

INTERNATIONAL MEMBERS

eMagazine
SEPTEMBER 2025

ROYAL PHOTOGRAPHIC SOCIETY

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COVER PHOTO

SANJOY BHATTACHARYA

This stunning aerial photograph captures a dramatic, multi-tiered waterfall cascading down lush, green cliffs into a crystal-clear, blue pool below. A winding river snakes through the vibrant green valley, leading the eye toward misty hills and a moody, cloud-filled sky in the distance. The rich contrast of earthy tones, lush foliage, and serene waters creates a breathtaking natural landscape.

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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 2025 edition of the International Members eMagazine.



I hope you have all had a lovely few months with some summer or winter sun depending on where you are. Here in Switzerland, we have had many long, hot days perfect for hiking in the mountains or swimming in lakes, combined with some damp but still quite warm, rainy days. A bit of a mix but very nice all the same. However, it appears that Autumn has also suddenly arrived.

This is the second edition of this 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 some of our international members: Robert Driscoll in Darmstadt, Germany shares his recent travels around the country he now calls home; Rania Elsayed in Cairo, Egypt presents her current research project about traditional equestrian techniques of Upper Egypt; and in our

Q&A, Ashok Viswanthan in Chennai, India tells about his photography and his upcoming exhibition in London. We also present the upcoming RPS Benelux Chapter members exhibition at the Pelt Fotofestival in Belgium and a recent RPS Japan Chapter members exhibition shown in Tokyo, Japan.

We have introduced a new Distinctions section. Beat Suter in Switzerland was awarded his Fellowship in May 2025 with his successful submission of his photo book: Im Dialog. Beat shares with us his inspiration and the path he followed to complete his photobook from idea to submission. Additionally, we have also included a new International Members Gallery. We welcome your contributions to showcase photography from all corners of the world.

As always, we welcome your thoughts, recommendations and contributions. Details about how and what you can contribute to a future edition are provided in the Contributions pages at the back of this eMagazine. Please do get in touch and we look forward to hearing from you!

A new update from the Chapter Organisers provides us with an update on key events happening locally. Our plan is to develop this further over future issues so you can see what is happening in different parts of the world. Further information can be found at www.rps.org/groups. Please also have a look at the different events organised during the next quarter by the Special Interest Groups (SIGs) at www.rps.org/groups or upcoming RPS events, talks and exhibitions at www.rps.org/what-s-on/

Finally, Jacky Lee, a new member of our international team who lives in Canberra Australia, shares his photographic journey, and his experience and thoughts about Artificial Intelligence (AI) and how this impacts traditional photography.

The international team also held its first International Members Forum, details of which you can read on the following page. We aim with time to continue to bring our community closer together and get us talking to one another!

With very best wishes,

Claudine

International Representative

International@rps.org

An update from Victoria Humphries at RPS HQ

A warm welcome from the RPS in Bristol and an update to you on a few key activities, events and our recent focus. We will continue to update you each quarter.

Office move

We are now unpacked (ish!) and settling into our new offices in Bristol. If any of you are visiting the UK and would like to say hello, please do get in touch. We always love to see our RPS members!

IPE166 & IPE167

As a result of our office move and no longer having a dedicated gallery space, our IPE166 exhibition has moved to London this year and is located at the fantastic [Saatchi Gallery](#). Congratulations to both Jacopo Locarno and Keerthana Kunnath, two international members who had photographs in the exhibition. Keerthana also won the Under 30s Award. If you are in London, please do try and visit, the photographs are just amazing and hopefully they will inspire you to apply for IPE167. The call for entries for IPE167 opens on 2nd September 2025.

Member offering

This is a key focus for us at the moment, and Toby, our new Director of Marketing & Membership, is working with the team and a small working group to review & improve our current offering. International membership is one of the areas that we will look at, but please bear with us as nothing will happen overnight. In the meantime, if you have ideas, suggestions or other feedback, please do email Claudine and the international team at internationalsubmissions@rps.org and we can start to collate these.

Wishing you a great few months!

Best wishes,
Victoria

International Quarterly Update

It has been another busy quarter for our small volunteer team. An update on some of our key activities:

International Members eMagazine and RPS International website pages

We remain focused on developing this eMagazine by expanding the variety of features and creating new content. We hope that each quarter you will see this develop further. In coordination with the marketing team at RPS HQ, we will also now turn our focus to the International pages of the RPS website with the aim of developing this further to provide regular updates and new content here too.

Quarterly International Members Forum

We held our first introductory International Members Forum online at the end of July. It was a pleasure to speak with a number of members from around the world and to listen to their thoughts and feedback and learn about their photography. The next quarterly forum will be towards the end of October 2025. Should you wish to take part, please email Claudine at international@rps.org. Invitations will be issued in early October.

The 90-minute forum aims to:

- Establish a closer international network to increase sharing of information and experiences and improve current ways of connecting together.
- Answer any questions you may have about the RPS and feedback on how you are currently served as members.

Going forward in each quarter, we will also include a special event. This could be a presentation by one of our members on a specific topic, for example, an exhibition, a current project, a photographic technique or a current industry theme; or an update from one of our Chapters, SIGs or HQ. We look forward to speaking with you all in October.

Finally, we are continuing to work to create connections between the international team and the chapters and Special Interest Groups (SIGs) to increase the availability and exposure of events that may be appropriate for international members.

As usual, please do come back with any suggestions you may have.

AN ENGLISH PHOTOGRAPHER BEHIND THE LENS IN GERMANY

Robert Driscoll, Darmstadt, Germany

We are delighted to introduce Robert Driscoll, an international member of the RPS who has lived in Germany for over forty years. Robert likes to photograph landscapes and historical buildings and shares with us, his experiences and travels all over Germany.



▲
The Old Townhall in Bamberg just before sundown. There are many old buildings which are built right on the water. It is well worth a visit!

I am an Englishman, born in Sussex in the southeast of England. I have lived in Germany for the past 46 years so, I can say now that Germany is my home. It is only since I have been in retirement that I have really got into photography, and I recently became a member of the RPS Germany Chapter. I don't particularly like photographing people and I do tend to avoid big towns, but I love getting out into the countryside and taking landscape shots. Scattered throughout the German landscapes are many fascinating historical buildings. I travel by car to reach most of my destinations and bring with me my Canon EOS 80D with a variety of lenses.



Credit: Robert Driscoll



Just before sunset, the rococo-style Hunting Lodge of August the Strong at Moritzburg near Dresden.

MY HOME

Last year, I completed a round trip through eastern Germany. I started in the town of Bamberg in Bavaria, a great place for photography and I then drove eastwards to August the Strong's Hunting Lodge at Moritzburg near Dresden. It is wonderful to photograph in the evening or at night when it is floodlit.

From Moritzburg, I continued northward to Kromlau near Bad Muskau to photograph the iconic Rakotz Bridge. This is also known as the Devil's Bridge and has appeared in several fantasy films.



Credit: Robert Driscoll



The amazing semicircular Rakotz Bridge in Kromlau. It makes for a good picture even in bad weather!

The Old Harbour in Stralsund after sunset showing typical Hansa architecture.



Credit: Robert Driscoll

On a separate trip, I journeyed to the Baltic Coast in northeast Germany. This area fascinates me because the coastline is very different from that of my youth in the south of England. The typical Hansa architecture is very impressive and a visit to the town of Stralsund and the island of Rügen is very worthwhile for a photographer.

The Pier at Sellin on the
Island of Rügen; a great
place for a blue-hour shot! ►





Credit: Robert Driscoll

My next excursion took me in a westerly direction to the Eifel. Some Germans regard this area as 'the back of beyond' but there are some really great locations there.



Early in the morning with the sun behind me: the beautiful water castle Burg Satzvey in Mechernich, close to Bonn.



The town Monschau on the border with Belgium. A great place to do long exposures in early spring when the water rushes down the riverbed.



Old Castles on the River Lahn at Runkel; a great place for both canoeing and photography.

On the way back home from the Eifel I came past the towns of Runkel and Limburg.



Very peaceful early in the morning: Limburg Cathedral on the River Lahn.

Finally, of course I can't miss out the south of Germany and a picture of the castle at Sigmaringen on the Danube in the golden hour. The best place from which to take the photo was in the garden of the Karls Hotel which was very handy as I could then retire to the bar after the shoot!



The magnificent castle at Sigmaringen on the River Danube; I used an ND-Filter here to quieten the water down.



If you ask most foreigners 'where can you take a good photo in Germany?', many would reply 'the Alps or the Baltic Coast'. My experience is that you can find good locations all over Germany, but only if you know where to look! Some of my best shots were taken off the beaten track in eastern Germany close to the border with Poland, or in the Eifel and Palatinate Forest which border Belgium and France. There are some good reference books with suggestions of recommended places to take photographs as well as GPS- coordinates and so on. I have included a number of my favourites at the end of this article.

There aren't any great difficulties travelling around Germany. You can organise overnight stays just about anywhere and most people speak English if you need. The best time to go is either in May or in September: the weather is normally fine; there are no school holidays and sunsets and sunrises are at reasonable times.

Finally, here are a few book suggestions to help you plan your visit.

Vor der Tür

Kilian Schönberger and Bastian Werner

Foto Reiseführer

Jaworskyj

Pfälzerwald Fotografieren

Raik Krotofil and Michael Lauer

Thank you, Robert, for your lovely article and fantastic images of your home

Equestrian Traditions of Upper Egypt

By Rania Elsayed

Rania is an international member of the RPS from Cairo, Egypt, and is a published researcher, writer, visual artist and content creator. She specialises in horses and equestrian history in Egypt and holds an MA in Middle Eastern and Islamic Studies from the Institute of Arab & Islamic Studies at the University of Exeter. Rania has photographed horses since 2006 and in this article, she tells us about her current research project on the equestrian traditions of Upper Egypt. Since 2019 she has researched these traditions and documented them with her camera.

I am adventurous by nature. My love for photography and horses fuelled my desire to explore Arabian horse farms in Egypt. Without hesitation, I contacted some of them and asked to pay a visit to see their horses. The late Dr Nasr Marei, a world-renowned Arabian horse breeder and photographer encouraged me personally to pursue horse photography which I did.

I visited numerous stud farms and photographed many Arabian horses so was able to hone my photographic skills. I attended halter shows, which had gained popularity in Egypt since the late 1980s, and I also learned horseback riding in accordance with the English tradition. Yet, I never paid the slightest attention to local or traditional equestrian disciplines that date back hundreds of years.

When I relocated to the UK for three years to pursue my postgraduate studies, my aim was not purely academic, it was also equestrian. I wanted to correct issues I had with my horse-riding technique and so I enrolled in riding and stable management courses at Trent Park riding school. To this day I receive praise for my riding ability thanks to these courses.

During this time, except for brief visits like those of a tourist, I was away from my homeland, Egypt. For some of us, being away can make us more appreciative of the peculiarities of our own culture. My experience with the equestrian traditions of Upper Egypt is a prime example.



Two riders start to engage in al-Mishala

Each village in Egypt celebrates the Mawlid of a specific saint or prophet and organizes al-Mirmah in honor of that occasion. Mawlid is an Arabic word for birth. It refers to the day celebrated on which a saint or a prophet was born or dead (in case the date of birth is unknown). Mawlid, riders and their horses gather from both nearby and distant villages in the designated village hosting al-Mirmah. The hosting family prepares accommodations for the riders and their horses and the celebration typically lasts three to four days.

INTERNATIONAL MEMBER PHOTO PROJECT

Rural communities in Upper Egypt regard al-Mirmah as highly as urban communities regard the Olympic Games. Historically, al-Mirmah was an event exclusive to aristocratic families. However, with time, participants from all social strata have engaged in this traditional sport. Anyone who can afford to buy a horse or can acquire one through borrowing or renting is welcome to participate. Aristocratic families generally continue to serve as the guardians of this tradition and remain the organizers of al-Mirmah tournaments.



Two riders perform al-Taqteta.

Al-Mirmah begins approximately three hours before sunset and concludes around half an hour before the sunlight starts to fade. During each of the three or four days of al-Mirmah, riders from the organising family mount their horses and accompanied by a fanfare, head toward a designated area (arena) for the al-Mirmah tournaments. The length of the procession varies based on the distance between the residence of the organising family and the designated arena.

Al-Mirmah consists of three disciplines: al-Taqteea, al-Qyiam and al-Mishala.

Al-Taqteea serves as a means of introducing riders and their horses to the audience, and also a warm-up for the horses. The rider salutes the band playing traditional fanfares by offering the musicians a sum of money. The horse performs various gaits that differ in speed and style, after which the rider and horse return to the starting point of the arena to join the other riders.



A rider gives the musicians a sum of money.

Al-Mishala follows al-Taqteea and is reminiscent of medieval jousting but without the use of weapons. In semi-circular motions, two riders center opposite to one another. Upon signaling to each other, both riders change direction. They must face each other while cantering and should not canter after one another. Al-Mishala showcases the maneuvering skills of both the rider and the horse. Upon completion, the two participants clank their Zana against each other, exchange greetings, and then make way for the next pair of participants.



Two riders engaging in al-Mishala.

The Zana is a long, flexible bamboo stick which typically reaches a height of approximately 215-220 cm. It serves no practical purpose other than a decorative prop that riders carry throughout the tournament. When I interviewed Upper Egyptian riders from families which have preserved this tradition for generations, some reported that the Zana has replaced the lance that was carried in earlier times.



Two riders are about to clank their Zanas.

Finally, the riders perform al-Qiyam. The horse must gallop at full speed from the starting point of the arena and come to a stop as it approaches the end. This typically takes no more than 30 seconds, depending on the arena's length. After completing al-Qiyam, the rider either remains at the end of the arena or returns to the starting point. The purpose of al-Qiyam is to demonstrate the rider's skill in commanding the horse to gallop at full speed and to stop within a short distance. The formal attire of al-Mirmah consists of al-Jilbah, which is a long loose garment, b) the turban, and leather half boots. Modern garments such as t-shirts and trousers are frowned upon as they do not represent the traditional costume of Upper Egypt.



A rider performing al-Qiyam.



A rider performing al-Qiyam.

INTERNATIONAL MEMBER PHOTO PROJECT

Locally bred Egyptian horses excel in this traditional sport. The Egyptian horse is recognised as a hybrid, potentially infused with Arabian blood which contributes to its genetic makeup. Due to its docility, obedience, and stamina, it outperforms other breeds including the Arabian horse. Many families in Upper Egypt have been breeding generations of these locally bred horses.

Al-Mirmah is scheduled according to the lunar calendar, allowing it to be organised during the sweltering heat of Upper Egypt, which can reach up to 50 degrees Celsius, and in the warm, sunny winter months. Regardless of the weather conditions, both riders and their horses participate and compete for the best performance.



An authority on al-Mirmah equestrian tradition. In the background one of the family's highly skilled horses.

Upper Egyptians faithfully observe al-Mirmah tournaments. Many individuals I interviewed reported that the tournaments have only been suspended due to the spread of COVID-19. I began attending al-Mirmah tournaments in 2019, and I witnessed the deep sadness of Upper Egyptians during the period when these events were not organized. Conversely, I also observed their immense joy upon the resumption of the tournaments, following guidelines from the Egyptian Ministry of Health.



Musicians playing folk songs.



A horse cart transporting some villagers back to their homes after al-Mirmah tournament concluded.

This year, the ninth edition of Printemps de Artistes, an annual art held under the patronage of the French Embassy in Cairo to raise funds for the charity Samu Social International Egypt which supports street children. Thirty percent of the revenue from the sold artworks was donated to this charity. I submitted my photographs of al-Mirmah to raise awareness about this equestrian tradition and to encourage both Egyptian and expatriate visitors to attend these tournaments when they visit Luxor. The art fair was a great success. To my delight, I contributed 30% of my profits to the charity, and I shared information about the al-Mirmah equestrian tradition with visitors who attended the art fair.

I encourage you, dear reader, to enquire about the al-Mirmah tournaments the next time you visit Luxor and to include them in your itinerary.

Thank you, Rania for showing us your wonderful photographs
and teaching us about traditional equestrian practices in
Upper Egypt!

2025 International Fotofestival Pelt "Lens op de Mens" and The RPS Benelux Chapter



"Lens op de Mens" festival flag

Carol Olerud FRPS, the RPS Benelux Chapter Organiser tells us about their exhibition at the 2025 International Fotofestival in Pelt, Belgium. The exhibition will run from 08th June to 28th September 2025.

On Sunday September 21st 2025, the RPS Benelux Chapter will hold a workshop on personal stories in photography, led by Carla Kogelman, a successful Dutch photographer recognised worldwide in her field. The workshop will be held at location A-Blok POI 25.

This is now the third time that we are supporting the photo festival in Pelt, Belgium which is held every two years. The main theme is always 'People'. This year, the sub-theme is 'Human Vulnerability'.



Route map on post at Palethe

INTERNATIONAL MEMBERS EXHIBITION



POI 31 with RPS Benelux Members' Print Expo on old church wall

We have held a photo challenge for our members on this theme whereby all participants have at least one photo selected to represent the Benelux Chapter in our Members' Print Expo. We have POI 31 'Palethe Kerkhofmuur' as our location where 25 photos will hang for the entire photo festival. It is a beautiful location right next to the main building Palethe.

Pelt has outdone itself yet again with a huge outdoor photo festival. More than 900 photos can be seen in the streets and there are several locations inside as well. Both amateurs and professionals are invited to submit their work, together with a number of invited guests. This gives the photo festival a truly wonderful selection of photos!



POI 31 Old Church Wall with our photos

INTERNATIONAL MEMBERS EXHIBITION

Jury members had to review more than 1,600 photos and winners in bronze, silver and gold are awarded in both amateur and professional fields. Additionally, there are special awards and honourable mentions for the most creative, the young photographer award and the sub-theme award. All photos are printed on large canvases and are hung all around the streets. Award winners from 2023 also have a prominent place at POI 29.



Jury members' photos at POI 14



▲
Post with info and photo by Carol Olerud FRPS, Benelux Chapter Organiser and jury member

The jury members will display their photos at POI 14, where our Benelux Chapter Organiser, Carol Olerud FRPS also will show five photos. Carol has been one of the jury members for the last three photo festivals.

INTERNATIONAL MEMBERS EXHIBITION

We recommend anyone interested to go and see this photo festival, you will not be disappointed! Start at Palethe and pick up your festival magazine which is full of information and a route map. For further information and the full programme, please see:

<https://fotofestivalpelt.be/en/programme-2025-2/>

Everyone is very welcome to join our workshop. Fees to be paid by 1 September or send an email for info if there is extra space .

Photos all © Carol Olerud FRPS



Some of the 900+ photos on posts around Pelt



Photos at POI 18 a
side alley





Near the Church, photos everywhere



22nd Annual RPS Japan Chapter Photo Exhibition

By Shun Hosokawa

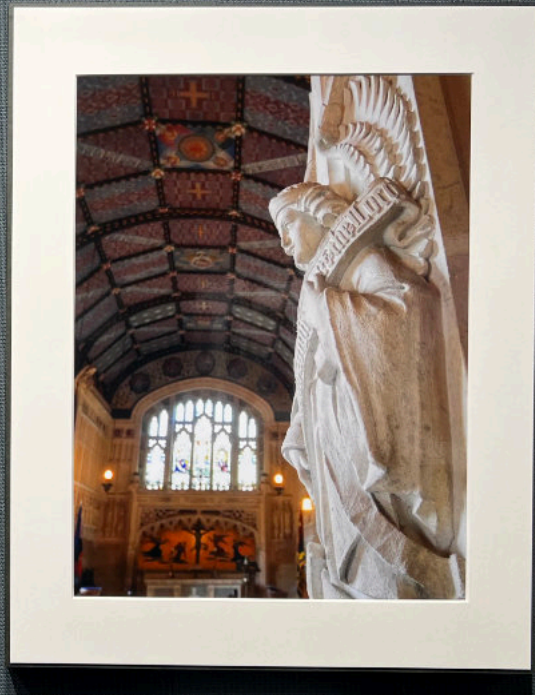
Shun Hosokawa, the RPS Japan Chapter Organiser tells us about their 22nd Annual Photo Exhibition, which was recently held at a gallery in Ginza, Tokyo.

The 22nd Annual Photo Exhibition by the RPS Japan Chapter of members was recently held at a gallery in Ginza, Tokyo from 20 - 26th June 2025. Ginza is a prestigious upmarket shopping district in Tokyo, known for its luxury brand shopping, designer boutiques, fine-dining and entertainment. It is crowded not only on weekdays but also on Saturdays and Sundays. About 2,000 people visited this photo exhibition during its seven days of opening.

There are 26 members in the Japan Chapter, the majority of whom exhibited one image each to represent the two proposed annual themes of the RPS Japan Chapter: Feel British and Feel Japanese. Each member interpreted the two themes individually with their own perspective and ingenuity.



J. 桜のみなも
京森院(川島)
相川 俊一



B. 天使の見つめる先に
レスター大聖堂
相川 俊一

▲
Jizo statue with fallen cherry blossoms & What lies beyond the Angel's gaze?

Taken at a small local temple and at Leicester Cathedral in England.

Mr. Shun Hosokawa



Soul in the Tree

The Onbashira Festival. This tradition has passed down through the generations uninterrupted for more than 1,200 years

Mr. Makoto Watabe



Soul in the Stone

It's a Japanese cemetery which models the historical Stonehenge monument in Wiltshire, England.

Mr. Makoto Watabe

INTERNATIONAL MEMBERS EXHIBITION

Among the exhibitors, Mr. Shun Hosokawa exhibited a pair of images which contrasted the Jizo statue - the guardian deity of children seen all over Japan, dressed in red - with a pure white angel photographed in a church in England.

Mr. Makoto Watabe, exhibited his image which expressed eastern and western places of worship in a stunning contrast between traditional Japanese wooden architecture and western stone monuments.



All in one

Shrine festival leaders marching and singing to celebrate the Emperor's Celebration.

Mr. Yoshio Miyake



Purification ceremony

A ritual to purify the body and mind by washing with water at a shrine during the cold winter.

Mr. Kenichi Sato

Other members exhibited images which made them both feel British and feel Japanese simply as they themselves interpreted the theme. We all live in Japan so it is relatively easy for us to take photos that evoke Japan. However, we are unable to visit Great Britain each year, so it is more challenging to take photos for the Feel British theme. With this, our members get creative and are always looking for things in Japan that evoke a British feeling, as well as waiting for the perfect photo opportunity.



Enjoy Japan

Women conversing in front of traditional Japanese lucky rakes.

Mrs. Masako Tanaka



Soap Bubble Festival

Children playing with soap bubbles

Mrs. Seiko Mori

INTERNATIONAL MEMBERS EXHIBITION



Photos of the 22nd Annual Photo Exhibition by the RPS Japan Chapter.



Our opening party after the exhibition.

INTERNATIONAL MEMBERS EXHIBITION



We hope you enjoy viewing our exhibition from afar!

Finally, the Japan Chapter was founded in 1996 and will celebrate its 30th anniversary next year in 2026. We will now begin the planning of our commemorative event.

Q & A WITH ASHOK VISWANTHAN INDIA

Ashok is an international member of the RPS and a photographer who lives in Chennai, India. Ashok talks to us about his career, how he started in photography, his photographic style, and his upcoming exhibition in London which also happens to coincide with his 70th Birthday.

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

I am a retired company executive now living in Chennai, India. I was born and educated in Chennai but my career took me to Mumbai on the west coast of India where I lived for about 45 years. In 1980, I started working for the British Steel Corporation, which at that time was owned by the British government. I worked there for ten years and had the opportunity to spend considerable time in various manufacturing locations in the UK. During this period, I also attended a four-month management course at Ashorne Hill Management College in Lemington Spa. My entry into the shipping industry was with P&O based in India and my resulting career spanned over 38 years during which I had the opportunity to work for global shipping leaders in senior management roles. My job allowed me to travel the world and my camera was a constant companion.

How and when did you first become interested in photography?

My photography commenced in the early 1970's as a high school student, first with a Zeiss Ikon Super Ikonta roll film camera, then graduating to a Nikon FM with three Nikkor lenses. I shot with Ilford FP3, HP3 and Kodachrome film. I also shot ORWO NP55, a left-over movie stock that I obtained from generous cinematographers. Monochrome prints were made on Ilford bromide or Agfa paper. I joined the Photographic Society of Madras, a camera club established in 1857, where I am currently the director.

When did you join the RPS and what was your interest to do so?

When I retired a few years ago, I joined the RPS and also became a member of the Landscape, Digital Imaging and Creative Eye groups in which I actively participate. Apart from being the oldest organisation in the world, the RPS offers the opportunity to connect with others who have similar interest. I like the exhibitions, journals and webinars.

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

I enjoy shooting culture, portraits, landscape and travel. I shoot mainly in available light and often in low light. I don't know if I have a style specifically. Some people say I do but I also think a photographer keeps evolving as they age and so the way we see things and our style if we have one, also changes with time. There is so much of India I have yet to see: it is a large country with many opportunities to make unique images and so much colour and history to explore.

You have an exhibition "A Journey through India" in London in September 2025 which coincides with your 70th birthday. Please tell us about your event.

Over the years, many have asked why I've never held an exhibition of my images. After much thought, I felt it was time to showcase some of the photographs I've made in India over the last fifty years.

Many galleries hesitate to exhibit the work of a relatively unknown photographer even if they have exhibited in forty countries, won international awards and honours, and have been published in journals including the RPS, PSA, Fuji X Passion, French Foto amongst others. I have exhibited at the esteemed London Salon of Photography and my web page is approaching 1.5 million visitors

However, I was very fortunate that Gallery 1885 in London, which is celebrating its 140th anniversary, offered me the opportunity to exhibit my work. This gallery has hosted exhibitions by photographers such as Cecil Beaton and F.J. Mortimer and so I am honoured and delighted to exhibit here.

The prints on display are a selection of a short sequence of six images about 'Theyyam, the Dance of the Gods', which takes place in remote village temples in Kerala. Another sequence about the making of 'Durga Pooja' idols is also presented. The exhibition also has images of dance, architecture, portraits and landscape. In all, 55 images are printed to A3 on Felix Schoeller True Rag 300 gsm smooth matt paper. This is an excellent paper and I am delighted with the prints made on an Epson 24 inch printer.

INTERNATIONAL MEMBER INTERVIEW

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



An image from early 1970s, shot on a Nikkormat Ftn using Ilford FP3. Winner of awards and widely exhibited. Won my first Gold Medal at the Singapore International while a school student.



Theyyam, North Kerala's ancient temple dance, also known as the "Dance of the Gods", is a mesmerising fusion of ritual, theatre, and divinity. Held from December to April in remote village shrines, it transforms temple courtyards into sacred arenas where performers, adorned in vivid body paint and towering head dresses, embody deities. By the flicker of an oil lamp, they dance through the night with their movements echoing centuries-old myths, accompanied by drums and haunting wind instruments. With over 400 unique forms, Theyyam is a raw, immersive spectacle—where the line between human and divine dissolves. With few left to carry it forward, this sacred tradition faces an uncertain future.



A cowherd is heading home after a day out with his herd. Such scenes are increasingly becoming rare with India modernising rapidly. Taken near Bhuj, Gujarat



A studio model taken in Kolkata. Processed as monochrome, most of the image was deleted leaving just the eyes, nose and lips. The lips were later highlighted in red to create this image which has been widely exhibited, including at the London Salon of Photography.



▲
A 17th century classical dance form originating in Kerala, performed by males in temples and royal courts. Katakali means story-play which that use face together with hand gestures to tell a story and involve intricate make up and colourful costumes. The foot work and eyes play a key part accompanied by drums and cymbals.

Finally, what are your plans / focus projects going forward?

Towards the end of the year, I hope to present this exhibition at a gallery in Chennai. I also aim to continue shooting film on my Rolleiflex and Hasselblad systems and to pursue my interest in alternative processes dating back to the late 1800s and early 1900s: making Cyanotypes, Gum bichromate, Bromoil and Van Dyke Brown prints. There are only a few photographers in India who have an interest in these old processes. Materials are expensive and hard to come by especially litho ink, bromoil brushes and paper that is suitable for inking.



A studio shoot with models and body paint. The gold paint draws the viewers' attention to the eyes and lips while the rest of the body blends into the background. Careful exposure retains detail in the hair against a black background.

Ashok Viswanthan FFIP, EFIAP, EPSA

www.pbase.com/ashok_viswanathan

Thank you very much Ashok, it was a pleasure to understand more about your life and your photography. We wish you the very best with your exhibition and congratulations to you on your 70th birthday.

Welcome to the International Members Gallery which will become a permanent feature in this eMagazine. This gallery will showcase a selection of images submitted by our international members around the world each quarter.

Photographer

Evan Will, USA

Camera: Sony A7Riv



Munson, AB, Canada, June 20, 2020, F16, 1/60 second © Evan Will

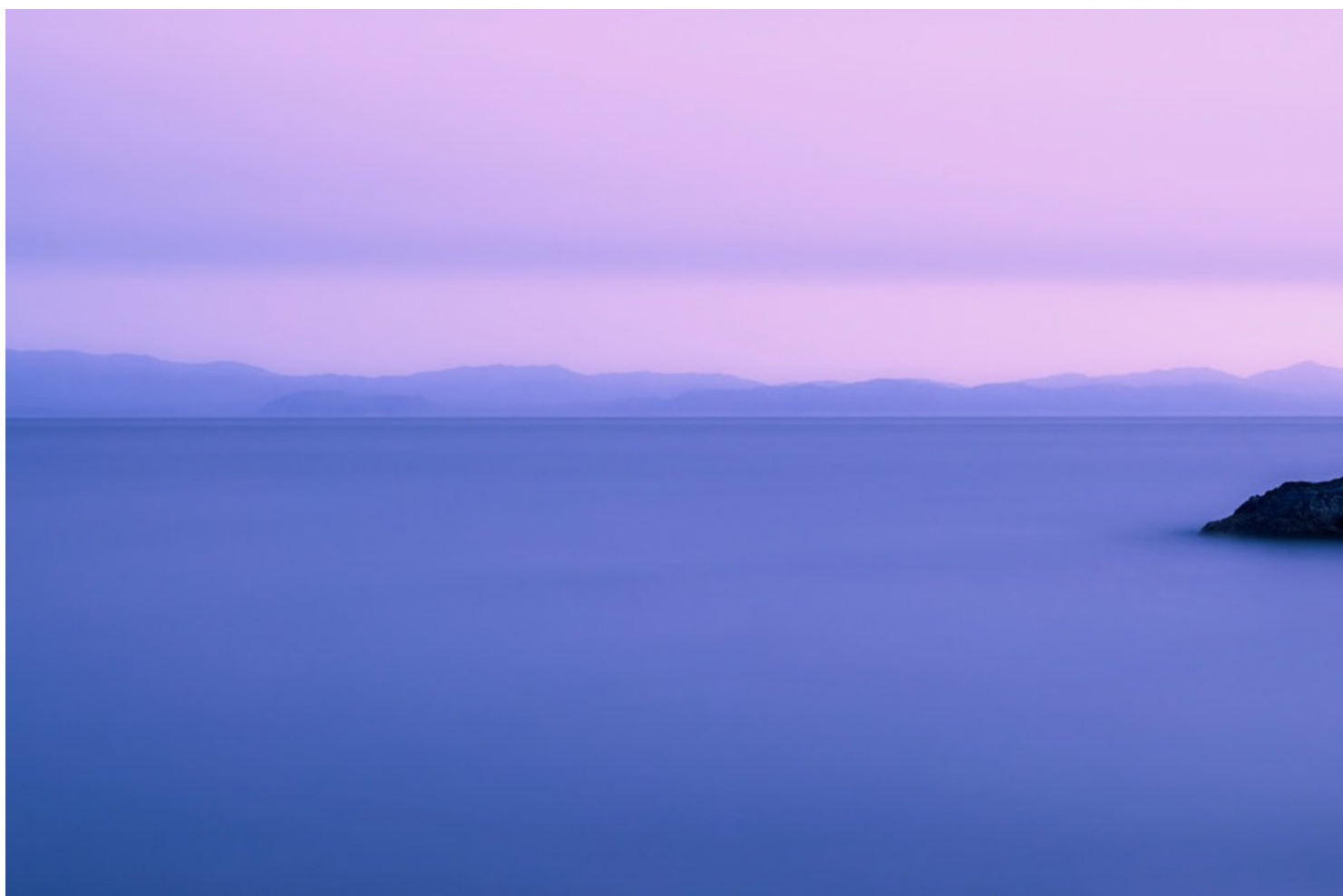


Ruifang,Taiwan Oct 15, 2019, Sony A7iii, F8, 4 minute exposure, © Evan Will

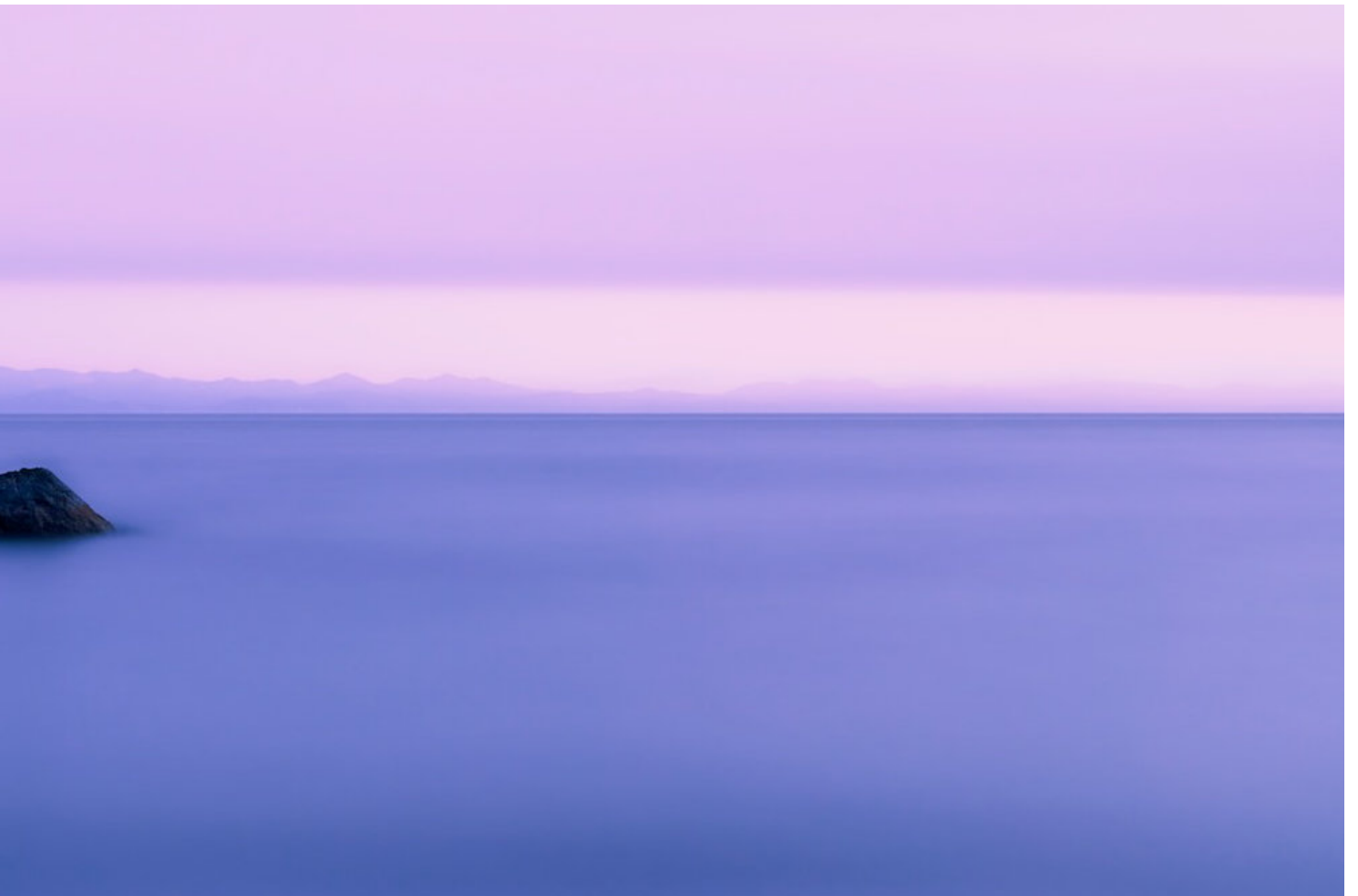


Port Renfrew, BC, Canada, July 12, 2020, F9,11 minute exposure © Evan Will





Mono Lake, California, USA, Feb 25, 2020, F5.6, 1/40 second



Photographer

Kazue Suzuki, Japan

Camera: OM SYSTEM OM-1 Mark II

Lens: M.ZUIKO DIGITAL ED 12-40mm F2.8 PR



▲
Shinjyuku, Tokyo, Japan, 4 May 2025, SS 1/320, f5.6. © [Kazue Suzuki](#)



▲
Shinjuku, Tokyo, Japan, 4 May 2025, SS 1/250, f5.6 © [Kazue Suzuki](#)

INTERNATIONAL MEMBERS GALLERY



▲
Shinjuku, Tokyo, Japan, 4 May 2025, SS 1/640, f6,3 © [Kazue Suzuki](#)



▲
Shinjuku, Tokyo, Japan, 4 May 2025, SS 1/160, f5.6. © [Kazue Suzuki](#)

Photographer

Sanjoy Bhaggacharya, India

Camera: Nikon D810l 1/90



▲
[The Royal Entry](#), Jodhpur, Rajasthan, India 16 October, 2024, SS 1/90 F9.5 © [Sanjoy Bhaggacharya](#).



[Magisterial](#), Jodhpur, Rajasthan, India 15 October, 2024, SS 1/15 F13 © [Sanjoy Bhaggacharya](#).



Hawa Mahal in Evening, Jodhpur, Rajasthan, India, 18 October, 2024, SS 6 seconds, F13 © [Sanjoy Bhaggacharya,](#)



The Amber Fort, Jodhpur, Rajasthan, India, 19 October, 2024, SS 1/60 seconds, F11 © [Sanjoy Bhaggacharya](#).

An Interview with Jacky Lee

Jacky is a former building surveyor turned professional photographer, based in Canberra, Australia. Jacky tells us about his background, his photographic focus and his interest in architectural imagery. He also shares his involvement with the development of AI guidelines within the photographic industry together with his thoughts on using AI and how this is changing traditional photography.



Claudine: Tell me a little bit about yourself, your background, where you grew up, and where you live now.

Jacky: I grew up in Hong Kong and spent over 20 years working in the construction industry as a building surveyor after graduation. These days, I'm based in Canberra, Australia, where I run my own businesses that blends engineering and creative services. On weekends, you will often find me out hiking. It is my way of unwinding and staying connected with nature.

Claudine: What interested or prompted you to start photography? When did you start?

Jacky: I first got into photography at the end of Primary 6, when some classmates invited me to the annual flower show in Victoria Park. My dad lent me his compact film camera for the day. Thirty years later, I still remember wondering why the river stream disappeared in one of my shots! Later, I learnt it was due to parallax error which is a mismatch between the lens and the viewfinder. In secondary school, I got more serious and was lucky enough to lead the school's photography society. Since then, photography has been a lifelong companion.

Claudine: How would you describe your own photographic style or philosophy?

Jacky: My photography started with a love for the stars, but I eventually found peace in landscapes and nature. Over time, I fell in love with black and white photography, it allows me to express emotion more freely. Editing is like meditation for me; sometimes it takes hours, even weeks, to finish one image! I think of photography as a quiet mirror which helps me reflect and connect with others without saying a word. For me, it's all about feeling.

Claudine: Is there a particular image you've taken that holds deep personal significance?

Jacky: Yes, the photo that won the National Geographic Photo Contest holds deep personal meaning for me. I captured it on a foggy Valentine's Day morning in Hong Kong, just before heading to work. Instead of going up the mountain like most photographers, I stayed near the harbour and waited — for over an hour — in dense fog. Just as I was about to leave, the fog lifted, revealing the skyline. Then a ferry passed through, half-veiled in mist. I quickly took the shot — it felt like a gift from above. That image, to me, symbolises the spirit of Hongkongers: resilient and unshaken, even in the hardest times.

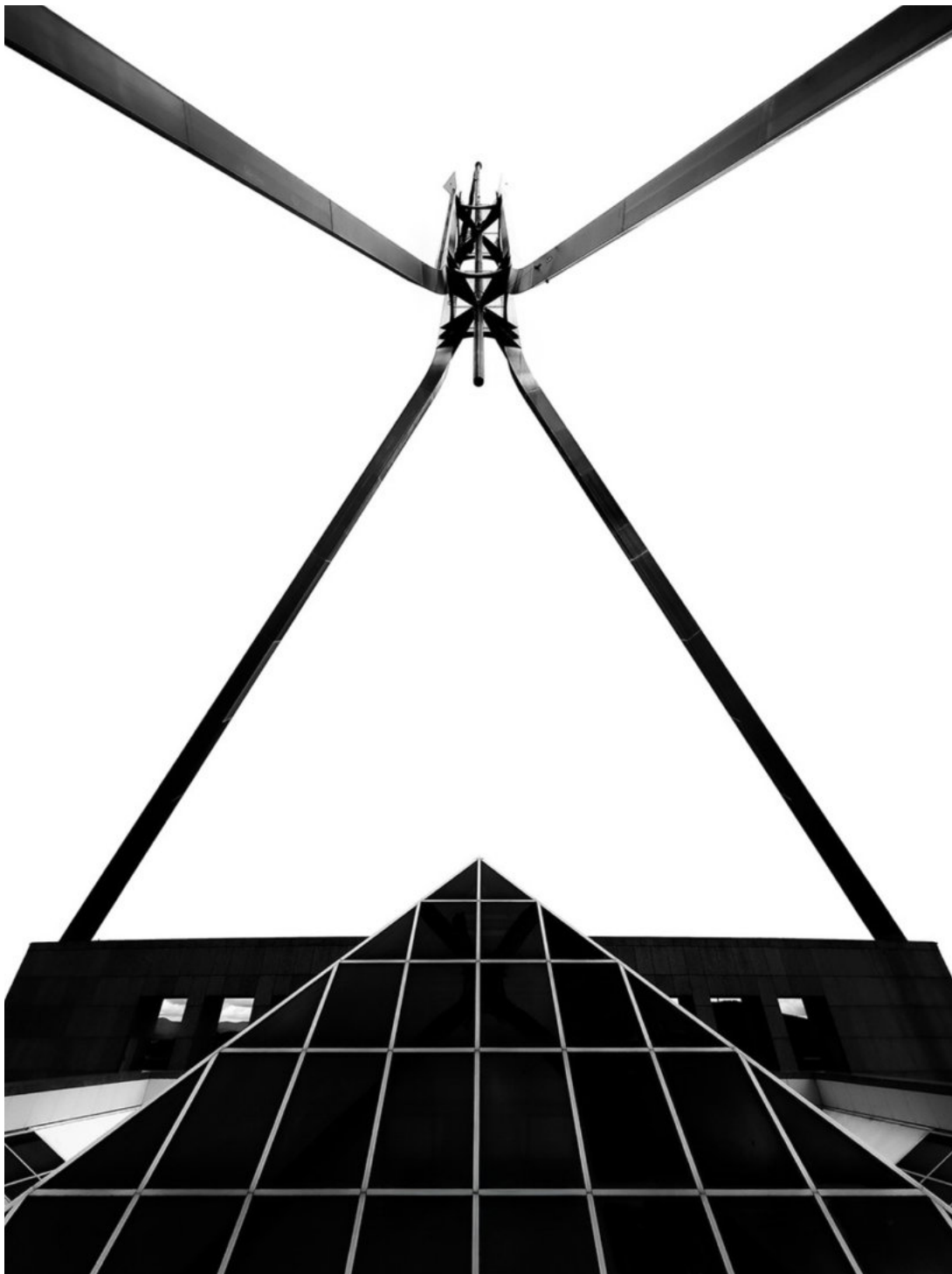


Morning Fog over Victoria Harbour, Hong Kong

Through the morning fog, the skyline starts to seem,
Steel giants fade in the harbour's muted scheme,
A lone ferry cuts through a cold and drifting stream,
Marking the hush of a slow and distant dream.

Claudine: Please tell us about other images that demonstrate your photographic interest?

Jacky: Since moving to Australia, I've started to appreciate architectural beauty more deeply, and the way light, form, and structure interact. It has opened a new chapter in my photography journey, shifting my focus from natural landscapes to the quiet elegance of built environments.



▲
Pursuit of Precision

Steel spans align at a measured height,
Angles converge with calculated might,
Glass crowns the form in exacting light,
Bridging the ground to the horizon white.



The Soaring Vessel

Its bow cuts the clouds in a steady climb,
Steel sails stretch taut in a perfect time,
Decks stack like waves in a silver chime,
Sailing the sky in a voyage sublime.



Inevitable Triumph

A ladder ascends where the curved walls rise,
Cutting a path to the boundless skies,
Shadows may linger, yet hope defies,
For height is conquered when will complies.

Claudine: Over the past few years, you have worked extensively with Artificial Intelligence (AI). Could you share your thoughts on how it has affected traditional photography?

Jacky: Absolutely. AI is a fascinating and fast-changing space. Through my work with an AI news channel and my role on the AI Advisory Committee at the Canadian Association for Photographic Art, I have had the opportunity to see first-hand how AI is influencing photography. Tools such as AI-based object removal and de-noising can significantly speed up post-processing and essentially they are more advanced extensions of techniques photographers have always used.

However, fully AI-generated images, that is those created without a camera, raise important questions around authorship, copyright, and fairness in competitions. I have been actively involved in developing contest rules which will protect traditional photography whilst encouraging the responsible use of AI. It was a privilege to recently join the RPS's AI Working Group to review and develop similar guidelines.

Personally, I find AI's creative potential very exciting. Every major shift, for example from film to digital has pushed artists to evolve. Now, we are exploring new territory: creating with prompts instead of light. It is a significant change, but as long as we remain thoughtful and grounded, I believe there is space for both tradition and innovation.

Claudine: What led you to join the Royal Photographic Society?

Jacky: I first heard about the RPS over twenty years ago and always saw it as an organisation with a rich history and strong reputation. After moving from Hong Kong to Australia, my mindset became more global and I wanted to connect beyond my borders. There is also the quiet connection between the UK and Hong Kong which has always meant something to me. With this, in 2023 I joined the RPS and later became a committee member of the Australia Chapter.

Claudine: When did you join the International Team and what is your focus?

Jacky: I joined the RPS International Team in 2025 as Content Manager after spotting the vacancy in the June edition of the International Members eMagazine. I wasn't sure I would be the right fit, so I really appreciate the trust from RPS International team of which I am part. My focus is on curating content contributed by RPS international members. I hope to connect photographers across regions, guided by my belief in going borderless and thinking like a global citizen. We all deserve to be seen and I want our stories to be shared and celebrated by one another.

Claudine: What are your plans photography-wise over the next few years?

Jacky: Since relocating to Australia, I've devoted much of my time to the photography community, and I feel fortunate to have opportunities to serve with APS, APJA, CAPA, PSA and RPS. Looking ahead, I hope to continue contributing to these societies wherever I can, while sharing my philosophy of photography: appreciating my surroundings, finding an inner calm, respecting others, and building peace through connection.

Thank you very much for your time, Jacky and we welcome you to our team. We look forward to working together with you to develop what we offer to our international members and to draw on your photographic experience and knowledge.

**RPS offers photographers from all over the world
3 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 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 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 for details](#)

An interview with Beat Suter FRPS

Beat Suter is a member of the RPS Swiss Chapter who lives just outside Bern in Switzerland. In May 2025, he was awarded his Fellowship with a successful submission of his photo book: *Im Dialog*. Beat shares with us his inspiration, idea and aims for his photo book, the connection with his grandfather's photography and the process and path he followed from idea to submission.

Claudine: What gave you the inspiration for your photo book? Could you tell us a little bit about the background to your idea?

Beat: My photo book project began with the discovery of the photographs of my late grandfather, Paul Suter. In the family home where my parents lived in Schwarzenburg near to Bern, there were many cupboards full of his slides and photographs. When they moved, my father gave everything to a local photographer. Eventually, this photographer cleared out his photostudio and found them. He called to tell me that he had my grandfather's entire collection. He had kept them for over thirty years and didn't throw anything away during this time which I think was very lucky!

Some of the photographs were sent directly to the Alpine Museum in Bern and some were sent to me. Now almost all the glass slides and film negatives are held either by the Alpine Museum or the State Archive in Bern.

Claudine: Did you set out with a clear theme or did it emerge through the process?

Beat: The theme emerged organically through the process of reviewing and curating images, rather than starting with a predefined concept. As I explored my grandfather's images, I saw an opportunity to combine his historical images with my own contemporary work but I didn't have a solid idea at the start. When I received the last set of images, there were a lot of glass slide stereo images from the 1920s to 1940s. I then had the idea to create diptychs, using a single left-hand image from my grandfather alongside one of mine. I was struck by their potential for creative reinterpretation, such as the one on the cover of the book. I saw a tea cup in my grandfather's image and so created an image to go alongside his. In some way, I was creating a "posthumous dialogue" with him, playing with shapes I saw and the humour in his images.



There were also serious photos such as the image I shot from the top of the World Trade Centre in New York before 9/11: most people are used to seeing images of the towers from below. Another diptych shows an image of the stage at Schloß Heidelberg in 1933 showing Nazi flags which was taken by my grandfather as the family travelled through Germany to the far north. I combined this image with modern-day advertising which had been defaced with racist text.

So I discovered the narrative as I explored my grandfather's photographs. I balanced humour, historical context, and personal connection, allowing the story to unfold naturally.

Claudine: How did you select your images?

Beat: When I received the images from the photographer, I reviewed them all, scanning approximately 10% which still amounted to hundreds of images. I was sent further scans by the Alpine museum to add to my review.

It was a very subjective process to select the ones I liked and so I used a collaborative and iterative process. I had approximately one hundred images selected at the start and I created a rating system to evaluate and select successful candidates: A for exhibition, B for a photo book or C rejected. I made small prints of my choices, laid them out on the floor, and repeatedly rearranged the sequence and order to achieve something I liked and felt was representative of my idea. Most importantly throughout the process, I sought feedback and advice from members of the Swiss Chapter group and other photographer friends to guide my final selection.

Claudine: Are there images that are particularly important to you and are representative of what you were trying achieve?

Beat: There are so many different images from which to choose: some humorous, some serious, some with very abstract execution. Here are a few I like.

Pages 4 / 5

Lake Riffel, with Matterhorn Photograph by Paul Suter: 9th August 1932.

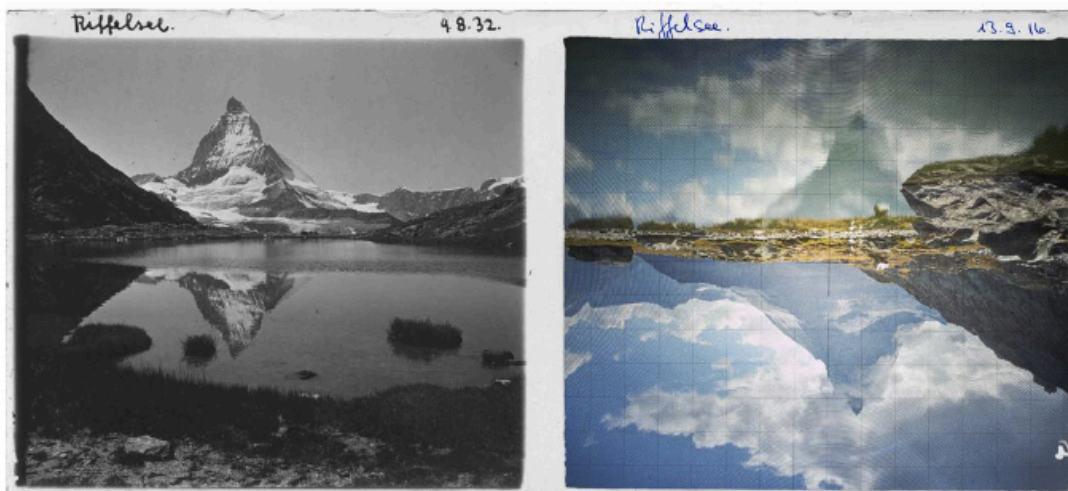
This is a most classic view of the Matterhorn showed on endless postcards.

Lake Riffel, with Matterhorn Photograph by Beat Suter, 13th September 2016

Inspired by such postcard-views I sought out such places mainly in Switzerland and captured them photographically. Just as in earlier times, a postcard photographer saw the image to be captured under the cloth behind his large-format camera, here it is also altered by the ground-glass screen, Fresnel lens and grid lines. Therefore, it is shown upside down, as it is on the ground-glass screen.

DISTINCTIONS INTERVIEW

Thus, the Diptych is more or less educational, explaining parts of the photo-optical process.



Pages 44 / 45

Milan, Italy: Cathedral. Photograph by Paul Suter, October 1933

Rouen, France: Abbey of Saint-Ouen. Photograph by Beat Suter, May 2023

I took this photograph while staying in Rouen. The Abbey of Saint-Ouen was used for an arts exhibition and we just dropped by during the last few minutes. I found this interesting installation of dental casts and mirror fragments which reflected the interior view of this gothic abbey.

As a Diptych, it makes one reflect on Gothic architecture.



Pages 52 / 53

Heidelberg, Germany: Castle courtyard with central house Photograph by Paul Suter, August 1934. My grandparents and father travelled to the Faroe Islands and Svalbard. This journey led them through Germany before the second world war. On the picture of the courtyard there is an empty tribune and some decoration with the swastika emblem.

Bern, Switzerland: Freight station Photograph by Beat Suter, October 2009
This shows an advertising billboard with text in German sprayed on: 'Out with the Turks - on the gallows' including two major orthographic mistakes.

This Diptych is a call against racism.



Pages 56 / 57

Bogliasco, Italy: Net repairmen Photograph by Paul Suter, April 1931

In the town of Bogliasco, near Genoa, fishermen are repairing their nets.

Isle-sur-la-Sorgue: Mr. DIY Photograph by Beat Suter May 2024

I photographed this modern industrial building in May 2024 when staying in Isle-sur-la-Sorgue in the south of France. 'Monsieur Bricolage' is a chain of French stores, for DIY craftsmen.

The Diptych refers to the olden days, when people repaired their tools rather than throwing them away.



Pages 70 / 71

Glacier gate, Grindelwald Photograph by Paul Suter, 1930

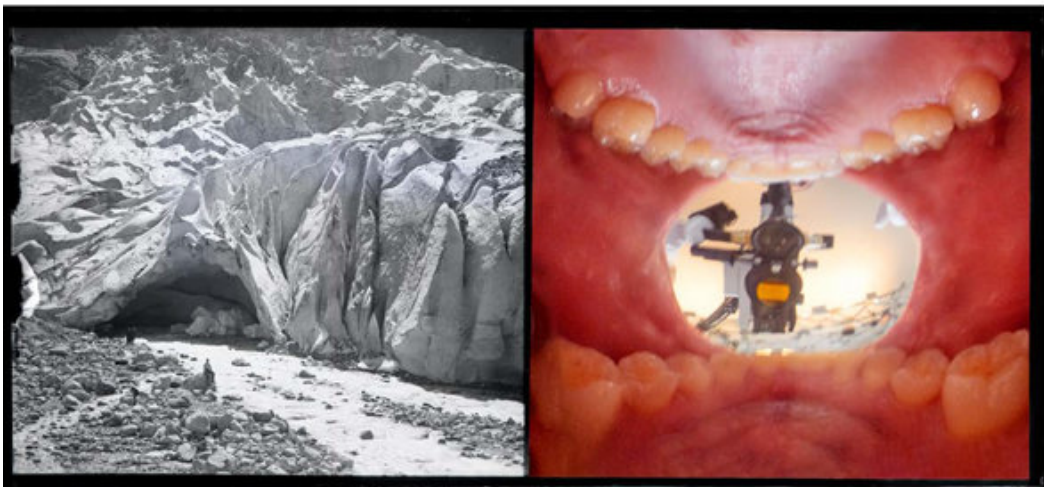
In the 1930s, the so called 'mouth' of the upper Grindelwald glacier was reaching over one kilometre further down, easily accessible by a foot path.

Vista ex Oris Photograph by Beat Suter

This is one of the most difficult photographs I have ever taken. It was shot through an operation

microscope as seen, with only minimal post production corrections to primarily reduce blur.

The resulting Diptych is a humorous play on the 'mouth'



Pages 76 / 77

Piz Medel, Switzerland: Mountain Climbers resting on Piz Medel

Photograph by Paul Suter.

I love the funny picture of my grandfather with the heads of the resting mountaineers almost invisibly sticking out between the rocks.

The Men's Choir. Photograph by Beat Suter

Dental Mannequins at the Dental School in Bern.

DISTINCTIONS INTERVIEW

In this diptych, I wanted to reply to my grandfather's image with a humorous picture of 'The Men's Choir'.



Pages 84 / 85

Group of men in living room Photograph by Paul Suter.

Note the camera and tripod reflecting itself in the mirror!

Double self-portrait: Confronting an 'Alien' Photograph by Beat Suter

In this diptych, I responded to my grandfather's fantastic, humorous group portrait with my own funny self-portrait.



Pages 86 / 87

Nervi: Park Photograph by Paul Suter, April 1931

Oftentimes my grandfather dyed his photographs according to the main colours of the image - green for plants, blue for seascapes, red for brick buildings

Lavender Photograph by Beat Suter, September 2023

From March 2023 onwards, I started a series of photographs with an extremely high magnification

using a similar technique as used by Levon Biss (<https://microsculpture.net>). The purpose was to use the technique in dental research, replacing scanning electron microscopic (SEM) images of relatively low

magnification with the advantage, that in contrast to the SEM, a photograph can show colours and transparencies as well, not only B&W untransparent surface imaging. The shown image of lavender from September 2023 has a magnification of 380x (reduced from a 920-times magnification).

The Diptych plays with the shapes and colour of the palm trees and the highly magnified lavender.



Pages 92 / 93

Son and father, photographed by father and son Photograph by Paul Suter.

My grandfather Paul Suter photographed his son (my father) on a children's chair, using a normal chair as a table, set on top of a chest of drawers. Yet another funny picture he took!

In the Diptych I replied to this image with a photograph I took when my father moved to a retirement home. He took about seven chairs with him to that small apartment, so I decided to have him appear three times in my image!



Pages 94 / 95

Arolla, Switzerland: Raclette Photograph by Paul Suter. 4th August 1940

Thew traditional Raclette was also made in summer! Cheese was melted by fire in the forest and scraped onto the plate to be served to customers.

Winneconne, USA: BBQ Photograph by Beat Suter, 29th July 2013

My late Uncle Rocky on his BBQ grill stand at Lake Winneconne, Wisconsin.

The Diptych shows a history of outside cooking and of course, some humour!



Pages 102 / 103

Portrait of Christian Klucker Photograph by Paul Suter.

A mountain guide, Christian Klucker was a very well-known early exponent of free-climbing with international reputation. See Wikipedia entry.

Bern, Switzerland: Entry staircase to Einstein exhibition, Historical Museum. Photograph by Beat Suter.

Albert Einstein wrote his most important work in Bern.

The Diptych respects the almost forgotten one of two famous personalities.



Claudine: How did you approach the design, layout and print and did you collaborate with anyone to produce your photo book?

Beat: It was primarily a solo effort but with a lot of collaborative input. For the design, I chose a compact 27x27 cm 'bookshelf' book which would support the format of my images. I created and laid out the entire book in InDesign. My aim was to keep image pages clean and simple, with context and reference in a detailed index at the back of the book.

I worked closely with a professional print shop in Stuttgart, Germany who supported me throughout the printing process. First, I carefully selected my chosen paper by requesting samples to look at and then I made a number of proof prints. I was very happy with the colour accuracy of the prints with my calibrated monitor, as photographs can often look very different in print form compared to on screen. The resulting print quality was very impressive and I was very satisfied with my final product!

To support and develop my skills, I attended a book-making workshop in Zurich organised by the Swiss Chapter which helped immensely throughout the process. Finally, I also organised an RPS 1-1 discussion to help me develop my Statement of Intent and a Supporting Evidence document of 1500 words to support my RPS Fellowship Distinctions submission.

Claudine: How important to you was the tactile experience of a photo book?

Beat: I believe that a photograph is only truly finished when printed so a physical book was very important to me. I value the experience of physically handling and exploring a book, and saw this as a perfect way to preserve and share family history in a more tangible format.

Claudine: What surprised you most during the process?

Beat: I was surprised by the humour in my grandfather's photographs and the unexpected connections I could create between his images and mine. I discovered historical details I hadn't known before, like the location or identity of a person in an old photograph and the context of a particular image. The project became a journey of discovery, not just about photography, but about family history.

Claudine: Was there a moment during the process when everything seemed to come together, or fall apart?

Beat: I didn't have a dramatic moment of everything coming together or falling apart. However, there were pivotal moments like receiving my grandfather's photographs, realizing I could create a 'posthumous dialogue' with him and discovering the humorous nature of his images. The most significant turning point was when I started creating diptychs by replacing one side of the dual images with my own photographs and at this point I realised my idea and approach.

Claudine: How did you handle the copyright and preservation of your grandfather's photographs?

Beat: All of my grandfather's works was given to the Alpine Museum, and with this I also transferred the copyright across to them. At the same time, I obtained an agreement that allowed me to access and use the images for this photo book and for my resulting exhibition which ran from October 2024 to January 2025 at the National History Museum in Bern. At this time, I also registered the book with an ISBN number which also ensured the photographs would be preserved for future generations.

Claudine: What advice would you give to someone creating their first photo book?

Beat: I would advise making your own prototype photo books first. I started by making cook books with my wife and then family books with interviews and pictures of my extended family. I also practiced using design and layout software, learning about paper selection and researching where I could print. I stress the importance of physical prints, a collaborative selection process, and maintaining a learning mindset.

Start small, be collaborative, and view the first photo book as a learning journey!

Claudine: How has the response been, and what's next?

Beat: The response has positive, with a successful exhibition and book sales. I distributed copies to family and institutions, receiving great feedback from both personal and professional circles.

Looking forward, I'm exploring new projects, including a potential book on an artist paper manufacturer in Ticino, Switzerland, a large format photography work inspired by Hiroshi Sugimoto, and continuing with landscape photography.

Claudine: Finally, where can people buy your photo book and see your work?

Beat: You can find more information about both my photography and photo book: Im Dialog on my website at:

www.beatsuter.ch/12205914/fotobuch-im-dialog

Thank you Beat for this wonderful view into the world of your and your grandfather's photography. A fascinating journey with real insight and knowledge of how you can approach this type of project. Wishing you all the best with your future photo books!

Written by Claudine Hart

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



Talk-Walk-Talk Autumn 2025

Inland Water



Bookings open

Bookings close

TALK - Vanda Ralevska

WALKs - you walk locally

TALK discussion groups

25 August

22 September

29 September

during October

during November

To participate in this **free to RPS members** programme you should know it is a 3 part programme. First we get an online inspirational TALK from Vanda Ralevska. Then you go on your WALK in your own location. Finally attend an online Zoom session at which we view each others images, comment and then select one or two to go into the Inland Water Zine.

Full information and to book go to

www.talkwalktalk.org/solo-walks/558



Talk-Walk-Talk Autumn 2025

Inland Water



Bookings open

Bookings close

TALK - Vanda Ralevska

WALK

TALK discussion group

25 August

22 September

29 September

30 September

during November

To participate in this project you should know it is a 3 part programme. First we get an inspirational talk from Vanda Ralevska. Then we go on our walk with other photographers in our chosen location. Finally you get together with our fellow walkers for the TALK feedback session.

BENELUX CHAPTER are taking a waterbus from Rotterdam to Kinderdijk

Full information for the NL WALK and to book go to

www.talkwalktalk.org

Royal Photographic Socie



ty Annual General Meeting

Saturday 20th September
10.00 BST - online

Register now
and for
meeting information
and documents
rps.org/agm-2025







SEPTEMBER

8

Germany Chapter: Monthly Zoom Meeting - Sep 2025

By RPS - Germany Chapter

[GET TICKETS](#)

Monthly Germany Chapter Online Meeting.

<https://events.rps.org/en/germany-chapter-monthly-zoom-meeting-sep-2025-5a2NN29Oxt0/overview>



SEPTEMBER

10


Contemporary & Documentary Groups: Central Activity Group Zoom - Sep 2025

By RPS - Contemporary Group

[GET TICKETS](#)

The next meeting of the Central Contemporary/Documentary group is due to take place on Wednesday 10th September on Zoom.

<https://events.rps.org/en/contemporary-and-documentary-groups-central-activity-group-zoom-sep-2025-5a2NN2AtNkb/overview>



SEPTEMBER

14

Travel Group Share and Chat 14.09.2025

[GET TICKETS](#)

An informal online gathering to share images and ideas and get to know other members of the Group.

<https://events.rps.org/en/travel-group-share-and-chat-14092025-5a2NN2AvodR/overview>



SEPTEMBER
23

Historical Group: Cornwall's George Ellis photographic collection - Sept 2025

By RPS - Historical Group

Free & paid tickets available

GET TICKETS

As part of the RPS Historical Group's series of talks looking at historical collections of photography, photographic archives.

<https://events.rps.org/en/historical-group-cornwalls-george-ellis-photographic-collection-sept-2025-5a2NN2Aswnd/>



SEPTEMBER
27

Digital Imaging: The Art of Abstracts with Mieke Boynton - Sept 2025

By RPS - Digital Imaging Group

Free & paid tickets available

GET TICKETS

The Art of Abstracts

Do you ever feel a bit stuck for photographic ideas?

<https://events.rps.org/en/digital-imaging-the-art-of-abstracts-with-mieke-boynton-sept-2025-5a2NN2AtvMT/overview>



OCTOBER
1

Contemporary Group: Hamish Gill, My Photographic Career - Oct 2025


By RPS - Contemporary Group

GET TICKETS

Join us for a personal story of an ongoing and varied, life and career in photography.

<https://events.rps.org/en/contemporary-group-hamish-gill-my-photographic-career-oct-2025-5a2NN2AuhkT/overview>

RPS EVENTS



OCTOBER
2

Contemporary Group: East Anglia Activity Group Zoom - Oct 2025
By RPS - Contemporary Group

GET TICKETS

The next monthly on-line meeting of the East Anglia Contemporary Group (EACG) is on 2nd October 2025.
<https://events.rps.org/en/contemporary-group-east-anglia-activity-group-zoom-oct-2025-5a2NN29fR8k/overview>



OCTOBER
7

Benelux Chapter: Online Study Group Meeting - Oct 2025
By RPS - Benelux Chapter

GET TICKETS

Join the Benelux Chapter online study group meeting via Zoom.
 Open to all; you do not need to be a member of the RPS.

<https://events.rps.org/en/4LrdQ66/benelux-chapter-online-study-group-meeting-oct-2025-5a2NN294Ht7/overview>



OCTOBER
21

Contemporary Group: The Feather Assembly: Developing a Project - Oct 2025
By RPS - Contemporary Group

GET TICKETS

The next monthly on-line meeting of the East Anglia Contemporary Group (EACG) is on 2nd October 2025.
<https://events.rps.org/en/contemporary-group-east-anglia-activity-group-zoom-oct-2025-5a2NN29fR8k/overview>





OCTOBER

13

Germany Chapter: Monthly Zoom Meeting - Oct 2025
By RPS - Germany Chapter

Sale starts 08/09/25

TICKET INFORMATION

UPCOMING

Join us for our monthly Chapter Online Meeting, where we discuss:
<https://events.rps.org/en/germany-chapter-monthly-zoom-meeting-sep-2025-5a2NN29Oxt0/overview>



OCTOBER

28

Documentary Group: Engagement Talk - Jim Mortram

GET TICKETS

Another in our Engagement Series and a rare return visit - Jim Mortram, talking about his new work - Small Town Inertia 2.

<https://events.rps.org/en/documentary-group-engagement-talk-jim-mortram-5a2NN2AvK97/overview>



NOVEMBER

4

Benelux Chapter: Online Study Group Meeting - Nov 2025
By RPS - Benelux Chapter

GET TICKETS

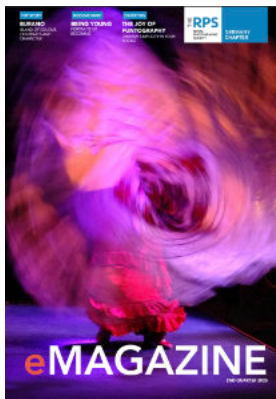
Join the Benelux Chapter online study group meeting via Zoom.

Open to all; you do not need to be a member of the RPS.

<https://events.rps.org/en/4LrdQ66/benelux-chapter-online-study-group-meeting-nov-2025-5a2NN2ATjOz/overview>

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

2nd Quarter 2025

<https://rps.org/germany/eMag-Q2-2025/>



RPS AUSTRALIAN CHAPTER NEWSLETTER

July 2025

https://issuu.com/royalphotographicsociety/docs/rps_newsletter_2025g_jul?fr=xGAEoAT3_MzMz



RPS BENELUX CHAPTER eJOURNAL

Issue 9 Autumn 2025

<https://rps.org/news/chapters/benelux/2025/ejournal-issue-9-autumn-2025/>



THE DECISIVE MOMENT

June 25

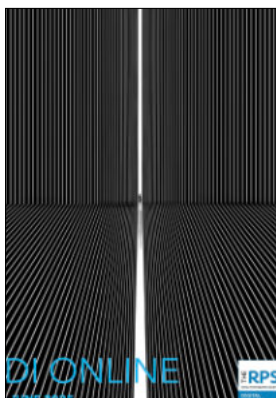
https://issuu.com/royalphotographicsociety/docs/rps_the_decisive_moment_-_edition_33_-_june_2025



RPS CONTEMPORARY/DOCUMENTARY

SCOTLAND Fringe 2025

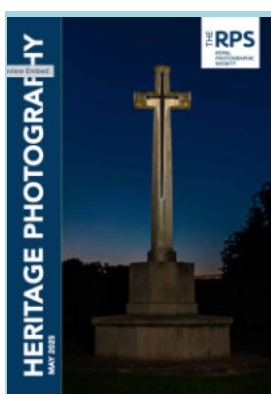
https://issuu.com/royalphotographicsociety/docs/rps_contemporary_documentary_scotland_fringe_25



RPS DIGITAL IMAGING GROUP

DI Online June 2025

https://issuu.com/royalphotographicsociety/docs/rps_di_online_june_2025



RPS HERITAGE PHOTOGRAPHY

May 2025

https://issuu.com/royalphotographicsociety/docs/heritage_photography_may_2025journal_of_the_archae

What is an RPS Special Interest Group (SIG) and why are they of interest?

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.

Schedule of Special Interest Groups

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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.

INTERNATIONAL TEAM UPDATE

We have a new member of the team: Jacky Lee!

Following our search for a new team member, Jacky has joined us as content manager. He is assisting with the management and sourcing of new content from across our international member community, whether it be a personal project or research, photographing in their corner of the world, a member event or exhibition, or indeed working towards a formal RPS distinction.

Jacky will also support the team to further develop our offering to international members. We are currently looking at introducing an email-based critique forum so watch this space. Jacky also has quite a lot of knowledge about AI and its impact on traditional photography which we will look to introduce where we can as this an increasingly important theme which is here to stay! Please take a look at Jacky's interview in this edition which shares a little bit more about him and his photographic journey.

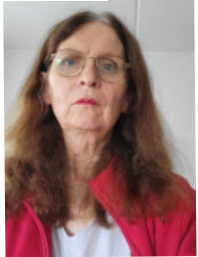
Finally, we continue to improve the way we work together as a team, how we liaise with RPS HQ and ultimately how we support you as international members.

The Team



CLAUDINE HART LRPS international@rps.org

I am a dual British / German national living in Basel, Switzerland since 2020. I joined the RPS in 2010 and obtained my LRPS in Professional and Applied Photography in 2012. I am now finally working towards my ARPS! I grew up in London but always travelled with my family, and for work and leisure. Since 2013, I have also lived in Australia and Singapore. In addition to my role as International Representative, I also work with the Swiss Chapter.



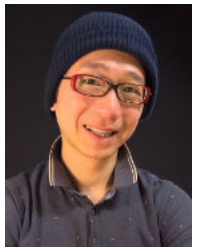
KATHERINE MAGUIRE ARPS internationalweb@rps.org

I joined the RPS in 2009. I obtained my ARPS in 2021, with a documentary panel "Damaged Retinas" a series of images that demonstrates how I see the world. I started volunteering for the RPS Benelux Chapter first as the webmaster and then adding the eJournal editor role. In 2024 I joined the International Support Group as Web Administrator and in 2025 became the International Newsletter layout editor.



JANET HAINES ARPS digchair@rps.org

I joined the RPS in 2003 and am Chair of the Digital Imaging Group. I have been a member of several committees, an LRPS panel assessor and an RPS Trustee for two years. I spent five years as the Benelux Chapter Organiser when I lived in the Netherlands which gave me experience of being an international member. My aim is to make the RPS member experience as good as we can regardless of location.



JACKY LEE internationalsubmissions@rps.org

I joined the RPS in 2023 and am a Committee Member of the Australia Chapter and Content Manager for the international team. 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.



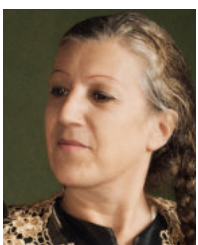
SOMDUTT PRASAD internationalnews@rps.org

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.



CHRISTINE ETHERINGTON FRPS christineetherington18@gmail.com

I joined the RPS Scottish Region in 2014 and obtained my LRPS later that year. Two years on, I decided to try for my ARPS which I achieved in 2016. In 2018, I became the RPS Scottish Regional Treasurer until my emigration to New Zealand in 2021. I gained my FRPS in documentary in 2022 whilst living in New Zealand, and so I feel I am well placed to encourage international members.



SYLVIE DOMERGUE sylvieft@gmail.com

I live in Madagascar and know only too well how isolated an international member can feel. When I discovered the RPS in 2019, I knew that I had found my haven of peace and my home of artistic creation with a team whose values I admire and who have a commitment to enable international members to participate in the great adventure that the art of photography represents.



BENELUX
Chapter Organiser
CAROL OLERUD FRPS
beneluxnl@rps.org

THE **RPS**
ROYAL
PHOTOGRAPHIC
SOCIETY

CHAPTERS

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

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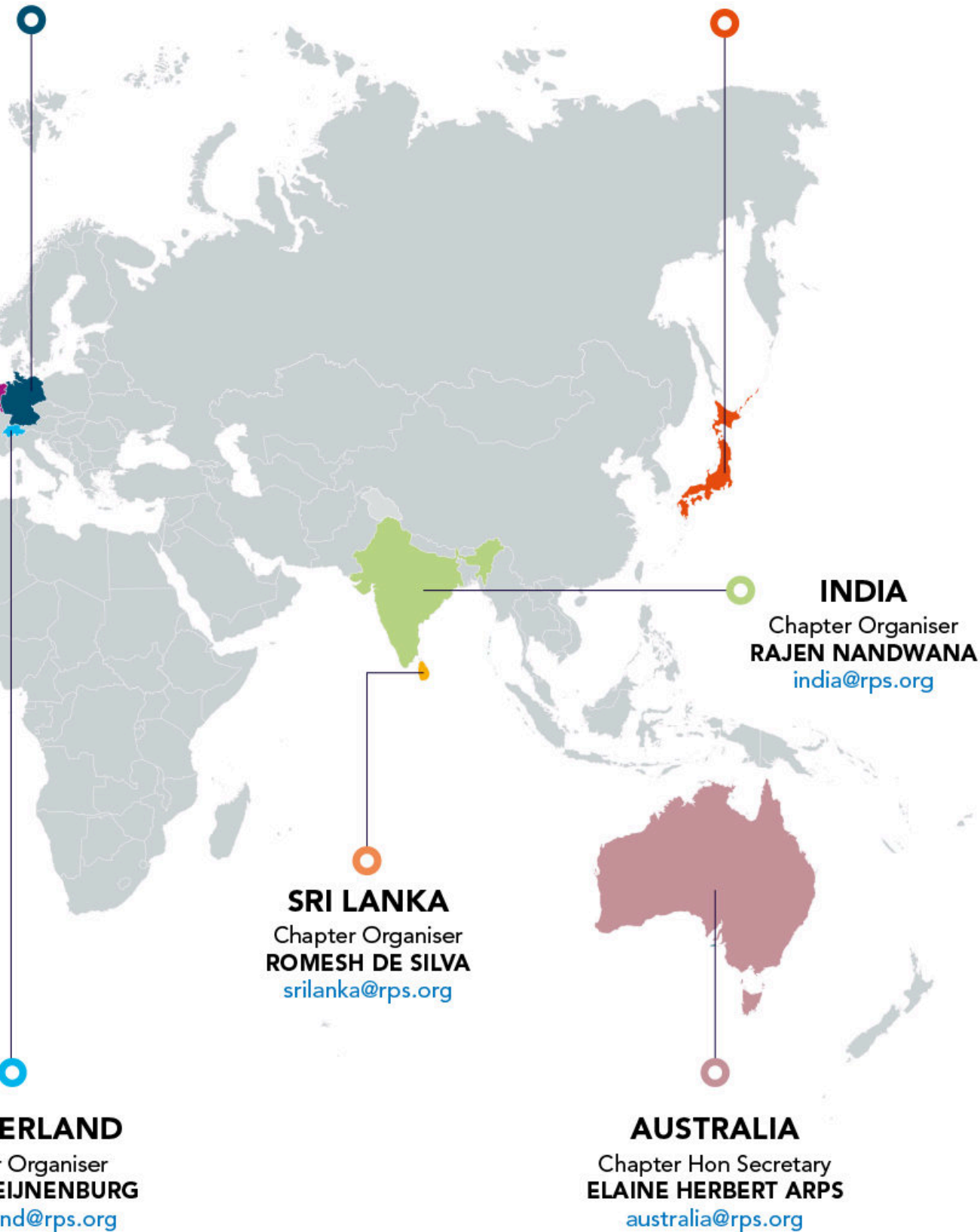
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Chapter
JOHAN PE
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Chapter Organiser
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JAPAN

Chapter Chairman
YOSHIO MIYAKE
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Chapter Organiser
RAJEN NANDWANA
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SRI LANKA

Chapter Organiser
ROMESH DE SILVA
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AUSTRALIA

Chapter Hon Secretary
ELAINE HERBERT ARPS
australia@rps.org

NETHERLANDS

Chapter Organiser
DIJNENBURG
netherlands@rps.org



There are about 75 RPS members in Australia. Australia is a huge country and members are widely scattered. The tyranny of distance generally precludes face-to-face gatherings, so we now concentrate on providing online contact and activities. Members have a very wide range of photographic experience and expertise, and a key feature of the Chapter has always been a ready willingness to share this knowledge and enthusiasm with each other.

News

We had a very good response to a survey of our Australian members which we conducted earlier this year. We tried a novel approach: a 'ring-around' whereby our Committee members phoned and spoke individually with Chapter members rather than sending out a written survey. In particular, we asked what else they would like from their membership, so we could structure our Chapter activities accordingly.

The results clearly showed that the Chapter Newsletter is seen as an integral part of their membership and is something they look forward to each month. The top ten 'take-aways' from the survey were:

1. Members are happy to contribute images to the Newsletter
2. They would attend online tutorials to learn new skills and would like them recorded for those who can't watch live
3. They would like to learn from their peers
4. They would attend online show and tell
5. They would attend online presentations to learn from peers and would like them recorded for those who can't watch live
6. They will contribute articles to the Newsletter
7. They would attend online meetups
8. They would attend face-to-face meetups
9. They would like PDFs of the back issues of the Newsletter
10. They would like separate communications about events as well as inclusion in the Newsletter

The Committee is now exploring options for the Chapter's forthcoming program.

We are also looking at the various tasks and roles held by Committee members and whether we might redefine some of these to align more with modern-day requirements, especially our increasing use of online technology.

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

eCircles Critique Group

An initiative which has commenced is an eCircles Critique group set up by one of our Chapter members, in which members meet on-line monthly to critique each other's images. This group is aiming to attract more members from Far-East countries in similar time zones, so please contact Elaine Herbert at australia@rps.org if you are interested.

Chapter Newsletter

This is currently a major activity of the Australian Chapter. It is a monthly publication, packed with articles and images from our members – the July issue ran to 52 pages! Recent issues include articles on members' successes in competitions and exhibitions, projects they have undertaken, images in the Members' Gallery, and a continuing series titled 'Pondering Pollard' which discusses some of the photographic books in the collection of the late John Pollard FRPS, a founding Chapter member.

Events

Online presentation by Gigi Williams ASIS FRPS and Dr Robin Williams ASIS FRPS

The Australian Chapter is hosting an online presentation by Gigi Williams ASIS FRPS and Dr Robin Williams ASIS FRPS, and wishes to invite all RPS International members.

Robin and Gigi's presentation is called 'Fifty Shades of Grey – the sordid secrets of the darkroom.' It will be about working in Black-and-White, including infrared.

The event will be hosted via Zoom on Wednesday, 12 November, 7.30 pm (Australian EST).

Any RPS members who wish to attend, please email our Zoom host Ian Brown at ian@bforbrown.com.au. Ian will email you a link and password to the presentation.

We look forward to seeing you there.

Ballarat International Foto Biennale

A major photographic exhibition, the Ballarat International Foto Biennale is being held in Ballarat, Victoria, from 23 August to 19 October 2025.

See <https://ballaratfoto.org/> for details.

Distinctions

No submissions



**BENELUX
CHAPTER**

News

The 2025 International Fotofestival in Pelt, Belgium will run from 08th June to 28th September 2025. The Benelux Chapter has POI 31 'Palethe Kerkhofmuur' as its location where 25 photos will hang for the entire photo festival. We will also hold a workshop on September 21st 2025 on personal stories in photography, led by Carla Kogelman, a successful Dutch photographer recognised worldwide in her field.

This is the third time that we are supporting the photo festival in Pelt, Belgium. The main theme is always 'People'. This year, the sub-theme is 'Human Vulnerability'. Please read the article about our exhibition in this edition! Further details are available here:

<https://fotofestivalpelt.be/en/programme-2025-2/>

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

Events

RPS Benelux Chapter Meetings in Rotterdam

2 September 2025 [Event link](#)

2 December 2025 [Event link](#)

RPS Benelux Chapter Online Meetings

7 October 2025 [Event link](#)

4 November 2025 [Event link](#)

TWT Inland Waters

30 September 2023

[Event Link](#)**Workshop Personal Storylines by Carla Kogelman**Part of the International Fotofestival in Pelt, Belgium, [Event Link](#)**Details****Date** 21 September**Location** Pelt, Belgium**Info** Fees to be paid by 1 September or send an email for info if there is extra space**Contact** Carol Olerud, RPS Benelux Chapter. Email benelux@rps.org**Distinctions****Minke Groenewoud ARPS****Genre** Contemporary**Title** Transience**Date** 14 May 2025**Info** <https://www.photostudiobeautifulpeople.com/HOME/>**Madeleine Lenagh FRPS****Genre** Photo Book**Title** Perpetual Motion, The Changing Faces of the Sea**Date** 13 May 2025**Info** <https://lenagh.nl/home/books/>



GERMANY CHAPTER

News

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

Events

RPS Germany Chapter Monthly Zoom Meetings

8 September 2025,	19:00 CEST	Salesforce Link	In German
13 October 2025,	19:00 CEST	Salesforce Link	In German
11 November 2025,	19:00 CET	Salesforce Link	In German

RPS Germany Chapter – Annual General Meeting 2025

Date	Saturday, 11 October 2025
Time	13:00 – 15:00
Location	Kulturhistorisches Museum Haus Kemnade, Hattingen Salesforce Link

Exhibition IndustrieART-EN – Philip Pearce (RPS Germany Chapter Member)

Exhibition Place:

Kulturhistorisches Museum Haus Kemnade, Hattingen,

11.10.25 – 04.01.26

Vernissage: Sa. 11.10.25, 15:00 Uhr

Stadtmuseum Schwelm,

Haus Martfeld, 25.01.26 – 17.05.26

Vernissage: So., 25.01.26, 11:00 Uhr

LWL-Museum Zeche Nachtigall,

Witten, 13.06.26 – 13.09.26

Vernissage: Sa., 13.06.26, 14:00 Uhr

<https://industrieart-en.de>**Minimalist Portrait Photography**

Hybrid Workshop (in person and live feed)

In German

Details**Date** 15 November 2025**Time** 09:00 CET to 17:30 CET**Location** Würzburg, Germany**Info / Booking** [Salesforce Link](#)**Distinctions**

No submissions



News

The 22nd Annual Photo Exhibition by the RPS Japan Chapter of members was recently held at a gallery in Ginza, Tokyo from 20 - 26th June 2025. About 2,000 people visited this photo exhibition during its seven days of opening. Please read the article about our exhibition in this edition!

The Japan Chapter was founded in 1996 and will celebrate its 30th anniversary next year in 2026. We will now begin the planning of our commemorative event. More news to follow.

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

Events

RPS Japan Chapter Photo Exhibition at the former British Consulate in Shimonoseki

The works exhibited at the Shimonoseki exhibition will be the same as those at the Tokyo exhibition.

Details

Date 20 November to 1 December 2025

Location Former British Consulate, Shimonoseki

Info <https://www.kyu-eikoku-ryoujikan.com/english/>

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

Distinctions

No submissions



News

After many years at the helm, Rob Kershaw recently stepped down as the Chapter Organiser for Switzerland. Johan Peijnenburg succeeds Rob and is looking forward to building on the fantastic foundation that is already in place. Working alongside Jane Weinmann, Claudine Hart and Urs Albrecht, Johan will be doing his best to keep the Swiss Chapter a vibrant and engaging community.

We would like to take this opportunity to say an enormous thank you to Rob, Richard Tucker and Jill Taylor. Together they demonstrated incredible dedication to the Swiss Chapter and have built something truly special.

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

Events

Quarterly Swiss Chapter Meeting – 6 September 2025

A day for inspiration and learning

Agenda

- My FRPS Journey by Richard Tucker - insights into an FRPS journey and how feedback can be the push you need for success
- Swiss Chapter Community Forum on Discord – launch of this exciting new community platform
- Photo Challenge
- Wildlife Photography by Annette Mossbacher - A passion for the awe-inspiring allure of nature (preview at <https://anettemossbacher.com>).
- Photo Critiques
- Optional Photo Walk

Details

Date	Saturday, 6 September
Time	10.00 - 16.30
Location	Restaurant Le Jardin, 3286 Muntelier, Switzerland
Fee	CHF 50 (including lunch)
Contact	Johan Peijnenburg, Organiser, RPS Swiss Chapter. Email: switzerland@rps.org

Private tour of Ansel Adams exhibition – 21 September 2025

A private guided tour of the Ansel Adams exhibition followed by a Photo Walk.

Details

Date	Sunday, 21 September, 2025
Location	WBB Gallery, Trittligasse / Neustadtgasse, Zurich
Info	https://wbb.gallery/ansel-adams/
Contact	Johan Peijnenburg, Organiser, RPS Swiss Chapter. Email: switzerland@rps.org

Quarterly Swiss Chapter Meeting – 13 December 2025

Location & agenda to be confirmed

Distinctions Day with Max Robinson FRPS – 10 January 2026

Location & agenda to be confirmed

Distinctions

Beat Suter FRPS

Genre	Photo Book:
Title	Im Dialog (In Dialogue)
Date	13 May 2025
Info	https://www.beatsuter.ch/12205914/fotobuch-im-dialog

Contribute to the International eMagazine!

We would love to hear from you and welcome you to be part of this online magazine!

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

Future issues of the magazine will be as follows. Please note the submission deadlines - contribution received after the given dates will be included in the subsequent issue.

What can you contribute?

1. Cover Image

You can submit an image to be considered for the front cover of the magazine. The international team will choose the successful image each quarter!

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 Photo 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
- Fullname – Photo Gallery

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. This could be your village, town, wider region or country. Simply, it is wherever home is to you. Tell us what inspires you in your patch - this is a fascinating way for us to learn about all corners of the world. The following questions may be useful to prompt your thoughts but feel free to omit or add as you need.

The following questions may be useful 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?
- Where would you recommend a visitor to your home area (country / region / state) should go 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

The Member Q&A is a short interview by email about you and your photography, with 5-6 questions and a submission of 2-4 images. Please send us a quick email with a little bit about yourself and we can follow up with relevant 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](#)

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

Liability Disclaimer

The submitter of the article(s) and / or image (s) is responsible for compliance with Data Protection and Copyright Acts. The author of an article is responsible and liable for all content, text and images provided by them, including copyright. The author will be required to confirm that they hold copyright to the article and image(s) submitted. Neither the RPS nor the editor is responsible or liable for any content therein.



THE RPS

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