



# Newsletter

**RPS LANDSCAPE GROUP**

May 2022 Volume 7 Number 3

## Submissions

The copy date for submissions to the next newsletter (June) is Friday 27th May 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](mailto:landscapenews@rps.org)

F r o n t c o v e r :

### **Misty Morning by Joaquim Capitão**

3rd Place in March Competition



## 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

Well the clocks have gone forward and the daytime light is so much better and improving! Being the 4th Month of the year as I write, there is reason to hope it will also be warmer. What more could a landscape photographer ask for?

The magazines are full of reviews of the Nikon S9 but, having read several of them, there is not enough to persuade me to purchase (even by part exchanging my Nikon Z7) especially since the reviews compare the S9 to the D6 and when I owned a D3 and then D's 4 and 5 some years ago I switched to the D850 because of the weight of the D series cameras was too much. As we all know professional photographers and especially news photographers are all built like Samson and weight of a camera is not an issue! However for me the weight of a camera is an important consideration. I know quite a few photographers who have switched from Canon or Nikon equipment to one or other of the smaller/lighter cameras such as Fujifilm, Olympus or Sony. This of course can be expensive decision because of the cost of lenses - when I switched from my Nikon D850 to the Z7 (with the new mount) I had a bag full of redundant lenses. C'est la vie!

In this edition Patrick Smith has written about the Suffolk coastal region around Southwold; Iain Kitt describes a workshop he went on entitled "Seeing in Black and White"; Ken Bladen describes how autumnal colours were enhanced by rainfall while on a workshop on the North Yorkshire Moors. Paul Bather describes a visit to Bude in North Cornwall which he, his wife and two friends made at the beginning of the year. The Committee Member Profiled in this edition is Colin Balfour and all the usual features are there in the May edition too. I hope there is something for everyone!

I have illustrated this article with what I hope you will find interesting. My wife got interested in visiting the 1000 best churches as described in a book by Simon Jenkins. I went along as a photographer. This may seem an odd activity for 2 lifelong atheists, but churches are very interesting examples of architecture, and having "cut my teeth on UK church architecture" I got interested in Cathedrals as well and not necessarily in the UK. The pictures illustrating this article are from my collection of pictures of 3 cathedrals.



Following that last sentence if there are things you would like to see in the Newsletter drop me a line to [landscapenews@rps.org](mailto:landscapenews@rps.org) and I will find an expert from among the 1000+ members of the Landscape Group who can explain/describe the item you are interested in.

Enjoy your photography  
Peter Fortune  
RPS Landscape SIG Newsletter Editor

All images © Peter Fortune



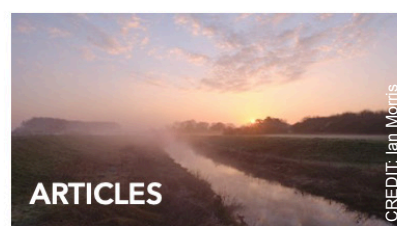
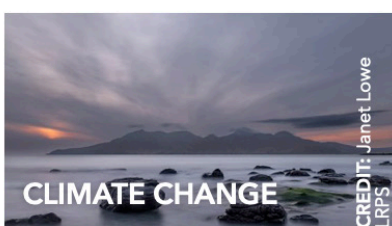
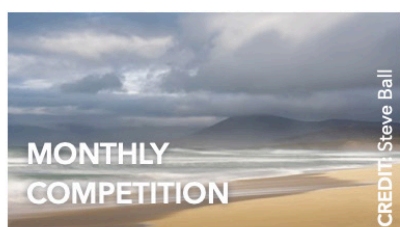
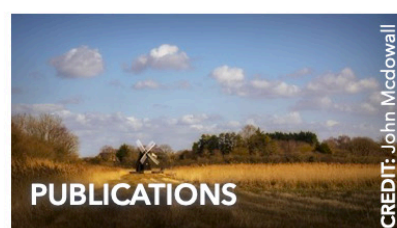
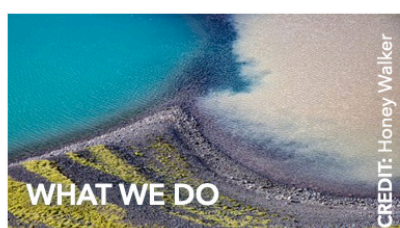


## Quick Links to the RPS Landscape Group's Website

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/](http://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

As we continue to emerge from the pandemic and life returns to some semblance of normality I have been into London to see some exhibitions. I went to the Raphael exhibition at the National Gallery and was really struck by his prodigious talent at such a young age. Aged about 20 he painted the Mond Crucifixion a work that has endured for five centuries. What also struck me was how Raphael embraced the production of prints, something he learnt from Durer, as a method of getting his work to a wider audience. I attend a couple of photography discussion groups and when the work is presented as prints rather than PDI's the session always last longer and there is generally a more engaged discussion. There is still something about the physical print that attracts the viewer.

Talking of exhibitions I also attended the RPS London regional exhibition with 108 photographers each exhibiting a single print. It was great to see such a variety of work from the group. Our own outdoor exhibition will go live in St Andrew Square, Edinburgh on 22 May and it was lovely to see the panels coming off the press last week. A big thank you to Howard Klein and his team of volunteers - Colin Balfour, Gaynor Davies, Mike Lloyd and Sue Wright for making this happen. It is also great to see some of you volunteering to help on the ground at the locations but Howard would still like a few more of you to step forward.

'No plan survives contact with the enemy' is a popular adaptation of the saying of Molke the elder. This was brought home to me when my shutter failed in the Outer Hebrides. I had planned to use my old body but was fortunate to be given use of a modern full frame body. If you are going to an out of the way location it is worth thinking about what you will do if a key component fails and what your back up plan would be. Amazon do not ship there in a day!

I hope you are all enjoying your photography.

Take care  
Richard



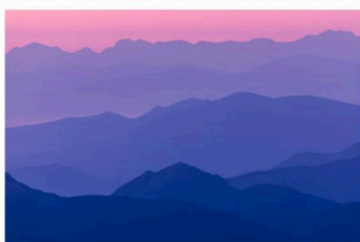
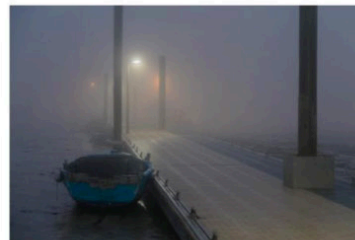
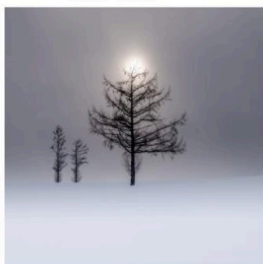
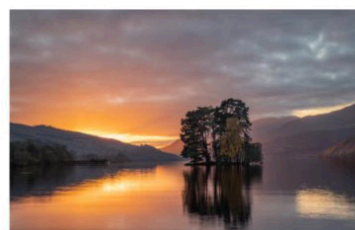
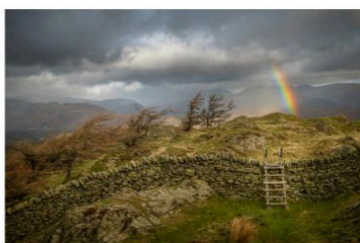
## Royal Photographic Society Landscape Group Exhibition



Scan for Details

**Sunday 22<sup>nd</sup> May - Saturday 18<sup>th</sup> June 2022**  
**St Andrew Square in Central Edinburgh**

We are proud that Edinburgh is the first location to hold this outdoor exhibition of over 60 landscape photographs: land & sea; rural & urban. It runs here for 4 weeks, then moves to York and subsequent locations.



Organised by The Royal Photographic Society (patron: HRH The Duchess of Cambridge)

Supported by Essential Edinburgh

For exhibition info and featured photographers, see <https://rps.org/Landscape-EXPO22/>

**Local support is essential to mounting this exhibition and that we'd like just 1-2 more to help in Edinburgh with mounting or unmounting. We also have volunteers from across Yorkshire but also need 2 who live closer to York, e.g. Harrogate/Leeds/York.**



## By Degees - Project Update May 2022

**Phase 1** of the project received a fantastic response with 73 images submitted – see the gallery link below. Almost all the intersections have been covered but there are a few gaps. Two intersections haven't yet been photographed at all and at several other intersections, the images submitted weren't taken at the location or didn't show the intersection within the view.

To enable completion of the project, Phase 2 has now been launched with a **deadline of 31 August**. The aim of Phase 2 is to achieve images of or at the following locations:

53N 1W, Nottinghamshire  
 55N 6W, Co. Antrim  
 55N 7W, Co. Antrim  
 57N 3W, Aberdeenshire  
 58N 5W, Highland (Assynt)

During Phase 2 you are also welcome to photograph any of the other intersections in order to grow the web gallery and to have a chance of being included in the special edition magazine which the landscape group will be producing after the conclusion of the project.

Please note that the original scope of the project was also to include the Republic of Ireland. As images were only submitted for three of the 11 intersections, it has been decided to concentrate on just the UK (which, of course, includes Northern Ireland). If you live or will be visiting the Republic of Ireland and wish to submit images, they will be gladly received and featured in the web gallery but are unlikely to be included in other outputs from the project.

### How to take part in Phase 2

1. If you are new to By Degrees, please read the **About the Project** and **How to take part** links below.
2. Please **Register** using the link below. This helps us by enabling us to communicate with those taking part and also giving us an overview of which locations are likely to be covered. Please register your Phase 2 participation even if you already registered during Phase 1.
3. Once you have registered, please download and read the detailed instructions and pay particular attention to the project rules. You can download the By Degrees rules [here](#)

#### About the Project

[About >](#)

#### How to take part

[How to take part >](#)

#### Register

[Register your participation >](#)



### Gallery

Images submitted by RPS members who are taking part in this Project

Image Credit: 57N 4W, Highland By Jean Robson

[View here >](#)

## Close to Home Project in 2022



So far, 70 Landscape Group members have signed up for this project. Feel free to discuss your progress with Mike Lloyd, the Project Leader via the Landscape Group [Facebook](#) page.

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

Find out more and how to take part [here](#)

# Seeing in black and white in Saltburn

By Iain Kitt

A good motto for a photography workshop, it seems to me, would be to expect the unexpected. So I shouldn't have been surprised when on a workshop with Mark Banks, entitled 'Seeing in black and white', we started off looking at possibly the most colourful line of beach huts that I've ever seen.



Beach huts

The workshop took place in Saltburn, a small seaside town on the East Coast of England. Described by the Yorkshire Tourist Board as “a delightful coastal town (which) bestows plenty of Victorian charm and thrills” and, unlike many coastal resorts, it continues to be a thriving and vibrant place. Amongst its attractions, it boasts the oldest water-balanced cliff railway in Britain that is still in operation (although it hadn't yet opened for the season on the day we were there). This links the town with the “last remaining pier in Yorkshire” (although it is actually in Redcar and Cleveland). And, of course, it has the beach huts.

It turned out that the purpose of looking at the beach huts was not so much to photograph them but to use them to learn how to see without colour. Instead, we had to think in terms of luminosity. Mark introduced us to Ansel Adams' zonal system. This divides a scene into 10 zones on a tonal scale ranging from 0 (black) to 10 (white), with zone 5 representing 18% or middle grey. Every zone differs from the one before and after it by 1 stop. Using this, we were asked to assign a zone to each of the colours on the huts and then check how they actually appeared on our camera screen, with that in black and white view mode.



The results were quite surprising, as the following photos illustrate. So two very different colours, in this example, blue and red, when seen in monochrome, have very similar tonal values, whereas the same colour in the light or shade can have a very different one. In other words, we needed to think not in terms of colour but of luminance.

blue and red



or is it grey?

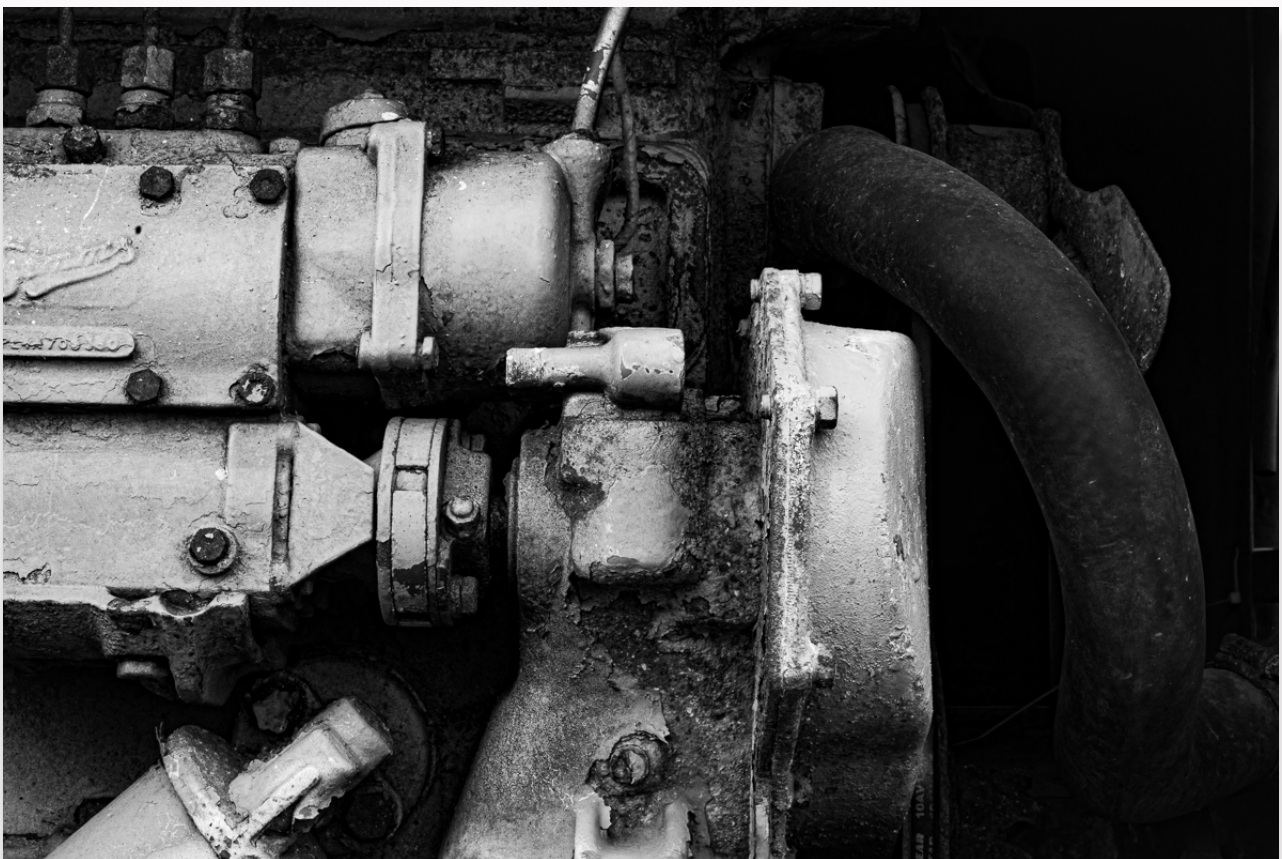


With that message lodged in our heads, we headed (sic) off to a car park to take some photographs. But not a car park full of cars. Instead, one used to park fishing boats, and the tractors used to take them in and out of the sea. Here we were tasked to produce some black and white abstracts, bearing in mind that we were looking for sufficient contrast between different elements as measured using the zonal system.

Here are some of the results.



rope (© Ken Bladen)



tractor engine



Bark and root  
(© Yvonne  
Chicken)



After lunch, we transferred our attention to some woods. On the face of it, a wood in winter can appear rather monochromatic to start with. But looking at it on a black and white screen showed there was significant contrast to be seen. Also, seeing in black and white highlighted the importance of texture as a compositional consideration. Who knew ivy had such photographic potential?



trees (© Rod Dawson)



For the final session of the day, we returned to the coast, where Mark took us through the technicalities of taking long exposures. I've tried this before but never quite managed to get a successful result, but Mark's excellent tuition made it all seem surprisingly simple and produced, in my view, the best photos of the day.

no weather for surfing

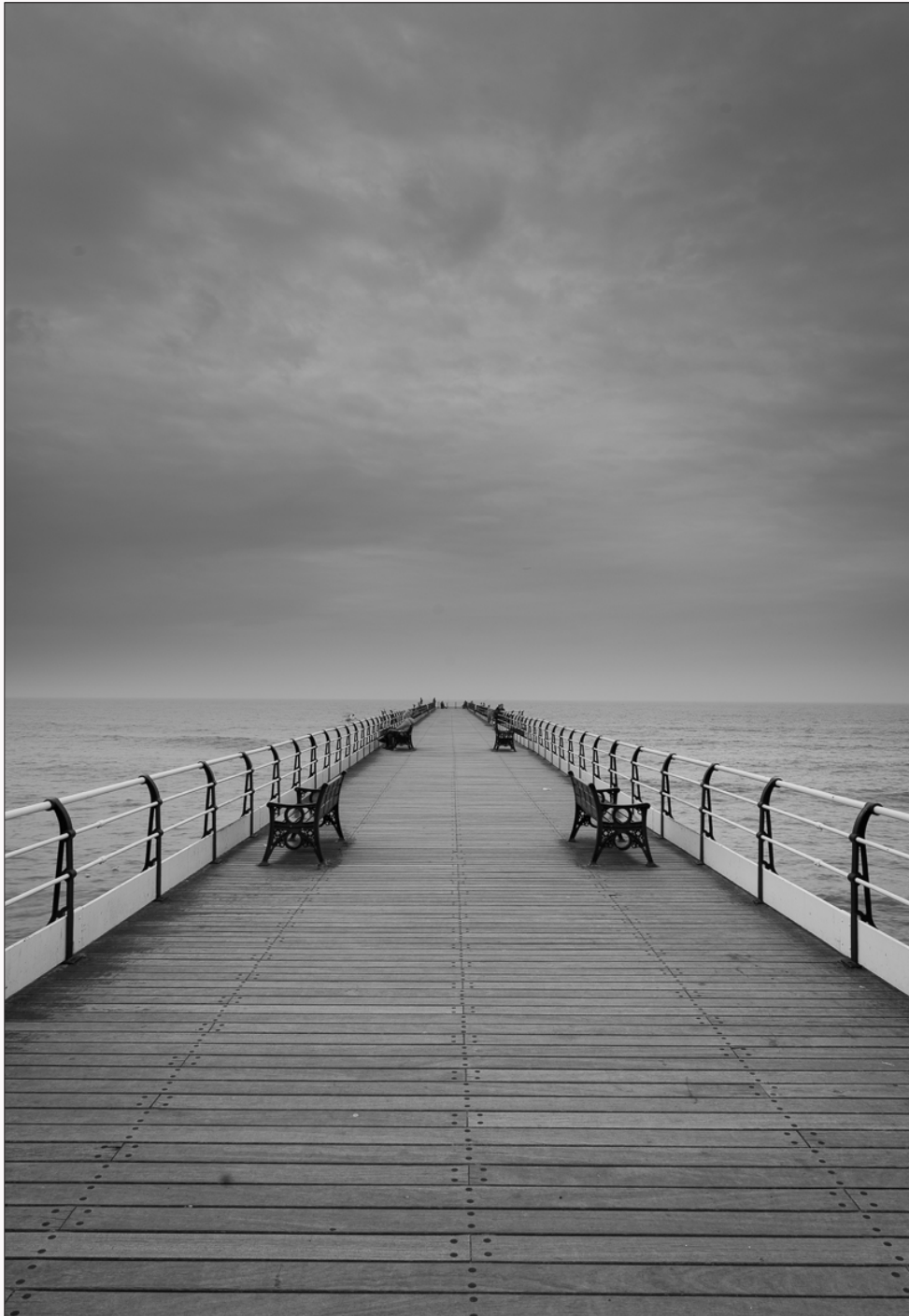


If you look closely, you can just make out the ghostly figure of a surfer.

This marked the end of the workshop, but I couldn't leave Saltburn without taking some photographs of the pier. Several years ago, the pier hosted an exhibition of large-scale timescape photographic panoramas of all of Britain's remaining 54 piers taken by Lawrence George Giles. Stretched out along both sides of the pier, the effect was stunning. Unfortunately, I don't think the pictures were ever published, and there seems to be no record of them anywhere online. I couldn't hope to replicate that effect, but I am rather pleased with this one (next page).

*“This workshop has certainly helped me better understand what makes a good black and white photograph. Armed with this new I knowledge, I shall undoubtedly be producing more monochrome work in the future.” Iain Kitt*

oh, I do like to be beside the seaside



Practicalities: Saltburn is on the east coast of England, a couple of miles east of Redcar. It is easily reached by road with plenty of car parking in and around the town. A half-hourly train service runs from Darlington on the East Coast mainline (55 mins), and Middlesbrough (25 mins). At present, the seafront car park is closed, and there is a steep climb from the seafront up to the town, but the cliff railway is due to start running from Easter.

Thanks to Mark Banks for running the workshop and his expert tuition, which helped me produce the images in this article, and Yvonne Chicken, Rod Dawson and Ken Bladen for agreeing to share their pictures.

**All images © Iain Kitt except where stated**



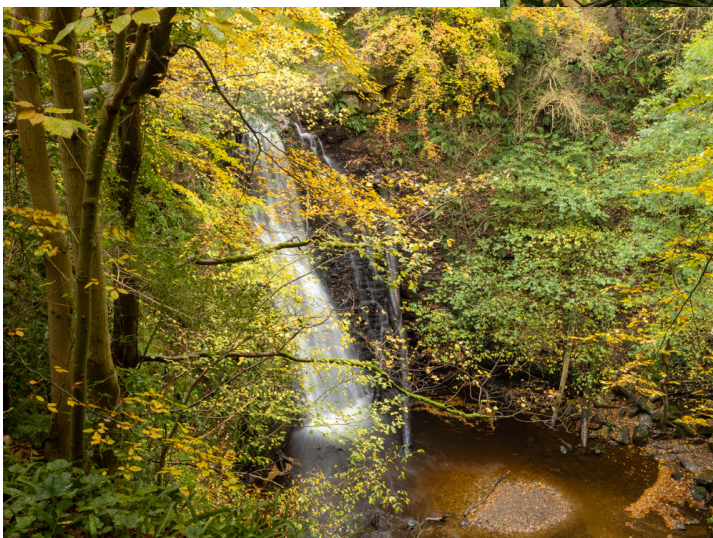
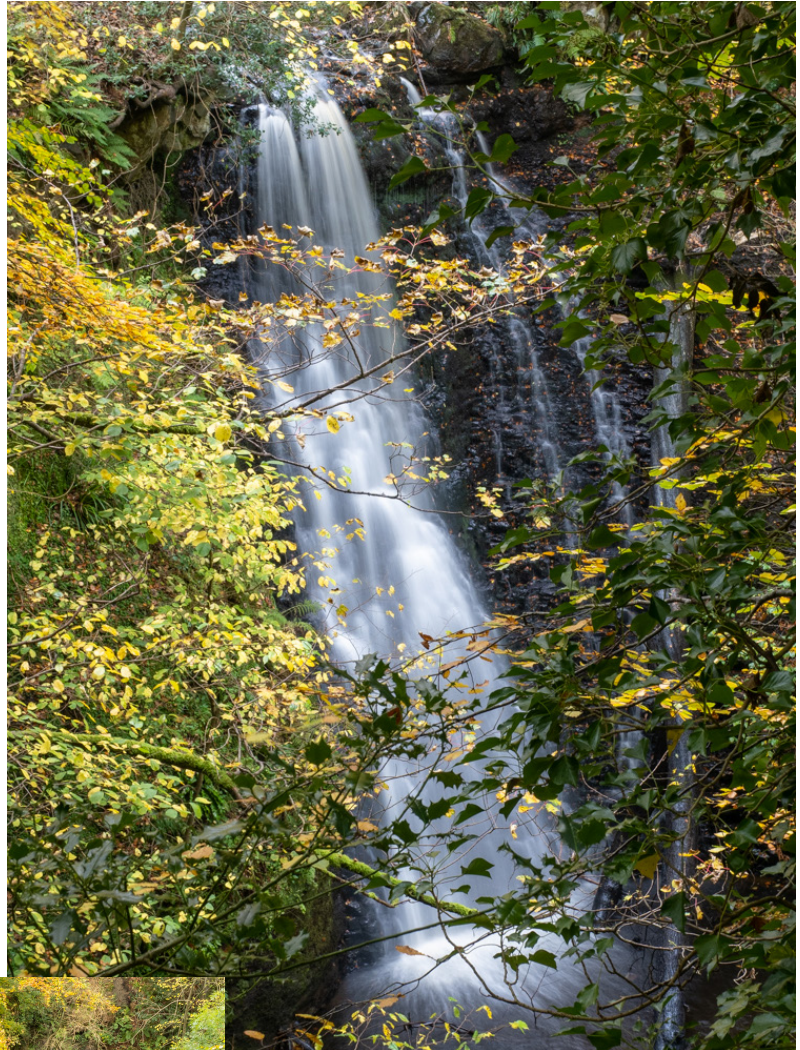
# Falling Rain at Falling Foss

## RPS Workshop with Mark Banks

By Ken Bladen

John Updike wrote the following “Rain is grace; rain is the sky descending to the earth; without rain there would be no life”. Well, on a workshop led by Mark Banks at Falling Foss in the North York Moors National Park on Saturday 30th October, we were graced with rain for most of the morning and the early part of the afternoon. The autumn colours would have been a joy to behold anyway but the rain brought them to life in spectacular fashion.

After brief introductions and a chance to express what we were hoping to learn from the day we went to the viewpoint overlooking the waterfall. Nature had obliged, according to Mark, by providing just the right quantity of water descending to Little Beck below to produce the best images. Goldilocks would have approved. By the simple but very effective expediency of holding his camera up so we could all see the LCD screen we were shown how to consider the scene as a cast of characters that had a part to play in the final composition. We were encouraged to avoid the “so what” image where the waterfall is the sole character and seek to include supporting characters.



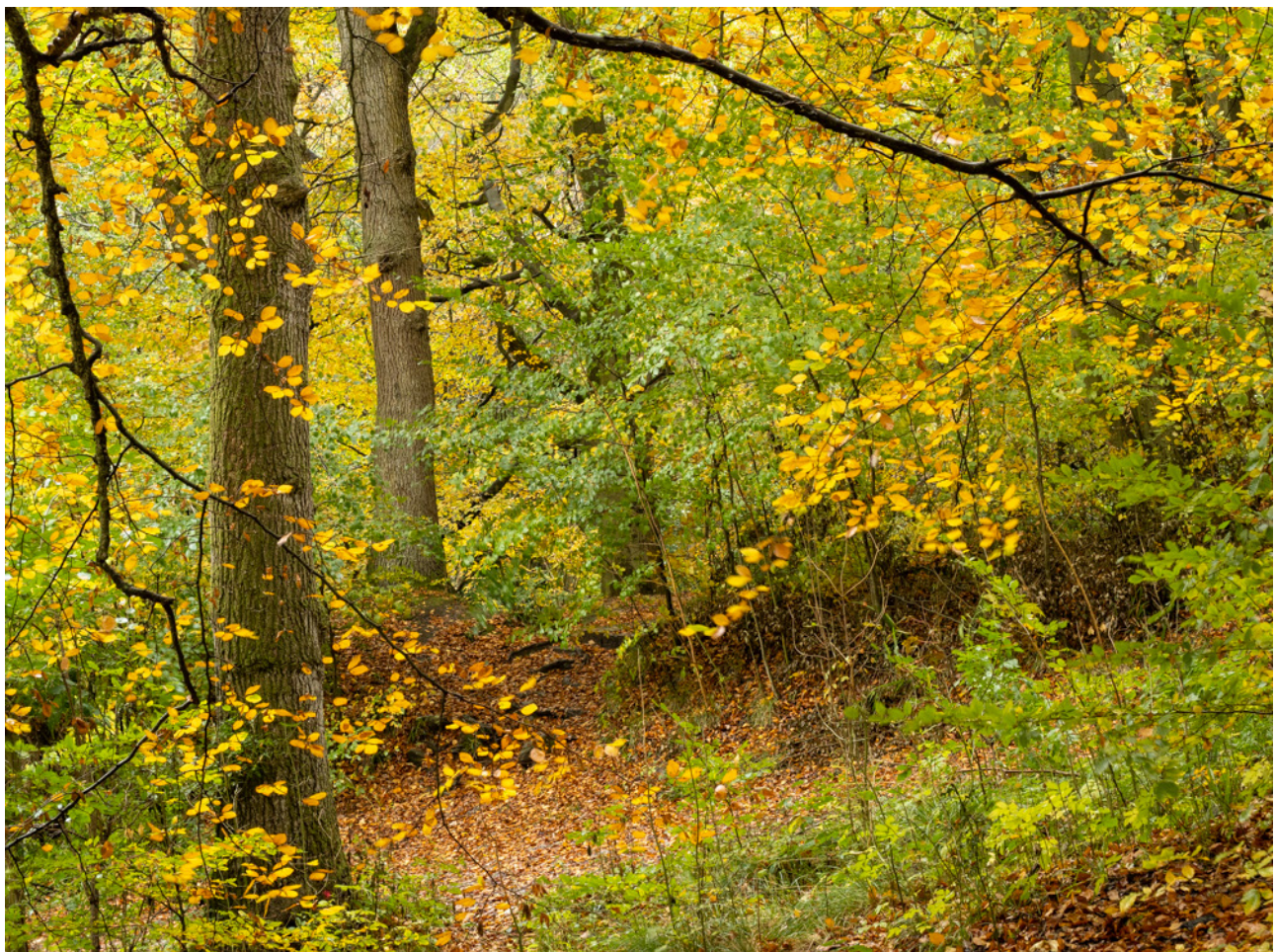
By slowing down and following the prescribed routine, the last and equally important stage of which was to check the lens and, as frequently necessary, wipe off the raindrops, I began to really appreciate the merits of this thought process and methodology.





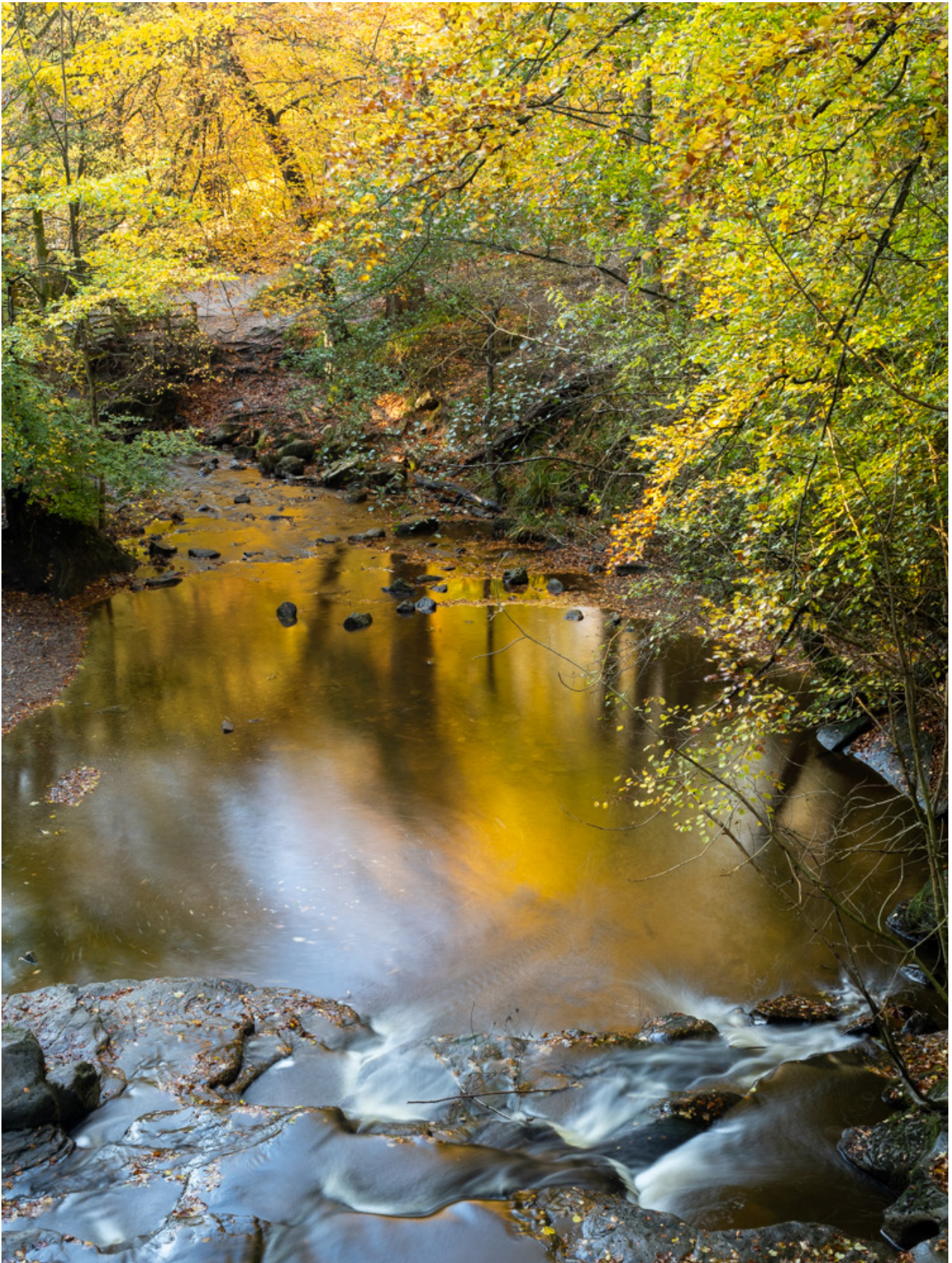
As we walked back up to the cars to retrieve what we had brought for lunch the, by now, heavy rain made the most of the opportunity to catch us away from the shelter of the trees. After lunch, determined but still moist, we ventured into the woodland area adjacent to the waterfall. Here our characters were the trees and we were looking for the interaction between them whilst trying to generate a feeling of depth to the image. To do this required control of the aperture to render the background slightly soft (with apologies to club competition judges who prefer everything to be pin or even tack sharp. Which is the sharpest of those two?) and deployment of accurate focussing on the relevant foreground character. Timely help was always at hand from Mark along with explanations and encouragement. At this point

things began to click, apart from just the shutter, and I could pick out the characters and refine the composition to produce images I felt to be worthy of this fantastic woodland scene.





On the way to the final location, only a short distance away, we crossed the packhorse bridge and beheld the golden light reflected off the water leading towards Midge Hall (midge free I am pleased to report). By the way the café does the best bacon buns in North Yorkshire. A frantic scrabbling for kit and jockeying for position ensued as we sought to make the most of nature's reward for our perseverance in the preceding rain. My Olympus OM-D E-M1 Mark 3 has built in ND filter simulation so I was able to smooth the surface of the water and shallow rapids in the foreground.







For the final session we were shown how to take high key woodland images in black and white. Setting the LCD screen to display in black and white and in a chosen aspect ratio was key in being able to get it right in camera. Here, as before when shooting in colour, it was still important to wrest control of white balance from the camera and choose whichever maximised the opportunity to get the desired effect there and then. This is so much better than having to rely on post processing and being able to remember what it felt like to be there. Either shooting in manual or using positive exposure compensation, depending on personal preference, allowed control over the extent of the high key effect. To me this was a revelation as I have never considered doing it but found it to be very satisfying and intriguing. It definitely separated the wood from the trees for me which was exactly the outcome I was trying to achieve from the day.



What a great day of photography, I was going to say, despite the weather, but I must acknowledge the contribution the rain made in enhancing those already glorious autumn colours. I learnt such a lot in a short space of time thanks to Mark's expert guidance and encouragement. I will be back in those woods very soon come rain or shine, with a just discovered preference for rain, to practice my new found skills.

**All images © Ken Bladen**



# Suffolk Coast with Justin Minns

By Patrick Smith

This was part three of the trilogy of RPS Landscape Group workshops that I had been fortunate enough to attend during the Autumn of 2021 and this location was in stark contrast to the autumnal woodland settings of the first two workshops. We were gathering at Southwold pier in Suffolk to spend the day visiting 3 locations on the coast – with hardly a tree in view

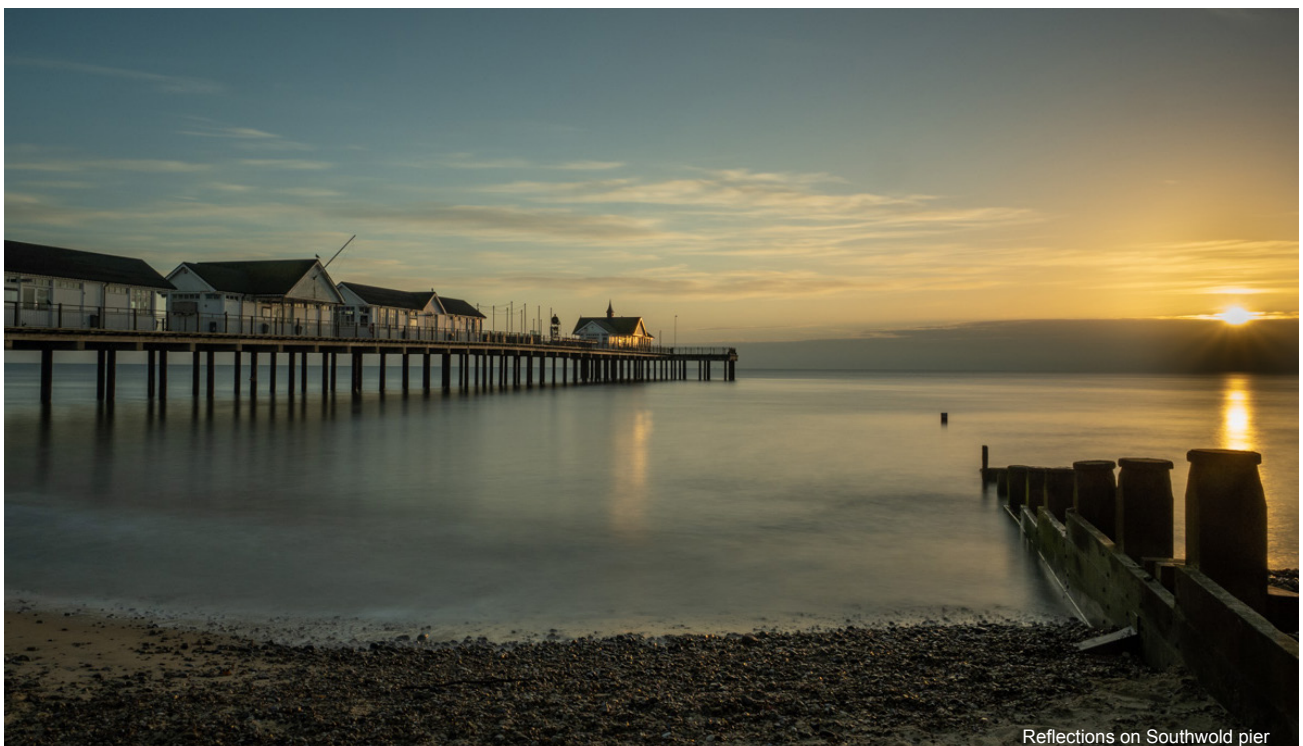
Meeting at first light by the entrance to the pier – originally built in 1900 and re-built after severe storm damage in 1934 – the design is unusual having much of its length taken up with wooden buildings rather than the usual open promenades. There are good vantage points for taking photographs from either side of the pier and we set up tripods and cameras at different points to take



Southwold pier at first light

advantage of the early morning light. With a very calm sea the opportunity to flatten the water with long exposure shots seemed an ideal option.

The sun eventually came into view above a band of cloud on the horizon and afforded some good reflections off the pier and on the sea. Justin was of great help in assisting with suggestions as to the best use of graduated filters and shutter speeds.



Reflections on Southwold pier

A couple of hours seemed to pass by very quickly and Justin suggested that we moved on up the coast to the dunes at Denes beach - rather than going to the café for breakfast. This proposal was met with some concern – maybe even a hint of revolution in the air! However, Justin quickly quelled this and reassured us that there was a great café by the dunes - but it did not open until 9.30 - if we could hold out for a little longer.



Fishing boats on the beach



Derelict water towers Sizewell beach





Beach huts

With the sea breeze picking up, the sand dunes offered the opportunity to compose a shot with some movement from the grasses in the foreground contrasted by the brightly coloured row of beach huts. Having explored the possibilities of different compositions on the beach we were ready for refreshment and enjoyed a great breakfast [my choice of eggs benedict was delicious!] at the 'Sail Loft'. [Put it on your list of destinations when you next visit Suffolk!]

Feeling invigorated we set off to drive south to Sizewell Beach. At one end of the beach is the brutalist architecture of the decommissioned Sizewell A reactor – and just offshore two derelict platforms which at some time in their existence would have had an important part in the pumping of water to cool the reactor. Now they offer a resting place for the seabirds and interesting structures for photography - capturing man's industrial legacy set against the permanence of the sea surrounding them.



Sizewell - from fishing to nuclear power



Wrecks

The beach also offered some great opportunities for landscape and abstract photography amongst the fishing boats and equipment which always appears to be jettisoned randomly across the shore by the fishermen. I had enjoyed a great morning with 3 different coastal locations plus the bonus of the good company of Justin and the other RPS members! All that was left was the drive back to Sussex with the hope that no-one had glued themselves to the road at the Dartford Bridge!

**All Images © Patrick Smith**

# 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](mailto:landscapenews@rps.org)**



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

## **Colin Balfour, Member without portfolio**

### **When did you first become interested in photography and how?**

I travelled to Italy several times with my family when I was young. It took three days to drive from Scotland and there were lots of opportunities to take both still photos and film of the inspiring scenery. I also wrote to NASA while at school and I received a pack of stunning space photos which nurtured a lifelong interest in both photography and space. I had several 35mm film cameras at university and I also used traditional darkrooms before moving to digital.



### **What does photography mean to you?**

I see photography as travel and escapism. It's also about contemplation, to be in the moment as well as creativity, thinking about new angles and using filters to enhance the composition.

### **What do you most like to shoot?**

I like shooting all types of landscapes - cities and architecture as well as the great outdoors. Cities offer many possibilities for creativity. I'm lucky to live in Edinburgh which offers year-round opportunities as well as being close to some amazing countryside and coastlines. I undertook a project for Art UK last year to photograph public outdoor sculptures in Edinburgh which was a fascinating exercise in discovering a new subject matter.



Jupiter Artland

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

I usually plan in advance using apps such as TPE (The Photographer's Ephemeris) and Nautide to check the light conditions and tides. I'll also consult any relevant books for details such as recommended viewpoints and the best nearby car park.

**What is your favourite camera?**

I moved from Nikon to Fujifilm a few years ago and I love my X-T3. Fujifilm cameras are very tactile, light and compact. They are really well ergonomically designed and all the controls are quick and easy to use.

**What are you working on now?**

I've just finished contributing to the By Degrees project and I've started photographing for the Close to Home project. I'm also working on a panel for my LRPS. Additionally, I'm helping Howard Klein with the Landscape Exhibition. I managed to secure a great location in central Edinburgh so I'm looking forward to that opening in May.



Valencia Opera House

All images © Colin Balfour



# **RPS Landscape Group Monthly Competition**

# **Winners Announcement**

Members submitted another  
stunning collection of images  
to the Landscape Group  
competition during March  
and April

## **1st Place** **Time At Seilebost by William Watson**



The photograph was taken in the late afternoon after returning to the workshop base at Seilebost from a trip down West Harris photographing the crashing waves. I sat down in the conservatory with a cuppa and took this single exposure ICM through the rain-streaked window - far removed from the normal image of a Landscape Photographer as being out in all weathers!

I've been trying to develop my ICM for a few years with some of the works of Turner as my main inspiration. The final ICM image may be from a single image (as here) or from combining a number of images (eg in the style of Andy Gray). I find that, when successful, the ICM image can remove fine detail and convey much more in terms of feeling for the subject.

Camera and lens:	Fuji X-T3, Fuji XF 16-80mm lens at 41mm Exposure: f/22, ISO 80 for 0.4s
ICM Movement:	Single diagonal sweep from upper right with a pause at the beginning to let details register
Post Processing:	In Lightroom, to add contrast and manage lighting and saturation within the image

See more of William's photography at: <https://flickr.com/photos/beardedpixel>

### **Comments made by RPS Landscape Members when voting for Williams's image**

- It gives a beautiful feeling and colour of the place.
- The image provided an interesting take on the subject.
- It made me pause to have a good look and the result was pleasing to the eye.



## 2nd Place

### Isle of Dogs by Peter Benson



View more of Peter Benson's photography at: [www.peterfbenson.co.uk](http://www.peterfbenson.co.uk)

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

- I liked the panoramic format and the composition and balance were superb. The detail on the buildings was extremely sharp and the reflections were beautiful.
- A stunning symmetrical image which is possibly over sharp but which I think adds to the reflective qualities of the buildings in the water.
- Stunning image with incredible detail.
- Good to see a city landscape and done well.
- Fabulous light!

**3rd Place**  
**Misty Morning by Joaquim Capitão**



View more of Joaquim's photography at: <https://www.flickr.com/photos/128925878@N04/>

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

- Good composition with reflection of the mill and a nicely framed frosty foreground. Lovely soft palette typical of ....a misty morning!
- Atmospheric, brings the eye to the centre by leading in from the grasses and the cloud streak - good interesting composition.



## 1st Place

### Traigh Scarasta by Steve Ball



It is easy to get overwhelmed by the sheer beauty of the Isle of Harris and often difficult to know which way to point the camera as opportunities present themselves in every direction. Walking onto this deserted beach I thought about what I wanted to say with the image I was creating. I wanted to capture the raw nature of the landscape, the weather, the crashing waves, the distant hills shrouded in cloud, and the stunning pastel colours of sea, land and sky. I hoped that I could create something that gives the viewer a real sense of the atmosphere, the power and the sounds that I experienced at that time. I found my composition and left the camera in the same place as I took a number of images, trying to capture the perfect moment when the waves were retreating back down the beach.

Camera and lens: Nikon Z7II, Nikkor Z f/2.8 VR S 70-200mm. Exposure: f/14, ISO 64, 3.0 seconds

See more of Steve's photography: [www.mckinnellphotography.co.uk](http://www.mckinnellphotography.co.uk)

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

- Lovely fresh image of the real beach there. I can just feel the wind and spray, with the North Harris hills behind. And just look at those colours.
- Lovely long exposure and composition; very atmospheric.
- This really captures the atmosphere of the scene. Absolutely perfect!
- I am impressed with the way the light and composition has been handled in this image. The colours are pleasing and the ocean evokes a sense of mystery.
- Great atmospheric capture with an impressionistic feel.
- Really like how the sand blends into the sea which blends into the hills

## 2nd Place

### Sunset, Eigg by Janet Lowe LRPS



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

- Clean, simple and sharp.
- Simple but most effective.
- A brilliant composition - shoreline, water, distant mountains and a very dramatic sky - in which the author has got each element working with the others in a complementary way.



## 3rd Place

### Little Langdale by Peter Milton LRPS



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

- A classic, perfectly done. Beautiful soft sunlight with grey clouds.
- I enjoy the classic composition with a curving leading line taking the eye from the small tarn in the foreground, and with rich detail to explore beyond. The two people on the path lend scale and I find myself wanting to spend time with the image.

# Competition Rules

- Images should be sent to: [landscapeweb@rps.org](mailto:landscapeweb@rps.org)
- One image per RPS Landscape Member per month.
- Images should be 2000px wide - there is no restriction on how tall your pictures are. So please resize them up to 2000px by XXXXX px. (NOT XXXX px by 2000 px).
- Please name your jpeg file as follows - Image Title by Your Name, e.g. Brighton Beach By Hazel Smith LRPS.jpg
- Winners and runners up will have their images showcased in RPS Landscape publications, RPS Landscape Facebook, RPS Landscape Instagram and the RPS [website](#).
- Open for entries 1st to 23rd of each month.
- Voting takes place 24th to 28th of each month. All Landscape members will be emailed a link where they will be able to vote for their favourite 3 images or look out for the voting announcement link on the Landscape Group's homepage and on our Facebook page.
- The Prize 1st place prize in 2022 is Robert Harvey's book in hard cover, Britain's Best Landscapes and How to Photograph Them.



# 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.



## Capturing Dorset's Jurassic Coast

### DATE AND TIME

Online briefing: 9 May 10:00 - 12:30 (approx.)  
Unaccompanied location shoot: any time between 9 May and 5 June.  
Image review: 6 June, 10:00 - 12:30 (approx.)

### VENUE ADDRESS

Online  
Join from your location  
Link will be supplied



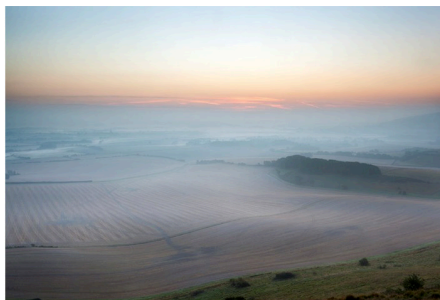
## The Art of Infrared

### DATE AND TIME

10 May 2022  
11:00 - 18:00

### VENUE ADDRESS

Orford Castle  
Small car park in front of castle  
Castle Hill  
Orford  
Suffolk  
IP12 2ND



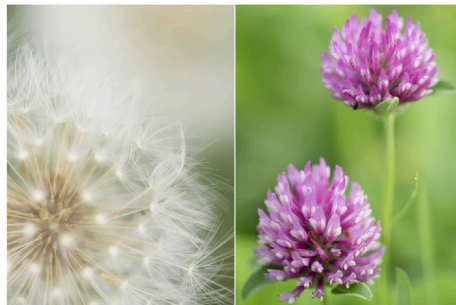
## Firle Beacon and the South Downs

### DATE AND TIME

Thursday 19th May 2022: 0430 - 1230.

### VENUE ADDRESS

Firle Beacon car park  
South Downs Way  
Lewes  
BN8 6LR



## Riverside Wildflowers, Swaledale

### DATE AND TIME

6th June 2022  
10:00 - 17:00

### VENUE ADDRESS

Ivelet  
Swaledale  
Richmond  
DL11 6JH

## Other RPS News

### Still Life: the story of a pandemic

When Covid-19 confined photojournalist Angela Catlin to her home city of Glasgow she collaborated with poet Henry Bell on a moving portrait of life during the pandemic



### Holding the Baby

An exhibition of images by Polly Braden illustrating the lives of single parents.



### eMagazine Q1 2022

The German Chapter is pleased to announce the publication of its latest eMagazine covering events and photo projects of its members during the 1st Quarter 2022.

