

HERITAGE PHOTOGRAPHY

CONTRIBUTION REQUIREMENTS AND SUGGESTIONS



THE RPS

ROYAL
PHOTOGRAPHIC
SOCIETY

Heritage Photography

HERITAGE PHOTOGRAPHY

Journal of the
Archaeology and
Heritage Group

Contribution Requirements and suggestions

Editor
David Bryson FRPS
heritage.editor@rps.org
Advertising enquiries
David Bryson FRPS
heritage.editor@rps.org

Archaeology & Heritage Group
Committee Members

Chair
Heather Laurence PhD
heritagechair@rps.org

Heritage Photography editor
David Bryson FRPS
heritage.editor@rps.org

Honorary Secretary
Amanda Miller LRPS
heritagesec@rps.org

Honorary Treasurer

David Bryson FRPS
heritagetreasurer@rps.org

Web editor
Jim Souper ARPS

Military Heritage and
Distribution
Shaun Parkes LDPS
heritagemilitary@rps.org

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Dodo replica skeleton
Photograph: David Bryson

The publication covers all aspects of history, which ranges from archaeological discoveries to the present century, including the photography of buildings, artefacts, transport, militaria and industrial heritage.

What is heritage?

Heritage means much more than churches and includes the photography of country houses, industrial sites, villages and townscapes.

It includes the photography of artefacts indeed anything to do with our heritage which very broadly is what we have inherited from our forebears and equally what we will leave those who follow us.

Our members' interests in the photography of archaeology and heritage are wide-ranging. The publication is an opportunity for members to share their photographic work, and so also their interests in any chosen field of specialisation.

The journal is a good introduction to the work of the group and is a means of appreciating and learning about the range of interests and photographic work, and the techniques used, see previous issues at <https://issuu.com/royalphotographicsociety/stacks/e5208ecd8f7d49a7b1a1ef0043524256>.

What "heritage" is and means is open to interpretation the key for the journal is to look at the breadth of "heritage photography" and its alignment with the remit of the royal photographic society.

This can be seen in the mission

"to educate members of the public by increasing their knowledge and understanding of photography and in doing so to promote the highest standards of achievement in photography in order to encourage public appreciation of photography",

please see the current strategic plan on the RPS website.

Open access

The journal is currently issued 3 times per year and is one of the benefits for members of the Archaeology and Heritage group and so previous issues are only released freely online on publication of the current issue (i.e. A 4 months embargo). For example the January issue will be released on issue once the May edition has been distributed.

Authors may use the pre-print, post-print or final published version of their article providing attribution is made to the journal.

The journal archive is located at <https://issuu.com/royalphotographicsociety/stacks/e5208ecd8f7d49a7b1a1ef0043524256>.

What to submit

What can I contribute?

Features: articles that combine photographs with a narrative, your story of the photographs, places and meaning.

Short articles: Just a few words and a couple of photographs enough to fill one or two pages.

Photographs, captions, biography and intent: Rather than a lot of writing just submit a range of your photographs on a topic. Instead of a story it is useful to know a bit about you as a photographer and why you took the photographs or created the collection of photographs.

Technical "how to ..": From the simple to the complex, short insights accompanied illustrative photographs that could help us all become better photographers.

Reviews: reviews of books, journals,

PHOTOGRAPHS

Sculptures

I've always been fascinated by sculptures. It doesn't matter what the material; be it marble, soapstone, jade, or bronze, I never cease to be amazed at what it becomes at the hands of a skilled craftsman. They can be artistic, representations of our beliefs, based upon stories and legends, portrayals of real life characters or objects, and memorials. TED BURCHNALL LRPS

Having an interest in historical figures, real or fictional, I have taken numerous photographs of sculptures in Canada, England, France, and Italy. I admire the artist who can take a piece of stone and turn it into what appears to be an animate object. Sometimes the end result is so realistic, it's a shock to the senses to touch it and discover how hard and unyielding it is. The ability to imagine the end result, to create a mould and then pour into it molten bronze, producing a noteworthy piece of art, is a skill limited to a very few gifted people.

Sculptures have been with us a long time. There are statues that have been discovered in Germany, that are estimated to be at least 35,000 years old. Many of the subjects over the hundreds, and even thousands of years, are representations of mythical figures. E.g., Hercules or Neptune. They were however frequently based upon real life figures, such as professional models or the patron who commissioned the work, and give us an insight on how people looked, dressed, etc.

Often there is a story linked to the creation of a sculpture, which can further enhance the appreciation of the work, beyond just it's physical appearance:

The Tindaro Srepolato is a large bronze sculpture, located in the Boboli Gardens in Florence, Italy, and belongs to the Uffizi museum. According to the artist, Igor Mitoraj, it is a representation from Greek mythology: Tyndareus, King of Sparta.

The Madonna della Pietà is a marble sculpture of Jesus and Mary at Mount Golgotha. A stunning piece of artwork, I think it's even more impressive when you consider that Michelangelo Buonarroti was only 24 years old when he completed it. It's the only piece that he ever signed, reputedly to prevent a case of copyright infringement. Today it is located in the Vatican, however it was originally a commission for Cardinal Jean Bilières de Lagrault's funeral monument.

In Bath Abbey, there is a monument to Sir Richard Hussey Bickerton who had a remarkable career as a naval officer, including serving as Second-in-Command to Lord Nelson. The marble monument was completed by Sir Francis Chantrey in 1834. The mourning figure, which is found on the right side of the monument, attracts the attention of many visitors to the Abbey.

The marble fountain of Neptune, sculpted by Bartolomeo Ammannati between 1563-65, is located at the Piazza della Signoria, near the Palazzo Vecchio, in Florence, Italy. It was commissioned by Cosimo I de' Medici in 1550 to celebrate the marriage of Francesco de' Medici to Grand Duchess Joanna of Austria. The fountain was designed by Baccio Bandinelli, but created by Bartolomeo Ammannati with the assistance of several other artists.

"Hercules and the Centaur Nessus", is a marble statue by the Flemish-Italian artist, Giambologna. It was made between 1595 and 1599. This sculpture was commissioned in 1594 by the Grand Duke of Tuscany, Grand Duke Ferdinand I. It is located in the Piazza della Signoria in Florence, Italy. Many of the artists in the 15th and 16th centuries, including Da Vinci and Buonarroti, devoted a lot of their efforts in accurately reproducing the human form. "Hercules and the Centaur Nessus" and the "Neptune Fountain" are excellent examples of this great attention to detail, even to the point of exaggeration, or understatement in some cases.

The "head shot" of Menelaus, is from a larger marble sculpture. The statue depicts the lifeless body of Patroclus, being supported by the Greek king Menelaus, as he carries Patroclus away from the battlefield of the Trojan war, as described in the Iliad. Created in the 1st Century AD, it's a Roman copy of a Hellenistic bronze created in Pergamon at around 300 B.C.E. It was restored by Florentine artist Pietro Tacca, of the Medici Sculptors. Discovered in 1570 in a Roman vineyard, Tacca restored Menelaus' face, helmet, and arms.



Neptune (1570) Bartolomeo Ammannati (1511 - 1592)



Monument to Sir Richard Hussey Bickerton (1834) Sir Francis Chantrey (1781-1841)

Example of a collection of photographs with an introductory piece rather than a full-blown article from January 2024

websites, exhibitions, galleries indeed anything related to heritage that might be of interest to the group.

Editorials: have you got something to say about heritage photography? What opinions do you have? Why not share your ideas in a short piece with one or two photographs?

Events reports: if you are going to an event consider taking photographs, general reportage, and then a write up describing the event. This could be a combination of one or more people otherwise you might end up observing and recording rather than being involved.

Theme or topic: do you have an idea for an issue covering an aspect of heritage? Let us know so we can e-mail members widely for contributions. For example, trams: past and present, heritage in packaging design, world heritage sites, stained glass windows, member's local museums and art galleries, your ideas and photographs our help and support to take it to publication.

Guest editor: We are open to welcoming Heritage Photography to guest editors. We welcome offers of support for the journal and to help you communicate your ideas about Archaeology and Heritage photography to the wider world. You would be expected together with the journal editor to develop your own theme or one of the current

themes, write the editorial 'Perspective' for the issue, be involved collaboratively in design and layout decisions, and most importantly encouraging members you know to contribute to your issue after all it is the member's publication.

Themes

We try and arrange features, photographs and editorials around themes. Please look at our archive for the range of themes.

Future themes may include:

Drone photography

In yje view of recent re-opening Notre Dame Cathedral

Gargoyles and othe public sculptures.

Heritage of photography and photographers this could include member's personal biographies like my short one in the September 2024 issue.

Museums and their exhibits

Please look at the website and broadcast e-mails for future themes or e-mail me with your suggestions.

What should I write?

The aim of the text is to support your photographs. Text can be narrative telling the story of how you took the photographs this could be why you took them, what they mean through to technical, how you took them.

The text could be more descriptive as an article for country living or even as if part of a textbook. The choice is up to you but remember the audience and what they would want to know or ask you about your photographs.

The journal is not an "academic" publication so the writing can be informal or reflective for example using 'I' and writing in whichever tense you find easiest.

If you have an idea you would like to suggest or discuss or would like support please contact the editor at heritage.editor@rps.org.

How to submit

Photographic requirements

Photographs should preferably be full-sized tiffs from raw after post-processing or if working with jpgs in camera, full-size jpg after post-processing. The file should be sRGB as it comes the whole InDesign document is converted to CMYK when exporting a pdf for printing.

The journal is produced using InDesign so the photographs are imported then final work exported as a high-resolution pdf file for printing and then archived online using the RPS's issuu account.

Please note that smaller files might not be able to be considered for full page spreads or the front cover image.

The editor reserves the right to select which photographs to include and will try to use them to support the flow of the story. Others may be on a page on their own or shown as a sequence on a double page. If you have a specific requirement for order please let the editor know using a diagram or details as to where you want photographs to be in your text.

Please do not sharpen or oversharpen we would prefer the photograph to be as taken with minimal post-processing. We may adjust/crop an image in preparation for publication but you will be able to see how this looks prior to publication when I send a pdf to you for proofreading.

Please do not include digital signatures on your images.

Text

The text file can be in any format e.g. Word .Doc,

.Docx, .Rtf .Txt. Please do not send as a pdf or .Pub (microsoft publisher). The text along with your photographs will be reformatted using the RPS journal template for consistency I have adapted this but we have tried to comply where possible with their guidelines.

Text files should contain:

Short title for your work

Your name with RPS distinctions if any

A short sentence describing your work. You can use a suitable phrase or quote from your text that captures the essence of your article and that could be used online to encourage readers to look at your work. This goes in the paragraph under your title.

Captions together with file numbers for all of your photographs, this is especially helpful for readers where there is spread of photographs on a page without text.

Submitting

For submission of what may be large file sizes please contact the editor via e-mail heritage.editor@rps.org and I will be able to share a dropbox file request with you for your article.

Proofs

Each contributor will be sent a pdf proof of their work for checking in advance of publication.

This can then be commented on and corrections returned to the editor.

Contributors will receive a copy of the publication. Please see the latest newsletter about forthcoming changes to a combinationn of print band digital publication.

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