



Shaftesbury Avenue in Lockdown © Damien Hewetson

Submissions

The copy date for submissions to the next newsletter (May) is Friday 30th April 2021. Please note that it may be necessary to hold some submissions for a future newsletter.

If you have an idea for an article, please send a brief synopsis (up to 50 words) of the purpose and content of the piece.

Please submit your images as jpeg attachments, sized to 72 dpi with 1200 pixels along the longest edge and borderless.
Do not embed images in an e mail.

Please send all submissions to:

landscapenews@rps.org

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Editorial

By Peter Fortune

I was lucky to be called for vaccination on 19th January and so am now eagerly anticipating the reduction of restrictions to allow travel thus enabling visiting different far-flung sites to photograph. It is not that I live in an un-photogenic area, just that I have explored and photographed where I live thoroughly and have a thirst for new sites. This picture below, I took a short cycle ride from where I live just to demonstrate the point.



The two following images of Wells Cathedral and A Thames Canoeist, were taken over 50 miles from my home and would therefore be totally “illegal” at the time of writing.





But on to more interesting things. By the time you read this the Landscape Group AGM has happened although it had to be scaled down and run as a Zoom meeting because of Covid-19. (See the January 2021 Newsletter.) At the time of writing we simply don't know when things will back to normal. It still proved to be an interesting event with 2 great photographers sharing how they approach photographic subjects as well as the actual meeting itself. I for one enjoyed it very much. Hopefully by next year we will be back to normal.

All five of the major camera manufacturers - Canon, Fuji, Nikon, Olympus and Sony are suffering reduced sales and profits (Nikon has even been making a loss!) The company has made a statement that it will get back into profit next year, (Year commencing January 2022.) Nikon has closed factories in Japan switching manufacturing to Thailand as part of its recovery. It looks like there could be more sun on the horizon for the imaging company. Revenue has increased to ¥150.6 bn with a surplus of ¥9.9 bn, which equates to a 36% increase quarter on quarter. Nikon's stock price has increased by almost 50% since 01 January – and by around 10% since Nikon announced its financial results on 04 February.

As a long time Nikon user I don't follow the fortunes of the other major manufacturers, but from what I read, although they have not fared as badly as Nikon they have had declining sales too. Its those clever cell phone makers that are in part to blame! My daughter has one and sends me a lot of pictures of my grand daughter and the cell phone produces high quality images as long as one does not enlarge them too much. I do have an Apple iPhone but do not use it for photography, but the day may be coming when cell phones will take over from mirrorless cameras.

I remember the days in the 1990's when digital cameras first came on the market. There was much amusement and scorn expressed by many serious photographers I knew at the time. One once told me that digital cameras were over priced toys and would never be serious tools of photographers unless they raised their pixel count to 500 kilobytes. Now we are in the realm where digital cameras often have pixel counts of 45 megabytes and more. Patrick Litchfield, a famous photographer of his

day who shot the Pirelli Calendar amongst many other things and was a Nikon user was given a beta test digital SLR by Nikon. After using it for a project he said to a camera magazine that he would never buy another roll of film. That as they say, is progress. Many DSLR users (including me) were equally skeptical about mirrorless cameras when they started to appear but like many others I am a convert and cannot imagine going back to my Nikon D850 which is just as well because I traded it and most of my lenses in to buy my Z7 and the new lenses for the enlarged mount.

In this edition of the Newsletter we have a report by our Chair Richard Ellis on the AGM of the Landscape Group held on the 6th March on Zoom. There is an article on the Wonderful Autumnal Colours in Scotland by David Rees. Also, Philip Bedford wrote about a workshop he ran on the South Downs which complied with the Social Distancing rules in force at that time. Mark Reeves wrote a piece about The Price of the Air that We Breathe, and Sue Wright gave us a report on the results of the first and second monthly competitions and provides a profile of herself and her Photographic journey. There is also an advert for the Landscape Group's Instagram Account which is managed by Fiona McCowan, and further reports from the Print Circle featured in the last Newsletter.

As always please keep safe.



All images © Peter Fortune

Chair Chat

By

Richard Ellis, RPS Landscape SIG Chair

The year is now well underway and the Landscape Group has held several events. Members have attended both location and theme-based hybrid workshops, talks and processing skills tutorials. Our most recent event was the AGM and speakers' day which was attended by 137 people.

The AGM kicked off with a talk on composition in landscape photography by Tony Worobiec who shared a selection of wonderful images taken from his book "The Waters Edge". Linda Wevill closed the event with a talk entitled "Personal expression in landscape photography". She shared her painterly images inspired by the impressionists as well as giving great insight into the techniques used to create them.

In between the talks the group conducted the AGM. I am delighted to report that membership has increased both for domestic and overseas members. The number of members with distinctions has also increased. Our finances are in great health and the committee is confident that we can deliver an exciting programme in 2021 with these funds.

Our programme for members increased in 2020 with over 90 events and we continued to communicate with members via the magazine and newsletters. Members have the opportunity to share and critique work in processing, prints and digital image circles. We have expanded our presence in social media with a new Instagram account and increased membership of our Facebook page.

None of this would have been possible without the hard work and dedication of the committee and I am very grateful to them for all their work in what has been a very challenging year.

We also reviewed the recent survey results. Overall members were very complimentary about the programme and especially the workshops, talks and magazine. There were a few comments in the free text part of the survey about some events being expensive. The committee feels that the programme is good value for money as you cannot obtain the same workshop events more cheaply outside the group. We have reduced the price of talks and workshops for members for 2021 and our events have a starting price of £2. We will continue to monitor our price competitiveness.

There were also requests for workshops which are more accessible for those with mobility restrictions and these will be part of our 2021 programme.

Several members commented they could not find events on the website. All our events are listed on the What's On section of the website [here](#). We will produce a guide to the website. There is also always a link to events at the end of every newsletter.

A more comprehensive review of the survey will appear in the May newsletter.

At the AGM we also reviewed the group's response to the climate emergency and a new initiative to provide support to members under the age of 35 in obtaining their distinctions.

The committee members were re-elected unopposed and we said goodbye to Jim Souper who stepped down from the committee. Jim was one of the original members of the landscape committee and he has served as newsletter editor, website editor and member w/o portfolio. Jim also played a large role in supporting the transition to the new RPS website. Jim leaves with all our good wishes for the future and we hope to see the results of his personal photographic projects soon.

The full presentation, minutes and election results can be found [here](#).

There does seem to be some hope that lockdown will end soon and once government regulations allow we will be restarting our face to face programme. In the meantime, stay safe.

Best wishes

Richard

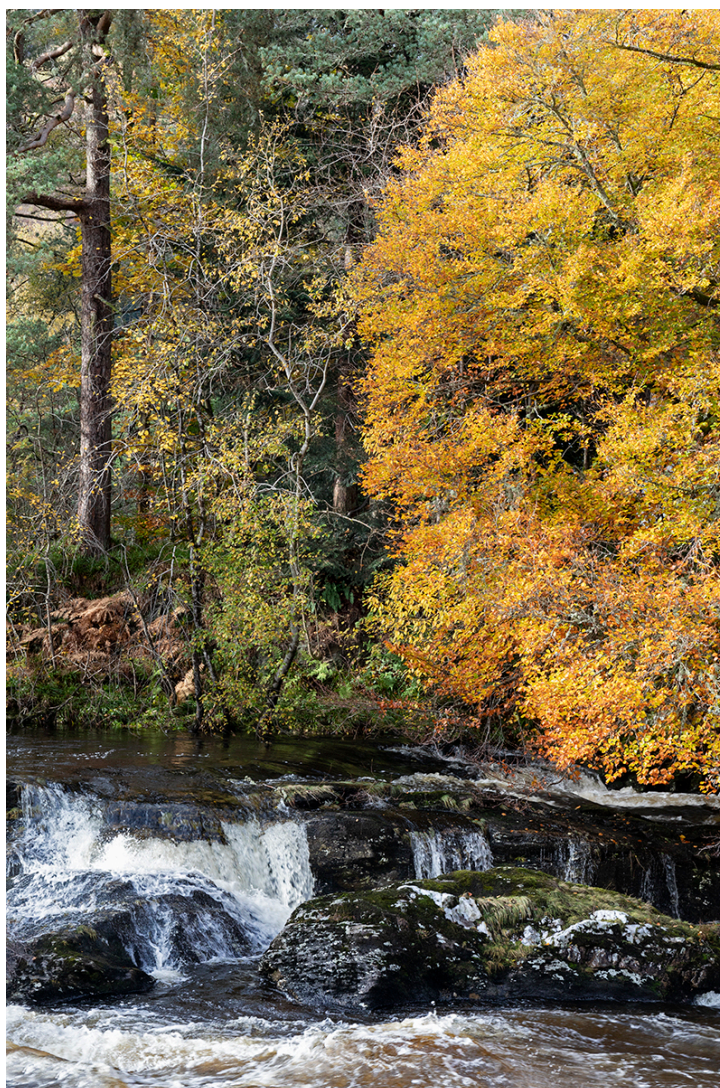


Autumn Colours

by David Rees

It was disappointing when an Autumn Colour workshop in Perthshire did not attract sufficient participants and was cancelled. However my wife and I carefully reviewed the relevant “covid rules” in both England and Scotland and decided to allow ourselves a few days away from home and we were rewarded with some truly glorious autumnal colours. Our chosen location was the village of Kenmore at the eastern end of Loch Tay. I would recommend this area as well worth a visit, we will certainly try to return next autumn – when I hope face masks and social distancing will be things of the past.

For anyone who may be interested I was shooting on my Canon 5D mk4 with basic processing in Photoshop. I do not claim any particular merit for my photographs but I certainly enjoyed taking them.



On the drive to Kenmore we headed for Killin at the head of Loch Tay and with the road skirting the loch it offers some impressive views, only marred by the rain!

Attempts to capture a rainbow across the loch came to nought but the first image was shot handheld from the banks of the River Dochart at the Falls of Dochart, in Killin. Shooting at f8, ISO 400 allowed a shutter of 1/100 which captured the movement of the water to my satisfaction.



My second picture was taken at Glen Acharn with the help of my tripod. This Glen is only a few miles from Kenmore and the walk to the top is well worth it. We spent the best part of a day here and the photo is at f18, ISO 400. This allowed a shutter speed of 1.3 seconds which gave me the blurring of the water that I wanted.



Glen Lyon is the location for picture No 3 which was taken handheld between showers which helped to emphasise the colours but it necessitate an ISO of 1,600 at f8 to allow a shutter of 1/100.



Although I had read good things about Garry Bridge the conditions for shooting from the bridge were not ideal but the adjacent woodland provided my 4th picture looking more closely at a single leaf. Handholding at 1/30 with f8 meant an ISO of 3,200.

The exposure is 1/5 sec for the final photograph at ISO 100 and f8 which allowed me sufficient time to zoom the lens and this photo is included as a “marmite” image and hope more of you like it (as I do) than hate it.



Although I am a long standing member of a camera club and sometime participant in its competitions, I learnt long ago to take my photos my way and for my enjoyment rather than to try to please a judge. However the first shot divides nicely into 3, a number favoured by judges. Photo no 2 may also please a judge, as it contains 3 falls arranged in a “Z” shape. No 3 ticks a number of boxes, the path gives the leading line, the colours are rich and the brightest part of the image is at the end of the path so leading the eye through the picture. It is hard to predict how the single leaf would be received and as for the last picture I have already said it is a “like it or hate it” image!

All pictures © David Rees



Instagram #rpslandscape

Tag your
images
#rpslandscape
for a chance
to be featured

South Downs Explorer And Image Review

By Philip Bedford LRPS

The coronavirus pandemic has pushed us to think in new ways and challenged us to adapt to social distancing. The RPS Landscape Group has since run a couple of online workshops, including this one exploring the South Downs. I leapt at the chance to incorporate what we love about landscape photography workshops, with the adaptation of a slightly different format to ensure social distancing



Kingston Ridge & Cold Coombes © Philip Bedford

The workshop took place over a two-week period, in late July and early August, with one initial Zoom video conference session of 90 minutes. Participants were given an extensive briefing of different locations along a 10-20 mile stretch of the South Downs Way and the tutor giving tips on camera and editing techniques, as well as the best shots, points of view and routes across the landscape. I also included reference images by other local photographers for participants in the briefing to demonstrate a varied approach to shooting the National Park. Participants then went on one or two photoshoots in the area within the following two-week period, at a time that suited them, then submitted images for us to all review together using Zoom screen sharing in our second session at the end of the fortnight.

As the workshop was more flexible, the results were quite varied, with different photographer's showing a very different approach depending on what time they visited and what location they chose, as well as the light, weather conditions, and



Ouse Valley© Philip Bedford

their style of shooting. I thought it best to do my own photoshoot to begin with, just before the first workshop session and though I have shot this location many times before, I wanted to reacquaint myself with a landscape I had not seen in a few months. I knew that there would be a lot of summer crops in the fields, almost ready for harvesting, but to catch the sunrise, this also meant an early start for the magic hour at 4.00am. I was really lucky that the promise of sunny weather meant that there would be good contrasting light, to highlight the contours of the rolling hills. The colours of the sky at sunrise were great for my first shot of the morning and, using a wide-angle lens allowed me to use the foreground to place the sweeping chalk path to lead the eye down the hillside towards the Ouse Valley.

To demonstrate a range of different techniques to participants, this shot used my telephoto lens to compress the landscape and focus on the soft, rolling fields to the west of the ridge. It's hard to believe the busy A27 runs just next to these tranquil fields, though at 5.00am the only sounds are the light wind, the occasional lowing of cattle and the skylarks hovering high above the arable fields. By using black and white here, I was referencing the late John Holloway, whose 'closed landscape' style photograph of Cold Coombes was used in the reference material for the workshop. I love the abstract nature of this shot with the curving lines in the subtle hills, highlighted in morning light, reminiscent of a calm tidal flow.

The participants delivered a great variety of photographs for review, and this first image by Karen Brickley's image had originally been processed as a black and white photograph. Karen has since re-edited this landscape of the fields and hills near Kingston Ridge into colour, and I'm glad that she did so. I love the depth of this image, with a gentle pattern of light travelling across the South Downs landscape and the soft, pastel colours in the fields and sky. Karen tells us about how she created the photograph.

Karen says “I made this shot as I was coming back down from the ridge. I particularly liked the way that the sun was just illuminating the top of the lower fold in the land, and felt that the juxtaposition of paths, rabbit runs and crop lines gave me something to work with in terms of composition. I wanted to produce an image that drew the eye in a zig zag through the frame and encapsulated the feeling of a golden Sussex summer afternoon.”



Kingston Ridge © Karen Brickley



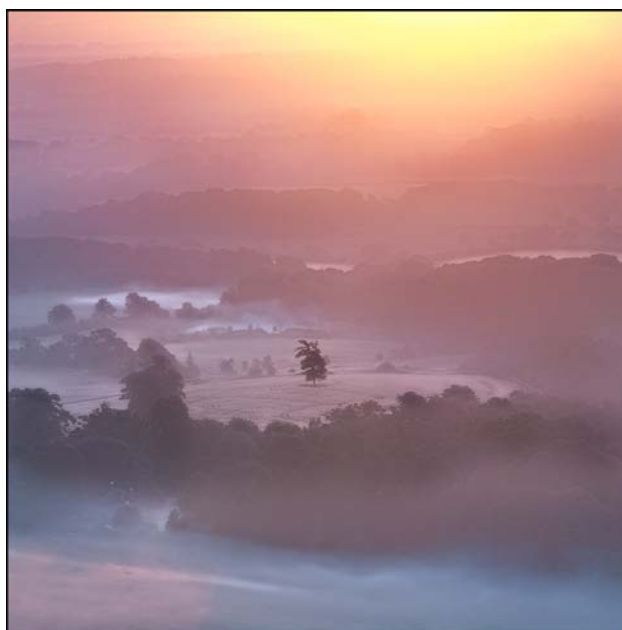
Firle Beacon © Amber Burton

Amber Burton shot this wonderful abstract of the fields looking down from the slopes of Firle Beacon, just to the east along the South Downs Way. Amber spent her day exploring the Firle Beacon and the Castle Hill Nature Reserve, an area of downland between Brighton and Lewes. This was my favourite of Amber's photographs submitted for review, and the square format helped abstract the balance of the various lines created by the furrowed field and shadows of the tree.



Ditchling Beacon © Frank Sandbach

Frank Sandbach worked solely in black and white whilst visiting Ditchling Beacon and Kingston Ridge. Frank's style was a combination of landscape and documentary photography, showing the relationship between the landscape and its inhabitants. Most participants agreed with me that this portrait of a downland sheep, with its captivating fixed gaze directly into the camera, was one of Frank's strongest photographs from the session. Frank's choice of lens and aperture for this shot, carefully balancing the background bokeh of the lens was particularly commendable, and we agreed the square format suited the composition well.



Ditchling © Simon Baker

Simon Baker photographed this ethereal landscape of the fields near Ditchling, from the top of the hill just east of the main road. Simon was up early to capture the low-lying mist blending with morning sunlight, to create this stunning atmosphere from Ditchling Beacon. Simon's processing took advantage of the pink colours in his editing style, and the square format places the solitary tree right in the centre as the key point of interest.

The great thing about this type of workshop was, unlike the traditional workshops we run on location, we had time to properly review photographs by others and learn more from this critical experience. We also weren't confined to all shooting the same subject, opening the landscape workshop up to a wide variety of interpretations by different photographers. It's this variety that inspires me to do another one, plus it is quite cosy teaching landscape photography from the comfort of one's own home!

About Philip Bedford

Philip Bedford LRPS is a professional landscape and wedding photographer and a photography tutor. Philip has a degree in Editorial Photography from the University of Brighton, and teaches photography courses and landscape photography workshops for the Royal Photographic Society. He has been photographing landscapes in Sussex for the past five years and is continually developing a broad portfolio, which can be viewed at www.philipbedford.co.uk



A new online Photography competition for 2021

THE LANDSCAPE GROUP MONTHLY COMPETITION

- Winners and runners up will have their images showcased in RPS Publications and on the RPS website
- Open for entries 1st to 23rd of each month
- Voting takes place 24th to 29th of each month (except February)

The launch of the Landscape Group monthly competition got off to a very good start. Members submitted over 50 images between the 1st and the 23rd of January!

HOW IT WORKS

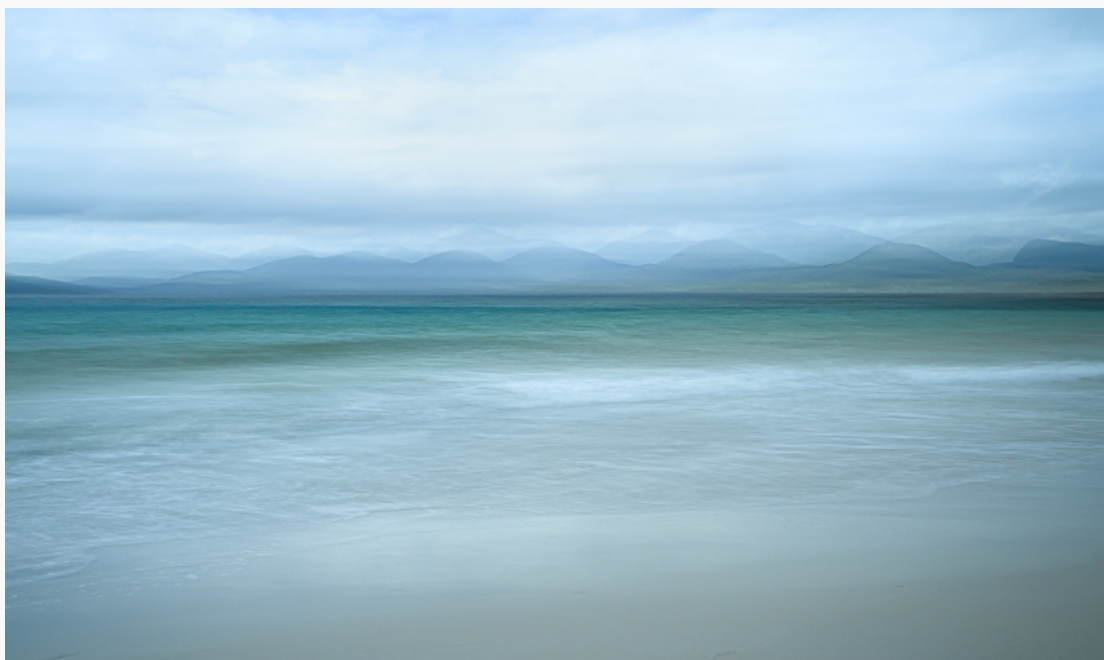
- Landscape Members email their image
- Images are displayed on RPS Landscape group's website
- In the last week of the month, Members are sent a link to a voting form and invited to vote for their favourite 3 images
- The 1st, 2nd and 3rd place winners are announced on the 1st of the month and can be seen on the Landscape Group competition web page.
- **The Prize** - for the first 6 months, the 1st place winner will get to choose one of [fotoVUE](#)'s photo-location guidebooks

Full instructions can be found on the [RPS Landscape Group website](#).

Look out on the RPS Landscape Group Facebook page for updates

Monthly Landscape Competition

January's 1st Place - Carmel Harris ARPS AFIAP



Harris Blues by Carmel Morris ARPS, AFIAP

I was first introduced to ICM photography at a Northern Region workshop in October 2018 being run by [Andy Gray](#) - a Northumbrian Photographer. I was engaged immediately by Andy's enthusiasm for his craft and for sharing his knowledge; the beautiful images he created and the creative possibilities this opened up for me.

My background is in Fine Art so this way of practicing photography really appealed to my creative mind and gave me the opportunity to be more experimental in my work. I have incorporated ICM as a technique in much of my landscape photography and also, successfully, in other genres - people, places and street.

This image was taken at Luskentyre Beach on the Isle of Harris & Lewis where I was on one of [Mark Banks](#)'s workshops in March 2020 - the week before we entered our first 'lockdown' - talk about 'just in time'!!

Post processing in Lightroom Classic - I adjusted Blacks -23, Whites +71, Highlights -100, Shadows +69, Vibrance +20 and Texture +50 and printed it on Fotospeed Platinum Etching Paper, which gives a lovely watercolour feel to the print.

Like many photographers before me, I have completely fallen in love with Isles - the big skies, changing light and the amazing colours. I was disappointed not to be able to revisit again this March - however I'm rebooked on Mark's workshop for March 2022 - all being well!!!

CARMEL MORRIS ARPS AFIAP
www.carmelmorrisphotography.co.uk

January's 2nd Place - Mark Reeves ARPS



Stepping Stones By Mark Reeves ARPS

Joint 3rd Places

Lindsay Southgate LRPS and Wendy Akers LRPS



Icelandic Church in a snowstorm by
Lindsay Southgate LRPS



Beverley Brook Willows By Wendy
Akers LRPS

February's 1st Place - Rolf Kraehenbuehl



Church In the Sea by Rolf Kraehenbuehl

I consider myself fortunate to live near the North Wales Coast, which allows repeat visits to my favourite locations. St. Cwyfan's Church, often also called "Church in the Sea", is a small, lovely chapel off the west coast of Anglesey. Before the pandemic, it was still used three times a year for service. The chapel is accessible by foot only, via a tidal causeway. The church is often photographed when completely surrounded by the sea, or with the causeway partially submerged. It took me many visits at different heights of the tide to finally spot this small rock formation, which I've chosen as the foreground, to create an image which is hopefully a bit different.

February's 2nd Place - David Harris



A Moment of Calm by David Harris

February's 3rd Place - Steve Baldwin



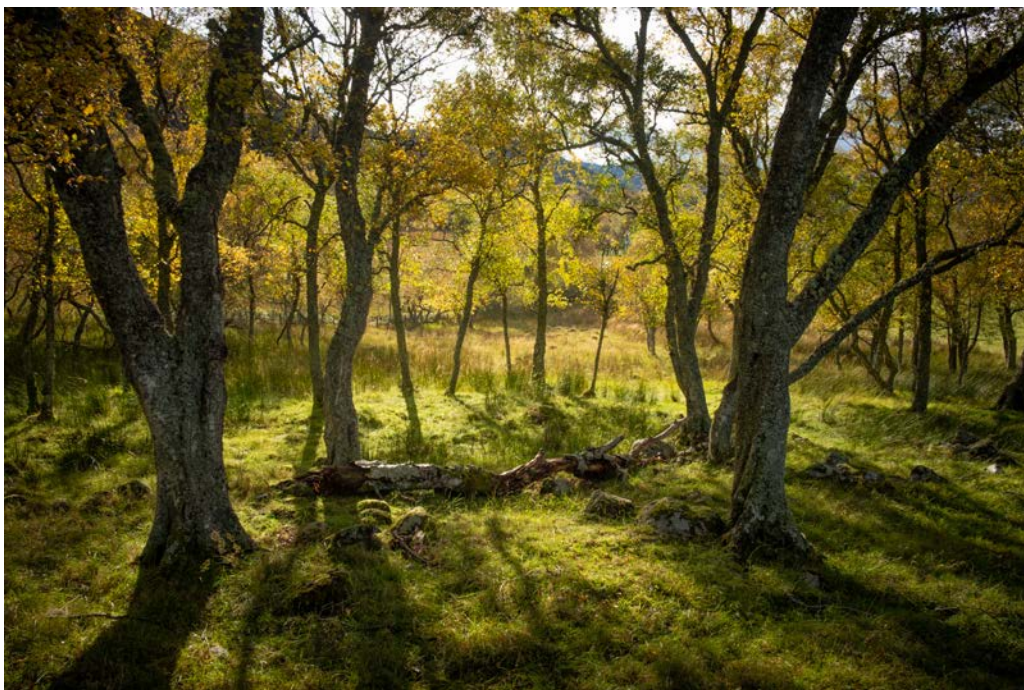
Sheltering by Steve Baldwin

Putting A Price On The Air That We Breathe

By Mark Reeves ARPS

What's the best thing about being in the RPS landscape group? Being part of a community of like-minded photographers? The regular newsletters and magazines? Being part of our Facebook group, or one of our circles? If you're like me, it's all of those as well as meeting up at workshops to go out together to take photographs in a new location. There's nothing better than having someone tell you where you are going and what time to be there because, let's face it, left to my own devices, I would probably stay in bed!

We know lots of people enjoy our workshops because we know how far people are willing to travel in order to attend them. An analysis of 2019 (i.e. pre-covid) workshop attendances revealed that, on average, people make a 260 mile round trip – which came as a bit of a surprise!



Gratifying as that may be, though, it means that in normal times our members are clocking up a huge number of miles and so adding a lot of emissions to an already over-burdened atmosphere. When the landscape group committee realised this we decided that we really ought to do something to mitigate the situation. That's why we have added a carbon-offset charge to our event prices.

What is carbon-offsetting?

In short, offsetting is doing something to negate the emissions generated by any given activity.



Our atmosphere is made up mainly of nitrogen and oxygen and a number of minor gases including carbon dioxide (CO₂). Whilst CO₂ is only a very minor component, its levels have been rising steadily for the last 250 years. In fact, the amount of CO₂ in the atmosphere is now 50% higher than it was before the industrial revolution. And this is a major problem.



Why? Because, just like the glass in a greenhouse, CO₂ traps heat and stops it dissipating out into space. As a result, the world is getting hotter and this is what is causing our climate to change, the ice caps to melt and sea levels to rise. And the single biggest contributor to rising levels of CO₂ is the burning of fossil fuels – oil, gas and coal – to warm our homes, power our factories and drive our cars.

So, “carbon-offsetting” refers to measures that take CO₂ back out of the atmosphere and one of the best ways to do this is to plant trees – lots of trees. Trees are not only lovely to look at and to photograph,

as we all know; they also provide invaluable homes for wildlife and they are great at sucking CO₂ out of the air and turning it into wood. For anyone who's interested, [here's a really interesting article about value of tree planting](#).

So the landscape group has teamed up with Forest Carbon, a UK company that plants trees, and our offset charges pay them to plant more trees.

Doesn't carbon-offsetting have a bad reputation?

Certainly there are some very legitimate concerns about offsetting. The main ones being:

- Offsetting enables polluters to “greenwash” i.e. to present themselves as being socially responsible while taking no action to actually deal with the harm they are doing;
- Offsetting doesn't necessarily change behaviours because it is relatively inexpensive;
- Planting trees does not lead to immediate benefits as it takes time for trees to mature and start consuming big amounts of CO₂;
- To be effective, initiatives have to be *over and above* what would have happened anyway and certifying this isn't always easy.

So carbon-offsetting isn't perfect but we believe that by working with a reputable offsetting partner we can use it to mitigate some of the landscape group's impact on the planet.

About Forest Carbon

Forest Carbon was set up in 2006 specifically to support the creation of new woodlands in the UK on behalf of businesses looking to reduce their carbon footprints. By December 2020 Forest Carbon had created 200 new UK woodlands, totalling 9.5 million trees and covering 15,000 acres.

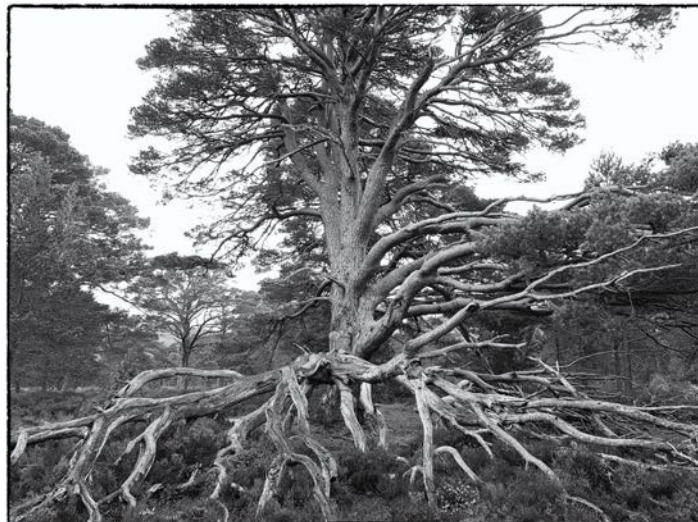
All Forest Carbon's projects are quality assured under the government's Woodland Carbon Code. This code ensures that the right trees are planted in the right places, that they are managed and monitored in the long term and – most importantly – that the trees would not have been planted without Forest Carbon's intervention. All this is subject to independent external audit, enabling Forest Carbon to issue certified carbon credits. Furthermore, Forest Carbon's woodlands conform to the UK Forestry Standard, which covers things like landscape, stakeholder consultation, biodiversity, soil, water, and archaeology.

Working with Forest Carbon, and knowing the travelling involved in our events, we have been able to calculate that a small £2 surcharge on top of each workshop ticket

will enable the planting of enough extra trees to offset the emissions involved in travel to, from and during our on-location events.

But what about other measures?

As and when the covid-19 pandemic is brought under control we aim to do more to make it easier for members and workshop leaders to use public transport and lift-sharing to reduce the travel associated with our events. We aim to offer more workshops focusing on photography close to home and also to continue with the online workshops that have proved so popular during lockdowns. And even after the end of covid restrictions the landscape group committee will continue to hold the majority of its meetings online instead of face to face. There's almost certainly more we can do and the landscape group committee would be very pleased to receive suggestions from members. Please send any comments or suggestions to landscape@rps.org



In the meantime, if you would like to start offsetting your own personal carbon footprint, you can do this very easily with on Forest Carbon's website at <https://www.forestcarbon.co.uk/carbon-offsetting-options>

All Images © Mark Reeves

About Mark Reeves

Mark is the Vice-chair and Pro-events Manager of the Landscape Group. He is also the founder of the RPS Climate Change Working Group.



Profiles of Committee Members

This is the first of a new series of articles about our committee members and their photographic journeys. The first committee member to be featured is Sue Wright who is the RPS Landscape SIG Web Editor and the committee member who joined the committee most recently.

SUE WRIGHT - WEB EDITOR

Q. When did you first become interested in photography and how?



I first became interested in photography after using photo booths as a teenager. During our Saturday visits to town, we'd squeeze 4 or 5 of us into the booth and fight to get our faces into the shot - the selfies of the 70's!

For my 16th birthday I received a Polaroid Instamatic, it was a fun camera and I've been interested in new technology ever since. I've always got an iPhone or a 360 camera to hand. I'd like to do some film photography and dark room developing again one day.

Q What does Photography mean to you?

Freedom, exploration, creativity! In 2008, while walking my dog a van ran off the road and crashed into me. I suffered life changing injuries and photography played a very important role in my recovery. Looking through the view finder, it's just me and my camera and I forget all the white noise of injury. I continued to travel and reframe my world.

I became an honorary member of Blesma, the limbless veterans charity and joined their photography group. I thought it would be great to share the adventures I'd had photographing my way around Iceland with Blesma members. With Blesma's backing I took groups consisting of limbless veterans, blind veterans and a war widow to Iceland to photograph and explore its challenging beauty!



Blesma Photographers in Iceland with our hired 4x4's and a Geothermal Energy Plant backdrop

See more about the those 3 incredible Icelandic expeditions here, [2017](#), [2018](#), and [2019](#).

Q. What do you most like to shoot?

In a lot of my landscape images I tend to capture vast open spaces and for perspective, I like to capture an animal or a person somewhere in that shot. I enjoy documentary style photography, catching people at that decisive moment, going about their everyday lives.

Q. What's next on your photographic journey?

It's hard to think past Covid lockdown at the moment and I'm increasingly feeling guilty about the environmental impact that flying all over the world has. So my next journey will be in my VW California. I have not chosen a destination yet but I am always day dreaming about driving around the world stopping to photograph beautiful places and dark starry skies.

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

I do both. I'll readily turn my car around to go back to an interesting view and equally, I'll plan when would be the best time of year and the position of the sun or moon for many of my photographic projects. I find these days that I have to layout my photography gear on the floor before packing it into my bag to double check I haven't forgotten anything - like a filter holder!

Q. What is your favourite camera?

A mirrorless camera with a $f/0.95$ lens.



Isle of Harris © Sue Wright



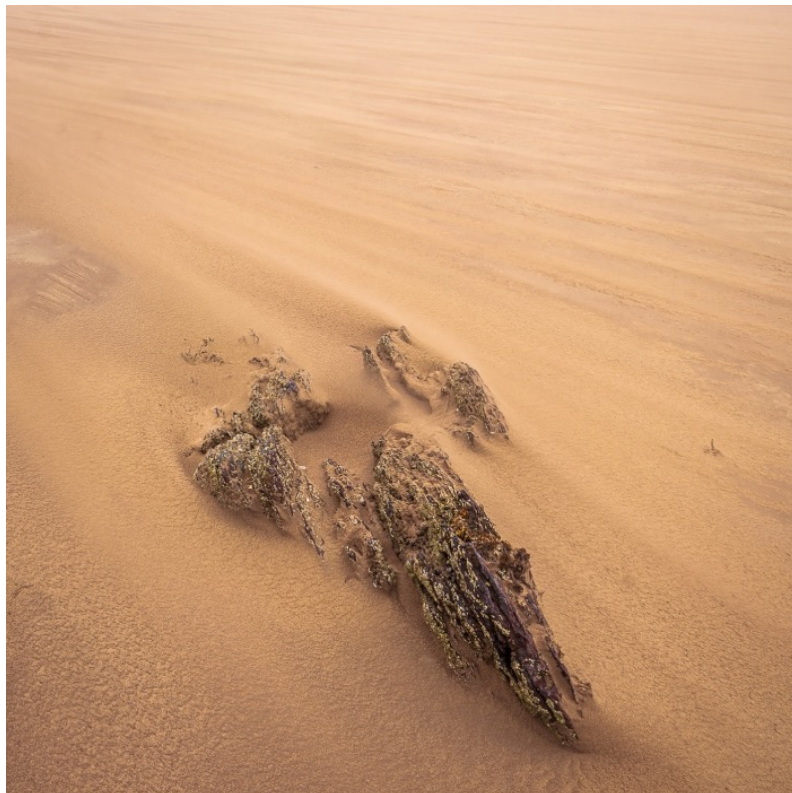
Svalbard © Sue Wright

More from Doug Lodge's Portfolio Print Circle

By Doug Lodge et al, Print Circle C

This article continues from Doug's Article in the January 2021 edition (Volume 6 Edition 1). For a full explanation of what Print Circles are and how they work see Page 35 of The January Newsletter. This month Simon Cotter and Nick Akers describe their images and offer them to the Circle for criticism.

Sandblasted, Simon Cotter



DETAILS AT TAKING STAGE: (Concept, Date, Time, Location, Weather, Camera details etc.)

I spent a couple of days in the Dingle, Co. Kerry last October, unfortunately coinciding with Storm Calum. The very high winds made photography a tad challenging and I spent much of the first day driving from location to location trying to find something I could shoot. Luckily, at Cappagh Beach the wind was blowing the sand across the beach and I found this arrow shaped rock outcrop whose shape mirrored the sculpting of the sand. I know from experience that trying to capture the shifting sand is pretty tricky and so I shot a series of images at different shutter speeds, with this one at 1/6th second giving the best result. Shot on a Canon 80D and Sigma 10-20mm f4-5.6 lens at a focal length of 13mm. Exposure was 1/6 second at f13, ISO100.

DETAILS AT PROCESSING STAGE: (Editing, Printing, Digital Manipulation details etc.)

I chose a square crop of part of the image in Lightroom CC and adjusted highlights, whites and shadows plus clarity and dehaze adjustments. Printed on Permajet Portrait White 285, whose texture, I feel, matches the surface of the sand, on an Epson SC-P600 using Epson inks and a custom paper profile from Permajet.

OTHER REMARKS

This was one of only a few images I managed to capture that weekend, but it was worth getting sandblasted myself and inadvertently transferring a sizeable portion of the beach into my car when I got in. Yet again this seems to be a Marmite image, with one judge in one of our club comps not rating it at all and another, in our annual Trophy comp, awarding it the Landscape Cup!

CRITIQUES

A truly stunning image and I cannot understand why a judge would not like it enough for a rating. The movement of sand is captured perfectly and the paper choice couldn't have been better for me, it really brings out the texture and detail in the sand. Although I know that this image is of a rock on a beach I like that there is no sense of scale, so it could be a mountain in a huge desert scene. The composition of the outcrop and the sand lines leading up to the top left corner is very pleasing and the same with how the image gets lighter the further up you go. The only slight distraction is the small rock / tuft on the right hand side which slightly distracts the eye from the lines in the sand.

I love this sort of abstract shot. I wish I could 'see' this sort of subject! Lovely tones and textures in the sand and the patterns lead the eye right across the image. I like the recession to the lighter area at the back and I feel the rock is well positioned in the image and, although I did think I might crop the right hand side slightly to bring the end of the rock nearer to the corner, I changed my mind because it would then lose the great textures in the corner.

A strong image. I like the graduated tones from bottom to top and the texture of the rock and sand which you have pulled out well. I think exposure and focussing are spot on. My only suggestion is to try flipping the image horizontally so that the strong diagonal runs from bottom left to top right, sometimes it strengthens the image even more.

I think a slightly lower viewpoint would have made the composition even stronger and placing the pointed end of the rock in the bottom right corner would help too. I'm left wondering what's beyond that non-sandy area 1/3rd down on the left, so a slight shift in your position might have been able to include that and get the point of the rock bottom right too. I'd probably clone out the 'twiglet' to the right of the main rock formation as it's distracting and spoils the cleanness of the blown sand. I like the gradation of light from darker bottom to lighter top. Very nice indeed!

Tidelines, Nick Akers



DETAILS AT TAKING STAGE: (Concept, Date, Time, Location, Weather, Camera details etc.)

Taken on 21 October 2018 at Bude, Cornwall at around 2pm with Nikon D810 and Nikon 24-70 f2.8 lens at 40mm, graduated ND0.9 soft Lee filter and tripod. Exposed for one second at f16, ISO64. Manual focussing and exposure. Shot in RAW. Weather was cloudy but reasonably bright and quite warm.

DETAILS AT PROCESSING STAGE: (Editing, Printing, Digital Manipulation details etc.)

Processed using Lightroom – blacks and whites set and sharpened – some slight dodging and burning with the adjustment brush. Nik Color Efex Pro detail extractor used gently to pull out detail. Whites ‘popped’ in Photoshop. Printed on Epson P600 printer on Permajet Gold Silk paper using bespoke profile. Printed from Tiff file in Adobe RGB Colour Space.

OTHER REMARKS

I loved the curved lines and arc created with a slowish shutter speed as the small waves ran back. Photographed in front of Bude tidal swimming pool on an incoming tide – I was waiting for the tide to rise and fill the swimming pool.

CRITIQUES

I like this image very much. It has great grabbing power for the attention that is undoubtedly created by the slash of hard, uncompromising rocky reef set against the fluid yet substantially powerful swirl of sky and surf. Both the lighting and the colouration are perfect, and the looming menace of the dark clouds sets off the strong restlessness of the rushing surf. The image as a whole is well presented through the use of lustre print finish. My only niggle is the foreground rock. For me it is a distraction to the main feature of the reef. However, simply cropping it out doesn't seem to improve the image as this would entail removing too much of that wonderful surf. Cloning, perhaps, but only if done absolutely seamlessly without any hint of manipulation.

Lovely patterns and tones in this. I think that your chosen shutter speed has produced just the right amount of movement to produce a fabulous abstract in the sweeping curves of the water. I like the position of the large rock which makes the composition and helps add scale and the surf in the background is great. The sky is well handled and the hint of sunbeams really makes it. Jury seems to be out on the rock at the front and I have to admit I'm not sure. I have tried covering it then uncovering it and both ways work well. Fantastic image.

What a super image, I absolutely love the swirl of the tide curling out around the rock, which the longish shutter speed has captured so well. It's beautifully exposed and composed, the placement of the small stone in the foreground works really well. Personally, I'm not sure the sky adds that much to the image and I might have been tempted to either frame without the sky or alternatively crop it out post. I like the muted colour pallet and it's a lovely print.

You've captured good detail in the rocky outcrop, to which my eyes are led by the effect of the moving water. I'm pleased you kept the small stone in the immediate foreground but immediately to its right are some small, dark areas on the very edge of the image which would benefit from an application of Photoshop's 'healing brush'. The sky and water are both very well exposed with no burnt highlights that I can see. The soft brownish foreground tones of the sand beneath the water complement the tones in the outcrop and add balance to the image.

The darkness of the blues throughout this picture work well, there is blue behind the clouds, I'm glad it hasn't been saturated or highlighted otherwise it would spoil the effect.



Events

Listed below are the events not sold out or cancelled/postponed at the time of writing. If an event catches your eye you can go to the Landscape Events page of the RPS website by clicking [here](#). You can then search by date for the event in which you are interested.

A hybrid/on-location workshop Long exposures on the North Somerset coast



DATE AND TIME

Initial Zoom briefing: 22 March

10:00 - 12:00 (approx)

Unaccompanied location shoot - 10 April 13:00 to 21:00

Follow up image review: 22 April

10:00 - 12:00 (approx)

(UK times).

[Book Online](#)

A hybrid/on-location workshop West Kirby & New Brighton Long Exposures



DATE AND TIME

Online briefing: 15 April 19:30 - 21:00 (approx.)

Shooting (unaccompanied): 25-30 April

Image review: 20 May 19:30 - 21:00 (approx.)

[Book Online](#)

Capture to computer: Shoreline studies



DATE AND TIME

18 April Location shoot 10:00 - 17:00

25 April Online processing workshop
10:00 - 18:00

VENUE ADDRESS

Spittal beach parking
South Greenwich Road, Spittal
Berwick-upon-Tweed, TD15 1RW

[Book Online](#)

Online talk Landscapes from a different viewpoint



DATE AND TIME

19 April 2021

20:00 - 21:15 (approx)

Event times are stated in UK time.

VENUE ADDRESS

Online

[Book Online](#)

Online talk An Architecture Masterclass



DATE AND TME

10 May 2021

20:00 - 21:30 (approx) UK time.

VENUE ADDRESS

[Book Online](#)

Fine Art Printing with Lightroom III



DATE AND TIME

11, 12 & 13 May 18:30 - 20:30,
UK time.
Online

[Book Online](#)

North Wales coastal long exposures



DATE AND TIME

Online briefing: 19 May 19:30 -
21:00 (approx.)
Shooting (unaccompanied): 29/30 May
Image review: 10 June,
19:30 - 21:00 (approx.)
Online

[Book Online](#)

Engagement - Melanie Friend



NB This is a free talk but organised by
the Documentary Group
not the Landscape Group. You can
book here

[Melanie Friend Talk](#)

Quick Links

Easy links to our pages on the RPS website

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[Events](#)

[!\[\]\(a870788d6ed9b8fd294b7654a8c8526b_img.jpg\) Wheelchair accessible Events](#)

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The Landscape Newsletter always welcomes articles with pictures. If anyone can put together an article on a place visited, a photographic technique or a piece of equipment that they value, we would like to hear about it. Articles should be at least 500 words and pictures should be 1200 pixels along the longest side and at 72 pixels per inch resolution. Images should not be embedded in an e mail but can be sent in a zip file. Please send material to me, Peter Fortune at landscapenews@rps.org

The next newsletter will be in May 2021 so send anything as soon as you can. See the front page of this Newsletter for full details.

