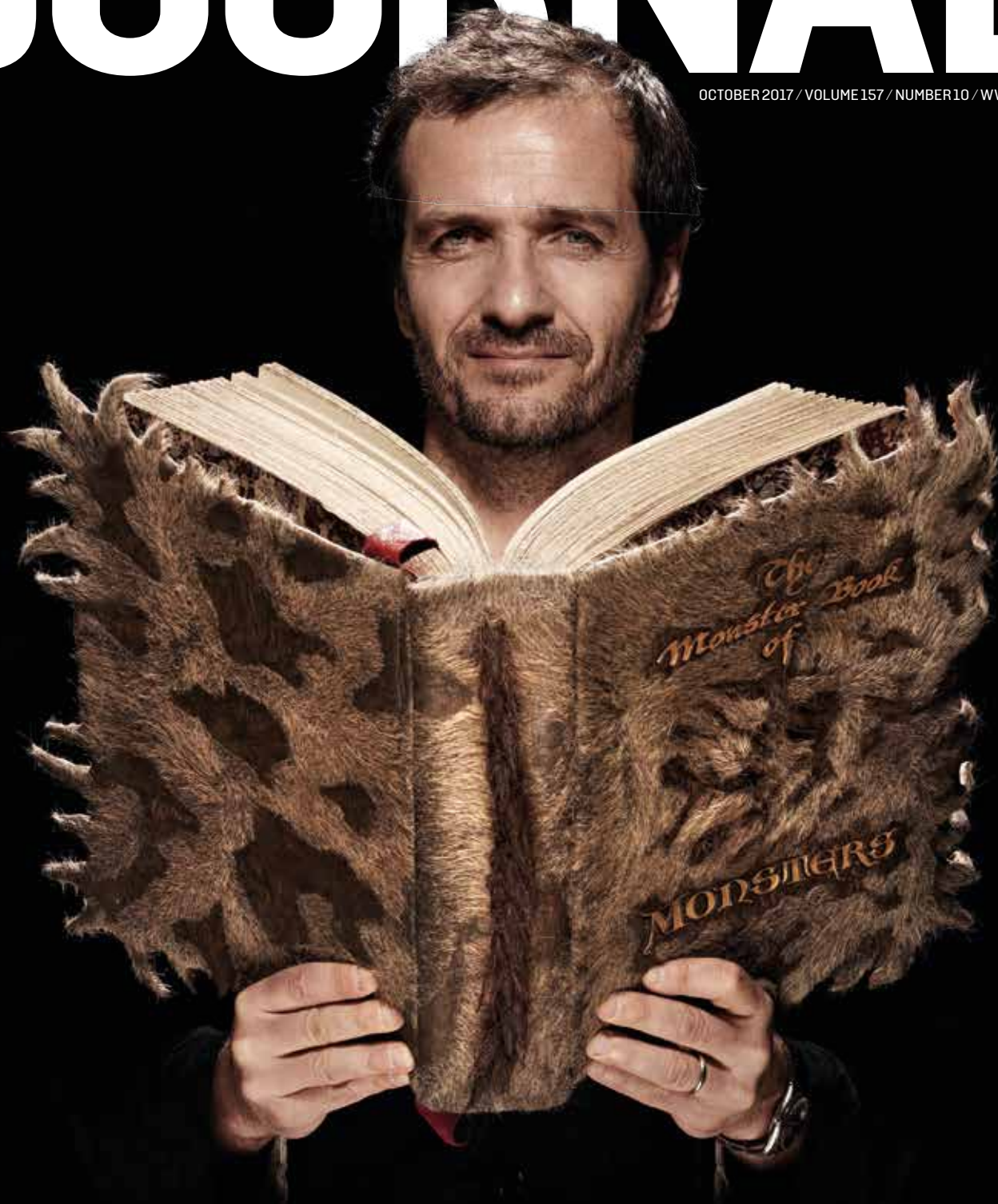


2017 RPS AWARDS

THE RPS
ROYAL
PHOTOGRAPHIC
SOCIETY

THE JOURNAL

OCTOBER 2017 / VOLUME 157 / NUMBER 10 / WWW.RPS.ORG



DAVID HEYMAN

WHY THE HARRY POTTER PRODUCER
HAS JOINED OUR A-LIST

PHOTOGRAPHED BY
LEVON BISS FRPS



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OPENING SHOT



THE A-TEAM ARE HONoured

In this issue we invite you to help us celebrate some of the most impressive people working in the world of images today. We are devoting 30 pages to showcasing just a few winners honoured at The Royal Photographic Society awards ceremony, sponsored by The Macallan, which took place in London on 21 September.

Our cover features David Heyman, who has been honoured with the inaugural award for cinematic production. Heyman spotted the potential in a fictional boy called Harry Potter, buying the rights to JK Rowling's novels before the first book was published. He went on to produce eight films in the Harry Potter franchise along with *Gravity*, *Paddington* and more. Our striking cover image is by Levon Biss FRPS.

Also in the spotlight are Hoyte van Hoytema, the director of photography on *Dunkirk*, whose family was touched by war; Sián Davey, recipient of the Hood Medal; and the art dealer and philanthropist Anthony d'Offay, who supported great photographers including Don McCullin HonFRPS and Robert Mapplethorpe.

The Society awards, on 21 September, brought together eminent photographers,

curators, educators, scientists and filmmakers. Equally as important are the long-serving members and volunteers whose passion for photography and image making is the Society's foundation. Congratulations to all of our winners.

And the celebrations don't stop there. This month we also hear from the winners of another landmark in the Society calendar – the International Photography Exhibition.

Formerly known as the International Print Exhibition, this arresting show gives a platform to some of the most interesting photography being created by amateurs and professionals alike. Selected entrants from London, Glasgow, Minneapolis and Alberta describe what inspired their award-winning images.

KATHLEEN MORGAN
Editor

COMING UP

IN FUTURE ISSUES

Next month's *Journal* will celebrate science and natural history. We interview Honorary Fellows Tim Flach and Art Wolfe, and showcase the International Images for Science winners

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IN THIS ISSUE



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Cover

David Heyman by Levon Biss FRPS



800 Art History by Olivier Richon, winner of the RPS Education Award



792 Erica and Sigrid at home, 2016, by Jane McLeish-Kelsey – Editorial, Advertising and Fashion Award winner

2017 RPS AWARDS

See our special section to read about a selection of this year's winners

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- 794** | Hoyte van Hoytema
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For the full list of award recipients go to bit.ly/RPSAwards2017

JANE MCLEISH-KELSEY; OLIVIER RICHON; SIÂN DAVEY; COURTESY OF MICHAEL HOPPEN GALLERY



ROBERT MAPPLETHORPE FOUNDATION

788 Patti Smith by Robert Mapplethorpe, from the collection of Anthony d'Offay, recipient of the Outstanding Service to Photography Award and an Honorary Fellowship

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The insiders

By Qing Lin

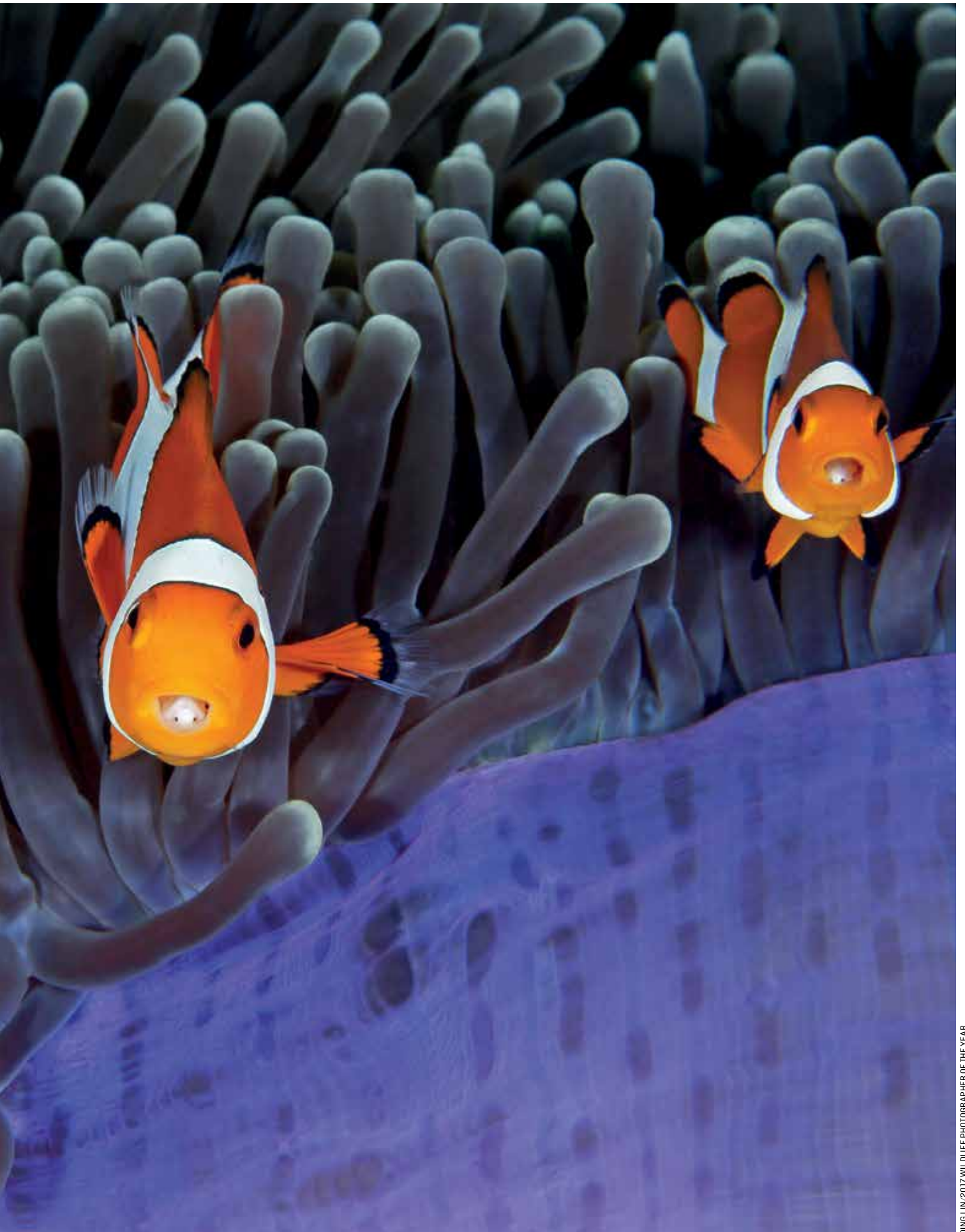
'Clownfish and anemones enjoy a symbiotic relationship. Anemones have stingers that protect clownfish from attacks by other fish. Clownfish meanwhile clean up the anemones and nibble away their digested waste.

'Anemones are a happy home for clownfish. The mouth of a clownfish can be home to parasitic isopods. They enter through the gills, bite off the tongue and live inside the mouth by absorbing the blood of the clownfish.

'I noticed parasitic isopods in the mouths of a few clownfish and tried to shoot them. No photographer has ever captured three clownfish together with parasitic isopods in their mouths. On almost every dive during my trip I spent time observing and shooting the clownfish. I decided to extend my stay by three days and got the shot I wanted.'

The insiders is a finalist in the Under Water category of the 2017 Wildlife Photographer of the Year competition. The winners will be announced on 17 October, with an exhibition of images opening at the Natural History Museum in London on 20 October. For more information go to nhm.ac.uk





QING LIN/2017 WILDLIFE PHOTOGRAPHER OF THE YEAR

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IN FOCUS

NEWS, VIEWS, EXHIBITIONS
AND MEMBER INSIGHT



Mosh,
The Face, 1997
by Elaine
Constantine

BRITISH ISLES IMAGES CELEBRATED

Honorary Fellow Martin Parr unveils Bristol photography hub

Martin Parr HonFRPS is to open a centre to showcase great images depicting the UK in all its variety.

The Martin Parr Foundation, set up to support and promote photography from the British Isles, is launching a purpose-built base in Bristol, with a studio, gallery, library and archive centre.

The facility will house work by Parr, and by British and Irish photographers, as well as images taken on the islands by international exponents.

Parr said: 'Post-war British documentary photography continues to be underappreciated and I wanted to make a small contribution to rectify this. The foundation will support and preserve the legacy of photographers who made,

and continue to make, important work focused on the British Isles.'

The foundation's first exhibition, *Black Country Stories*, a display of work by Parr, will open on 25 October.

A separate exhibition of Parr's work, *Oxford*, is on show at Weston Library, part of Oxford's Bodleian Libraries, until 22 October.

Visit martinparrfoundation.org



Martin Parr: aims to protect the legacy of photography in the British Isles



Superstrike
by Mike Oblinski

LUCKY STRIKE FOR STORM CHASER

Introducing the Weather Photographer of the Year

An Arizona storm chaser has won the RMetS/RPS Weather Photographer of the Year 2017 competition with an image of a spectacular lightning strike.

Superstrike by Mike Oblinski was captured while

a storm intensified over the Superstition Mountains. Describing the moment he shot the image, Oblinski said: 'Suddenly the sky erupted in this single, 10-second exposure and I knew it was the best lightning image I'd ever taken.'

The 48 winning and shortlisted images from this

year's competition, selected from around 2,000 entries, will be touring the UK later this year and into 2018.

The competition was organised by The Royal Photographic Society and the Royal Meteorological Society (RMetS).

Confirmed exhibition venues include the Digital

Splash Photography Show at the Exhibition Centre in Liverpool (7-8 October) and WeatherLive at Central Westminster Hall, London (4 November).

Visit digitalsplash.tv and rmets.org/weatherlive. See next issue of the Journal for the story behind the images



CINEMATIC PRODUCTION AWARD UNVEILED

The producer of eight Harry Potter films, David Heyman, was recognised in a new and prestigious category at the Society's 2017 Awards, held in London on 21 September.

The Royal Photographic Society Award for Cinematic Production is given to 'an individual for outstanding achievement or sustained

contribution in the production, direction or development of film for cinema, television, online or new media'.

Jo Macdonald, awards manager, said: 'The Society has taken an active interest in moving images since the 1890s, and the introduction of the Cinematic Production Award strengthens this interest

and reinforces our links to those working within the film industry.'

Heyman, the cover star of the *Journal's* celebratory awards issue, was photographed by Levon Biss FRPS.

Find out more about the work of David Heyman on page 772



Monument Valley
by John Vermette

FROM ROBERT ALBRIGHT HonFRPS

A BRAVE NEW WORLD

The newly elected president relishes a chance to celebrate science images



As the newly elected president of the Society, I'd like to take this opportunity to tell you about the recent launch in London of the International Images for Science 2017 (IIS).

Almost since the invention of photography, The Royal Photographic Society has been active in the science behind making images. You could describe science as the input and art as the output of a photograph. This is very well demonstrated in a new book, beautifully printed and illustrated, which accompanies the exhibition.

We will showcase some of the exhibition entries in the next issue of the *Journal*.

Among the winning submissions, *Monument Valley* by John Vermette shows the Milky Way seen over Monument Valley in Arizona, USA. The Milky Way, our own galaxy, appears as a broad band when we look through the flattened disc of billions of stars that make up its spiral structure. This picture was formed by six images put together as a panorama.

Thaw #5 by Timo Lieber (right), is an aerial photograph of connected meltwater ponds on the Greenland ice sheet, showing the effect of climate change on the second largest ice sheet on Earth.

The competition attracted more than 3,500 entries – 40 per cent more than the previous year – from students, photographers and scientists in 80 countries. The large number of entrants in the 17 years and younger category was especially pleasing. Congratulations to Ella Main, who was at the event to collect her Gold Medal and camera prize for *Ferrofluid Glowing Multicolour*, a

mixture of ferrofluid and liquid from a glow stick.

When the two fluids were placed together they formed a complex self-organised pattern. The mathematics behind this were first described by Alan Turing as an explanation for, among other things, stripes on an animal skin.

Another winner collecting his Gold Medal – this time in the 26 and over category –

was Enrico Sacchetti for his interior of the XENONIT physics experiment at the Gran Sasso Laboratory, Italy.

As this exhibition marks the final stage of Siemens plc's generous sponsorship of IIS we must now search for a new sponsor to support this worthy event.

ROBERT ALBRIGHT HonFRPS
President of The Royal
Photographic Society



Thaw #5 by Timo Lieber vividly illustrates the effects of climate change

NEWS IN BRIEF

OPEN FOR ENTRIES

Black + White Photography magazine, in association with Fujifilm, has launched Black + White Photographer of the Year 2018. It is open to all and the three categories are: The World of People, The World Around Us and The Creative World. The closing date is 30 October 2017. For full details, see bpoty.com

VISUAL ART PRINTS

The Visual Art Group is inviting entries for its 2018 members' print exhibition. This event is traditionally well supported, and goes on show around the country. The closing date for entries is 4 November. Further details and an entry form can be found on the VAG microsite (tinyurl.com/yclbfmew) or contact Rob Charnock on 020 8570 4116.



PARTICULARLY ENGLISH EXPRESSIONS

Society Fellow Simon Hill has won the Expressions 2017 International Art Portrait Competition with his image *Oliver Clarke and Robert Harris, Groundsmen, York*

Cemetery, England. It is from his series *The English in Particular*, inspired by the 2006 book *England in Particular* by Angela King and Sue Clifford.

RECOGNISING VOLUNTEERS

Well done to members who have given their service to the Society

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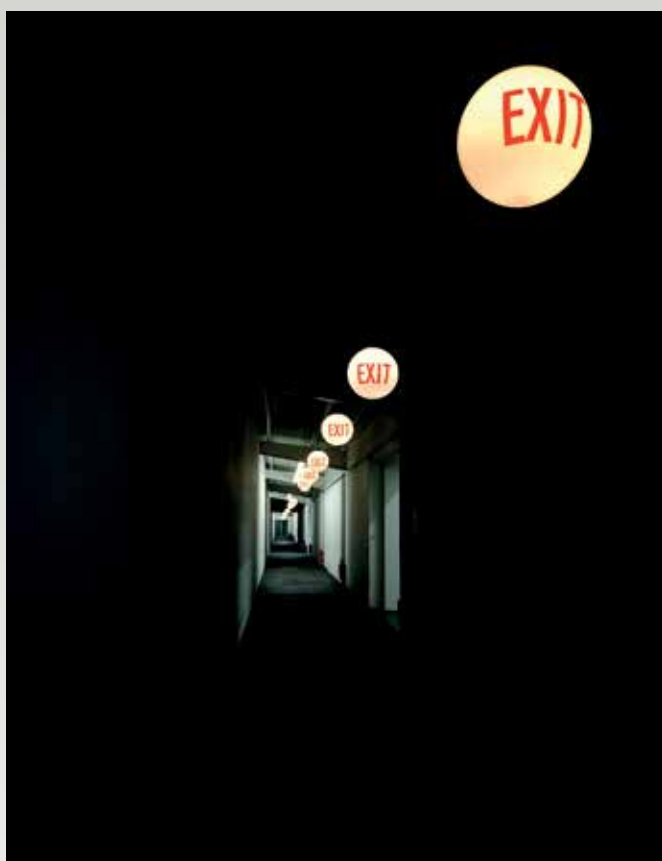
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365

★ AUGUST'S MOST POPULAR ENTRIES

THIS MONTH | **LETTERS** | ▶ GET INVOLVED

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NO WAY OUT?

By **Spyridon Gennatas LRPS**

I captured this photo using an iPhone 5S while visiting a modern art gallery in Berlin. The two buildings

of the gallery were connected by an underground passageway.

I was struck by how these exit signs illuminated the shadowy passageway and

I knew it would make for an interesting photograph.

If I ever return to this Berlin gallery I'll definitely visit this passageway with my camera.

US
By **Natasha Bennett**

During a photowalk in Shoreditch, London, the letters US caught my eye. I wanted to create

an image about togetherness, so I asked another photographer to put his hand in the frame and reach out to clasp the hands in the mural.

I took this photograph using an Olympus Pen-F with a 17mm f/1.8 lens, using the setting f/3.5 at 1/160 sec and ISO 320.



LETTER BOXES
By **Siegfried Rubbert LRPS**

This photograph was taken as part of the RPS German Chapter's second exhibition in 2012, which had a 'letters' theme.

To create this image I spent my time strolling

around Berlin collecting photographs of street art. I always had a look into the little passage in the Rosenthaler Straße 39, where you can find works by well-known street artists.

The Anne Frank Zentrum is located along this pathway


and the letter box at the bottom on the left-hand corner of my picture actually belongs to this museum.

I captured this image using a Leica Digilux 3, using the camera setting f/4.5 at 1/50 sec and ISO 200.


WHAT NOT TO MISS

NO MAN'S LAND: WOMEN'S PHOTOGRAPHY AND THE FIRST WORLD WAR
Impressions Gallery, Bradford

7 OCTOBER – 30 DECEMBER


 Marking the centenary of the First World War, this exhibition looks at the conflict from a female

perspective. It features work by three women directly involved in the war: photographer Olive Edis, ambulance driver Mairi Chisholm and nurse Florence Farmborough. It also includes work by three present-day artists: photographer and military veteran Alison

 Baskerville, printmaker Dawn Cole, and Chloe Dewe Mathews, winner of the Society's Vic Odden Award in 2016. This touring exhibition will be shown at Bristol Cathedral and The Turnpike, Leigh, next year, then Bishop Auckland town hall in 2019. impressions-gallery.com

ILLUMINATING INDIA: PHOTOGRAPHY 1857-2017
Science Museum, London

4 OCTOBER 2017 – 31 MARCH 2018


 This is a major survey of photography's development in India and its role in recording the country's recent history. Marking 70 years of Indian independence, the display features work from pioneers such as Ahmad Ali Khan to contemporary artists including Vasantha Yoganathan. sciencemuseum.org.uk


LUCAS FOGLIA: HUMAN NATURE
Michael Hoppen Gallery, London

UNTIL 21 OCTOBER


Human Nature, the third series by 34-year-old American photographer Lucas Foglia, looks at the conflicting forces of modernity and nature in the contemporary world. His images take the viewer on a journey through cities, forests, farms, deserts, ice fields and oceans. michaelhoppengallery.com


WHEN WE WERE YOUNG: PHOTOGRAPHS OF CHILDHOOD FROM THE NATIONAL GALLERIES OF SCOTLAND
Scottish National Portrait Gallery, Edinburgh

14 OCTOBER 2017 – 15 APRIL 2018


 These images from the 1840s to the present, from the collections of the National Galleries of Scotland, explore how the experience of childhood and the portrayal of children have changed over the past 170 years. nationalgalleries.org


ALEC SOTH: SLEEPING BY THE MISSISSIPPI
Beetles + Huxley, London

UNTIL 21 OCTOBER


 This display features more than 30 large-format colour prints from Alec Soth's acclaimed series of documentary photographs, *Sleeping by the Mississippi*. The images were taken during a number of road trips along the Mississippi River between 1999 and 2002. beetlesandhuxley.com

SWAPS: PHOTOGRAPHS FROM THE DAVID HURN COLLECTION
National Museum, Cardiff

UNTIL 11 MARCH 2018


 This is a selection of images from the collection of David Hurn HonFRPS that he acquired by swapping his prints for those by other major photographers, including works by fellow Honorary Fellows Elliott Erwitt and Henri Cartier-Bresson. museum.wales/cardiff
ALSO SHOWING

▶ **Gregory Crewdson: Cathedral of the Pines**
The Photographers' Gallery, London
Until 8 October

▶ **Shipbuilding on the Tyne**
Side Gallery, Newcastle
Until 8 October

▶ **Taylor Wessing Photographic Portrait Prize 2016**
The Beany, Canterbury
Until 29 October

▶ **Shadows of War: Roger Fenton's Photographs of the Crimea, 1855**
Queen's Gallery, Palace of Holyroodhouse, Edinburgh
Until 26 November

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Alberta, Canada,
February 2017



ENVIRONMENTAL FEARS INSPIRE WORK

We speak to the winner of the TPA/RPS Environmental Awareness Bursary

This haunting image of a Canadian sand tar refinery hidden in the boreal forest is part of an impressive body of work created by the recipient of a TPA/RPS Environmental Awareness Bursary 2016.

London-based, New Zealand-born Alan McFetridge was inspired to create the work, *Haymaker*, after

being awarded the bursary in the over-30s category by the Society in partnership with The Photographic Angle.

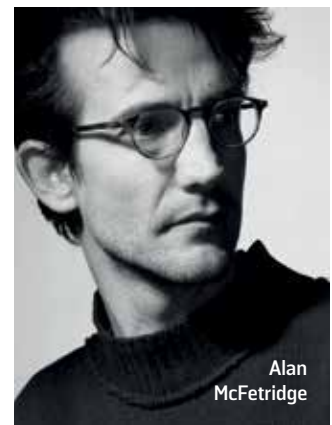
The sand tar picture has already been selected for the International Photography Exhibition 160, and McFetridge says his concerns about the environment drew him to capture the scene of chilly desolation at Lake Mildred.

'Out of sight for many, tar sand refineries are big polluters at a time when CO2

levels in the atmosphere are already at their highest levels in 400,000 years. The crude oil made here supplies the high demand for existing oil-using infrastructure.

'The question behind this is the role of leadership from OECD countries in averting catastrophe.'

Read about the Society's International Photography Exhibition 160 on page 804. Visit alan-mcfetridge.com



Alan
McFetridge

PRINT SALE PROCEEDS HELP TO FUND AFRICAN INITIATIVES

Philip Field ARPS will be holding a sale of prints from his series *Meeting the Maasai*, which he made during his journey to Tanzania in March of this year. The sale takes place at Hours, 10 Colston Yard, Colston Street, Bristol

BS1 5BD, on Friday 27 October from 6-9pm.

All proceeds will go to African Initiatives, a women's rights NGO supporting sustainable enterprises that are identified and implemented by Africans.

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manager Jo Macdonald at jo@rps.org



One of Them is
a Human #1
by Maija Tammi

DISTINCTION SUCCESS

**ARPS Exemptions,
September**

Alfred Patrick,
Hertfordshire
Tim Fisher, Belgium
Nicholas Mark
Matthews, Devon
Timothy Pearse,
Devon

ARPS Travel September

Ngar Shun Victor
Wong, Hong Kong
Roger Wotton,
Buckinghamshire

**LRPS Exemptions
September**

Eugene Canning, Ireland
Stephen Rose,
Milton Keynes

CORRECTION

The feature on bursary recipients Hanna-Katrina Jedrosz and Carl Bigmore published in the September issue of *The RPS Journal* should have mentioned that the TPA/RPS Environmental Awareness Bursary was funded by The Photographic Angle. We would like to apologise for this omission.

TAYLOR WESSING SHORTLIST

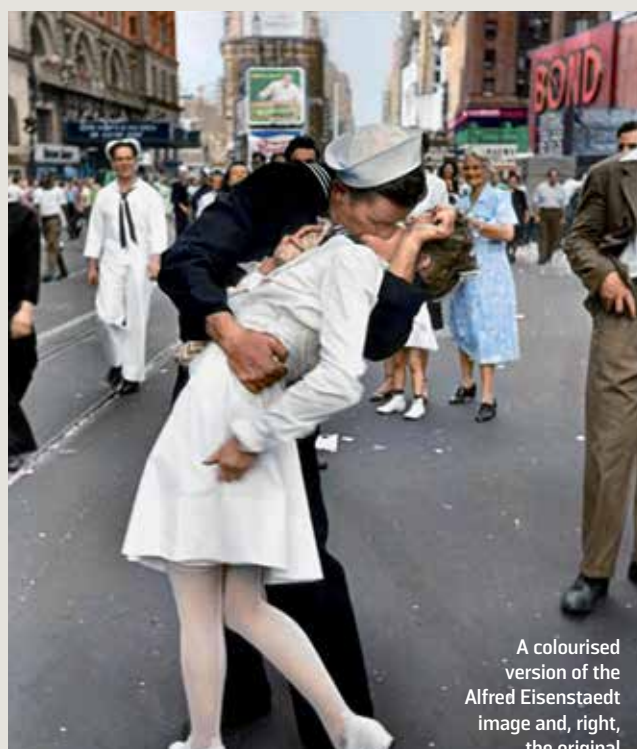
**Prestigious prize showcases
the best in portrait photography**

A trio of photographers has been shortlisted for the Taylor Wessing Photographic Portrait Prize 2017, an international award organised by the National Portrait Gallery. The portraits, by César

Dezfuli, Maija Tammi and Abbie Trayler-Smith, include a migrant rescued in the Mediterranean Sea, a girl fleeing Isis in Mosul, Iraq, and a Japanese android. In the competition's first year of digital entry, the shortlisted images and the others selected for

exhibition were chosen from 5,717 submissions entered by 2,423 photographers from 66 countries.

The Taylor Wessing Photographic Portrait Prize 2017 is at the National Portrait Gallery, London, 16 November 2017-4 February 2018



THE PAST ILLUMINATED

**Member to speak on
colourising historic images**

Society member Michael D Carroll, author of a recently published book featuring digitally colourised historic photographs, is to give a talk on how images from the past can be brought back to life.

The writer of *Retrographic: The World's Most Exciting Images Transformed into Living Colour* will appear at Waterstones, 24-26, High Street, Birmingham on 27 October at 6:30pm.

The book includes Alfred Eisenstaedt's famous 14



August 1945 photo showing an American sailor kissing a nurse in Times Square, New York, while crowds celebrate victory over Japan.

Tickets are free but limited. To book call 0121 633 4353 or email events.birmingham@waterstones.com

A colourised version of the Alfred Eisenstaedt image and, right, the original

COLOUR IMAGE © SANNA DULLAWAY/RETROGRAPHIC. B&W IMAGE © ALFRED EISENSTAEDT/TIME & LIFE PICTURES/GETTY IMAGES

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Image credit: Johnny Mobasher

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**STREET
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Alice Liddell by Lewis Carroll

SOCIETY GREATS FROM 19th CENTURY ON SHOW

Oscar Gustave Rejlander among leading lights to be exhibited

Work by three prominent 19th-century Society members – Julia Margaret Cameron, Oscar Gustave Rejlander and Clementina Hawarden – will feature in a major exhibition at London's National Portrait Gallery (NPG) next year.

Victorian Giants: The Birth of Art Photography, which also includes photographs by Alice in Wonderland author Lewis Carroll, is the first exhibition to examine the relationship between a number of key figures in the medium's history.

Portraits of Charles Darwin and Alfred, Lord Tennyson, are among other notable images, and it is the first exhibition to feature Rejlander's work since his death in 1875. The pictures go on show at the NPG, Trafalgar Square, from 1 March–20 May.

See npg.org.uk/whatson/exhibitions/2017/victorian-giants-the-birth-of-art-photography/

PIONEER'S GRAVE RESTORED

Society members thanked after response to campaign

The grave of the pioneering British photographer Robert Howlett is to be rededicated after Society members helped raise funds to restore it.

Rose Teanby ARPS thanked fellow members for their warm response to her plea in the *Journal* to help save the final resting place of the Victorian photographer. Following a crowdfunding effort, restoration of the grave at the Church of St Peter and St Paul, Wendling, went ahead in August.

Teanby said: 'Restorers lifted the memorial plinth and installed a new bespoke concrete base. The plinth was then lowered on to this solid base, replacing crumbling, unstable brickwork. The obscured inscription was re-engraved using skills authentic to 1858, bringing the grave back to its original condition.'

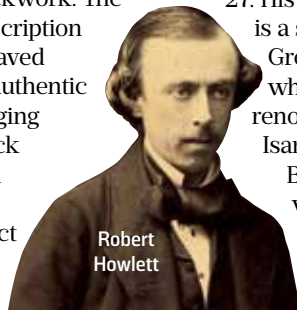
'This project has only



The 'resting place' of photographer Robert Howlett

been made possible by the generosity of people from all corners of the world – photographers, distant relatives and anonymous well-wishers.'

Howlett died at the age of 27. His best-known work is a series on the SS Great Eastern (1857) which includes a renowned portrait of Isambard Kingdom Brunel. His grave will be rededicated in a ceremony on 14 October.



Robert Howlett



The inscription is re-engraved



Stiletto by Hugh Turvey HonFRPS

IMAGING SCIENCE GROUP SYMPOSIUM

The Imaging Science Group's annual Good Picture meeting, this year subtitled Image Enrichment, will feature talks by speakers from the Society, academia and industry on selected technical aspects of digital imaging.

Among the highlights will be a session by Hugh Turvey HonFRPS, artist in residence at The British

Institute of Radiology, whose work is a fascinating hybrid of art, science, graphic design and photography.

Good Picture is at the University of Westminster, Regent Street, London, on Saturday 9 December, from 10am–4pm. Further details from Dr Mike Christianson on 01753 890480 or pandm.christianson@gmail.com

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TWO WORLDS

ONE MACALLAN



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The
MACALLAN

HIGHLAND SINGLE MALT
SCOTCH WHISKY



DOUBLE CASK

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We showcase a selection of our winners following this year's Royal Photographic Society Awards ceremony, held at the Royal Society in London and sponsored by The Macallan

HIROSHI SUGIMOTO

CENTENARY MEDAL AND HONORARY FELLOWSHIP

This Renaissance man has a passion for the arts and culture that goes far beyond photography

Born in Tokyo in 1948, Hiroshi Sugimoto has an international reputation as a photographic artist, sculptor, architect, producer and author. He explores issues surrounding time, empiricism and metaphysics that bridge eastern and western ideologies while examining the nature of perception and the origins of consciousness.

In 2008 he founded New Material Research Laboratory, an architectural design office based in Tokyo, and in 2009 he established the Odawara Art Foundation, a charitable non-profit organisation to promote traditional Japanese performing arts and culture.

Sugimoto's art works have been exhibited around the world and are in public collections including The

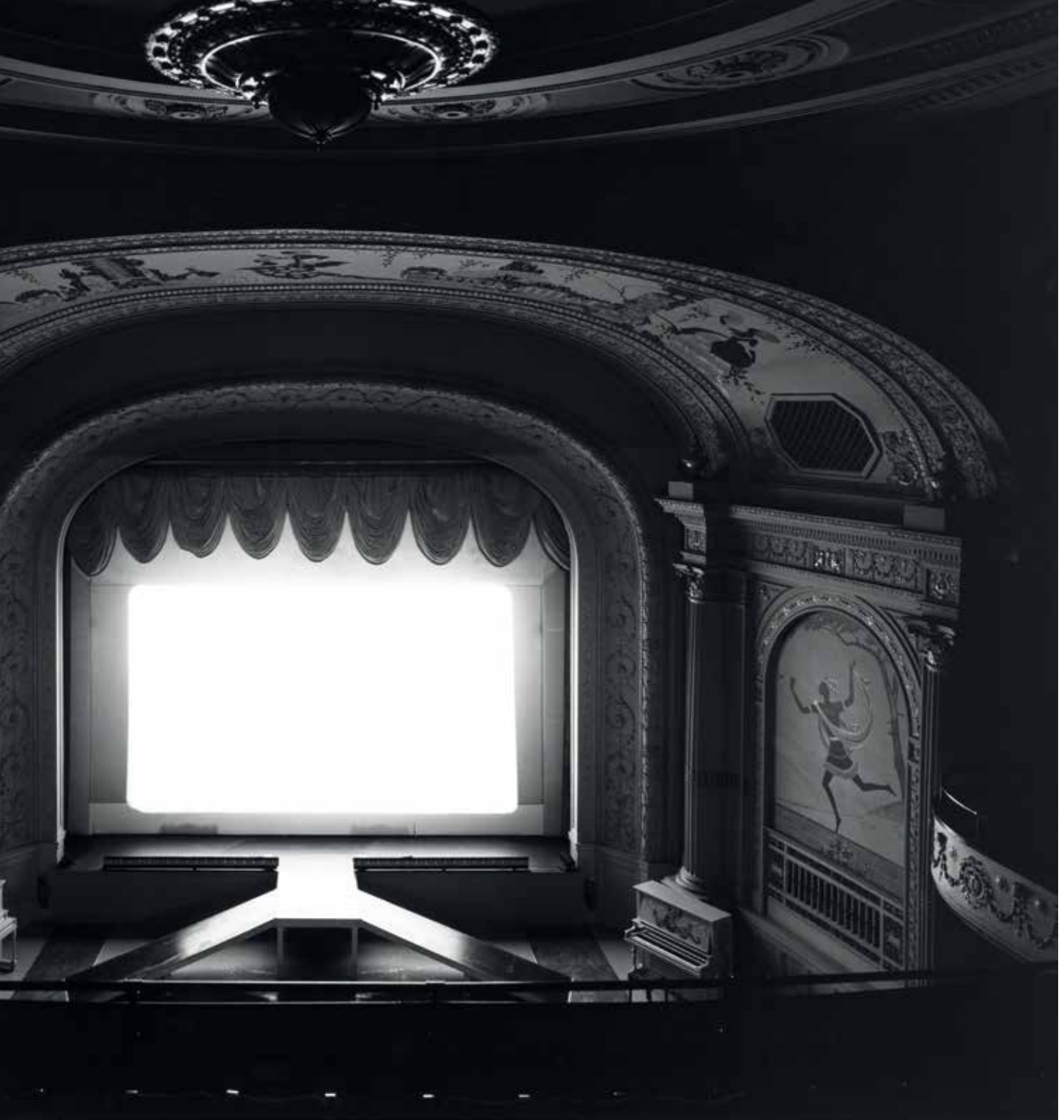
Metropolitan Museum of Art in New York, the National Gallery in London and the National Museum of Modern Art in Tokyo.

He was the recipient of the Mainichi Art Prize in 1988 and the Hasselblad Foundation International Award in Photography in 2001. He was awarded the 21st Praemium Imperiale in 2009, Medal with Purple Ribbon by the Japanese government in 2010, and in 2013 named Officier dans l'Ordre des Arts et des Lettres (the Order of Arts and Letters) by the French government.

HE EXPLORES ISSUES OF TIME, EMPIRICISM AND METAPHYSICS THAT BRIDGE EASTERN AND WESTERN IDEOLOGIES



COURTESY OF THE ARTIST AND MARIAN GOODMAN GALLERY
© HIROSHI SUGIMOTO



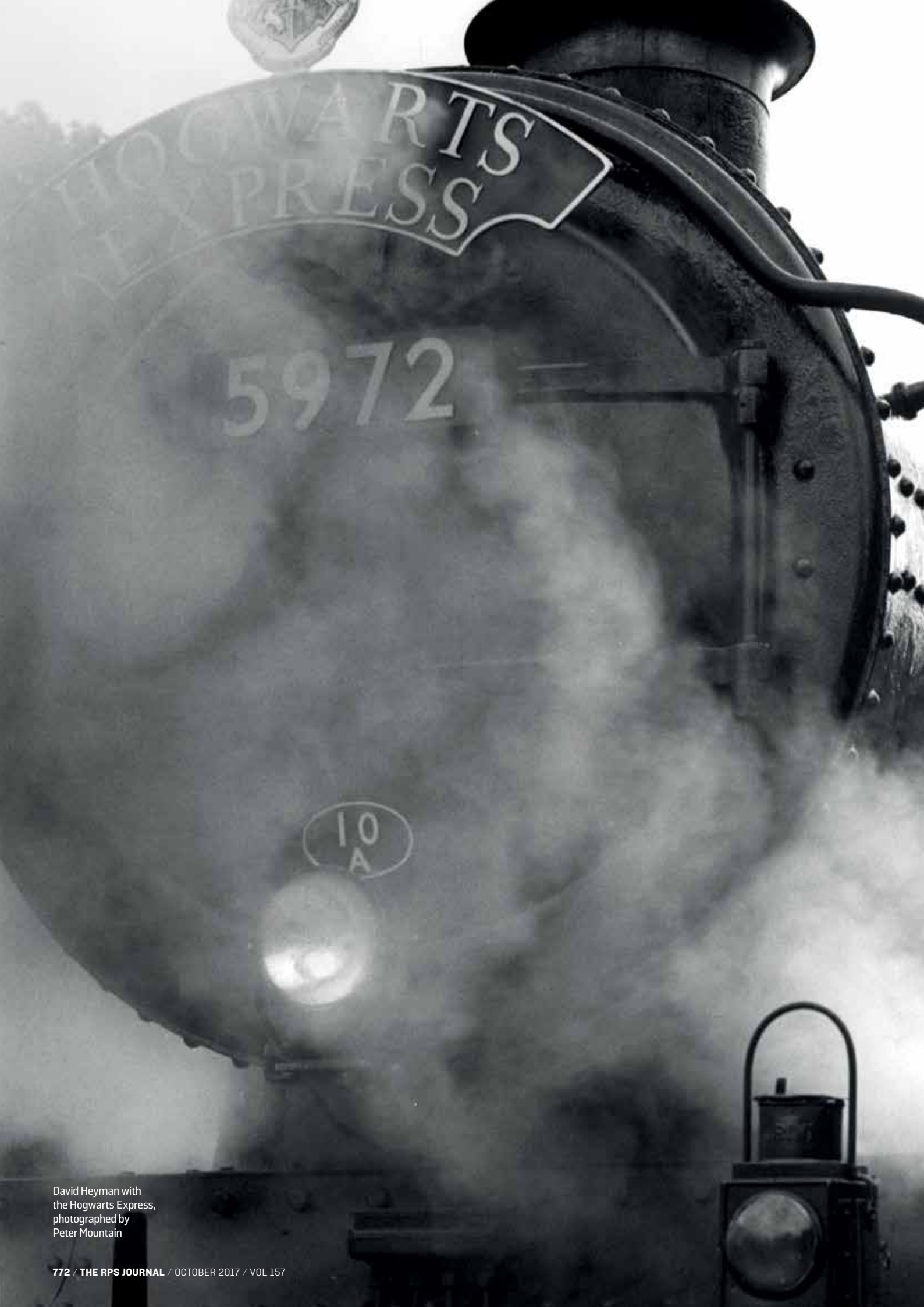
ABOVE
Cabot Street Cinema,
Massachusetts, 1978

LEFT
Ostrich-wart hog, 1980

MIDDLE LEFT
Hiroshi Sugimoto, 2017

FAR LEFT
Polar bear, 1976





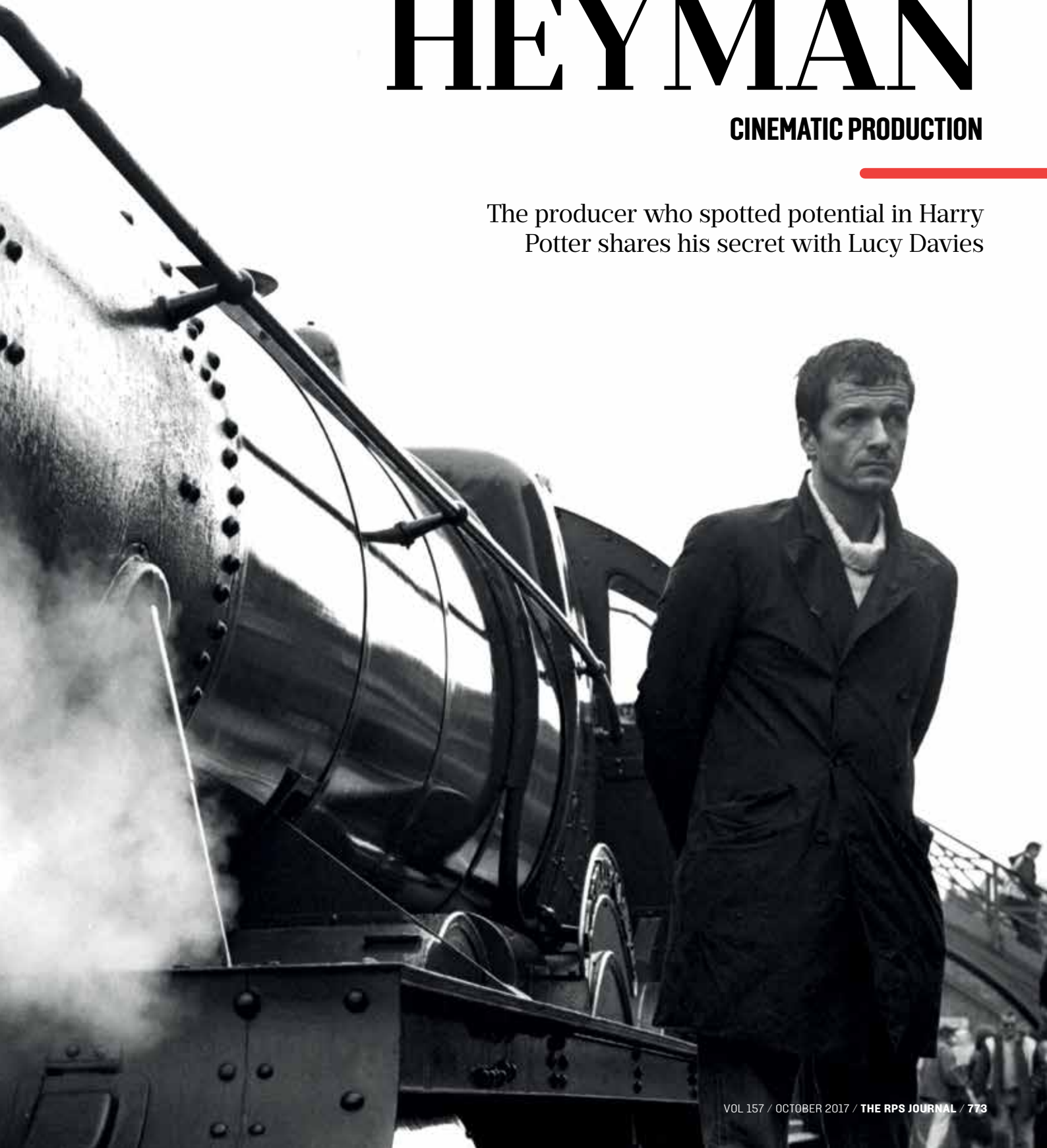
David Heyman with
the Hogwarts Express,
photographed by
Peter Mountain



DAVID HEYMAN

CINEMATIC PRODUCTION

The producer who spotted potential in Harry Potter shares his secret with Lucy Davies



CLOCKWISE, FROM BELOW
Daniel Radcliffe and Rupert
Grint in *Harry Potter and
the Half-Blood Prince*

Jack Scanlon and Asa
Butterfield in *The Boy
in the Striped Pyjamas*

Radcliffe and Michael
Gambon in *Harry Potter
and the Half-Blood Prince*

Heyman, Grint and Emma
Watson at the premiere
of *Harry Potter and the
Chamber of Secrets* in
Los Angeles, 2002

David Heyman, Radcliffe
and Grint on the set of
*Harry Potter and the
Prisoner of Azkaban*



David Heyman is comfortably stashed in a leather booth at the Colony Grill Room, in London's Mayfair. It's a low-lit, genteel place, and almost completely empty at 8am. Herculean skiers and divers swoop over the table in blocky, art deco-esque monochrome, making Heyman seem microscopic and entirely marooned.

Heyman is the super-producer behind such hit films as *Gravity*, *Paddington* and *The Boy in the Striped Pyjamas*. Oh, and all eight Harry Potters. He famously bought the rights to JK Rowling's novels when the first instalment was still in manuscript form; a mere glint in her publisher's very canny eye.

It was canny of Heyman too, who had just returned to England from Los Angeles ('which everyone told me was career suicide') and was struggling to

establish himself, living in his younger sister's box room. Even now, he brushes off that punt he took on Potter as mere luck, when actually he gambled everything on it – with the franchise taking \$7 billion-odd in cinemas since.

At 56, his place in the industry is assured. Indeed, his furrowed brow and softly introspective eyes slot neatly between the caricatured faces of Clark Gable and Vivien Leigh staring out from the wall behind his head today, admiring Heyman's plate of perilously oozy eggs and tomatoes, perhaps.

We're not far from his offices in Denmark Street where, in 1996, he set up his company Heyday Films. The tiny lane once hosted recording studios frequented by The Rolling Stones and David Bowie, but these days most of what's left of that illustrious musical past is a clutch of guitar shops. Over the years, Heyman says, grinning: 'So many terrible renditions of *Smoke on the Water* and *Stairway to Heaven* have drifted up the stairs.'



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He keeps a small team – five in London, three in LA – preferring to expand when he makes a film and contract when he’s not. Despite his immense success he is gripped by a nervousness concerning the precariousness of his position, given the vicissitudes of the film industry. It prickles into his conversation more than once.

NEVERENDING STORY

The reason he’s prised a gap into his crammed schedule (after breakfast he is off to Leavesden Studios, where they are filming the next instalment of the Harry Potter prequel *Fantastic Beasts and Where to Find Them*, followed by a visual effects review for the *Paddington* sequel) is because his sustained contribution to the silver screen has earned him the RPS Award for Cinematic Production. The award is a new one, introduced this year to cement the Society’s long-standing interest in the moving image.

The speech is on his mind. ‘I hate



public speaking with a passion,’ he says, in precise RP. ‘I work myself up into such a tizzy, I don’t know why.’ Recently, he had to give the eulogy for his father, the producer and agent John Heyman, ‘and I thought I’d prepared, but when I got up there I forgot everything. Instead I just spoke and it was one of the best things I’ve done in my life. Perhaps that’s the secret.’

Such uncertainty extends to every film he’s made. ‘Not before I’m working on it, but there’s that point in the cut, every time, where you think, “It’s terrible! It’s a complete clunker!”’ Even when he was on the Oscar campaign for *Gravity*, which was nominated for 10 awards and won



‘THERE’S THAT POINT WHERE YOU THINK “IT’S TERRIBLE! IT’S A CLUNKER!”, EVERY TIME’

seven, Heyman and the film’s director, Alfonso Cuarón, and its visual effects supervisor Tim Webber, went out for dinner ‘and tore the film to pieces, shot by shot.’

It was, he says, ‘the most fun, so satisfying, that even while the film was being praised, we were still looking at what we could have done better. You work until the bitter end to make it as good as it can be; until the film is wrenched from your hands because it has to be released. That’s a good thing, or you’d be working on it forever. I’m generally more aware of the failings than most people ... there’s always more to be done.’

Even so, his passion for watching

CLOCKWISE, FROM BELOW
A still from
Fantastic Beasts and
Where to Find Them

Sandra Bullock in
the multiple
Oscar-winning Gravity

Paddington, and
David Heyman with
the Peruvian bear's
creator, Michael Bond

films, which is what really got him into the business in the first place, remains untarnished. 'I think when a film meets its audience then it becomes whole, in a way. That collective experience of watching it is always beautiful. However much we make films for ourselves, it's that moment of engagement that's really important.'

Heyman is from prime film stock. His father produced *The Go-Between* and founded an agency that acted for Elizabeth Taylor, Richard Burton and Richard Harris. Heyman's mother, Norma, was an actress, but later produced *Dangerous Liaisons*, *Buster* and *Gangster No.1*. Despite this, he says, his path in life did not feel preordained.

LEAN TIMES

Following a degree in art history he travelled for a while, entertaining thoughts of opening a yakitori bar or becoming an art dealer. A job as runner on David Lean's *A Passage to India* put paid to all that. Lean, he recalls, 'was relentless in his attention to detail. He took no prisoners. He would stand, surveying the landscape, rocking back and forth on his feet, the top button of his shirt done up ... It might be a red sari in the background of a crowd shot that he worried would catch your attention too much ... I learned from him that you need to be on top of every single detail

when you're making a film, because the film is an accumulation of those details, and it can run away from you very, very easily.'

Perhaps this is why Heyman is so involved as a producer. 'I certainly don't view myself as just the money man,' he says. 'It's about finding common ground with the director and screenwriter, agreeing the film you want to make. After that, I'm responsible for supporting the director in realising that film. I can question and challenge, I step back and stress

test things, but ultimately it's about creating an environment in which the artists can do their best work.'

He likes being on set, and relishes the intimacy of the relationships that develop there, comparing them to 'a family'. Cuarón, who Heyman met when the director helmed the third Harry Potter, remains one of his closest friends, and is godfather to Heyman's nine-year-old son, Harper.

MOVING PICTURES

The really great films, he believes, come from 'operating outside the parameters in which you're encouraged to work from a business point of view. But pushing the envelope like that makes you really vulnerable. You're there sometimes seven days a week, 18 hours a day, all of you petrified that it's going to fail. But I'd rather fail reaching than toe the middle line.'

He's learned to navigate this savage cocktail of anxiety and excitement with 'one overriding principle: to make the things that have moved me. Ultimately it comes down to my gut ... Nobody knows what's going to be



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**'I'D RATHER FAIL
REACHING THAN
TOE THE MIDDLE LINE'**

commercially successful. Anybody who tells you they do, they're wrong. Warner Brothers sold 25 per cent of *Gravity* within six weeks of the film being released because they weren't confident of its potential. Did I know it was going to work? No. I had faith in Alfonso, so I knew it was going to be something special ... even now, the immersive nature of it, I've not seen anything else like it.'

NEW HORIZONS

Has the industry changed since he started out? 'In the sense of finding stories I am in some way connected to, no, things haven't changed for me, that's still the imperative. Heyday began with an arrangement with Warner [Heyman had worked briefly for the studio in LA in the late 1980s] where I would give them first refusal on any books that I thought would make a good film, and I sent them Potter because it made me laugh and moved me. I knew these characters. I had been to a school [Westminster] like Hogwarts, but without the magic.



'Where they have changed – immeasurably so – is in terms of what people are looking for. In 1997, I wasn't thinking about franchises or sequels. Now you're competing with a vast array of entertainment; the way people consume that entertainment has changed. But even with all that, I still believe people respond to good stories, well told, and characters they can relate to. Making a sequel is irrelevant if you don't pay attention to those two things. In that sense I suppose it's still about making one film at a time and making that as good as it can be.'

A seasoned wizard he may be, but Heyman still has his nose to the

production grindstone, and by the sounds of things, he always will. 'I try to get home for Harper's bedtime and to spend time with my wife [Heyman is married to an interior designer], because that's really important. Having a family informs the work I do.'

He keeps going, he says, 'because it might not always be like this. Me? I'm one of the lucky ones. I work hard, I'm tenacious, I can be relentless. But all of that's meaningless without a bit of luck. Sometimes it doesn't work out. My god, I make so many mistakes. Try, fail, but don't fail out of laziness or fear. I can rest on the fact I believed in it.'



SIÂN DAVEY

HOOD MEDAL



The photographer tells Alec Mackenzie why she found inspiration in her maternal relationships

LEFT
Untitled
(from the series Martha)

BELOW
Siân Davey







Sian Davey is relaying some of the parallels between the past six years she has spent as a photographer and her former career as a psychotherapist. 'I'm very interested in people; who they are, and who they choose to be,' she says.

That interest in personal stories and relationships is clearly at the heart of a series of works that have been acclaimed for their portrayal of family life and love.

In *Looking for Alice*, Davey captures an intimate and tender portrait of her daughter in her early years. Alice was born with Down's syndrome, and Davey describes photographing her as an 'extraordinary experience', and an act that has allowed her to confront her own anxieties and fears as a mother, in turn shining a light on wider attitudes towards her daughter's condition.

'The narratives I wanted to communicate were already buried in my unconscious,' says Davey. 'I worked through my heart, and through Alice, and everything I wanted appeared. Alice doesn't have to filter



'THE NARRATIVES I WANTED TO COMMUNICATE WERE ALREADY BURIED IN MY UNCONSCIOUS. I WORKED THROUGH MY HEART'

TOP
Godmother

ABOVE
Alice's Grandmother

FACING PAGE
Home





'IT'S SO DEPENDENT ON WHO YOU'RE PHOTOGRAPHING AND THEIR SPIRIT. I FEEL PRIVILEGED TO BE DOING WHAT I LOVE'



ABOVE
Untitled
(from the series Martha)

RIGHT
Untitled
(from the series Martha)

out anything. She's just present with the world, and I think that's very enabling for me, and very moving to be able to photograph her.'

It was while exploring the life of her family's youngest member that her 16-year-old stepdaughter Martha expressed her wish to be photographed as well, having been previously the subject of Davey's initial forays into photography. So began an ongoing project to record the transition of Martha and her circle of friends from adolescence to adulthood.

Gaining the trust of subjects that might typically shun parental or adult scrutiny required time and sensitivity, as Davey explains. 'It took a couple of years to form the in-depth relationships that enabled me to have almost unlimited access and not appear so noticeable. I had different roles for this project as I wasn't just the mother – I became friends with all these young people as well.'

More recently Davey and her Mamiya 7 medium-format camera have travelled the length and breadth

of the UK photographing families as part of a commission for the National Portrait Gallery.

Describing her ongoing fascination with family portraiture, Davey says: 'When you get the camera out and start engaging with people it all becomes quite fun because everyone starts relating very differently. It's been very interesting.'

'The photographer can only really do so much. It's so much dependent on who you're photographing and their spirit. I do feel privileged to be doing what I love, to be in contact with all these people and their lives.'

Davey is the recipient of this year's Hood Medal, awarded by the Society for a body of work that promotes or raises awareness of an aspect of public benefit or service. In 2016 she completed her MFA in photography and won the Arnold Newman Prize for New Directions in Portraiture and the Prix Virginia women's photography award. Her book *Looking for Alice* was among the shortlisted entries in Aperture and Paris Photo's 2016 PhotoBook Awards.





MARK POWER

HONORARY FELLOWSHIP

The Magnum photographer now documenting the USA has travelled far since his art school days

Mark Power turned to photography after studying painting at art school. He worked in the editorial and charity markets for 10 years before he began teaching at the University of Brighton in 1992. This coincided with a shift towards long-term, self-initiated projects that sit comfortably alongside a number of large-scale commissions in the industrial sector. He joined Magnum in 2002, becoming a full member in 2007.

He has published eight books including *Mass* (2013), an investigation into the power and wealth of the Polish Catholic church, *Die*

Mauer ist Weg! (2014), which explores chance and choice when confronted with a major news event, and *26 Different Endings* (2007), which depicts those landscapes that fall just off the edge of the *London A-Z*. He is now working on a 10-year project in America.

Power's work has been shown in galleries and museums around the world and his prints are in collections including the V&A in London and the Los Angeles County Museum of Art.

Power is a visiting professor of photography at the University of Brighton.



ABOVE
Lenwood, California,
USA, January 2015.
From *American
Photographs*,
2012–present

RIGHT
Live broadcast of
the funeral of Pope
John Paul II, Warsaw,
Poland, April 2005.
From *The Sound of
Two Songs*, 2004–9

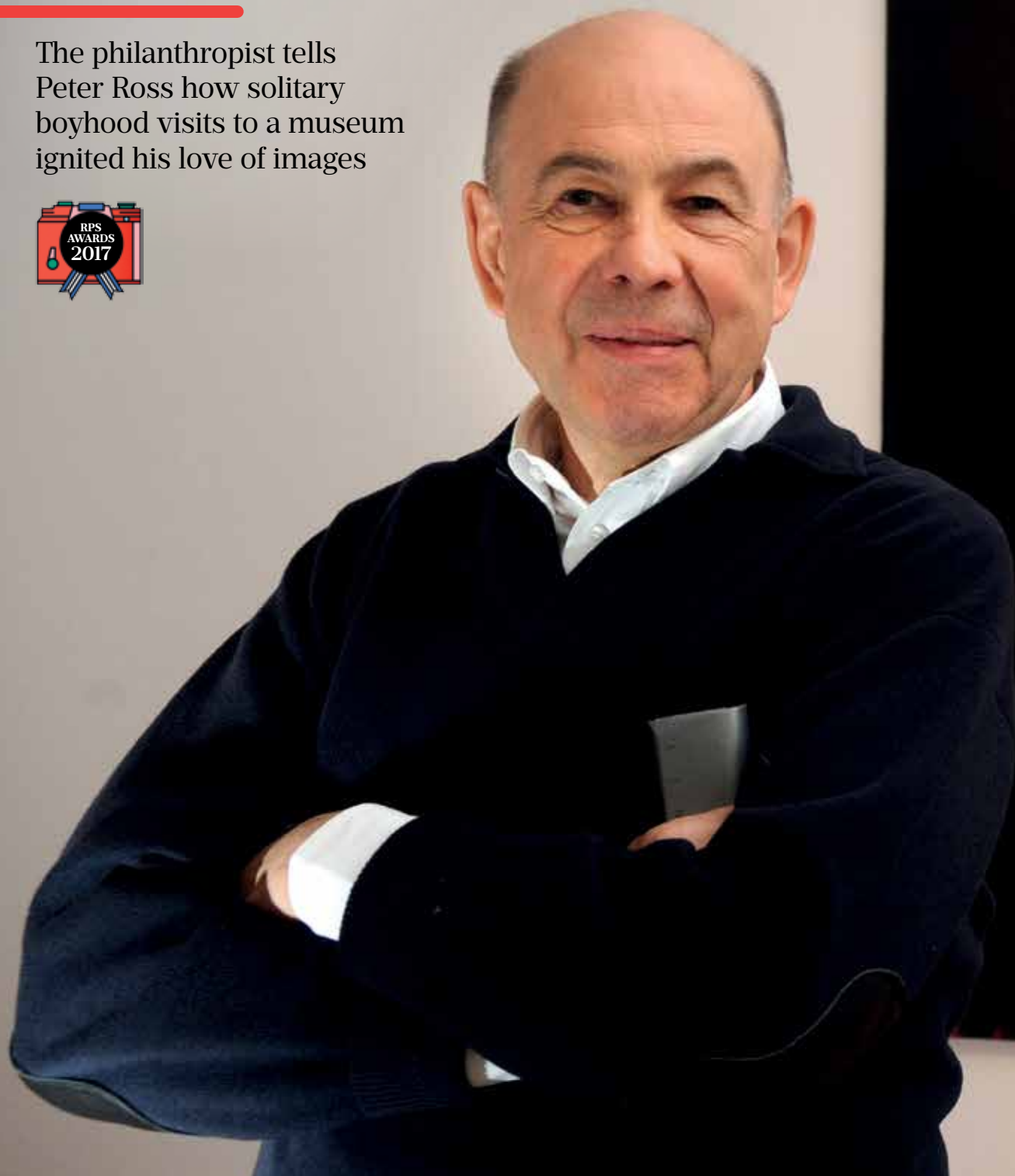



**IN HIS BOOK *MASS*
HE INVESTIGATES THE
POWER AND WEALTH
OF THE POLISH
CATHOLIC CHURCH**

ANTHONY d'OFFAY

**OUTSTANDING SERVICE TO PHOTOGRAPHY
AND HONORARY FELLOWSHIP**

The philanthropist tells
Peter Ross how solitary
boyhood visits to a museum
ignited his love of images





Leicester, 1949. An eight-year-old boy and his elegant mother pass between the tall white pillars of the local museum. ‘Good morning, Mrs d’Offay,’ says the doorman, the buttons of his coat blinking a benediction in the bright morning sun.

The New Walk Museum is familiar. They have gone there on foot from their home, a mansion known as Stonegate House, many times. It is the boy’s favourite place in all the world. His mother brings him, and leaves him until lunch. Fossils, mummies, a stuffed giraffe are diverting, but his real interest lies with the art works – expressionist paintings; a near life-size bronze, by Jacob Epstein, of a woman wringing her hands in

grief. He would gaze at her face and his eyes would fill with tears.

‘He’s been very good, haven’t you Anthony?’ the man at the front desk would say to his mother when she came to pick him up. ‘A very good quiet boy. We’re always pleased to see him.’

The art dealer and philanthropist Anthony d’Offay, almost 70 years on, recalls these visits to the New Walk as a necessary part of his youth.

‘Really,’ he says, ‘it pretty much saved my sanity, and inspired my career.’

He has counted among his friends four giants of 20th-century culture: Andy Warhol, Lucian Freud, Francis Bacon and Joseph Beuys. He first kissed his wife, the curator Anne Seymour, at the suggestion of Gilbert and George.

Anthony d’Offay with
one of the Andy
Warhols – Red Fright
Wig Self-Portrait
– that he gifted
to the nation



When they got married, in 1977, Freud was best man.

In 2008 d'Offay gave his art collection, valued by Sotheby's at £125m, to the National Galleries of Scotland and the Tate for the £25m it had cost him to acquire. This came with a condition: the works should be exhibited as showcases of individuals – known as ARTIST ROOMS – and tour regional museums. Thus one might see Diane Arbus in Cardiff and Don McCullin HonFRPS in Dumfries.

D'Offay is the 2017 recipient of the Society's Outstanding Service to Photography medal and an Honorary Fellowship. His collection, now the nation's, includes world-class images by Arbus, McCullin and Robert Mapplethorpe, plus artists – such as Warhol – for whom photography has been part of their practice.

Ask d'Offay how it feels to receive this award, though, and he starts talking about the New Walk. This is not the tangent it seems. 'Those works of art became my friends,' he says, 'and a way of knowing myself and being inspired by them. I felt I took them with me wherever I went.' To say that

they saved his life, though, is quite a declaration. What does he mean?

'At home there was a lot of slamming of doors ...' he begins. 'My father was a surgeon. When he wasn't in the operating theatre, he was trying to calm down. That isn't the ideal moment to play model aeroplanes with your son. We didn't have in our house something that was strengthening in the way you actually want as a child. You want to sit on your parent's knee and be read Dickens. Or be taken to the pantomime. You want to have a lovely time. We didn't have that.'

Was he frightened of his father? 'I was certainly scared of my dad, yes,' he says. 'And my mother was very emotional. So I was scared that she would start crying.'

TEENAGE TRAUMA

After the war, his father spent three years as an army surgeon in Germany. He left the family for a childhood sweetheart and the Seychelles when Anthony was 16. 'From being very prosperous, overnight we became rather hard up,' d'Offay once recalled. Stoneygate House was sold.



DON MCCULLIN/HAMILTONS; ROBERT MAPPLETHORPE FOUNDATION; KATHERINE WOOD



CLOCKWISE, FROM LEFT

The Bogside,
Derry, Northern
Ireland, 1971, by
Honorary Fellow
Don McCullin

An image of the
singer Patti Smith by
Robert Mapplethorpe

Mapplethorpe, and
Don McCullin HonFRPS



Did he feel his father's leaving as a loss or a relief? 'I felt ashamed of myself,' he replies. 'I think children often feel they have been disappointing and that is why the parent leaves.'

He adds: 'Maybe [losing my father] pushed me to do some things, and be independent. From the age of 17 I had to look after myself, and I did that. I was a schoolmaster for a year and a half, and I started a business buying and selling books and things.'

Anyway, the point is he wants other children to find in ARTIST ROOMS what he found at the New Walk: peace, pleasure, strength, a spur to creativity. 'Photography is super-important from that point of view because nobody fears it,' he says. An abstract sculpture, you might think, "Oh, I've got to be clever to understand this." Photography is direct into your heart, into your mind, in an extraordinary way.'

I ask about Mapplethorpe, the late New York photographer known for his black and white portraits of famous bohemians, notably Patti Smith, and his sometimes-confrontational erotic work. They first met in the 1970s at a party in Chelsea; d'Offay recalls a

'PHOTOGRAPHY IS DIRECT INTO YOUR HEART, INTO YOUR MIND, IN AN EXTRAORDINARY WAY'

figure in black leather. A year or so later, he spotted a Mapplethorpe self-portrait in a London gallery. The artist is turning to face the camera with an expression so defiant that it takes a moment or two to notice he has a whip inserted in his anus. 'It was shocking,' d'Offay says, 'and is still shocking.'

HEAVEN OR HELL

Did he feel he wanted to own it? He shakes his head. 'I felt quite scared by it. But I couldn't think of anything I'd ever seen like it.'

They became friends, though not business partners. So how did he come to collect Mapplethorpe's work? In 1988, d'Offay was on Concorde, returning from New York, when he chanced upon Mapplethorpe at the rear of the aeroplane. 'I saw he was in a very bad way, near to dying. He was flying to London because he had a show at the

National Portrait Gallery. I said, "Please, please, please come and have lunch with us." So we had this special lunch, and I said to him, "One of the great regrets of my life was that we didn't show your work, we didn't represent you, and I'm very, very, very sorry."

Mapplethorpe died the following year, aged 42, from an Aids-related illness. D'Offay's collection of his work, purchased since his death and shown as part of ARTIST ROOMS, is said to be the best in the world after that held by the Guggenheim. Is he trying to make up for not representing him? 'Exactly! I felt that Robert looking down from heaven, or up from hell, or wherever he is, dear boy – I guess somewhere between the two – he's happy about it.'

At the age of 77, is d'Offay happy? He seems so. A lonely little boy found something he loved – art – and made his life and fortune with it. He then gave it away in the hope other children might find companionship in the fruits of that fortune. It is tempting to look at that fading picture, the lone boy, and feel pity. But this would be a mistake. 'For me, it was heaven on earth,' laughs d'Offay. 'It had a kind of magic in it.'

JANE McLEISH-KELSEY

EDITORIAL, ADVERTISING AND FASHION PHOTOGRAPHY

Filmic landscapes and daylight infuse the work of this photographer

The early fashion work of Australia-born photographer Jane McLeish-Kelsey appeared in the 'street-style' magazines of the 90s such as *Dazed & Confused* and *i-D*, as well as *The Guardian* newspaper. Her trademark style became one of capturing natural-looking, unposed models in a filmic landscape using daylight.

Her work has since been seen in titles including *Vogue*, *Vanity Fair* and *Marie-Claire*. Her *Comme Des Garçons* shoot was used as the flagship image for the *Visionaries* exhibition at the V&A. Book publications include *Desire*, *Visionaries* and *Fashion Faces Up*.

She has also shot portraits of subjects such as Jane Birkin, Samantha Cameron, Sophie Okonedo, Nicholas Hoult, Sam Taylor-Johnson, Pixie Lott, Ellie Goulding and Billie Piper. A notable honour was to photograph Germaine Greer for an Australian postage stamp series.

McLeish-Kelsey's commercial career includes campaigns for international fashion brands including Marks and Spencer, Jigsaw, Monsoon, Laura Ashley, New Look and Gossard.



ABOVE RIGHT

Emma,
Arizona,
2005

FAR RIGHT

Maddie and Leva
Colorado, 2014

RIGHT

Jane
McLeish-Kelsey

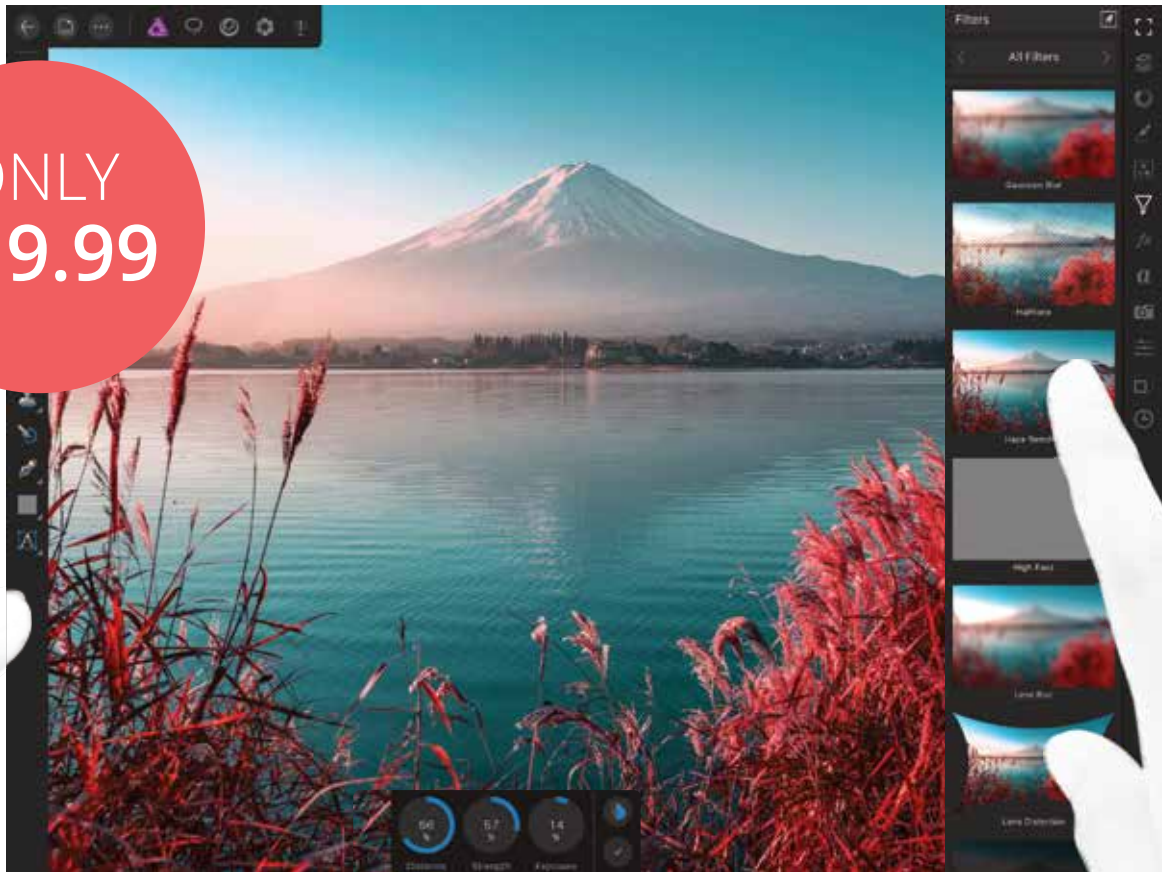


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HOYTE VAN HOYTEMA

LUMIÈRE AWARD

The *Dunkirk* director of photography tells Kathleen Morgan why we should never forget

He is the director of photography who brought the evacuation of Dunkirk crashing into our cinemas, recreating the story of 400,000 allied troops trapped on a French beach after retreating from Hitler's forces.

Working his magic with an IMAX camera, Hoyte van Hoytema united with the film's director and writer Christopher Nolan to reimagine the aftermath of the shattering 1940 defeat. Together, they have dragged their audience on to that desolate beach, into Spitfire cockpits and aboard sinking boats in a relentlessly tense film.

'We weren't wanting to give an intellectual interpretation of the event,' says Van Hoytema, speaking from Los Angeles, where he lives with his wife and daughter, a couple of days after *Dunkirk* opens in the UK to critical



Hoyte van Hoytema
photographed by
Rankin HonFRPS



RIGHT
Fionn Whitehead as
Tommy in *Dunkirk*

BELOW RIGHT
Hoyte van Hoytema
(standing), looks on as
director Christopher Nolan
(crouching) supervises a
beach sequence



acclaim. 'We wanted the audience there and to give them a first-hand experience of it. Our main goal was to try to put the audience on the beach and make them participate in the stress of survival. That's an almost physical and mechanical way of filmmaking.'

Van Hoytema, who has been honoured with the Society's Lumière Award, speaks passionately of working with Nolan three years after they first collaborated on the space action film *Interstellar*. He describes the director of the Dark Knight trilogy as a renaissance man. 'He utilises all these different sort of knowledges, not just production-wise but musically, philosophically, intellectually, photographically. That leaves me, as his cooperator, always in awe.'

Dunkirk tells how almost 1,000 boats were requisitioned – or responded to the UK government's call – to help evacuate the British Expeditionary Force and other allied troops from the seaport of Dunkirk, or Dunkerque. The desperate gamble paid off, with around 340,000 men, including around 139,000 French, Polish and Belgian troops, saved from almost certain annihilation. *Dunkirk* is filmed from three perspectives – land, sea and the air – with an ensemble cast that includes Sir Kenneth Branagh, Mark Rylance, Cillian Murphy and the former One Direction singer Harry Styles.

To ensure they understood the experiences they were portraying,

Nolan asked Van Hoytema to prepare in forensic detail, not simply watching hours of documentary footage, but by taking to the air and sea.

'On one of the first scouts Chris did with us,' says Van Hoytema, 'we had to go up in a Spitfire to get an understanding of what it is to be cramped in a tiny little glass bottle several thousand feet up in the air with a Rolls-Royce Merlin engine rattling and the plane shaking, and also to feel g-forces and light changes. You get a very good understanding of how it could have been and that started to instruct us about how we wanted to tell it.'

'We did it on boats as well. We spent days on the Dunkirk beaches half in the water ... Combine that with the



BELOW

Van Hoytema and Nolan discuss a take with Cillian Murphy

BOTTOM

Van Hoytema's grandfather, Dolek Guensberg (pictured left), whose memories made WW2 'always very present'



huge amounts of documentary footage and photography from the times – we did everything we could to get some sort of visceral understanding.'

If Nolan was demanding of his director of photography, Van Hoytema rose to the challenge. This film was different from previous projects – including the James Bond film *Spectre* and *Tinker Tailor Soldier Spy*. He shared Nolan's sense of responsibility to tell the story to a new generation.

The film was rated I2A in the UK after a decision to avoid the graphic, bloody realism of wartime films such as *Saving Private Ryan*.

'As a DP (director of photography) you have all these tools, all these lives to use,' says Van Hoytema. 'We tried to strip it very much from the theatrics of

'WE DID EVERYTHING WE COULD TO GET SOME SORT OF VISCERAL UNDERSTANDING'

filmmaking and find a much more straight, pure language.'

As he talks, it becomes clear Van Hoytema's compulsion to retell the story of Dunkirk to a new generation is rooted in his own family's experience. Born in Switzerland to Dutch parents and brought up in the Netherlands, Van Hoytema remembers as a boy listening to the wartime experiences of his maternal grandfather, Dolek Guensberg, a Polish Jew. After completing his studies in Edinburgh, Guensberg joined the

Polish 1st Armoured Division, training in Blairgowrie. He would later be awarded the Order of Leopold, the highest military order of Belgium.

'[My grandfather] fought through Normandy, France, Belgium, all the way to Holland,' says Van Hoytema. 'He survived the war, but very few of his family survived. Polish Jews were not the luckiest in the Second World War.'

'We grew up and he would tell us many things, but the war was always very present ... I remember thinking because of the Second World War we probably won't have to go through something like that again, but it waters down and it's good to sometimes get some sort of reminder of how things were in recent history.'



RIGHT
Matthew McConaughey and Anne Hathaway in the science fiction film *Interstellar* (2014), on which Van Hoytema was director of photography

BELOW
Van Hoytema and Nolan developed a snorkel IMAX lens to capture the feel of being in a fighter aircraft, such as this Spitfire piloted by Farrier (Tom Hardy)



Nolan and Van Hoytema were determined to shoot most of *Dunkirk* on 70mm film using IMAX cameras, refusing to allow computer-generated images. Van Hoytema's job was to figure out how to film with a cumbersome camera in tight spaces, such as the cockpits of World War Two fighter planes.

'It's a combination of light, performance, perspective,' says Van Hoytema. 'There are details you see that you never really see when you generate images on a computer. The way the plane will rattle around you, the way the light hits the cockpit when you bank away and there's another plane right next to you. The sense of depth, the sense of space ... we tried to do it as real as we could. Plus, not having to do it on a computer will preserve the maximum amount of resolution and quality of the format.'

Van Hoytema devised a snorkel lens for the IMAX camera, allowing him to film from the cockpit, right beside the

'THE PROJECT BECAME ABOUT FIGURING OUT HOW TO ACHIEVE ALL THOSE SHOTS WE HAD IN OUR HEADS'

head of actor Tom Hardy, who plays a Spitfire pilot taking incredible risks to stop enemy fire.

'Nowadays you have "go-pro" cameras you can put anywhere, and you get the most crazy, fantastic footage,' he says. 'The problem is if you want to make a pure, big, visceral experience, a go-pro image hasn't sufficient quality to immerse you in it first hand. By snaking in a lens we could achieve shots Chris and I hadn't seen before on IMAX.'

'And of course, we were required to mount the camera on the outside of the cockpit as well – on the wings. The project became about figuring out how to achieve those shots we had in our heads.'

He explains he and Nolan were nestled in the nose of the EuroStar, 'a double-prop plane that could keep up with the Spitfires', with an IMAX camera mounted in its tail.

'Chris and I are sitting through all these dogfights, with planes banking and trying to shoot each other. You're getting all these g-forces and ... you lose your orientation. You feel sick almost until you gotta vomit. The moment you roll out and the plane levels again you can chill out.' He laughs quietly.

However complex and daring the filmmaking – and unbearably tense the result – Van Hoytema insists there were no risks taken while shooting *Dunkirk*.

'The pilot we work with, who is coordinating the planes from the sky, is one of the most solid and responsible people you will ever meet, yet he is capable of all these things that are so extreme ... For somebody who is not doing this on a daily basis it feels crazy, but you only need to look up and see how relaxed and chilled he is and ... it talks you down.'

As speculation about *Dunkirk* winning Oscars mounts, Van Hoytema prefers to concentrate on his next project, *Ad Astra*, a science fiction thriller directed by James Gray and starring Brad Pitt.

'It's a very different film from what I've done so far and it's a director I haven't worked with before,' he says. 'He has a different set of ideas and ambitions, and I just really liked him and the script, so I thought it would be a new artistic challenge.'

While *Ad Astra* might struggle to match *Dunkirk*, at least on a personal level, it will be an eagerly anticipated follow-up from a director of photography patently unafraid to reach for the skies.



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RIGHT
Olivier Richon

FAR RIGHT
Portrait of a monkey with
fruit, 2009

BELOW
Paranoid Political Still Life,
2016, in collaboration
with Peter Kennard



OLIVIER RICHON

EDUCATION AWARD

The Swiss professor explains how education – and punk – changed his life

I arrived in London on my 20th birthday to study photography. I enrolled on a part-time college course and began making portraits in two punk venues – not the bands playing, but the audience; a work published recently by Gost books.

This work formed the basis of a portfolio that gave me a place at the Polytechnic of Central London to study film and photographic arts between 1977 and 1980. Here I encountered a model of education that was totally new to me. It was neither an art

school nor a university. PCL, as it was called, combined practice with cultural theory in a way that was intellectually challenging. It enabled a creative practice of the medium that was also critical of the medium itself: a critical practice of photography informed by semiotics, theories of ideology and psychoanalysis, politics and feminism.

It was serious but we did not take ourselves seriously. It was playful and pleasurable as well. Photography is obviously linked to a pleasure in looking, and looking is stimulated by

curiosity, a curiosity that is visual as well as intellectual. Somehow my education was an education in developing curiosity.

I was first involved in teaching photographic studies at Derby School of Art in 1985, and was asked a few years later to write the curriculum of an MA in photographic studies, which I subsequently directed. At that time such studies were hardly available. Intellectual curiosity formed the backbone of the programme, and reading was as important and as gratifying as making images. I



'PHOTOGRAPHY IS A WAY TO THINK WITH IMAGES, AND A WAY TO MAKE IMAGES THAT INDUCE THINKING'

somehow had the intuition that photography was closer to literature than to visual arts. Photography is not only a medium but a way to think with images and a way to make images that induce thinking: a form of visual pleasure where signs and meanings indicate that the image is inseparable from language.

After Derby, I taught on the BA at the University of Westminster, and helped developing an MA programme predicated upon creative and intellectual engagement. I am currently head of the photography programme at the Royal College of Art, where photography is within the school of art and humanities, and therefore in dialogue with the other disciplines that constitute contemporary art.

It is now common to think of photography as an interdisciplinary practice. If anything, today the identity of photography is more fluid, its boundaries are shifting, oscillating

between the analogue and the digital, stillness and movement. The photographic image may become a physical object and objects are turned into images.

And yet, despite the dissolution of photography's boundaries, technological changes and so forth, a critical practice of photography remains predicated upon an eye that frames and makes visible what is often overlooked or taken for granted, questioning the identity of what we see and think rather than confirming it.

Photography remains, as Salvador Dali once put it, a creation of the mind.



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Hiroshi Sugimoto

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Hiroshi Yamauchi
Rosemary Després
Chris Leslie
Supratim Bhattacharjee
Ana Caroline de Lima



SHOWTIME

Discover what drives four award-winners featured in the Society's International Photography Exhibition



LEFT
Sanchez, a member of the Lunatics Lowrider Club

ABOVE
A Cadillac balances on three wheels due to the use of hydraulic suspension

OWEN HARVEY

London, UK

'In the mid-to-late 1940s a subculture known as lowriding emerged in America. Latino youths placed sandbags in their custom vehicles so that the body of the car would ride close to the road – 'slow and low' was their motto. This effect would later be achieved by hydraulics.

Vehicles were decorated with political statements and images representing Latino culture. As the 21st century began, lowriding was often seen in popular music videos and the scene gained huge global appeal.

'I was pretty amazed by the whole thing. For the series *Ground Clearance*, I returned to America and documented the scene in 2016-2017. Like previous projects I've worked on, it has a documentary approach, often with a mix of candid moments and portraiture.'

THE PHOTOGRAPHER

Owen Harvey is a documentary photographer who often focuses on youth, subculture and identity. He works for organisations such as the BBC, Time Inc and Sony Music, and has exhibited at venues including Photoville NYC and The Photographers' Gallery.



WINNER
GOLD
AWARD

MARGARET MITCHELL

Glasgow, UK

‘The portraits are from an ongoing series, *In This Place*, started in 2016, involving my sister’s children and their children. After first photographing them in 1994, we agreed more than 20 years later to update where their lives had taken them.

‘The images trace the story of their present-day lives

in their hometown in central Scotland.

‘My sister died in 2008 and this loss deeply affected her family. Each image has its own story, while the series covers aspects of family, loss, love and survival, set against a wider socio-economic backdrop.

‘Ultimately, the work raises questions on choice – do we have choices in life, or are some predetermined and made for us?’

THE PHOTOGRAPHER

The work of Margaret Mitchell has been widely exhibited at venues including the National Portrait Gallery in London and Street Level Photoworks in Glasgow. Her images will feature in the exhibition *When We Were Young: Photographs of Childhood* at the Scottish National Portrait Gallery, Edinburgh. See ‘What not to miss’, page 762.

ABOVE
Liam, 2017



FAR LEFT
Steven, 2017

LEFT
Leah, 2016

BELOW
Kyla, 2017



WINNER
SILVER
AWARD

BELOW

Anna and Helen

R J KERN

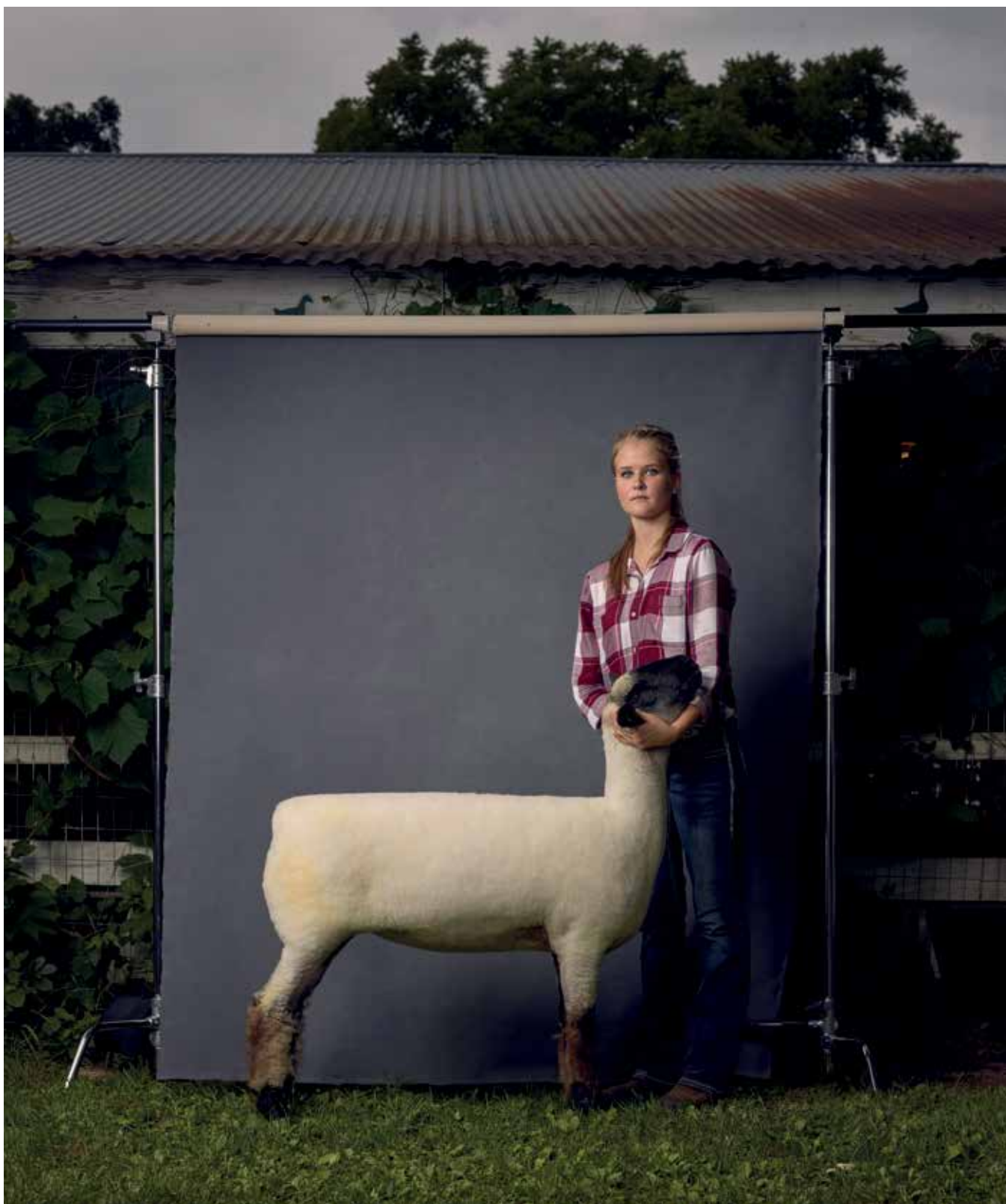
Minneapolis, USA

The Unchosen Ones takes place on the sidelines of county fair animal contests in Minnesota in 2016. These fairs lead up to the Minnesota State Fair, one of the largest and best-attended expositions in the world.

'One isn't born a winner or loser, but a chooser – the theme I explore in this series. As we look at them, they look back, allowing us to think about how we choose winners and the repercussions for the ones not chosen, and to decide what connects and distinguishes these subjects.'

THE PHOTOGRAPHER

Kern's work explores ideas of home, ancestry and the sense of place. He uses the photographic medium in multiple formats, utilising natural and artificial light. His first monograph, *The Sheep and the Goats*, will be published in the spring, with the limited-edition artist version available next month.





WES BELL
Alberta, Canada

'Four years ago, I was leaving for the airport after saying goodbye to my mother. She was dying of cancer. On the long drive across the Alberta prairie I found myself distracted by flapping remnants of plastic bags, caught in barbed-wire fences that lined the ditches.

'Whipped by the wind, they were left shredded and lacerated, but trapped nonetheless in the no man's land of boundary fences, neither here nor there. Thinking about mortality, pain and death in

the context of my mother's terminal illness, these forgotten shreds of plastic took on a deeper significance.'

THE PHOTOGRAPHER

Born and raised in Medicine Hat, Alberta, Canada, Bell had a successful career in fashion photography in Milan and New York before returning to Alberta three years ago. He photographs in the studio and on location, responding to Canada's natural beauty, and is working on a five-part exhibition series – *Last for Words, Final Steps, Rapt, Snag* and *In Plain Site*.

VISIT | THE INTERNATIONAL PHOTOGRAPHY EXHIBITION

These artists' complete award-winning submissions, along with the other entries to the RPS International Photography Exhibition 160, will be on show during PHOTOBLOCK at the Old Truman Brewery, Brick Lane, London, from 13–16 October. The exhibition will then travel to other venues in the UK.

Go to rps.org/IPE160

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Apart from the Ilford Witnesses, our next fine sale includes many rarities such as a Robot 375 Luftwaffe tail camera and four Dallmeyer Super Six lenses, as well as Victorian photographs. Our camera sales are the largest in the UK, with at least eight sales a year. We are always taking in consignments for all our sales and are very happy to visit as we travel around the country picking up collections of cameras and photographs.

For further information on our auctions, to consign or to get a valuation, please contact Hugo Marsh, Austin Farahar or Brian Osborne on + 44 (0)1635 580595 or hugo@specialauctionservices.com

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TECHNOLOGY, SKILLS, TECHNIQUES



Nikon D850

As the brand's premium full-frame DSLR gets a makeover, Gavin Stoker finds it has something in common with compact system cameras

Full-frame, high-resolution and high-speed photography is the D850's promise. With a solid-feel, weather-sealed, magnesium alloy body and built-in electronic vibration reduction, the D850 is Nikon's first DSLR in its class to feature a back-side illuminated full-frame sensor, delivering 45.5 effective-megapixel images.

It also has a tilting, touch-sensitive 3.2-inch LCD screen, aiding usability and speed – particularly with its 4K video shooting option. Instagram fans

get a 1:1 image aspect ratio, while slow-motion videos, achievable by shooting up to 120fps in Nikon DX format (APS-C crop) mode, plus an 8K time-lapse facility, round off the package.

Its 7fps core shooting speed can be increased to 9fps if buying the optional MB-D18 battery grip, which also extends battery life – although at 1,840 images from a full charge the camera's regular performance is no slouch.

The LCD introduces features more common to compact system cameras, such as the

Price: From £3,499.99 body only

Sensor: Full-frame, 35.9x23.9mm CMOS

Lens: Nikon F mount

Display: 3.2 inches,

tilting, 2,359K dots

Weight: 1,005g

body only

More: nikon.co.uk

Summary: High-performance, high-speed, high-resolution full-frame option for professionals and high-end hobbyists – this could be the one full-frame DSLR you'll ever want

ability to direct focus to a subject and fire a shot with a finger tap.

Along with silent electronic shutter mode, attributes include the ability to adjust the size of the Raw file being captured. Dual card slots, for XQD and SD media are provided, allowing up to 51 full-resolution Raw files to be written in a single sequence.

So, whichever way you view it – as an object of desire for moneyed amateur enthusiasts or an affordable, all guns blazing asset for the pro – Nikon's D850 is a bit of a beast.



Olympus OM-D E-M10 MkIII

From £629.99 body only

Update of the third-generation interchangeable-lens travel camera olympus.co.uk

1 Sporting a bigger grip, bigger metal control dials and a built-in flash, this iteration of Olympus's compact system camera retains features such as five-axis image stabilisation, a 16-megapixel Four Thirds CMOS sensor, and the ability to capture videos up to 4K in resolution.

Additions include a 'bleach bypass' digital effects filter, and 'advanced photo mode', allowing the ability to fine tune images as well as access creative settings.

Stills and video can be composed via the 2.36 million-dot-resolution eye-level viewfinder, or tilting rear LCD below, which is also a touch panel. Scarcely different in terms of portability and retro design from the original E-M10, the body comes in silver or black.

Canon EOS M100

From £449.99 body only

Replacement for EOS M10 shows ongoing commitment to CSC format canon.co.uk

2 Canon's newest EF-M-mount compact system camera powers up in an instant, and is small enough with its retractable zoom lens to slip into a pocket or shoulder bag.

Its touchscreen allows users to swipe through images, and flips up to enable selfies and video blogging, while for portraiture, a 'smooth skin' mode can be deployed, with five different levels selectable.

Wireless/Bluetooth connectivity for uploading images to Instagram and social media sites is offered, as are in-camera creative filters.

The M100 comes in white, grey or black and, if purchasing an optional mount adapter, can be used with Canon's full range of existing EF and EF-S lenses.

GEAR SPY

● Looking for a new printer that won't take up too much desktop space? There are four Canon Pixma three-in-one inkjets on the way (the TS9150, TS8150, TS6150 and TS5150) plus two four-in-one devices (TR8550 and TR7550) with built-in scanner. For those who need portability, Canon has a 'compact dye sub printer' in the Selphy CP 1300, aimed at the selfie market, naturally.

● **Adaptalux** has refined its Lighting Studio, based around the principle of powering up to five LED sources on flexible arms with no loss of output even when using all five. It provides precision control of light on very small subjects.



Elinchrom ELB 1200 portable lighting sets

From £3,299

Weather-resistant, lightweight and compact light and power pack theflashcentre.com

3 The Elinchrom brand of lights has been expanded for pro photographers in the shape of the durably weather-resistant, lightweight and, moreover, compact ELB 1200, with a fast flash duration.

Pitched as the premier adventure light, they should be available by the time you read this. At 4.3kg including battery, with built-in Skyport protocol, the claim of the ELB 1200 is that it allows photographers to carry even smaller, yet ever more powerful packs (here up to 1,200 w/s) on location.

The ELB 1200 Pro To Go and Hi-Sync to Go set is £3,299, while the ELB 1200 Pro to Go and Hi-Sync Roll Set (including a rolling case to pack more equipment) is £3,499.



4



5

Canon MT-26EX-RT macro twin flash unit

£1,079.99

Two heads are better than one when it comes to close-ups canon.co.uk

4 Arriving next month, this rig's appeal is boosted illumination – 26/78 at ISO 100 – over its MT-24EX predecessor.

Its high-brightness white LED focus lamps allow the camera to properly focus on a subject, while light-softening ability arrives via clip-on diffusers which are supplied for each head, with flash recharging time given as 5.5 seconds. This can be made even swifter, at 2.5 seconds, using the optional CP-E4N compact battery pack.

Further features include a flash indicator on the LCD panel, revealing the progress of the charge. While not inexpensive, radio wireless master functionality has been added, to allow the MT-26EX-RT to control other Speedlite flash units.

Pentax K-1 Limited Silver

£2,149.99

Cosmetically enhanced version of Pentax's flagship K-1 ricoh-imaging.co.uk

5 This is a swish-looking silver edition of the brand's flagship 36.4-effective megapixel K-1 DSLR. Limited to 2,000 units, the camera features what's claimed to be a high-grade silver-colour coating on the body and D-BG6 battery grip, to match the silver FA Limited Lens, along with a special silver 'SR' badge on the front to denote its exclusivity.

The metal hot shoe cover also features a mirror-finish logo, with the whole kit arriving in an exclusively designed box.

Apart from the firmware, Pentax/Ricoh says that the camera body's features and specifications are exactly the same as the standard K-1 model, so it seems you'll be paying for largely cosmetic tweaks.



The bag holds everything needed for this location shot

Manfrotto Manhattan Mover-50

This backpack is ideal for those on the go with their photography kit in tow

I was keen to see how the Mover-50 coped with a busy day of shooting location portraits and events.

It held all the gear I needed: Nikon D800 and grip (unattached), four lenses (16–35mm, 24–70mm, 50mm, 70–200mm), an SB-700 flash, memory cards, spare batteries, a charger and other bits and bobs. The top section held my Lumix G7, charger and other accessories, plus memory cards and batteries in the zipped bit.

I used the backpack for a landscape shoot and a day of outdoor sports, where I reconfigured the removable inside section to carry my 150–600mm, 24–70mm and 16–35mm lenses. I also attached a monopod and small foldable stool to the backpack's excellent tripod-holding system.

The laptop/tablet pocket is spacious and well laid out, and allowed me to squeeze in a 17-inch MacBook Pro despite the maximum quoted size being 15.6 inches. A minor quibble is



Spacious, comfortable and durable

that this section is difficult to access when using the tripod straps.

Comfort is vital to me. While I wouldn't take this bag on a trek for an all-day landscape shoot – the Manfrotto Bumblebee seems a better option – it's suitable for a 20-minute walk when fully loaded.

Durability is also important to me. I expect the stitching to hold together, the zips to remain intact and the zip pulls not to fall off. Only time will tell, but this bag seems solidly built.

Overall, the Mover-50 is a versatile option as an everyday bag for my event, sport and location portraits shoots.



AUTHOR PROFILE TOM SOPER LRPS

A UK-based commercial and wedding photographer, his work has been published in *National Geographic Traveller Magazine*. Visit tomsoperphotography.com



MASTER CLASS

How to capture motion in motorsport

Darren Woolway ARPS heads to Brands Hatch to practise the art of panning

There are several ways to photograph cars, but a common rookie error is to aim for a completely sharp image of a single vehicle as it passes. The result of this, without any movement visible in the wheels, is that the car looks like it's parked. Freezing the action in this way can be useful when there are multiple cars close together and you want to be able to see details in more than one vehicle. It can also be effective when the car is completely front on.

Panning, therefore, is one of the best ways to make your motorsport pictures exciting and to capture the energy.

EQUIPMENT CHECKLIST

- DSLR
- 70–200mm f/2.8 lens or similar
- Memory cards
- Batteries
- ND filter (optional)
- Circular polariser (optional)
- Monopod (optional)



PACK THE RIGHT EQUIPMENT

What kind of DSLR you have does not matter too much – as two to three bursts per second should be plenty. Panning does require a bit of shooting in burst mode, but shoot too much and you'll spend longer on the computer afterwards trying to find the best shot than you may have spent at the circuit.

You will need a reasonably long lens (70–200mm is fine), while a wide aperture will allow you to throw the background out of focus a bit more, to emphasise the motion blur. You may need a set of ND filters

though, if it's a bright day, to be able to shoot that wide open.

I rarely use a circular polariser but they can help remove windscreen glare if that is causing a problem. I also don't use a monopod, although they do help reduce any vertical motion blur.

I'd recommend taking spare memory cards and batteries, as you can rattle through these with the slow shutter speeds and continuous-shoot mode.

Using multiple cards is also a good precaution in case one card becomes corrupted.



GET IN POSITION

Make sure you're at the right part of the circuit and that you are positioned correctly.

Tuck in your elbows tightly against your sides, as this will lock your body in a stable position. You then need to rotate your hips to follow the car. If you are able to shoot low, then kneel with one knee up and rest your elbow on your knee for support, rotating from there.

Finding the correct part of the track is key. Many people think that for good motion blur you want the cars to be going really fast. Actually, the opposite is true – so for the most effective panning find a point of the track, usually a corner, where the cars are travelling more slowly.

For the best definition to bring out the car's 'bone line' structure, you should have the sun at 45-90 degrees from the angle of the camera. This will create the greatest contrast between highlight and shadow. Having the sun behind the vehicles will result in a very flat image.



Not panning with the car gives a sharp background but a blurry vehicle

SET YOUR SHUTTER SPEED

I start with a shutter speed of 1/125. This will allow some motion blur in the wheels and background but shouldn't freeze the motion. Then gradually I will take the shutter speed down – 1/60 – 1/80 is as slow as I can get away with handheld without a monopod.

The more slowly you shoot, the more dramatic the motion blur becomes but the harder it is to get a sharp shot. If you do not pan with the car (follow its motion) you will have a sharp background and a blurry car. When following the motion of the car you need to learn to shoot with both eyes open. If you do not you will struggle to see where the car is going.

GET READY ... AND SHOOT

To create an image where the car's body is sharp, the body must stay in the same part of your composition for the whole of the exposure.

If the car does not stay in the same place you will blur the body. As you follow the car, only shoot a maximum of two to three images. Remember that the car will pass several more times during the race – assuming it doesn't crash out or suffer a technical failure.

When done correctly, you should have a perfectly sharp car, blurry wheels and a blurry background.

Don't worry if the car is sharp at the centre, where the driver and central graphics are, but there is movement at the front or back. If the car is driven by the rear wheels it will create vibration at the back, while if the car is made of fibreglass you can expect to see some front and back movement.



Shoot at a corner as the cars will be travelling at their slowest



Some front and back movement may be visible

KNOW YOUR CIRCUIT

Get to know the track well

Most tracks do not charge spectator entry fees during the week, when they are doing track and test days. You can usually find a low fence, or a window that has been created especially for you in the fence line. Brands Hatch, where these images were shot, has several low fence sections and several areas where a fence window can be opened for clear viewing. The hairpin bend up at Druids can be accessed via a bridge which doesn't have any tall fencing in the way.



Try to familiarise yourself with a track's access points



AUTHOR PROFILE

DARREN WOOLWAY ARPS

A Kent-based commercial photographer with clients including BBC Worldwide and Holden Racing. See darrenwoolway.co.uk

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MEMBER

GUIDE

OCT-NOV-DEC

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 UPDATES



Another's eyes

Hear from humanitarian photographer Giles Duley HonFRPS at this special event

Celebrated Honorary Fellow Giles Duley will explain how photography can change lives at a joint RPS Analogue Group and 'Ilford Inspires' event on Saturday 14 October.

The free event, which is part of PHOTOBLOCK, includes a private viewing of Duley's exhibition 'I can only tell you what my eyes see' – more than 75 black and white silver gelatin prints taken from his recently published book of the same name.


One of the world's leading

documentary and humanitarian photographers, Duley's mission is to tell the stories of those affected by the long-term effects of conflict through his 'Legacy of war' project.

His talk is from 16:30 to 18:00 at the Old Truman Brewery in Brick Lane, London. Society members have a special allocation of tickets – although places are limited, so early booking is advised. Tickets are available by logging on to ilfordinspires.eventbrite.co.uk

The 'I can only tell you what my eyes see' exhibition runs from 5-16 October.



 Images untitled, by Giles Duley HonFRPS

REGIONS

Meet photographers and view work in your area

CENTRAL

MIKE SHARPLES ARPS, 07884 657535
MIKES.SHARPLES@VIRGIN.NET

Tiger tales

Thursday 5 October / 20:00-21:30

- ▶ £3 Society members
- ▶ Smethwick PS Club House, Churchbridge, Oldbury B69 2AS
- ▶ Mike Sharples ARPS, as above

Now you see it, now you don't

Thursday 5 October / 20:00-21:30

- ▶ £3 Society members
- ▶ Smethwick PS Club House, Churchbridge, Oldbury B69 2AS
- ▶ Mike Sharples ARPS, as above

Focus on the next level

Sat 7 – Sun 8 October / 10:00-17:00

- ▶ £140/£120 Society members and students
- ▶ Join four of the Society's finest photographers on this two-day workshop
- ▶ Middleport Pottery, Port Street, Stoke-on-Trent ST6 3PE
- ▶ Mo Connelly, doc@rps.org

Architectural interiors

Thursday 12 October / 20:00-21:30

- ▶ £3 Society members
- ▶ Smethwick PS Club House, Churchbridge, Oldbury B69 2AS
- ▶ Mike Sharples ARPS, as above

Visit to Kenilworth castle

Tuesday 17 October / 10:00-16:00

- ▶ Visit this fantastic castle and gardens with the A&H group. An opportunity to share our passion for heritage photography with like-minded people
- ▶ Kenilworth Castle, Castle Green, Kenilworth CV8 1NG
- ▶ Rodney Thring, rodney.thring@btinternet.com

One man and his van

Thursday 19 October / 20:00-21:30

- ▶ £3 Society members
- ▶ Smethwick PS Club House, Churchbridge, Oldbury B69 2AS
- ▶ Mike Sharples ARPS, as above

Field trip to Ynys Llanddwynn, Anglesey

Saturday 28 October

- ▶ Details TBC
- ▶ Mike Sharples ARPS, as above

Portraiture – from noodles to post-colonial Kerala

Saturday 25 November / 10:00-16:00

- ▶ Portrait photography with an Indian twist, and how to shoot bipeds, quadrupeds, and any combination thereof
- ▶ Village Hall, High Street, Long

Compton, Shipston-on-Stour CV36 5JS

▶ Andreas Klatt ARPS, 01608 684848 rpsva@klatt.co.uk

EAST ANGLIA

IAN WILSON ARPS, 07767 473594

IAN@GREENMEN.ORG.UK

RPS Nature Group annual exhibition 2017

Sat 30 Sep – Sun 15 Oct / 11:00-16:00

- ▶ The group's annual exhibition
- ▶ Wingfield Barns, Church Road, Wingfield, Diss IP21 5RA
- ▶ Moira Ellice, moira.ellice@icloud.com

Creative Group joint event with East Anglia Region

Sunday 8 October / 10:30-16:30

- ▶ £15/£10/£5 group and regional members
- ▶ Hear from Eva and Tony Worobiec, both FRPS
- ▶ Foxton Village Hall, Hardman Road, Foxton, Cambridgeshire CB22 6RN
- ▶ Moira Ellice, 01473 720928, moira.ellice2011@btinternet.com

Re-dedication of Robert Howlett's grave

Saturday 14 October / 14:00-16:00

- ▶ Wendling and Longham Village Hall, Church of St Peter and St Paul, Wendling NR19 2NE
- ▶ Rose Teanby ARPS/Geoff Blackwell ARPS, 0114 266 8655, gblackwell@fastmail.fm

Demystifying Adobe Photoshop Lightroom

Sunday 5 November / 10:30-16:00

- ▶ £15/£12/£10 group members
- ▶ Foxton Village Hall and Sports Pavilion, Hardman Road, Foxton, Cambridge CB22 6RN
- ▶ Mark Gillett, 07984 518959, rpsdigeast@gmail.com

East Anglia advisory day – LRPS and ARPS (applied, fine art)

Sunday 12 November / 10:30-16:30

- ▶ £10 spectators
- ▶ Fully booked for participants, spectators welcome
- ▶ Foxton Village Hall, Hardman Road, Foxton CB22 6RN
- ▶ Ian Wilson ARPS, as above

EAST MIDLANDS

STEWART WALL ARPS, 07955 124000

STEWART@STEWARTWALL.COM

Environmental photojournalism and landscape photography day

Sunday 15 October / 10:00-16:00

- ▶ £10
- ▶ With Ben Cherry and Jane Goodall
- ▶ Whatton Jubilee Hall, Church Street, Whatton in the Vale NG13 9EL
- ▶ Stewart Wall ARPS, as above



LRPS advisory day

Sunday 19 November / 10:30-16:00

- ▶ £20/£15/£10 spectators
- ▶ Whatton Jubilee Hall, Church Street, Whatton in the Vale NG13 9EL
- ▶ Stewart Wall ARPS, as above

EIRE

MICHAEL O'SULLIVAN

INFO@MOSULLIVANPHOTO.COM

LONDON

JUDY HICKS AND NEIL CORDELL

LONDONEVENTS@RPS.ORG

Celebrating London 2017-2018

Sun 1 Oct 2017 – Sun 30 Sep 2018

- ▶ Sign up for the region's next project, 'Celebrating London'
- ▶ All over London, WC2N 5DX
- ▶ Celebrating London Team, celebratinglondon@rps.org

London Region advisory day – LRPS and ARPS (all five categories)

Wednesday 4 October / 10:30-16:30

- ▶ £25 non-Society members/£20 members/£15 spectators
- ▶ The Nikon Centre for Excellence, 63-64 Margaret Street, London W1W 8SW
- ▶ London Distinctions, londondist@rps.org

Want to do your 'A' but not sure where to start?

Saturday 7 October / 10:30-12:30

- ▶ £10 Society members
- ▶ An informal meeting and discussion to help you find your way forward
- ▶ Canada Water Library, 21 Surrey Quays Road, London SE16 7AR
- ▶ London Distinctions, londondist@rps.org

Regular meeting of the SW London Group

Tuesday 10 October / 19:00-21:00

- ▶ The Prince of Wales, 138 Upper Richmond Road, Putney SW15 2SP
- ▶ London Web, Londonweb@rps.org

London Region street walk

Saturday 14 October / 9:45-14:00

- ▶ TBC, London BA2 3AH
- ▶ London Cave, londoncave@rps.org

The Bookworm Club

The Creative Group, jointly with the East Anglia Region, will hear from Fellows Tony and Eva Worobiec Image: West Bay, Dorset by Tony Worobiec FRPS

Wednesday 18 October / 18:30-21:00

- ▶ The Crusting Pipe, 27 The Market, Covent Garden, London WC2E 8RD
- ▶ London Bookworms, LondonBookworms@rps.org

Effective websites for photographers

Monday 23 October / 19:00-21:00

- ▶ £37.50/£32.50 Society members
- ▶ A functionally efficient and well-structured website is an essential expression of you and your brand
- ▶ The Hellenic Centre, 14-16 Paddington Street, London W1U 5AS
- ▶ Judy Hicks, 07768 923620, Londonro2@rps.org

Through Oxleas Wood to Severndroog Castle

Sunday 29 October / 10:30-13:30

- ▶ A Sunday-morning walk through Oxleas Wood, via a hidden gothic tower
- ▶ Falconwood Station (Southeastern Trains), London SE9 2RN
- ▶ London Naturally, london_naturally@rps.org

Regular meeting of the SE London Group

Tuesday 31 October / 19:00-21:00

- ▶ Greenwich Gallery, Peyton Place, London SE10 8RS
- ▶ London Cave, londoncave@rps.org

London Region street walk

Saturday 11 November / 9:45-14:00

- ▶ TBC, London BA2 3AH
- ▶ London Cave, londoncave@rps.org

London advisory day – ARPS applied, including documentary and fine art

Saturday 11 November / 10:30-16:30

- ▶ Resource for London, 56 Holloway Road, London N7 6PA
- ▶ London Distinctions, londondist@rps.org

Regular meeting of the SW London Group

Tuesday 14 November / 19:00-21:00

- ▶ The Prince of Wales, 138 Upper Richmond Road, Putney SW15 2SP
- ▶ London Web, Londonweb@rps.org

The Bookworm Club

Wednesday 15 November / 18:30-21:00

- ▶ The Crusting Pipe, 27 The Market, Covent Garden, London WC2E 8RD
- ▶ London Bookworms, LondonBookworms@rps.org

London Region advisory day – FRPS

Saturday 18 November / 10:00-16:00



- ▶ £35
- ▶ Resource for London, 56 Holloway Road, London N7 6PA
- ▶ London Distinctions, londondist@rps.org

Marketing your photography: how to reach a wider audience

- Monday 20 November / 19:00-21:00
- ▶ £37.50/£32.50 Society members
 - ▶ Intense competition makes marketing an essential part of a photographer's activity if they are to get noticed and remembered
 - ▶ The Hellenic Centre, 16-18 Paddington Street, London W1U 5AS
 - ▶ Judy Hicks, 07768 923620, londonro2@rps.org

A Sunday-morning walk with the London Naturally Group

- Sunday 26 November / 10:30-13:00
- ▶ TBC
 - ▶ London Naturally, london_naturally@rps.org

Regular meeting of the SE London Group

- Tuesday 28 November / 19:00-21:00
- ▶ Greenwich Gallery, Peyton Place, London SE10 8RS
 - ▶ London Cave, londoncave@rps.org

Visit Peter Dazeley FRPS's studio

- Tuesday 2 December / 15:00-17:00
- ▶ £5 non-members
 - ▶ The Studios, 5 Heathmans Road, Parsons Green, Fulham SW6 4TJ
 - ▶ Judy Hicks, 077689 23620, londonro2@rps.org

Getting started with wedding photography

- Tuesday 5 December / 10:30-16:30
- ▶ £129/£116 Society members
 - ▶ For photographers who want to take their first steps into the world of wedding photography
 - ▶ The Nikon School, 63-64 Margaret Street, London W1W 8SW
 - ▶ London Events, londonevents@rps.org

London Region street walk

- Saturday 9 December / 9:45-14:00
- ▶ Regular monthly walk for those who enjoy street photography
 - ▶ TBC, London BA2 3AH
 - ▶ London Cave, londoncave@rps.org

Regular meeting of the SW London Group

- Tuesday 12 December / 19:00-21:00
- ▶ The Prince of Wales, 138 Upper Richmond Road, Putney SW15 2SP
 - ▶ London Web, Londonweb@rps.org

NORTH WALES

MARTIN BROWN LRPS, 01691 773316
NORTHWALES@RPS.ORG

An afternoon in the company of Joe Cornish HonFRPS

- Saturday 25 November / 14:00-16:00
- ▶ See website for costs
 - ▶ The Catrin Finch Centre, Glyndwr University, Mold Road, Wrexham LL11 2AW
 - ▶ Martin Brown LRPS, as above

NORTH WEST

BRIAN SMETHURST, 01942 719766
BSMETHURST@HOTMAIL.CO.UK

Long exposures on the Lancashire coast

- Sunday 8 October / 9:00-15:00
- ▶ Fully booked
 - ▶ Blackpool Central Pier, Blackpool FY1 5BB
 - ▶ Mick Rawcliffe, 07711 214701, mick@rawcliffe.me.uk

Autumnal walk – trains, trees and boulders

- Saturday 14 October / 9:30-18:00
- ▶ Thornton in Lonsdale, St Oswald's Church, New Road, Carnforth LA6 3PB
 - ▶ Allan Hartley ARPS, 01524 261173, HartleyAlma@aol.com

Improve your creative images with Mike McNamee

- Sunday 19 November / 10:00-15:00
- ▶ £15/£10 Society members
 - ▶ An day with an acknowledged authority on Photoshop and printing techniques
 - ▶ Hough End Centre, Mauldeth Road West, Chorlton, Manchester M21 7SX
 - ▶ Alan Angel FRPS, 0161 980 0106, aandjangel@btinternet.com

NORTHERN

CAROL PALMER ARPS
CAROLMPALMER@BTINTERNET.COM

Documentary Group Northern meeting

- Thursday 2 November / 10:30
- ▶ Kibblesworth Village Millennium Centre, NE11 0XN
 - ▶ Gordon Bates, docne@rps.org.uk

Fotospeed printing workshop

- Sunday 19 November / 10:30-16:00
- ▶ £15/£10 Society members
 - ▶ A chance to see the variety of printing papers, and examples of exhibition-quality prints on Fotospeed papers
 - ▶ Newton Community Hall, Newton, Stocksfield NE43 7UL
 - ▶ Carol Palmer ARPS, northern@rps.org

NORTHERN IRELAND

RICHARD CORBETT, 07805 381429
RICHARD@RICHARDCORBETTPHOTOGRAPHY.COM

WORKSHOPS

Hear from the experts and hone your skills

Photographing landscape whatever the weather, with Tony Worobiec FRPS

- Sunday 1 October / 10:30-16:30
- ▶ Lynmouth
 - ▶ Sun 26 November / 10:30-16:30
 - ▶ Bath HQ
 - ▶ Each event is £55/£41 Society members

Run your own photographic business

- Mon 2 – Tue 3 October / 10:00-16:00
- ▶ £190/£165 Society members
 - ▶ Covers the required financial, management and marketing considerations
 - ▶ Bath HQ

Two-day Photoshop workshop

- Sat 7 – Sun 8 Oct / 10:00-17:00
- ▶ £165/£140 Society members
 - ▶ Bath HQ

Professional Photoshop retouching with Tim Daly

- Saturday 14 October / 10:00-16:30
- ▶ £95/£71 Society members
 - ▶ For those who have already completed beginners' or introductory Photoshop courses
 - ▶ Bath HQ

Practical wildlife photography

- Saturday 14 October / 10:30-16:30
- ▶ £120/£95 Society members
 - ▶ Devon

Professional Photoshop colour control with Tim Daly

- Sunday 15 October / 10:00-16:30
- ▶ £95/£71 Society members
 - ▶ Bath HQ

A beginners' guide to product photography

- Thursday 19 October / 10:00-16:30
- ▶ £115/£90 Society members
 - ▶ Amersham

Night-sky photography first steps

- Thursday 19 October / 10:30-12:30
- ▶ £5
 - ▶ Hear how to get started. All you need is a

- camera, a tripod and some clear skies
- ▶ Dulverton

Hollywood lighting

- Saturday 21 October / 10:00-17:00
- ▶ £95/£120 Society members
 - ▶ Surrey

Studio portraiture

- Saturday 21 October / 10:00-17:00
- ▶ £140/£165 Society members
 - ▶ Lacock

Macro and art photography

- Thu 2 November / 10:00-16:30
- ▶ £55/£41 Society members
 - ▶ Amersham

Learn to film with your DSLR

- Friday 3 November / 10:00-16:30
- ▶ £120/£95 Society members
 - ▶ Amersham

How to shoot modern architecture – Jubilee

- Conference Centre
Friday 3 November / 10:00-16:30
- ▶ £99/£75 Society members
 - ▶ Nottingham

Introduction to your digital camera

- Sat 4 November / 10:00-17:00
- ▶ £85/£63 Society members
 - ▶ Find out how to get more creative with your camera by understanding its buttons and menu functions
 - ▶ Bath HQ

Introduction to Photoshop

- Sunday 5 November / 10:00-17:00
- ▶ £95/£71 Society members
 - ▶ Bath HQ

Creative techniques in Photoshop

- Thu 9 November / 10:00-16:30
- ▶ £115/£90 Society members
 - ▶ Amersham

Product photography

- Friday 10 November / 10:00-17:00
- ▶ £155/£130

- Society members
- ▶ Colerne

Developing personal projects and storytelling with Ben Cherry

- Friday 10 November / 10:00-17:00
- ▶ £120/£95 Society members
 - ▶ Amersham

Advanced Lightroom: organise your library with keywords, metadata and GPS

- Sat 11 November / 10:00-16:30
- ▶ £95/£71 Society members
 - ▶ Bath

Two-day wedding workshop

- Sat 11 – Sun 12 Nov / 10:00-17:00
- ▶ Fully booked
 - ▶ Lacock

Duo Dance: classic and contemporary lighting

- Sat 11 November / 10:00-17:00
- ▶ £140/£115 Society members
 - ▶ Surrey

Night shoot

- Sat 11 November / 18:00-22:00
- ▶ £35/£26 Society members
 - ▶ Bath

Advanced Lightroom: creative editing techniques

- Sunday 12 November / 10:00-16:30
- ▶ £115/£90 Society members
 - ▶ Bath HQ

Portraiture photography and getting the most from your subject

- Thursday 16 November / 9:30-17:00
- ▶ £115/£90 Society members
 - ▶ Amersham

Art-nude photography

- Sat 25 November / 10:00-17:00
- ▶ £120/£95 Society members
 - ▶ Lacock

Shooting modern architecture

- Mon 11 December / 10:00-16:30
- ▶ £99/£75 Society members
 - ▶ Nottingham

Thomas Heaton talk

Sat 21 October / 10:00

- ▶ £12/£10 Society members
- ▶ Hear from the popular landscape, travel and outdoor photographer
- ▶ Life Church Belfast, 11a Bruce Street, Belfast BT2 7JD
- ▶ Richard Corbett, as above

Thomas Heaton workshop

Sat 21 October / after talk

- ▶ £60/£50 Society members
- ▶ Mourne Mountains (exact location TBC)
- ▶ Richard Corbett, as above

SCOTLAND

JAMES FROST FRPS, 01578 730466 / 07881 856294
 JAMES.FROST11@BTINTERNET.COM

Photo forum Dingwall

Sunday 29 October / 11:00-16:00

- ▶ Dingwall Camera Club, Eagle House, Dingwall IV15 9RY
- ▶ James Frost FRPS, as above

Scotland Region members' print exhibition 2017/18 – Stow

Mon 30 Oct – Sun 12 Nov / 10:30-16:00

- ▶ The Cloud House, 3 Townfoot, Stow TD1 2NQ
- ▶ Ian Oliver LRPS, ian@ianoliverphoto.co.uk

Photo forum Edinburgh

Sunday 5 November / 10:30-16:00

- ▶ Edinburgh Photographic Society, 68 Great King Street, Edinburgh EH3 6QU
- ▶ James Frost FRPS, as above

Scottish Region members' print exhibition 2017/18 – Shambellie House

Wed 15 – Thu 30 November / 10:30-16:00

- ▶ Shambellie House, New Abbey, Dumfries DG2 8HQ
- ▶ Laura Hudson Mackay LRPS, info@hudsonmackay.com

DIG Scotland Centre – November 2017 meeting

Sunday 12 November / 13:30-16:15

- ▶ All welcome. Non-DIG members £5 at the door
- ▶ Bridge of Allan Parish Church, 12 Keir Street, Bridge of Allan FK9 4NW
- ▶ Dave Hunt, digscotland@rps.org

Celebration of Distinctions

Saturday 2 December / 10:30-16:00

- ▶ £15/£10 Society members
- ▶ A day to see a selection of successes from 2017
- ▶ Bridge of Allan church hall, Keir Street, Bridge of Allan FK9 4NW
- ▶ James Frost FRPS, as above

SOUTH EAST

REGIONAL COMMITTEE
 SOUTHEAST@RPS.ORG

South East Documentary**Your events**

To ensure inclusion of your events in *The RPS Journal* please post them on the RPS website six weeks prior to publication. For a list of deadlines, cancellations or last-minute amendments, please contact Emma Wilson on 0141 375 0504 or email emma.wilson@thinkpublishing.co.uk. These listings are correct at time of going to print

Group meeting

Sunday 19 November / 10:00-13:00

- ▶ A review of members' work – prints or DPI
- ▶ Tangmere Village Hall, Malcolm Road, Tangmere PO20 2HS
- ▶ Janey Devine, docse@rps.org

Steven Le Prevost FRPS: creative photography

Sunday 1 October / 10:00-15:30

- ▶ £12/£9/£6 group members
- ▶ The renowned creative photographer and digital artist will show many of his award-winning prints, and several new and unseen works
- ▶ Weald of Kent Grammar School, Tudeley Lane, Tonbridge TN9 2JP
- ▶ Barrie Brown, digsetreasurer@rps.org

A&H members' showcase

Saturday 7 October / 10:00-17:00

- ▶ This long-standing annual event is for all those with an interest in archaeology or heritage photography
- ▶ Leatherhead Institute, 67 High Street, Surrey, Leatherhead KT22 8AH
- ▶ Mike Sasse, 01892 531179, mike.sasse@btinternet.com

A walk between the two Brighton piers

Sunday 8 October / 10:30-16:00

- ▶ Guided photo walk with Gordon Roots ARPS
- ▶ The Flying Coffee Bean coffee shop, Brighton railway station concourse, Queens Road, Brighton, BN1 3XP
- ▶ Martin Gandy, martingandy@btinternet.com

Introduction to Distinctions

Sunday 12 November / 10:00-17:00

- ▶ £15/£10 Society members
- ▶ Cobham Village Hall, Lushington Drive, Cobham, Surrey KT11 2LU
- ▶ Martin Gandy, martingandy@btinternet.com

South East Documentary Group meeting

Sunday 19 November / 10:00-13:00

- ▶ Tangmere Village Hall, Malcolm Road, Tangmere PO20 2HS

The Scotland Region has arranged an informal photo forum in Edinburgh

▶ Janey Devine, docse@rps.org**SOUTH WALES**

SOUTHWALES@RPS.ORG

Lliw Valley reservoirs

Saturday 21 October / 10:00-17:00

- ▶ £15/£5 Society members/free for group members
- ▶ A photographic walk to two reservoirs
- ▶ Lower Lliw Reservoir, Felindre, Swansea SA5 7NH
- ▶ Peter R Douglas-Jones, 07776 141409, peter@douglas-jones.biz

Dinefwr Castle and Cothi

Saturday 11 November / 9:30-16:00

- ▶ £15/£5/group members free
- ▶ A photo walk around Dinefwr Castle and the River Cothi
- ▶ National Trust car park, Newton House, Llandeilo SA19 6RT
- ▶ Peter R Douglas-Jones, 07776 141409, peter@douglas-jones.biz

SOUTH WEST

MICK MEDLEY, 01626 824865 / 07980 073808
 RPSSWREGION@GMAIL.COM

Biannual regional members' exhibition

Tue 3 October – Wed 31 January

- ▶ £5 regional members
- ▶ The Royal Devon and Exeter Hospital, Barrack Road, Exeter EX2 5DW
- ▶ John Widdows, 01752 781555, johnwiddows@btinternet.com

A day with Christine Widdall

Saturday 21 October / 10:30-16:00

- ▶ £13/£10/£5 group members
- ▶ South West Visual Art Group
- ▶ The Dolphin Hotel, Station Road, Bovey Tracey TQ13 9NG
- ▶ Linda Wevill, linda.wevill@btinternet.com

An introduction to studio lighting

Sunday 29 October / 10:30-16:30

- ▶ £60/£50 Society members
- ▶ A hands-on overview for beginners and those looking to improve their studio photography
- ▶ The Dolphin Hotel, Station Road, Bovey Tracey TQ13 9AL
- ▶ Mick Medley, as above

West Cornwall Group meeting

Wednesday 15 November / 18:45-21:00

- ▶ The Copper Room, Heartlands, Robinson Shaft, Dundance Lane, Pool, Redruth TR15 3QY
- ▶ Vivien Howse, 01326 221939, vivien939@btinternet.com

South West Region advisory day – LRPS and**ARPS (all five categories)**

Saturday 25 November / 10:30-16:00

- ▶ Spectators only (£10)
- ▶ The Dolphin Hotel, Station Road, Bovey Tracey TQ13 9AL
- ▶ Di Wilkins LRPS, 01392 469149, wilkinsdiana@gmail.com

Peter Paterson FRPS lecture day

Sunday 26 November / 10:15-16:00

- ▶ £15/£5 Society members/Free Regional members
- ▶ The Dolphin Hotel, Station Road, Bovey Tracey TQ13 9AL
- ▶ Mick Medley, as above

DI Group Western – Ian Bateman FRPS

Sunday 3 December / 10:30-16:00

- ▶ £10/£8/£6 group members
- ▶ Showing and demonstrating creative digital AVs
- ▶ Ilton Village Hall, Copse Lane, Ilton, near Taunton TA19 9HG
- ▶ Dennis Knowles, 01884 254775, dennisknowles123@btinternet.com

SOUTHERN

PAUL COX ARPS, 07748 115057
 SOUTHERN@RPS.ORG

DIG Southern Centre: 1. Photoshop and Lightroom 'hints and tips' from Barry Senior HonFRPS; 2. 'Be famous for five minutes'

Sunday 8 October / 10:30-16:00

- ▶ £5/£3 group members
- ▶ Hints and tips for non-destructive editing
- ▶ Greystriars Community Centre, 44 Christchurch Road, Ringwood BH24 1DW
- ▶ Barry Senior HonFRPS, 01425 471489, digsouthern@rps.org

Stourhead National Trust house and gardens

Saturday 14 October / 9:00-13:00

- ▶ £15/£5 Society members
- ▶ Near Mere, Wiltshire BA12 6QF
- ▶ Arron Davis, RPSLandscape.Treasurer@gmail.com

'From camera to print'

Sunday 22 October / 11:30-16:00

- ▶ If you would like to learn, or discuss the principles for getting great images from your printer, then this is the workshop for you
- ▶ Otterbourne Village Hall (Bianchi Room), Cranbourne Drive, Otterbourne, near Chandlers Ford SO21 2ET
- ▶ Paul Cox ARPS, as above

Paul Gallagher's 'Transitions'

Sunday 5 November / 11:00-15:00

- ▶ £25/£15 Society members



National
Trust

Revisit the birth of photography through virtual reality at Lacock Abbey

16 September - 29 October

Thresholds, a new virtual reality (VR) artwork by internationally acclaimed artist Mat Collishaw is being installed at Lacock Abbey this autumn. Using the latest technology, Collishaw is restaging Fox Talbot's pioneering 1839 exhibition of photography. Booking is essential.

Call 01249 730510 for details
nationaltrust.org.uk/lacock

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email john@birdphotographycourses.co.uk

▶ An exploration of Gallagher's transition from large-format film cameras and working solely in black and white to using digital cameras

▶ Old Basing Village Hall, Basingstoke RG24 7DA
▶ David Ashcroft LRPS, 07710 302684, southernsecretary@rps.org

'Follow our Fellows'

Wednesday 22 November / 20:00-23:00

▶ An opportunity to see and hear Channel Island members who have recently been awarded their FRPS
▶ Vale Douzaine Room, Marataine Road, Vale, Guernsey GY3 4QE
▶ Eric Ferbrache ARPS, 01481 255902, rpsciorganiser@gmx.com

Southern Region advisory day – LRPS and ARPS

Sunday 26 November / 10:00-16:00

▶ £20/£15/£10 spectators
▶ St John's Place, Lower Road, Lower Bemerton, Salisbury SP2 9NP
▶ Paul Cox ARPS, as above

Documentary Group South meeting

Monday 27 November / 19:30-22:00

▶ Nursling Village Hall, Nursling Street, Nursling, Southampton SO16 0XH
▶ Mo Connelly, doc@rps.org

THAMES VALLEY

MARK BUCKLEY-SHARP ARPS, 020 8907 5874
MARK.BUCKLEY-SHARP@TISCALI.CO.UK

Robert Albright HonFRPS

Sunday 15 October / 10:00-15:30

▶ £15/£12/£8 group members
▶ Showing the drama of AV, discussing the future of the RPS, and judging the annual Millennium Cup print competition
▶ Woollahill Community Hall, Emmview Close, Woollahill, Wokingham, Berkshire RG41 3DA
▶ Alan Bousfield ARPS, digthamesvalley@rps.org

Thames Valley Region advisory day – LRPS and ARPS (fine art)

Sunday 22 October / 10:00-16:00

▶ Amersham Community Centre, Chiltern Avenue, Amersham HP6 5AH
▶ Kathy Chantler, 07738 112775, kathychantler@gmail.com

Thames Valley AGM

Sunday 22 October / 14:00-14:30

▶ Amersham Community Centre, Chiltern Avenue, Amersham HP6 5AH
▶ Mark Buckley-Sharp ARPS, as above

Society presentation about Distinctions

Thursday 26 October / 20:00-22:00

▶ All Saints Church Hall, Dorchester Crescent, Abingdon OX14 2AQ
▶ Steve Oakes, steve.oakes@ntlworld.com

Paul Mitchell FRPS: 'Woodland ways and spirit of light'

Sunday 12 November / 10:00-15:30

▶ £15/£12/£8 group members
▶ Woollahill Community Hall, Emmview Close, Woollahill, Wokingham, Berkshire RG41 3DA
▶ Alan Bousfield ARPS, digthamesvalley@rps.org

WESTERN

DAVID NORFOLK ARPS, 07771 515273

WESTERN@RPS.ORG

Western Region advisory day – FRPS

Sunday 1 October / 10:00-16:30

▶ £25 ARPS holders only
▶ Fenton House, 122 Wells Road, Bath BA2 3AH
▶ Michelle Whitmore, michelle@michellewhitmore.co.uk

Provisional: academic photography

Sunday 8 October / 10:00-12:30

▶ A presentation and discussion on how universities see the photographic art
▶ The Great Western Hotel, 73 Station Road, Swindon SN1 1DH
▶ John Law, 07814 993904, mail@john-law.net

How to get it right – a joint Travel and Documentary Group workshop

Saturday 21 October / 10:30-17:00

▶ £45/£40/£35 group members
▶ Learn to get the most from your photo opportunities and how to critique your own and others' images
▶ 13 Montpellier Central, Station Road, Bristol BS6 5EE
▶ Mo Connelly, doc@rps.org

Western Region advisory day – LRPS and ARPS (all five categories)

Saturday 28 October / 10:00-16:30

▶ £20/£15/£10 spectators
▶ Fenton House, 122 Wells Road, Bath BA2 3AH
▶ Michelle Whitmore, michelle@michellewhitmore.co.uk

Peter Basterfield on bird photography

Sunday 19 November / 10:00-16:30

▶ Members' monthly meeting
▶ Fenton House, 122 Wells Road, Bath BA2 3AH
▶ David Norfolk ARPS, as above

What makes great



photography

Saturday 25 November / 10:30-17:00

▶ £60/£55/£50/group members
▶ BRSLI, 16-18 Queen Square, Bath BA1 2HN
▶ Mo Connelly, doc@rps.org

Western Region monthly meeting and Xmas party

Sunday 10 December / 10:00-16:30

▶ £2
▶ Fenton House, 122 Wells Road, Bath BA2 3AH
▶ David Norfolk ARPS, as above

YORKSHIRE

MARY CROWTHER ARPS, 07921 237962

PHOTOBOX50@GMAIL.COM

FACEBOOK: BIT.LY/RPSYORKSHIRE

Aysgarth Falls photo shoot

Wednesday 11 October / 10:30-16:00

▶ £15/£5/free group members
▶ Aysgarth Falls car park, Church Bank, Aysgarth, Leyburn, Yorkshire Dales DL8 3TH
▶ Geoff Meakin LRPS, 07730 655931, g.meakin3@btinternet.com

Self-help group

Saturday 14 October / 10:30-12:30

▶ £7/£3 Society members
▶ VJs Art Bar, Finkle Street, York YO1 8RW
▶ Robert Helliwell ARPS, 01904 500231, bobhelliwell@clara.co.uk

Yorkshire Region advisory day – LRPS and ARPS (travel)

Saturday 21 October / 10:30-16:30

▶ £20/£15/£10 spectators
▶ New Brookhouse Club, 221 Barnsley Road, Wakefield WF1 5NU
▶ Robert Helliwell ARPS, 01904 500231, bobhelliwell@clara.co.uk

Landscape Group AGM and weekend conference

Fri 3 – Sun 5 November / 14:30-17:00

▶ See website for costs
▶ Tickets for the conference are now on sale
▶ The Coniston Hotel, Coniston Cold, Skipton, North Yorkshire, BD23 4EA
▶ Mark Reeves, 07968 616551, rps.landscape.events@gmail.com

Join the Archaeology and Heritage Group at Kenilworth Castle

An evening talk by Charlie Waite FRPS

Friday 3 November / 19:30-22:00

▶ £20/£15/£10 group members
▶ The Coniston Hotel, Coniston Cold, Skipton, North Yorkshire BD23 4EA
▶ Mark Reeves, 07968 616551, rps.landscape.events@gmail.com

SPECIAL INTEREST GROUPS

Explore more aspects of photography and digital imaging

ANALOGUE

DAVID HEALEY ARPS

07968 746211, ANALOGUE@RPS.ORG

'Ilford Inspires' event featuring Giles Duley HonFRPS and his 'I can only tell you what my eyes see' exhibition

Saturday 14 October / 16:30-18:00

▶ Featuring humanitarian photographer Giles Duley HonFRPS
▶ Old Truman Brewery, F Block, T2, 91 Brick Lane, London
▶ Stephen Godfrey, 07812 605837, steve@stephengodfrey-photography.co.uk

ARCHAEOLOGY AND HERITAGE

MIKE SASSE

01892 531179, MIKE.SASSE@BTINTERNET.COM

A&H members' showcase

Saturday 7 October / 10:00-17:00

▶ Leatherhead Institute, 67 High Street, Surrey, Leatherhead KT22 8AH
▶ Mike Sasse, as above

Visit to Kenilworth Castle

Tuesday 17 October / 10:00-16:00

▶ Entrance fee applies
▶ Kenilworth Castle, Castle Green, Kenilworth CV8 1NG
▶ Rodney Thring LRPS, rodney.thring@btinternet.com

AUDIO VISUAL

HOWARD BAGSHAW ARPS, 01889 881503

HOWARD.BAGSHAW@NTLWORLD.COM

CONTEMPORARY

PETER ELLIS LRPS, 07770 837977

WORDSNPICSLTD@GMAIL.COM

CREATIVE

BARRY FREEMAN ARPS

CREATIVECHAIR@RPS.ORG

Creative Group joint event with East Anglia Region

Sunday 8 October / 10:30-16:30



- ▶ £15/£10/£5 group and regional members
- ▶ Hear from Eva and Tony Worobiec, both FRPS
- ▶ Foxton Village Hall, Hardman Road, Foxton, Cambridgeshire CB22 6RN
- ▶ Moira Ellice, 01473 720928, moira.ellice2011@btinternet.com

Improve your creative images with Mike McNamee

- Sunday 19 November / 10:00-15:00
- ▶ £15/£10 Society members
 - ▶ Hough End Centre, Mauldeth Road West, Chorlton, Manchester M21 7SX
 - ▶ Alan Angel FRPS, 0161 980 0106, aandjangel@btinternet.com

DIGITAL IMAGING

JANET HAINES
DIGCHAIR@RPS.ORG

DIG SE Centre: Steven Le Prevost FRPS

- Sunday 1 October / 10:00-15:30
- ▶ £6/£9/£12 non-members
 - ▶ Le Prevost will lead morning and afternoon sessions on his work, work flow and methods
 - ▶ Weald of Kent Grammar School, Tonbridge TN9 2JP
 - ▶ Barrie Brown, 07482 275811, digsetreasurer@RPS.org

DIG Southern Centre: 1. Photoshop and Lightroom 'hints and tips' from Barry Senior HonFRPS. 2. 'Be famous for five minutes'

- Sunday 8 October / 10:30-16:00
- ▶ £5/£3 group members
 - ▶ Hints and tips for non-destructive editing
 - ▶ Greyfriars Community Centre, 44 Christchurch Road, Ringwood BH24 1DW
 - ▶ Barry Senior HonFRPS, 01425 471489, digssouthern@rps.org

DI Group – Robert Albright HonFRPS

- Sunday 15 October / 10:00-15:30
- ▶ £15/£12/£8 group members
 - ▶ Showing the drama of AV, discussing the future of the RPS, and judging the annual Millennium Cup print competition

- ▶ Woosehill Community Hall, Emmview Close, Woosehill, Wokingham, Berkshire RG41 3DA
- ▶ Alan Bousfield ARPS, digthamesvalley@rps.org

6th meeting of the NW Digital Imaging Centre

- Sunday 22 October / 10:00-15:00
- ▶ Two lectures to help and inspire your photography, with a 'bring a print' competition
 - ▶ Lowton C of E High School, Newton Road, Lowton, Warrington WA3 1DU
 - ▶ Peter Jarvis, 01704 220980, peterjarvisphoto@mail.com

Demystifying Adobe Photoshop Lightroom

- Sunday 5 November / 10:30-16:00
- ▶ £15/£12/£8 group members
 - ▶ Foxton Village Hall and Sports Pavilion, Hardman Road, Foxton, Cambridge CB22 6RN
 - ▶ Mark Gillett, 07984 518959, rpsdigeast@gmail.com

DI Group – Paul Mitchell FRPS

- Sunday 12 November / 10:00-15:30
- ▶ £15/£12/£8 group members
 - ▶ 'Woodland ways: the delights of Burnham Beeches' and 'The spirit of light: pinhole photography'
 - ▶ Woosehill Community Hall, Emmview Close, Woosehill, Wokingham, Berkshire RG41 3DA
 - ▶ Alan Bousfield ARPS, digthamesvalley@rps.org

DIG Scotland Centre meeting

- 19 November / 13:30-16:15
- ▶ £15 group season ticket/£5
 - ▶ Bridge of Allan Parish Church, 12 Keir Street, Bridge of Allan, FK9 4NW
 - ▶ Dave Hunt, digscotland@rps.org

DI Group Western – Ian Bateman FRPS

- Sunday 3 December / 10:30-16:00
- ▶ Showing and demonstrating creative digital AVs
 - ▶ Ilton Village Hall, Copse Lane, Ilton, near Taunton TA19 9HG
 - ▶ Dennis Knowles, 01884 254775, dennisknowles123@btinternet.com

Your events

To ensure inclusion of your events in *The RPS Journal* please post them on the RPS website six weeks prior to publication. For a list of deadlines, cancellations or last-minute amendments, please contact Emma Wilson on 0141 375 0504 or email emma.wilson@thinkpublishing.co.uk. These listings are correct at time of going to print

DOCUMENTARY

MO CONNELLY LRPS, 01590 641849
DVJ@RPS.ORG

Focus on the next level

- Sat 7 – Sun 8 October / 10:00-17:00
- ▶ £140/£120 students and Society members
 - ▶ Middleport Pottery, Port Street, Stoke-on-Trent T6 3PE
 - ▶ Mo Connelly LRPS, as above

How to get it right – a joint Travel and Documentary Group workshop

- Saturday 21 October / 10:30-17:00
- ▶ £45/£40/£35 group members
 - ▶ 13 Montpelier Central, Station Road, Bristol BS6 5EE
 - ▶ Mo Connelly LRPS, as above

Documentary Photographer of the Year 2017

- Thu 26 October / 18:30
- ▶ Attend the prizegiving and opening of the exhibition
 - ▶ The Printspace, 74 Kingsland Road, London, E2 8DL
 - ▶ Mo Connelly LRPS, as above

South East Documentary Group meeting

- Sun 19 November / 10:00-13:00
- ▶ A review of members' work – prints or DPI
 - ▶ Tangmere Village Hall, Malcom Road, Tangmere PO20 2HS
 - ▶ Janey Devine, docse@rps.org

What makes great photography

- Saturday 25 November / 10:30-17:00
- ▶ £60/£55/£50 group members
 - ▶ A workshop looking at what makes a great photograph, what we want from our own photography, a collective review/discussion of our own and others' work, and a wrap-up discussion
 - ▶ BRSLI, 16-18 Queen Square, Bath BA1 2HN
 - ▶ Mo Connelly, doc@rps.org

Documentary Group South meeting

- Monday 27 November / 19:30-22:00
- ▶ Nursling Village Hall, Nursling Street, Southampton SO16 0XH
 - ▶ Mo Connelly LRPS, as above

HISTORICAL

JENNIFER FORD ARPS, 01234 881459
JENNYFORD2000@YAHOO.CO.UK

Re-dedication of Robert Howlett's grave

- Saturday 14 October / 14:00-16:00
- ▶ Wendling and Longham Village Hall, Church of St Peter and St Paul, Wendling NR19 2NE
 - ▶ Rose Teanby/Geoff Blackwell, 0114 266 8655, gblackwell@fastmail.fm

Research day

- Saturday 18 November / TBC
- ▶ £10/£5/free for speakers
 - ▶ Sheffield Hallam University
 - ▶ Geoff Blackwell, 0114 266 8655, gblackwell@fastmail.fm

IMAGING SCIENCE

KEN MACLENNAN-BROWN
KEN.MACLENNAN@BTINTERNET.COM

LANDSCAPE

MARK REEVES LRPS, 07968 616551
RPS.LANDSCAPE.EVENTS@GMAIL.COM

Long exposures on the Lancashire coast (fully booked)

- Sunday 8 October / 9:00-15:00
- ▶ £15/£5 Society members
 - ▶ Blackpool Central Pier, Blackpool FY1 5BB
 - ▶ Mick Rawcliffe, 07711 214701, mick@rawcliffe.me.uk

Aysgarth Falls photo shoot

- Wednesday 11 October / 10:30-16:00
- ▶ £15/£5 Society members
 - ▶ Aysgarth Falls car park, Church Bank, Aysgarth, Leyburn, Yorkshire Dales DL8 3TH
 - ▶ Geoff Meakin LRPS, 07730 655931, g.meakin3@btinternet.com

Stourhead National Trust house and gardens

- Saturday 14 October / 9:00-13:00
- ▶ £15/£5 Society members
 - ▶ Near Mere, Wiltshire BA12 6QF
 - ▶ Arron Davis, RPSLandscape. Treasurer@gmail.com

Llwllyn Valley reservoirs

- Saturday 21 October / 10:00-17:00
- ▶ £15/£5/free group members
 - ▶ A photographic walk to two reservoirs
 - ▶ Lower Llwllyn Reservoir, Felindre, Swansea SA5 7NH
 - ▶ Peter R Douglas-Jones, 07776 141409, peter@douglas-jones.biz

An evening talk by Charlie Waite FRPS

- Friday 3 November / 19:30-22:00
- ▶ £20/£15/£10 group members
 - ▶ The Coniston Hotel, Coniston Cold, Skipton, North Yorkshire BD23 4EA
 - ▶ Mark Reeves LRPS, as above

Landscape Group AGM and weekend conference

- Fri 3 – Sun 5 November / 17:00-14:30
- ▶ See website for costs
 - ▶ The agenda and papers for the AGM can be found in the Landscape Group section of the RPS website
 - ▶ The Coniston Hotel, Coniston Cold, Skipton, North Yorkshire BD23 4EA
 - ▶ Mark Reeves LRPS, as above

Landscape Group AGM



The Landscape Group has planned a visit to the Llwllyn Valley reservoirs

Sun 5 November / 10:30-13:00

- ▶ Free
- ▶ Mark Reeves LRPS, as above

Paul Gallagher's 'Transitions'

Sunday 5 November / 11:00-15:00

- ▶ £25/£15 Society members
- ▶ An exploration of Gallagher's transition from large-format film cameras and working solely in black and white to using digital cameras
- ▶ Old Basing Village Hall, Old Basing, Basingstoke RG24 7DA
- ▶ David Ashcroft LRPS, 07710 302684, southernsecretary@rps.org

Dinefwr Castle and Cothi

Saturday 11 November / 9:30-16:00

- ▶ £15/£5/group members free
- ▶ A photo walk around Dinefwr Castle and the River Cothi
- ▶ National Trust car park, Newton House, Llandeilo SA19 6RT
- ▶ Peter R Douglas-Jones, 07776 141409, peter@douglas-jones.biz

An afternoon in the company of Joe Cornish HonFRPS

Saturday 25 November / 14:00-16:00

- ▶ £15/£12/£10/£5 students
- ▶ The Catrin Finch Centre, Glyndwr University, Mold Road, Wrexham LL11 2AW
- ▶ Martin Brown LRPS, 01691 773316, northwales@rps.org

MEDICAL

DR AFZAL ANSARY ASIS FRPS, 07970 403672
AFZALANSARY@AOL.COM

Combined Royal Colleges Lecture 2017

Thursday 23 November / 18:30-21:00

- ▶ £5/£3 Society members
- ▶ This lecture will be given by Professor Caroline Wilkinson, director of Face Lab, a research group based at Liverpool John Moores University
- ▶ Royal College of Obstetricians



and Gynaecologists, 27 Sussex Place, Regent's Park, London NW1 4RG

- ▶ Jo Macdonald, 01225 325721, jo@rps.org

View the Nature Group's annual exhibition until 15 October

NATURE

KEVIN ELSBY FRPS
WILDLIFE@GREENBEE.NET

RPS Nature Group annual exhibition 2017

Until Sun 15 Oct / 11:00-16:00

- ▶ Wingfield Barns, Church Road, Wingfield, Diss IP21 5RA
- ▶ Moira Ellice, moira.ellice@icloud.com

TRAVEL

KEITH POINTON LRPS, 01588 640592
BAGPOINT@AOL.COM

Rocky Mountain Gold 2017 – photo tour

Monday 2 – Thursday 19 October

- ▶ £2,250
- ▶ An escorted photo visit to Yellowstone, the Grand Tetons and Rocky Mountains
- ▶ Denver, Colorado, western USA
- ▶ Keith Pointon LRPS, as above

How to get it right – a joint Travel and Documentary Group workshop

Saturday 21 October / 10:30-17:00

- ▶ £45/£40/£35 group members
- ▶ 13 Montpellier Central, Station Road, Bristol BS6 5EE
- ▶ Mo Connelly, doc@rps.org

VISUAL ART

VIVECA KOH FRPS, 07956 517524
VIVECA.KOH@GMAIL.COM

Visual Art Group autumn weekend meeting

Fri 13 – Wed 18 October / 9:00-21:00

- ▶ We have booked speakers from around the Kent area, including Richard Walton FRPS, Chris Shore FRPS and Helen Taylor ARPS. During the day there will be opportunities to visit many local places of interest
- ▶ The Great Danes Hotel, Ashford Road, Maidstone, Kent ME17 1RE
- ▶ David Wood ARPS, 020 3105 0548, wood.david.j@virgin.net

A day with Christine Widdall

Saturday 21 October / 10:30-16:00

- ▶ £13/£10/£5 group members
- ▶ South West Visual Art Group
- ▶ The Dolphin Hotel, Station Road, Bovey Tracey TQ13 9NG
- ▶ Linda Wevill, linda.wevill@btinternet.com

Portraiture – from noodles to post-colonial Kerala

Saturday 25 November / 10:00-16:00

- ▶ Portrait photography with an Indian twist, and how to shoot bipeds, quadrupeds, and any combination thereof
- ▶ Village Hall, High Street, Long Compton, Shipston-on-Stour CV36 5JS
- ▶ Andreas Klatt ARPS, 01608 684848, rpsva@klatt.co.uk

EXHIBITIONS

SALLY SMART ARPS, EXHIBITIONS ASSISTANT
01225 325724, SALLY@RPS.ORG

PATRONAGE

Salons/exhibitions with RPS-approved patronage

38th Northern Counties International Salon

- ▶ Closing date: 1 September
- ▶ northerncountiessalon.org.uk
- ▶ RPS 2017/20

The 50th E.A. International Salon of Photography

- ▶ Closing date: 5 September
- ▶ psea-photo.org.hk
- ▶ RPS 2017/35

8th International Photographic Salon – 2017 Targu Mures

- ▶ Closing date: 2 October
- ▶ fotoklub-mures.ro
- ▶ RPS 2017/36

18 Sibiu International Photographic Salon

- ▶ Closing date: 10 October
- ▶ orizontfoto.ro
- ▶ RPS 2017/40

6° Salon Inter. de Legé; 11° Salon Inter. de St Aignan; 4° Salon Inter. de St Martin; 20° Salon Inter. de Bagnols Marcoule (French digital tour)

- ▶ Closing date: 23 October
- ▶ frenchdigitaltour.fr
- ▶ RPS 2017/30-33

The 72nd Hong Kong International Salon of Photography 2017

- ▶ Closing date: 30 October
- ▶ pshk-photo.org.hk
- ▶ RPS 2017/38

Ozone Zone International Photo Salon

- ▶ Closing date: 31 October
- ▶ internationalphotocompetition.com
- ▶ RPS 2017/41

43rd Smethwick International

- ▶ Closing date: 9 November
- ▶ smethwickinternational.com
- ▶ RPS 2017/39



OVERSEAS CHAPTERS

Royal Photographic Society members around the world

▶ AUSTRALIA

Elaine Herbert ARPS, eherbert@alphalink.com.au

▶ BENELUX

Richard Sylvester LRPS richard.sylvester@skynet.be

▶ CANADA

webadmin@rps.org

▶ CHINA BEIJING

Yan Li, yanli88@yahoo.com

▶ CHINA CHONGQING

▶ CHINA WESTERN

Wei Han (Richard), oolongcha@hotmail.com

▶ CHINA SHANGTUF

Guo Jing, shangtuf@yahoo.com.cn

▶ CHINA QUANZHOU

Xiaoling Wang, hgudsh@163.com

▶ DUBAI

Mohammed Arfan Asif ARPS, dubai@rps.org

▶ GERMANY

Chris Renk, germany@rps.org

▶ HONG KONG

Shan Sang Wan FRPS, shansangwan@yahoo.com.hk

▶ INDIA

Rajen Nandwana, rajennandwana@gmail.com

▶ INDONESIA

Agatha Bunanta ARPS, agathabunanta@gmail.com

▶ ITALY

Olivio Argenti FRPS, cirps@olivioargenti.it

▶ JAPAN TOKYO

Yoshio Miyake, yoshio-raps@nifty.com

▶ MALAYSIA

Michael Chong ARPS, michaelcsc1985@gmail.com

▶ MALTA

Ruben Buhagiar, info@rubenbuhagiar.com

▶ NETHERLANDS

Rockin' Rotterdam photo exhibition

Tue 10 – Mon 30 October / 8:00-22:00

Timmerhuis, Rodezand, Rotterdam, Netherlands

▶ TAIWAN

Janet Haines, janet.haines@me.co.uk, 0031 644 474 144

▶ NEW ZEALAND

Mark Berger, rps@moothall.co.nz

▶ SINGAPORE

Steven Yee Pui Chung FRPS, peacock@sandvengroup.com

SRI LANKA

Romesh de Silva, romesh@access.lk

▶ SWISS CHAPTER

Richard Tucker ARPS, tucker42@bluewin.ch

▶ USA

Joanie Fan Hui Ling ARPS, djpassionfoto@gmail.com

▶ USA ATLANTIC CHAPTER

▶ USA PACIFIC CHAPTER

Jeff Barton, rps@vadis.net

COUNCIL MEETING – 25 JULY 2017

MINUTES OF 6 JUNE MEETING

▶ Subject to one amendment the minutes were approved.

MATTERS ARISING

- ▶ An advisory day for the North Wales Region was being progressed.
- ▶ The treasurer noted that the reserves policy was contingent on progress with the building.
- ▶ The monthly staff reports were asked to be made a standing agenda item.

FINANCE

- ▶ The half-year management accounts had been circulated and other than membership growth there were no other significant areas of concern. The treasurer considered it more meaningful to review actual performance against budget rather than against the previous year. He thanked Derek Trendell for his support earlier in the year.
- ▶ The quarterly investment report from Brewin Dolphin had been circulated. The investment committee had met on 19 July and would meet with Brewin Dolphin on 2 August. A number of points arising from the earlier meeting had been raised for discussion. The president noted that the value of the Society's investments which had shown recent strong growth in 2017 could fall in 2018. The treasurer would ask the Society's advisors how best to ride out cyclical events. Investment in property was an option that should be explored.
- ▶ Barry Hoffman asked about the Society's reserves policy. The treasurer stated that all funds, except for a very small amount, were regarded as designated, but the trustees could change that designation. The Society currently had no formal reserves policy. Derek Trendell commented that the way the RPS had used income from its investments was key to the Society.

ANNUAL REPORT AND ACCOUNTS

- ▶ Each trustee confirmed

that s/he was not aware of any material issues between 31 December 2016 and 25 July 2017 that would affect the annual accounts. The Society's 2016 annual report and accounts were approved.

- ▶ The chief executive reported that Nick Rogers had resigned as finance manager and would leave the Society on 31 October. Council expressed its appreciation for his significant contribution since 2012, particularly in making the transition from a manual accounting system.

RISK REGISTER

- ▶ Walter Benzie thanked Del Barrett for her work in updating the Society's risk register. She recommended that a small subcommittee be formed in 2018 to undertake a more extensive review. A number of points arising from the risk register were discussed:
- ▶ Data protection. Council proposed that all volunteer email traffic should be undertaken through rps.org addresses. This would be investigated.
- ▶ A 'leaver's checklist' for volunteers should be prepared and actioned. It should include confirmation that all Society records (physical and virtual) had been destroyed or passed on and website/email access removed.
- ▶ The maintenance of bank balances in excess of the compensation limited of £85,000 was a possible concern. The Society could disperse funds more widely but the risk of its banker failing was remote and such an event would lead to the government stepping in. The risk to the Society was considered low.
- ▶ Vanessa Slawson asked that misuse of Society property and intellectual property be recorded as a separate risk item.
- ▶ The risk register was approved and a final version would be circulated and added to the website.

NEW BUILDING

The chief executive advised

that he and Nick Rogers were visiting Bristol to look at a possible building later that week. The building appeared suited to the Society's needs. A report and photographs would be circulated. The trustees and staff would be invited for a follow-up visit. Other possible sites outside the Bath/Bristol area were noted. Geoff Blackwell raised the possibility of collaborating with another organisation. Robert Albright reminded council that there would have to be compromises on the building, location or price if the Society was to move forward.

ANNUAL GENERAL MEETING

- ▶ The next council meeting would take place immediately after the AGM on 30 September 2017. There would be no advisory board meeting and it was important that at least 20 members were present for the AGM.

DISTINCTIONS

- ▶ Council noted the resignation of Roger Reynolds as chair of the Distinctions advisory board. It approved the appointment of Ray Spence FRPS as interim chair until the end of the current DAB term on 31 December 2017.
- ▶ Barry Hoffman commented more widely on the role of volunteers and the relationship with the organisation, citing previous experience of an organisational change programme. He offered to put Nicola Young in contact with a former colleague involved in the process.

PROPOSAL TO ENGAGE WITH CAMERA CLUBS

- ▶ A proposal had been received to support camera clubs in their activities and to encourage their members to join the Society. As proposed, it was not considered practical to resource it and the suggested fee was felt to be too low to justify the Society's involvement. It

was felt it inappropriate to pick off a single sector without a proper marketing strategy underpinning it and it considered that camera clubs could be supported in other ways.

MARKETING AND NEW TARGET MARKETS FOR MEMBERSHIP

- ▶ Ian Bateman FRPS gave a presentation to the trustees and Simon Bibb, membership manager, on marketing and opportunities for the Society. A copy of the slides would be circulated after the meeting.

THE SOCIETY'S WEBSITE

- ▶ Felinesoft made a presentation to the trustees and staff detailing the outcomes from the website discovery exercise it had undertaken. The presentation would be circulated after the meeting. A costed proposal for the next steps would be brought forward for consideration.

ANY OTHER BUSINESS

- ▶ The science committee was asked to put forward an alternative name as chair.
- ▶ A CV from John Riddick had been received and his appointment as Canada Chapter organiser was approved.
- ▶ A member had written asking the Society to adopt a policy on climate change. It agreed that such a policy or statement be developed.
- ▶ A discussion took place around separating the AGM from the election. Del Barrett reported on a possible venue for a Society social event which could be used to welcome new members and recognise

volunteers. It agreed to pilot such an event in September 2018 and then review the outcome for 2019.

- ▶ Vanessa Slawson reported on the positive outcomes from the Hong Kong Distinctions visit. More than 300 people had attended, 30–40 people had attended portfolio reviews and four celebration of Distinctions events had been held. It had emphasised the value of the Licentiate. Showing successful portfolios had been of great value to those attending. She considered it was important to build on this and asked that a similar event be included as part of the 2018 budget.
- ▶ She noted that the Royal College of Physicians was celebrating its 500th anniversary in 2018 and the Royal Astronomical Society its 200th anniversary in 2020. The Society had a relationship with both and there might be opportunities to work with them.
- ▶ The president had made tentative approaches on an Africa-based project which would come to council when the detail had been firmed up.
- ▶ The formation of the education committee was currently with Andy Golding. The chief executive would ensure that this continued to move forward.
- ▶ The president presented David Cooke and Richard Tucker with certificates recognising their service to the Society. He thanked his fellow trustees for their support over the previous two years. Robert Albright thanked Walter Benzie for his achievements during his presidency.



Hong Kong, where there was a successful Distinctions visit

What it takes to be original

Why a world-famous French 'photo-god' prints on Fujifilm Original Photo Paper and uses a small UK independent studio in Newark

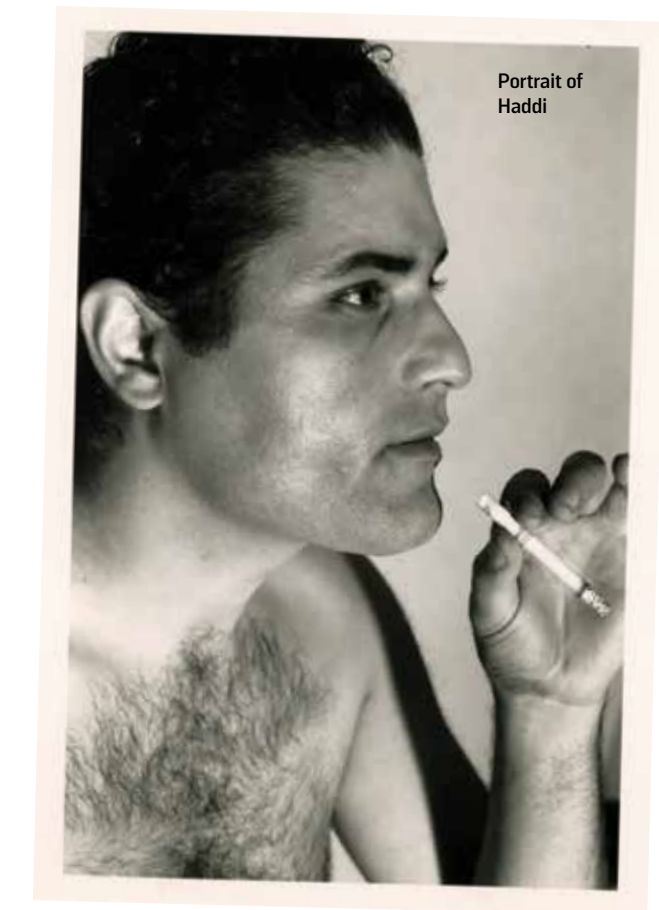
Iconic American fashion photographer Herb Ritts (1952 – 2002) once remarked: 'The French highly promote culture and the arts ... and photography is in their blood.'

He could have been talking about Michel Haddi, another prolific and richly talented world-class fashion photographer.

Michel, 60, once dubbed by *The Independent* newspaper as 'the king of celebrity snappers', is more than doing his bit to promote culture and the arts ... both as an internationally renowned photographer whose talent was weaned on the pages of magazines such as *Vogue* and *Vanity Fair*, and the owner of a publishing house dedicated to telling compelling stories in pictures in magazines, unique calendars and "fashion bookazines".

Photography is certainly in his blood too. His sold-out book *I Love America, Don't You?* boasts 260 pages of celebrities such as Angelina Jolie, Cameron Diaz and Clint Eastwood – shot 'like you've never seen before'. Each copy of his book *The Legend – David Bowie* has been hand signed in a limited edition of 500.

Not unexpectedly, this demonstrably patriotic Frenchman also comprehensively covers his country's capital in *The Legend – Paris, The Blue Hour* and *Paris, Dream on Baby*,



'I WAS ACTUALLY RAISED BY NUNS IN A CONVENT ... THEY GAVE ME A STRICT MORAL CODE WHICH I STILL LIVE BY TODAY'

– celebrity and fashion photographer Michel Haddi

and there's just one copy left of his take on *The Story of 'O'* – the erotic 1950s tale of sex, domination and passion – again set by Haddi in Paris and titled *Blue – A Whipping Delight*. Yours for £6,000.

Somewhat ironically, the

man who has spent decades photographing some of the world's most beautiful women across a comprehensive range of styles and poses was actually raised by nuns in a convent. 'They gave me a strict moral

code which I still live by today,' he confirms.

Michel began adult life as a construction worker – until the day he happened upon a Helmut Newton image on a *Vogue* cover. 'That was it,' he enthuses. 'I immediately loved his work and the profession of photography. I adore beautiful girls too ... and I thought it would be a much better idea to photograph people than spend my time down a mineshaft for £50 a week.'

He managed to blag himself a job as a photo assistant in London, which led to fashion commissions with high-end magazines and then advertising shoots for luxury brands.

'I remember being very proud of one of my first shoots for British *Vogue*, as I tried an anamorphosis (distorted projection) technique – something no one had dared to do at that time. The editor-in-chief sent me a special congratulations card.'

And despite photographing countless big names over the years he says that he hasn't had to suffer a prima donna moment from any of them.

'I've been lucky. I think I am like a good doctor ... people just trust me.'

The creative connection

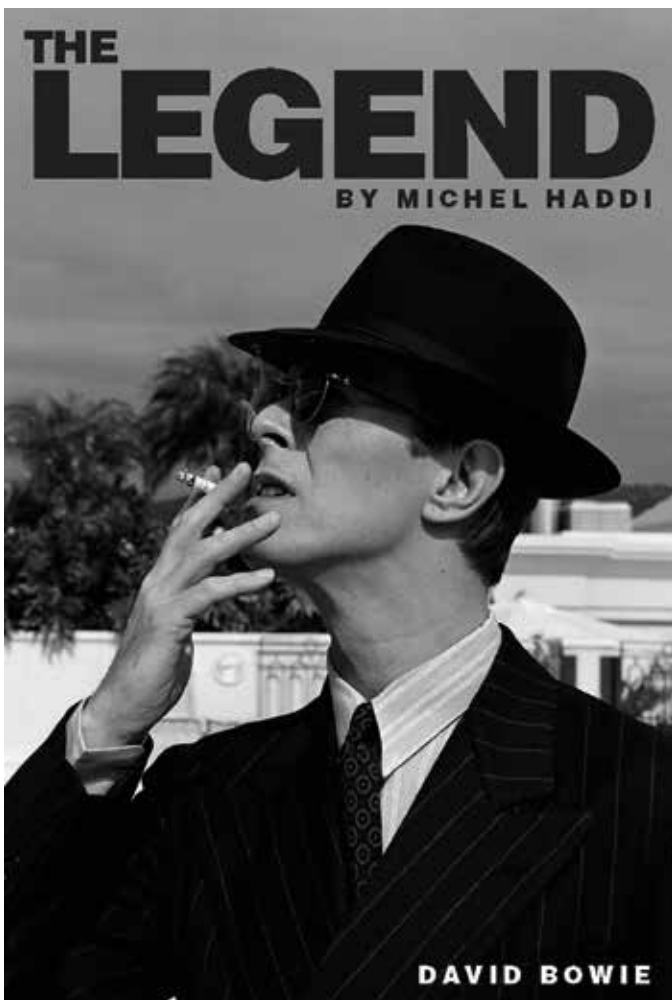
Why does Michel work with Cre8 Studios and insist on Fujifilm Original Photo Paper?

These days Michel splits a lot of his time between London and New York – but



'FUJIFILM ORIGINAL PHOTO PAPERS ARE SIMPLY THE BEST ON THE MARKET. CUSTOMERS LOVE THE COLOURS, THE STABILITY AND THE DURABILITY OF THE RANGE ... WE NEVER HAVE ANY PROBLEMS'

– David Gates and Steve Watson, Cre8 Studios



Michel Hadidi's exclusive photobook on David Bowie. 'I believe that Fujifilm paper is simply the best in the world. My recent exhibition in Florence was printed on Fujifilm Original Photo Paper... the quality is simply outstanding.'

when he is in the UK he insists on using Cre8, an independent studio based in Newark, Nottinghamshire, that he has had strong connections with for years.

'Cre8 is a very special studio for me,' he says. 'They just give me what I want. Always and without fail. In my experience, the smaller the organisation the harder it will work to give you the very best service possible, and go the extra mile when necessary.'

'The secret for me is to first know exactly what I want to achieve and then work with the lab to make sure it happens. I guess the analogy might be that sometimes you don't need to spend £20,000 on a camera. Sometimes a far more cost-efficient £500 device will do the job.'

Michel has been working with Fujifilm for the past 35 years. 'I used to work extensively with Fujiflex silver-halide papers – I must

have thousands of prints on that medium,' he notes.

'I believe that Fujifilm paper is simply the best in the world. My recent exhibition in Florence was printed on Fujifilm Original Photo Paper ... the quality is simply outstanding.'

Small is beautiful

Ask Cre8 owner/partner David Gates the secret to winning and keeping a major customer such as Michel Hadidi and he confesses: 'There is no doubt about it, we are control-freak perfectionists. I am sure that helps.'

'I worked in a large pro lab before coming to Newark 22 years ago and sometimes size and volume mean some work doesn't get the attention it really should. Quality control can become an issue as you get bigger.'

'My partner Steve Watson and I will never allow any

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product out of our studio unless we are 100 per cent happy with it.'

Cre8 has been in the Fujifilm camp for more than four years now. 'The best move we ever made,' he adds. 'Fujifilm Original Photo Papers are simply the best on the market. Customers love the colours, the stability and the durability of the range ... we never have any problems.'

The studio has been working with Michel Hadidi for five years.

Says David: 'I remember getting a call from him asking about our service. He needed high-res scans and retouching capability.'

'He brought us a small batch of images which were going into a book he was producing. He loved the results we produced and he has been a regular customer ever since. He also has a lab he uses in Paris but he prefers to use us whenever he can.'

Cre8 recently printed, packaged and despatched more than 60 large-format exhibition images (output to Fujifilm Pro Gloss Paper) to Florence, where Michel was having an exhibition.

'To be honest, the packaging, which took us hours, was more of a challenge than the printing,' admits David. 'One wrong move and we would have had to reprint. We were working to very tight deadlines.'

Working with world-class professionals enables small studios such as Cre8 to be flag bearers for small independents within the Fujifilm FDIS network.

'I think it's great for our industry generally that big names are prepared to work with smaller outfits where they know they can get exceptional and bespoke service,' concludes David.

And Cre8 can look forward to many more years working with Michel, as he has no plans to retire. Ever.

A martial arts expert with more than 40 years' experience (and a book dedicated to his kick-boxing son) he concludes: 'I am a mercenary. I am always thinking about the next gig.'

For further information see michelhaddistudio.com cre8studios.co.uk originalphotopaper.com

The Cre8 Studios reception in Newark with print work on display, below



CLEAR VISION

In her Fenton House exhibition, Sue Macpherson ARPS explores how individuals with visual impairments still live life to the full

Sue Macpherson ARPS was given her first camera at 14 while living in Ghana with her family. After a friend taught her how to print, she fell in love with capturing and developing photographs, spending many summers in darkrooms throughout her school years.

Gaining her Licentiate 12 years ago via the Society's exemption process, thanks to the IIP diploma she was awarded in 1980 from Harrow and GLOSCAT, Macpherson achieved her ARPS in 2007 and now has her sights on attaining her Fellowship. Last year she studied for an MA in commercial photography at the Arts University Bournemouth, which is where her photographic project, *LOOK*, came to life.

Here, she reveals the inspiration behind her Fenton House exhibition and how she

hopes it will dispel common misconceptions surrounding the visually impaired community.

Was it challenging putting the exhibition together?

I had to consider how visually impaired individuals could interpret *LOOK*. As such, I got tactile prints and audio descriptions of my pictures produced by the Royal National Institute of Blind People (RNIB), so that visually impaired onlookers could experience the images on show. Using swell paper, the graphics department of the RNIB took my photographs and interpreted them in black and white. The photographs are then put into an oven, swelling up wherever there is black colouring, giving different textures to the paper.

I wanted to ensure the exhibition was as accessible as possible for all abilities, while educating full-sighted people

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about the way sight-impaired individuals interpret photographs through touch and audio.

What inspired *LOOK*?

My mother-in-law, who had macular degeneration. She was into her late 90s and was progressively losing her sight for 10 years. When I started the MA I thought it would be interesting to explore how individuals live with visual impairments.

I met inspirational people through the Dorset Blind Association, some blind from birth, some partially sighted, and some who had recently gone blind and were learning to cope. My intention with *LOOK* was never to brush over the difficulties that the subjects experience; I wanted to show the inspirational aspects of what these people achieve every day.

How have people reacted to *LOOK*?

A BBC Radio 4 review of *LOOK* was broadcast on the station's programme for blind and visually impaired people, *In Touch*, during the Rio Paralympics 2016 *We're the Superhumans* campaign. It worked really well because, like the Channel 4 campaign, I was showing people doing extraordinary things, unlimited by their conditions.

A number of the subjects came to the exhibition and said they wished more exhibitions were as accessible as *LOOK* because they got more out of it.

What do you hope visitors take away from the exhibition?

When it comes to talking to people with visual impairments, some people can feel slightly awkward because they don't want to say something that sounds silly or may cause

BELOW
Shani with her
lioness sculpture





ABOVE
Mike preparing rhubarb

RIGHT
Tim playing goalball

BELOW
The RNIB's graphic interpretation of the portrait above, which allows visually impaired people to 'read' the image through texture

offence. Having worked with many people on this, I've learned that often people can overanalyse situations and forget those with visual impairments are just people too.

One of my main aims with *LOOK* is to help remove the stigma that exists around those living with visual impairments. A lot of people, not through ignorance or malice, have a certain preconception of what they would expect to see in a photograph of a blind person.

Seeing these individuals outwith these preconceived ideas, I hope onlookers question their perception of the visually impaired community and take note of the courage they possess.



FROM THE RPS
COLLECTION

Abstraction,
Porch Shadows,
Twin Lakes,
Connecticut, 1916,
by Paul Strand

PAUL STRAND WROTE: 'COLOUR AND PHOTOGRAPHY HAVE NOTHING IN COMMON'

said: '... His work is pure. It is direct ...'. But as Strand was starting, pictorialism was breathing its last and Stieglitz was rejecting its tenets. His support, however, can be seen as critical to Strand's development and reputation – the last two editions of *Camera Work* included 17 of his pictures, which Stieglitz praised fulsomely.

Strand's output (he died in France in 1976) was hugely varied in content and style. It was invariably monochrome (he wrote '... colour and photography have nothing in common ...') and of the highest technical quality – often platinum prints he produced over days in the darkroom.

The RPS Collection has a copy of a limited-edition portfolio of his work – some text and 10 exquisite large (33x24cm) photogravures on specialist paper (50x41cm). The images (including this one) were taken between 1914 and 1916, and the modern prints were made from enlarged internegatives and film positives, made by Strand, of the original glass-plate negatives.

In 1917 Strand wrote '... objectivity is the very essence of photography ...' but without his humane and sensitive eye such objectivity would be cold, the opposite of his art.

PETER HARVEY ARPS

The art of photography

An exquisite photogravure from the modernist master Paul Strand

Writing to Paul Strand in 1917, Georgia O'Keeffe said she had been '... making Strand photographs for myself in my head ...'. This is but one example of how one of the most important American photographers of the 20th century influenced artists and

photographers – including Ansel Adams.

Born in New York in 1890, Strand attended a progressive school. Staff included the sociologist and documentary photographer Lewis W Hine, who profoundly influenced his artistic development. Hine's extracurricular classes taught him the basics of photography but even more

important was the visit Hine arranged to Stieglitz's 291 gallery in 1907, after which Strand said he wanted to be '... an artist in photography ...'.

His relationship with Stieglitz seems contradictory, at first. The Photo-Secessionists valued highly aestheticised and manipulated images, whereas Strand's was 'straight'. As Stieglitz

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- Trevor and Faye Yerbury



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