

LANDSCAPE



Newsletter

September 2022 Volume 7 Number 6

RPS Landscape Group

Submissions

The copy date for submissions to the next newsletter (October) is Friday 30 September 22.

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 1200 pixels along the longest edge and borderless. Do not embed images in an email.

Please send all submissions to:

landscapenews@rps.org

F r o n t c o v e r :

Here Comes the Storm by Steve Gledhill

1st Place winner for July 22



RPS Landscape SIG Committee

Richard Ellis ARPS (Chair)

Mark Reeves ARPS (Vice Chair)

Mark Edwards (Treasurer)

Andy McLaughlin (Secretary)

Chris McIntosh (Pro Events Manager)

Dave Glenn (Member Led Events Manager)

Sue Wright (Web Editor)

Peter Fortune (Newsletter Editor)

Robert Brittle ARPS (Magazine Editor)

Fiona McCowan FRPS (Member without Portfolio)

Colin Balfour (Member without Portfolio)

CONTENTS

Chair Chat

Richard Ellis RPS Landscape SIG Chair 4

Editorial

Peter Fortune, RPS Landscape SIG Newsletter Editor 5

Letters to the Editor

7

Join Us

RPS Landscape SIG Committee vacancy 8

Landscape Group Conference 2023

9

Themed competition News

10

Quick links

RPS Landscape SIG Website 11

Articles by Members

- Long Exposure City Scapes by Mark Godfrey LRPS 12
- Maplin Sands Essex with Justin Minns
By Patrick Smith 16
- Letters from America, Covered Bridges in the Catskills
By Candia Peterson 20

Monthly competition

Winners announcements for July and August 26

Events

Landscape Group Events 32

Other RPS News

33

Chair Chat

Richard Ellis ARPS, Chair

Summer is usually a quieter time for the landscape photographer with many of us taking a break from photography and avoiding extremely early mornings. For the committee it has been quite a trying time. As I am sure you will be aware RPS HQ are attempting to implement a new computer system and it has not gone smoothly. We have been trying to maintain service to you with work arounds but this has proved very difficult. We were promised a working system in April and here we are in August and it still does not perform. As of the time of writing we are unable to tell you when RPS HQ will have fixed it so that it will work consistently.

We are sorry for this as it has meant that we have had to hold off launching our autumn programme but rest assured as soon as the computer system performs reliably we will get the programme underway. We have lots of exciting events, speakers and workshops so stay tuned and please be patient with us.

The conference and AGM bookings have opened and you can book this. If you have difficulties Dave Glenn is on hand to help you through. This promises to be a wonderful couple of days and to really stimulate your photographic interest.

We have undergone some significant changes on the committee:

- Mark Edwards has joined us as Treasurer taking over from Diana Wynn.
- Chris McIntosh will take over from Mark Reeves as Pro Events manager and Mark will move to take up a member without portfolio role. They will manage this transition through September.
- Dave Glenn will step down as Member Led Events manager at the next AGM.

I would like to thank Diana, Mark R and Dave for excellent service in their respective roles and welcome Chris and Mark E to the committee and look forward to continuing to work with Mark R.

I was very fortunate to visit the RNLI's headquarters in Poole recently. It is an amazing set up with lots to see. There is a real buzz about the place and you cannot fail to notice the pride and enthusiasm of staff and volunteers. Whilst I was there, crew members were practicing with flares, putting boats through their paces and the maintenance team were hard at work building new and repairing existing lifeboats. I was talking with a crew member and telling him of my interest in coastal photography. He reminded me of the importance of checking behind you on an incoming tide. It is easy for a gully to fill behind you cutting off your route to shore whilst you are enthusiastically capturing a rock and foreshore composition. He had recently rescued some people who had become cut off whilst walking on a sandbank. As we will be entering prime time for landscape photography please bear this advice in mind - ensure you have safe route back to shore at all times when at the coast.

Recently I read the quote "A year from now you will wish you had started today" from the author Karen Lamb. I am sure many of you will be thinking of starting something and wondering if you should. Maybe a book, a distinctions panel or simply something for your own pleasure. Take this opportunity of the change in seasons to get started. Bruce Percy wrote in a recent post about the importance of producing work - some of it good some not so good but unless you are producing you will not deliver great material.

I hope that you will all enjoy the autumn and produce some work that pleases you. Happy photographing.

Richard

EDITORIAL

By Peter Fortune, Newsletter Editor

“Season of mists and mellow fruitfulness” will soon be upon us . This will mean lower ISOs and shutter speeds and wider apertures, but in many places an opportunity to capture the rich browns, reds and yellows which signify the decay of the summer leaves! It always strikes me as strange that nature provides such wonderful sights of death. While for many this decline culminates in the festival to mark the middle of winter, for me it is depressing to see summer slipping away as temperatures drop and the light begins to fail. Fortunately with modern digital cameras there is no need to pack them away and wait for spring! My camera gets used nearly all year round and I only have to recognise that the autumn and winter seasons require different techniques but also offers different qualities to the finished images. Of course many photographers prefer the lower light levels and the differing images that are possible.



Leaves

In this edition of the Newsletter we have Richard’s Chair-Chat which gives news of changes in the make up of the Committee. In addition, in our Letter from America series Candia Peterson describes the covered bridges which are a feature of the Catskills and further East into New England. Mark Godfrey discusses how long exposures can make for interesting Cityscapes and Patrick Smith describes the strange strange environment on the Maplin Sands out off the coast of Essex into the Thames Estuary. All the regular features are here - including details of upcoming Workshops and courses. One new feature in this edition, which will continue as long as readers are moved to comment, is Letters to the Editor, Steve Williams wrote to comment on Junes Editorial and made some very useful points - his letter kicks us off very positively. One point however is that authors should limit themselves to issues that are within the ambit of the Landscape Group, rather than raise issues here about things that are controlled by Head Office.

As Richard explains in his Chair Chat, the Head Office new computer managed system for booking members onto paid events, while still having some problems, is getting better and hopefully will be fully operational in the near future. This should enable our full Landscape Group programme to be available to all and those members who have been unable to get onto programmes will then be able to.

The next edition of the Newsletter is October with a copy deadline of 30/09/22 so everyone who has a story to tell should be busy writing and selecting images to illustrate their work. Details (which are not onerous) are in this edition.

Enjoy your Autumn photography.

Peter



Angers Cathedral
All images © Peter Fortune

LETTERS TO THE EDITOR

This Edition we are trialing a new feature which if there is interest will appear in future editions. The title describes this new feature but would like to limit the scope to matters surrounding the Landscape Group and landscape photography. Other matters within the compass of the RPS should be addressed to Head Office. If nobody writes - then there will be nothing to publish - so if you see things you wish to comment on address your letters to LandscapeNews@rps.org

This first letter came in following the July Edition of the Newsletter.

Peter

I read with interest your editorial in the July 2022 issue and I concur with many of the points you made.

With regard to multiple manufacturers, I would not rule out Sony, as they are a maker of sensors, often for other companies.

I too use a standard set of settings on my cameras, and seldom delve into the inner workings of the menus. Adjusting the focus points for example, just leaves me baffled and I use manual focus on landscape work and street photography most of the time anyway. I use perhaps less than 20% of what the computer in the camera can do especially as I do not use the video side of things. But then I started my photography on simple film cameras.

I have moved recently to a new camera (A Leica M10 although I still use my Canon 5DSR sometimes) that deliberately has less features - no autofocus (lighter lenses) and no video (smaller case and fewer connections to be mounted on it, plus no sound). It just allows me to control aperture, shutter and ISO, plus manual focus and interchangeable lenses - which is all I really need. And it's light enough to be my 'carry anywhere' camera - even with spare batteries and a spare card.

One development I'd like to see is longer battery life, though this can be managed if one is careful - perhaps a faster start from switch - on is a real must.

Regards and thanks for such an entertaining piece.

Steve Williams

Thank you Steve for a thought provoking letter and congrats for being the author of the first Letter to the Editor published

Peter



Building Member Engagement

After a long period of sterling service Dave Glenn has decided to stand down as the member led events manager at the AGM in March 2023. We would like to thank Dave for all his hard work and to recruit someone to continue to develop member to member interaction.

Recent surveys have shown that members would like to have local groupings to belong to and participate in activities with other like-minded photographers.

The role will be to:

- Facilitate a structure of local groupings.
- Identify members to lead member led events and facilitate advertising and bookings. This role will also encompass setting events up on the website – full training will be given.
- Build a network of informal local events such as walks and discussion groups.

This is a committee position and so requires attendance at 3 committee meetings per year (2 Zoom, 1 Face to face in the Midlands).

This is a great opportunity for someone who will relish the challenge of building a new structure and way of working in the landscape group. Dave is available for a full handover and training.

If you think you could help by taking on this new role please email Richard Ellis at landscapef16@gmail.com and we can arrange a further discussion.



Landscape Group Conference 2023 ticket sales update

All double room tickets are now sold out, with a limited number of single room tickets still available via the [RPS Events portal](#)

Non-residential tickets (with or without dinner) are now available (again, via the [RPS Events portal](#)).

Should you wish to stay, you may still be able to book accommodation directly with the Cedar Court (<https://www.cedarcourthotels.co.uk/hotels/harrogate/>), or alternatively at one of the many hotels in the local area.



RPS Landscape Group

Advancing the Art of Landscape Photography

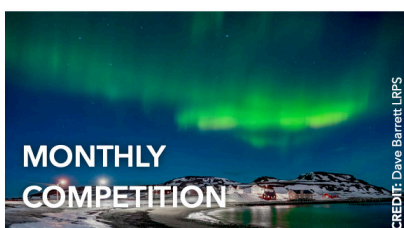
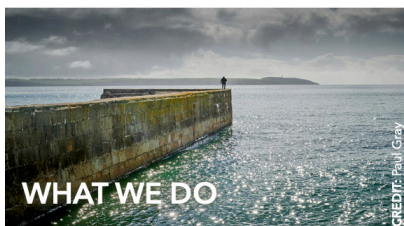
Credit: The Curl by Lindsay Southgate

Quick Links to the RPS Landscape Group's Website

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

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

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



COMING SOON!

Landscape Photography Themed Competitions

Autumn

Submission period- 23 September - 23 December 22 12:00 pm

Voting period - 24 December 22 09:00 am - 30/12/2022 12:00 pm



Photo by Johannes Plenio

We will be launching our 1st themed competition 'Autumn' running for the duration of Autumn (23 Sept - 23 Dec)

The autumn is a colourful time to enjoy the great outdoors with the camera and so we have chosen the broad subject title AUTUMN.

Landscape Group members may enter up to three images at anytime during the competition time period as you never know exactly when we will see the peak of Autumn colours.

Before submitting, please resize your image to no more than 2000px wide.

Members will be able to add their own images to this competition by clicking on 'Add Photo'

located on the Autumn theme competition webpage. After loading the image you will be able to add the image title and your name, don't forget to include your RPS distinction.

The winners announcement will be made on the 1st January 2023. The 1st place prize is a choice of one of the fotovue photography books.

**LOOK OUT ON
THE LANDSCAPE GROUP
WEBSITE FOR THE
LAUNCH ON 23/09/22**

LONG EXPOSURE CITYSCAPES

By Mark Godfrey LRPS



The Walkie-Talkie and the Cheese-grater, 36 seconds at f16, ISO 64

I'm a member of the RPS Landscape Group, but wouldn't call myself a landscape photographer, unlike my friend who spends weeks looking for the right weather conditions, traipses for miles over rough terrain and waiting hours to get the picture – but he takes brilliant landscape photographs. My main interest is street/documentary photography and capturing a moment where you have little time, but plenty of opportunities to capture another if you miss that one. However, cityscapes are something that really interest me and combines well with my love of street photography.

I recently attended, together with seven other photographers an RPS Long Exposure workshop with Nigel Wilson in London. We were on the banks of the Thames at the centre of hustle and bustle, but in our own world and ready to create a picture.

The approach to long exposure cityscape photography reminds me of going fishing with my dad fifty years ago; enjoying the moment and the surroundings, taking your time to get everything in place, and not being able to predict what you might catch, or what the image will look like. However, as with every genre of photography, it's all about the light.

To create a good long exposure cityscape a number of factors need to come together; the composition, the technical accuracy of the exposure and the use of filters. This is not a quick process, like all landscape photography, and nor should it be.

Composing the photograph to me is key, before the technical aspects come into play. Once you have what you believe is a good composition, the amount of polarisation must be set and the exposure determined. As advised by Nigel, I set my camera to the lowest ISO setting, 64, to get the highest quality image and a small aperture in order to get a longer shutter speed. I was generally working at around F11, which gave me a metered shutter speed of between 1/30th and 1/15th of a second.



The Millennium Bridge, 4 minutes, at f16, ISO 64



The Shard from the North Bank, 36 seconds at f16, ISO 64

The next step is to attach the Neutral Density filter, I mostly used an ND 3.0 (10 stop) filter. Using the Lee Filters Stopper Exposure app (other apps are available), I set the camera to the adjusted shutter speed which was calculated to be between 30 seconds and one minute. As the day went on, I gained more confidence to try longer exposures of between two and four minutes, which meant adjusting other settings. I also tried using more than one ND filter, an ND 3.0 and an ND 0.9, making 13 stops in total. This is definitely an area for more practice.

To me the results from this genre of photography can seem quite ethereal, with dramatic skies, dreamy water and a deserted landscape with the absence of people.

Nigel provided expert tuition and support throughout the day. He wasn't taking photographs himself, but devoted all of his time to us individually and as a group. We had several opportunities for shooting as we walked the south bank from Blackfriars Bridge to Tower Bridge, and then the north side back to Blackfriars.

I'd love to have come back with numerous images, but as photographers, my view is that we must manage our expectations. The reality is that if I get one from a day's shooting, I'm very pleased, but I think I came away with two or three decent images, however, I'll let you be the judge of that.

It was a long day, in hot weather, which I enjoyed immensely and would wholeheartedly recommend Nigel's workshop. I'm only beginning to learn about long exposure cityscape photography, but came away wanting to do much more. I think I'm hooked.

All Images © Mark Godfrey LRPS

MAPLIN SANDS ESSEX WITH JUSTIN MINNS

By Patrick Smith



The Broomway maplin Sands

Maplin Sands lies off the coast of Essex beyond the resort of Southend and makes up part of the Thames estuary.

It is a vast area of sand that stretches up to 5km from the shore at low tide and across this area is an ancient footpath – The Broomway – which connects Foulness Island with the mainland. This is an unmarked route across the soft sands and to use the path you require a professional guide to show the way and to ensure you avoid the soft sands that have claimed many lives over the centuries.

To add an extra element of potential danger the area is under the stewardship of the MoD who use the sands as a firing range. We were warned to look out for any unexploded ordnance that may be partially buried in the sand!

Our group of [foolhardy?] photographers made our way to the shore line at Wakering Stairs which can only be reached after passing through an MoD checkpoint. There we met up with workshop organiser Justin Minns and Tom Bennett – our guide for the evening.

Having enjoyed a couple of very sunny and warm days prior to the event the weather had changed - with a fairly overcast sky which unfortunately did not provide much reflective light on the pools of water lying on the sand. However, the evening was dry with a fairly stiff breeze. It was not a venue that would be very appealing in stormy conditions!

Looking south, the large shallow pools of reflective sea water make the horizon line disappear and the sight of large container ships leaving the Thames estuary gave the appearance that they were levitating across the sands!



Cordgrass and a far horizon

We set off - walking almost directly away from the land, splashing through shallow saltwater pools and puddles. The sand beneath our feet was reassuringly firm, occasionally giving way to darker mud below. Small, scattered mounds of cordgrass have managed to dig their roots deep into the mud, and at one of these we gathered to take our first images.

Turning then towards the north-east our goal was a distant wooden pole - a navigational marker for Havengore Creek. Boards of wood have been nailed across this marker pole, creating a primitive ladder, known as the Maypole.



The Maypole marker



A Broomway path marker

The Broomway path was once marked with sticks raised above the mud. Now, only occasional markers remain. We set off towards another navigational pole with Tom leading the way. Even in fine weather the Broomway is a disorientating place, with distances impossible to judge

Far out in the estuary, two groups of Maunsell Forts can be seen – these were built in the second world war to provide a front-line defence against German air attacks on London. A more recent addition is the inevitable line of wind turbines on the horizon.

Other poles and beacons can be seen further out - at least one guarding a wreck. We turned in a south easterly direction to visit this shipwreck.



Marking the shipwreck



Skeletal remains

By now the wind was picking up as darkness started to descend and looking back to the mainland there were repeated flashes of sheet lightning. We set off at a brisk pace to the shore line as the light faded.

This was without a doubt a unique place to visit and photograph. Much credit to Justin for organising this trip and ensuring that we had the opportunity to take some different images on a unique stretch of coastline.

Within 20 minutes of setting out on the drive home through Essex we encountered the storm which we had viewed earlier from the Sands. The sheet lightning was continuous and the rain so heavy that it brought the traffic to a virtual standstill on the A13. I'm sure we were all relieved that we did not encounter this huge storm while out on the Broomway!

All images © Patrick Smith

Letters from America

By Candia Peterson

COVERED BRIDGES IN THE CATSKILLS

The Catskill Mountains of Upstate New York are synonymous with the rivers that run through them. Hardly surprising really as the suffix “kill” comes from the middle Dutch “kille”, meaning riverbed or water channel and dates back to the 1600s when the region was known as New Netherland and New York City was New Amsterdam. The area is largely bounded by the Susquehanna River to the Northwest and the Hudson to the East but, through the middle of it, run the two branches of the Upper Delaware River – imaginatively called the East and the West (which happens to run through my village), though as you can see on the map they are more North and South and West and East. Before they merge in Hancock on the Pennsylvania State Line into the main Delaware River, there are two huge reservoirs serving “The City”, one on each branch – the Cannonsville on the West and Pepacton on the East. As a result, there is essentially water of one sort or another everywhere – though, just as in the UK, our summer has been hot and dry and levels are extremely low.



Dating back to the mid-nineteenth century, both branches of the Delaware River feature numerous covered bridges. Some are in better shape than others, but all are wooden structures not necessarily well suited to the motor car. There are four of these bridges within a relatively short radius of my home, two on each branch, and in the middle of August, I set myself the task of going out to visit all four of them for a little play with the camera.

They are not the easiest of subjects. Mostly they are too long to accommodate the widest of lenses up close and the strictures of private land along the riverbanks don't allow you to get all that far away from them. Generally, the accoutrements of modern American road use – signage galore – and the ever-present overhead cables add more obstacles and eyesores but, nevertheless, they are fun to photograph from both above and below and make for good subject matter. The rivers themselves are always lovely.



Signage on Downsville Bridge

I did this project over two days, on the first I set out early on a very misty morning and headed for Downsville on the East Branch. It was a typical late summer misty morning and the view under the bridge was quite ethereal.



Early morning mist on the East branch

Moving on, I drove over to Beaverkill, where the bridge is on a tributary of the East Branch. By this time, the sun was up, the fog gone and the sky a cloudless blue. This bridge is probably the best maintained of all the ones I know, probably because it is the gateway to a popular camping ground on the river and, as I arrived, I disturbed a couple of campers skinny dipping for their morning bath (no photo of that!).



Beaverkill Bridge

The view along the river here with my back to the bridge is pure Catskills, densely wooded hills with the river winding gently through and one of the fun parts of this two-day adventure was as much the beautiful scenery as the bridges themselves.



With my back to the Beaverkill Bridge

The Beaverkill bridge is one of my favourites, not just for its position but also because you can walk on the riverbank right underneath it and on a clear, still day much entertainment can be found in the reflections.



Reflection under the bridge

Another day and two more bridges, this time on the West Branch. Hamden bridge is closest to home, about five miles down the road. It is also probably, if I'm honest, the least interesting of the lot and also the least accessible as it is impossible either to get very far from it or underneath it. Another misty early morning and the shape of the wooden lead rails are very typical.



Hamden Bridge

Another ten miles down the road to the last of the four just outside the little town of Delhi (with no reference to the capital of India, this is pronounced “Dell-high”) and Fitch’s bridge, the only one named for its builder rather than the town in which it sits. This is one of my favourites, shorter and wider than the rest; the internal lattice structure is magnificent (though clearly not a landscape!) and its length is punctuated both sides by diamond shaped portholes.



Fitch's Bridge[44]

But again, it has to be all about the view from the riverbank and if the scene in Beaverkill was typical of the Catskills, the view from here is typical of the late summer foliage of the river valleys. Golden rod is in every hedgerow, at once brightening up all the fields but also a reminder that its arrival signals the last burst of summer before the gold moves up from the fields to the trees.



The view from Fitch's Bridge

Finally, although this is supposed to be about covered bridges, as I was driving home from Beaverkill on my first outing, I took – as I tend to do – a circuitous and exploratory route and found, not a bridge, but a “covered tunnel”. I couldn’t resist!



Covered tunnel

All Images © Candia Peterson

RPS Landscape Group Monthly Competition

Winners Announcement

Members submitted another stunning collection of images to the Landscape Group competition during July and August

July 2022

1st Place

Here Comes the Storm by Stephen Gledhill



“Here Comes The Storm” could have so easily been missed. In 2016, my wife and I were at the end of a very successful photography week in Yellowstone NP and The Tetons with our group of American photography friends.

We were taking a short break at an art gallery just to the north of Jackson Hole when one of our number yelled “look out the window”. There was a rush outside to get our cameras from the cars and over the course of only a few minutes the storm developed and then quickly petered out. Not all great photos are the result of careful planning!

A great shot can crop up anytime and anywhere. “Be Prepared” is the motto - even if it’s your iPhone! The car park was the perfect location.

Sony A7II - 24-70mm at - 34mm - 1/1000s - f8 - ISO100

My website: www.virtuallygrey.co.uk

2nd Place - July

Derwentwater Dawn by Malcolm Blenkey ARPS



3rd Place - July

The Curl by Lindsay Southgate



August 2022

1st Place

South from Box Hill by Peter Stott



The panorama south from the chalk ridge of Surrey's Box Hill traverses the Weald to the South Downs. It is a heavily eroded cretaceous landscape comprising a succession of low ridges of alternating sandstones and clays.

This high contrast image was taken at sunrise on a cold January day in 2022 when strong shadows highlighted the gentle undulations in the terrain. There was little wind which allowed the mist to form and the smoke from field fires to add interest.

It is curious that in the foreground the smoke is drifting to the east and in the background, to the west.

Website: peterstott.myportfolio.com

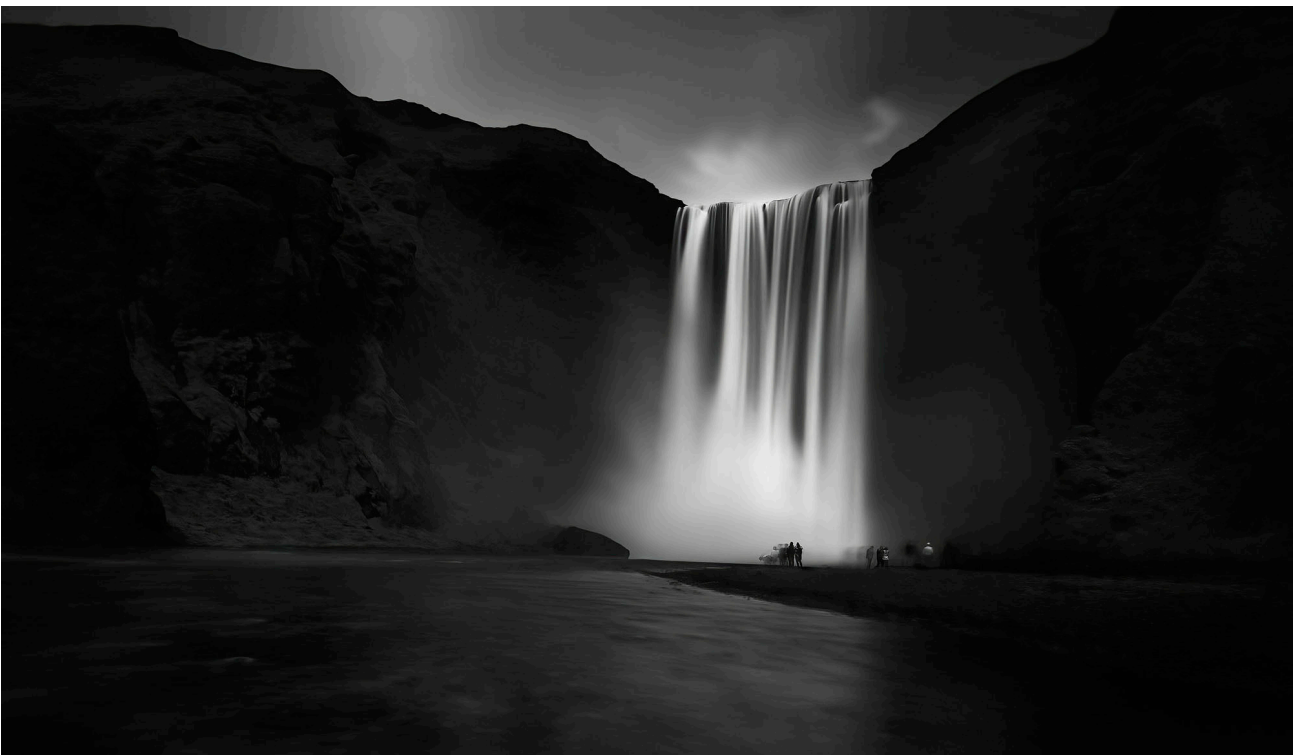
2nd Place - August

Late light on lonely farmhouse by James McCracken



3rd Place - August

I dream of Skogafoss by Morag Forbes

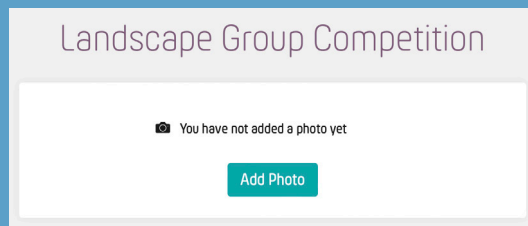


How To Enter

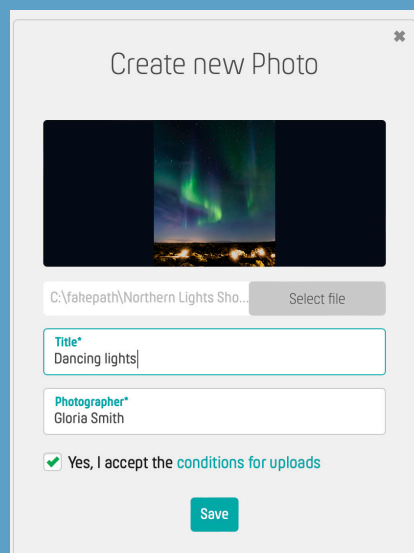
The Landscape Group monthly competition webpage can be found [here](#)

Landscape Group members may submit one jpg image per month. Before submitting, please resize your jpg image to no more than 2000px wide.

Members are able to add their own image on the by clicking on 'Add Photo'.



After loading the image please add the title and your name, don't forget to include your RPS distinction.

A screenshot of a 'Create new Photo' form. At the top, it says 'Create new Photo' with a close button. Below is a photo of the Northern Lights. Under the photo is a text field containing a file path 'C:\fakepath\Northern Lights Sho...' and a 'Select file' button. Below that are two input fields: 'Title*' with the text 'Dancing lights' and 'Photographer*' with the text 'Gloria Smith'. At the bottom, there is a checkbox that is checked, with the text 'Yes, I accept the conditions for uploads'. Below the checkbox is a green 'Save' button.

All submissions will be displayed on the Landscape Group's Monthly Competition webpage.

Winners and runners up will have their images displayed in RPS Landscape publications, RPS Landscape Facebook and the RPS website.

All Landscape Group members will be invited to vote and the 1st, 2nd and 3rd placed winners will be announced on the RPS Landscape Group website and Facebook on the 1st of the month.

Open for entries 1st to 23rd.
Voting takes place 24th to 28th.

The Prize is the superbly written and illustrated book by Robert Harvey, Britain's Best Landscapes and How to Photograph Them.

Landscape Group Events

As I am sure you will be aware RPS HQ are attempting to implement a new computer system and it has not gone smoothly. We have been trying to maintain service to you with work arounds but this has proved very difficult. We were promised a working system in April and here we are in August and it still does not perform. As of the time of writing we are unable to tell you when RPS HQ will have fixed it so that it will work consistently.

We are sorry for this as it has meant that we have had to hold off launching our autumn programme but rest assured as soon as the computer system performs reliably we will get the programme underway. We have lots of exciting events, speakers and workshops so stay tuned and please be patient with us.

EVENTS / WORKSHOP



Autumn in Torridon and Wester Ross

Join professional landscape photographer, Mark Banks, on this five-day (six-night) residential workshop in one of the most beautiful and varied landscapes in the UK. Tickets are now on sale. Bookings ...

DATE

16 October 2022

LOCATION

Myrtle Bank Hotel, Low Road, Gairloch, IV21 2BS

PRICE FROM

£1,765

EVENTS / WORKSHOP



Hartland Peninsula II

This is an on-location workshop for up to six participants, led by Robert Harvey. This workshop is sold out. The Hartland Peninsula of North Devon has some of the most striking rock formations to be s...

DATE

17 October 2022

LOCATION

Hartland Quay Hotel, Hartland, Bideford, EX39 6DU

PRICE FROM

£89

To view all events organised by the Landscape Group, go to the Landscape Events web page [here](#)

Other RPS News



Squaring the Circles of Confusion: Neo-Pictorialism in the 21st Century

The Royal Photographic Society is delighted to announce the opening of Squaring the Circles of Confusion: Neo-Pictorialism in the 21st Century. The new exhibition explores how eight contemporary photographers are using traditional techniques and approaches in their work to address contemporary issues and demonstrate the beauty of the photographic image.

RPS Gallery, Bristol: 9 September to 6 November 2022

[Learn more >](#)

Distinctions



CREDIT: Jane Langston LRPS

Licentiate (LRPS)

To become a Licentiate of The Society, applicants must show variety in approach and techniques but not necessarily in subject matter. Demanding but achievable for most dedicated photographers.

[Learn more >](#)

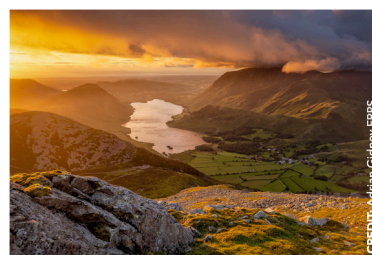


CREDIT: Glenn Porter ARPS

Associate (ARPS)

Requires a body of work/project of a high standard and a written Statement of Intent. Strong technical ability using techniques and photographic practices appropriate to the subject.

[Learn more >](#)



CREDIT: Adrian Gidney FRPS

Fellowship (FRPS)

Our highest level of Distinction. Requires a distinctive and cohesive body of work/project accompanied by a written Statement of Intent.

[Learn more >](#)



CREDIT: Karen Knorr HonFRPS

NEWS

RPS Women in Photography Bursary

Entries open until 30 Sep 2022

A new RPS bursary, providing £3,000 as well as mentoring to a female graduate, is now open for entries. Made possible by the generous support of Karen Knorr HonFRPS. Apply now.