

# BUMPER EASTER EDITION

Wishing you a  
Happy Easter &  
joyful Spring



**From Land  
Edition**

**All you need to know**



## Driftwood - Mersehead

By Mick Durham

Image on RPS Scotland Group Facebook page



*Dear Members*

Spring is here, apparently, although judging by the recent weather you might not believe it. Fortunately the weather held off for the Scotland Region photo trip to Troup Head and Bow Fiddle Rock, organised and led by Sam. From my point of view the good news is that everyone returned safely - you may not know but for every RPS organised event we have to complete a Risk Assessment which is submitted to Head Office. I did wonder how they might react to a trip along unfenced cliffs. From all accounts the trip was a great success, so thanks to Sam for getting this organised.

During March we had two on-line talks - Stewart Wall presented a talk on Photobooks which was a must see for anyone contemplating producing a 'Photobook' in contrast to a 'book of photos'. Stewart wrote the original RPS guidelines and criteria for the Photobook 'genre', so was able to give some very useful information about how to go about a Photobook project. Towards the end of the month Karen Miller presented an on-line talk about wildlife; the breadth of subject matter that she has photographed in her local area was amazing, and her stories about photographing the mountain hares were very entertaining.

One of our main events was a very successful Photoforum in Aberdeen. We had ten print 'panels' to discuss, four sets of digital images and three Photobooks. We also signed up two new members to the Region. Thanks to Nigel Corby for organising the venue and encouraging members to come along.

The next big event is the Celebration of Distinctions and Print Exhibition Selection on 11 April at Bridge of Allan Church Hall. In the morning there will be successful panels from 6 Licentiate submissions and 3 Associate submissions to view, so please do come along and see the work of our Scotland members. Entry to the Print Exhibition Selection is still available - bring along your two images which can be any size but must be in a 50cmx40cm mount.



We are social! On Facebook as RPS Scotland Group, you will need your membership number to join!

The Associate and Fellowship Distinction Assessment dates for the second half of the year are now live on the RPS web-site for anyone contemplating a submission this year. These will (should) be the last assessments under the current framework - and we still have slots available at the Advisory Day for 2 May for anyone working on Travel, Contemporary, Documentary, Applied print submissions or a Photobook.

There will be a slightly quieter period for Mid April to the end of May - Sam will be away for a while taking a well deserved holiday.

Finally, I would like to wholeheartedly thank Neil who has stood down from the web-manager and monthly competition organiser role. He did a fantastic job in getting the competition back up and running, and I know that he did a lot of work behind the scenes 'fighting' the web software to keep the RPS Scotland site up-to-date with news and exports.

I look forward as always to meeting you at the Celebration of Distinctions in just under two weeks time.



## Loxley Colour

Have generously given a 10% discount code for Photographic and Fine Art Prints specifically for RPS Scotland members, single use code LOXLEYRPS10

Please note that other Print companies are available and Loxley is not endorsed by The Royal Photographic Society.

THE ROYAL PHOTOGRAPHIC SOCIETY  
SCOTLAND

*From Land*



FROM LAND

A PHOTOGRAPHIC JOURNEY  
ACROSS SCOTLAND



John Post, Lunan Bay. 2023

**From Land: A Collective Photographic Mapping of Scotland's Living Terrain**  
**John Post**

"Time, the deer, is in the wood of Hallaig."  
- Sorley MacLean, 'Hallaig'

In these few words, the poet Sorley MacLean evokes a land that remembers. The village of Hallaig may have been cleared, its homes gone, yet the memory of its people endures in the birch woods, in the streams, in the quiet traces of life. For me, *From Land* is an attempt to see and listen to that testimony, to recognise how Scotland's landscapes hold human presence even in absence. Each photograph becomes a gesture of attention: to the rhythms of life, to the traces left behind, and to the subtle ways land shapes identity and belonging. Like MacLean's *Hallaig*, the land we document is never empty; it is dense with memory, resilient yet fragile, a repository of stories, both loss and renewal. In photographing it, we do not merely record the visible: we enter into dialogue with the living memory of land, sensing the histories it bears and the futures it may yet nurture.

It is from this awareness that the land remembers, and that human presence is always intertwined with it, that *From Land* asks its deceptively simple question: how do we live with the land, and how does the land live within us? The project is a year-long photographic exploration, culminating in a collective photobook. Rooted in Scotland's diverse terrain and communities, it invites Scottish members of the RPS to contribute to a growing archive of images reflecting environmental, social, and cultural histories, adding to an ongoing dialogue between people and the landscapes they inhabit.

Land is never only scenery. It is workplace and memory, shelter and resource, identity and inheritance. It shapes communities, economies, traditions, and futures. Equally, human presence reshapes land through cultivation, industry, housing, conservation, neglect, celebration, and struggle. Through *From Land*, I am interested in photographs that attend to these entangled relationships, revealing how place is lived, shared, worked, contested, protected, and cherished.

The project welcomes contributions across all photographic approaches: landscape, portraiture, documentary, street, urban, experimental, and nature. Some photographs may dwell on Scotland's dramatic topographies; others may linger on quiet gestures of daily life, fragile ecologies, or traces of human intervention. Together, these varied perspectives will form a collective mapping, not of geography alone, but of experience, memory, labour, and belonging.

Over the coming year, participants are encouraged to respond to the land through the changing seasons. By photographing people, wildlife, industry, infrastructure, and environment, we hope to capture rhythms and cycles: shifts in light and weather, growth and decay, renewal and erosion, presence and absence. These temporal threads will give the project both documentary weight and poetic resonance.

The resulting photobook will not offer a single narrative or definitive statement. Instead, it will assemble many viewpoints into a shared visual conversation. It will become an archive of how Scotland's land is seen, felt, used, and imagined today. From Land becomes both record and reflection: a testament to enduring ties between land, life, and time, and a reminder of what is at stake in how we choose to live with the ground beneath us.

Alongside the project team, I serve on the panel guiding the development of the final publication, supporting image selection, sequencing, and critical framing. I am a photographer, researcher, and educator whose work explores photography's role in shaping identity, memory, and lived experience, often through participatory approaches. My work has been exhibited across the UK, and I recently completed a PhD in Art & Design at Ulster University. From Land reflects my commitment to collaborative image-making and to building visual archives that foreground collective narratives, offering photography not only as a means of representation but as a way of thinking with, and about, the places we inhabit. I am joined on the panel by a distinguished group of judges, whose expertise helps shape this developing photobook into something truly special.

Trevor E. R. Yerbury is a fourth-generation photographer from Edinburgh, continuing a family business founded in 1864. A Fellow of three major photographic bodies and recipient of a Lifetime Achievement Award, he was invited to become a Fellow of the Royal Photographic Society in 2014. His portrait work has been exhibited internationally and commissioned for major collections. His practice combines classic portraiture with a passion for historic photographic printing processes, particularly platinum/palladium printing.

Shahbaz Majeed is an award-winning Dundee-based landscape and aerial photographer. He is a regular presenter on BBC Scotland's long-running countryside programme Landward, where he showcases photography locations and highlights viewers submitted images. His work combines a passion for Scotland's landscapes with a commitment to widening participation in photography by giving emerging photographers a national platform.

The project is steered by Samantha Dearlove, RPS Scotland Events Committee member, whose guidance ensures the book develops as both a creative collaboration and an enduring record of Scotland and the land that sustains it.

More information on the project can be found on Scotland's RPS website.

## **From Land**

RPS Scotland Photographic Project 2026  
A National Exploration of Scotland Through Image-Making

### **Introduction**

As we move into spring, Scotland begins to shift – the days grow longer, the light changes, and there’s a real sense of everything waking up again.

It’s the perfect time to pick up your camera and head outside.

From Land is RPS Scotland’s 2026 photographic project, and it’s simply about encouraging you to get out, look around, and capture what the land means to you – wherever you are.

With over 700 members across Scotland, this is a collective opportunity to create something truly special – a body of work that reflects the country through your eyes. The ambition is to produce a publication inspired by works such as those mentioned, but entirely dedicated to Scotland and the people, places, and stories within it.

There’s no pressure, no fixed idea of what you should photograph – just an open invitation to take part.

### **This Is Your Book**

This project belongs to the members of RPS Scotland.

Every image submitted and every perspective shared contributes to something bigger – a collective representation of Scotland in 2026.

Your voice, your way of seeing, and your connection to the land will shape the final outcome.

### **Project Update & Q&A – 30 May, 7pm**

There will be an opportunity to join an online session with Sam and John on 30 May at 7pm, where we will talk through how the project is developing and answer any questions.

This is a chance to hear how things are shaping up, share ideas, and feel part of the wider journey as the project progresses.

### **What Do We Mean by “Land”?**

When we say land, we really do mean it in the widest possible sense.

It could be:

- A landscape that takes your breath away
- Details in nature you notice close up
- Wildlife, flora, and fauna
- Your local town or city
- People whose lives are connected to the land

There’s no set genre and no right or wrong approach.

It’s about what you see, what interests you, and what you feel is worth capturing.

Much like the work of photographers such as Ian Lawson and John and Annie Robinson – and in a different way, Jim Mortram – this project is about connection to place, whether that is rural, coastal, or rooted in the communities and streets around you.

## **Start Where You Are**

You don't need to travel far.

Some of the most meaningful images will come from places you already know:

- Your garden
- A nearby park
- Streets you walk every day

Often, it's about slowing down and noticing what you might usually pass by. Returning to the same place can reveal something new each time.

### **Featured Opportunity: Isle of Skye — June 2026**

For those who would like to explore further, there will also be opportunities to travel as part of the project.

A visit to the Isle of Skye is planned in June, where resident photographer Simon Dodsworth will guide members around the island, sharing local knowledge and photographic insight.

- Free to attend
- Led by a local photographer
- Open to all members
- Travel and accommodation to be arranged individually

Full details can be found on the RPS Scotland website.

### **Featured Opportunity: Seasonal Meet-Ups Across Scotland**

Throughout the year, informal Camera & Coffee and local meet-ups will take place across different regions.

These are designed to:

- Encourage members to connect locally
- Explore nearby environments together
- Share ideas in a relaxed setting

Details will be shared via the website and newsletter.

### **Featured Opportunity: Exhibition & Sensory Experience (2027/2028)**

Selected work will form part of a wider exhibition, bringing the project to new and diverse audiences. This includes plans for a multi-sensory experience, designed to increase accessibility and present photography in a more inclusive and engaging way.

## **Spring: A Natural Starting Point**

Spring is a lovely time to begin.

There's more light, more activity, and a sense of change — whether that's in the countryside or right in the middle of a town.

You don't need a plan — just start going out with your camera and see what catches your eye.

### **A Seasonal Approach**

The project is ideally reviewed throughout the year in line with the changing seasons. This allows your work to evolve naturally — from spring through summer, into autumn and winter.

Revisiting the same place often leads to a deeper connection and stronger work.

### **A Note on the Sample Images**

You may see sample images shared alongside this project.

These are there purely as inspiration — not something to replicate.

Every photographer sees the world differently. After all, a photograph says a thousand words — and we want to see yours.

### **Member Questions and Reflections**

From the Q&A session held in February, some really helpful questions came up:

- [Is there a cost?](#)

You get your first entry free, any additional images are £4 or buy 4 and get 5 £16 - Monies received go towards printing and or exhibition costs.

- [What counts as “land”?](#)

It's intentionally open — from landscapes to macro, urban to portrait.

- [Why is the project only for images taken in 2026?](#)

The aim is to create a true snapshot of Scotland within a single year. By focusing on 2026, the project becomes a time capsule — capturing the land, the people, and the stories as they are now, across all seasons. It also ensures that everyone is working within the same timeframe, creating a shared and cohesive body of work.

- [Do I need to travel?](#)

No — strong work can come from right where you are.

- [Is there a preferred style?](#)

No — variety strengthens the project.

- [Does it need to be technically perfect?](#)

No — connection and idea matter more.

- [Can I build work over time?](#)

Yes — and it's encouraged.

- [What happens when I submit?](#)

Reviewed at small size first, then high-res if selected.

- [Will all images be reviewed?](#)

Yes — and some may be selected for exhibition even if not in the book.

- [Will I be credited and retain ownership?](#)

Yes — all photographers will be credited and retain ownership.

### **A Quick Note on Photographic Consent**

If your images include identifiable people, it's always good to check they're happy for the image to be used.

A model release form is available on the From Land webpage if needed.

### **Getting Out and About**

We'd love to see as many members as possible getting involved.

Whether it's:

- A short walk
- A meet-up
- Or simply exploring your local area

There's no expectation — just encouragement.

### **Looking Ahead**

Throughout the year there will be opportunities to share work, connect, and take part in events — all building towards a final collection representing Scotland in 2026.

### **Final Thought**

This project isn't about going further.

It's about noticing what's already around you.

Taking a moment.

Looking again.

And capturing something meaningful.

### **A LITTLE INSPIRATION**

If you're not quite sure where to begin, it can help to look at how others have approached photographing the land and the stories connected to it.

#### **From the Land — Ian Lawson**

A beautifully observed body of work exploring the relationship between landscape and those who live and work within it.

Lawson's photography goes beyond scenery, focusing on connection — between people, place, and heritage. His work reflects the rhythms of rural life shaped by seasons and generations, capturing a deep sense of belonging and understanding.

There is a quiet strength in the way the land is portrayed — not just as something to be seen, but something lived with.

#### **Herdwick — Ian Lawson**

In Herdwick, Lawson takes a more focused approach, documenting a single breed deeply rooted in place.

What might seem like a simple subject becomes something far more powerful through careful observation, revealing character, resilience, and identity.

It shows how narrowing your focus can deepen your connection and lead to more meaningful work.

### **Behind and Beyond the Trigger — John and Annie Robinson**

This book shifts attention to the photographer, exploring the thought process behind image-making. It encourages a reflective approach — asking why we take images, what draws us in, and how personal perspective shapes the result.

It's about meaning, not just the moment.

### **Small Town Inertia — Jim Mortram**

A deeply personal body of work centred around portraits of people in a Norfolk town. Combining photography with storytelling, Mortram creates a strong sense of connection between subject and viewer.

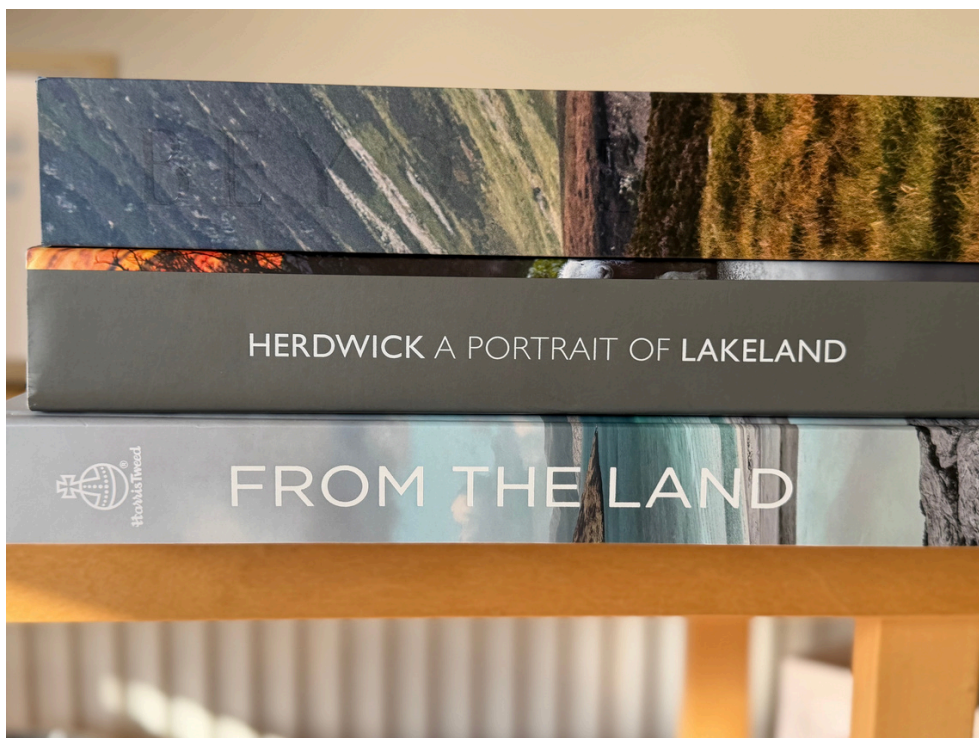
It reminds us that meaningful work doesn't only exist in landscapes — it can be found in streets, communities, and the lives of people around us.

### **Why This Matters**

These books aren't there to set a standard.

They simply show that:

- photography can be personal
- meaning exists in everyday subjects
- strong work comes from connection
- stories can be told through people as much as place





428 THE FACTS

OVER THE LAST 25 YEARS, GROUSE MOOR OWNERS IN THE UK HAVE REGENERATED AND RECOVERED

**217,000**  
ACRES

57,000 acres of these in the last decade, smashing the Government's 2010 conservation target by 170%

CURLEWS ARE FOUR TIMES MORE LIKELY TO FLEDGE A CHICK SUCCESSFULLY ON A MANAGED GROUSE MOOR AS ON SIMILAR HABITAT WITHOUT GAMEKEEPERS

IN THE UK THERE ARE OVER

**5,000**

GAMEKEEPERS

(PHEASANT, PARTRIDGE, GROUSE) PLAYING AN IMPORTANT ROLE IN SHAPING THE BRITISH COUNTRYSIDE THROUGH SYMPATHETIC LAND MANAGEMENT

A trainee gamekeeper will be paid

**£11,000-£12,000 PA**

A Head Keeper will be paid upwards of

**£24,000 PA**

THERE ARE SIX SPECIES OF DEER IN THE UK:

**RED DEER**

(Cervus elaphus)

**ROE DEER**

(Capreolus capreolus)

**FALLOW DEER**

(Dama dama)

**SIKA DEER**

(Cervus nippon)

**REEVES' MUNTJAC DEER**

(Muntiacus reevesi)

**CHINESE WATER DEER**

(Hydropotes inermis)

ONLY RED & ROE DEER ARE TRULY INDIGENOUS

**40,000\*** ACCIDENTS  
INVOLVING DEER AND ROAD TRAFFIC ARE REPORTED EVERY YEAR IN THE UK

\*Research indicates as many as 74,000 deer may be involved in vehicle collisions each year

**60%**

of England's upland Sites of Special Scientific Interest (SSSIs) are moors managed for grouse shooting

GROUSE SHOOTING IS RESPONSIBLE FOR **1,500 JOBS** IN THE HEART OF THE COUNTRYSIDE



426 THE FACTS

**69%**

of the total area of the UK was farmed in 2022

The Utilised Agricultural Area (UAA) in 2022 was

**41.6\***

MILLION ACRES

\*This figure is down by 2.2% from 2021

THE GOVERNMENT IS THE LARGEST LANDOWNER IN THE UK

The Forestry Commission:  
**2.2 MILLION ACRES**

The Ministry of Defence:  
**1.1 MILLION ACRES**

The Crown Estate:  
**678,420 ACRES**

Defra:  
**116,309 ACRES**

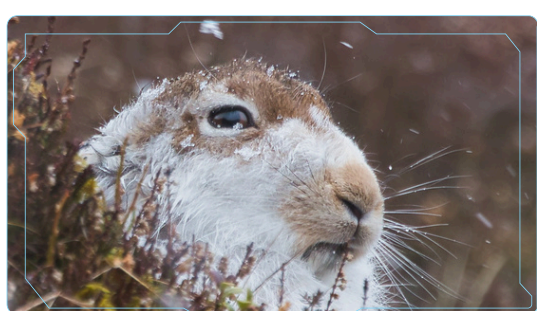
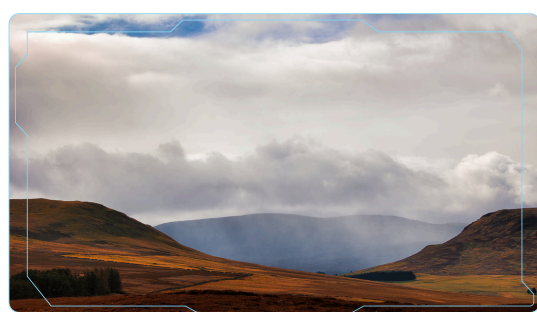
Homes England:  
**19,349 ACRES**

**PRIVATE LAND(OWNER)**

the largest private landowner in the UK is Danish businessman Anders Holch Povlsen

The most agricultural land is owned by The National Trust and National Trust Scotland with  
**800,000**  
ACRES





**THESE ARE SAMPLE IMAGES ONLY  
FOR FURTHER INFORMATION CONTACT  
[scotlandproject@rps.org](mailto:scotlandproject@rps.org)**

### Art Exhibition | Allanbank Arts

RPS Scotland members may be particularly interested in an upcoming exhibition featuring the work of fellow member **Jennifer Charlton**, an award-winning photographer and recipient of the prestigious CPhoto Award.

Opening on Easter Monday, this exhibition showcases a compelling new body of work that reflects Jennifer's distinctive artistic voice and commitment to contemporary photographic practice. Her work sits alongside that of Liz Hardy and Justine Miller, offering visitors a rich and varied visual experience.



**Art Exhibition**

Showcasing a new body of work by award winning photographer Jennifer Charlton  
Work available to view by  
Liz Hardy & Justine Miller

**Opening Easter Monday  
6-12th April  
2pm - 6pm Daily**

**Allanbank Arts, Allenbank Courtyard,  
Nr Allanton, Duns TD11 3PY  
07899 903429**



# CELEBRATION OF DISTINCTIONS & EXHIBITION SELECTION

**THE RPS**  
ROYAL PHOTOGRAPHIC SOCIETY  
SCOTLAND

This annual event is to give members the opportunity to Celebrate recent Distinction successes by Scotland members and to select the images that will form the 2026 Print Exhibition.

In the morning, attendees will be able to view successful Distinction panels and talk to the photographer about their images. This is an occasion both to acknowledge their achievement and to learn more about successful submissions.

After lunch, attendees will take part in selecting the 40 printed images that will form the RPS Scotland 2026 travelling exhibition.

Morning session - View recent successful Distinctions panels by Scotland members

Afternoon session - Selection of the 40 prints to constitute the 2026 Travelling Exhibition

**BRIDGE OF ALLAN PARISH HALL**

**SATURDAY 11 APRIL 2026**

**10.00 - 16.00**



RPS Members - £12

RPS Members Showing Panels - Free

Non-Members - £16

Exhibition Image submission - £5

Tickets will be available on the door

### **Food**

Please bring a packed lunch.

Tea / Coffee / Biscuits will be available.

There are local shops within 5 minutes walking distance for food purchase, if required

### **Transport**

Rail

There are stations at Bridge of Allan and Stirling

Parking

There is a small car park opposite the hall, also on street parking nearby.

### **Access**

All the rooms which we will be using are on the ground floor and accessible by wheelchairs.

Organiser Peter Roberts = [scotland@rps.org](mailto:scotland@rps.org)



# ADVISORY DAY A & F PANELS

## Elevating Panels. Strengthening Submissions.

Get your panel ready for Assessment in the Autumn! Bring it along for Formal Advice to an RPS Scotland Advisory Day for Associate and Fellowship candidates.

**Saturday 2 May 2026**

**Bridge of Allan**

**Advice £25 Observing - £8 Members, £12 Non Members**

- Genres Covered (Print Only)
- Applied
- Contemporary
- Doc
- Travel
- Photobooks

Photobook formats for advice include completed books, dummy or mock-up books or a series of small prints together with the statement of Intent

### Your Advisers

- James Frost FRPS
- Hazel Frost FRPS
- Richard Hall FRPS

Each adviser brings extensive assessment experience and constructive, honest feedback to help you refine both images and intent.

### Key Details

- 16 places only
- Booking opens: 09.00am 31 January 2026
- Early booking strongly advised
- Find Out More / Book RPS Scotland Webpage

If you're serious about submitting this year, this Advisory Day could make all the difference.



scotland@rps.org

Hi all,  
This edition of the newsletter places a particular focus on the From Land book project, which continues to explore Scotland's managed landscapes and the stories connected to them. As the project develops, opportunities are beginning to emerge that align closely with this work, and I would encourage members to keep an eye out for locations, access opportunities, and events that may offer a deeper insight into the relationship between land, people, and place. This is very much a collective effort, and your observations and experiences across Scotland will play an important role in shaping the final outcome.

Alongside this, it's been great to see members continuing to get out with their cameras at recent Camera & Coffee meet-ups. These informal gatherings remain a really valuable way of connecting with fellow photographers, exploring new places, and sharing ideas in a relaxed setting. It has been particularly lovely to meet both familiar faces and those attending their first regional event.

It's also been encouraging to see activity growing in other areas, including the Aberdeen Photo Forum, kindly hosted by Peter and Nigel Corby. Opportunities like this are a great way for members to connect locally, and it's wonderful to see that sense of community continuing to develop.

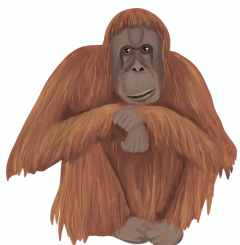
Planning is now well underway for the next series of Camera & Coffee events for the second half of the year, and I hope to have these confirmed and ready for booking in the June/July newsletter. As always, suggestions for locations are very welcome – particularly if there is somewhere in your area that you feel would make a good photographic meet-up.

At the time of writing, Head Office has still not been able to resolve my login access to the website, which has limited my ability to update certain areas directly. I appreciate your patience while this is being addressed, and I will ensure everything is brought up to date as soon as access is restored.

I do need to highlight that I will be travelling from mid-April through to the end of May. During this time, I will not be routinely checking emails, and responses may be significantly delayed. I appreciate your patience while I am away, and normal communication will resume on my return.

As a result, there will be no Zoom speaker in May, but the programme will continue again afterwards.

Thank you, as always, to everyone who continues to support events across the region. It's encouraging to see members getting involved, meeting one another, and enjoying photography together.



Sam



Southern Uplands Moorland Group

24m · 🌐

Ever wondered about what happens up close and personal on areas of managed moorland..why? and how?... See more



GWCT Scotland · Follow

1d · 🌐

We are inviting GWCT members and interested members of the public to join us for guided walks over a select number of Scottish grouse moors in April 2026. This is a unique opportunity to learn about upland land management, including legal predator control and muirburn, on site from practitioners and landowners and to witness the breath-taking biodiversity found on managed moorland.

The walks will be followed by a barbecue and drinks with all the food being provided and cooked by Castle Game Scotland.

The walks will start at 10am and run until around 1pm. Attendance (including food and drink): £10 pp. To book a place, please visit <https://uk.emma-live.com/moorwalks> or tel: 0131 202 7670

THE DATES ARE:

SATURDAY 18 APRIL – Glenogil Estate, Angus

SUNDAY 19 APRIL – Garrows Estate, Perthshire

SATURDAY 25 APRIL – Burncastle Estate, Scottish Borders

SUNDAY 26 APRIL – Moy Estate, Inverness-shire

[#MoorlandEducation](#) [#MoorlandWalks](#) [#GetOutdoors](#)  
[#Uplands Castle Game - Scotland - Ltd](#)





## **PHOTOGRAPHING TRADITIONAL SCOTTISH CRAFT**

**JANET EAGLETON MBE & SON – KILTMAKERS, PERTH  
SUNDAY 31 MAY 2026 – 11:00AM**

### **BOOK ONLINE**

Want to know how kilts, sporrans and sgian dubh sheaths are handcrafted? We have been invited to visit the workshop of Janet Eagleton MBE & Son, where members will have the opportunity to observe and photograph aspects of traditional Scottish kiltmaking in a working environment.

Depending on the activity taking place in the workshop on the day, members may have the opportunity to photograph elements of the process, including tartan cloth preparation, stitching, pressing, tools of the trade and the small details that make up this historic craft.

The workshop environment provides excellent opportunities for documentary, detail and storytelling photography, capturing textures, fabrics, tools and craftsmanship.

Photographic opportunities may include

- Textures and patterns of tartan fabrics
- Tools and work surfaces used in traditional craft
- Hands at work and craft details
- Storytelling images of heritage skills
- Observational documentary photography within a working workshop

Traditional crafts such as kiltmaking form an important part of Scotland's cultural landscape. The materials, patterns and heritage associated with tartan and Highland dress are closely linked to place, identity and land. For members considering submissions to the RPS Scotland From Land book project, this visit may provide an opportunity to create images that explore the connection between craft, culture and landscape.

Places will be limited to 6 and advance registration will be required. The workshop address will be shared with registered participants approximately one week before the event.



## Members' Spotlight: Chris Lauder Clackmannanshire

[www.chrislaurerphotography.co.uk](http://www.chrislaurerphotography.co.uk)

Chris is a semi-professional photographer based in Central Scotland who enjoys nothing more than being by the coast or beside a flowing river, capturing movement to create soft, ethereal, and subtle images.

His interest in photography began in 2007 during a trip to the Geneva Motor Show with his best friend, where he was armed with a simple Kodak compact digital camera. On returning home, Chris purchased his first DSLR—a Sony A100—allowing him to make use of his father's Minolta lenses. Seeking peace and tranquillity, he headed for the coast, where he quickly became hooked. For nearly two decades, he has been drawn to photographing Scotland's varied and ever-changing coastline.



Since those early days, Chris has travelled extensively across Scotland, exploring its remarkable landscapes. He has a particular affinity for the Outer Hebrides, returning twice a year to capture the shifting interplay of coastline, weather, and light.

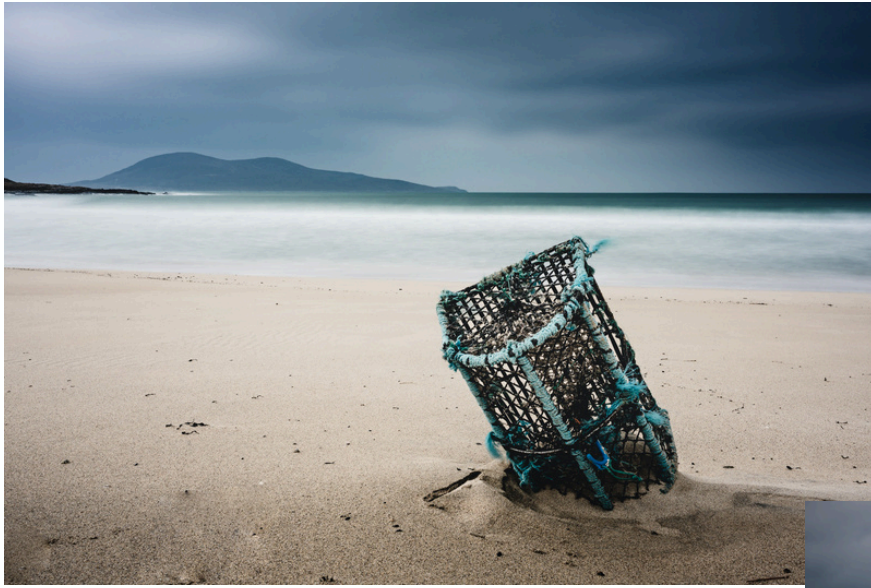
Water is a constant presence in Chris's work. Through the use of long exposures and a keen eye for detail, he has developed a minimal approach to composition—one that he hopes conveys a sense of calm and quiet within his images.

Over the years, Chris has transitioned to mirrorless camera systems for his landscape work, alongside macro and telephoto lenses for more intimate studies. This evolution continues to support his signature style: simple, uncluttered, and considered.

Chris reflects:

“I feel complexity and too many elements within a composition can create clutter—and to me, clutter is distracting. Prime lenses make me slow down and carefully consider my compositions more effectively than standing in one spot and zooming in and out.”

Chris was awarded his LRPS with the Royal Photographic Society in 2018 and is currently working towards his FRPS in the landscape category, which he hopes to submit in the near future.

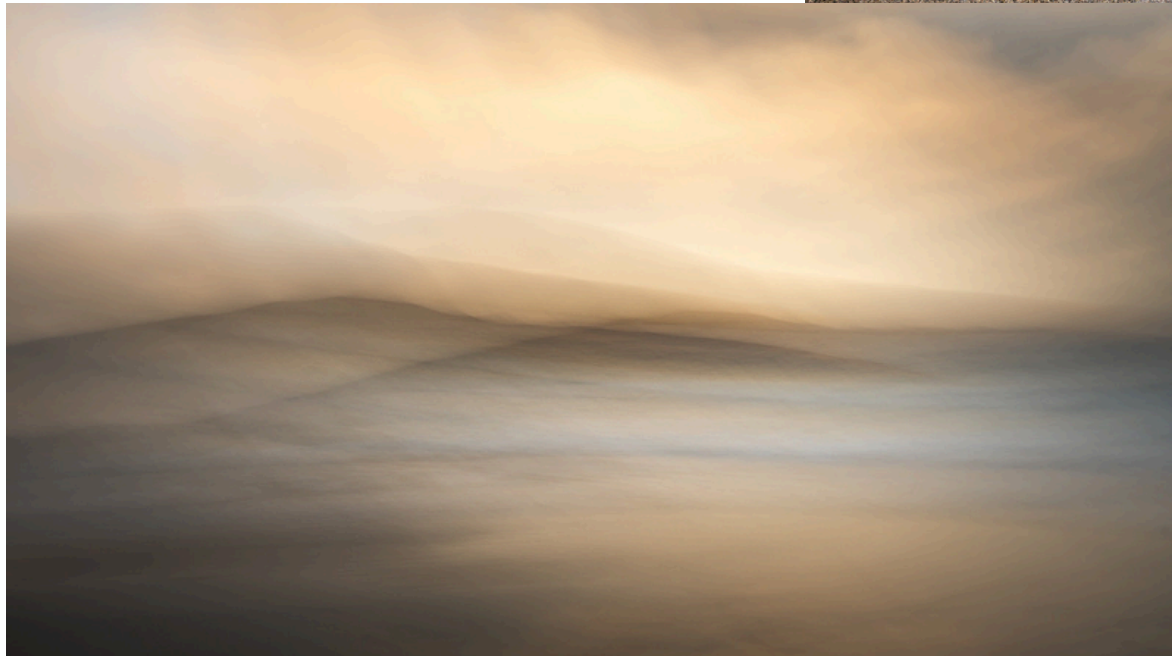


Washed up or waiting

Steinigidh storm



Impressions of Taransay





## ISLE OF SKYE PHOTOGRAPHY WEEKEND WITH SIMON DODSWORTH

Friday 26<sup>th</sup> June to Sunday 28 June 2026

Simon Dodsworth ARPS: Growing up in the austere landscape of the Pennines gave Simon an affinity with simple, graphic, composition which has been a major influence on his image making, in both his personal photographic work and art, and he gained his ARPS in 1992 after being encouraged to apply at an RPS workshop by past president of the Society, John Barsdley.

He is interested in capturing a range of subjects but especially landscape, portraits and architecture. His recent move with his partner to the Isle of Skye was driven largely by the inspiration provided by the mountains and coastline of the island.

A highlight of his photographic practice was having Sir Don McCullin selecting 3 of his landscape photographs, making Simon a finalist in the 2023 Marshwood Arts Awards.

Instagram: @dodsworthsimon

Website: [simondodsworth.pictures](http://simondodsworth.pictures)

A relaxed, inspiring experience for RPS Members. Join us for a two-day photographic journey across the Isle of Skye – one of Scotland's most dramatic and rewarding landscapes. Designed especially for RPS members, this weekend offers a carefully planned route that makes the most of each day while allowing time at key locations to photograph, explore, and enjoy being on Skye.

Whether you're travelling from afar or closer to home, the itinerary is thoughtfully paced, flexible, and accessible, with locations chosen for their photographic potential in a wide range of conditions. Google Maps links will be provided, and closer to the event we'll also share What3Words locations and a few practical tips to make getting around as straightforward as possible.

### Why Skye?

Skye offers an extraordinary concentration of photographic opportunities – from reed-fringed lochs and dramatic mountain backdrops to moody coastlines and surreal, otherworldly landforms. It's a place where grand landscapes meet quieter details, and where even challenging weather can lead to truly compelling images.

The starting point on Day 1 is less than 20 minutes / 10 miles from the Skye Bridge, meaning that once you're on the island, the experience truly begins. The overall structure allows for a relaxed arrival and an easy transition into photographing, rather than feeling hurried from the outset.

### **FRIDAY Day 1 – South Skye: Lochs, Mountains & Coast**

The first day explores the southern half of Skye, an area rich in contrast and variety. While there is some driving between locations, each stop is close to the road, allowing everyone to choose how much (or how little) walking they'd like to do.

We begin beside Loch Cill Chrìosd, sometimes called “The Hairy Loch” due to the dense reedbeds that fringe much of its shoreline. These reeds make wonderful photographic subjects in their own right, particularly in softer light or breezier conditions, and offer strong opportunities even if wider views are muted by weather.

<https://maps.app.goo.gl/CXvmvT6GizA2Fffr7>

From here we move towards Torrin, where the unmistakable bulk of Blà Bheinn (Blaven) rises dramatically above Loch Slapin. The views here are superb straight from the roadside, with optional nearby viewpoints for those wishing to explore further towards the saltmarsh at the head of the loch.

<https://maps.app.goo.gl/mjnKusaxR5dkDqN76>

Continuing south, we arrive at Elgol, one of Skye's most celebrated coastal locations. From the beach, the jagged Cuillin dominate the skyline, while looking west opens views towards Soay, Rum and Canna. A short walk along the shore leads to the well-known Joe Cornish boulder, though remaining closer to the beach still offers plenty of rewarding compositions.

<https://maps.app.goo.gl/s8EU2mz85gGodZ3u9>

Midway through the afternoon, the pace softens with a visit to Talisker Distillery in Carbost. As well as being an iconic Skye location, the distillery tour provides a fascinating insight into whisky production. Photography is permitted throughout most of the tour, with Driver's Packs available so those driving don't miss out on the tasting. Nearby cafés and pubs offer options for coffee, food, or a short rest before heading back out.

(Distillery tours are optional and subject to availability)

The day draws to a close at Sligachan, a classic Skye location where mountains, river, and moorland come together. Some may choose to photograph the famous bridge, while others might wander further along the river or towards the loch for quieter viewpoints. There's no pressure to do everything – this is a place to slow down, explore, and respond to the light. Food and refreshments are available nearby for those who wish to stay longer.

## **SATURDAY Day 2 – Trotternish Peninsula: Icons & Hidden Corners**

Day 2 focuses on the Trotternish Peninsula, forming a natural loop that works particularly well for those staying in or near Portree.

We begin at Loch Fada, with views across the water towards the iconic Old Man of Storr. While the full walk to the Old Man is fairly strenuous and time-consuming, excellent photographic opportunities are available from lower viewpoints, allowing everyone to choose what suits them best.

<https://maps.app.goo.gl/p4nF6EGQQUBaJr8f6>

From here we head to Brothers Point, a lesser-known coastal location that rewards a relatively easy walk with striking views and a sense of space away from the busiest areas of the island. It's a wonderful location for those who enjoy coastal landscapes without heavy footfall.

<https://maps.app.goo.gl/k2eGs7ZZs9Kega598>

Next is one of Skye's most extraordinary and recognisable landscapes: the Quiraing. Vast, sculpted, and constantly changing with light and weather, it's a place that feels almost unreal. Classic viewpoints are easily accessible from the car park, with no need for strenuous climbing to achieve strong images.

While the main car park can fill up, a lower-level alternative is always available.

<https://maps.app.goo.gl/L2zKrn5PDjMZMo5m8>

For those who wish to continue, the weekend can conclude at the Fairy Glen – a compact, magical landscape of grassy mounds and winding paths that feels like Skye distilled into miniature. It's an ideal final location to explore at a relaxed pace and reflect on the weekend's experiences.

<https://maps.app.goo.gl/BDeqhhhuV7ZLJBkp8>

### **Accommodation**

Participants are encouraged to look for accommodation in or near Portree, which is ideally located close to the end of Day 1 and the start of Day 2 on the Trotternish Peninsula, helping to minimise driving and keep the weekend relaxed.

There is also a campervan and campsite at Sligachan for those travelling by van.

Simon & his partner have a B&B and currently have availability although they only have one double room available. [picturemaker100@gmail.com](mailto:picturemaker100@gmail.com)

**April 2026 Competition**

**1 April - 23 April**

**Entries to**

**[scotlandproject@rps.org](mailto:scotlandproject@rps.org)**



Hello Everyone,

I'd like to say a big thank you to everyone who submitted images for March – “Is it graffiti or is it art?” – I've really enjoyed going through the entries and seeing the range of interpretations and approaches. It's been a great little tester in terms of how we look at subject matter and intent.

Looking ahead to April, the theme will be “Abstract Spring.” It's quite an open brief, and I'd encourage you to be as creative as you like with it. Think less about documenting the season, and more about interpreting it – its colours, textures, and energy – in imaginative and non-literal ways. I'm really looking forward to seeing what you come up with.

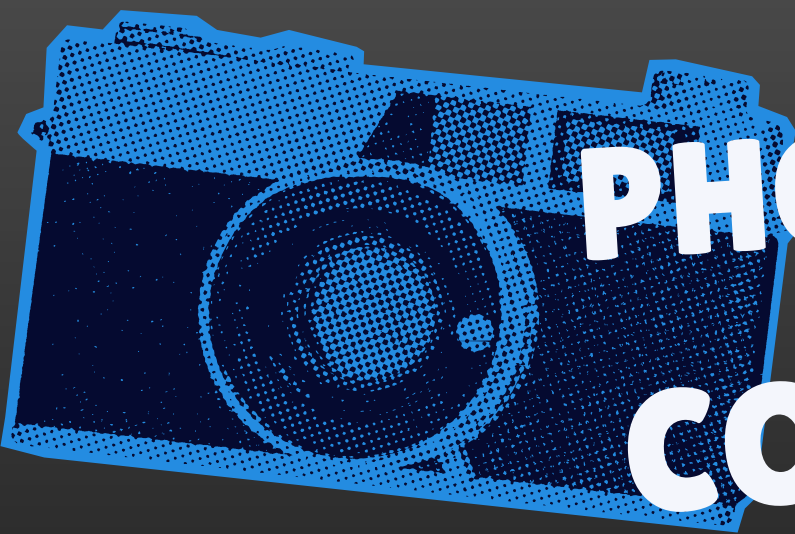
As always, images should be your own photographic work; a little creative tweaking and processing is absolutely fine, but fully AI-generated images wouldn't be appropriate for this competition.

*Dr John Post*

THE RPS

ROYAL PHOTOGRAPHIC SOCIETY

SCOTLAND



# PHOTOGRAPHY COMPETITION

**\*\*LIVE\*\***

**1<sup>st</sup> April – Rules apply**

**ABSTRACT SPRING**

Winners and placements March 2026 Competition - Is it Graffiti or is it Art?



Stephen McGibbon



Superhero by Graeme Bissett,

Reading Corner by Morag Stirling





Thursday 9 April 2026 7PM

## MARK BANKS

**Title:** The Art of Choosing Paper

**Subtitle:** Understanding How Paper Influences the Final Print

**Talk Description:** Mark's talk explores how paper choice hugely influences the final printed image and why it plays such an important role in the printing process.

**Talk Purpose:** By developing an understanding of how different papers behave - rather than relying on formulaic or habitual choices - you will be better equipped to select papers that support your creative intent and help your images translate more successfully from screen to print.

**Mark's Bio:** Mark is a professional landscape photographer based in the north east of England. His passion for the subject comes from the love of travel and being outdoors in remote places.

Mark has been teaching landscape photography, post-processing and printing for over 20 years and runs photography workshops around the UK and abroad. Further details about Mark's workshops can be found at [www.markbanksphotography.com](http://www.markbanksphotography.com).

**NO SPEAKER IN MAY**



# Meet. Shoot. Sip. – Camera & Coffee!

**NOW BOOKABLE ONLINE AT RPS SCOTLAND EVENTS BUT NOT ESSENTIAL**

It's a relaxed, informal, and a short event all about connecting with fellow photographers

One meet-up per month (weather permitting!)

Weekends and weekdays available

Suggestions welcome! – If you'd like us to bring Camera & Coffee to your area, get in touch.

Even better, volunteer to host one!

**Omar Shamma will be hosting Camera & Coffee in Aberfeldy Saturday 9 May  
details and to book available online**

**isle of Skye with Simon Dodsworth Friday 26<sup>th</sup> June to Sunday 28 June 2026**

Why join us?

Meet fellow members and enthusiasts in a relaxed setting

Share stories, ideas, and inspiration

Explore new areas with your camera in hand

Enjoy coffee, food, and a welcoming atmosphere

We'd love your suggestions!

Email Sam at [scotlandevents@rps.org](mailto:scotlandevents@rps.org) if you'd like Camera & Coffee to come to your area, or if you're happy to help host.

weekend

# Nocturne

WHERE DARKNESS GLOWS: NIGHT SKY  
PHOTOGRAPHY AT GARVAULT HOUSE

Andrew Allan - Scotland's Nightsky

FRIDAY 2<sup>ND</sup> AND  
SATURDAY 3<sup>RD</sup>  
OCTOBER

Garvault House  
Hotel

Accommodation & Catering – Garvault House  
Exclusive use of Garvault House for workshop attendees

### Photographic Opportunities

- Chance to photograph the Milky Way under exceptionally dark Highland skies
- Potential for Northern Lights (Aurora Borealis) during the stay
- Night sky photography guidance throughout the event
- Daytime photography opportunities including:
  - Local landscape
  - Flora and fauna
  - Wildlife

### Room Options

- 2 x single rooms £255 per person for 2 nights
- 3 x double rooms £215 per person for 2 nights

The Stables: Has one shared bathroom  
1x double room £215 per person for 2 nights  
1 x twin room (partitioned) £255 per person for 2 nights

### What's Included

- Dinner, bed & breakfast
- Afternoon tea
- Light lunch on Saturday

### Extras

Dog-friendly accommodation

# Royal Photographic Society Landscape Group Members' Exhibition 2025/26



[See the Exhibition](#)

The RPS Landscape Group is holding its second exhibition of members' work across 8+ locations, starting in May 2025 at Southwark Cathedral, before moving to Bristol Central Library, eventually ending in Scotland in Spring 2026. 80 beautiful prints; from London to Antarctica; land & sea; rural & urban; from big scenes to intimate abstracts.

All venues are outdoors, open 24/7

WASPS, Inverness

2 - 17 May 2026

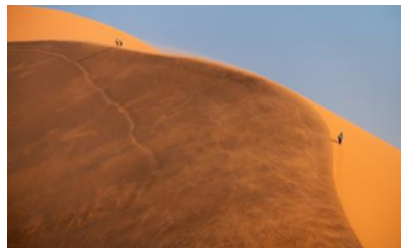
More 2026 dates to be announced



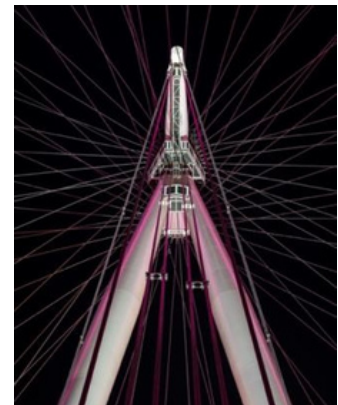
Peter Stott ARPS



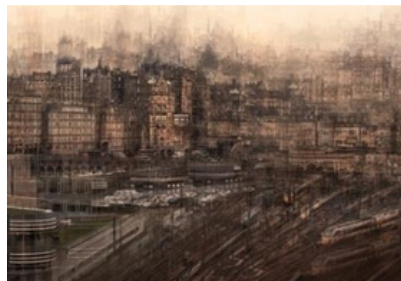
Phillip Dove LRPS



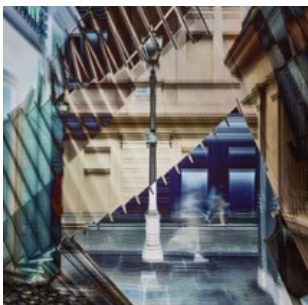
Mark Sims ARPS



Howard Klein LRPS



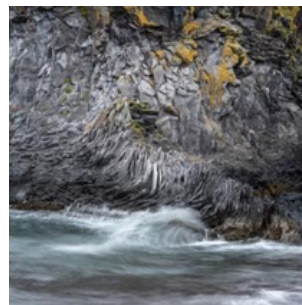
Morag Forbes LRPS



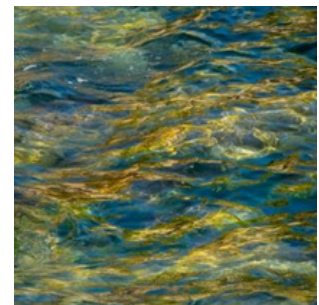
Lesley Peatfield ARPS



Rosemary Wilman HonFRPS



Lindsay Southgate ARPS



Sue Searle LRPS

*Founded in 1853, current patron HRH The Princess of Wales, the RPS mission is to bring inspiration, creativity and connection through photography to people of all ages and backgrounds. The Landscape Group has 1200 members and is one of 16 special interest groups.*

Website: <https://rps.org/Landscape-EXPO25/> Instagram: [rpslandscape](#) X/Twitter: [@RPSLandscapeExh](#)

Contact: [landscapeexhibitionmemberevents@rps.org](mailto:landscapeexhibitionmemberevents@rps.org)