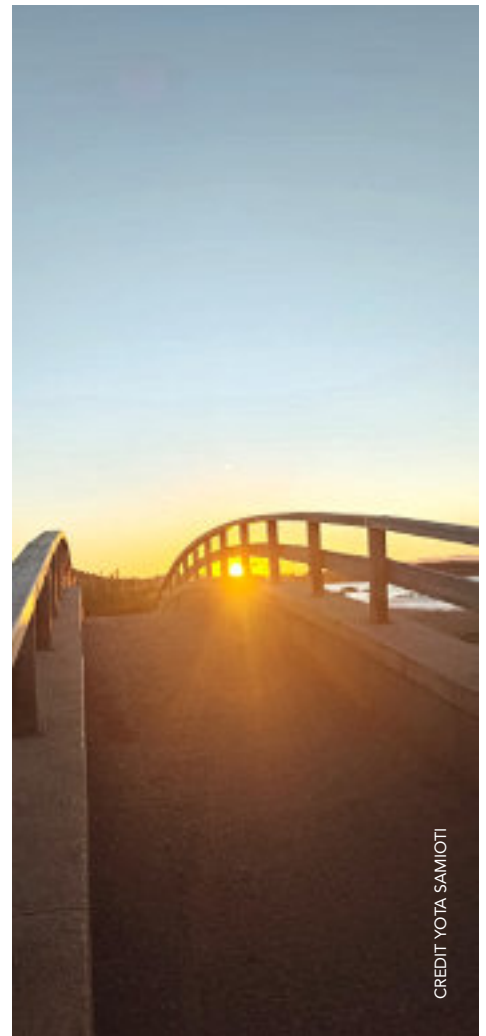
For many years, I have worked as a university educator in language, academic literacy, and writing, fields grounded in listening, dialogue, and reflective practice. Alongside this academic path, photography has been a constant presence in my life. What began as a personal means of expression gradually evolved into a central artistic practice through which I explore questions of identity, visibility, power, silence, and belonging.

Over time, I came to understand photography not only as a visual outcome, but as an encounter with images, with others, and with one's own lived experience. Photography became a way of exploring how images can mediate experience, invite reflection, and support personal change. This shift in perspective led me to therapeutic photography, where I began to approach photography as a process rather than a product, recognising its capacity to open pathways for dialogue, self-expression, and transformation.



Seascape: Image as reflective space

An image used within a process in which photographs can provide a starting point for personal reflection



Bridge: Arriving

Created or selected in response to an invitation to choose or take a photograph representing how the participant arrived that day.

Therapeutic practice and its relationship with education and photography

A decisive step in this direction was my training in Therapeutic Photography with Neil Gibson, who acted as my coach and mentor. Through an intensive experiential programme, I explored the theoretical foundations, history, and practical frameworks of therapeutic photography, with particular emphasis on facilitation, group work, supervision, and ethical boundaries. This experience helped clarify the distinction between psychotherapy and photography as a reflective, image-based practice, a distinction that remains central to my work.

At the intersection of photography, education, and psychologically informed artistic practice, my engagement with therapeutic photography took clearer shape. I began to approach photography less as image production and more as a process: a way of slowing down, externalising inner experience, and creating reflective distance. Images became not endpoints, but prompts and invitations to look again, to question, and to reframe.



Broken window: Strength through what is broken

In response to 'A Photo of My Strength', the participant connected the broken window and the light passing through it with strength, hope, continuity and rebuilding.

WINART - participatory and socially engaged arts initiatives

In 2024, I co-founded the NGO WINART (winart.gr), together with collaborators who share a belief in the social and transformative potential of art. Within WINART, photography is used as a participatory and reflective practice rather than clinical intervention. The sessions I facilitate are grounded in artistic exploration, ethical responsibility, and respect for personal boundaries. Participants are not analysed, diagnosed, or interpreted; instead, they are invited to engage with images as spaces for dialogue, meaning-making, and self-observation.



CREDIT YOTA SAMIOTI

Night street: Personal meaning in the everyday

An example of how ordinary surroundings can become material for observation and reflection.

Visual quality and function of photographs within reflective practice

To provide context for the visual qualities of the photographs, the way in which they were made and the way they function within therapeutic photography, an important part of the process is precisely that the photograph does not need to be aesthetically accomplished to be meaningful. Its significance lies in the relationship between the participant, the image and the experience or reflection that may emerge through engaging with it.

In therapeutic photography, the emphasis is primarily on the personal meaning and reflective potential of an image rather than on its technical or artistic qualities. Participants are not asked to produce technically perfect photographs. They may take a new photograph using whatever device is available (i.e., mobile in many cases) or select an existing image from their own personal collections.



Park bench: Noticing the everyday

An everyday scene selected within a process that encourages participants to notice what attracts their attention and explore the personal meaning an image may hold.

The softness or lack of sharp definition in some of the photographs is therefore not necessarily a deliberate aesthetic choice. Rather, it reflects a process in which technical perfection is not the objective. What matters is what draws someone to make or select a particular photograph, what the image represents for them, and what thoughts, feelings or associations may emerge through engaging with it.

The therapeutic photography sessions from which these images emerged were organised within the activities of WINART. The photographs emerged from different reflective exercises. In one session, for example, participants were invited to choose or take a photograph representing personal strength. In another, they could choose or take an image representing how they arrived that day. Other prompts explored calm, comfort and personal experience. Sharing was always voluntary, and the emphasis was on participants finding their own meanings in their photographs rather than having those meanings interpreted for them.



CREDIT YOTA SAMIOTTI

Water: A moment of attention

Part of a reflective photographic exercise in which the image becomes a starting point for observation and personal meaning.

Appreciating photography in a therapeutic context

Through this ongoing journey, I have gained a deeper appreciation of photography's capacity to create space rather than provide answers. I have learned to value slowness, ambiguity, and the ethical strength of not rushing toward interpretation. Therapeutic photography has sharpened my attentiveness to relational dynamics, strengthened my commitment to ethical practice, and reaffirmed my belief that photography can function as a quiet but potent catalyst for self-awareness and agency.

Ultimately, it has reinforced my conviction that the transformative power of photography lies not in technique or equipment, but in the relational space it opens between the photographer, the image, and the lived experience of the person engaging with it.



Tree: Exploring strength

Created or selected in response to an exercise inviting participants to explore the idea of personal strength..

Yota Samioti

Yota (Panagiota) Samioti is a Greek photographer, academic, and writer who is a co-founder of WINART - Women in Art.

More information about WINART and its activities can be found here:

<https://winart.gr/>

<https://winart.gr/event-item/therapeutic-photography-workshop/>

Thank you very much Yota for your insightful and fascinating overview of your work and how you use photography in a therapeutic context.



Christmas tree: Feelings

An image used within a reflective exercise exploring experiences of comfort, calm and emotional grounding.

Q & A WITH MICHEL CLAVERIE

Michel is an international member originally from the Southwest of France and now living in Adelaide, Australia. He talks to us about his background, how his photography began, and why he joined the RPS. He also shares some of his images which show his observations and quiet storytelling of the world that he sees.

Please tell us a little bit about yourself, your background and where you live?

I was born in a small town in the Southwest of France and have always enjoyed travelling. After studying mechanical engineering, I completed my military service as a teacher in Algeria and later took up my first and only job with an oilfield services company. This took my family and I on various assignments around the world for almost 40 years. I retired a few years ago and now live in Adelaide, Australia.

How and when did you first become interested in photography?

My father was a keen hobbyist who enjoyed the various activities which became widely available in France from the 1950s onwards: riding scooters, camping and caravanning, and photography and cinematography. I discovered B&W photo laboratory work as a young teenager at his employer's photo club and subsequently spent much of my time in a laboratory he built for me at home

My interest grew stronger as I experienced the freedom of student life, as I started a weekend job as a sports reporter and photographer for my local newspaper, and when I discovered the casbah of Algiers and the desert oases during my military service.

Choosing between three job offers (those were the days...), I selected the one which would send me sign my employment contract in Singapore and, I thought, would seal my future in the lands of photographic nirvana. Then real life happened: home and photo club labs were not available in remote corners of Asia, the Middle East, or South America, and although compact and digital cameras became ubiquitous, their mediocre quality undermined their practicality. I was using inferior equipment and was regularly losing films or digital files while travelling the world. So, like for many people, it took retirement to commit again to photography.

I lived in Reading, England for four years after I retired. Reading turned out to be a beautiful place to live and to take photos. It was gritty enough for street photography, it welcomed a diverse population coming from far away like us, and it was a short train ride away from elegant and exciting London and was well connected to the great cities of the UK.

What do you like to photograph and what is your photographic style and focus?

I like to photograph people as they go about their business. I am curious about how they look and what they do, and I hope to reveal what drives them without interfering. I am a people watcher trying to be a quiet storyteller.

My photographic heroes come from my youth in Southwest France. They were the local newspapers photographers whose images of the weekend rugby games transformed the Monday editions into sports allegories of Olympian proportions. Later, there were the Grands Reporters who travelled the world for magazines and legendary photo agencies like Magnum or Sipa, people like Guy Le Querrec or Marc Riboud, not well known outside France but legends within. And then there were the guest exhibitors at my local town photo annual exhibition where I first discovered, upon his arrival in 1969 as a political exile from Brazil and decades before he became a fêted icon, the extraordinary work of Sebastião Salgado.

Please tell us a little more about four images which are special to you?

Having listed my photography heroes above, I will now shoot myself in the foot and tell you about some pictures of mine.



Reading, March 2022 © Michel Claverie

Walking back home from the bus stop after a long and maybe infructuous day in London, this picture is a reminder that the photo walk starts when you open your door to the outside world and ends when you close it on your return. In between, the photo walk is the whole journey, not just the destination. This young boy struggles to carry his heavy shopping bags but is valiantly Ready for Action to help Mum.



London, January 2023 © Michel Claverie

I travelled on the Piccadilly Line on my way to my martial arts school in Wood Green for several years but never took the time to explore the Underground stations and their surroundings. After I retired and had more spare time, I became curious to visit the Stamford Hill area where a large population of Orthodox Jews resides. This traveller and his very large suitcase have recently landed at Heathrow, travelled the 29 stops to Manor House station and have almost reached home.



London, February 2024 © Michel Claverie

London Piccadilly Circus and Trafalgar Square were magnets for many of the demonstrations against and in support of various causes during my 4-year stay in Reading. On this Saturday, I had spent the morning near Brick Lane in East London and was on my way home when I came out for air at Trafalgar Square, as the subway was overcrowded. A pro-Palestine demonstration was in full swing, but I found myself behind a group of Orthodox Jews who had also just arrived with placards. Of course, I followed them into the crowd. Within a few minutes, the crowd had assessed these unexpected visitors, and the encounter turned into a love fest where big, bearded Palestine supporters hugged the smiling but slightly hesitant men in Shtreimels, and old ladies melted at the sight of the boys and their posters of support. There are many layers to the long history connecting Muslims and Jews.



Alice Springs, June 2026 © Michel Claverie

Adrian Robertson is one of the several artists in residence at the Bindi Mwerre Anthurre studio. Despite his major physical handicap - he can only use his left arm - he has become an internationally recognized painter and is the recipient of multiple awards. The invitation to spend three days at the studio was a rare opportunity to observe and record the great work of the artists and staff.



Adelaide, July 2026 © Michel Claverie

My favourite pictures are also about colour, light, and silliness. Those pictures where everything converges towards an instant of suspended animation do not often come to me, but here is one for you, from a few weeks ago.

When did you join the RPS and what was your interest in doing so?

I joined the RPS in July 2021 because I saw it as a portal to access high-quality photographic talks and exhibitions, and as an opportunity to meet interesting people. I have no interest in competitions, and I am allergic to distinctions, so I do not participate in either activity. However, the RPS activities from the local Chapters and from the Special Interest Groups (SIGs) have been rich and rewarding

Since I left the UK for Australia, the considerable time difference has hampered my access to RPS activities. Live talks are scheduled at inconvenient times, and the Digital Imaging Group (DIG) is the only SIG to which I belong, which systematically records them for international members to view after the event.

The RPS International group is an excellent initiative, and I appreciate the efforts of Claudine Hart, of Australia Chapter Secretary Jacky Lee, and of their respective teams. However, contact with fellow RPS members of the international community is sparse.

Luckily, I coordinate two sessions of DIG eCircles Critique on the 2nd and 4th Sundays of each month at 9:00 AM UK time. This allows members from anywhere between Europe and the Far East to join a live session at a common convenient time and has allowed me to continue enjoying a dialogue with UK members, and recently with members from Egypt, India, Sri Lanka, Australia, and New Zealand.

Finally, what are your plans going forward?

I would like to share my photos better. Currently, I only show them during my bi-monthly critique sessions. I do not post them on social media platforms because I dislike the superficial interactions. I also still do not have my own website. I would like to publish a few 'zines' for which I have an established stock of themed pictures, and I am looking for experienced amateurs or professional editors to collaborate with me on this.

In the future, I anticipate that I will carry on with what you have read above, but I will complement my projects from Australia with dedicated photo trips to other foreign places that intrigue me, either new ones or that I have visited or lived in years ago.

Do not hesitate to contact me at mc3361photo@gmail.com.

Written by Michel Claverie.

**Thank you very much Michel for sharing your
fascinating background and your
photography with us.**

PACHUBUNDER - A VILLAGE PORTRAIT

**Meghanad Ganpule is a fine art photographer
and portrait artist based in Mumbai, India.**

**Meghanad shares with us his unique portrayal of
Pachubunder, a scenic coastal village located to
the north of Mumbai, and the local Koli fishing
community.**

Colourful boats sway gently in the harbour of Vasai Pachubunder on the outskirts of Mumbai, while the aroma of fresh seafood lingers in the air. Traces of colonial-era buildings and a thriving local culture give the village its distinctive character, a legacy of its centuries-old role as a trading hub for Portuguese merchants. Visitors can relax on the sandy shores, wander through the ancient Bassein Fort, or take in unhurried atmosphere that gives this fishing harbour its enduring appeal.



CREDIT: Meghanad Ganpule

▲
Echoes of Time I

At the entrance to Pachubunder stands the ruins of the Jesuit Church/College of the Holy Name of Jesus, a heritage site associated with the historic 16th-century Vasai Fort. The grandeur of its stone architecture continues to hold the memory of another era, with its towering doors, arches, pillars, carvings and weathered textures revealing a craftsmanship which has endured through time.



▲ Echoes of Time II

Placed against this magnificent heritage is a contemporary banner bearing the image of Jesus Christ, a striking visual encounter between the permanence of the past and the fleeting language of the present. A 100-megapixel camera became an ideal instrument for this subject, capturing the intricate textures and architectural details with extraordinary clarity. The immense resolution transforms these fragments of history into images that can live beyond the frame, allowing the old walls, doors, and carvings to be experienced on a larger-than-life scale.



CREDIT: Meghanad Ganpule

▲ Objects of a Living Tradition

Entering Pachubunder, the living conditions immediately come to mind with the homes of Pachubunder revealing a quiet simplicity of Koli life. The Koli fishermen are an indigenous community who have lived in this area for centuries and earn their living through deep-water fishing. Everyday objects have a purpose and are arranged with simplicity and practicality. Every space is shaped by the rhythm of the sea and these objects become visual records of a community whose identity continues to be carried through generations.

The Koli community, rooted in the Portuguese era, has seen religious and cultural shifts, with older generations donning traditional clothing and younger generations opting for modern garments like T-shirts and dresses. Many homes feature idols of Jesus Christ, and the prosperity from fishing is evident in the modern amenities present in new houses.



CREDIT: Meghanad Ganpule

▲ Faith in Colour

A woman walks past a small shrine, creating a quiet visual dialogue between everyday life and spirituality. The richly coloured fabric, flowers, and religious figures transform the setting into a vibrant space filled with symbolism. The contrast between the softly focused passerby and the carefully arranged sacred display draws attention to how faith exists naturally within the rhythm of ordinary life.



Rhythm by the River

A lively gathering unfolds along the waterfront, where music, movement, and everyday life come together against a backdrop of traditional fishing boats. The musicians and dancing participants create a sense of celebration and community, whilst the quiet water and misty horizon introduce a contrasting sense of calm. The image captures a moment where the cultural life of the people remains deeply connected to the river and its working landscape.



▲
Portrait of a fisherman community I

A fishing net in the foreground and the boat and scooter symbolise trade, with the anchor on the boat representing the ebb and flow of business. And just like in the city, the health system of contemporary life centres around a 'cleaning scheme' with large bins for marine waste disposal due to the proximity to the sea.



CREDIT: Meghanad Ganpule



Portrait of a fisherman community II

A wall painting in a house depicts Jesus Christ and his birth with Mother Mary below, with the tables and chairs in the house reflected in the mirror. Those whose lives have been at sea since birth, have their boats decorated so beautifully as if they are a second home.

These images encapsulate the marine life of the Koli fishermen, a conceptual representation of their entire existence.



▲ Materialism and Spirituality

The T-shirt and scooter represent material pleasures, while the statue and cross of Jesus symbolise spiritual devotion. The juxtaposition between the scooter and the cross suggest that attachment to worldly possessions can distance us from God, that clinging to material pleasures prevents the attainment of spiritual fulfilment.



▲
Connected to Technology, Disconnected from Humanity

A dog lies quietly on the floor beside a girl who is absorbed in her mobile phone, a subtle but significant sign of youth's growing attachment to technology. Today, technology permeates homes of all sizes, acting as the 'soul of life, yet it is crucial for learning rather than mere entertainment. Though common, this scene reflects some loss of human connection and a reminder to us to use technology wisely. It is hoped that humanity will not be forgotten in the future.



Water: A Struggle Beyond the City



CREDIT: Meghanad Ganpule

During my evening in the village, it was time for the villagers to collect water. Despite living in the 21st Century and located just a short distance from Mumbai, many coastal areas like Pachubander still face challenges in accessing a reliable supply of clean municipal drinking water. They rely instead on wells, tankers, and private borewells. The scene highlights the contrast between modern urban development and the basic needs that remain unmet in many rural and coastal communities.



CREDIT: Meghanad Ganpule

▲ A Prayer to the Setting Sun

A statue of Mother Mary standing with folded hands inside a glass case. The reflection of the setting sun on the glass creates an illusion that she is gently bowing in prayer to the sun, blending faith, nature, and the beauty of a fleeting evening moment.



CREDIT: Meghnaad Ganpule



Threads of the Tide

While the sea belongs to the fishermen, the shores belong to the women who hold entire families together. From sunrise to sunset, their hands continue working - repairing nets, preparing meals, raising children – whilst they carry generations of resilience in silence. This portrait is dedicated to the unseen strength of fisherwomen whose labour remains deeply woven into the identity of coastal life. A story of endurance, dignity, and humanity.



CREDIT: Meghanad Ganpule



A Moment in the Vastness of Nature

The immense power and timelessness of nature compared to the brief existence of human life. Our small boat reminds us that we are only temporary visitors in a world which has nurtured generations before us. The experience teaches us to respect nature, live humbly, and give back to the world that sustains us.

About Meghanad Ganpule

Meghanad Ganpule completed a Bachelors in Fine Arts in 1996, followed by a Masters In Fine Arts In Portrait Painting. After this, he began working in Fine Art Photography. Throughout his career, he has participated in solo and group exhibitions, both in India and internationally. His approach to each subject is with thoughtful consideration, alternating between historical, contemporary, symbolic, and conceptual themes. Selecting contemporary subjects for exhibitions presents both challenges and limitations, yet these subjects hold a unique place and define the identity of their era.

Acknowledgements

Mr Rajen Nandwana
Mr Rajendra and Mr Ashley
Mr Dinesh Sharma and Mr Ghanshyam Morkar

**Thank you Meghanad for sharing with
us, your fascinating portrayal of life in
Pachubunder.**

THE QUARTER

THE RULES CAUGHT UP

This article covers June to August 2026 and the five developments that matter most for how we work. They come from Brussels, from the software most of us open every morning, from a social media platform, and from two phone makers. Read separately they look like product news. Read together they move AI closer to the moment a photograph is made, connected by a thread that resonates with our members: authenticity, authorship and accountability.

1. The EU made transparency enforceable, 2nd August 2026

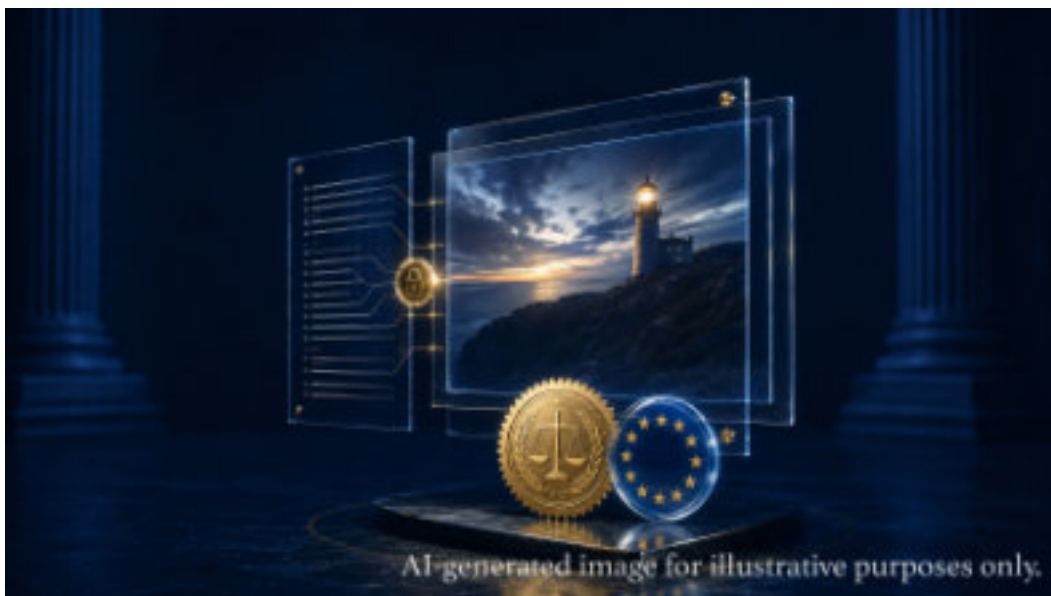
Article 50 of the EU AI Act now applies. Providers of generative AI must mark AI generated or manipulated outputs in a machine-readable format. Deployers, meaning those using such systems professionally, must disclose deepfakes, which the Act defines as AI generated or manipulated image, audio or video content resembling existing persons, objects, places, entities or events that would falsely appear authentic or truthful. The guidelines gloss entities as including animals, so a wildlife image made or altered by AI can qualify, while clearly unrealistic depictions with no potential to mislead fall outside

Only the provider marking duty has a grace period, until 2 December 2026, for systems placed on the market before 2 August. A deployer's disclosure duty has none, and content made before 2 August needs no retrospective labelling.

Two limits matter. First, the provider marking duty does not apply where a system merely assists standard editing or does not substantially alter the input or its meaning. The guidelines list noise reduction, minor cropping and colour adjustment, sharpening for clarity, dust-spot and red-eye removal, minor horizon correction, and deleting or obscuring a background already visible in the original file.

Editing goes beyond standard editing once content changes in a material way affecting its meaning, style or intent, so generating a replacement background is a separate, context-dependent question. Second, where a deepfake forms part of evidently artistic or fictional work, disclosure narrows to acknowledging that it exists without hampering the display or enjoyment of the work. A gallery label may meet that requirement, depending on the context.

The Act reaches beyond the EU. Professional photographers in the EU are in scope by location. Those outside are covered where they foresee, direct or authorise use of the output there, including posting a deepfake on the globally accessible internet. Work reaching the EU through channels that are unforeseeable and outside your control does not count.



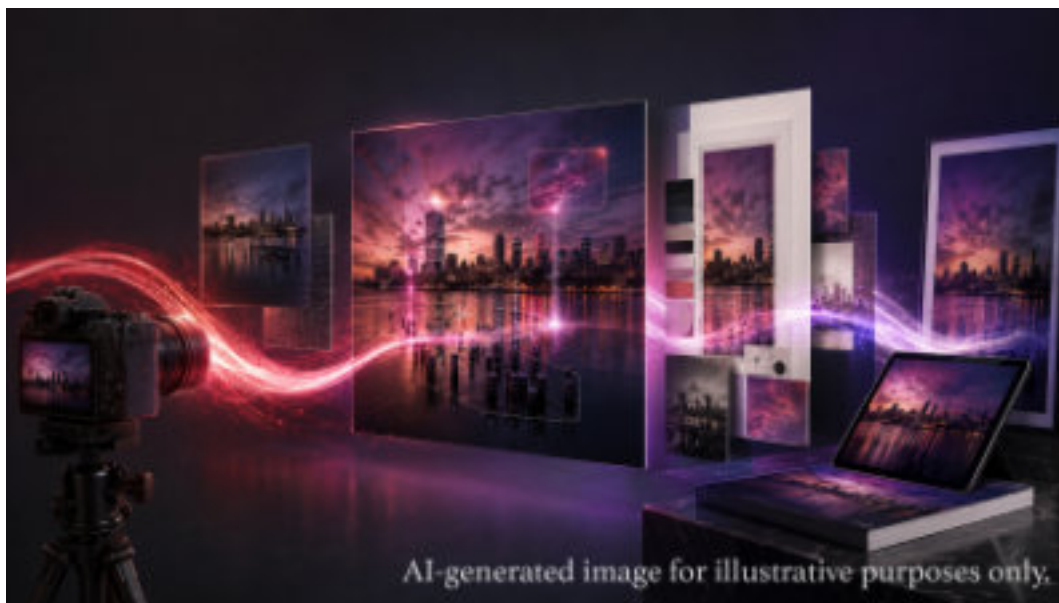
Impact

A legal floor now sits under disclosure, and for personal work most weight rests on the tool makers. Against that, personal use is narrower than it sounds, since regular economic benefit counts as professional activity, so a photographer selling into EU markets can become a deployer in their own right.

2. Adobe moved AI into the whole workflow, 15 - 18th June 2026

Lightroom's Assisted Culling is now generally available. Face View assesses eyes open and eye sharpness. A separate Stacking feature groups similar images and recommends the strongest. Any selection can be overridden. Adobe also added AI Sharpen, which brings Topaz Labs' Noise-Aware Sharpen model into Lightroom with no exporting required. Days later AI Assistant entered public beta in Photoshop and four sibling apps, but not Lightroom.

This is the quietest story here, but maybe the most significant. Generative fill was easy to argue about, since it clearly adds something new. Culling adds nothing. It studies your pixels but changes none of them, which is why it slips past us. We will override its suggestions at first, but the slower risk is that a machine's preference for open eyes and safe sharpness quietly becomes our own. Photographers doing intentional camera movement should cull those shots by hand.



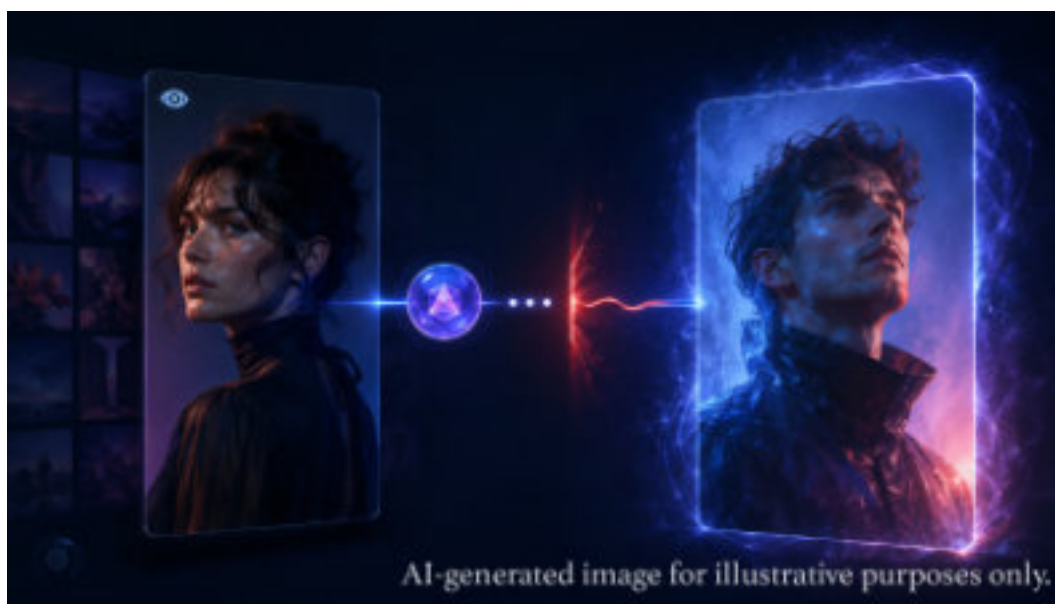
Impact

Real time savings, AI assisted sharpening inside Lightroom, and an accessibility win for members who find long edits difficult, against a risk that photographs start looking alike, and an erosion of the moment where photographic judgement lives.

3. Meta launched Muse Image, then pulled its referencing feature after three days, 7-10th July 2026

Muse Image arrived as Meta Superintelligence Labs' first image generation model. At launch it let users mention public Instagram accounts as visual references in a prompt, making an ordinary portfolio account raw material for a stranger's picture. Private accounts were excluded automatically, and an opt out existed but sat several taps deep in Settings. Three days later Meta withdrew the feature, saying it had missed the mark. The model itself remains.

The real lesson is not that photographers had no control, but that it was silent. Reporting at the time noted account holders were not told when their photos were used. For a few days, any public RPS member's account could be named this way. While it existed, going private blocked that route, at the cost of the reach a portfolio account exists for. What outlives the feature is that privacy settings limit who finds your work, not what people who have already seen it choose to do with it.



Impact

The reversal came within three days, showing feedback at scale can still change a product decision. However, the harder question survived. When someone's likeness becomes material for an image they never agreed to, who answers, the platform, the prompter, or nobody at all? The EU's rules settle who must disclose, not who is accountable to the person depicted.

4. The Pixel 11 widened AI's role at the moment of capture, 12-13th August 2026

Magic Capture, started with a single tap, analyses close to 400 frames and delivers a selection of well-timed photographs and a video. You can still tap the shutter yourself while it runs, and if you opt in it can also apply light edits, cropping, straightening or unblurring, where it judges appropriate.

The idea is not new. Pixel 3's Top Shot was capturing alternate frames in 2018. What changed is scale and scope.

Post-processing choices have traditionally remained with the photographer. Now the first pass at the decisive moment, on which Cartier-Bresson built his philosophy, is made by the phone before we have seen anything. If the camera picked the instant out of 400 frames and straightened the horizon, what did you decide, and what goes in the declaration box? Content Credentials introduced with Pixel 10 cover only some photo modes and not video. Google has not explained whether or how Magic Capture's selections and edits are recorded.



Impact

This can be read as democratising, like the autofocus and subject detection already standard in wildlife and sports cameras. You keep more than the headline suggests, since Google offers a selection, not one winner. Against that, Google has not said how many shots are offered, whether passed-over frames survive, or whether the first pass can be run again. Where then does the artistic contribution sit when the shortlist arrives before you do?

5. Honor put the camera on a motor, 12th August 2026

The Honor Robot Phone has a motorised, flip-out gimbal in a 4-DoF mechanical system. AI subject tracking and voice source localisation let the camera pan and tilt itself to keep a subject framed. A hands-free gesture deploys the arm and captures a shot without touching the device. A spoken phrase wakes a Camera Agent Honor says handles shooting, editing and sharing, without saying which decisions it makes.

Most debates about AI photography concern what software does to pixels. Honor adds AI physically moving the lens. By deciding where to point and how to follow, it shifts part of our contribution upstream, from observation and framing towards intent and direction. Film directors have long worked that way, but it may be a different claim to make when you sign a print.



Impact

Photo contest usually requires the photographer to be the author, and some may permit smartphone photographs only in standard shooting mode, expressly excluding HDR, portrait mode, creative lighting effects and panorama. It says nothing about a motorised lens. One rulebook is not a consensus, so ask each organiser. If a device pans and tilts the camera itself, can the person who chose the scene still fairly claim to have made the picture?

What conclusions can be drawn from these developments?

Authenticity can no longer be judged by looking at an image. Each development widens the gap between what a picture looks like and how it was made: the EU at disclosure, Adobe at selection, Meta at consent, Google at capture, Honor at aiming. Content Credentials are real but immature, which support varies by model and region. C2PA's guidance notes manifests may be removed by platforms that do not support them, although compatible tools can sometimes rediscover them through soft bindings. A credential shows how a file was made, not whether the scene was genuine.

Authorship is becoming a question of which decisions you kept. As culling, moment selection, sharpening and even aiming are handed off. 'I took this' becomes a shrinking act. The honest answer is not to reject these tools, but to know precisely what you decided and what you accepted, a habit worth building now, calmly, rather than under pressure later.

Accountability is shifting from etiquette to obligation. The EU has set a floor, and most photo contests ask for the files as recorded by the camera for images reaching the final stages. Keep your originals and working versions for anything you exhibit, sell or enter, and write one plain sentence about your method.

None of this makes photography less worthwhile. A reasonable position is not to be for or against AI, but to be legible about it: to be the photographer who can say, calmly and specifically, what they did.

Please contact Jacky Lee at internationalsubmissions@rps.org who has compiled this article and holds details of all sources used. Jacky is our resident expert and contact for all things Artificial Intelligence!

INTERNATIONAL MEMBERS GALLERY

Welcome to the International Members Gallery which showcases a selection of images submitted by our international members around the world each quarter.

Photographer Donald Simpson ARPS



American Patriot, **Location:** Seattle WA USA July 2026, **Camera:**



Fuji XT5, **Exposure:** 1/1800, F5.6 © Donald Simpson ARPS



Fence line in the Methow Valley, **Location:** WA USA April 2002, **Camera:** Canon 5D
Exposure: 1/200, F8 © Donald Simpson ARPS



▲
Alley mural beneath Pike's Market. **Location:** Seattle WA. March 2026, **Camera:** Fuji XT5,
Exposure: 1/125 f/8 © Donald Simpson ARPS



Risky climb on art installation, **Location:** Seattle WA USA April 2026, **Camera:** Fuji X100 VI **Exposure:** 1/50, F4.5 © Do

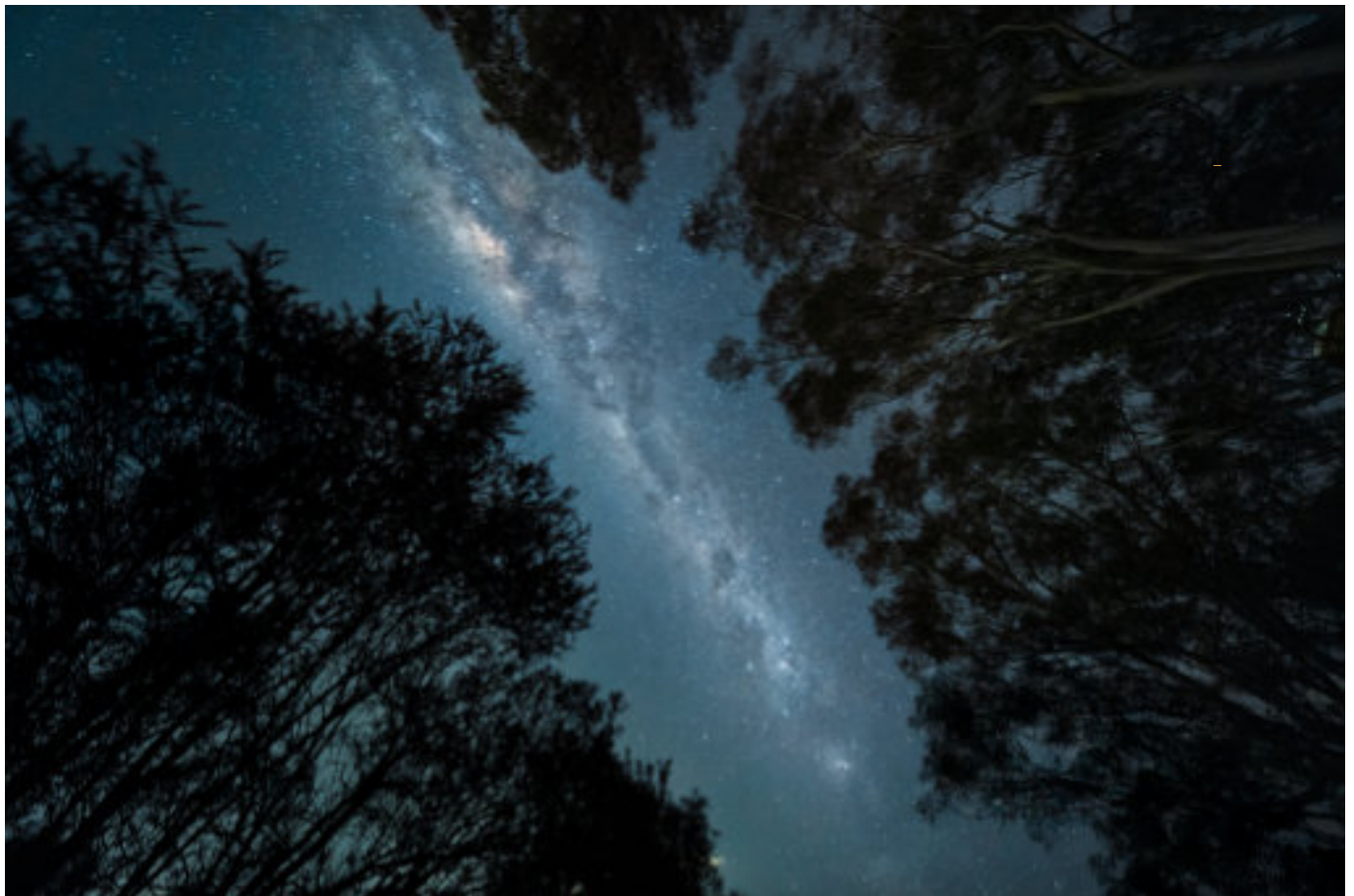


Donald Simpson ARPS

INTERNATIONAL TEAM GALLERY

Welcome to the International Team Gallery which showcases a selection of images from the international team.

Jacky Lee ASICI FRPS



Celestial Canopy

Looking upward through a quiet stand of trees, the Milky Way opens like a luminous pathway across the night. The dark branches frame the stars, creating a sense of shelter on Earth while the universe stretches beyond it.



Starlight in the Mist

The Milky Way hangs above a mist-shrouded waterway, while distant lights glow softly through the haze and shimmer across the water. The image brings together the vastness of the night sky and the intimate stillness of the landscape.

Claudine Hart LRPS

West Bay is a small fishing village in Dorset, England, just south of the historic market town of Bridport which I called home after I moved out of London. Located at the mouth of the River Brit, it is a bustling, working harbour surrounded by golden, sandstone cliffs in an area which forms part of the Jurassic Coast, a World Heritage site. I would come down to West Bay almost every day to watch the boats and the fisherman bringing in their catch. These photographs were taken as winter arrived - a peaceful shift in season when the summer crowds fade and the raw beauty of the coast takes over.



Winter Settles on the Harbour

Local fishing boats safely moored inside the inner harbour at the end of the day



Traces of the Daily Catch

Neatly stacked lobster pots and heavy netting line the harboursides.

Katherine Maguire ARPS

These two images are from a series about my vision called "Deteriorating vision". As I suffer from an retina disease, my images represent what could happen to my vision if my condition worsen, a kind 'what if' project.

On the following page, are the first few sentences from my Statement of Intent regarding this project.

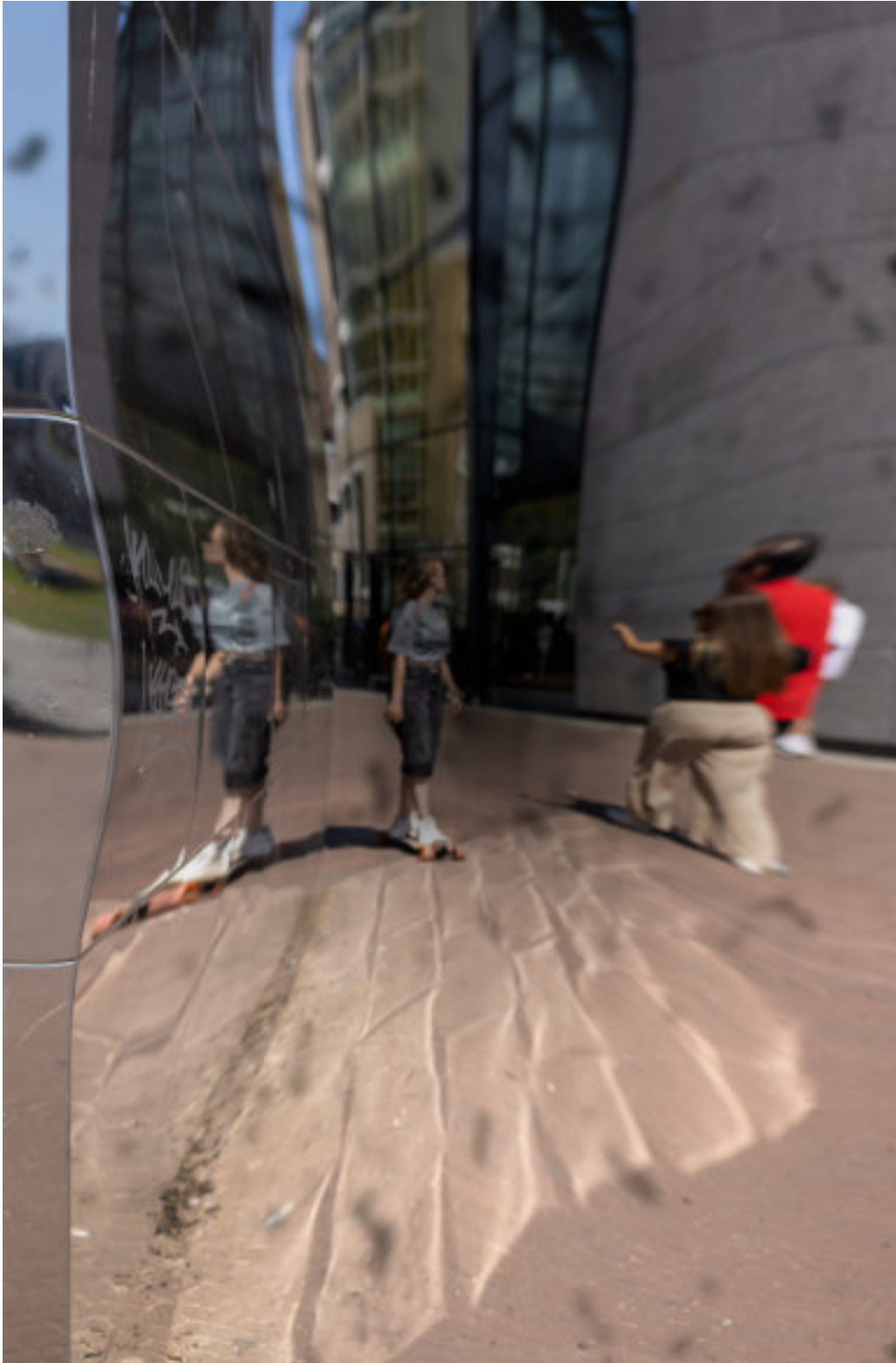


Museumplein, Amsterdam

My eyes are the window of my soul; it's in anguish as I view Amsterdam.

Sadly, my eyesight is failing due to Presumed Ocular Histoplasmosis Syndrome, a retina disease that can cause abnormal blood vessels (CNV). These damage the retina, effecting my vision and continues to do so until stopped.

I am fearful for the future; My own 'lenses' are fading away; my current vision, is blurred and distorted.



▲
Skateboard in Mirroring Club, Museumplein, Amsterdam

RPS offers three levels of Distinctions.

Licentiate (LRPS)

To become a Licentiate of The Society, applicants must show variety in approach and techniques but not necessarily in subject matter. Demanding but achievable for most dedicated photographers.

[See the RPS website for details](#)

Associate (ARPS)

Requires a body of work/project of a high standard and a written Statement of Intent. Strong technical ability using techniques and photographic practices appropriate to the subject.

[See the RPS website for details](#)

Fellowship (FRPS)

Our highest level of Distinction. Requires a distinctive and cohesive body of work/project accompanied by a written Statement of Intent.

[See the RPS website for details](#)

Distinctions Successes

The following International Members have been award a Distinction since the last quarterly publication of the International Members eMagazine. Congratulations on your success!

We aim to bring you details of the journey our members took to achieve their Distinction - their inspiration, aims and the path they followed from idea to submission.

Associate

Annemarie Jung ARPS

Title	Becoming
Country	Luxembourg
Chapter	Benelux

Annemarie Jung has gained her Associate by Exemption as part of her successful completion of a two year MA in Photography at Falmouth University in the UK.

Fellowship

Jane Weinmann FRPS

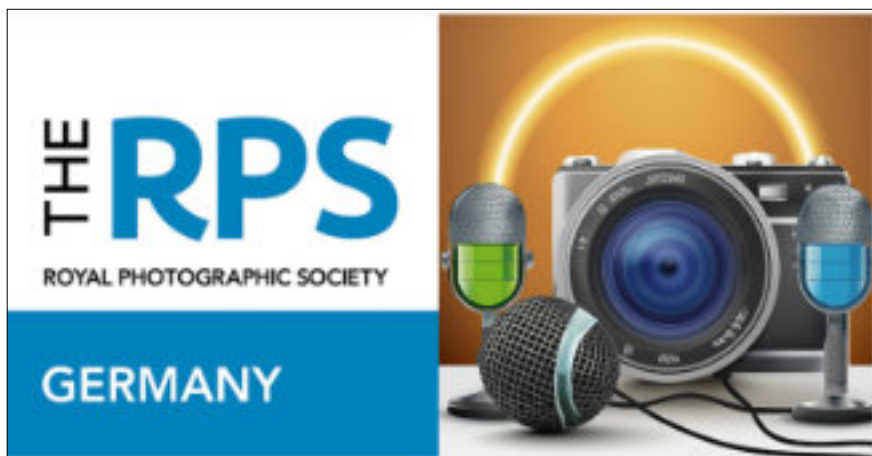
Title	Climacteric Series
Country	Switzerland
Chapter	Switzerland

See Jane's panel on this [website](#)

If you have recently obtained a Distinction, please let us know by emailing international@rps.org

RPS EVENTS

This section includes both events you can attend in person as well as events which are available online.



THE RPS
ROYAL PHOTOGRAPHIC SOCIETY
GERMANY

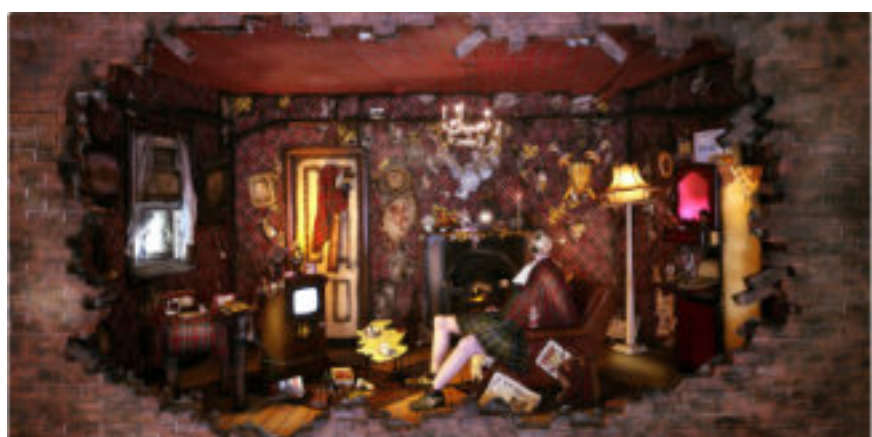
SEPTEMBER
14

Germany Chapter: Monthly Zoom Meeting - Sep 2026
By RPS - Germany Chapter

GET TICKETS

Monthly Germany Chapter Online Meeting.

[Event Details](#)



SEPTEMBER
16

Contemporary Group: Ron O'Donnell - Constructed Images - Sep 2026
By RPS - Contemporary Group

GET TICKETS

Constructed Images: Analogue to Digital

[Event Details](#)



SEPTEMBER
16

Contemporary & Documentary Groups: Central Activity Group Zoom - Sep 2026
By RPS - Contemporary Group

GET TICKETS

The next meeting of the Central Contemporary/Documentary group is due to take place on Wednesday, 16th September.

[Event Details](#)



OCTOBER

1

Contemporary Group: East Anglia Activity Group Zoom - Oct 2026
By RPS - Contemporary Group

GET TICKETS

The monthly on-line meeting of the East Anglia Contemporary Group (EACG).

[Event Details](#)



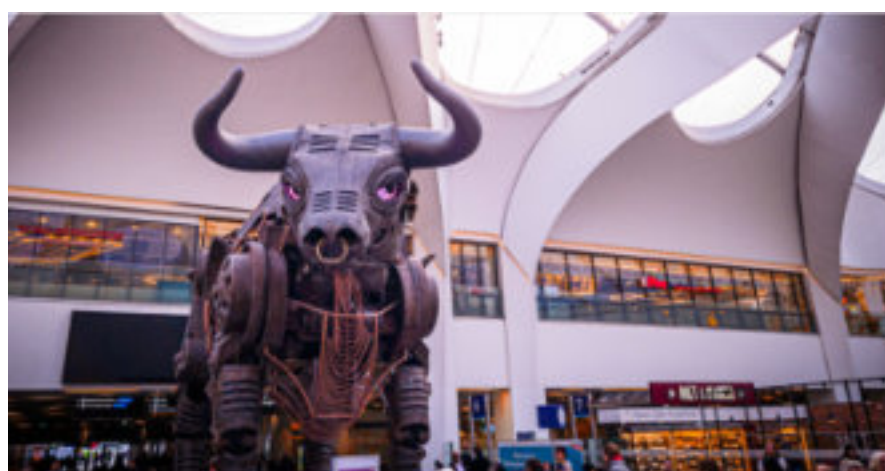
RPS Benelux Study Group Meeting, October 2026

DATE AND TIME
Tuesday, October 6, 2026
19:30 - 22:00

VENUE ADDRESS
Het Palet
Dijksterstraat 29
Rotterdam
3067 CG

Study Group Meeting Rotterdam

[Event Details](#)



OCTOBER

14

Contemporary & Documentary Groups: Central Activity Group Zoom - Oct 2026
By RPS - Contemporary Group

GET TICKETS

The next meeting of the Central Contemporary/Documentary group is due to take place on Wednesday, 14th October.

[Event Details](#)

RPS EVENTS



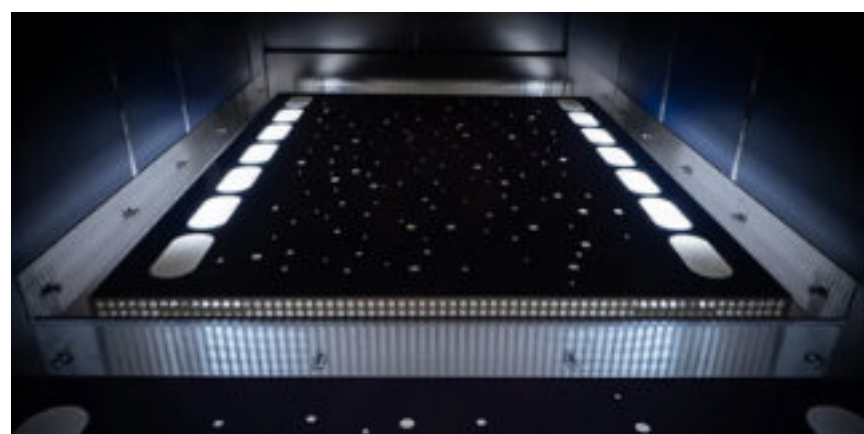
OCTOBER 14

Contemporary Group: Sam Mellish - Seeing Is Believing - Oct 2026
By RPS - Contemporary Group

[GET TICKETS](#)

A photography talk about being a freelance photographer and working within live sport, capturing some of the biggest sporting events of the past decade.

[Event Details](#)



OCTOBER 17

Contemporary Group: North Activity Group Zoom - Oct 2026
By RPS - Contemporary Group

[GET TICKETS](#)

Our regular Zoom meeting.

[Event Details](#)



OCTOBER 23

Benelux Chapter: TWT URBAN - October 2026
By RPS - Benelux Chapter

[GET TICKETS](#)

TALK-WALK-TALK – URBAN – RPS BENELUX CHAPTER

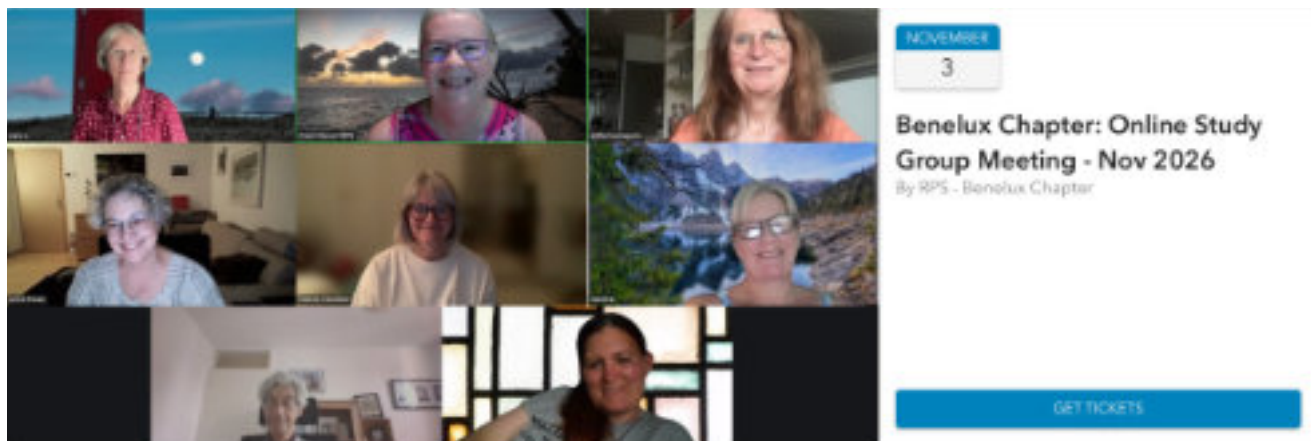
[Event Details](#)



Germany Chapter: Architecture Photography Workshop – Berlin - Oct 2026

GET TICKETS

Architecture Photography Workshop — Berlin
[Event Details](#)



Benelux Chapter: Online Study Group Meeting - Nov 2026
 By RPS - Benelux Chapter

GET TICKETS

Online Study Group Meeting
[Event Details](#)



THE RPS ROYAL PHOTOGRAPHIC SOCIETY

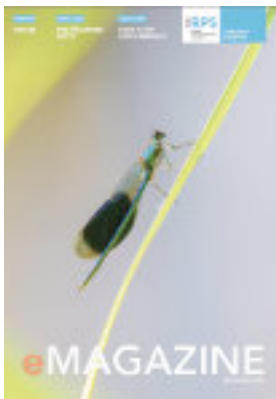
DIGITAL IMAGING

Digital Imaging - All upcoming Events

You can find the upcoming Digital Imaging events in the September version of Pulse
[Pulse September](#)

CHAPTER AND SPECIAL INTEREST GROUPS PUBLICATIONS

RPS Chapters and Special Interest Groups (SIGs) issue their respective publications either on a monthly or quarterly basis. Please find an overview of available publications below.



RPS GERMANY CHAPTER eMAGAZINE

Quarter 2 2026

<https://rps.org/germany/eMag-Q2-2026/>



RPS AUSTRALIAN CHAPTER eNEWS

August 2026

https://issuu.com/royalphotographicsociety/docs/rps_australian_chapter_eneews_aug26_i?fr=xIAEoAT3_dEQE



RPS BENELUX CHAPTER eJOURNAL

Issue 13 Autumn 2026

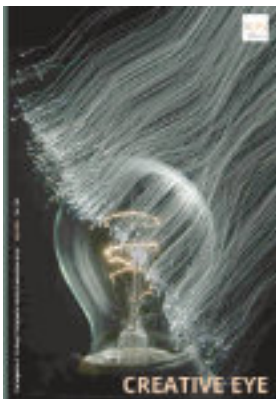
<https://rps.org/news/chapters/benelux/2026/ejournal-issue-13-autumn-2026/>



RPS DOCUMENTARY GROUP

The Decisive Moment August 2026

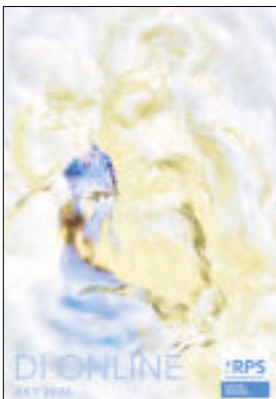
https://issuu.com/royalphotographicsociety/docs/rps_the_decisive_moment-edition_37-august_2026?fr=xIAEoAT3_dEQE



RPS CREATIVE EYE GROUP

100 May 2026

https://issuu.com/royalphotographicsociety/docs/rps_contemporary_sig_-_concept_2026-05?fr=xKAE9_zMzMw



RPS DIGITAL IMAGING GROUP

DI Online July 2026

https://issuu.com/royalphotographicsociety/docs/di_online_july_2026?fr=xIAEoAT3_dEQE



RPS LANDSCAPE GROUP

Spring 2026

https://issuu.com/royalphotographicsociety/docs/rps_landscape_magazine_issue_17_spr_6b4985f945500f?fr=xIAEoAT3_dEQE

WHICH SPECIAL INTEREST GROUP (SIG) CAN I JOIN?

Special Interest Groups (SIGs) are established based on a particular genre or aspect of photography such as Landscape, Nature and Travel. To the right you can see a list of the different SIGs offered by the RPS.

Each group is funded by a small annual subscription and occasionally additional fees for talks, workshops or other activities. They are run exclusively by volunteer teams who do not charge to organise their programmes. With this, costs are kept to a minimum which provides amazing value for individuals members who wish to join.

The life blood of the RPS is via these community-based groups. You are able to engage with a wider variety of opportunities, gain inspiration and work closely with other RPS members. All SIGs are currently working towards increasing the availability of their events either by recording them for viewing later or by arranging them at times suitable for international members. Please click on the links to view what each SIG offers.

Finally, the staff team at RPS headquarters run educational workshops, provide Distinctions advice days, organise exhibitions and produce the printed magazine, The Journal. Please take a look at [whats on](#) for further information.

Schedule of Special Interest Groups

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

To foster community among enthusiasts and a 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.

SPECIAL INTEREST GROUPS

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.

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 £20 |

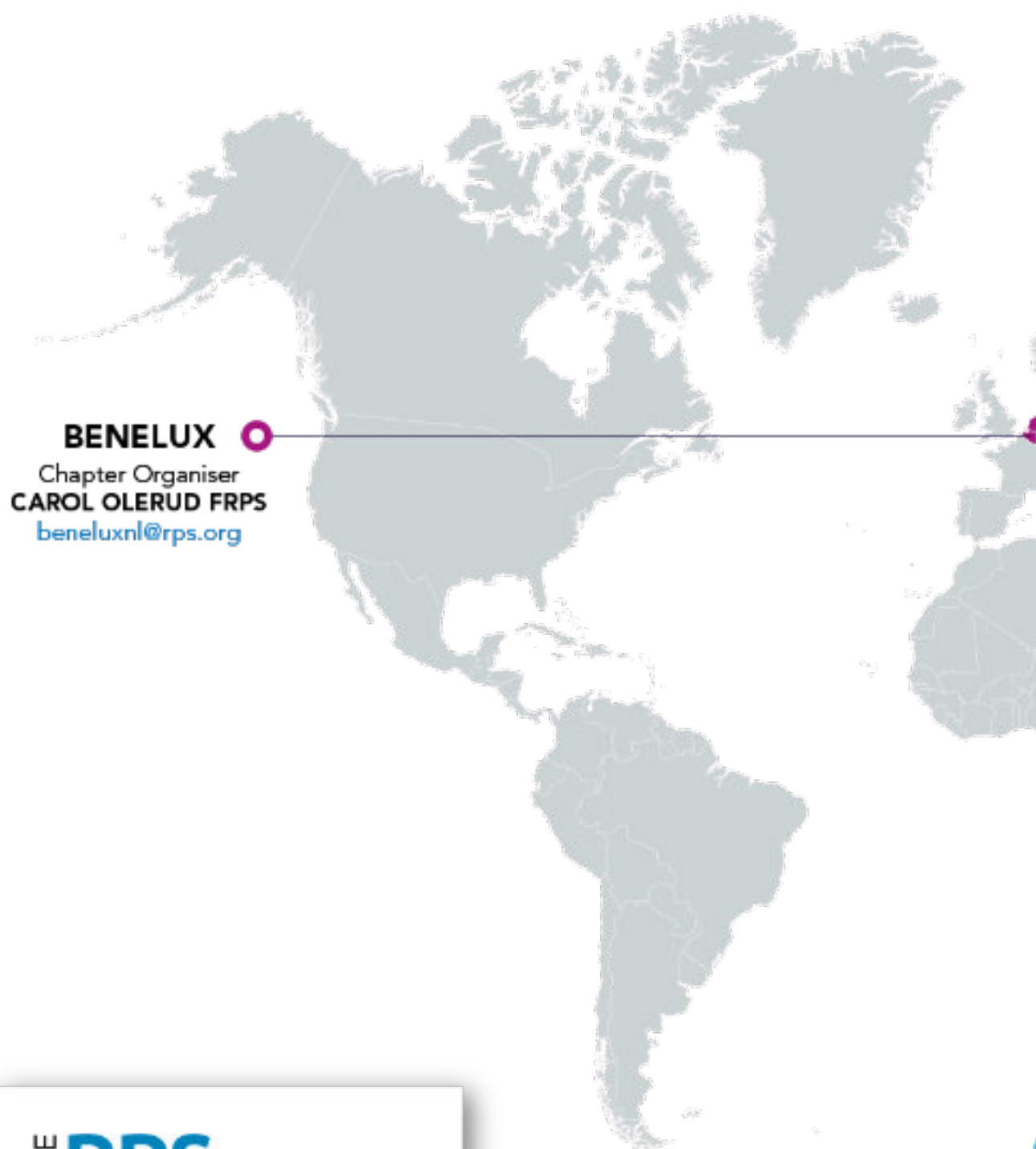
Archaeology & Heritage £15 | Audio Visual £15 | Contemporary £25 |

Creative Eye £17 | Digital Imaging (Printed DIGIT) £18 or Online DIGIT £8 |

Documentary £10 | Historical £22 | Imaging Science £13 | Landscape £17 |

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.



BENELUX

Chapter Organiser
CAROL OLERUD FRPS
beneluxnl@rps.org

THE **RPS**
ROYAL
PHOTOGRAPHIC
SOCIETY

CHAPTERS

<https://rps.org/international/>

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CH
[germ](#)

SWITZ
Chapter
JOHAN PE
[switzerla](#)

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YOSHIO MIYAKE
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INDIA
Chapter Organiser
RAJEN NANDWANA
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IAN BROWN
australia@rps.org

NETHERLAND
Chapter Organiser
JOHN DE JONENBURG
netherlands@rps.org





News

Since our last update the Chapter has settled into a steadier rhythm, and the quieter months of the Australian winter have turned out to be productive ones. Much of the work this quarter has gone into deepening what we began earlier in the year rather than adding new things for their own sake: giving our publication room to grow, bringing our social channels properly to life, launching our State Representative programme, opening conversations with other RPS Special Interest Groups, and building connections beyond our own shores. We are also marking the Chapter's 40th anniversary throughout 2026, and that milestone has shaped a good deal of what follows.

Social Media

Our social media channels, approved by Headquarters in March and launched in April, have now begun to find their voice. Emma Parker, who developed the original social media plan, has started posting in earnest, and it has been a pleasure to see the Chapter appear somewhere more immediate than the monthly cycle allows.

Our Instagram is @rps_australian_chapter, and we would be delighted if you would follow us there. Every follow helps us reach more photographers, both across the RPS and beyond it. We are also very glad to receive images from members outside our own Chapter, so if you would like your work to be featured, please send us a few frames and a short note. We will do our best to share them.

Chapter News, Formerly the Newsletter

Our monthly newsletter has grown a great deal over the years, from a simple notice board into something far richer, full of member work, stories, opportunities and connection. It felt only right that the name should grow with it, and so from the July issue we became Chapter News. We are not entirely settled on it, and suggestions remain very welcome. None of it would reach members at all without Ian Brown, our Chapter Convenor and e-news Editor, who quietly makes each issue happen. Ian gathers the contributions,

shapes the pages and holds the whole thing together month after month, and we are enormously grateful to him.

Several new sections have joined the publication over the quarter. A Birthday Corner began in July, a small and cheerful way of marking the month for members celebrating, and we have been developing our interview section and Members' Gallery alongside it. From August we have also introduced a regular section on AI and its growing impact on photography, covering hardware and software development alongside the legal questions of copyright, authenticity and provenance. It is not there to tell anyone how they should make photographs, but to offer a useful reference point as the photographic world continues to change.

Our warm thanks go to everyone who contributed over the quarter. June brought My Vivid Memories with images by Tony Healy ARPS, Getting to Know You with Fiona Harmsworth, and Australian Systems Shaped by Time by Simon Locke. July carried Members of Distinction with Ted Richards ARPS, From Light to Night by Gigi Williams FRPS, My ICM Journey by Palli Gajree OAM HonFRPS, and both My Vivid Memories and Spiders of Paradise by Jacky Lee ASIC FRPS. August brought Getting to Know You with Malcolm Thornton ARPS and Urban Impressions by Jacky Lee ASIC FRPS. Running through all three issues is Dr Robin Williams ASIS FRPS and his Pondering Pollard series, which reached its 30th, 31st and 32nd instalments with Weston's Westons, World War I photography and The Magic Image by Cecil Beaton and Gail Buckland. Our Members' Gallery has featured work by Palli Gajree OAM HonFRPS and Dr Alan Hodgson ASIS HonFRPS, and our covers came from Fiona Harmsworth, Ted Richards ARPS and Malcolm Thornton ARPS.

Alongside these, each issue continues to carry exhibitions, competitions and opportunities of interest to members across the states, together with national and international competitions open to Australian photographers.

Working with the Special Interest Groups

One of the quieter pleasures of this quarter has been seeing Chapter work travel outward into the wider Society.

We were delighted when the Digital Imaging Group asked to republish *Spiders of Paradise: What the Wrong Bus Stop Taught Me* by Jacky Lee ASICI FRPS, which first appeared in our July issue. Our thanks go to Janet Haines ARPS, whose kind appreciation of the piece led to it finding a second and considerably larger readership.

We have also been invited to begin a collaboration with the Imaging Science Group, where Jacky Lee ASICI FRPS will share some thoughts on AI and what it may mean for photography. Our warm thanks go to Elaine Herbert OAM ARPS for building that connection, and to Dr Alan Hodgson ASIS HonFRPS of the Imaging Science Group for the welcome.

These are modest beginnings, but they are exactly the kind of connection we had hoped for. We would be very glad to hear from other Special Interest Groups who might like to work with us, whether on an article, a talk or something we have not yet thought of.

Mentoring and Image Feedback

Our mentoring programme continues under our Honorary Secretary, Jacky Lee ASICI FRPS, who has kindly carried on in the role. Sessions are held online or in person where geography allows, and we do our best to match interests and genres thoughtfully. What has been most rewarding this quarter is seeing several mentees begin to develop a photographic voice of their own, which is really the point of the whole exercise. We are always glad to hear from members keen to mentor or to be mentored.

Our image feedback corner also continues as a friendly space where members can receive considered comments on their photographs. Across Australia's wide geography, both have quietly become useful ways to feel connected.

State Representative Programme

We launched our State Representative programme in June, and it is one of the pieces of Chapter work we are most pleased with this quarter. Australia is a very large country with a small and widely scattered membership, and a national publication, however good, cannot easily reach into what is happening in a particular city or region. The Representatives are our answer to that.

Their role is to be a familiar point of contact within their own state, to bring us news of local exhibitions, competitions and member achievements that might otherwise pass us by, to welcome new and prospective members closer to home, and in time to organise photo chats and photo walks, whether in person or online. We will share details through Chapter News as they develop.

Rosalie Dolan took on Queensland and Malcolm Thornton took on Victoria, with Jacky Lee ASICI FRPS looking after the ACT. We are still seeking Representatives for the Northern Territory, Western Australia, South Australia, New South Wales and Tasmania, and any Australian members reading this who might enjoy bringing RPS friends together locally would be very welcome to get in touch.

Planning a Chapter Photography Contest

The proposed Chapter photography contest remains a work in progress. We are still liaising with Headquarters on the arrangements that would underpin a contest of this kind, including the use of the RPS logo so that we might issue an e-certificate to our winning entries. It is a small detail but an important one, and while this is taking a little longer than we had hoped, we remain optimistic and will share news with members as soon as we have it.

Connections with New Zealand

With no New Zealand Chapter at present, we have been keen to make RPS members there feel welcome with us, and we are delighted to count Caroline Ludford LRPS, Immediate Past President of the Photographic Society of New Zealand, among our members. We are very glad to have her with us, and we hope this marks the beginning of a closer relationship across the Tasman.

We would love to build further connections with RPS members in New Zealand over the coming months, and if you know RPS friends there we would be grateful if you would pass this along.

An Open Door, Wherever You Are

Our conversations across the Tasman have prompted a wider thought. There are RPS members in many parts of the world who do not belong to any Chapter, simply because none exists where they live. If that is you, and Australia holds some connection for you, you would be very welcome with us wherever you happen to be.

In practice that means Chapter News each month, our mentoring programme and image feedback corner, a place in our Members' Gallery and on our social channels, news of exhibitions and competitions from this part of the world, and an invitation to whatever we put on next, the photography contest included. Joining is straightforward: change the region field on the profile page of the RPS portal to Australia, and our news will begin arriving. If you would rather ask a question first, please write to australiasecretary@rps.org and we will be glad to help.

40th Anniversary

The Chapter turns 40 this year, and we are preparing a special edition to mark it. Part of that work has been the careful business of digitising our back catalogue of newsletters. Our sincere thanks go to Ian for coordinating this, and to Elaine Herbert OAM ARPS for so generously lending the full collection she has kept over the years. Our plan is to preserve these issues both on the RPS website and with the State Library in Australia, as a permanent record and a piece of our shared history that any member, now or in generations to come, might one day turn to.

We would also like to make an appeal, and it reaches well beyond Australia. If you have ever crossed paths with this Chapter, as a member, a visitor, a speaker, a correspondent or simply a friend, and there is anything at all you would like to say to us on this occasion, we would be very glad to hear it. Old Chapter photographs, memories of earlier years, a story that has stayed with you, a message you would like to leave for future members, or simply what these forty years bring to mind. Every contribution helps us tell the story not just of a formal history but of the friendships and creative journeys that have shaped the Chapter along the way. Please write to us at australiasecretary@rps.org.

Distinctions

As of early August, the Australian Chapter has 68 members. Of these, 37 hold RPS Distinctions: 2 HonFRPS, 9 FRPS, 19 ARPS and 7 LRPS.

Our warm congratulations go to Jacky Lee, who has recently been awarded Accredited Senior in Imaging in the Creative Industries (ASICI) with the FRPS Distinction. It is a great achievement and thoroughly deserved, and it is the Chapter's Distinction news of the quarter.

We continue to encourage members to consider whether a Distinction might suit their own journey, and the Chartered Photographer pathway has begun to draw genuine interest, with our first enquiry received in June.

Contact

Ian Brown, Organiser RPS Australia Chapter. Email: australia@rps.org

Chapter website: <https://rps.org/chapters/australia/>

Instagram: https://www.instagram.com/rps_australian_chapter/



**BENELUX
CHAPTER**

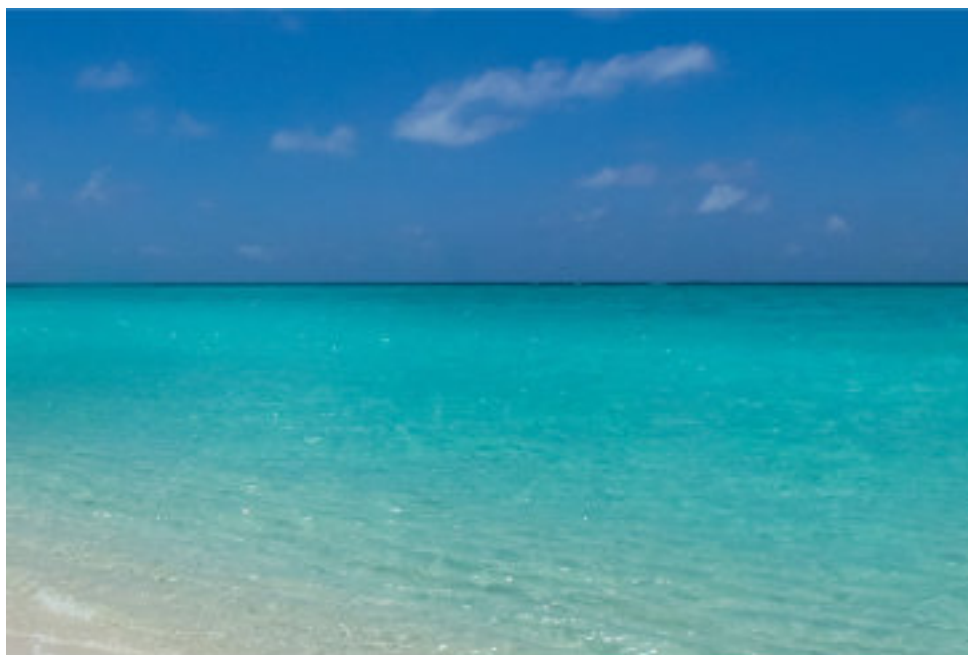
News

Photo Challenge

The next Photo Challenge we are having is on **Minimalism**

'Minimalism in photography focuses on the essential and emphasises simplicity. Less is more.'

We ask participants to send in their best five photos to beneluxnl@rps.org by SwissTransfer.com or similar. Closing date: 1st November 2026



Minimalism © Carol Olerud FRPS

Spring Challenge

Winners of our Spring Challenge, 'Street Photography' can be seen on our webpages and in our eJournal.

<https://rps.org/chapters/benelux/>

Events

T-W-T URBAN – About Town in Haarlem. Date Friday 23rd October, meet at 10:30am at Hotel Lion D'Or, Kruisweg 34-36, 2011 LC Haarlem. Central Train Station and parking nearby.

More information: <https://talkwalktalk.org>

T-W-T Sites of Religious Significance – visit to Antwerp Cathedral of our Lady

The results of our T-W-T Sites of Religious Significance can be seen online on our webpages and in the next eJournal. Here one of the two selected photos:



▲
Antwerp Woman at Prayer © Felicity Handford ARPS

RPS Benelux Chapter Study Group Meet up in Het Palet, Rotterdam at 7:30pm

6 October

RPS Benelux Chapter Study Group Zoom at 8pm

3 November

Every first Tuesday of the month is either a Zoom or physical meet up. Alternating each month to give everyone a chance to join in. Everyone is welcome, send an email to the Organiser.

eJournal Publications

Please see our archive of our quarterly eJournals

<https://rps.org/chapters/benelux/journals/>

Distinctions

Annemarie Jung of Luxembourg has gained an MA at Falmouth University and thus received an Associate Distinction by exemption. The title of her work is 'Becoming'.

Contact

Carol Olerud FRPS, Organiser RPS Benelux Chapter. Email beneluxnl@rps.org



News

The RPS Germany Chapter continues to develop its programme of photographic activities, with a strong emphasis on community, education, exhibitions and support for members pursuing RPS Distinctions. It brings together more than 40 members from across Germany and neighbouring countries and provides a platform for photographers with a wide range of interests and levels of experience.

MINIMALISM Exhibition

The Chapter's successful MINIMALISM exhibition at Kunstkirche Fröndenberg-Warmen showed 90 photographs, showcasing the breadth of creative approaches of our members.

NEW Exhibition - Kiosks of the World

Following this exhibition, the Chapter has started its next major collaborative initiative called 'Kiosks of the World'. This is a long-term photographic project leading towards a planned Chapter exhibition in 2028. This project is designed not simply as an exhibition competition, but as a two-year process of learning, experimentation, photography, feedback, editing and presentation, giving members time to develop their work.

Chapter Activities

Regular online Chapter meetings, image discussions and workshops remain an important part of the programme, enabling members from across Germany and neighbouring countries to participate regardless of location.

Quarterly eMagazine

Our Chapter continues to develop its quarterly eMagazine, providing members with an opportunity to publish photographic projects, articles and Members' Photo Work and to share their work with the wider RPS community.

In-person Programme

Looking ahead, the Chapter is also strengthening its in-person programme, including photographic workshops and activities that combine photography, cultural exploration and social exchange.

The Germany Chapter remains committed to creating an active and inclusive photographic community in which members can share their work, learn from one another and develop their individual photographic practice.

<https://rps.org/chapters/germany/>

Online Events

RPS Germany Chapter Monthly Zoom Meeting

The Germany Chapter's regular online meeting provides an informal opportunity for members to meet, present and discuss photographs, exchange ideas and hear about current Chapter activities. The meetings are conducted primarily in German, but members from other RPS Chapters are welcome to join when appropriate.

Location	Online via Zoom
Date	Next meeting is 14 September 2026
Book here	Zoom Meeting
Contact	germany@rps.org

In-Country Events

Architecture Photography Workshop - Berlin

The Germany Chapter is organising a dedicated architecture photography workshop in Berlin. The programme will combine photographic exploration of the city's architecture with practical photography, discussion and exchange among participating RPS members.

The workshop aims to offer both an opportunity to photograph Berlin and a framework for discussing composition, geometry, structure, light, and the relationship between architecture and its urban surroundings.

Location	Berlin, Germany
Dates	23 - 25 October 2026
Book here	Salesforce
Contact	germany@rps.org

Distinctions

The Germany Chapter continues to encourage and actively support members working towards LRPS, ARPS and FRPS Distinctions through peer discussion, portfolio feedback, online activities and dedicated distinction-related support. There are new Distinctions for the current quarter.

Contact

Chris Renk, Organiser RPS Germany Chapter. Email germany@rps.org



News & Events

The Japan Chapter held its 23rd photography exhibition in Ginza, Tokyo, from 16 to 25 June featuring works by 25 members. Members submitted pieces based on our annual themes of 'Feel British' and 'Feel Japanese'.

The exhibition attracted over 1,500 visitors during its run. On the evening of the first day, we held an opening party at a nearby French restaurant, photos of which you can see below

The exhibition will now travel to Nagasaki starting 8 September 2026 and then to Shimonoseki starting 10 October 2026.





<https://rps.org/chapters/japan/>

Distinctions

No applications currently.

Contact

Shun Hosokawa, Organiser, RPS Japan Chapter. Email japan@rps.org



News

<https://rps.org/chapters/switzerland/>

Events

Quarterly Swiss Chapter Meeting – September 2026

Highlights on our agenda will include:

- **The Story of Platinum Printing by Ian Leake.** We are delighted that Ian Leake will be sharing his insights into this fascinating technique and style of work. Ian will share a short history of platinum printing: why it was so important, why it disappeared so quickly, and what is happening with it today – as well as how to make a platinum print and insights into his own photographic journey.
- **Highlights from the RPS Swiss Chapter Trip to Ireland.** Our group had a fun-packed week in Donegal, Ireland, capturing impressions of the wonderful land and seascapes. Helmut, Max, and Johan will share a selection of their images alongside stories and lessons learned from the trip.
- **Swiss Chapter Exhibition Update: 'Impressions of Switzerland'**
- **Show us your images**

Date	Saturday, 5 September 2026
Time	10.00 - 16.00 (arrival from 09.30 to chat and enjoy a coffee)
Location	Venue Change: Tertianum Usego-Park, Solothurnerstrasse 221, 4600 Olten (a short bus ride from Olten main station).
Fee	CHF 50. This covers lunch, coffee, and refreshments. Please bring cash or Twint on the day
Contact	Johan Peijnenburg, Organiser, RPS Swiss Chapter. Email: switzerland@rps.org
Guests	Family members and friends are most welcome to join us!

Next Quarterly Swiss Chapter Meeting: 12 December 2026
Muntelier. Agenda to be confirmed.



Chapter Exhibition: 'Impressions of Switzerland' 6 to 29 November 2026

What does Switzerland look like through the eyes of very different photographers?

The group exhibition 'Impressions of Switzerland' brings together the work of fifteen dedicated photographers, all members of the Swiss Chapter of the Royal Photographic Society. Their images represent a wide variety of photographic genres, different approaches and styles, demonstrating the richness and diversity of contemporary photography.

Although each photographer brings an individual vision to the exhibition, all their works are united by one common theme: every image was taken in Switzerland. Familiar and unexpected impressions are presented side by side, offering visitors a varied visual journey through Swiss landscapes, places, people, details and abstract ideas. Rather than offering a single definition of Switzerland, the exhibition presents a diverse range of personal experiences and artistic interpretations.

Impressions of Switzerland can be seen in Galerie Pellegrini in Murten. The Vernissage takes place on 6 November 16.30 - 19.30. The exhibition is then open from 7 to 29 November 2026.

Contact: Johan Peijnenburg, Organiser, RPS Swiss Chapter. Email: switzerland@rps.org

Distinctions

Jane Weinmann FRPS

<https://rps.org/groups/women-in-photography/rps-wip-distinctions/jane-weinmann-frps-contemporary-fellowship/>

Contact

Johan Peijnenburg, Organiser, RPS Swiss Chapter. Email: switzerland@rps.org

INTERNATIONAL TEAM UPDATE

Our International Members Forum is running well, and we look forward to the next session at the end of October 2026. We will also our new AI Forum on September 17th, 2026, and our informal email Photo Critique Corner run by Jacky Lee is established and supporting our international members with their photography. Please view the Quarterly International update at the start of this edition for further information.

We continue to look for a Social Media Manager to join our team, who will have the following responsibilities:

- Manage the International Facebook and Instagram accounts
- Manage and develop the Facebook closed user group
- Further develop the strategy and plan for social media
- Write, edit, and publish engaging content about international activities, events and content from our international year members magazine
- Manage the online community, respond to comments and direct messages
- Work together with our Content Manager to generate ideas and content for publication
- Work together with our Website Administrator to coordinate content for the website
- Track engagement metrics

Skills required:

- Experience of social media management – Instagram, Facebook or other social media platforms
- Good at generating ideas, marketing and promoting content on social media
- Solid copywriting and editing skills
- Familiarity with data analytics

If you're interested in this role, please do get in contact with international@rps.org for further information. We look forward to hearing from you!

Finally, you can see some of the photography from our team members within the International Team Gallery.

Thank you for your support.

THE TEAM



CLAUDINE HART LRPS

International Representative. RPS committee representative and lead of International team. Member communications, editor and curator of International Members eMagazine and lead of International Members Forum. Based in Basel, Switzerland.

I am a dual British / German national living in Switzerland since 2020. Prior to this, I lived in Australia for two years and in Singapore for four years. I joined the RPS in 2010 and obtained my LRPS in Professional & Applied Photography in 2012, with several panels of work including a set of darkroom-printed, silver gelatin images of coastal landscapes in the UK. I grew up in London and work as an independent consultant leading international programmes of work. I am also an active member of the Swiss Chapter.

Contact Claudine at international@rps.org



KATHERINE MAGUIRE ARPS

Design, layout & production of International Members eMagazine. International Web Administrator. Based in Amsterdam, Netherlands.

I joined the RPS in 2009 and obtained my ARPS in 2021 with a successful documentary panel 'Damaged Retinas'. This is a series of images which demonstrates how I see the world. I started volunteering for the RPS Benelux Chapter first as the webmaster and later became editor of the Benelux eJournal. In 2024, I joined the International team as Web Administrator and in 2025, I also took on layout and production of the International Members eMagazine.

Contact Katherine at internationweb@rps.org



JACKY LEE ASICI FRPS

Content Manager for International Members eMagazine. Photography and AI Expertise. Presenter at International Members Forum and interim Social Media manager. Based in Canberra, Australia.

I joined the RPS in 2023 and since 2025, I joined the International team as Content Manager. Originally from Hong Kong and based in Canberra, I'm a chartered building professional, and a photographer who likes connecting cultures through visual storytelling and blending landscape, architecture, and B&W expression. I serve on the APS Management Committee, CAPA AI Advisory Committee and as a photo mentor with PSA. I am also the Honorary Secretary of the Australian Chapter.

Contact Jacky at internationalsubmissions@rps.org



SOMDUTT PRASAD

Article Commissioner for International Members eMagazine. Based in Kolkata, India.

I joined the RPS in 2022. As a busy medical specialist for two decades in the UK and another decade back in India, photography took a back seat to my profession as an ophthalmologist. I started focusing again on photography during the Covid pandemic. International members often feel isolated from the main UK-based activities so I hope we can help the international members build connections together.

Contact Somdutt at internationalnews@rps.org

Contribute to the International eMagazine.

The different ways in which you can contribute are detailed below but please do get in touch with your ideas for articles and content.

What can you contribute?

1. Cover Image

You can submit an image to be considered for the front cover of the eMagazine. If your image is not chosen for the front cover, it will appear in the International Members Gallery in the next issue of the eMagazine.

Please provide:

- Max. two images
- Portrait format only, image may be cropped to fit A4 (210x297mm) page.
- Short description of the image(s)
- 3000px max on longest side,, sRGB, image quality 8, min dpi 192.
- No watermark or text within the image. No border
- Use naming convention: FirstName_LastName_Cover_Title.JPG
- Mark your email: Fullname – For Front Cover

2. Single Image for International Members Gallery

Please send us a single or a few images from which we can choose.

Please provide:

- Max. four images
- 2000px max on longest side,, sRGB , min dpi 192,
- Image information: location (place, country), date, camera, shutter speed / aperture
- Mark your email: Fullname – Members Gallery

To note, depending on the number of submissions we receive, we may move your submissions to a later edition.

3. Main Article

There generally 2-3 main articles in each newsletter. This could be for example, a personal photography project or exhibition you are holding. Please do get in contact first if you have any questions about the article you would like to submit.

Please provide:

- **Word count: max 1000 words.** Please provide in a Microsoft word document with low res images as placeholders.
- **Images: include 10-15 images.** 2000px max on longest side, min dpi 192. sRGB.
- Please provide images separately.
- Mark your email: Fullname – Main Article

4. My Home Article

My Home is about the photography that you enjoy in the local area you call home, whether your village, town, wider region or country. Tell us what inspires you about your home. Use the following questions to prompt your thoughts but feel free to omit or add as you need.

- Where do you live? What is it like? What do you like about where you live?
- What do you like to photograph and why?
- What key sites / locations would you recommend to a visitor to take photographs and why?
- Are there any difficulties to be considered? What would it be useful for them to know before they go?
- Do you have recommendations about how they could travel to the places you suggest?
- What is the best time of year to visit?

Please provide:

- Word count: Max 800 words. Please provide in a Microsoft word document with low res images as placeholders.
- Images: include 8-10 images. 2000px max on longest side, min dpi 192. sRGB.
- Please provide images separately.
- Mark your email: Fullname - MyHome

5. Member Q&A - Interview

Please send us a short email about yourself and we will follow up with questions for you to answer.

Please provide:

- **Word count: Max 800 words.** Please provide in a Microsoft word document with low res images as placeholders.
- **Images:** include 2-4 images. 2000px max on longest side, min dpi 192. sRGB. Please provide images separately.
- Mark your email: Fullname – Member Q&A

6. New Member Introduction

Introduce yourself and tell us a little bit about you, where you live and your photography.

Please provide:

- **Images:** max 2 images: 2000px max on longest side, SRGB, min 1000px, min dpi 192.
- **Word count:** max 200 words biography.

7. Reach Out

If you would like to get in contact with like-minded members in your location, post a reach out note.

Please provide:

- A photo of yourself: max 1000px max on longest side, min dpi 192. Portrait only. sRGB.
- A short introduction and with whom you would like to be in touch. Max 150 words.
- Email address for contact

8. Events

Please let us know if you are:

- holding an exhibition
- know of a local exhibition in your country to look at online which may be of interest to our international community (or they can attend if they happen to be there)
Please provide for the event:
- Name, description, location, dates, website link, (contact person / email if relevant)

SUBMISSIONS

Please send your submission by email to: internationalsubmissions@rps.org

If you are sending multiple high-resolution images, please send via **WeTransfer.com** to internationalsubmissions@rps.org

Some alternatives to **WeTransfer.com** are: [KPN File Transfer](#); [SwissTransfer](#); [Filemail](#); [Boomrang](#)

Submission deadlines and publication dates are as follows. Contributions received after the given dates will be included in the subsequent issue.

Issue	Deadline
March	1 st of February
June	1 st of May
September	1 st of August
December	1 st of November

Liability Disclaimer

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THE RPS

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