



September 2026

CONCEPT

The Newsletter of the Contemporary Group of the Royal Photographic Society



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Cover Image

From: Thresholds - Photographing The Way Through
J.R. Cruciani

Contemporary Facebook Group

<https://www.facebook.com/groups/rpscontemporary>

RPS Photobooks Facebook Group

<https://www.facebook.com/groups/RPSPhotobooks>

Contemporary Youtube

<https://rps.org/groups/contemporary/contemporary-youtube/>

Contemporary Instagram

<https://www.instagram.com/rpscontemporary/>



From the Editor

It is my honour to guest edit this edition of Concept. Nick Linnett is unfortunately unable to work his normal magic and is taking a short break to convalesce following a short visit to hospital. I'm sure the whole group will wish Nick a speedy recovery.

Inspiring each other is a big part of what the Contemporary SIG is about – not in a competitive way, but through the exchange of ideas, asking questions, sharing discoveries such as a great photobook you've just found, or even a bit of leg pulling over a cup of tea or a pint. Concept is a forum for us to share our work within our community, to talk about events we've attended, and to share thoughts about photobooks new and old.

Thank you to all our contributors to this edition. We have a broad range of subjects and styles, with some long-form projects and some shorter pieces based on experimentation or reflection. I hope the authors' images and words inspire you to experiment or to start a new project.

As ever, please get in touch with us to share your thoughts and projects. If you've just found a photobook you cannot put down, perhaps you could write a few words about it so the rest of us can take a look and learn.

Nick will be back with Concept in January.

Sean Goodhart ARPS

Guest Editor

Update from our Chair



In the last edition of Concept I mentioned that we were exploring the possibility of a face to face event in late 2026 or early 2027. This idea has morphed into a series of events, which we are hoping will develop into a “Contemporary Academy” - a set of practice focused learning modules. As a Group we plan to offer these classes at a competitive price that will be significantly lower than our instructors would normally charge.

Whilst special interest groups are largely autonomous, doing something like this is considered a “large event” and required sign-off from the RPS CEO Victoria Humphries. With the support of RPS President Simon Hill HonFRPS and Director of Education Anthony Luvera we got the approval at the end of July for the first workshop “Seeing Photographically” led by Prof. Paul Hill MBE and Maria Falconer FRPS, both respected educators and photographers. Our aim is to build on these foundations and host further events going forward.

Update from our Chair

Paul was instrumental in setting up and was the first chair of the RPS Contemporary SIG in 1989. He set up Britain's very first photography workshop 50 years ago – The Photographers Place was set up by Paul and his late wife Angela. Martin Parr thought it was ten years ahead of its time. Maria has been running workshops in the UK and in Europe with Paul since 2010. Maria was a part-time lecturer at De Montfort University and she and Paul regularly contribute articles for UK photography magazines.

Seeing Photographically will be held during 18–20th September and will be held at Cromford Mills in Derbyshire - with a full class of 12. Watch out for the next module.

Looking ahead, our monthly "In Conversation" events continue with outstanding speakers, and the activity groups run excellent activities that everyone can participate in regardless of location. Some groups have had a summer break and are re-starting their monthly meetings, look at <https://bit.ly/rpsCGevents> or use the QR code below to access the full list of Contemporary Group events.

In other news you probably saw the rather awkward advice from the UK government's Home Office regarding taking photographs in public places – ironically released on 19th August, World Photography Day! The official RPS response to this is available here: <https://rps.org/news/bristol/2026/august-2026/rps-responds-to-home-office-guidance-on-photography-in-public-places/>

Wishing you a productive and inspiring few months ahead. Stay curious, stay creative, stay Contemporary.



Sean Goodhart ARPS

September 2026

RPS Contemporary Group

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How Old Am I?

Maria Falconer FRPS

How Old Am I? was four and a half years in the making: four years spent collecting material, followed by six months of editing. The result is a three-monitor video installation including props and an independent series of still images.

When I began the project, I had absolutely no idea where it would lead, if anywhere at all. I only knew that I had to make photographs and that the rest would take care of itself.

Extracts from the installation can be seen here <https://mariafalconer.co.uk/how-old/>



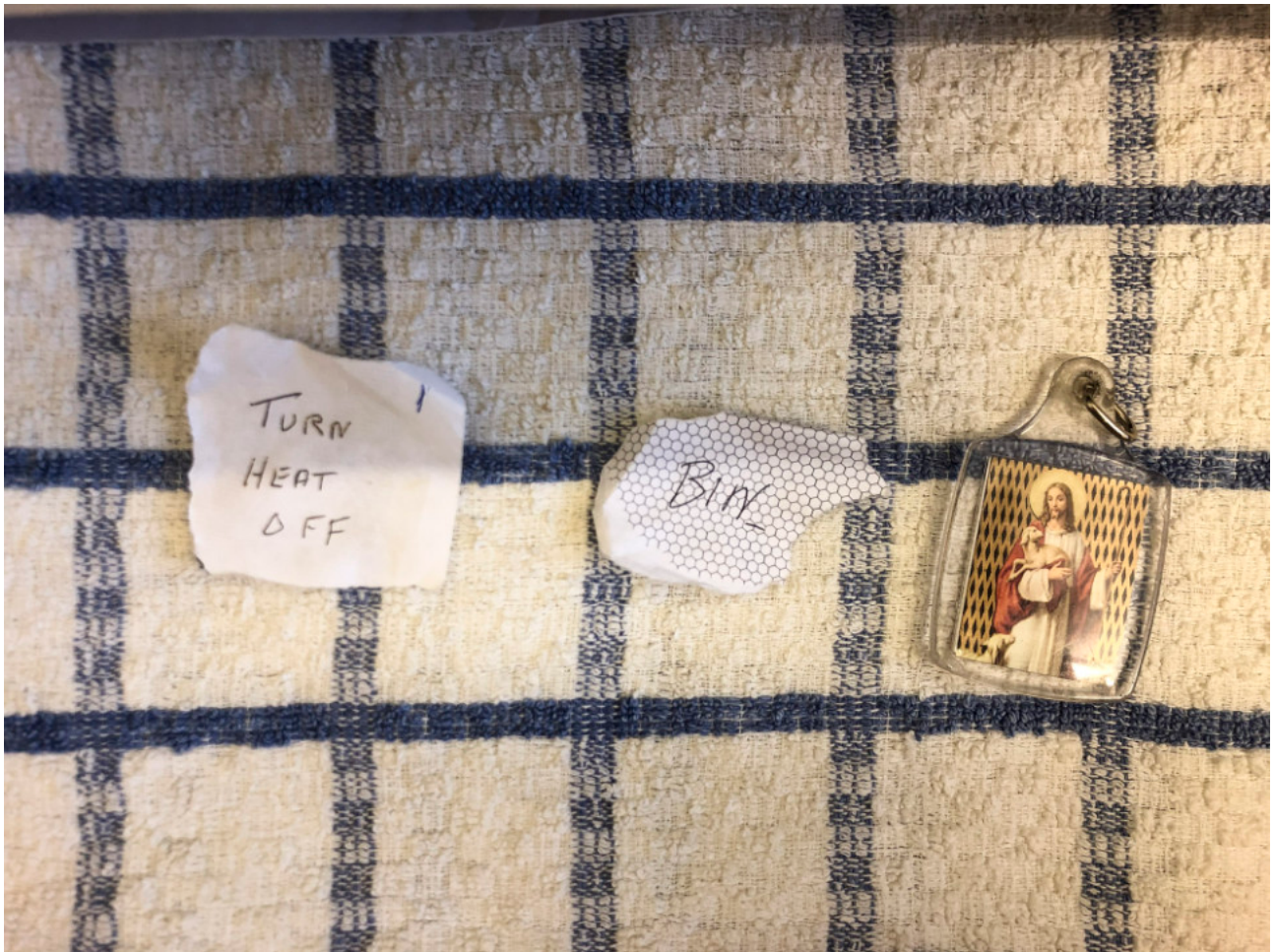
Introduction

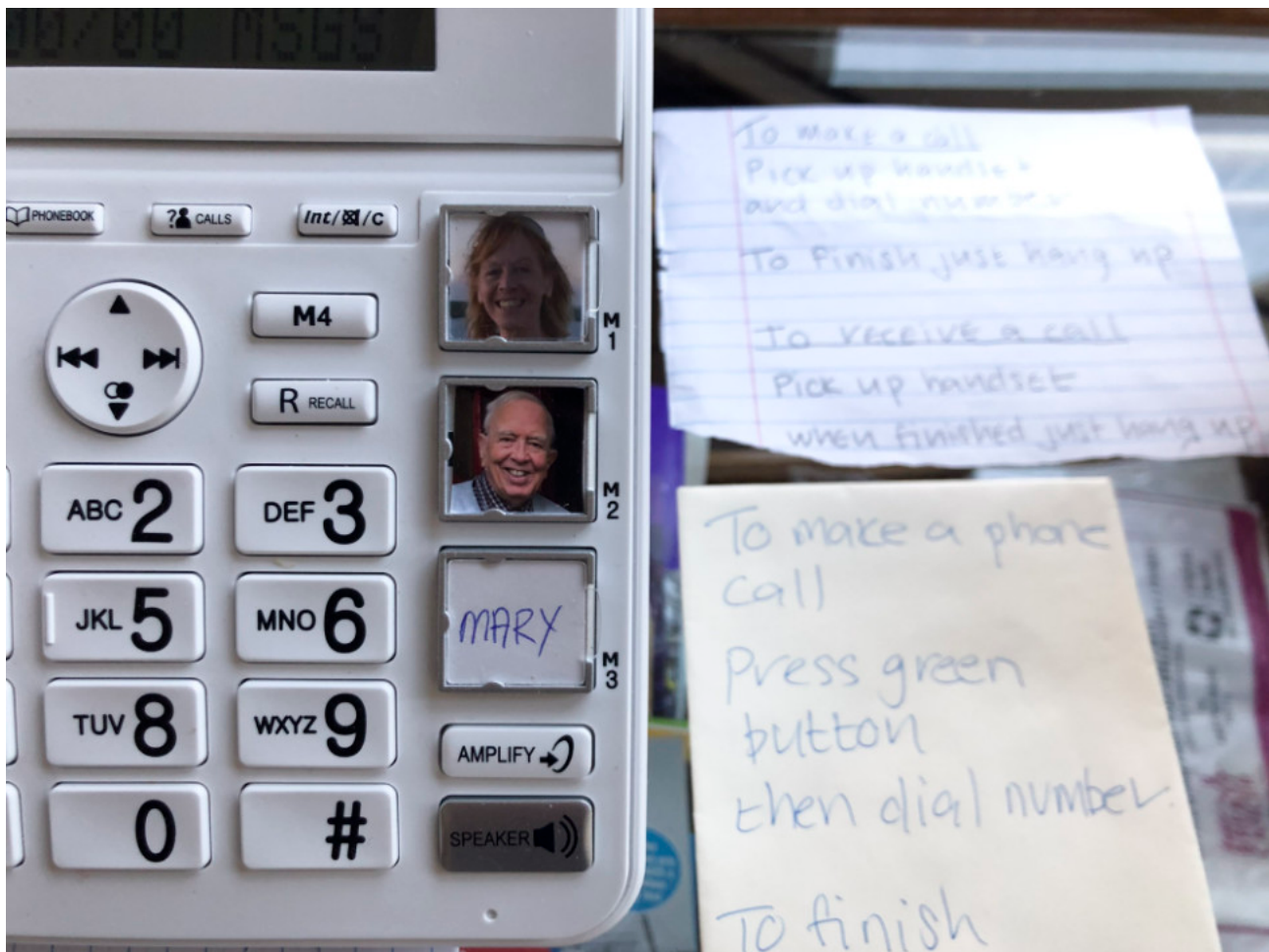
Jean is 91 years old. Until recently she lived alone in the house that she has called home since 1958. Jean's sofa is a ship from which she navigates the world, and so long as there is tea, then all is well.

Jean is my aunt, and I am her only living close relative in the UK. In 2020 Jean began to experience symptoms of dementia and even though I live almost 150 miles away, I found myself unexpectedly thrust into the role of sole carer.

How old am I? is about Jean, her changing world, and our unique time together.











Containment and Concealment

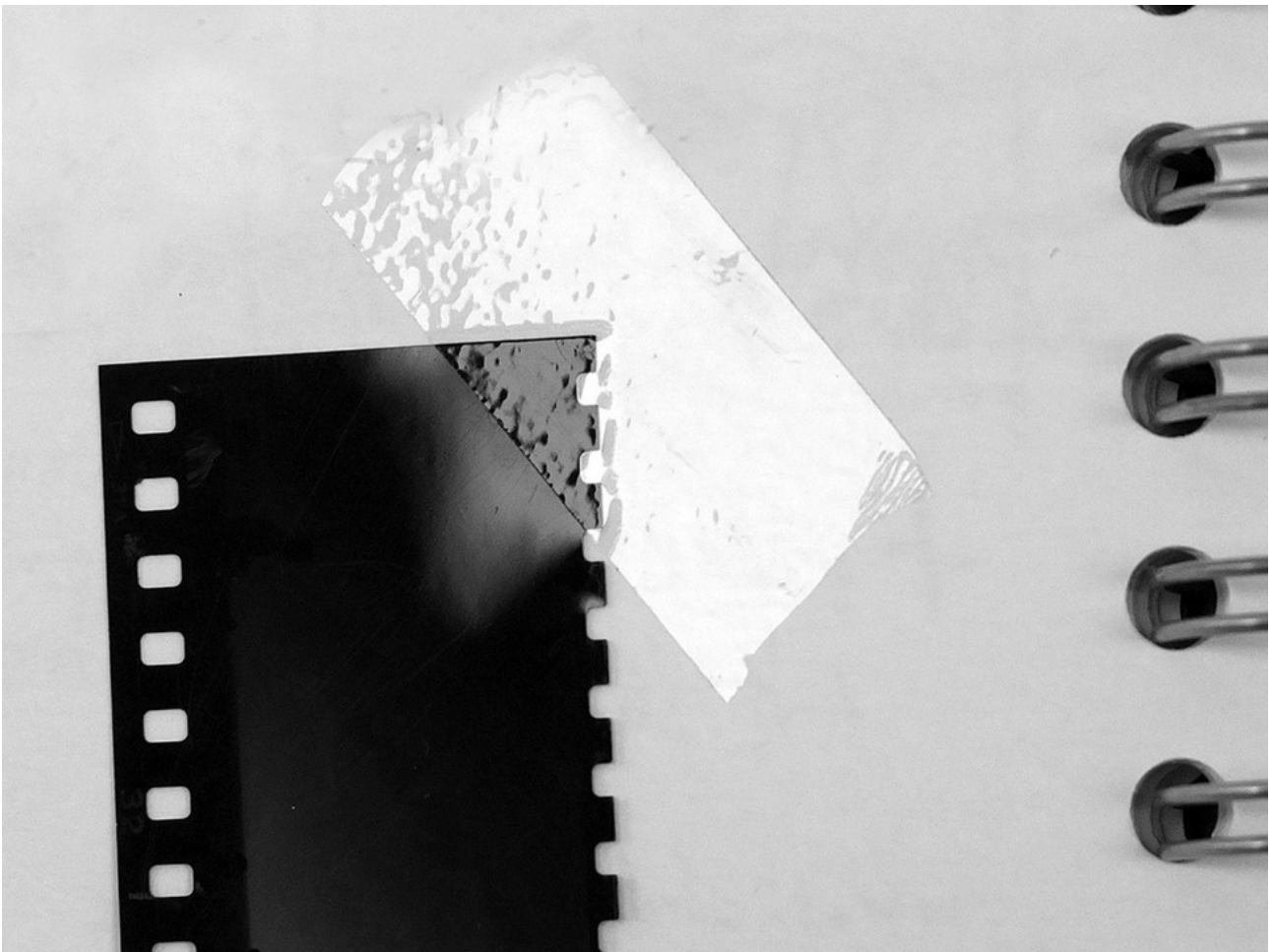
John Perrin MA ARPS

Two Private Garages and a Frame of Film.

Sometimes on a local walk I pass these garages. On one such walk it occurred to me that the film I had in my camera performed a similar function, i.e. if I hold a frame of used film up to the light I can see an image of its 'contents' and an image of what it 'conceals'.

If I open a garage door and let the light in I can see the 'contents' of the garage and what it 'conceals'.





Thresholds - Photographing the Way Through

J.R. Cruciani

I did not decide to photograph doorways. I found out I had been doing it for years, which is a different thing.

It happened while I was culling a hard drive, one of those jobs you put off until a rainy weekend. I was moving files into folders by year when the same shape kept turning up. An arch. A gate left half open. A covered passage with the light at the far end. Different countries, different cameras, no plan connecting any of it. What they had in common was a structure: something dark and solid in the near ground, a hole in it, and daylight on the other side of the hole. Once I saw it I could not stop seeing it. I now have twenty three of these in a set I call Umbrales, which is Spanish for thresholds, and I keep adding to it.

A threshold is an awkward thing to photograph because it is not really a thing. It is an absence with a frame around it. The stone only matters because it stops. When I stand under an arch and lift the camera I am pointing at a gap and hoping the gap holds still

What keeps me coming back is that these openings do two opposite jobs at once and do not seem embarrassed about it. They separate and they connect. A wall with a door in it is a wall that has given up on being a wall, but only a little, and only in one spot, and usually on somebody else's terms. Every arch in this set was built by a person deciding where other people would be allowed to pass. In most of these places that decision is centuries old, and I inherit it every time I choose where to stand.

The camera is doing the same job, which took me embarrassingly long to admit. A viewfinder is a hole in a dark box. I am on one side of it in the shade, the world is on the other side in the light, and I make small decisions about how much gets through. One frame in the set shows a woman in a wide straw hat photographing a tower through an opening in a wall. She is doing exactly what I am doing, one step further down the corridor. I could not resist it. There is no version of that picture where I am not in it.

Some of these have a figure in the far distance and I keep those ones deliberately. Scale is part of it. Mostly it is that a passage with somebody at the end of it reads as an invitation, and an empty one reads as a question. I am not sure which I prefer. The most honest images are the walkways with nothing visible at the far end at all, a footbridge or a metal frame with a vanishing point that promises nothing. That is closer to how crossing actually feels than any picture of a sunlit courtyard.

I have lived as a foreigner for most of my adult life, so I am aware this is not a purely formal interest. But I am wary of tidy autobiography in photographs and I am not going to claim these are about migration. They are about arches. The rest is what a viewer brings, and I would rather leave room for that than fill it in myself.

Working on this has changed how I walk. I go past the monument now and into the side passage. I wait for the light to reach the far end instead of shooting when the near stone looks good. I have got worse at photographing faces and better at photographing the places where faces turn up and then leave.

The set is not finished and I am not sure it can be, because the shape repeats wherever people have built anything. One arch announces the next, then the next. Nothing closes. Does anyone else find their own work choosing its subject before they do?

fotos.impermanente.es

























Reflections of People

Michael Richardson ARPS

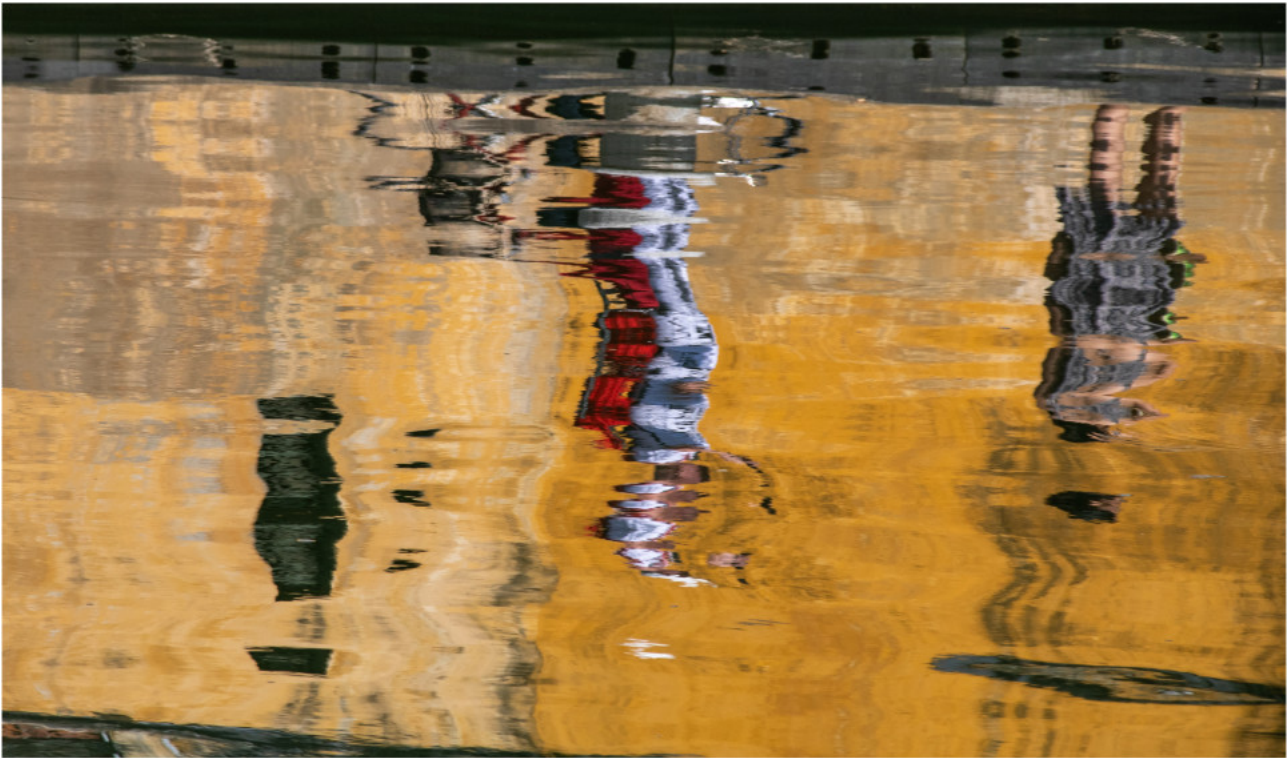
Reflections are never quite the truth but yet they aren't a lie either. They bend, fragment and reshape the person that stands before them, making us look twice to make sense of their reflection.

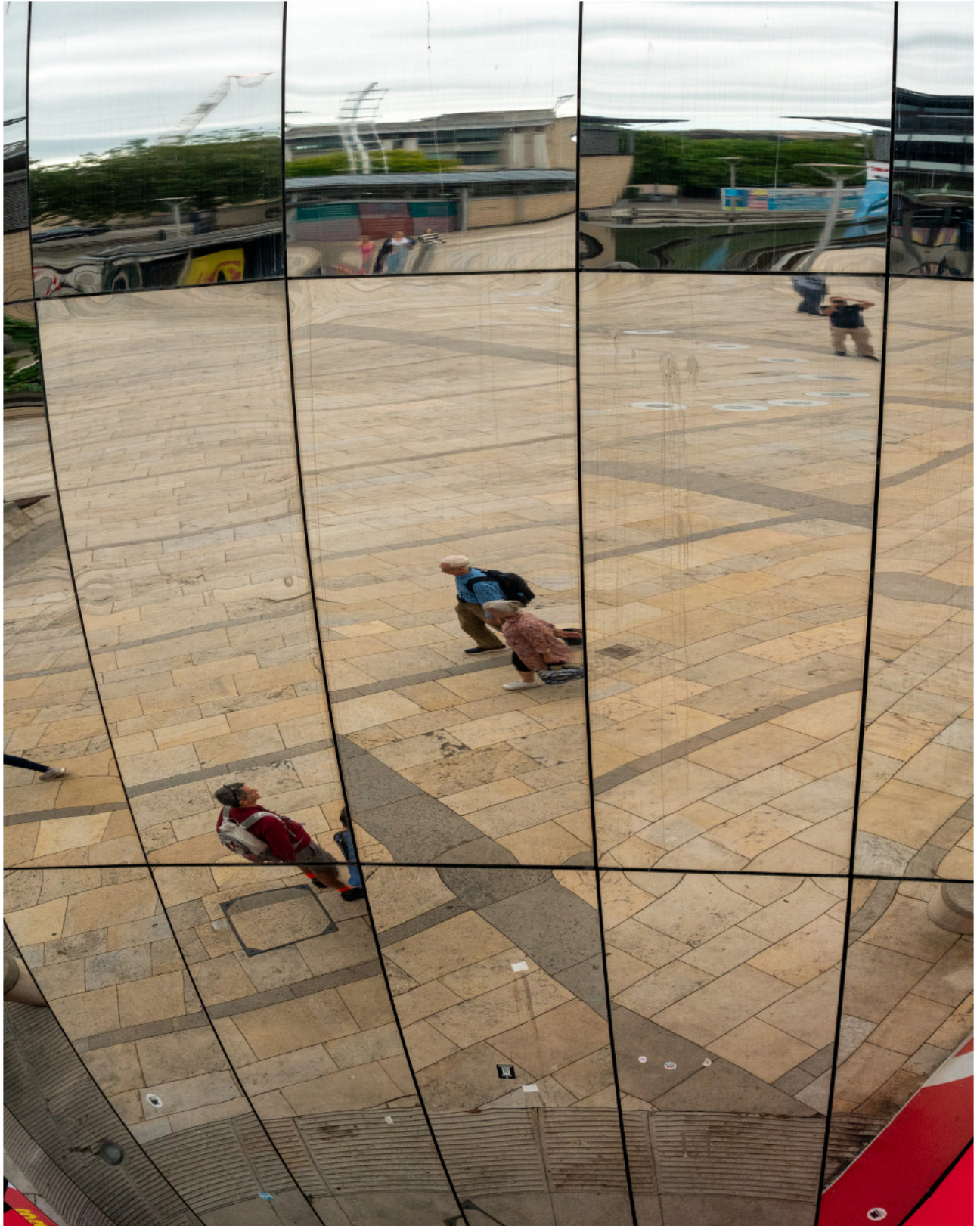
These photographs explore that area of uncertainty. Faces emerge from puddles, mirrors, polished metal and glass, each surface offering its own version of reality. Some reflections are crisp, while others are distorted by movement, weather or time. Rather than representing a fixed representation, the images demonstrate how perception is shaped by material, light and viewpoint. We may not see the person but they exist in two places simultaneously: the physical world and their fleeting echo.

Together, these images celebrate the ordinary moments in which unique compositions appear unexpectedly and just as quickly disappear, causing us to pause and reflect.





















Front

Simon Peter Green ARPS

Front began during a Royal Photographic Society documentary workshop led by Tom Hunter. We were encouraged to develop a new body of work and I kept coming back to something I had noticed on the high street. Barber shops, vape shops, phone repair shops and small convenience stores often seemed to become easy targets. They were casually dismissed online as "money laundering fronts" or blamed for the decline of town centres. The final trigger came when I read a local political discussion where these businesses were criticised for reducing property values. Rather than joining the debate, I decided to answer with photographs.

I arrived at the workshop with a fixed idea of what the work should look like. I imagined a worthy black and white documentary project made with my medium format camera. Through Tom's guidance and the honest feedback from the group, I gradually realised I was trying to force the project into a concept I already had. Black and white wasn't working. It stripped away too much information and too much character. The medium format camera also felt slow and formal. I switched to a compact camera, worked in colour and everything became more natural. The workshop taught me to stop trying to control the work and trust where it was taking me.

I wasn't interested in proving anybody wrong or becoming some kind of white saviour. I simply wanted to spend time with the people behind these businesses and make an honest piece of documentary photography.

The project began with photographs of the town before I started knocking on doors. I introduced myself, explained the project and asked if people would be willing to take part. Almost everyone said yes. What I found was openness, generosity and trust. Very quickly the project stopped being about buildings and became about the people inside them.

The more time I spent in the shops, the more I realised I had missed something. Many customers were watching every penny. These businesses weren't just selling products. They were providing affordable goods, reliable services and a level of personal care that has largely disappeared from many corporate chains. Customers knew the people behind the counter and the people behind the counter knew their customers. I started to see these businesses as an important part of the town's everyday economy and community.

The project combines documentary photography with environmental portraiture, but conversation became just as important as the camera. From the beginning I wanted people to know I wasn't simply passing through to take photographs and disappear. I returned prints as quickly as I could to show I was committed and intended to keep my word. That simple gesture built trust. The photographs led to more conversations, more photographs and lasting friendships. Royal Barbers commissioned a team portrait which now hangs framed in the shop and I am still in touch with many of the people I met through the project.

The next stage of Front will take place during my October artist residency at the former O2 shop in Andover. The series will be exhibited throughout the week, with everyone who took part invited to a private view before it opens to the public. It feels important that the people who trusted me with their stories are the first to see the finished work. Alongside Front will be an installation by a local artist made from St George's flags removed from lampposts around the town. Although the two projects are very different, they both encourage people to think about community, belonging and the places we often overlook.

Looking back, I realise Front isn't really about shops. It is about curiosity. It is about walking through the front door, meeting people and discovering that the stories we imagine about places often have very little to do with the lives people are actually living.

<http://simonpetergreen.com>













Sheffield March 2016

Wendy North

An overnight stay in Sheffield during March was for me about finding out how I coped on a photographic outing, given my relatively recent diagnosis of a life changing illness. The sun was out on our second day and it ended up feeling like a mini holiday.

My main objective was to revisit some of the creative techniques that I could achieve using a mobile phone app. In other words to 'play' and experiment. It's amazing what I forget when I haven't used a camera or phone camera for a while.



Sheffield Peace Gardens - Water – 2 of 7

On our first afternoon we spent time in the Peace Garden and as I only had my iPhone 13 with me at that point I spent a lot of time using the 'slow-shutter' app. I wanted the soft focus effect that you can achieve with this app, but I didn't want it to be so out of focus that all we saw was a blur. For me there's a dream like quality about these images that conjures up an aura of timelessness.

Back on my computer I tried several post processing techniques creating a black and white version which actually conveys a very different mood to the ones above it.



Sheffield Peace Gardens - Water - 4 of 7



Sheffield Peace Gardens - Water - 5 of 7



Sheffield Peace Gardens - Water - 6 of 7

The following morning, when the sun was shining brightly, we stayed around the Winter Garden and the entrance to the Gallery. By this time I'd unpacked my case and found my Samsung Galaxy phone.

Initially we started off in the greenhouse where I tried out the multi-exposure setting on the Galaxy phone.



Sheffield Millenium Garden - abstract plants & shop - 1 of 4



Sheffield Millenium Garden - abstract plants & shop
- 4 of 4

Moving into the gallery shop I drifted down to the end of the building where the escalator is situated and spent a little time using the 'continuous' shoot mode on the Samsung Galaxy phone to see how it would record movement. I've chosen to present these images as a three image triptych and focused on capturing movement.



Sheffield Millenium Garden - abstract plants & shop - 2 of 4



Sheffield Millenium Garden - abstract plants & shop - 3 of 4.jpeg

On this occasion I've chosen images from a relatively compact area of Sheffield around the Peace Garden. I took others that were straight photos or patterns in the environment, which I might offer to the Contemporary North group publication, "Showcase", on another occasion.

Art as I see it - Book 3

John Evans-Jones ARPS

Book 1 is about me taking pictures and to a greater or lesser extent altering them to fit art themes.

Book 2 is a record, for myself mostly, of quite a lot of art galleries that I have visited.

Book 3 is recently completed although some of the content is from over 10 years ago.

The third part of my photobook trilogy 'Art as I see it' has nine sections about art things that I have photographed, or made photographs about, over the course of several years. A lot of the sections began life as presentations I gave to the South West Contemporary Group, the earliest being in 2015. Each section is a separate entity but of course the overall theme is Art as I See it.

The book is of standard size landscape format with 74 pages. The examples presented are of double page spreads that have lay flat binding.

I'm not sure how otherwise to describe the book, but my friend calls it a photo-philosophical tome. I think that's debatable but I've left it in as click bait!

It's at [jej.jalbum.net/Art as I see it - Book 3/](http://jej.jalbum.net/Art%20as%20I%20see%20it%20-%20Book%203/)

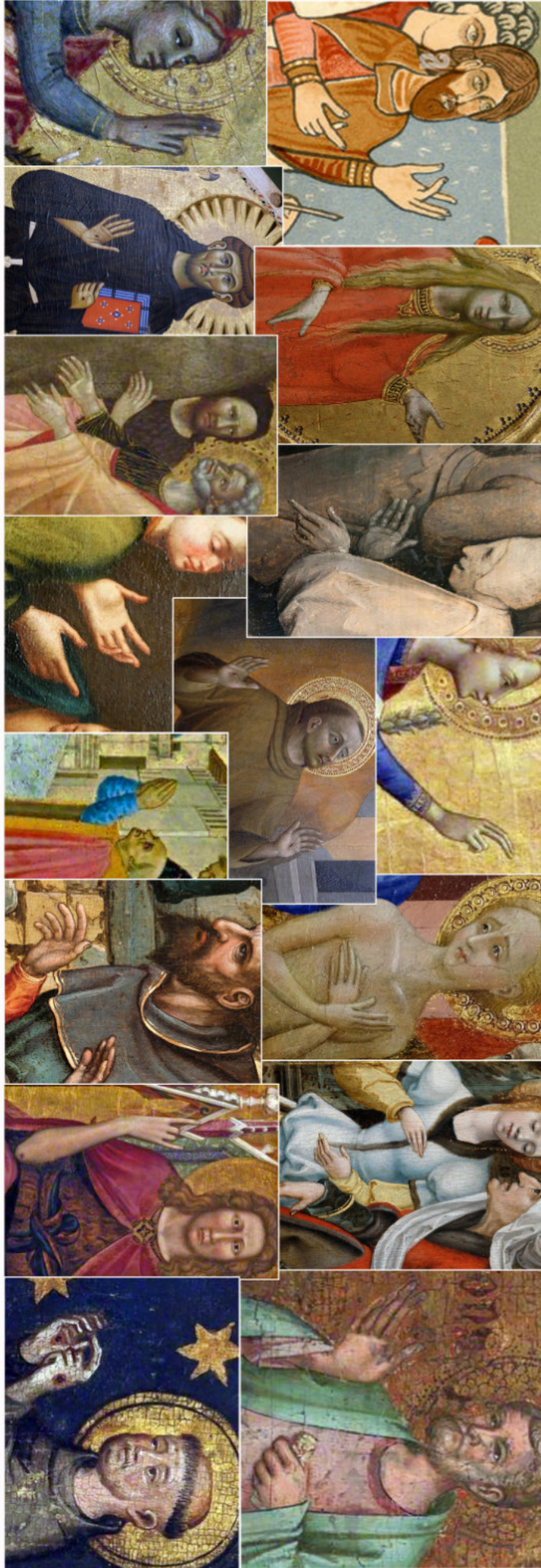
Editors' note: John's Book 1 and 2 investigations into art and galleries were included in Concept in January 2026, see https://rps.org/media/ziqachai/concept202601_144dpi_85.pdf



Donated frames come from different eras and different homes
The seaside beach hut tradition dates back 200 years



In this section, images of beach huts are selected to match kitsch and retro charity shop frames



In this section, hand gestures are found in mediaeval paintings

Do Something More Important Than I Do - 1



This is my photo grid
of IKEA bits and pieces

This is Raphael Dallaport's
photo grid of landmines

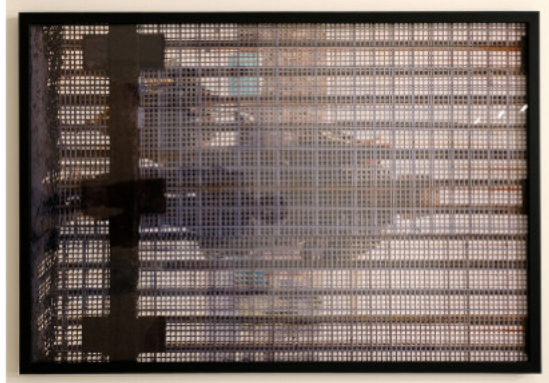


Do Something More Important Than I Do - 2



Selfie in a shop window

Alejandro Cartagena's
'Mother at the Mexico-USA border wall'



This section offers hints to help artists be successful

Shop or Gallery



This shop is empty.
Maybe for renovation,
maybe gone bust



An artist is using
the space to display
and sell his work



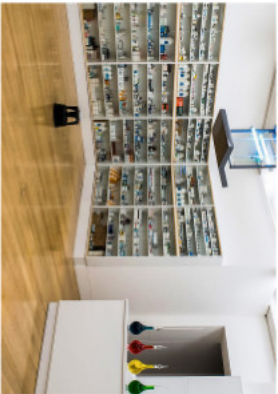
The artist has moved on.
Is this now an empty
gallery or an empty shop?

Shop, Gallery, Gallery, Shop

In a Damian Hirst exhibition his 'Pharmacy' was installed near a passenger lift. He was delighted that people exiting the lift turned back, thinking that they had exited at the wrong floor.



Boots the Chemist



Damian Hirst 'Pharmacy'

He said 'I think that's what's brilliant about art. It's to take the world as you know it and change it and represent it in a way that you don't expect. I think that is art's greatest function'

In this section shops are compared to galleries

Contemporary Postal Portfolio



The Postal Portfolio provides opportunities for members of the Contemporary SIG to view and comment on prints and books made by members and to receive feedback on their own work.

There are two circuits of boxes at present with five boxes going round each circuit. A circuit can have up to 12 members. The original circuit has been in existence for over 20 years. Members find it a stimulating and encouraging means of sharing their photography with others and enjoy seeing and handling work in the form of prints. When a box arrives through the post you add a piece of your own work, be it a single print or a series of prints or even perhaps a book. You can also view the work of other members, read the comments which have been made and add your own comments. The suggested turnaround time for boxes is two to three weeks. Once you have finished with a box, you send it to the next person on the circuit. When the box has completed a circuit and has returned to you, you can see the comments which have been made on your own work.

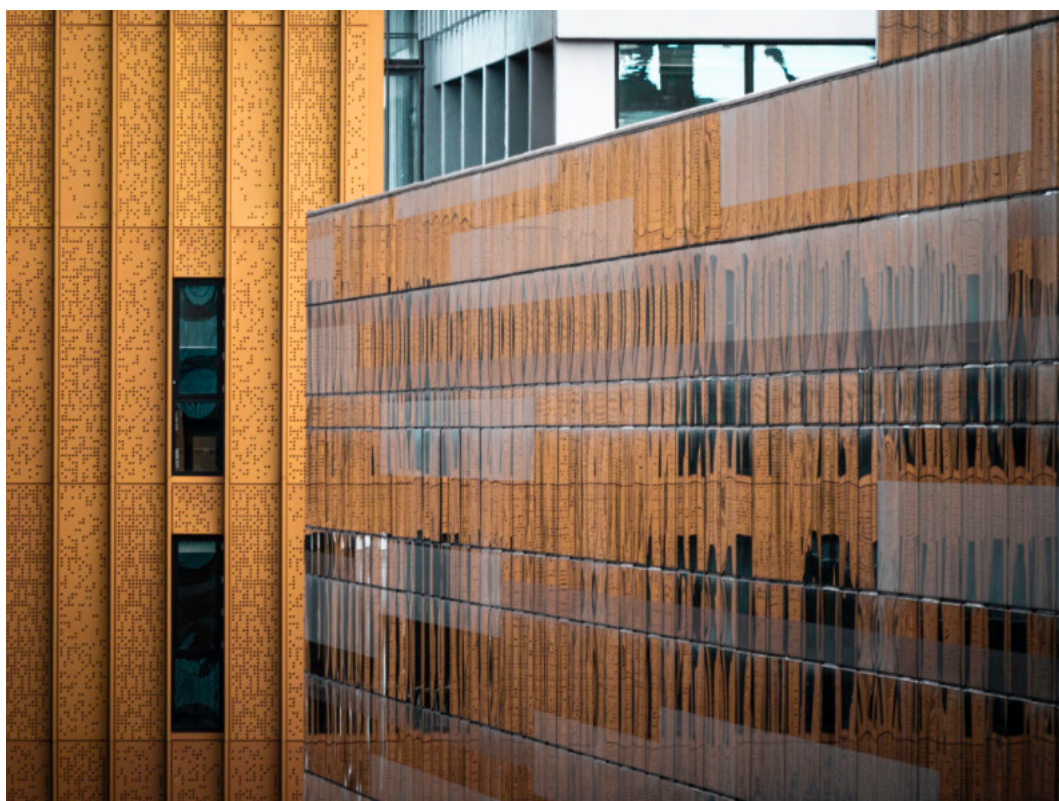
In addition to the circuits, we have monthly meetings over Zoom for those members able to attend. We show and discuss work and other topics members want to raise. Every three months a meeting is given over to discussion of a published photography book chosen by a member.

If you are interested in joining us or want further information, please contact me at contemporarypostal@rps.org

Nigel Corby

Coordinator, Contemporary Postal Portfolio

Central Contemporary-Documentary Group



[Image is by Sean G., it's part of Coventry University]

We're currently on our summer break, and will start meeting again in September.

We continue to meet online, via Zoom, usually on the second Wednesday of each month at 7pm. Our September meeting will be on the third Wednesday, 16th. Most meetings consist of members sharing the projects they have recently finished or are currently working on.

We are planning a Photographic Scavenger Hunt to be undertaken wherever each member happens to be over Autumn/early Winter. Participants will be tasked with 'hunting down' responses to at least 8 of the 12 phrases we will agree on. A previous event run by one of

our members included responses to: pick a colour, look high, new or young, and something with legs. We are currently seeking suggestions from group members (and new members) and will share the final list of words and phrases in October. Everyone will have until January to respond. Suggestions for words and phrases can be given at the September meeting, or emailed to me.

Steff Hutchinson ARPS

Central Regional Organiser

contemporarycentral@rps.org

Contemporary North Group

Our group continues to tick along with an average of 16 members attending alternate monthly meetings at Clements Hall in York or on Zoom. We are pleased that our Zoom meetings attract members from around the world, including not only Europe but Australia and the US as well.

Each meeting is reported in our superbly designed and compiled Showcase publication by Lyn Newton, which appears on the CG webpage and on Issuu. Here are links to two of our recent meetings. They can be seen on Issuu and the CG webpage.

April

Website: <https://rps.org/media/axelw4e5/cn-members-showcase-april-2026.pdf>

Issuu: https://issuu.com/royalphotographicsociety/docs/april_2026_members_showcase_contemporary_group_no

May

Website: <https://rps.org/media/zg5majbt/cn-members-showcase-may-26.pdf>

Issuu: https://issuu.com/royalphotographicsociety/docs/may_26_northern_contemporary_group_members_showc

All of our Newsletters can be seen on <https://rps.org/groups/contemporary/cn-showcase/>

At the moment we're on a two-month Summer break. However, we did enjoy a group outing to Barnsley to celebrate

World Photography Day on 19 August.

A few of our photos are shown here. No themes or project-based images. I suggest that it's more of a fun, encountering experience, on the prowl for something interesting. Moreover, it's about getting out with fellow members, and enjoying the day. Curious too to see how different we are!

We're spending the Summer on a new book project on the theme of Impermanence. Twenty-five members have signed up for it, with project due date 1 December. Publication will be in 2027.

Our next meetings after the break will be:

19 September,
Clement Hall, York, 12.00 to 4.00

17 October,
on Zoom 1.00/1.30 to 4.00

21 November,
Clements Art Room, York, 12.00 to 4.00

12 December,
on Zoom, 1.00/1.30 to 4.00.

This meeting will be devoted to our concepts of street photography, whether actual or conceptual.

Everyone is welcome. Please contact Patricia A Ruddle ARPS, contemporaryne@rps.org

Morris Gregory



Peter Bartlett



Rachel Perry



Patricia Ruddle



Contemporary NorthWest Group - Liverpool



Brian Williams ARPS

Our Spring visits to Liverpool needed two visits so that a good number of members could attend, happening on 27th March and starting at the Anglican Cathedral and 9th April when we started at Lime Street and made our way to the waterfront near Royal Albert Dock.

Over the course of both visits 9 members joined the happy band.

27th March saw us ten in the two main cathedrals, taking in the gothic splendour of the Anglican Cathedral and the multi-coloured glory of the Metropolitan Cathedral (aka the Mersey Funnel, or Paddy's Wigwam!).

First stop was coffee and cake in the gothic splendour of the Anglican Cathedral, surprisingly entirely built in the 20th century. It is the largest religious building in the UK and in addition to the huge nave there is a jewel-like Lady Chapel that can be viewed from a raised walkway, the prospect almost demanding to be captured.

On the walk from the Anglican to the Catholic shrines we stopped off for a non-religious lunch at the fabulous Grade 1

listed Philharmonic Dining Rooms appropriately on the junction of Hardman Street and Hope Street. In a rainy spring we were fortunate that the afternoon was dry allowing exterior shots of the Metropolitan Cathedral, and sun beaming on the wonderful lantern roof and through the deeply coloured stained glass windows.

After our first enjoyable day Roger and Alan came twice to enjoy the streets of the city and the waterfront. As well as our regulars it was good to welcome Tim Gilbert ARPS who came for the first time.

Again the day started with coffee and cakes in the Walker art gallery before setting off towards the Cavern Club and thence via Salthouse Dock and Royal Albert Dock to the Museum of Liverpool for lunch, followed by a brisk walk on a cool day towards the Three Graces and the Beatles Statue for some more street photography before heading home,

Alan Cameron ARPS

NW Regional Organiser

contemporarynw@rps.org

Day 1



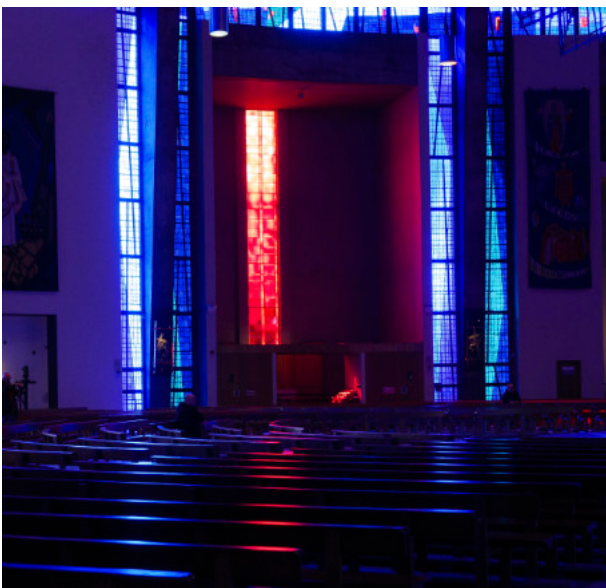
Alan Cameron ARPS



Brian Williams ARPS



Romney Tansley ARPS



Geoff Batchelor ARPS



Susie Dodds

Day 2



Ken Rowlatt LRPS



Janet Webb



Roger Styles



Tim Gilbert ARPS

Contemporary NorthWest Group - Punk



Alan Cameron

Every year since 1997 The Revolution Festival has taken place in Blackpool Winter Gardens featuring Punk Bands old and new, and this year's event, the thirtieth edition, took place from the 6th to 9th August. Each year the town centre is crowded with a colourful array of Mohawks and other spikes hairstyles and traditional Punk clothes.

Though photography isn't permitted in the venue there's much activity in the surrounding streets and squares and so I called for members from the NW to join me for a fun Friday. Despite the previous day's regional rail disruption, eight members managed to travel to Blackpool to meet in the Hive cafe; mostly familiar faces but introducing Tony Nicholls who joined us from the North Lakes area. Welcome Tony, we hope we'll see you again.

Despite appearances to the contrary, Punks are a really friendly bunch and willingly allowed set up shots and classic Street Photography approaches. The weather was kind to us and though that caused some bright highlights we all managed to capture a good selection of images.

This is a small selection of our images, one from each participant, and, as last year, we'll be producing a zine of the event, please keep an eye on the RPS channel on Issuu. I am grateful to Paul Cayton who will be creating our zine this time.

Our next meeting will be held via Zoom on Friday 11th September at 11.00.

Alan Cameron ARPS

NW Regional Organiser

contemporarynw@rps.org



Alan Cameron



Janet Webb



Geoff Batchelor



Ken Rowlatt



Roger Styles



Paul Cayton



Tony Nicholls



Susie Dodd

Contemporary Southwest Group

The Southwest Activity Group met on Sunday 30th August at Dartington in Devon.

The meeting began with the usual informal discussion on a variety of matters photographic. On this occasion the conversation had a Three Dimensional twist as Graham Hodgson displayed an A2 stereoscopic print of his garden (red/blue separation with the use of the appropriate glasses). This led to a sharing of a wide range of experiences with 3D prints and films.

Carol Ballenger has been thinking about the moon in connection with a project combining photographs including a lunar image with poetry by John Pows. This resulted in a retrospective of various photographs incorporating the moon and a discussion of their merits. Carol noted that some of the earliest images had been prepared in the 1990s using CorelDraw (I remember it well) and had required up to half an hour of computer time on the PCs of the day.

The Aluminium Diabonds from Carol's WaterWorlds exhibition are due to be exhibited outdoors at MAKE Southwest in Bovey Tracey in the near future. However, the latest development in this work is the possibility of some form of exhibition using translucent materials and projected images that can be viewed from both sides, hopefully set to appropriate music and possibly as part of an immersive experience. This is still at the early stages and the group brainstormed and shared thoughts about the ways in which such an

exhibition might be constructed.

Adrian Hough shared two sets of images taken in Norway during August. The first were of the small town and UNESCO World Heritage site of Roros. The town historically flourished due to the presence of copper ore and a smelter which was developed over the years before closing in the early 1960s. Today the slag heaps are 'listed' as are around one hundred individual buildings in the town centre whilst the former smelter building is a museum and interpretive centre. Roros was also the site of an important battle in the days when Sweden and Norway (which was then controlled by Denmark) were at war and the Swedish forces, having failed to take Trondheim, attacked Roros during their retreat. This battle is commemorated every summer in an outdoor theatre re-enactment set amongst the slag heaps.





Adrian Hough ARPS

Adrian's second set of Norwegian images were taken in the coastal town of Harstad. Here, rather than being decorated with bunting, the town-centre streets had various items of clothing on lines criss-crossing the streets so that the area appeared to be covered in washing lines.



Adrian Hough ARPS

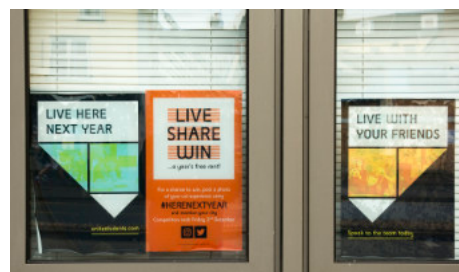
Adrian also showed a separate set of images, taken ten years ago, which illustrated the large number of third-party commercial developments offering student accommodation in Exeter. These had recently been completed and had allowed the university to dispose of much of its own portfolio or accommodation. This issue was currently significant due to the recent report that Exeter University has offered deferments to first years students due to start their courses this year as it has too many students and not enough accommodation.



Adrian Hough ARPS



Adrian Hough ARPS



Adrian Hough ARPS



Adrian Hough ARPS



Adrian Hough ARPS



Adrian Hough ARPS

John Evans-Jones shared the third volume of his trilogy 'Art as I See It'. This volume entitled 'Pictures, Frames and Feet etc' joins the earlier volumes on 'Me Taking and Making Pictures' (pictures that resemble other people's art) and 'Of Galleries and Their Art' in which he explored aspects of different Art Galleries in both Britain and around the world. Taken together the three volumes are an exploration of how art appears in the context where it is displayed and its interaction with the viewer and one viewer's perception of what this might signify.

John also showed projected images of colours. He has been on a short break where the dominant colours were white and blue together with some red and these were supplemented by green, yellow and orange. The images explored the appearance of these colours in their various combinations. The white was the dominant colour of the ferry MV Pont-Avon which operates between Plymouth and Santander. The blue was the colour of the non-slip decks and red the ancillary equipment. Orange, green and yellow were contributed primarily by statutory safety signs and associated equipment. Is it coincidence that the Brittany Ferries logo is composed of these same six colours and that the French Flag is white, blue and red?

Ken Holland shared a range of books that he had created over the years with subjects ranging from Spain, Devon, various projects and his favourite 100 Darkroom prints. There were also several books produced by the Southwest Contemporary Group some years ago.

Ken's second contribution was two sets of projected images. The first of these were images from his long-standing and continuing 'By the Way' project which consists of monochrome images of derelict buildings which can be found at the side of roads. The second set of images were all taken in New York during a five-day visit in 2006. Ken had taken these with his first every digital camera (a 6 megapixel Bridge Camera) but not really done anything with them at the time or since.



Ken Holland FRPS



Ken Holland FRPS

The meeting ended with Graham projecting 3D images with red/blue separations. It transpired that Graham had prepared the images using a normal digital camera and taking two images 2.5 inches apart in swift succession. The red channel from the left-hand image and the blue from the right were then separated using Photoshop, which was also used to combine the separated channels from the separate images into a single picture. Graham demonstrated the potentially dramatic effects of shifting the red image further than reality.

As ever, we are grateful to Carol and Graham for their hospitality and for hosting these meetings.

The date of the next meeting will be announced in due course.

Adrian Hough ARPS

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Contemporary Scotland Group

There has been two face to face days out so far this summer, the first to Glasgow on the 10th June. The assembled photographers had a grand Day Oot, and we published an e-zine of the day: https://issuu.com/royalphotographicsociety/docs/weegee_day_oot_twenty6



S Whittaker ARPS



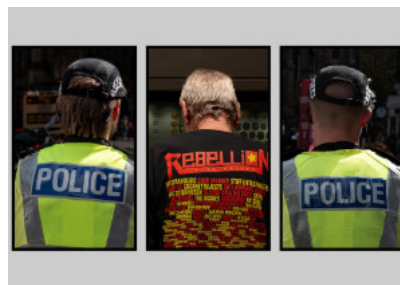
Keith Walker ARPS



Monica Vella

Next up was our annual Fringe Day Oot to Edinburgh on the 11th August, and we started off at Edinburgh Photographic Society's club rooms to view the successful images from this year's International Salon, and RPS Scotland's annual travelling

exhibition. We then headed for the National Portrait Gallery for a special introduction to the Wendy McMurdo Exhibition (<https://wendymcmurdo.com/wendy-mcmurdo-the-digital-mirror-sat-30-may-2026-sun-25-oct-2026>), by Ben Harman. In the afternoon we hit the Fringe and revelled in the crazy biz that that always is. Our task for that day was to produce one image that displayed context...either with or without, or both.



Neil Goodwin ARPS

The e-zine was published: https://issuu.com/royalphotographicsociety/docs/fringe_day_oot_2026

On the 20th of August we had a day at The Smith Gallery, Stirling with a series of speakers, culminating in the official opening of the Documentary Photography Awards travelling exhibition, in conjunction with Stirling Photography Festival.

We will be back in Stirling in September, then at the World Press Awards in Edinburgh in October, and then start our Winter zoom programme.

Steven Whittaker ARPS
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Next Issue

The next issue of Concept will be available January 2027

If you have any contributions you would like to have including, news, reports, reviews, publicity profiles, images, please email your ideas to Nick via email concepteditor@rps.org

Features and reports should be between 300 and 800 words please. Pictures as separate jpeg files of 1 to 2 megabytes, containing no watermarks please.



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