



Farmsteading—Toriechalt © Walter Allan

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Submissions

The deadline for submissions to the next newsletter is **Friday 6th December, 2019**. 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 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 the images in the email.**

Please send all submissions by email to:

landscapenews@rps.org

Editorial

Welcome to the October edition of the Newsletter.

At the time of writing October is turning out to be a record month for rain (another one?) but I hope it didn't interfere too much with your photography plans.

In this edition and in preparation for the coming winter, Chris Herring explains how he prepares for the changes in weather and tries to use it to his advantage. (see page 8) See more of Chris's work at www.TheUKlandscape.com

Continuing the policy of commissioning articles from well known Landscapers, David Clapp gives us his take on Infrared, explaining the pros and cons of developing in black and white as against infrared colour. (see page 11) See more of David's work at <https://www.davidclapp.co.uk/>

I'm grateful to Morton Gillespie for his explanation of how they overcome the vast geographical problems for the Northern Scottish landscape members. Although some of the interior images are more Urbex than landscape, it's interesting to see how members can interpret the genre. Have look at the farmgate image on page 5—I doubt many have seen such a message at a farm entrance! (Starts page 4)

Please see the events page for details of our AGM and guest speakers, to be held at the new HQ of the RPS at Bristol. This is our non-residential year—therefore saving on costs. The AGM is the short but formal part of the day, but we have four excellent speakers and a chance to see the new headquarters. Please book early! See [here](#) for details Events pages start page 15

Mick Rawcliffe, Newsletter Editor

landscapenews@rps.org



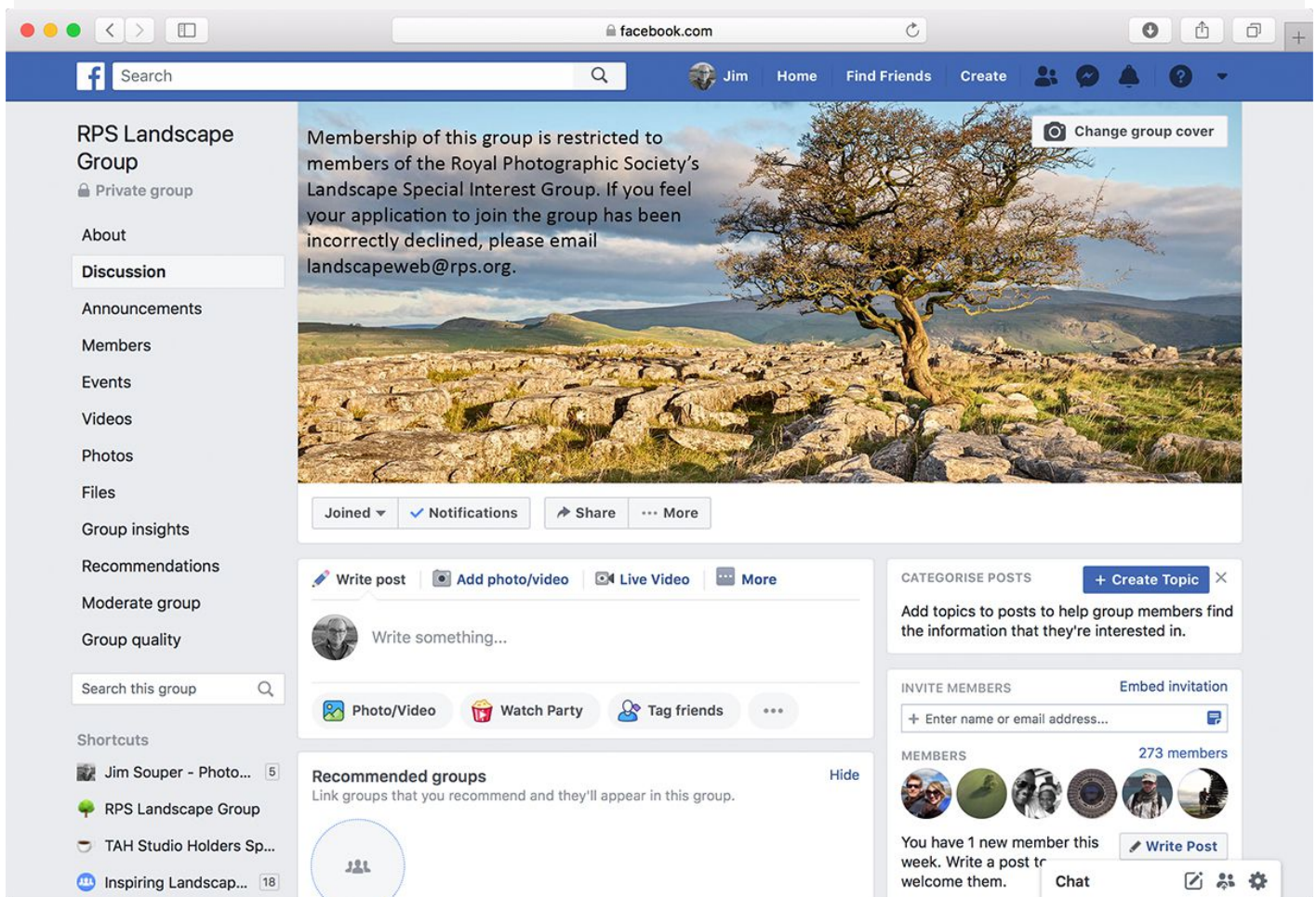
News from Jim Souper—Web Editor

Facebook

One of the benefits of Landscape Group membership is the group's [Facebook page](#). It was created in December 2016, to enable members to share images and to seek and give constructive feedback. We ask that critique be given in a polite, constructive and supportive manner. All members, from those taking their first steps in landscape photography to the more advanced, should feel able to post images to the page.

Membership of the Facebook page is confined to members of the Landscape Group – you'll need your RPS membership number to join. There were 270 members at the time of writing, about a third of our total group membership. We have recently conducted an exercise to remove lapsed members from the group and, moving forward, this will be done on a regular basis. If anyone feels they have been removed in error, please accept my apologies and contact landscapeweb@rps.org.

While we have a number of active members, it would be great to see a few more get involved. Social media is not everyone's cup of tea, but if you are on Facebook and have yet to try the page out, please think about giving it a try. (Screenshot below)



THE SCOTTISH NORTHERN GROUP

by Morton Gillespie

Living in the Highlands of Scotland and being a landscape photographer is like a dream come true! We are spoilt for choice with some of the most dramatic and sought-after scenery on our doorstep. Surrounded by majestic mountains, tumbling rivers, waterfalls, expansive lochs, deserted beaches, picturesque coastal villages, forests and woodland – what more could you want?

However, being based in the North of Scotland does have its disadvantages for RPS Members. Every month we scan the RPS Journal and read with envy the list of Events, Exhibitions and Workshops that are taking place across the country in all regions but inevitably we find no such events taking place in the Highlands.

Yes, there are Scottish Region Events however they take place in the central belt which involves a three-hour drive there and back if we are to attend. Despite this members from the far North are very supportive of these events and arrange to car share for the journey and attend in good numbers particularly for the regular Advisory Days.

Rather than sit back and accept that being based in the Highlands excludes members from participating in RPS Events we decided to take action and form our own Scotland Northern Group the intention being to give members the opportunity to meet up and participate in group outings. The Group now has some forty interested members and holds quarterly outings in a variety of locations throughout the calendar year.

These outings are as much a social event, and give like-minded members the opportunity to exchange views and enjoy jointly exploring the wonderful scenery that we have on our doorstep. Whilst the locations tend to lend themselves to landscape photography the resultant images often cover a wide variety of topics, ranging from wildlife, abandoned places, plants/flora, intimate landscapes and even steam trains such is the variety of subjects that present themselves.

Each photographer selects and submits their best image from the day, and this often serves to illustrate the wide-ranging subjects and how we each observe and interpret our surroundings.

We try to avoid the recognised “hot spots” which are nowadays over frequented and photographed to death, with our local knowledge we aim to seek out less well-known areas where we can enjoy our days shoot in relative peace.

The outings are very informal usually starting off with a hearty breakfast following which we then head to our first location. On arrival we agree the length of time to spend at each location and each of us then sets off to do our own thing before moving on to the next spot.

This allows each photographer to take their own individual shots and to interpret the location as they see best – something which results in a wide variety of shots.

Whilst these outings are aimed at local members, we equally welcome members from out with the Highlands who wish to join us and benefit from local knowledge and visit areas which they may otherwise bypass.



Our last outing was exploring an area known as The Cabrach which runs between the whisky town of Dufftown down to the town of Rhynie.

The Cabrach is a remote, sparsely populated upland area between the Cairngorms and the Moray Firth in the old county of Banffshire.



Farmsteading—Toriechalt © Walter Allan

Its history stretches back to the very earliest inhabitants of Scotland and it has a strong sense of place. That distinctive identity is underlined by its name – not Cabrach, but ‘The’ Cabrach.

Crossed by a single road, The Cabrach has often been described as ‘a landlocked island’. It is an area of natural beauty with unspoilt views over mountains and heather moors.

A thousand residents inhabited this thriving community in the early 1900s, but the First World War decimated The Cabrach. So many of The Cabrach’s men lost their lives that the area has been described as “perhaps the biggest war memorial in Europe.

Cottages and farm buildings were abandoned and remain derelict to this day from a vibrant community of more than a 1000 at the turn of the 20th century, fewer than 50 remain. In 2007, the last primary school in The Cabrach closed its doors.

The day started off with a breakfast of bacon rolls at the preserved railway station at Dufftown following which we made our way through The Cabrach stopping at various locations and visiting a number of the abandoned farm steadings and cottages, some of which still have the original furniture and curtains left intact.





© Morton Gillespie



Abandoned
Cottage interior
© John Hopkins



Cabrach cottage sitting room

© Andy Leonard



© Brian Fleming



Past Ghosts © Morton Gillespie



The area gave us the opportunity to photograph a wide variety of subjects from the wild and often desolate scenery, the abandoned buildings, the rolling fields, the old Inn with its historic petrol pump, and the local scrap yard!

Interestingly the injection of monies from a new windfarm is now being put to good use in renovating a number of the long-abandoned buildings including the School and Schoolhouse, the manse and a number of cottages each being restored using traditional materials.

The Cabrach Trust has also now been formed and is working to safeguard a fragile community and place which has a special significance in Scottish history.

An interesting day was completed with tea and cakes at the historic Grouse Inn. A great day out enjoyed by those that attended not only for the photography but also to learn of the area's history and the work that is ongoing and planned to preserve the remote community. A selection of photographs from the day accompanies this article.

Our final outing of the year takes place on Sunday 10th November when we explore the Autumn colours of the Cawdor woods south of Nairn, and the coastal village of Findhorn.

Details of our events can be found in the RPS Journal and The Landscape Group Newsletter.

Morton Gillespie



© Morton Gillespie



Night over Cabrach © Kevin Flanagan



Looking forward to winter by Chris Herring

The winter weather can quickly transform even the most mundane of landscape scenes into something truly spectacular. To witness the winter landscape at its breathtaking best involves getting out early; fortunately sunrise times in the winter months are actually at a relatively civilised hour.

I love shooting landscape images at this time of the year. Crisp Frosty mornings, fresh snow, mist, fog and winter hoarfrosts can all offer endless and unique opportunities for landscape photographers. It's easy to wax- lyrical about the winter weather though, but the realities of the weather in the UK are it will often be dull, grey and a bit too mild. Planning and paying careful attention to the weather forecast are vital for maximising opportunities for when the weather is at its best.



A lone rowing boat and dyke—Norfolk Broads

High pressure and a clear, cool night with little or no wind will often result in a good chance of mist forming, as can a relatively wet day followed by a cool clear night. Mist and fog often turn familiar scenes into something almost mystical. Good subjects I often look out for when location searching include trees, mountains, hills, rivers, lakes, castles and windmills. If possible I like to visit suitable locations and search out potential compositions in advance by using a sun compass to work out where the sun will rise at that time of year. Planning in advance is really important because of the sheer pace at which the scene can constantly transform and offer up new angles and images as the sun rises. I find trying to search out locations on the day can be a bit tricky due to the limited visibility when shooting in mist and fog. Most lighting conditions work well when shooting in mist and fog, but backlighting is my personal favourite as contrast is increased, thus emphasising the shape of trees, buildings and hills.

My favourite of all winter conditions to photograph is the fairytale scene of a winter hoar frost. Hoar frosts occur as a result of freezing fog or mist. During a misty or foggy evening if the temperature suddenly drops then tiny water droplets that have settled on vegetation and other surfaces can quickly freeze to form tiny ice crystals. Trees, reeds, grass, fences and spiders' webs all look fantastic following an overnight hoar frost. You need to be out early and you need to work quickly though, as usually once the sun is up the tiny delicate crystals quickly lose their lovely texture as they begin to melt. Be extra careful where you walk when shooting in these conditions, the ice crystals are extremely delicate and just like when shooting at the beach with sand or shooting in snowy conditions it's easy to walk through the scene leaving footprints behind.



When shooting snowy scenes a little extra care and careful planning is required. I like to be out early following fresh snowfall, this is when the landscape will look its best and hopefully there will be fresh virgin snow without lots of footprints already in. This inevitably means the roads can be pretty treacherous, I try to stay local or plan locations where I know the roads may be gritted. I always make sure to keep warm clothing, food and drink and plenty of fuel in the car too, just in case I get stuck. Even if the roads are relatively clear, car parks may not be following heavy snowfall. I quite often have to dig my way in and dig my way out, a spade or snow shovel is definitely worth keeping in the car. When heading out I always make sure I dress for the conditions, getting cold will usually result in a less productive shoot so I make sure I dress up nice and warm and that includes a pair of snow boots too. When I arrive on scene I try to stand back and plan my shots. It's easy to be a bit too eager here and traipse around the scene marring it with distracting footprints. With that in mind I also try to head to locations that are not necessarily going to be popular with other photographers, dog walkers or hikers first thing in the morning. It can be really frustrating arriving on scene early with no one around, setting up your gear and then ten minutes before sunrise, suddenly a load of people arrive leaving footprints all in the fresh snow.



First light over the Hope Valley—Norfolk Broads



Sunrise at Thurne Mill Norfolk Broads



Hoar frost on the River Brathay Lake District

I love the first few minutes of light glowing on snowfall, but this light does not very long so it's important not to be late. I try and make sure I leave plenty of extra time following snowfall. There are always extra delays, roads closures and poor driving conditions that can considerably slow down progress and there is nothing worse than arriving on scene, climbing a hill and missing the best of the light before you can get set up. Of course low lighting can be very affective close to sunset too, but always be mindful in busier locations the snow may have a lot more footprints in.



sunrise over Thurne Mill



Herringfleet Drainage Mill on a frosty morning

I definitely plan my shoots a lot more in the winter; however I always make sure I am flexible too. Some of my favourite shots I have taken have usually been last minute spare of the moment decisions based on the scene or conditions in front of me at that time.

Tips

Be in position nice and early and give yourself plenty of time for poor road conditions

Don't be afraid to alter your plans and change locations at the last minute

Pay close attention to the weather forecast

Be wary of filters and lenses fogging up whilst shooting

Make sure you dress in warm and dry clothing

Carry spare batteries and keep them warm in your pocket as the cold can cause the batteries to drain at a much faster rate.

Invest in a pair of thin gloves so you can still work with your hands covered.

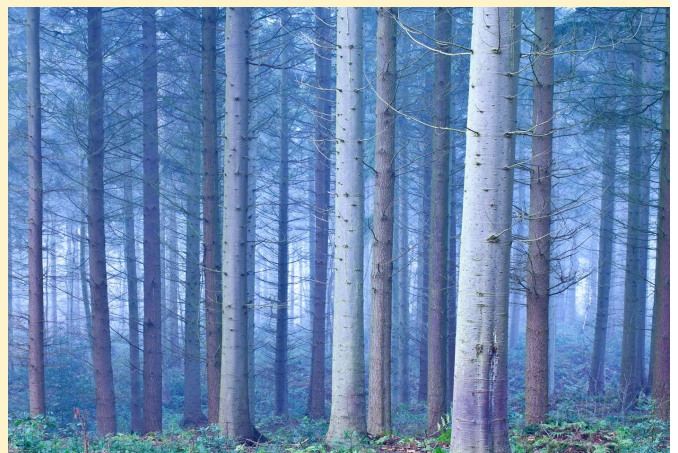
Always use a tripod to slow down your approach

Take extra care and try and let someone know where you are going

Pay careful attention to exposures, mist, fog and snow can all cause underexposure, so you may need to add some extra exposure compensation.

Be careful of footprints in the snow and frost.

Look out for close up details shots too.



Bacton woods on a misty morning

All images © Chris Herring

David Clapp - Infrared Photography

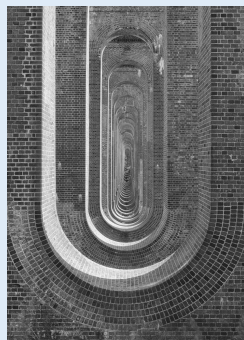
Have you ever felt an increasing drop in your enthusiasm for photography, the 'runners wall' so to speak? Many of us spend endless hours combing the internet looking for new ways to ignite our creativity, often feeling a little sad and deflated as everything beautiful seems so far away. Perhaps the rise out of this creative slump is not to implement a change of continents, but to change of frequency; a change of vision that is so unusual it could make you perceive photography in an entirely new way. Welcome to the world of infrared - a perspective so artistic, so unusual that it may well just be the ticket to falling in love with photography all over again.

We all have kit gathering dust in the cupboard. Is it possible to be sentimental over digital technology? The redundant second body, smiling back at you, sits on the shelf - flat battery, a few scuffs but oh such happy times yet for some strange reason you can't bear to part with it. So rather than leave it parked for that big trade in that never seems to happen, why not get it converted to infrared and ride together again, aloft windy hilltop romancing the landscape with new vision.

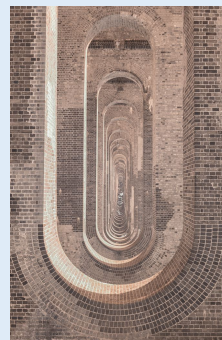
This conversion process is mechanically straightforward (for a trained technician) but the choice of infrared filter is not, so let me narrow it down. There are four conversions on the market, two more popular than others - 560nm 665nm 720nm and 840nm. What is this 'nm' value? The visible spectrum starts at 350 nanometers and ends with the colour red at 700nm. The filter you buy will block out the visible spectrum at a certain point, mixing colour with infrared (like the 560nm and 665nm) or subtly mix it (720nm) or finally block it out completely (840nm) in a world of higher contrast monochromatic imagery.



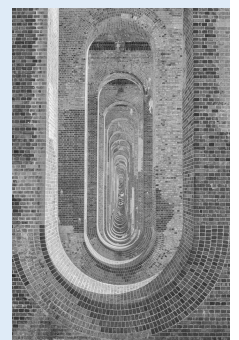
Colour



Colour—B & W



Infrared



Infrared—B & W

The popular choice is 720nm, but I declare this is not my choice, having owned two infrared cameras. I choose a 665nm for one additional reason - colour infrared imagery. At this starting point may I decree that colour infrared imagery is a world of fun. Choose 560nm and it's tipping into a psychedelic world indeed, but choose higher values like 720nm or 840nm and colour infrared imagery becomes progressively harder to achieve. You may say that monochrome infrared is why you are reading this and that you have little interest in colour infrared. What if you saw something that inspired you to try this path later on? Choose 665nm. It makes fabulous monochrome infrared and should you choose it, fabulous colour infrared imagery too, without appearing too sterile or too whacky .



Central Park—New York

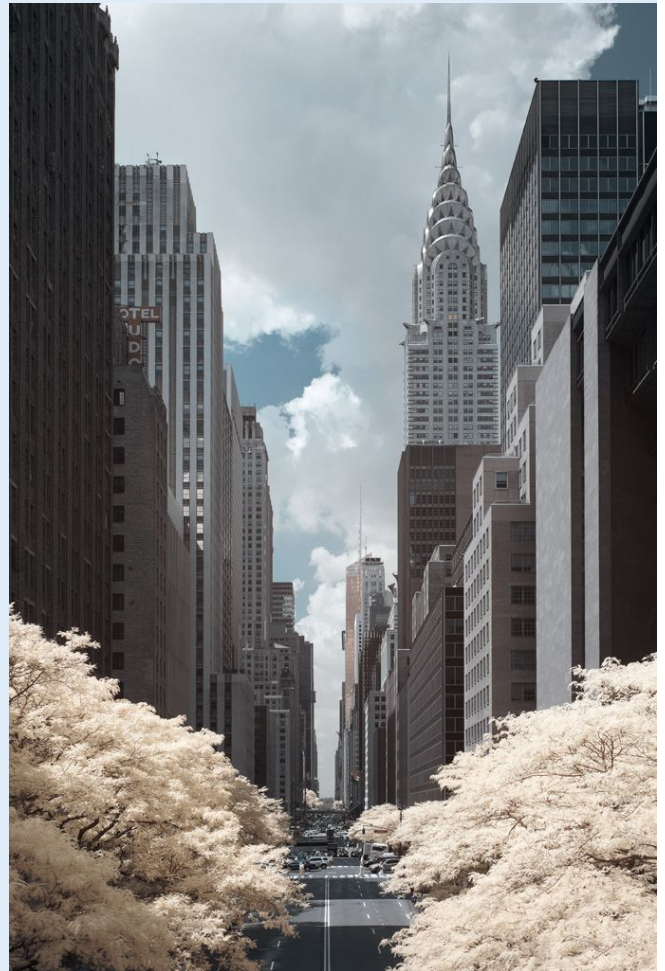


Notre Dame—Paris

So you have your newly converted camera - what to aim it at? Well if you're reading this in the winter, you will have to hold out as infrared subjects are far better in the summer months. Chlorophyll in leaves and plants reflects infrared light and turns what is often a dull green into a dazzling array of tones. Living near Dartmoor, I revel in the summer months, taking combinations of film cameras, colour digital and infrared whenever I visit and you'll not be surprised to hear that infrared comes out top rather frequently. Think countryside scenes to start - moorland tors, forests, lone trees, classic rural vistas like cottages or village greens. But let's not stop there - architecture and cities can also make incredible subjects. Include a tree or a canopy and the result is simply wonderful. Also, I have had extremely successful shoots without a leaf in sight, out in the American Deserts a few years back. There is no need to restrict your infrared photography to the countryside. Keep experimenting and you'll wonder if you'll ever shoot colour photography again!



Eiffel Tower—Paris



42nd Street—New York



Sharp Tor—Dartmoor



Hemsworthy Gate—Dartmoor



I personally love to process my RAW files as colour infrared, changing the hues and tones to mimic the subtlety of 1920's postcards. Pink palm trees are a signature favourite. It begins with a process called channel swapping (google channel swapping infrared for a plethora of articles). After a gigantic image sale to Zenith watches (an infrared image), I bought myself a brand new 6dmc1 (in 2013), converted it to 665nm and I have to say I have never looked back. After struggling with colour infrared, I sold my original infrared camera, a 720nm 5Dmc1 and I have been in infrared heaven ever since.



Tuscany il clumpo



Provence Bonnieux



Bisti Badlands New Mexico

If the love affair for that vintage digital camera sat smiling back at you from the dusty shelf still lives, then you deserve to convert your vision, your thinking and take your photography to a new and enviable standard with infrared.

© **David Clapp**

<https://www.davidclapp.co.uk/>

A final word - open your eyes to this exciting new way of seeing the world and you will rediscover photography once again. Infrared loves good lighting as all quality photography requires, so respect the fundamentals and step in. Seemingly everyday or uninteresting subjects will reveal themselves as fascinating studies. Infrared has a magical way of diffusing the light and adding a layer of artistic appeal that trounces colour photography. You can reach for the camera in the hard light of the day and pull out intriguing images, as others look on in disbelief.



Delhi Humayans Tomb India

What's On

Landscape Photographer of the Year 2020

Landscape Photographer of the Year have announced that they will be open for entries from the 15th January – 5th April 2020

Categories are:-

Classic View

Urban Life

Your View

Black and White

Young Photographers Competition

And, as in previous years, an exhibition of the winners will tour the main line stations sponsored by Network Rail.

A new website is in progress <https://www.lpoty.co.uk>

Conferences, Fairs and Festivals

None to report

*A selection of exhibitions & events which may
be of interest to landscape group members*

Scottish Landscape Photographer of the year 2020

Opening on 29th October, the competition offers a top prize of £1000 and invites entries from photographers from across the world. Entry closes at midnight on 26th November 2019

<https://www.slpoty.co.uk>

Quiet

An exhibition celebrating the untouched beauty of the Scottish Hebrides.

An exhibition of seascapes by

Margaret Soraya

Until December 7th 2019

Visit boshamgallery.com



Landscape Group EVENTS

Listed below are events with
vacancies at the time of publication.

For details of all Landscape Group events and of additional workshops and events of interest to group members, please visit the Group's [events page](#)

Cawdor Woods and Findhorn

10th November 2019 Moray Firth

This will be an informal outing arranged by the RPS Scottish Northern Group to which members of the Landscape Group are invited to join up with Highland based members with local knowledge.

See [here](#) for details

Grasmere autumn colours I (four days)

11th-14th November 2019 Lake District

This 4-day workshop will suit landscape photographers from beginner to advanced - with tuition provided by professional landscape photographer, Mark Banks throughout the workshop. Mark will also be assisted by Landscape Group Events Manager and landscape photographer, Mark Reeves who will be helping organise the event and providing transport to all locations.

See [here](#) for details

DIG Thames Valley: Capturing the Moment - landscape and sports photography

17th November 2019 Wokingham

Capturing the Moment - a day of landscape photography by Hugh Milsom FRPS MFIAP EFIAP/D1 and Pat Broad ARPS EFIAP/B, and sports photography by Peter Milsom EFIAP/S BPE 3*

See [here](#) for details

Coastal landscapes of East Fife

17th November 2019 East Fife

A one day workshop in the stunning east coast of Fife. The focus of the workshop is to run through the compositions and techniques for shooting seascapes and coastal images. Advice will be given by Stuart Sly on the use of long exposures, black and white photography and using filters to create effects and atmosphere with moving water etc..

See [here](#) for details

Blackstone Edge in Winter

22nd November 2019 Littleborough

A morning walk at Blackstone Edge between Littleborough, Lancashire, and Ripponden, West Yorkshire. The walk will take in a number of natural (large stones, peat moorland) and man-made features ("Roman" road, triangulation point, water courses, pylons, wind turbines).

See [here](#) for details

Winter in Constable country

8th January 2020 Flatford, Essex

This workshop focuses on photographing the Dedham Vale area of outstanding natural beauty, immortalised by the paintings of John Constable. There is much to interest photographers here from the timeless views of the lazily meandering River Stour to picturesque cottages and villages. Depending on the weather we may also visit the coast.

See [here](#) for details

Winter on the Brighton and Hove seafront

10th January 2020 Brighton

Photograph the landscapes of Brighton and Hove, with its iconic traditional seaside landmarks. We'll tour the seafront searching out opportunities for landscape compositions using long exposures on the seafront features, the colourful seafront beach huts and the famous Palace Pier and West Pier structures of the Victorian era.

See [here](#) for details

Blackstone Edge in Winter

28th February 2020 Littleborough

A morning walk at Blackstone Edge between Littleborough, Lancashire, and Ripponden, West Yorkshire. The walk will take in a number of natural (large stones, peat moorland) and man-made features ("Roman" road, triangulation point, water courses, pylons, wind turbines).

See [here](#) for details

Sunrise at Stonehenge

8th March 2020 Wiltshire

The Landscape Group has secured a limited number of places for an early morning shoot at the Stonehenge stones. Access to Stonehenge is usually limited to normal office hours and visitors must remain outside a perimeter cordon. This shoot will take place at dawn and participants will be able to gain exclusive access to the stones.

See [here](#) for details

Landscape Group AGM and speakers day

21st March 2020 Bristol HQ

A day of renowned speakers covering many aspects of landscape photography:

[Paul Sanders](#)

[Linda Wevill](#)

[Tony Worobiec](#)

[Sam Gregory](#)

The speakers will be covering creativity, experimentation, composition and story telling in landscape photography.

See [here](#) for details

Colin & Chrissie Westgate at DIG Thames Valley

22nd March 2020 Wokingham

A print presentation which seeks to answer the question "what is an 'expressive' landscape"?

A presentation on India through the eyes of Chrissie Westgate

See [here](#) for details

Night-time landscapes and astrophotography workshop

22-24th March 2020 Bamburgh

A chance to join a two-evening night-landscape and astrophotography workshop on the Northumberland coast led by award winning Ollie Taylor. Ollie is considered one of the pioneers of night-scape photography within the UK, he is widely published and helped to take the genre mainstream towards the start of the current decade.

See [here](#) for details

Coastal abstracts workshop

28th March 2020 Bude

Based in Bude, North Cornwall, this workshop is for those looking to make less obvious and more personal abstract images instead of the bigger vista (although you may do this, too if you wish). At low tide we will explore the rocky outcrops around the mouth of the bay and at high tide we will make abstract long exposure images of the outdoor pool as well as exploring other areas such as the nearby beach huts and canal.

See [here](#) for details

Teesmouth long exposures workshop

17th April 2020 Redcar

In this workshop, Mark Banks will be providing tuition on achieving well-balanced long exposure images using nearby locations such as the small harbour of Paddy's Hole (with its fishing boats), the pier with its lighthouse and the wind farm tucked along the coast. The workshop will finish at sunset (if there is one) and ideal for both colour and black and white photography.

See [here](#) for details

Firle Beacon and the Ouse Valley

30th April West Sussex

A valley in the heart of the South Downs National Park, with Firle Beacon and Mount Caburn guiding the Ouse river down to the south coast. Experience the morning mists rising over the river in the early morning, with views across the beautiful rural countryside and the dynamic lines and contrast from the fall of sunlight across the downs. We'll capture the sunrise from Firle Beacon and then tour a few viewpoints across the valley.

See [here](#) for details

Swaledale wildflower meadows

5th June 2020 Yorkshire Dales

The late, great Alfred Wainwright (fell walker and author) said Swaledale was the finest of all Dales and in early June each year its many meadows are covered in a carpet of lush and colourful wildflowers. The quaint village of Muker is the epicentre of this activity and where we shall meet for a full day of wildflower photography. Professional photographer Mark Banks will be on hand throughout the day to give practical advice, tips and tricks. See [here](#) for details

Could you host an event?

If you know of a promising and photogenic location in your area, and you would be willing to organise an informal session for other members of the Group, please email to

landscapememberevents@rps.org

We welcome all volunteers and would very much like to hear from members in all parts of the UK.

Event categories

The categories below aim to help members understand what is on offer at any particular landscape group event. They are also a guide for potential event leaders who might be worried that their photographic skills are not sufficiently strong for them to lead an event.

Group A – Field trips where the guide has a good knowledge of the location (e.g. good viewpoints, good subjects, good times of day, tides if relevant etc.) and will have ideas about what to do in case of unhelpful weather or light conditions, but does not wish to offer any advice on photography skills or techniques.

Group B - Field trips where the trip leader has a good knowledge of the location (as in Group A) but is also willing to offer general technical support and advice to inexperienced photographers. The leader is NOT expected to be an expert in anything but should be sufficiently experienced to pass on knowledge of the basics.

Group C - Field trips that focus on a particular technique – such as long exposures or photographing at night. The leaders of these events will primarily offer advice about technique and location knowledge will be sufficient to enable participants to learn and practice the technique(s) concerned.

Group D - Workshops that primarily focus on skills or technique and where location is irrelevant or is a secondary consideration. These may take place indoors or outdoors. The workshop leader may have limited knowledge of the location but will be experienced and skilled in the topic of the workshop.

Booking Confirmations

A few members have contacted us because they were unsure as to whether or not they were booked on an event. Here is a brief guide to how you can check this for yourselves.

When you book a landscape event through the RPS website, the system should send you a confirmation email.

If you have not received it and want to check if you are booked on an event, then login to your account on the RPS website, select the tab labeled events and tick the box for events you are booked on.

Any events you have booked will show up in orange.

