



Newsletter

RPS LANDSCAPE GROUP

March 2022 Volume 7 Number 2

Submissions

The copy date for submissions to the next newsletter (May) is Friday 29th April 2022.

Please note that it may be necessary to hold some submissions for a future newsletter.

If you have an idea for an article, please send a brief synopsis (up to 50 words) of the purpose and content of the piece.

Please submit your images as jpeg attachments, sized to 72 dpi with 1200 pixels along the longest edge and borderless. Do not embed images in an email.

Please send all submissions to:

landscapenews@rps.org

Front cover:

**Millennium
Bridge to St
Pauls By Chris
Griffin**



RPS Landscape SIG Committee

Richard Ellis ARPS (Chair)

Mark Reeves ARPS (Vice Chair & Pro Events Manager)

Dave Glenn (Member Led Events Manager)

Diana Wynn (Treasurer)

Andy McLaughlin (Secretary)

Sue Wright (Web Editor)

Peter Fortune (Newsletter Editor)

Robert Brittle ARPS (Magazine Editor)

Fiona McCowan FRPS (Member without Portfolio)

Colin Balfour (Member without Portfolio)

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EDITORIAL

Peter Fortune, Newsletter Editor

Well the AGM is behind us (Richard Ellis has written about that in his Chair Chat), and the clocks go forward in less than 2 weeks so the lighter days and hopefully warmer weather will be coming!. Now is a good time for those who have not used their cameras since October to get them out and check the lens cleanliness and the battery charge and perhaps take a few shots to refresh one's memory of the controls of the camera(s). For my part I have 5 separate weeks of photographic holidays (all in the UK) starting in May and a number of local to home sites I want to visit when the light is better so I have already checked out my camera and all my lenses.

It is often a surprise when one visits a new area just how many interesting images one can make. I have been to Salisbury for a week twice and took more than 300 shots each visit which when loaded into Lightroom Classic and critically examined could be cut down to about 100 that were worth keeping and editing either for competition entries perhaps or just to have in my library for use in the future.

The Great Ansel Adams once said that if you got 20 good images a year you were doing well. He was of course using a large format camera so given that the plates he used cost around \$5 each he will have been far more careful about getting the composition as he wanted it before he pressed the shutter. We are fortunate that we don't have to be so careful about pressing the shutter but maybe we can learn from Ansel Adams and take time to critically look at what's in the viewfinder rather than just pressing the shutter numerous times and hoping that we will get a "good one". I have trained myself to do this to some extent and it is hard to do, but for me my photography is better as a result.



Old Dwellings in Matera

In this edition of the Newsletter there are articles about the Hilbre Islands, Loch Ard, the Savenake Forrest, and Yorkshire Woodland in Autumn, and the third in our Letter from America Series. Continuing with the Committee member profiles there is a Profile of Robert Brittle and his team. Robert is the Editor of the Landscape Group Magazine. There also the regular features such as Richard Ellis' Chair Chat, a list of upcoming events and more.

My camera club is usually operating now as in pre covid times - regular meeting face to face in a hall. On the odd occasion that a speaker couldn't make the journey the club committee have run a Zoom meeting. While most members seem to want this, one can't help feeling that it is not very "green". Significant numbers of people driving to a hall for a meeting seems like a lot of CO2 generation when Zoom could (and did throughout the lockdowns) fulfil almost as good a function.



Camber Castle

All images © Peter Fortune

RPS Landscape Group

Advancing the Art of Landscape Photography

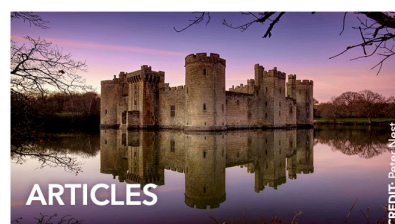
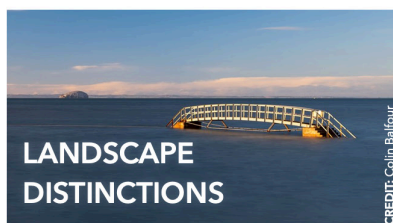
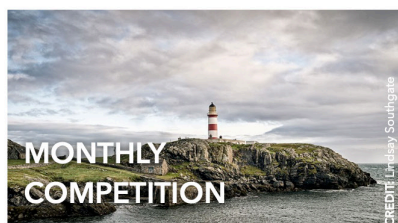
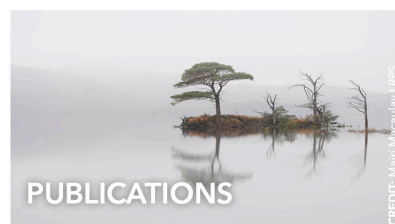
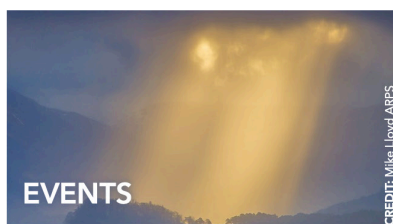
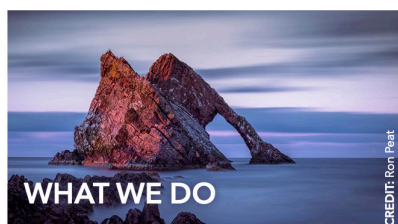
Credit: Vaughn Sears AIS ARPS

Quick Links to the RPS Landscape Group's Website

The Landscape group website features photography submitted to the Landscape group's monthly competitions. Member's images are proudly displayed throughout the RPS Landscape Group website.

Click on the image links below to open pages on the RPS Landscape Group's homepage or go straight to the homepage from here, www.rps.org/groups/landscape/.

You will find information on how to take part in the Landscape group's Events, Circles, Competitions, Projects, read informative articles written by Landscape Members and more!



Chair Chat

Richard Ellis ARPS, Chair

Within the group we have had our AGM and I am delighted that all members of the committee were re-elected and are willing to serve for another year. The AGM event was a really nice mix of speakers sharing their photography and the business of running the group. Doug Chinnery gave us a wonderful tour of his abstract imagery and Mark Banks spurred us all on to find new ways to engage with photography projects.

In line with RPS guidelines this will be my last year as chair and I will step down at the AGM 2023. If anyone is interested in taking on this challenging and rewarding role and would like to have an informal conversation please let me know at landscape@rps.org

Fiona McCowan will remain on the committee as member without portfolio but relinquish her role as circles coordinator which will be taken by David Travis. I would like to thank Fiona for her excellent work with the circles and wish David every success as he takes on this challenge. We also welcomed Colin Balfour who will be joining us in the role of member without portfolio.

Since the start of the year we have also launched our outdoor exhibition, produced another newsletter and you should have received a copy of the latest magazine.

Sadly, we have seen a recent surge in rude and unpleasant communication. If you have a constructive suggestion about the way the group operates then please send it to landscape@rps.org. However, if you are disappointed that you did not get a place on an event because it is full then you need to come to terms with it yourself and not send or post rude or sarcastic messages. All our events are capacity constrained, operate on a first-come-first-served, and we cannot simply turn on more capacity.

The committee have reviewed the rules for the Facebook community and believe they are sufficient. We will now be enforcing them with zero tolerance of failure to adhere to them. If you post material that violates the rules, especially those rules stating that posts must be kind, courteous and not bully anyone, your content will be removed and you will be blocked from posting.

Everything that occurs in the Landscape group does so because someone gave up their time to make it happen. As such, volunteers should be treated with respect and courtesy.

On a much more pleasant note I would like to extend many congratulations to Landscape group member Ingrid Popplewell for her success in winning the portfolio category of the International Garden Photographer of the Year. You can view the work [here](#).

I have been fortunate to get out on some trips and it was really nice to meet some group members also enjoying being out with their cameras. I have found a dry sac to be invaluable when shooting in showery conditions. You can put it over your camera with the filters on when it starts to rain and then remove it to take advantage of the changing light once the rain stops - this will enable you to capture fleeting light. Please remember to keep a hold of your tripod whilst you have the dry sac on as the wind resistance of your set up increases considerably and so it is prone to blowing over. I have illustrated it here together with an image captured in shower light.



Loch Awe © Richard Ellis ARPS

I hope you all enjoy the remainder of winter and the spring.

Enjoy your photography.
Richard

Yorkshire Woodland in Autumn

By Trevor Burton and Janice Burton LRPS



Yorkshire heather © Janice Burton LRPS

You know the feeling. You take the card out of the camera and pop it into the computer. Excitement rises, tempered by history. So often your hard work has been wasted; or at best compromised. There's a distraction on one of the edges. Fancy not noticing the tree crossing the horizon. Why didn't you move another metre to the left or right? And worst of all; the main interest is not quite pin sharp.

We've tried all sorts of ways to improve. We've been reading magazines for years.

We've been members of a photographic society for 15 years and had a lot of help from other members. We have a bookcase heaving with books on photographic technique and work by the famous. You Tube is regularly watched. We've had feedback from a lot of judges. None of which seemed to stay permanently in the memory.

We first went on a workshop organised by the Landscape Group of the RPS in 2019 and have now attended 3 workshops; each with Mark Banks.



West Burton Falls © Janice Burton LRPS

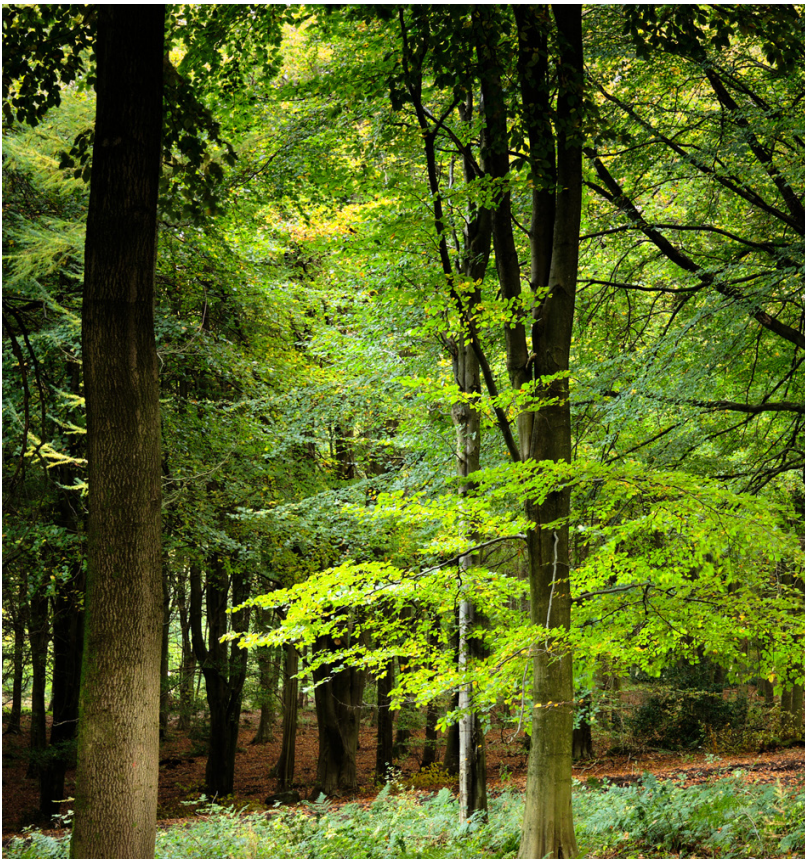
We went to Waterfalls of Wensleydale in Autumn 2019 and in 2021, Summer Colours on the North York Moors and lastly Yorkshire Woodland in Autumn.



Logs on the Moors © Trevor Burton



Maelstrom in Autumn © Trevor Burton



Spring Green trees in Autumn © Trevor Burton

A common feature is that we are given time, to take pictures fulfilling a brief but from our own point of view, during which Mark visits all participants and offers helpful advice. There is often a little bit of theory to help technical areas such as perspective changes between features in the image.

There has always been something that has helped us to remember workflow prior to taking the image whether it be by sayings or an acronym. These have stood us in good stead ever since. With just a group maximum of 6 we were able to utilise Mark's time effectively as well as put into practice what we have been taught. Mark encourages us to try something different and be creative.



Woodland near Masham © Janice Burton LRPS

Although it is apparent that Mark has planned the day, he has always asked what we hope to achieve during the day and has found time to fit in some guidance during the workshop. We recall in particular that guidance was requested regarding the use of neutral density graduated filters, or filters in general. What followed a few hours later was a 15-minute masterclass in how to use filters, both polarisers and neutral density types.

The great benefit to us is that these workshops provide a framework on which to base image taking, both that day and in the future.

All in all, excellent days of photography made all the better for Marks enthusiasm and patience.

Whilst these are a flavour of our experiences with only one of the tutors of the RPS, we have no doubt that there are many other excellent tutors. We hope to try some different areas and tutors before too long.

“So, if you want a good day out with fellow enthusiasts, and hope to learn something new that will help your photography, try an RPS Landscape tuition day”
Trevor Burton and Janice Burton LRPS

#rpslandscape



instagram

WILTSHIRE AUTUMN LANDSCAPE

By Patrick Smith



Ten days after a successful trip to Hatfield Forest for my last RPS Landscape group workshop – I was off driving west along the M4 to meet up with Robert Harvey to search out some photographic gems in Wiltshire.

The itinerary detailed 6 different locations to visit so that I guessed we were going to have a full day ahead of us!

Robert had sent directions for each location using the app 'what three words'. I was interested to use this system for the first time. What a revelation it proved to be in giving precise locations in rural areas! – one cautionary note was that it is best to check if Google maps have identified the best road or track to reach the destination - as some of our group found, later in the day, that they were taken on the wrong route – fortunately no-one was permanently misled!

Robert met us at 7am and gave us a brief history of the Savernake Forest – which is located just south of the market town of Marlborough and adjacent to the Wiltshire Downs.

The forest covers an area of around 2,750 acres and includes many of the oldest oak trees to be found in this country. The Grand Avenue where we meet up is lined with beech trees and stretches for nearly 4 miles!



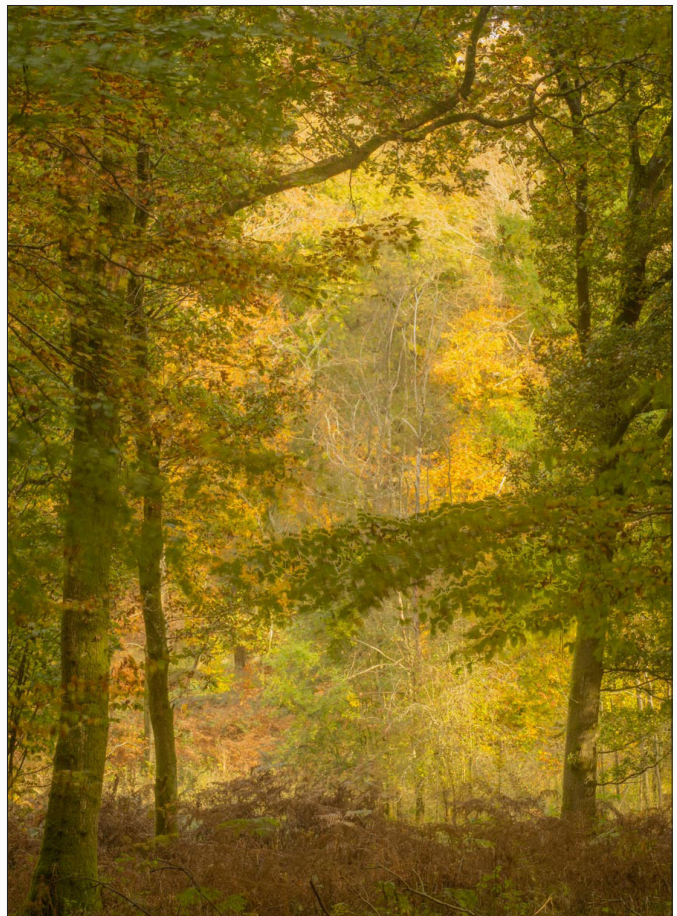
Grand Avenue

We take some photos of this beautiful avenue of autumn trees – with the comment or two that it would be good to have arranged some early morning mist!

We then drove to our next destination about 4 miles away and set off on a path up the Downs. After about 20 minutes of energetic walking, we stopped at the top of the hill and Robert asked us about the view. Not seeing anything spectacular - apart from some fields on each side we were encouraged to turn round and look behind us - to realise that we had just walked through a delightful tree tunnel!

Different aspects of the tunnel were photographed with different lens – those who had Canon cameras had the bonus of being able to share Robert's fish eye lens to achieve a great effect.

Our third destination was back into the forest and a walk to see some of the veteran oak trees – many given descriptive names - such as Gargoyle oak and Sleeping Dragon.



Beech Wood



Tree Tunnel

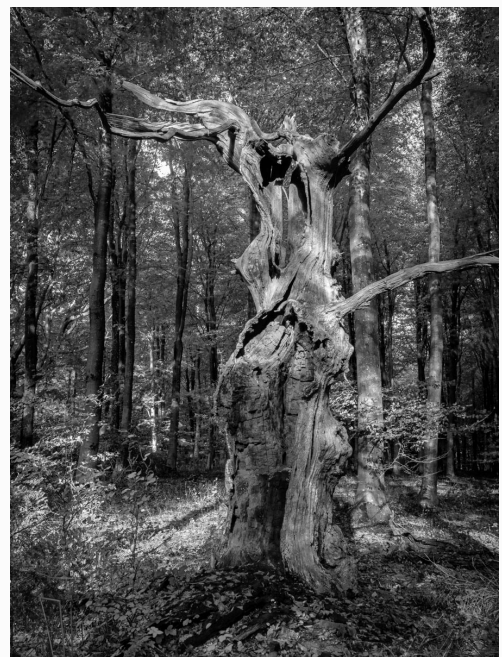
These trees made great subjects to photograph and were enhanced by the surrounding beech trees with rusts, yellows and orange tones.

Despite the forecast of cloudy conditions the sun was now shining brightly – not the best light for some of our shots as the shadows on the trees were very strong. Still, we persevered and achieved some credible results. Some compositions which required a large depth of field provided a good opportunity to use focus stacking.

Next a welcome break for lunch – a picnic sitting on the grass in the forest - not expected in mid-November!

After lunch we set off to the Kennet and Avon Canal near Wilcot. A tranquil scene of a canal with a conveniently moored canal barge on the far side of the bridge. With the low sun shining on the barge there was a strong reflection off the boat – fortunately this could be minimised with the use of a polariser which also enhanced great autumn colours and reflections in the water.

We then drove in the lee of the Wiltshire Downs – past one of the White Horses carved into the chalk. We parked beneath Morgans Hill and walked towards the summit. Up ahead on the top of the Down was Furze Knoll - a large tree clump of beech. The clump had been affected by the windy weather and the trees had lost much of their foliage and therefore some of the expected vibrancy of colour. However, the shape of hills and the leading lines from the fields below provided a good composition.



Tarus - a vintage Oak



Kennet - Avon Canal

Our final destination was Oliver's Castle on Roundway Down – an iron age hill fort at the top of an escarpment with fine views across towards the Somerset levels and the Bristol Channel. With the sun starting to set we had the opportunity to take some shots of the sculptured downland and the individual trees offered great silhouettes.

Sunset



A great day was had by all - with some very helpful tuition from Robert, and six varied and interesting locations visited.

All Images © Patrick Smith

A Few Days at Loch Ard

Mark Sims LRPS CPAGB BPE4*

I don't know about you, but once in a while I like to book some time off work and go 'somewhere new' and challenge myself to capture some images outside my usual 'comfort zone'. I like to try and get away around October time so, in search of inspiration, I had another look at my Landscape Photographer of the Year (Collection 13) book and was drawn to an image by Chris Lauder (page 168) taken at Loch Ard.

I got in touch with Chris and he spoke highly of the area, so I booked some accommodation for my wife and I at Aberfoyle for a few nights and, when the time came, we set out on the long drive from our home just north of London.

What I'll say right away is it's a beautiful part of the world – even if the weather gods decided to toy with me for those few days! Apparently, Aberfoyle and the surrounding area had had beautiful weather in the preceding weeks but, unfortunately for us, rain was pretty much the order of the day. And the day after. And the day after that... However, we did get some

breaks in the weather here and there, so waterproof coats and walking shoes on, we ventured out!



Image 1 was taken on the western edge of Loch Ard, about a 10 minute drive from Aberfoyle, and was my 'attempt' at something along the lines of Chris Lauder's beautifully executed image. I think I was in pretty much the same spot but regretted not having my wellies on that morning, as I would have preferred to have been closer to the reeds and a little lower down to occupy the space between foreground and background.



The western side of Loch Ard (a small-ish loch) has a different feel to the eastern side – more ‘open’ and with width to the water itself – image 2 gives a feel of that sense of space as you look east and can see hills beginning to close in as you return to Aberfoyle.

The western edge of the loch as an abandoned jetty, so options to use that as a leading line exist and could make for a wonderful composition in great morning light. The western end of the loch has a very well photographed boat house, which looks great in misty conditions. Whilst no such mist was present during our stay, I did see several photographers braving the roadside to park up and shoot the boat house.

Aberfoyle itself is a small town that is probably largely dependent on seasonal tourism. There are numerous walks, forests and managed parks to enjoy and explore – several of which start from the town centre and give you options for walks of various durations / physicality around the Loch Ard area.



Even in the rain, it was lovely to be outside and enjoy the clean forest air. A few hundred yards north of Aberfoyle is the Lodge Forest Visitor Centre – another spot with a variety of well signposted walks, including waterfalls and red squirrel viewing hides. Image 3 gives a flavour of the lovely forest scenery you walk past as you wander through the forest



A short drive further north is Loch Katrine, where you can board a boat for a trip out into the loch – which is much, much bigger than Loch Ard. Though there was a fierce wind blowing that afternoon, there was some lovely light catching some of the trees, which image 4 hopefully demonstrates. I'm just glad for 'vibration reduction' in my kit as it helped capture something reasonably sharp from the open top of the boat!

On our final morning, the weather was a little kinder – clearer skies the night before produced just a little mist on the water (image 5) as the sun rose. Whilst I can't say that I captured any great images during our short stay, it's a lovely area to explore with lots of photographic potential if the weather cooperates a little more. Plenty of walking options are available, with other areas nearby to explore in the car too. And, if the weather is less than ideal, I can thoroughly recommend a trip to the Glengoyne distillery – especially the paired whisky and chocolate tasting!



All Images © Mark Sims

The Seven Sisters

By Howard Klein LRPS

This area of Sussex has become a favourite English location for photography where I'm starting to gain a deeper understanding of varied seascapes and shorelines, big views and more intimate images. I've seen Rachael Talibart's work and been on a few of her one-day workshops and, having previously done days with Philip Bedford around the Devils Dyke and Alfriston, I booked his Seven Sisters workshop as soon as it became available online.

A 90 minute drive meant an early alarm in order to meet the group at 06:30 for pre-sunrise start. Unfortunately, the weather had other ideas, with heavy driving rain, so we adjourned to the Newhaven for a coffee. Introductions were made: Eddie Campbell, Kevin Goodwin, Graham Heelis, Istvan Lorincz and myself. You may have seen images from some of these fellow photographers on the RPS Landscape page on Facebook or a recent Monthly Landscape Competition.

The rain abated after sunrise, so we move to Hope Gap for a traditional The Seven Sisters view and then on down to explore Cuckmere Haven. The tide was in, so no venturing across the river this time. While some took images of the traditional cottages, I was eager to get down to the shoreline. The colour of the sea here is lovely; the solid chalk rock base and the loose powders making some milky greens/blues and, combined with the white cliffs and browns of the rocks, can generate quite a mixed colour palette. Although, it has to be said that the textures can also be great for monochrome. As can happen after a morning storm, the weather became almost too nice, with so little wind on the tides and no big skies. My favourite 70-200mm f2.8 lens stays on all day.

After taking a medium view across the Cuckmere River and a more intimate crashing wave, I wandered away from the shore to seek an alternative view, but then turned around to notice the light catching some Teasles. We move on to Birling Gap and down the staircase to a receding tide. I love shooting tides, hand-held, at both fast and slow shutter speeds, so had another go at capturing the dynamism of even small waves. It's December and the day is short, so we are soon heading to a mid-afternoon finish at Beachy Head. I'm thinking monochrome, but then a splash of light reflects onto a pillar of rock a few minutes before sunset so I stick to colour.



A Tranquil High Tide Meeting the Cuckmere River



**A Small Wave Crashes
(Below the Cottages)**



Teasles Catching the Light



Reflected Light at the End of the Day



Waves of Waves

The Bigger Picture

This coast changes dramatically in terms of the weather and the varied range of high and low tides, especially at Full or New Moon. Our day was not as dramatic as I've seen previously, so here are just a few images from other visits by way of contrast.



Force 7 at Cuckmere Haven

On a previous November morning, the new moon and a good wind indicated a potentially strong high tide, with a risk of foul weather. It's a Force 7+ gale but there are a couple of small gaps in the clouds, so worth waiting for a while. Selecting a speed of 1/640th, I still had to fix the composition by using a bungee to tie the tripod to the concrete "Danger: Cliff Edge" sign.



A Low Low-Tide (at full moon)



Receding Tide at Birling Gap

The Seven Sisters coastline stretches from from Hope Gap to Beachy Head (Seaford to Eastbourne), but not forgetting the wave potential at neighbouring Newhaven. The rest of the National Park is also worth exploring on a repeat visit: rivers, rolling hills, attractive barns, churches. I can recommend Philip Bedford's range of day workshops, both coastal and inland; it's also an excellent area for a solo trip (including some good short walks), but with a little research.

Finally, two recommendations: Birling Gap NT – best cakes/light meals; The Tiger (East Dean) – the best pub/lunch.

All Images © Howard Klein LRPS

A trip to the Hilbre Islands

Mark Reeves Pro Events Manager



Emerging rocks © Mark Reeves

The Hilbre islands form a small archipelago lying in the estuary of the River Dee which separates the Wirral (in NW England) from Wales. Once settled by Vikings, the islands comprise Little Eye, Middle Eye and Hilbre Island itself and at low tide they can be accessed on foot.

The islands' position at the mouth of the Dee where it meets the Irish Sea gives them their unique character. Open to the sea, and facing west, the islands experience more than their fair share of wild weather whilst, thanks to silt from the Dee, they now make a safe and popular walk for locals and visitors alike.

Living locally, I was more than happy to share my knowledge of the tides and the islands with a small group of other photographers on a recent field trip.



Window (c) David Travis

Being made of sandstone, the islands are subject to relatively rapid erosion by the sea and it is not uncommon to see evidence of land slips as the rock is continually undercut. Little Eye is really just a lump of rock now that barely qualifies for the status of island, whereas Middle Eye is about 100m long by 20m wide and Hilbre Island is about eight times the size of that.

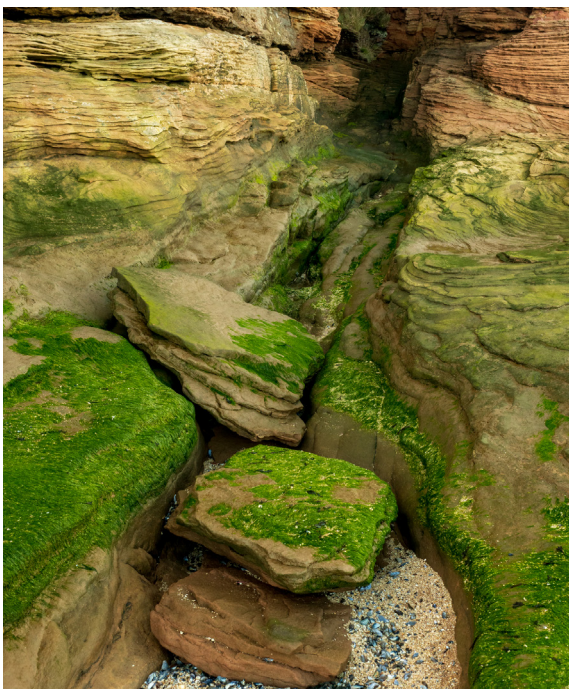
Hilbre Island was once inhabited and still features a number of old cottages as well as a now-disused telegraph station dating from 1841



Hilbre Islands © Peter Bulter



Hilbre Islands © Ian Stanley



Cleft © David Travis

and a derelict lifeboat station. It may seem strange that a lifeboat station should be located on an island over a mile offshore, but it was necessary because silting up made launching from the mainland impossible. Now, lifeboats are towed out from the shore to the water by a caterpillar-tracked launch vehicle.

Surrounding the islands are cliffs, a cave, rock formations and rock pools as well as sand banks which are home to grey seals and migratory birds, leading to the area being designated as a nature reserve and a site of scientific special interest. It is the geology of the islands that provides much of the interest for a landscape photographer.

We started the day by wading out to the first of the islands, Little Eye, while the tide was still in. The purpose of this was to enable us to photograph some of the rock formations around Little Eye before the waters receded. We then worked our way along the archipelago, photographing sand patterns, rock formations and wider landscapes as we went. Although the day started with a lot of blue sky, cloud built up over during the course of our excursion and even gave us a short but dramatic stormy squall before opening up again to yield a fabulous sunset over North Wales.

My thanks go to Ian, David, Peter and John for their company and for sharing their images.



Wading to the Isles © Mark Reeves

If you decide to go to the islands yourself, it is vital to understand the tides and the safe crossing route that avoids quicksands. See <http://www.deeestuary.co.uk/hilbre/plan.htm>

Letters from America

Part 3, Trip to California

by Candia Peterson

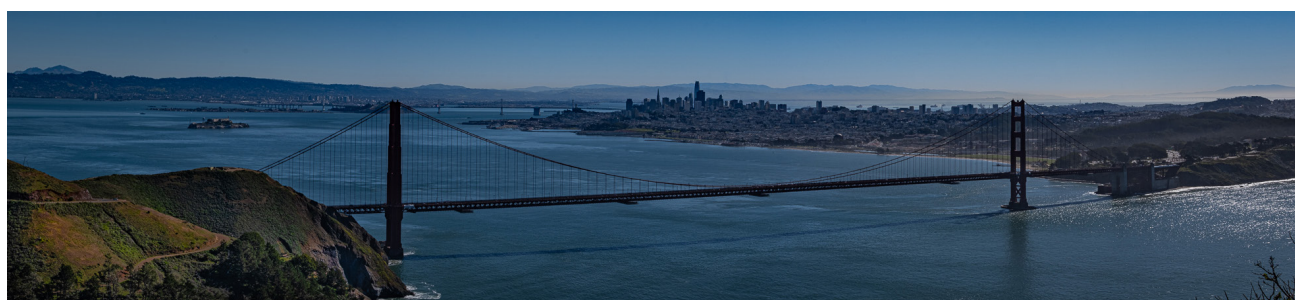
Winters in Upstate New York are beyond bleak and after four weeks in which day time temperatures failed to rise above minus ten and by night fell to minus thirty, it was with great joy that I booked myself on a business trip to California, using it as an excuse to do a workshop with architectural photographer Angie McMonigal. February is, in my view, one of the best times to visit the “Golden State”. San Francisco is generally fog free, clear and temperate and Los Angeles is beautifully warm with strong, bright sunshine but not so hot that it is impossible to function.

My week started in San Francisco. As is my custom – and I thoroughly recommend to all thinking about making the trip – I like to stay the other side of the Golden Gate, out of the city and on the coast of Marin County where small towns and yacht clubs (basically the same thing) line the rocky shores. From here, the half hour commuter ferry into the City is cheap, efficient, sails right past the Golden Gate and is a great way to enjoy the City by day and escape by night to the very much more affordable and infinitely nicer ocean side hotel.

Marin Country waterfront village



You also have the benefit of the best views of the San Francisco skyline with the longer bay bridge to your left and the more famous – and arguably much more impressive Golden Gate up close. There are several viewing points to watch the sun rise behind the GG, the best being Hawk’s Hill where the sun comes up over the Bay Bridge in the distance.



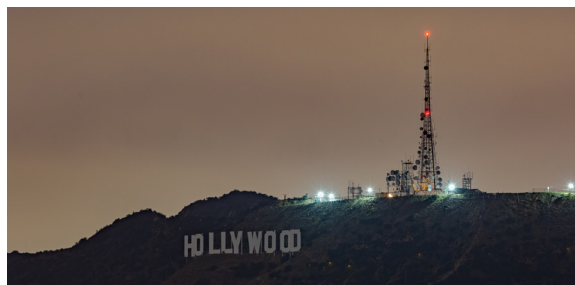
Handheld pano of Golden Gate

My photography in the City itself was, this time, largely focused on architecture and I spent a fair amount of time in the Downtown area looking closely at some of the newer buildings making up the sky line. A favourite was the Mira building and the mid-level open garden off the Salesforce Transit Center Building which was an effective and enjoyable space, offering a nod to the High Line in New York. Of course, there are the famous sites to see including Fisherman's Wharf and the various islands but for me this time, the trip was all about new vantage points in Marin and the contrast of office buildings downtown.

Griffith Observatory



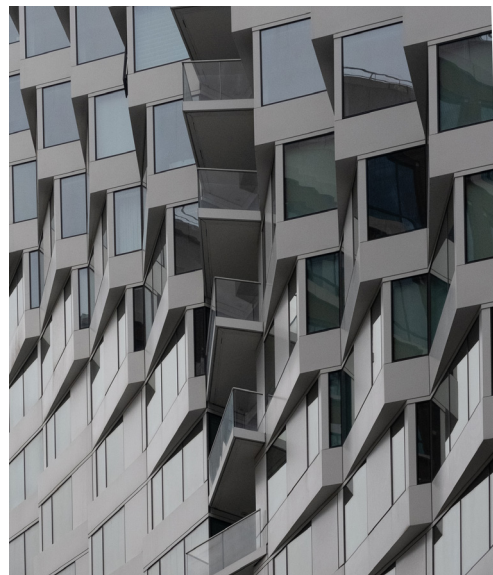
Sunset with San Fran Skyline



That sign

For those with time on their hands, the famous costal drive down Route 1 to LA, taking in the Big Sur and inland locations is an absolute must. However, that luxury was not mine this trip, so it was a quick jump of an hour's flight down and on to the second half of the week. My first night, with a business meeting the following morning in mind, was spent in the Northeast of the City, in the Pasadena area. From there, you are reasonably close (nothing in LA is particularly close to anything else and it is hard to get around without a car or a generous Uber budget) to the Griffith Observatory. This site is heaving during the day but if you are prepared to get up there early for a pre-blue hour visit, the neo-classical buildings are beautifully lit and you will have the place to yourself. The observatory also offers a great view of the iconic Hollywood sign and, love it or hate it, you aren't going to get much closer short of hiking up to it.

With business done and dusted for the week, I switched hotels to where I met my group for the extremely well organised workshop with Angie McMonigal (www.angiemcmonigal.com - highly recommended and she does many cities in the US and internationally). We were staying in the "downtown" area which is not particularly my favourite part of the City but it does offer easy and walkable access to many of the more iconic buildings we were there to photograph, notably The Broad (pronounced for some inexplicable reason Brode) and Frank Gehry's Disney Concert Hall which, in my opinion, is one of the finest bits of modern architecture of the 21st century to date. From there, we Ubered it over to the Getty Centre (the new one) by Richard Meier where we spent a day in the sunlit hills drinking in – and photographing – the wonderful buildings and gardens. For those with time, the art collection is also pretty good but we didn't make it inside this time!



Mira Building detail



San Fran city patchwork



Disney detail



Disney front entrance



Getty Center detail

Of course, there is so much more to LA than I was able to fit in this time. I'm fortunate to have visited the city on many occasions and know it quite well. For those with more time, I would definitely recommend a sojourn on the coastal part of the city. Santa Monica is a favourite of mine but the beaches of Venice, Manhattan and Redondo offer a more bohemian flavour of LA life than the sites I visited this time.

As I write, I'm on the plane back to Newark airport (with north of 2000 photos to deal with) and back on up to the Catskills, where not much has changed other than another snowstorm whilst I've been away.

Goodbye California sunshine and hello deep winter once more!

All image © Candia Peterson

Appeal for Articles

Share your photography story

BY
WRITING
AN
ARTICLE
FOR
THE
NEWSLETTER

We are always very keen to receive articles from members for the Landscape Group Newsletters. Would you like to write an article about a landscape you have photographed, a piece of equipment you want to review, a Landscape Group Event you have attended or a photographic technique you have mastered?



It's easy... just submit your text (500 words) in an email and attach your images as jpg, 72 dpi, 1200px along the longest edge and borderless.

IF YOU HAVE PRODUCED AN ARTICLE IN THE PAST YOU ARE NOT RESTRICTED FROM WRITING ANOTHER.

Please send your article to: landscapenews@rps.org

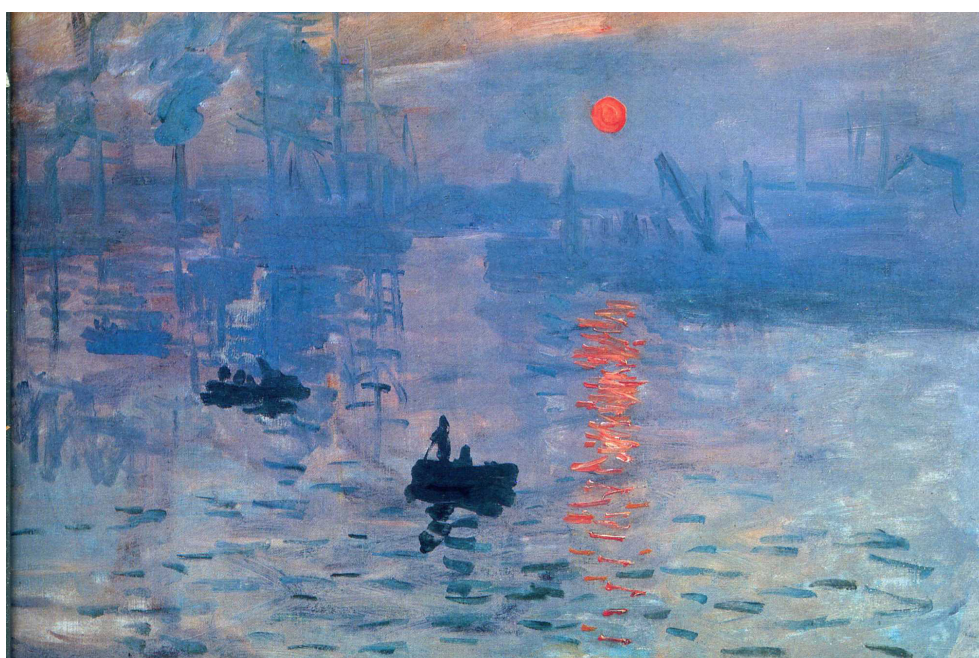
What can landscape photographers learn from landscape painters?

By Mark Reeves Pro Events Manager

For centuries landscape painters have chosen to take very inventive and creative approaches to the portrayal of the world around us. We all know, of course, of the great impressionists who took the genre to extremes, to the point where the original scene was barely recognisable. Just think of JMW Turner's Rain Steam and Speed, or Monet's Impression, sunrise. There was no attempt in these works to recreate what the eye sees and the artists have used very liberal interpretations of both colour and texture.



Rain Steam and Speed
by Truner



Impression Sunrise
by Monet

Going back further to the 16th century Hasegawa Tohaku painted these beautiful impressions of pine trees.



Pine Trees
by Hasegawa Tohaku

More recent painters have continued this tradition of interpreting the landscape; consider Miro's Village of Prades or Hockney's Yorkshire Landscape in which even perspective and shape have been bent to the creator's vision.



Village of Prades
by Miro



Yorkshire Landscape
by Hockney

So what can we photographers learn from painters? Can we take their skills and vision to influence our own work?

If you are interested in these questions, you might be interested in a new workshop that we are running in Whitstable, Kent in April. Professional photographer Alex Hare and former Head of Art at Canterbury Christ Church University will be collaborating to consider the history of landscape art, its theory and principles and how they relate to photography. The day will be a combination of classroom teaching and outdoor photography.

For more details and to book, see <https://rps.org/2022/landscape/arttheory>

**Another in the series of articles about our committee members
and their photographic journeys.
This edition we feature Robert Brittle ARPS**

The RPS Landscape Group Magazine team

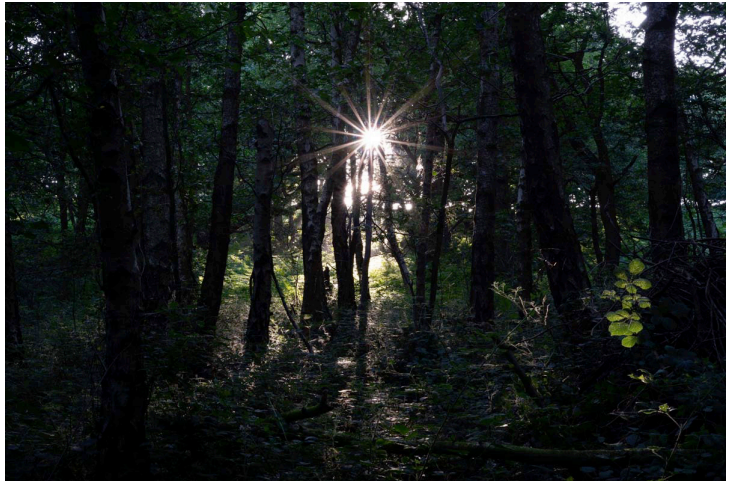
Robert Brittle ARPS, Magazine Editor

When did you first become interested in photography and how? I received my first camera as a Christmas present at the age of 13, after pestering my parents to take photographs when we were on holiday.

What does photography mean to you? Its an excuse to get away from the madding crowds (unless you go to a popular location!)

What do you most like to shoot?

Landscapes at either end of the day or in quiet forest areas, I also use photography to document the changing landscape in my local area.



© Robert Brittle ARPS

How do you approach a shooting? Do you choose the location/subject in advance, or do you drive somewhere and start taking pictures? More often than not, all my images are predetermined usually inspired by images seen either in books or online, sometimes it's also hearing news of major changes a foot, such as HS2.

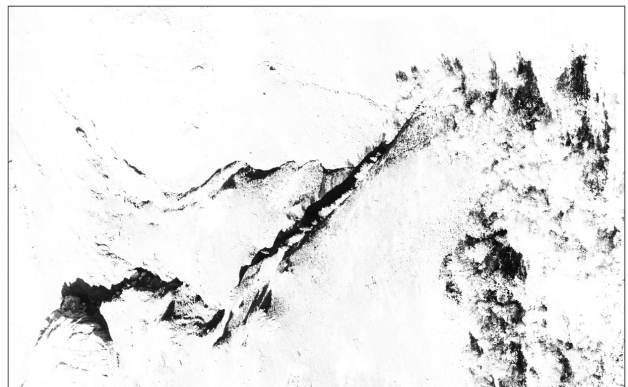
What is your favourite camera? My favourite camera I've used is Gandolfi 10x8 field camera, inconveniently it was borrowed from university, but I still covet one... if only!

What are you working on now? My current project is documenting the changes HS2 is making to my local landscape.

Gaynor Davies ARPS, Assistant Editor

When did you first become interested in photography and how? Back in 2009, I signed up for a one-week basic photography skills course at Putney Art College and then followed it up with private tuition from an artist/photographer for a year. At the end of the year, she dragged us all off to Tuscany to see how much we had learned!

What does photography mean to you? Peace and quiet and self-actualisation.



© Gaynor Davies ARPS

What do you most like to shoot? Anything outdoors that doesn't move....the more graphic, colourful or decayed it is, the better.

How do you approach a shooting? Do you choose the location/subject in advance, or do you drive somewhere and start taking pictures? I pick a place and then see what I find when I get there.

Are you a member of a camera club? No. I have been a member of 3 clubs (I moved around the country a lot on a boat) and, much as I enjoyed them at the time, I prefer to get my influences from other places now– exhibitions, books, films, gardens, houses, people....

What is your favourite camera? Whichever one I bought most recently. At the moment that's a Fujifilm X-T4.

What are you working on now? Answering these questions! But when I'm finished, I will go back to settling on an idea for an FRPS application and my fourth book – this one on modern architecture. (See www.gaynordaviesphotography.co.uk for the others).

Paul Cayton, Layout and Artwork

When did you first become interested in photography and how? In the early 1970's I bought my first ever 'proper' camera a Zenith B which was then followed by a Canon A1. I wish I'd kept hold of the A1. If I recall correctly I bought the camera because a friend had one and we were going on holiday together. At that time, I didn't realise that photography would become such a passion.

What does photography mean to you? It's an opportunity for me to get out into the fresh air, to visit beautiful places, explore these places and clear my mind of some of the mundane things in life.



© Paul Cayton

What do you most like to shoot? Landscape images in the main, although I do like to try my hand at abstracts too.

How do you approach a shooting? Do you choose the location/subject in advance, or do you drive somewhere and start taking pictures. Most of the time I will plan where I want to go and it is usually with other people, either on a workshop or with a friend from camera club. I have learned that before I take any images I need to take time and explore the location to find the image(s) I want to take before even pressing the shutter.

Are you a member of a camera club? Yes, I am a member of Northallerton Camera Club and Stokesley Photographic Society.

What are you working on now? I did start the process of pulling together images for my LRPS, but my images aren't as good as I thought they were. So, there's a lot of work to do there.

RPS Landscape Group **Monthly Competition**

Winners Announcement

Members submitted another stunning collection of images to the Landscape Group competition during January and February

1st Place

Autumnal Hue 11 By Mohammed Arfan Asif FRPS



An isolated tree or a group of them are beautiful subjects for landscape photography. The well preserved agricultural fields some of which are UNESCO World heritage sites like in Tuscany are popular locations. During autumn they have a unique and fascinating hue as most areas are experiencing the harvest season. The browns of the earth and greens of the durum wheat present an mesmerising mosaic of spaces with alternating and repeated patterns for the discerning photo artist. It is important that these rural regions are supported adequately to achieve sustainable development. Interestingly, these terrains have been nurtured and maintained for a long time. Therefore, the distinctive aesthetics have inspired many artists for centuries. What is seen is not raw nature but an intimate relationship of man with nature. I cherish my memorable journeys in Italy, France, The Netherlands, Austria, Switzerland and the less popular Czech Republic where Autumnal Hue 11 was taken. I strongly believe that the conservation of such agricultural heritage sites should be considered important as architectural and archeological locations. The early morning light at this place was beautiful and the shades soothing to the eye.

View more of Arfan's photography on Instagram www.instagram.com/arfan_asif_photography/

Comments made by RPS Landscape Members when voting for Arfan's image

- Good use of shapes and colour in the landscape.
- Gorgeous colours very well caught and rendered.
- Stunning composition and gorgeous light.
- Nice tones and composition.
- I really like the simplistic of the bands of colour in this image.
- I submitted Autumn Hue as first place because of the colour aspect and the framing of the subject.

2nd Place



Incoming Tide, Eigg By Mairi Macaulay LRPS

View more of Mairi's photography: <https://www.mairimacaulayphotography.co.uk> and Instagram: https://www.instagram.com/mairi_macaulay/

Comments made by RPS Landscape Members when voting for Mairi's image

- A wonderfully atmospheric image capturing the light and mood perfectly.
- I like the composition and the way the long exposure highlights between the fixed (land & stones) versus the moving (tide and clouds). For me having the foreground in focus is good.
- Beautifully calm scene with great foreground interest.
- Lovely moody picture with clever use of slow shutter speed to create lead- in lines with the tide flow. Particularly like the detail on the circular rock in the foreground . Great use of light to create atmosphere . Overall a masterful composition of these iconic hills.
- Love the composition and the light!

3rd Place

St Thomas Abecket Church by Steven Finch



1st Place

Millennium Bridge to St Pauls By Chris Griffin



I am fortunate that living in Surrey I am only about a half hour train ride away from London and one of my favourite areas for Landscape Photography is the South Bank. The shot was taken just before Christmas last year and four of us from my local camera club in East Grinstead travelled into London to see what Nightscapes we could capture in the pre festive period. One of my favourite places for Night shooting is St. Paul's Cathedral but unfortunately the buildings immediately in front of St Paul's are being refurbished and are currently covered in white sheeting. Fortunately by going beyond the Millennium Bridge towards Waterloo much of the sheeting is hidden in the shot and I was very pleased with the result. The reflection of the bridge on the Thames and the Millennium Bridge itself provides nice leading lines to St Pauls and I managed to get the diagonal in the lower right hand corner of the image. Image was taken with my Nikon D850 and 24-70 f/2.8E ED VR. ISO 100, F/5.6, 15s.

Comments made by RPS Landscape Members when voting for Chris's image

- While we have seen the bridge photographed many many times this is as good as the best. Excellent consideration to the angles and lighting leading the eye through to St Pauls. Exposure is spot on too.
- I choose this winning image because I like the lighting, clarity and colouring
- An exceptionally sharp and clear image for a night time shot, with great colour and contrast.
- I liked the "Millennium bridge to St Pauls" because of the definite leading line of the bridge, which because of the position of the photographer and the light on the bridge, does not obscure, but leads the eye to the dome of St Pauls and the rest of the buildings on that bank of the river.
- An unusual view of an often photographed subject. Wonderful light and clarity of image.

2nd Place

Loch Assynt Pine, Eigg By Mairi Macaulay LRPS



View more of Mairi's photography: <https://www.mairimacaulayphotography.co.uk> and Instagram: https://www.instagram.com/mairi_macaulay/

Comments made by RPS Landscape Members when voting for Mairi's image

- It is an image I would have loved to have taken myself, it has mood. good composition and nicely processed.
- I would like to have taken this. I admire its austerity, economy and restraint - less is more indeed - to convey meaning and atmosphere.
- A lovely peaceful image with a good subject and lots of negative space around it.
- Beautifully simple.

3rd Place

Sunset at Bow Fiddle Rock by Ron Peat



Comments made by RPS Landscape Members when voting for Ron's image

- Lovely use of ND filter to smooth out the sea and clouds. Nice contrast between the sunlight on the main rock and the foreground rocks in shadow.
- A very pleasing image, good use of a filter.

How the competition works

- Open to all RPS Landscape Group members.
- Members email their image to landscapeweb@rps.org
- Images are displayed on RPS Landscape group's [website](#).
- Images can be submitted from the 1st to the 23rd of the month.
- On the 24rd-28th members are invited to vote for their favourite 3 images.
- The 1st, 2nd and 3rd place winners are announced on the 1st of the month
- Winning images will be displayed on the Landscape Group website.
- The 1st place prize is Robert Harvey's book in hard cover, Britain's Best Landscapes and How to Photograph Them.
- Full instructions can be found on the [RPS Landscape Group website](#).
- Look out on the RPS Landscape Group [Facebook page](#) for updates.

Landscape Group Events

Listed below are the events coming up that are not sold out, cancelled or postponed at the time of writing. Go to the Landscape Events page to view all events organised by the Landscape Group [here](#) or click on the linked images below.



EVENTS / ONLINE TALK

Talk: Composition and photographing local landscape

An online talk by Mads Peter Iversen with up to 100 places. Tickets will go on sale on 1st October. Mads is a Danish photographer who has done a great deal of work in Scandinavia. He will be sharing h...

DATE

16 March 2022

LOCATION

Online, Join from your location, Link will be supplied, .

PRICE FROM

£2



EVENTS / WORKSHOP

Landscape art; theory, practice and photography

An on-location workshop with Alex Hare and David Hayward for up to 8 participants. Tickets will go on sale on 1 February. This workshop is a rare opportunity to enjoy a creative and practical day with...

DATE

06 April 2022

LOCATION

Horsebridge Arts Centre, 11 Horsebridge Road, Whitstable, CT5 1AF

PRICE FROM

£90



EVENTS / WORKSHOP

Shoreline Studies

This is an on-location workshop for up to six participants. Tickets will go on sale on 1st February 2022. Spittal beach has an amazing geological array of rock formations and striations to keep a keen...

DATE

06 April 2022

LOCATION

Spittal beach parking, South Greenwich Road, Berwick-upon-Tweed, TD15 1RW

PRICE FROM

£62



EVENTS / ONLINE TALK

Talk: Creating panoramic landscapes

An online talk by Simon Stafford with up to 100 places. Tickets will go on sale on 15th February. Simon Stafford ARPS has prepared this on-line talk to help with mastering the techniques for successfu...

DATE

06 April 2022

LOCATION

Online, Join from your location, Link will be supplied, .

PRICE FROM

£2



EVENTS / WORKSHOP

Water, water everywhere

A hybrid online / on-location workshop for 6 participants. Tickets will go on sale on 1st March. In fine art photography, it is the vision, interpretation and creative expression of you the photograph...

DATE

11 April 2022

LOCATION

Online, Join from your location, Link will be supplied, .

PRICE FROM

£85

Other SIG & Region News

The Travel Group

<https://rps.org/groups/travel/iceland-2022/>

Iceland 2022

Two visits exclusively for Travel Group members organised by Paul Sansome. If you are interested, please email Richard Lewis at traveltrips@rps.org initially rather than going directly to Paul.



RPS East Midlands and Central Region

The RPS Photobook Genre Distinction Talk

In 2021 the Royal Photographic Society launched a new Distinctions Genre called 'Photobooks'.

In this [youtube video](#) the Photobook Genre Assessment Team talk to a packed audience about the new Photobook Genre. They discuss how a photobook is very different to a photo album.



Featuring the first ever Photobook FRPS, which had been submitted for associate, but was offered a fellowship.

You can discover more by going to <https://rps.org/qualifications/arps/photobooks-genre/>