



CREDIT: Carmel Morris



CREDIT: Rolf Kraehenbuehl



CREDIT: Simon Turnbull



CREDIT: Peter Benson



CREDIT: Mohammed Arfan Asif, FRPS

THE 12 WINNING IMAGES OF 2021

Landscape
GROUP

MONTHLY
competition



CREDIT: John McDowall



CREDIT: Tim Pearson



CREDIT: John McDowall



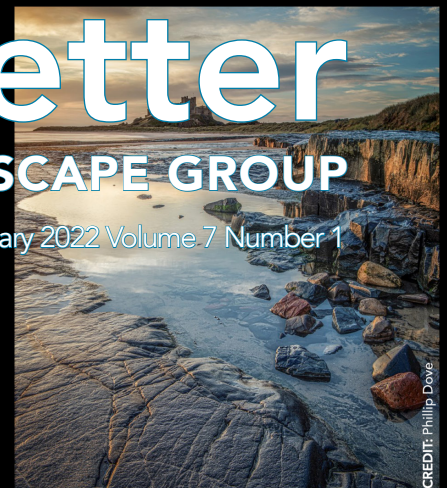
CREDIT: Mike Lloyd



CREDIT: Viv Cotton



CREDIT: Morag Forbes



CREDIT: Phillip Dove

Newsletter

RPS LANDSCAPE GROUP

January 2022 Volume 7 Number 1

Submissions

The copy date for submissions to the next newsletter (March) is Friday 25th February 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: 2021 RPS Landscape Group Monthly Competition winners (Jan) Carmel Morris (Feb) Rolf Kraehenbuehl (Mar) Mike Lloyd (Apr) John McDowall (May) Peter Benson (Jun) Morag Forbes (Jul) Simon Turnbull (Aug) John McDowall (Sept) Tim Pearson (Oct) Phillip Dove (Nov) Mohammed Arfan Asif (Dec) Viv Cotton. The images are not displaced in monthly order.

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)

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EDITORIAL

Peter Fortune, Newsletter Editor

At last we are past the Solstice, Christmas and New Year (but not of course the winter) and the days are getting longer and the light better, even if it is a slow process at first! I am a Landscape Photographer who does not own a flashgun (I suspect that many of you are the same!)) so I don't use my camera very much in the darkest quarter of the year. At least I never used too until the clever camera designers created IBS (In Body Stabilisation) - this allows the camera to produce sharp pictures (ie no camera shake) with several stops less light. This means I can push up the aperture or raise the shutter speed to an amazingly impressive degree. That in turn means that even in these dark days I can get technically good pictures.

The rise of Nikon out of financial underperformance seems set to continue. Having almost lost the professional market to Canon and others they come up with the Nikon Z9. As its name implies it is a mirrorless camera but has an amazing specification. Good things don't come cheap and the Z9 does have a RRP of about £6k (in the UK) which will be beyond all but a lucky few enthusiasts. However one of the camera magazines reviewed it and in their conclusion said that if a firmware release scheduled for the spring delivered what it promised then Nikon have produced their best ever camera - we will see how the markets (both for cameras and financial react).

As someone who lives in the UK it is easy to forget that the RPS is a global organisation. I was prompted to remember this when I saw that the Swiss Chapter publishes a Magazine in English of a very high quality. Here is a link to their latest edition.

This can be found at [6x6 four by Royal Photographic Society - Issuu](#)

The wretched Covid virus is still with us and the new variant appears more transmissible but less deadly at least in countries where a high proportion of the population have had the three jabs. This is having an impact on Camera Clubs - my own for example held their last meeting before the Christmas break back on Zoom and doubtless will be doing more meetings that way in the early weeks of 2022. Three of the four Governments in the UK and many others across the Northern Hemisphere have introduced tougher restrictions either on an advisory or legal basis. A friend of mine in the NHS told me the other day that a pandemic last 5 years, although the worst impact is at the start and it tails off. If that is right we will be entering Year 3 in March. Looking at the figures for new cases and new deaths the 7 day average numbers for deaths are falling even though new cases do seem to be rising. If that effect continues, then it maybe that despite the criticism, the Government's call to not increase the restrictions at the moment may turn out to be valid. We shall see!

In this edition of the Newsletter we have a wide variety of articles for you but as in recent editions they are about places visited and photographs taken. Of course there is nothing wrong with that but where are the articles with technical advice, reviews of equipment etc? We used to get about one such article a month. Of course it is YOUR newsletter but if members with technical advice to offer care to write I am sure others would welcome the advice.

This Editorial was written on New Year's Eve and it would not be complete without me wishing all members a Happy, Prosperous, and Successful New Year - keep pressing the shutter!

Mont Saint-Michel



A view of Whitby



All image (c) PeterFortune

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



Chair Chat

Richard Ellis ARPS, Chair



Happy New Year to you all and I hope you enjoyed a relaxing break with friends and family. As I write this we are just getting geared up for boosters to stave off the worst of Omicron, hopefully this will be enough and we will not have further lockdown measures.

It seems volunteers are like buses, none for ages and then a few come along at once. I am delighted that we have had three new volunteers in the last month or so. Howard Klein has agreed to take on the outdoor exhibition project. There is an introduction to this later in the newsletter but now would be a good time to sort out your portfolio of four images. Colin Balfour will be helping Howard as well as standing for member without portfolio at the next election which will be at the AGM in March.

Mike Lloyd will be running a project entitled "Close to Home" where you are invited to produce a portfolio of 6 images showing the changes occurring over a period of time; maximum one year. I hope you will all take part in this wonderful initiative. There are more details in the newsletter.

We are very grateful to Mike, Colin and Howard and hope they will enjoy their projects.

In March we will have our AGM which will feature a great line up of speakers. As well as the photographic speakers we will also have a review of our performance as a group and elections for the committee. The existing committee have agreed to stand again for election: this does not preclude anyone else from standing and if you would like to join as member without portfolio or stand for another position please get in touch at landscape@rps.org. You can book tickets for the AGM [here](#). The papers for the AGM are [here](#).

In response to [Covid 19](#) we have introduced a new policy for events which involve meeting in person. The details of the policy can be found [here](#) but I would draw your attention to the importance of lateral flow testing before attending any event and not attending if the test is positive or you have symptoms of Covid 19. The other policy formalises the fact that we do not charge for carers/helpers to attend events if a photographer needs help to participate in one of our workshops. This was always the committee's intention but this states it to avoid any [doubt](#).

I watched an interesting video by Thomas Heaton detailing how much he had shot in 2021. He went out on 65 days, shot 950 times and produced 140 images worthy of further processing. Of these images 19 were worthy of adding to his portfolio. Put another way as a professional landscape photographer he needs to go out for 3.3 days to produce one image for his portfolio. I found this quite a sobering ratio, not far off Ansel Adams' view that he produced 12 worthy images per year. As amateur photographers we probably go out on fewer days and are less able to select on top drawer weather but which ever statistics you apply you need to be out there in order to get good images. In the words of the lottery "you've got to be in it to win it"



The benefits of being outdoors are well documented and expounded by much better writers than me. The Japanese have the concept of "forest bathing" but I really like the Estonian word "olemiseilu" the beauty of being. On one workshop I attended the tutor challenged us to do three things at each location we visited:

***make an image the location gives you
make an image you craft from the location
stop and enjoy being there and create a memory***

Whatever you approach to landscape photography I hope you will all have many opportunities to enjoy beautiful scenes and that your landscape photography will give you many happy memories in 2022.

Best wishes

Richard

All images (c) Richard Ellis



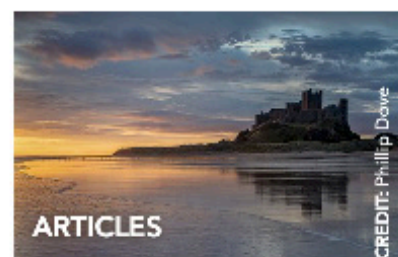
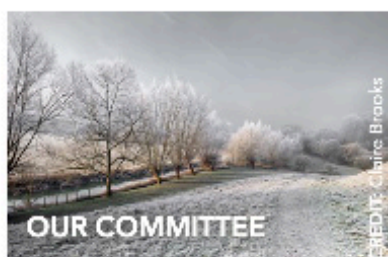
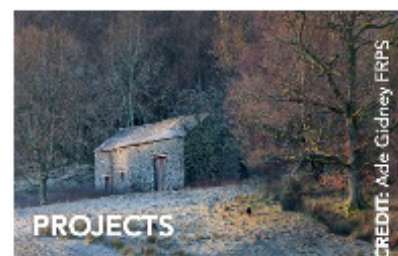
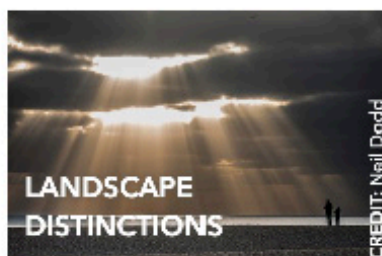
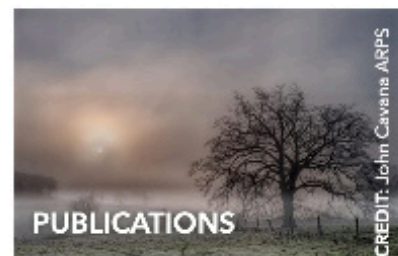
Credit: John McDowall

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!





**PROJECT
LAUNCH**

**NEW
2022**

Landscape Group Projects

Collaborative Projects bringing
together the best of photography
from RPS Landscape Group
members

**FIND OUT MORE ON THE PROJECTS PAGE ON THE
LANDSCAPE GROUP'S WEBSITE**

Landscape Group Members' Exhibition Project

The RPS Landscape Group is looking to hold an outdoor exhibition of members' work during 2022. Howard Klein is leading this project; and Colin Balfour has kindly offered to help launch the initial location.

We envisage that the exhibition will comprise around 60 prints on 20+ panels; totalling a run of almost 25 metres of landscape images! We are planning for 4 city locations, possibly more, with up to 4 weeks in each location. Maintaining a good regional spread is key, but the final choice of an individual city may depend on where we can get a suitable site for the exhibition (at zero/nominal cost). It is likely that we will start in Edinburgh in late Spring and end in London during Autumn.

Here is a great chance for you to show your landscapes (**) to a wider audience; and not just the physical display - there will also be dedicated webpages, plus posts on social media (you'll even be able to tag any selfies). We will be using a new hashtag #RPSLandscapeExhibition.

Later this month, we will send out an email covering the submission and selection process. In the meantime, do start thinking about choosing up to 4 images to submit. The deadline for submission will be 21st February. There will then be 3 batches in 3 weeks during March for landscape group members to vote for the best of 4 submissions by around 20 photographers in each batch, making around 60 images in total. We will then spend time on curating the display before arranging high quality printing onto the final panels.

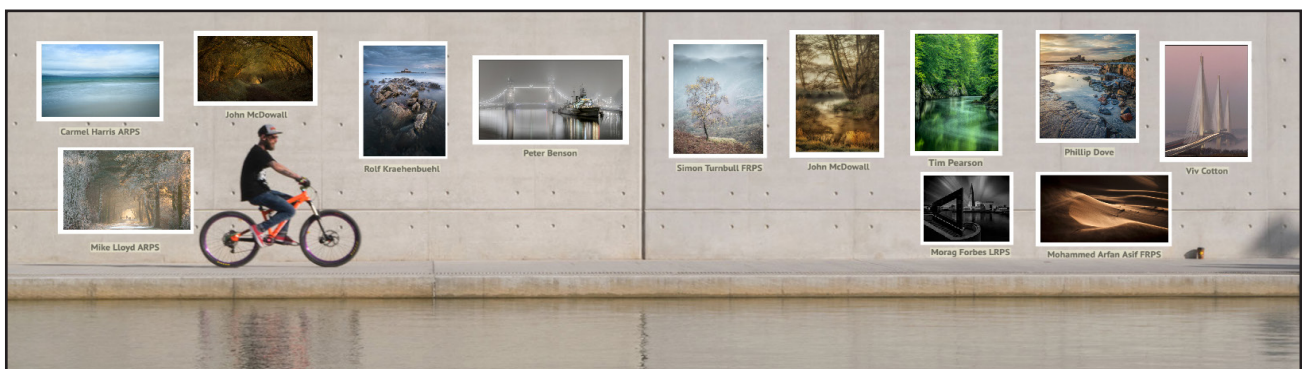
The Landscape Group will be financing this multi-city exhibition, but will be asking for a small contribution of £2 from each photographer with the selected image.

Obviously putting on this exhibition does require some help with a few elements. Most importantly, if you know of any locations in your region which have a safe area (ideally well lit) and with a good level of footfall, e.g. near a major transport hub or central city location, please contact Howard (details below). As we later move forward with the list of cities, we may be asking for some local help with mounting/dismounting (½ day each) and also for any thoughts of media which could help promote locally.

Over recent years, and even during the Covid period, we have seen many great landscape images within our group. Now we have an opportunity to show your work nationally, so do start thinking about which images you would like to submit.

Contact details: howardklein3@outlook.com

**** A reminder of our Landscape photography definition: "the photographing of all elements of the land, mountains, hills, farmland, the coast, bodies of water, urban and rural environments, under varying lighting and weather conditions, in both traditional and abstract forms."**



The 'Close to Home' Project

Mike Lloyd ARPS

About the Project

Project leader, Mike suggests making multiple visits to an area close to your home enabling you to photograph the variations during 2022 in an environmentally friendly way. You may even be able to walk there! This could mean photographing the same scene through the seasons or taking abstract images that reflect your interpretations of your local area through the year.

To take part in this project you will need to create a set of six images taken in 2022 covering a period of several months up to a full year.

- Taken locally (say, within 10 miles of your home)
- Forms a cohesive set of six images
- Interprets the passage of time through 2022

There will be opportunities to share your progress and discuss your images via the [RPS Landscape Facebook Group](#) and email.

All sets of images submitted will be displayed on the Project's Gallery page on the RPS Landscape Group's website. While this is not a competition, a number of entries will be printed at the end of the year in the RPS Landscape Magazine. Up to four portfolios can be submitted.

Here is an example of six images taken last year showing a year in the life of one pair of trees in Delamere Forest.



Delamere Forest, showing a year in the life of one pair of trees by Mike Lloyd ARPS

How to Register your Participation

The purpose of registering for this Project is to enable us to keep track of how many members would like to participate. It will also enable us to contact participants, should we need to, regarding the progress of the project etc.

Open the registration form [here](#).

If you have a problem with the registration form please contact landscapeweb@rps.org

How to Submit your 'Set of Six Images'

All six images should be the same orientation, 2000px wide and in .jpg format.

Please give your images a title and include your name. Add a number to each image title to indicate the running order you wish them to be displayed, for example, 1 Delamere Forest by Mike Lloyd.jpg for the 1st image of your set and then, 2 Delamere Forest by Mike Lloyd.jpg for the 2nd and so on....



1 Delamere Forest by Mike Lloyd.jpg



2 Delamere Forest by Mike Lloyd.jpg



3 Delamere Forest by Mike Lloyd.jpg



4 Delamere Forest by Mike Lloyd.jpg



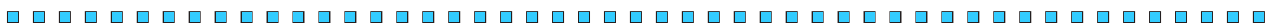
5 Delamere Forest by Mike Lloyd.jpg



6 Delamere Forest by Mike Lloyd.jpg

Send your six images in a folder to landscapeweb@rps.org using www.wetransfer.com
Any issues with sending your images please contact landscapeweb@rps.org

**Good luck in finding your own subjects, style and interpretations
of your local area during 2022**



By Degrees Project

A few of the 45 intersections in the By Degrees Project have been photographed and submitted. You can now view them on the Project's Gallery page.

The aim is to have all photography completed by the end of March 2022 so there is still time to register and take part in this exciting photography challenge.

There's a link at the end of the gallery page where you can find out more and how to join in.

[Open Gallery >](#)

Lake District Mountain Photography Workshop Review

By Trevor Thurlow LRPS



As a new member of the RPS Landscape Group I was really looking forward to this workshop based in and above the always beautiful Buttermere Valley on Friday 8 October 2021. Though the weather and light, as is often the case, was sometimes challenging I was not to be disappointed.

Six members of the Landscape Group assembled at Gatesgarth Farm Car Park in good time to meet our Workshop Leader; Ade Gidney FRPS. The day getting off to a positive start as the park and pay machine was “out of order.”

After a brief resume of the plan for the day it was time to set off for the hills. With Ade’s first piece of advice being that we were not looking to just take photographs but should be aiming to capture well composed and considered images. He also advised us that he was not here to capture images for himself but was here to help and advise us on camera settings, compositions etc, if and as required. This proved invaluable to most of the group, some of whom were new to their respective cameras.

The conditions at first looked promising with the sun peeping through over High Stile and the brisk wind, which was to remain a constant for the day, sending shafts of light over the surrounding hillsides. Setting off along the footpath at the head of Buttermere we soon reached Peggy’s Bridge and the first photo opportunity of the day. The light playing on the Scots Pines behind us and enticingly on the reed flanked beck discharging into Buttermere with the full length of the lake being laid out in front of us.

The first semi-serious ascent of the day started now as we climbed up Buttermere Fell to look down at one of Buttermere's 'iconic views' - the white bothy at the head of the lake with an attractive row of towering trees behind it, enhanced by fleeting shafts of light dancing over the fell side in the distance, illuminating the early autumn colours. Being reminded of the requirement to separate the elements in a composition I took 2 steps to the left to make sure the small tree in front of the bothy was not obscuring part of the building's gable wall. Result: a much improved and satisfying image.

Banks of cloud now rolled in on the increasingly strong wind as we climbed Scarth Gap Pass, with the earlier shafts of good photography light now becoming increasingly rarer. As I think like many photographers, I sometimes turn an image into monochrome in Lightroom as a last resort to try and save a composition that I like but which doesn't work in colour. Ade advised us, in flat lighting conditions like today, to try and see and think in black and white by changing the in-camera picture style to Monochrome, while preserving all of the colour data in the RAW file. The capture of a monochrome image is then a positive action rather than a last resort.



Fleeting Clouds over Kirk Fell

Climbing to the top of the pass, with its views down into and across Ennerdale I was rewarded with my favourite capture of the day with a stormy sky and fleeting misty clouds providing the opportunity for an atmospheric shot looking over to Kirk Fell. This opportunity only lasted for a few minutes reinforcing the need to always have your camera at the ready with appropriate settings. I share Ade's view that if you come back from a day in the hills with just one or two good shots then it is a success. This image made the day a success for me.

This being a "mountain photography workshop" it was now time to tackle the ascent of Alfred Wainwright's favourite of the 214 Lakeland Fells described in his famous pictorial guides: Haystacks. While just being short of the 2,000 feet required to be described as a mountain in England it is an interesting climb which involves a fair bit of scrambling, requiring both hands and feet to be securely fixed to the rock, in order to reach the summit. The wind level and cloud cover now increasing allowing for some detail shots on the shore or long exposures over Innominat Tarn to smooth out the water.

Descending from Haystacks we made our way firstly across to Dubs Hut and its remnants of the Lake District's slate mining industrial heritage, before descending to Warnscale Bothy and its fabulous views down the length of Buttermere and Crummock Water beyond. Today was unfortunately not the right day or light to take advantage of this famous location - but as always with landscape photography there will be other days and I will return, perhaps spending the night at the bothy to capture sunset or sunrise.



Warnscale Bothy and Buttermere

Making our way back down into the valley, passing some interesting waterfalls on the way, it was now time to say our thanks and goodbyes at the end of what had been a good day and a very instructive and worthwhile workshop. As Ade said "if you don't learn anything on a workshop then it was a waste of time taking part". I learnt a lot from my day in the Lakeland hills and look forward to my next RPS Landscape Group workshop.

All images © Trevor Thurlow LRPS



Workshop Tuition



join us on Instagram
#rpslandscape





Wiltshire Autumn Landscape Photography Workshop, November 2021

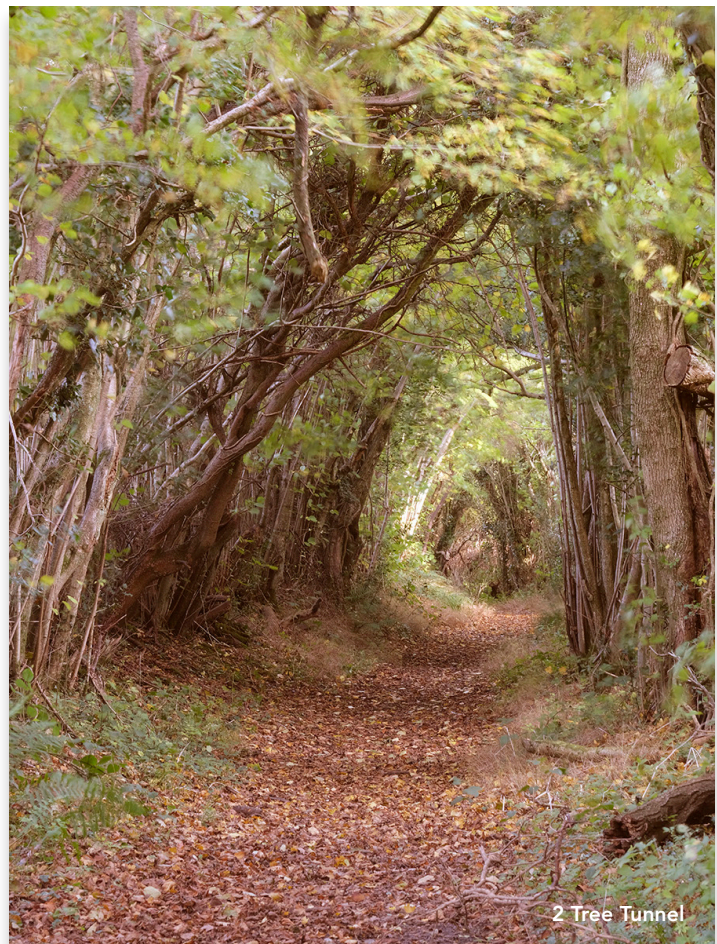
By Chas Hockin

For a successful 1-day workshop, you are relying on several things to occur all at the same time, and that these could be predicted many months in advance when the booking was made. These “things” are the weather, the seasonal changes, and the obvious one for photography, light. I and 5 others had booked on Robert Harvey’s Wiltshire Autumn Landscape Photography Workshop which was arranged for Sunday November 7th, 2021.

After receiving comprehensive directions to six locations for the day (What 3 Words, OS Grip reference and directions from a postcode for each site) we met up at 7am at the first site, Grand Avenue in the middle of Savernake Forest.

We were hoping for some misty conditions and subtle light to enhance the tree lined avenue. No mist or cloud and bright sunlight thwarted that plan. I took some images, but nothing grabbed me, so I tried some ICM and picture 1, above is the result.

We then moved onto the second location, and after a fifteen-minute walk up a gentle gradient, we came to our second location, a “tree tunnel”. This was a path or track that has trees and bushes growing either side that have gradually grown over to form a tunnel like structure. Some of us didn’t have extreme wide angled lenses, so we attempted bracketed panoramas. (Not shown, but image 2 is of the scene).



We drove to another location within Savernake Forest to photograph “Veteran Oaks”. There is no strict definition of veteran, just that they are very old. We saw several, but it was difficult to isolate them from the background and the harsh light. (What it is to complain about bright light when you are out and about taking photographs). Lots of opportunities for pictures of fungi as well at this location. (Picture 3)



4 Kennet and Avon Canal east of Wilcot

Time for a spot of lunch, so we had our sandwiches and a chat.

Then another short drive brought us to the Kennet and Avon Canal just east of Wilcot. Canal bridge 115 to be exact. We lined up on the towpath and shot through the bridge to pick out a barge that was moored up on the opposite bank and on the opposite side of the bridge. Robert Harvey mentioned that on another recent visit to the location, a barge came down the canal. As if on cue, so did another one enabling us to obtain picture 4 – or variations thereof.

Next on the list was Furze Knoll, a clump of trees north west of Bishops Canning. Robert had visited the site a couple of days before and he said the leaves were a golden brown. However, due to the wind in the previous two days, these had all disappeared as seen in picture 5.

Finally another drive to the last location on the list, Roundway Down Iron Age Hill Fort. The last part of the drive was along a rough road, but it took us to a fantastic viewpoint from an escarpment looking over the Bristol Avon Vale. This is a really good place for a sunset picture and is popular with walkers. There are a few trees on the top to give some interest and I took picture 6 from a rampart of the fort looking southwest.

All in all an enjoyable day, good company and a knowledgeable leader. Robert not only suggested the locations but gave us a little background to each location. Also at each site he was on hand to offer suggestions regarding composition and technical advice.

For those who want to experience some of the locations mentioned in this article they are available in Robert Harveys book Photographing Wiltshire, published by FotoVue.

<https://www.fotovue.com/shop/books/photographing-wiltshire/>



5 Furze Hill

All images © Chas Hockin



6 From Roundway Down Hill Fort

Hatfield Forest, Essex - RPS Workshop with Justin Minns, October 2021

By Patrick Smith

Hatfield Forest was originally a royal hunting Forest created by Henry I around the year 1100 - Many of the trees planted in the park date back several centuries and the forest is now under the stewardship of the National Trust.

Many areas of woodland are planted with Hornbeam trees and due to their age are considerably larger than most of the Hornbeams that are seen in woods. The 'muscular' trunks are unique in appearance and offer a great subject for woodland photography.

Our RPS group met up with Justin for a 7am start and after introductions and an explanation of morning's itinerary we set off towards the lake and managed to catch a brief period of a fine sunrise over the water. Speedy setting up of tripods and choice of composition allowed us just enough time to get a photograph over the lake to catch the colour in the morning sky.



From the lakeside we went through into the woods where the boardwalk provided interesting leading lines through the trees.

Justin took us to various locations and was always on hand to offer guidance on camera settings and advice on composition.





I picked up some useful tips on using a polaroid filter in this type of woodland environment – something I had not thought of using before.

The colours of the leaves were still very green for late October – another sign of our warming climate? However, the greens were starting to mellow to rusts and yellows while the leaves provided a soft canopy, in contrast to the dark trunks of the Hornbeams - with their sinewy branches.

We spent a great morning finding different locations to photograph and around mid-morning we stopped for a much needed coffee break. Fortunately, the park features a National Trust café so a welcome late breakfast of sausage rolls with a cappuccino were consumed with relish!

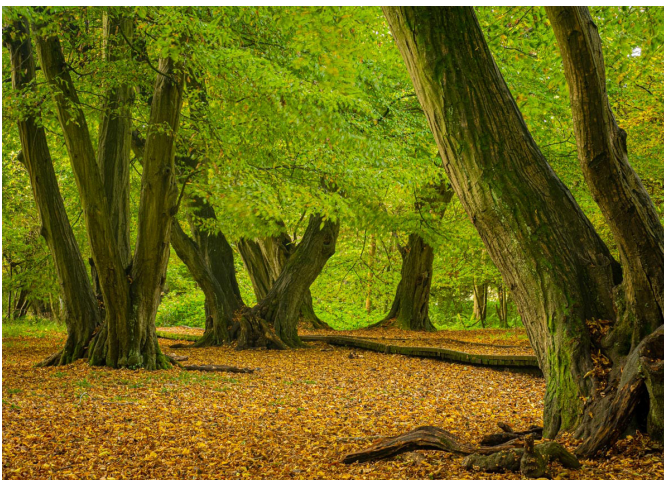
Justin then showed us some of his own images on his laptop that provided us with inspiration of the many different aspects of woodland locations to photograph.



For the rest of the morning, we ventured into the area of the forest that was more open parkland – as much of the area would have been when originally a deer hunting park in Medieval times.

Here there were some very ancient trees. These offered great photo opportunities to show the texture and depth of their shapes – created over many centuries they give a sense of real history exemplified by nature.

A beech wood copse visited next did not offer the variety of colour that one would have expected at this time of year. I experimented with some ICM with limited success!



The workshop, organised by Justin, was a great success and everyone seemed delighted with discovering such a gem of a forest – a place of contrast between the tranquillity of an ancient parkland - and the modern – brought home to us by the planes taking off from Stansted airport just a few miles to the north. Henry I did not foresee that development!

All images © Patrick Smith

RPS Women in Photography Group

Dear RPS Landscape Group Members,

I am the new Chair of the RPS Women in Photography Group. We are a relatively new group, and still quite small. I have a critical role that I have been unable to fill from within the group. I would like to ask if any of you would be interested in fulfilling this vacancy for up to six months (effective immediately), at which time, I'm hoping that one of my Members will step up to take over.

HELP WANTED

Events Manager

1 Be the SIG's overall lead on managing the group's events programme. The majority of our events in 2022 will be online.

2 At the request of the committee, provide appropriate reports on the SIG events programme.

3 Ensure that there is a vibrant and varied programme of professional-led workshops and other "educational" events meeting the aspirations of the group's membership. "Educational" means events featuring an element of tuition, learning, skill development, knowledge transfer etc. The WIP Committee will provide assistance here.

4 Develop and maintain a network of suitably skilled professional photographers to provide such events, working closely with the other committee members and seeking recommendations from the member community.

5 As appropriate, and particularly in relation to new/untried professionals, ensure there is a simple means of quality control in place through attendance in person at a selection of events or arranging for other committee members to attend events and/or seeking feedback from participants.

6 Publicise all events on the WIP events web page.

7 Ensure, as far as possible, that events do not clash with other society events of a similar nature or location.

8 Where relevant, liaise with opposite members in other SIGs to jointly organise or publicise events.

9 Manage the finances of events in accordance with the budget framework agreed with the committee.

IF YOU ARE INTERESTED IN APPLYING FOR THIS ROLE, PLEASE CONTACT ME AT [WIPCHAIR@RPS.ORG](mailto:wipchair@rps.org)

Thank you

Teri Walker. Chair, RPS Women in Photography Group

RPS Landscape Group, Processing Circle

By Leigh Foster LRPS

I joined the RPS landscape processing e-group in September 2019. With some 18+ months experience of participation in the processing group, I thought my observations might be useful to others.

Like many photographers, I came to Adobe Photoshop some years ago and learned the majority of what I know through trial and error and by talking to camera club colleagues. As a result there has always been a nagging doubt that I am not necessarily doing things properly/making best use of the software. This “lack of confidence” was then further reinforced with the introduction of Adobe Lightroom where again much of the “learning” was experiential. There has always been a concern that having invested heavily with quality camera and lenses, I may not have been maximising the images in post processing.

I was therefore eager to join the RPS Processing Circle and since joining every month one of the group members has provided an unedited raw file for the other group members to post process.

We originally started with a rather formulaic approach where each member provided a word document detailing what adjustments had been made to the image, together with a finished processed image using either Lr or Ps together with whatever plug ins might be worthwhile (Nik Filters, for example).

Initially we approached each new RAW image with the following process;

1. One member of the group was asked to share an unprocessed image with other members of the circle.
2. Other members of the group processed the image as if it were their own.
3. Each member of the group made notes of the reasons for their edits and how they made them.
4. Each member of the group shared their edited images and editing notes with the other members of the circle, using the WeTransfer free platform.
5. The next member of the group was then asked to share an unprocessed RAW image and the process was repeated.

As the group developed this process became less formal and summary notes only were provided together with a DNG finished image file. It really has been quite interesting to see how different members of the same group process an image, and see how the images differ. Some members are very artistic, other members are more focused upon trying different techniques to achieve the best from the image. The group members are not constrained to any adjustments – they can adjust cropping, convert to Mono / B&W/Colour as they see fit, as if the image were their own to process normally.

As an example the following images are the result of the group’s individual work on an original RAW file, provided by Philip Bedford. It was taken on a grey day at the RPS Landscape Group’s Chichester Harbour Photography Workshop in December 2020. The objective was to show participants another way of working in landscape photography, by adding off camera flash to this lonely tree. A low angle and the use of flash helped get the most from the puddle and the skies from what first may have seemed like an unexciting landscape.

As can be seen 2 members chose to convert to Mono, while 4 members chose to work in the colour spectrum. The final images are all different and aspects of the individual images differ significantly. Some members chose to accentuate the reflection, others chose to enhance the sky, remove elements and downplay the reflection.



Original RAW File (c) Philip Bedford LRPS



Kenneth Rowlatt LRPS



Roger Styles



Irene Stupples



Fiona McCowan FRPS



Clare Collins



Leigh Foster LRPS



Philip Bedford LRPS – Final Image

The outcome of the work was a final DNG image circulated via WeTransfer, so that other members could see the adjustments made in either Ps or Lr, together with a summary note to explain the thinking associated with the changes. This worked well and numerous techniques were shared between group members.

The Pandemic in 2020 meant that many members became familiar with working with Zoom and the group chose to meet monthly to review the worked up images and discuss the techniques and approaches taken. This has proven very beneficial, with much more interaction and of course more detailed explanations of any technical aspects which are new to group members in either Lr or Ps. It is also interesting to see and discuss the influence, or otherwise, of the groups processing attempts on the author's final image compared to their original intent.

An additional benefit to meeting regularly was the suggestion that we ask a professional photographer to provide a RAW file which we (the group members) would work up in the normal manner and then invite the professional to a Zoom meeting to review our attempts, for a modest shared fee. This worked very well with Mark Banks providing a host of suggestions and critique of our various different approaches to the woodland image that he had provided.

Like many groups the dynamics have changed during the last 18 months or so and we have seen a number of new members; to quote the impressions of one of the groups newer members,

A 'newbie' view - Suzy Braye

"The image used above as an example of the group's work was the focus of discussion the very first time I attended the group as its newest member, and I was fascinated to see the different approaches used. I'd responded to a call in a previous newsletter to express an interest in joining a processing circle. It sounded quite a daunting prospect, but I plucked up courage... In reality it's been a joy to have a new processing challenge set each month. Knowing that the results are going to be shared, reviewed and discussed brings an extra dimension to the processing experience for sure, but it's a very positive one given the tips and expertise that group members share, with such generous good humour. I'm not sure even now that I know whether I have my own 'processing style' but being in the group has certainly helped me experiment and begin to work it out.

For anyone out there wondering it's definitely a step worth taking."

In summary the benefits of working with a like-minded group, on a regular basis have been very worthwhile for me;

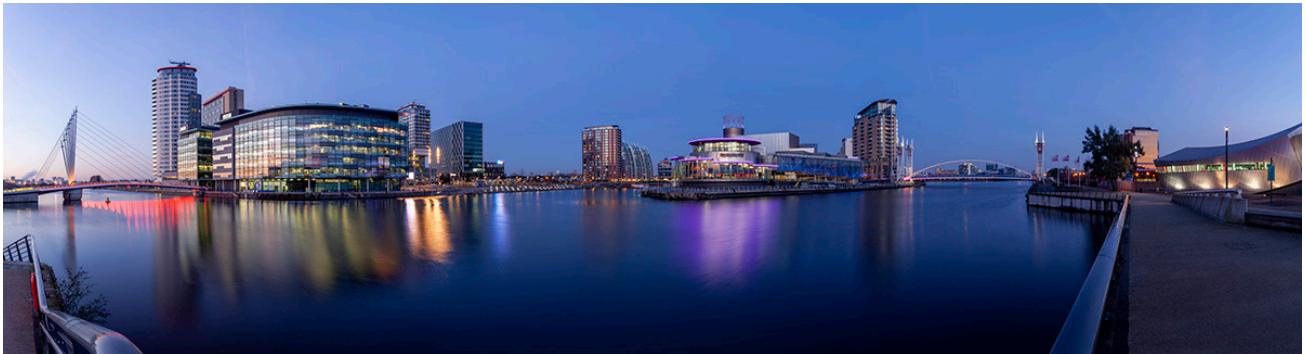
- Much greater confidence with Lr and Ps – recognising that there is not a 'best or proper' way to process an image, but that each image needs a range of approaches
- I have experimented much more with different techniques to 'test' with the group,
- I have worked on a much wider range of images than I would normally see – seascapes, woodland, abstract, Intimate landscapes, low light, and many more – my horizons have been widened!
- I have learned numerous approaches to an image which I would never have considered working on my own
- I think of the group as a reference point, and anything I come across which I don't have an answer to, might be something to refer to the group
- I have enjoyed the monthly zoom sessions where there is a genuine no risk opportunity to learn and benefit from other photographer's experience and know how.

I have found membership of the group to be most useful, and it has introduced a number of techniques that I would not have considered if I had not been part of this group.

Another in the series of articles about our committee members and their photographic journeys. This edition we feature Dave Glenn.

Profile of Dave Glenn

RPS Lanscape Group Member Led Events Manager



When did you first become interested in photography and how?

When I was a toddler I would watch my Dad take family photos (usually in the garden, with us sitting on chairs and him rushing back to his seat after setting the self-timer). For my very first photo I was able to borrow his Kodak 620 folding camera to take a shot of the back street with our dustbin prominently on display in the centre foreground (clearly, the rule of the thirds was yet to be explored!). When I went to school one of my early Christmas presents was a Kodak Instamatic camera to take my own out-of focus family photos and memories of school trips. Gradually the focus and composition improved

What does photography mean to you?

I've never really analysed this, but I do know that I feel a lot happier and more fulfilled after a photography session.

What do you most like to shoot?

Landscapes, of no particular type or style. I love the way each month is different and brings different subjects : snow in January and February; Spring flowers in March to May; quieter sunrises (i.e. there are fewer people around at bonkers o'clock) in June; summer events in July & August; autumn colours in October & November and then Christmas lights. Oops, I forgot to mention my favourites – mist and fog.

I also shoot anything and everything else that captures my interest.

How do you approach a shooting? Do you choose the location/subject in advance, or do you drive somewhere and start taking pictures?

I very much prefer to plan my landscape photography, if at all possible. Planning starts with the weather forecast for a number of local areas (usually within the Peak district). If one area has a forecast that looks interesting then I'll pick a specific location within it from my rather large list on Google Earth. The selection is usually based upon the direction of the sun, using "The Photographer's Ephemeris". If the location is new to me I'll use the "Planit Pro" app to give me a suggestion for appropriate lens focal length ranges to save some weight in my backpack. Last year, during the Lockdown, I spent a great deal of time researching sunrise / set predictor apps

and what factors really do go into making a good sunrise / set and which are red herrings. I now understand a little more of what really is required but it isn't an exact science!



Are you a member of a camera club?

No. I've been a member of a few in the past, but I do find them rather frustrating, as they all seem to have a rather unhealthy bias towards competitions, to the detriment of improving skills and techniques. However, I do rather miss the build up to the speaker-break, with the catering crew creeping off to the kitchen and the off-stage whispers that aren't!

What is your favourite camera?

There have been a few in the past : Nikon FE2; Voigtlander rangefinders and MPP Mark 7, then Walker Titan 5"x4" film cameras. I really loved using the latter two, but the writing was very much on the wall for large format colour transparency film in 2010, so I made the leap to digital and haven't regretted it – my back is certainly very grateful for the change!

I'm currently using either a Canon EOS 5DS R or a Sony A7RIII, both with my range of Canon EF lenses. However, it's the Sony that usually finds its way into my camera bag.

What are you working on now?

I very rarely have a project on the go, preferring to shoot what I like, when I like. I'm currently working my way through a 3-month backlog of images to process and am getting to grips with luminosity masking using the new TK8 Photoshop plug-in.

My New Year's resolution will probably be to take some more panoramas in 2022, it's been quite a while since I made any!



Exhibition review

By Mark Reeves

Thomas Joshua Cooper:

The World's Edge

Scottish National Portrait Gallery

Thomas Joshua Cooper (b.1946) is a US photographer of Cherokee heritage. He moved in the 1980s from his home in California to Glasgow where he was appointed head of the photography department at Glasgow School of Art and was tasked with establishing the Fine Art Photography Degree course, the first of its kind in Europe.

Having moved across the Atlantic as he did, Cooper became interested in the concepts of the “Old World” (Africa, Asia and Europe) and the “New World” (North and South America) and subsequently embarked on a remarkable project to photograph the ocean’s limits. To do this he travelled to the five continents surrounding the ocean to make images at the extreme points of those countries that have Atlantic shores (eg. the most westerly point of Portugal, the most northerly point of the Scottish mainland etc). The project took 32 years to complete and culminated in the works now exhibited in Edinburgh.

At first glance, perhaps many of the images appear somewhat mundane and perhaps this is not surprising as *The World’s Edge* is essentially where landscape photography meets documentary photography, with the locations having been chosen because of where they are rather than what they look like. The images all only contain rock and water – either liquid or in the form of fog, snow or ice. There is a sameness about them which Cooper sees as an analogy for humanity; on the face of it we are all the same yet we all have our own individuality.

But that said, this is a very engaging exhibition. The prints are very large; around one metre across and images are captioned with fascinating texts that explain the significance of the locations and, indeed, some of the challenges involved in photographing them. Cooper’s photographs were made using large, heavy, view cameras which often had to be carried some distance (sometimes several miles) to work at remote locations in hostile conditions. In some cases he waded deep into icy water to achieve his desired viewpoint and some of the places visited were in uncharted territory. Not only this, but Cooper allowed himself only one single exposure at each location. He had no way of knowing whether his images were successful until he returned to his dark room in Glasgow to develop the negatives.



***Uncharted Dangers, Blanketing Dense Fog – The Bransfield Strait,
the Mouth of the Antarctic Sound, Looking toward Prime Head,
“Catherine Island”, Antarctica, 63012.81’ S / 57016.20’ N***

When Cooper made this photograph he was looking toward the northernmost point of continental Antarctica from a newly charted and named island which, having earned naming rights, he named for his wife Catherine. As an indication of the island’s inaccessibility, there have been more people who have stood on the moon than have stood on Catherine island.

As the exhibition’s narrative states, it seems unfathomable that today, with all the satellite navigation technology available to us, there still exist places on earth that remain unexplored. Yet such places do exist and are referred to us “Uncharted dangers” on maps. Seemingly, if a vessel gets into difficulty in such places, other vessels are not obliged under maritime law to go to its aid.

Christopher Columbus first sighted the island of Tobago in 1498. Cooper chose to photograph it having been struck by Englishman’s Bay with the untold stories that lay behind its name and the island’s difficult colonial past.

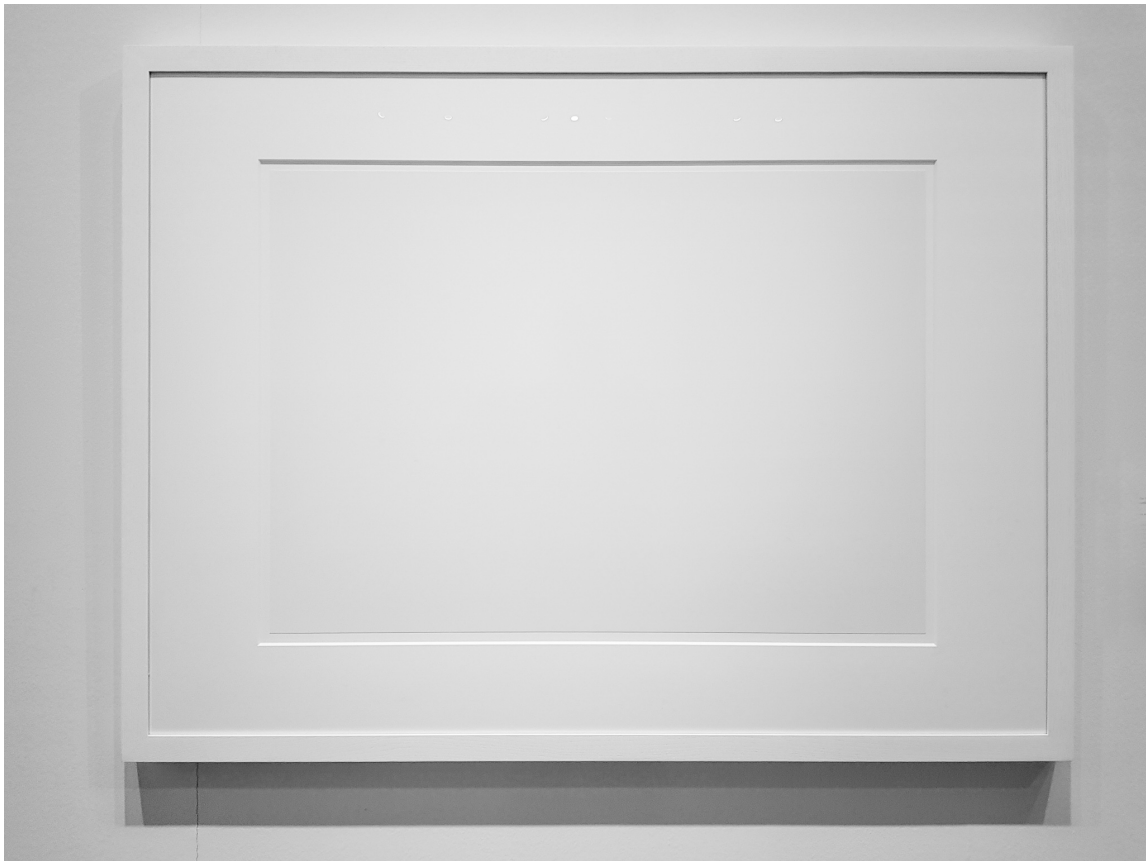


***The mouth of the Stetrin River and Englishman's Bay,
St. John, the Island of Tobago, 2005***



***Rolling Freezing Fog, The Arctic Ocean, Sea Ice, Sastrugi
and Melt Lakes, The North Pole, 900N***

During his expedition to Antarctica, Cooper experienced a rare polar storm that shut down his base-camp for 23 days. Constant snow and gale-force winds of 60 to 80 miles per hour made it almost impossible to make photographs. He was, however, able to make one image of the whiteout conditions. It required seven people to help him; three to hold the tripod in place against the wind, three to bolster the camera on the tripod and one to hold Cooper and the dark cloth.



***Image title: Whiteout, the Continental Ice Shelf, Patriot Hills,
Ellsworth Island, Antarctica, 80070.994' S / 57016.20' N***

Some may ask whether, given that the photograph is entirely white, all that effort was worth it. But, for its hard-won minimalism, it is probably my favourite image of the exhibition,

Now, if this hasn't whet your appetite, the cakes in the gallery café are excellent.

The World's Edge runs until 23 January at the Scottish National Portrait Gallery, Edinburgh
<https://www.nationalgalleries.org/exhibition/thomas-joshua-cooper-worlds-edge>.

RPS Landscape Group Monthly Competition

Winners Announcement

Members submitted another stunning collection of images to the Landscape Group competition during November and December

November 2021

1st Place

Aura Of The Dunes By Mohammed Arfan Asif, FRPS



It was an unusual day, as I was taken off guard. The early morning was pleasant when I set out with a friend for my landscape photographic project. But suddenly when we reached location the weather changed most dramatically. I had not anticipated the seasonal 'shamal' (sandstorm). My friend refused to come out of the car to take pictures fearing that the very strong winds with continuous sand blowing would destroy the camera! For me personally, it was a moment not to miss. It was difficult to even keep the eyes open and I quickly pre-visualised a composition which would present the intense moment.

For a fraction, I would remove the cap from the lens and take a couple of shots and then place it back in position. But after a few attempts, the situation was unbearable and I had to retreat back to the car... a sandyman! In few minutes the weather changed dramatically and everything was back to normal and still.

I was pleased that the unique moment was photographed; an image much different from my other dune shots. For me being at the right place at the right time helped. But most important my decision to take the risk and photograph helped make a memorable image, though the lens was affected quite seriously and required major repairs.

Recently I gained my Fellowship on 'Dunescapes'. Incidentally, this image could not be included as I approached a square composition for the panel. Also it would be remarkably different from the others affecting the cohesive harmony and unity that I sought in the panel.

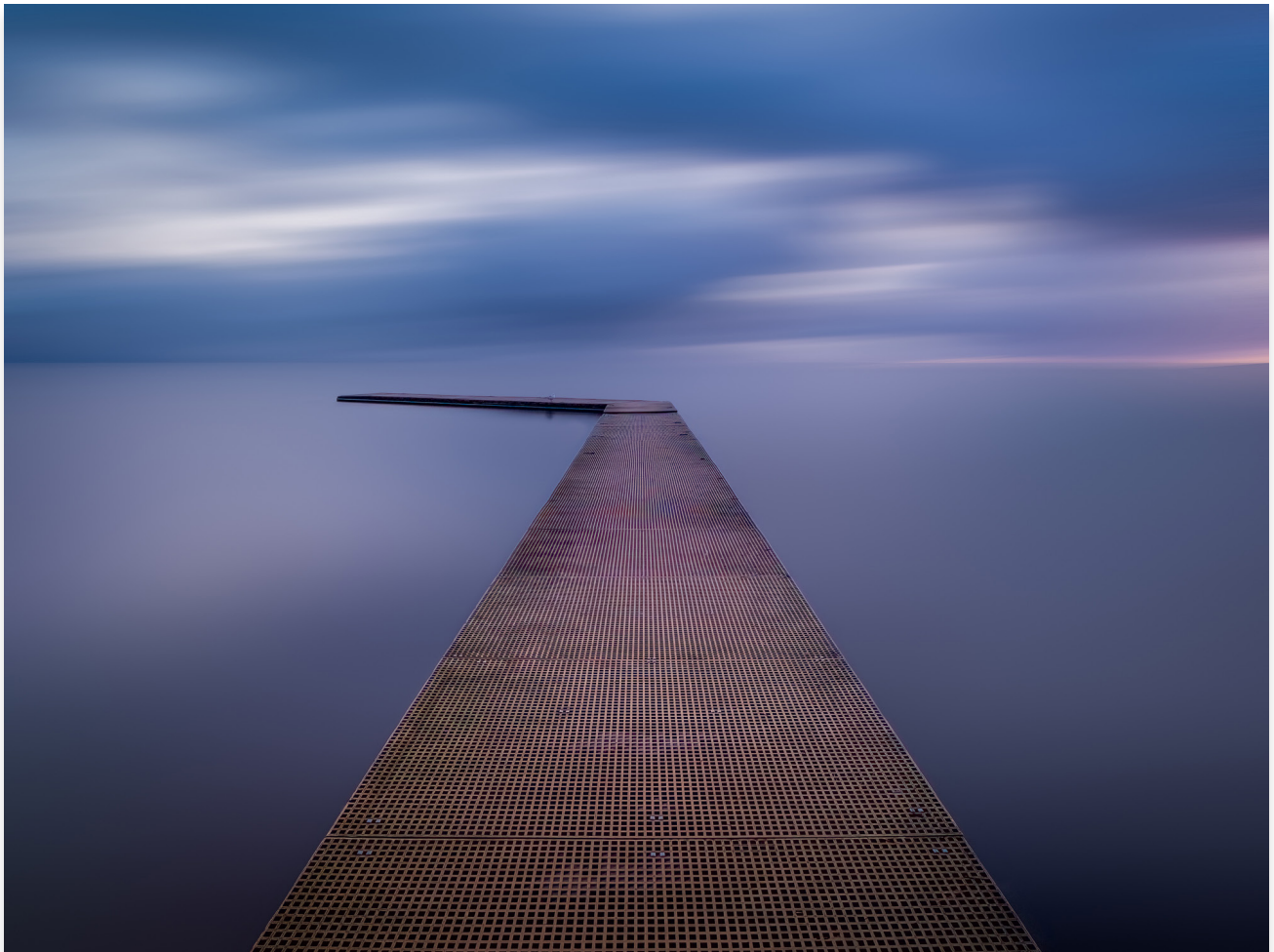
View more of Arfan's photography on Instagram www.instagram.com/arfan_asif_photography/

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

- Simplicity of subject reflected in the composition. Negative black space frames central subject very well. Fantastic light in the dune, combining very well with the wind blown sand.
- The image is just outstanding. The dramatic lighting captured perfectly, with a slight softness created by the blowing sand. The composition is excellent, with the focus drawn immediately to the main subject of the wind and sand blowing over the main dune rise. Nothing in the periphery of the image is distracting, in fact supports and compliments the subject chosen. This image is so well executed, it is one of the few examples where you'd say to yourself - I wish I'd taken that image.
- My first choice because of the simplicity but powerful nature of the image, using shadows in the dunes. The eye is drawn from the grasses sweeping up to the left with the wind of the sand storm.
- I picked this one because the light is amazing, the photographer has controlled the tones beautifully and the composition is great too.

2nd Place

Jetty At Dusk By David Travis ARPS



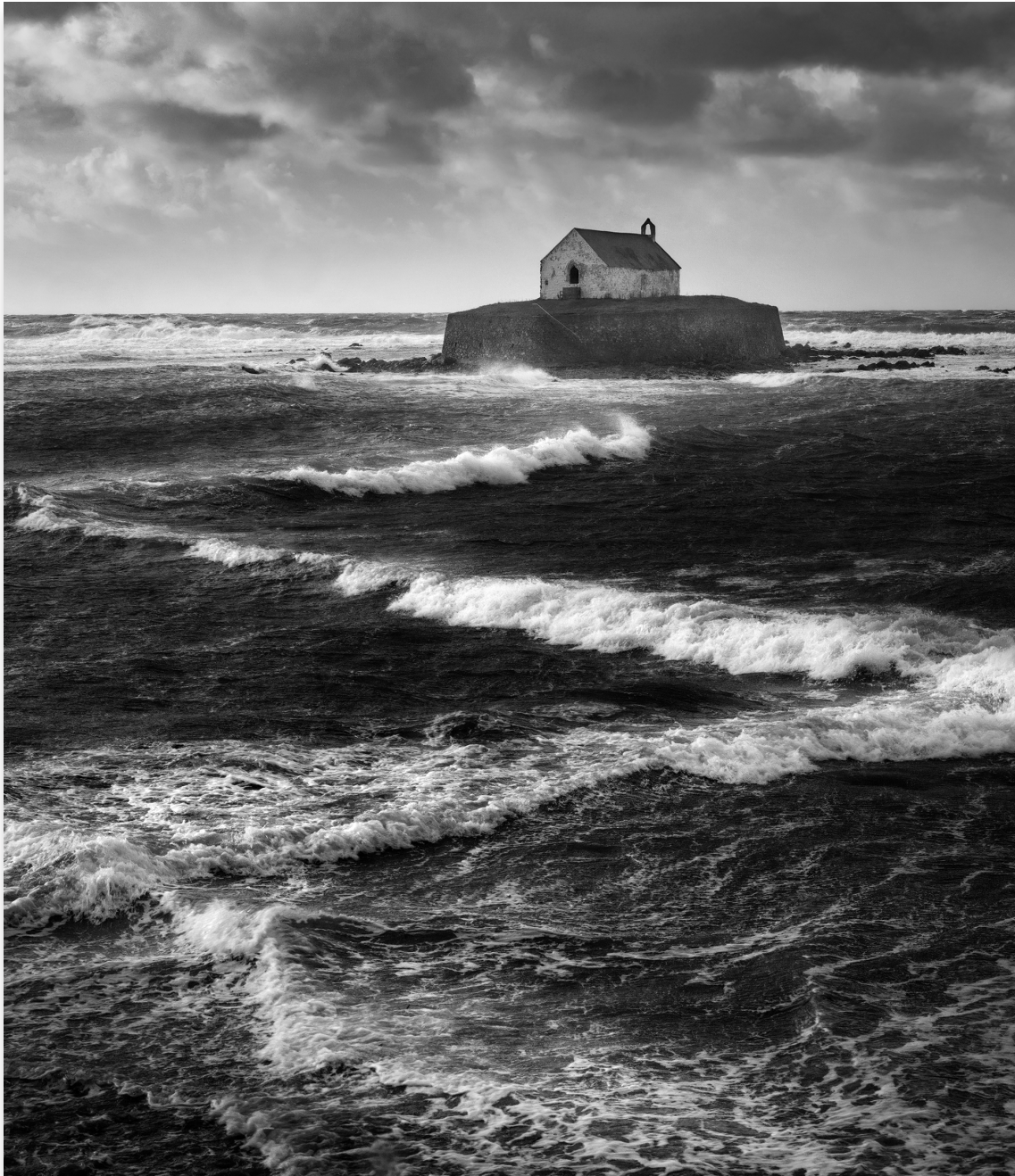
View more of David's photography on www.instagram.com/dtravis/ and his website www.davidtravisphotography.com

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

- I chose this image as first place as the eye is immediately drawn to the centre of the picture as the depth of field is positioned perfectly and then you start to explore the rest of the image. The colours are so subtle that they do not distract but enhance the jetty.
- I like the stillness of the Jetty and the moment of the sky. The Jetty lines draw my eye into the image.

3rd Place

St Cwfans Storm Tide By David Griffiths



See more of David's photography on his website dgriff.gallery and on Instagram www.instagram.com/dgriffgallery/

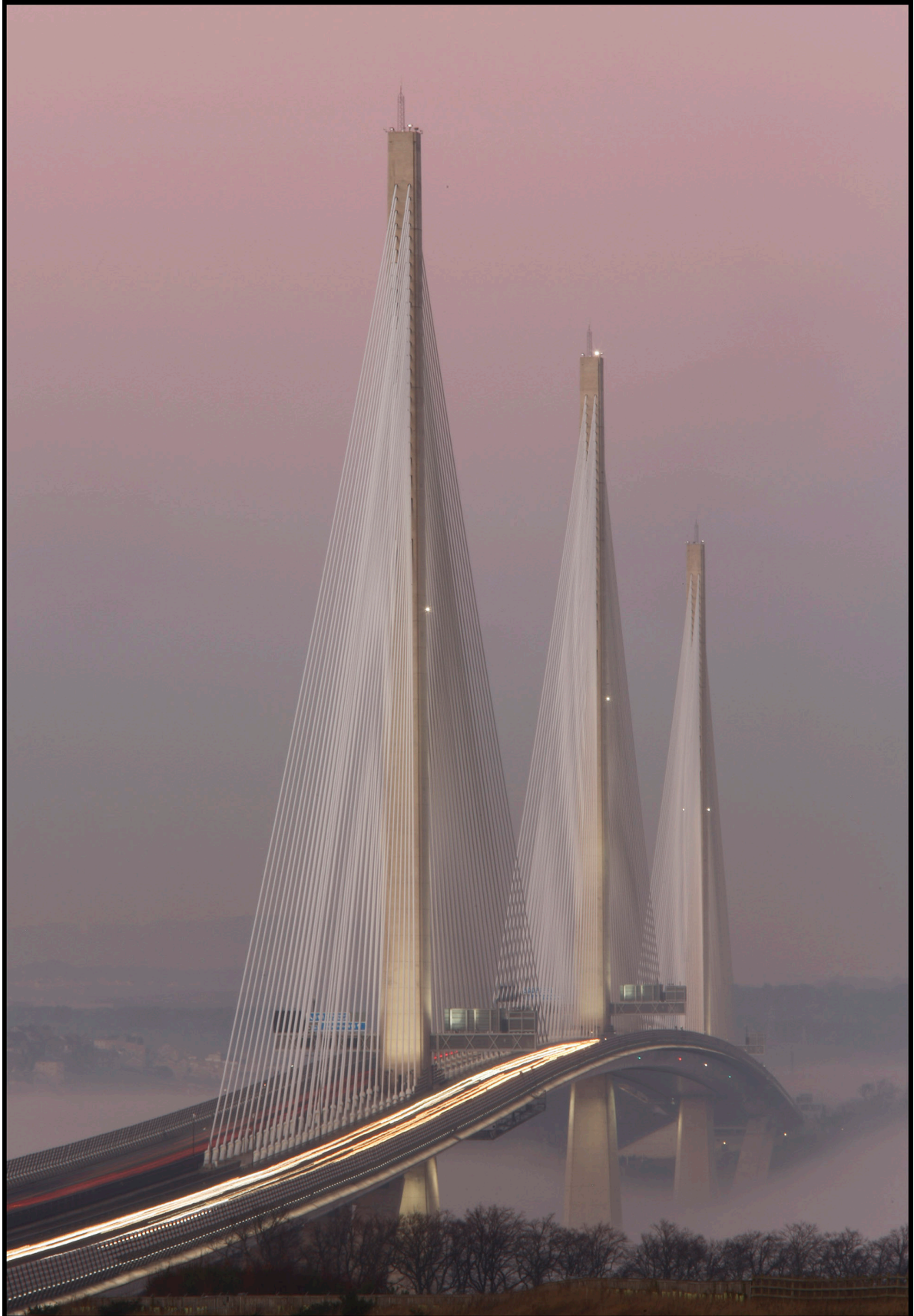
Comments made by RPS Landscape Members when voting for David's image

- A delightful mono image showing the detail in the waves, leading the eye to the chapel.
- Fabulous composition
- The use of contrast in the B&W combined with the tidal lines leading to the subject made this image stand out to me, placing the subject where it is presented a pleasing balance to the image.

December 2021

1st Place

Queensferry Crossing By Viv Cotton



I had an appointment for lunch with friends at a restaurant on the south shore of the Firth of Forth near the Forth Bridge. A thick bank of fog had settled over the water, so I had taken my photo gear thinking I might capture something “foggy” along the water’s edge before lunch. Unfortunately, it was a total pea-soup, to the extent that I couldn’t even see the road and rail bridges! After an excellent lunch, I drove up and out of South Queensferry and simultaneously up and out of the bank of fog. As it had become clear, I decided to stop and take a few shots of the Queensferry Crossing with the solid white fog bank visible just below it. Jumping back into the car and heading home, I noticed that the colour in the sky seemed to be getting better and better as the sun got lower. So, I looped back, and headed to the exact same location to take a few more photos. I am so glad that I did, as the colour in the sky had intensified significantly and the fog had started to dissipate making the scene more atmospheric. With dusk falling, cars were coming over the bridge with their lights on and it seemed natural to create light trails, so camera settings were selected to produce a long exposure. It amazes me when I look at the pics I took that afternoon just how much the light and conditions changed in a relatively short time. I was very lucky to be in the right place at the right time and I’m honoured to have won this month’s competition.

Technical Details – Canon EOS 5D Mk III, 70-200mm lens with a 1.4 convertor, f45, 10 sec, ISO 50.

View more of Viv’s photography on her website: saturatedcolours.com

Comments made by RPS Landscape Members when voting for Viv’s image

- I love the way the enormity of the ‘Queens ferry crossing’ bridge stands tall over the misty land and water below dominating the skyline with the bridge leading through and over.
- I love the tonal range, the way bridge leads you through the picture.
- I like the composition, the shape of the bridge and the mood created in this image.
- Composition perfect - love the way the structure has been captured and is in focus. A well planned image. I can imagine waiting months for these conditions.

2nd Place

A View to Nowhere by John McDowall



View more of John's photography on instagram [@john_mcdowall_photography](https://www.instagram.com/john_mcdowall_photography), Facebook [John McDowall](https://www.facebook.com/JohnMcDowall) and Twitter [@jwmcdowall](https://twitter.com/jwmcdowall)

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

- I love the minimalism of this image with it's simple tones of blue in the beach huts. The exposure is perfect as it has smoothed out the water movement but has left some detail in it. I also like that there is no demarcation between the sea and the sky so there is no distracting horizon line
- I liked the simplicity and the softness
- The overblown sky that removes the details of the clouds. The use of a long exposure to smooth out and soften the water. The muted colours of the huts hinting at the hues of sky, water and earth, in a simple geometric line. These separate elements could easily be the main subject in their own right in any image. Here they are wonderfully joined in a symphony of serenity.
- A well seen, processed and presented picture. The muted colours work exceptionally well.

3rd Place

Gasadalur By Esther Serrano



See more of Esther's photography on her website www.estherserranoart.com and Instagram [estherserranoart](https://www.instagram.com/estherserranoart)

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

- A beautifully balanced composition. The rising sun and the waterfall are the two features which draw the eye and are perfectly placed.
- Well balanced image, the waterfall draws my eye into the picture beautifully and beyond to the settlement above.


How the competition works

- Landscape Members email their image.
- Images are displayed on RPS Landscape group's [website](https://www.rpslandscape.co.uk).
- On the 23rd-28th of each month, Members are sent a link to a voting form and invited to vote for their favourite 3 images.
- The 1st, 2nd and 3rd place winners are announced on the 1st of the month and can be seen on the Landscape Group competition web page.
- The Prize in 2022 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](https://www.rpslandscape.co.uk).
- Look out on the RPS Landscape Group [Facebook page](https://www.facebook.com/rpslandscape) 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 / WORKSHOP



Black and white landscapes

This is an on-location workshop for up to six participants. Tickets will go on sale on 15 November. Black and white images can be striking and engaging and they hold a timeless quality. There is no di...


DATE
24 January 2022

LOCATION
Carmen Norman Gallery, Rakefoot, Bassenthwaite, CA12 4RJ

PRICE FROM
£47

CREDIT: Carmen Norman

EVENTS / WORKSHOP



Winter Woodland

This is an on-location workshop for up to six participants. Tickets will go on sale on 1st January 2022. Woodland is a great location for taking photos in the winter months. Without their leaves, the ...

DATE
31 January 2022

LOCATION
Yearsley Woods, Yearsley Moor Bank, York, YO61 4SL

PRICE FROM
£52

EVENTS / WORKSHOP



Arundel Castle with editing and image review

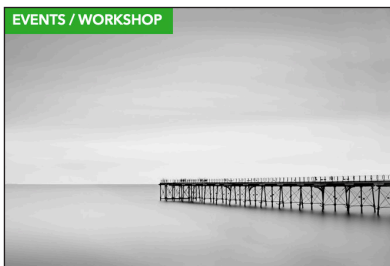
This will be an on-location workshop for up to six participants. Tickets will go on sale on 1 October. Photograph the incredible Arundel Castle at dawn and it's reflections on the River Arun. We'll ex...

DATE
04 February 2022

LOCATION
Arundel Castle, Mill Road car park, Arundel, BN18 9PA

PRICE FROM
£45

EVENTS / WORKSHOP



Seeing in Black and White: Saltburn

An on-location workshop with Mark Banks for up to 6 participants. Tickets will go on sale on 1 January. Black and White Photography is a great way of expressing atmosphere and drama. It also instantly...

DATE
03 March 2022


LOCATION
Saltburn, Cat Nab car park, Saltburn, TS12 1NY

PRICE FROM
£52

THE RPS
ROYAL PHOTOGRAPHIC SOCIETY

LANDSCAPE

EVENTS / WORKSHOP



Winter at Tarn Hows and Elterwater - mobility friendly

An on-location workshop for up to 6 participants. Tickets will go on sale on 1 December. This workshop, led by Ade Gidney FRPS, is wheelchair accessible and open to all people with limited mobility an...

DATE
11 March 2022

LOCATION
National Trust car park, Tarn Hows, Cumbria, LA22 0PP

PRICE FROM
£52

CREDIT: Ade Gidney FRPS

EVENTS / ONLINE TALK



Landscape SIG Speakers' Day & AGM

A chance to hear two professional photographers talking about landscape photography and to take part in the AGM of the landscape group. Agenda 10:00 - Welcome - Richard Ellis 10:05 - Understanding and...

DATE

05 March 2022

LOCATION

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

PRICE FROM

FREE