



At Fraisthorpe Beach © Alison Taylor

## Submissions

The copy date for submissions to the next newsletter is Friday 18th September 2020. Please note that it may be necessary to hold some submissions for a future newsletter.

If you have an idea for an article, please send a brief synopsis of the purpose and content of the piece.

Please submit your images as jpeg attachments, sized to 72 dpi with 1200 pixels along the longest edge and borderless.

Do not embed images in an e mail.

Please send all submissions to:

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

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## EDITORIAL

We have made it past the longest day and into the second half of 2020. Covid-19 is declining both in terms of new cases and deaths and the lockdown is being cautiously relaxed. The improving situation may have come to late for many to be able to enjoy European holidays but we can look forward to next year. Now that the social distancing requirement has been reduced from 2 metres to 1 metre+, and pubs and restaurants are re-opened things are moving towards normality.

For landscape photographers there is an opportunity to re-discover the amazing variety of views and light that we have in the UK. Those who are still on furlough can get out with their cameras again. At a recent zoom meeting “at” my camera club one member said that she had not touched her camera since the start of lockdown. When thinking about this editorial I sent her a text asking how many images she had now taken since then and her answer was over 100! As a resident of the often quite wrongly disparaged Milton Keynes I sometimes surprise friends with pictures (like the Peace Pagoda, the only one in the Western Hemisphere) taken in and around the town with its thousands of trees and many parks and attractive views.



©Peter Fortune

The growth in mirrorless cameras' market share continues. A professional photographer in France told me 2 years ago that mirrorless cameras were the future and with my then recent purchase of a Nikon D850 I was extremely sceptical but I have seen the light and gone mirrorless myself. There will of course be traditionalists who will stick with their DSLRs just as there are music fans who still cling to their vinyl discs, but the market seems to have definitely switched to mirrorless and the word is that the R&D spend of Canon, Nikon, Fuji and Sony is almost all focussed on their mirrorless cameras.

I had an interesting problem when I first made the switch. I had had a film 35 mm SLR from the eighties then I went digital in the late nineties and until I switched to the mirrorless I was used to hearing the clatter of the mirror going up and down. I had my DSLR set on silent which it wasn't quite! I set the mirrorless to silent and thought something was wrong and it did not take the pictures. When I checked all the images were there - what was missing was the sound of the mirror. It took a while to get used to its absence! Not much of a problem really compared to the lightness and ease of use of the mirrorless camera and the other innovations that came with the newer camera.

Reading camera magazines can give one some interesting ideas for possible photoshoots. Some people take it a bit far, however. Recently I was at a very well known spot for

photographers to capture interesting images. There was one photographer there who had a camera magazine open at a spread of images of the beauty spot in front of him and he was trying to capture exactly the same shots. He was even adjusting the zoom to get precisely the same shot! Of course, apart from the failure to exercise his creativity, he was doomed to failure anyway. He could not possibly have known the light conditions nor the time of day, nor, in all probability, even the ISO, Shutter speed and aperture for the shot since not many magazines provide that information. This incident merely illustrates the need for all photographers to develop the habit of creativity and the need to be original especially when photographing cliché views.

The fascination in photography is to get the image well exposed and focussed and also an appealing image. One can learn from studying the work of other photographers but it is almost always a mistake to slavishly copy them. And with modern equipment one gets a lot of help from the camera. However, personally for several years I have selected ISO, shutter speed and aperture using the camera's metering only as a guide. Of course sometimes it goes horribly wrong but I focus on analysing the duff shots and learning why the three values did not work. Even now after a lifetime of taking pictures I cannot call myself a good photographer merely an enthusiastic one.



Temple Island, the River Thames ©Peter Fortune





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We are looking for new  
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Why not contact  
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[fiona.rps@icloud.com](mailto:fiona.rps@icloud.com)

Landscape Group



# LEARNING IN LOCKDOWN

by Ingrid Popplewell



I have used the enforced lockdown at home to get to grips with my new macro lens. I have a large garden, which I love, and I have always planned to spend more time in it with my camera, finding a way to convey my passion, both for the plants and for the whole atmosphere the garden creates for me.

This turns out to be much more difficult than it sounds. Plants are beautiful, but conveying this beauty is a challenge.

I bought a new 60mm macro lens for my Olympus EM2 micro 4/3 mirror-less camera a few months ago, but have been frustrated when trying to use it.

I have spent the last few weeks experimenting in the garden and have a much better understanding of the lens and have now found an effective approach.

I thought it might be helpful to share my thoughts:-

My camera is really relatively light weight and the lens is small and light too so it is possible to use it handheld in certain circumstances when the light is good. Sometimes it can be very difficult in the garden, to get a tripod in exactly the right position for the plant shot you have envisaged.



As the camera and lens are light, I have found that my travel tripod with ball head can hold the camera still and provide a lot of flexibility. (A heavy camera and lens would need a much sturdier tripod and even a focusing rail to achieve the same degree of control.)

Auto-focus does not work well as the camera seems to struggle to find the point of focus so I now use manual focus and focus peaking. (Focus peaking shows all the in focus areas sparkling red so you do not need to rely on your eyesight, though it obviously helps to correct the viewfinder for your vision.)

I choose the area of focus on the touch LCD screen and then zoom in to the exact area of focus and fine tune the focus manually with the focus peaking.

I use a loupe to exclude light so I can check the screen before making the picture.

I usually make the picture at several different apertures in aperture priority so that I can review and compare the effect on my desk top computer.



The mirror-less camera means that as you make adjustments of aperture and shutter speed you can see on the screen what effect this will have on your image. (You can obviously also use the histogram to check you are getting the optimum combination for your exposure.)

So, using all the above techniques, I have tried handheld and tripod mounted shooting, large and small apertures and indoor and outdoor plant photography.

I have also tried deliberately overexposing and underexposing the background. This has produced a variety of images, which for me provoke different responses.

I like the images of plants in situ the best, maybe because I enjoy growing them and that is where I feel they belong. This is particularly the case when it has rained, or there is a heavy dew or frost further enhanced by beautiful soft morning light. This extra element lifts a picture out of the ordinary and allows it to communicate so much more.

All images © Ingrid Popplewell





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#rpslandscape

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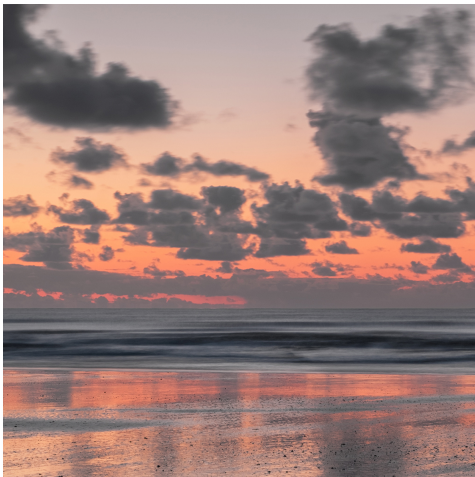


# Out of Lockdown: Fraisthorpe Beach

By Alison S Taylor LRPS

Since retiring four years ago I've spent many wonderful days driving off to the innumerable photography locations to be found in Yorkshire. I gained my LRPS two years ago and since then I've been putting together an ARPS panel focused on my love of the sea.

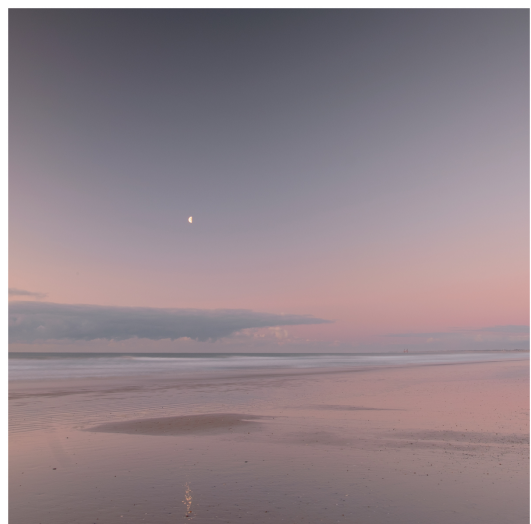
Although I love Whitby and the Northumberland coast I consider my closest 'go to' beach to be at Fraisthorpe near Bridlington. I can get there in an hour and there are many factors that make Fraisthorpe a great place to visit. Most beaches have features that make them appealing at either



high or low tide but Fraisthorpe is special at any time. At low tide the sea forms the most amazing ripples in the sand but there are also large pools trapping the sea. There are large WWII barriers at the top of the beach where the sea swirls and flows at high tide and some of them have broken down into more natural looking boulders. Auburn Beck flows onto the beach providing a constant channel of wet sand regardless of the level of the tide. The final two factors that I love about Fraisthorpe are the cheap/free parking right by the beach and the fabulous Cow Shed which supplies the discerning photographer with the most amazing cakes, coffee, sandwiches, hot food and alcoholic drinks at any time of day.

This story is about my escape to Fraisthorpe after the total lockdown was eased and how a single location is never the same from day to day. During the three visits I worked the same 50m stretch of beach exploring the far shoreline at low tide and the rocks which are surrounded by sea at high tide and the nature of the final images is completely different. Constantly revisiting the same location is especially useful in coastal photography where the tide, waves and wind are often very unpredictable, briefly sculpting the sand into ephemeral shapes.

I promised myself that as soon as I was allowed to leave home after lockdown I would drive to Fraisthorpe to watch the sun come up over a new day. **Thursday 14 May** saw me up and out by 3.15am to arrive on the beach by 4.15am. Sunrise was scheduled for 4.56am so I really arrived later than was ideal but the tide was low and the sand wet from the stream that runs into the sea. The extreme contrast was a problem when I was shooting contre jour but when I turned



away to the south the colours changed from strong reds to more subtle pinks and blues. I also noticed that there was a crescent moon which was casting a reflection on the wet sand.

At first my focus was mostly on the reflections in the wet sand and the colours on the water but as the tide retreated large sand ripples started to form which made perfect leading lines into the sea. There was a lot of material to work with on the shore and not much time before the dawn light went so as I happily packed up I decided to make another visit the following week at sunset.

**Wednesday 20 May** saw me set off again to Fraisthorpe to capture sunset. It would be another

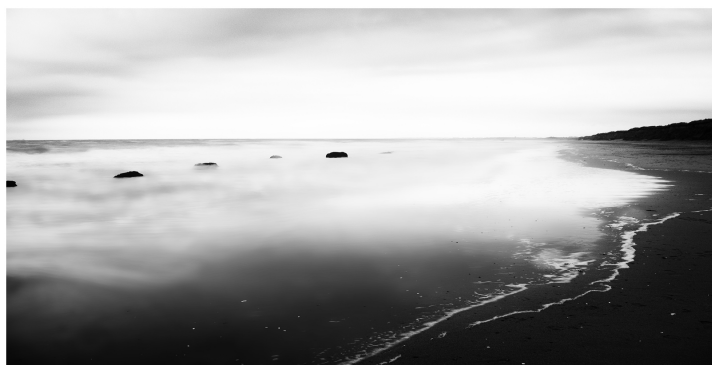


low tide but that wasn't a problem for me as I hoped to get more cloud reflections and pastel colours in the sea and sky. Things didn't work out as I'd hoped. There wasn't a single cloud in the sky and the sun was directly behind me casting an enormous shadow in my field of view which I couldn't avoid. There were a lot of people on the beach enjoying leisurely picnics way beyond the required 2m social distancing requirement and so wider views of the shore and waves weren't going to work. I needed plan B. I started to cast about for details. I was lucky to see some golden sunlight under rocks and the ripples

in Auburn Beck were catching the glow of the sun. The gold threads of light were magical when set against the dark water and I spent an hour crouched over the stream looking for patterns and lines. I captured a lot of abstract images that evening and I relished conditions I hadn't experienced before.



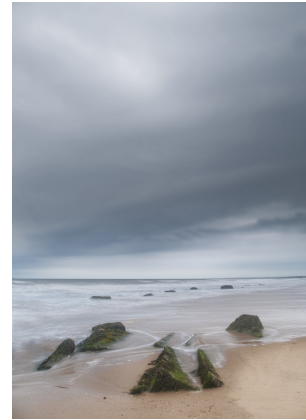
Two weeks later I found myself at home with a new toy. Having sold my original DSLR I could now justify the expense of a Lee Little Stopper and on **Wednesday 10 June** I wanted to take it out to play. Perhaps high tide at Fraisthorpe would be a good idea. The weather forecast was for a bit of drizzle drying out before sunset. This turned out to be a lie and I battled on the beach in a strong wind and unrelenting rain. The fact that I had forgotten my hat and my unkempt hair was



constantly whipping into my eyes didn't help but I was there and determined to make the most of the situation. I didn't want to set up very long exposures as the risk of wind vibration was high and I wanted to limit the amount of water landing on my lens. 10 seconds was the maximum exposure I dared to set and that was plenty for me as I usually like to show the trail and detail of the water rather than

having a white fog. My standard three cloths were kept busy but I was fortunate that the wind and rain were directed across the beach so a quick wipe of the filters before pressing the shutter was sufficient to keep them dry.

As the tide was already quite high and still rising I worked the area of the beach around the barriers and boulders. Although there are quite a few barriers close together it is possible to separate them out when composing the image. The downside of the barriers is that they run parallel to each other so that when the tide rises they all have the same level of water flowing round them. This gives you a small window of opportunity to take photographs, probably about half an hour before the sea rises and covers the smaller boulders.



Eventually the cloud came down lower and the rain started to bounce beyond the point of any enjoyment. I retreated to the car post haste. Most of my photographs taken on the evening have been converted to black and white to emphasise the mood. There was very little light, never mind any colour, so monochrome was an obvious choice in post processing.

I'm not sure when I shall return to Fraisthorpe as I have an urge to visit Saltburn with it's splendid pier and golden sand. I've also been told that ice cream is now available which is hardly a compelling photography consideration. But it'll do for me.

All images © Alison S Taylor



# LONDON IN LOCKDOWN

By Peter Fortune



Liverpool Street Station

The lockdown meant that London was practically deserted both day and night. With only key workers actually out and about, transport was easier and for most of the lockdown the weather was reasonable. One key worker Damien Hewetson who works for Transport for London (TFL) is a Street Safety Inspector whose job is to report safety hazards in London streets by visual inspection - walking all round the central boroughs. He carried his camera and would



Euston Road



The Strand

pause to take pictures of a London that was so dramatically different from the normal everyday city (and is unlikely ever to be seen again).

Damien has a Nikon D7500 with an 18 - 55 mm Nikkor lens and a Tokina 11 - 16 mm wide angle. His first serious camera was a Nikon D3100 and he has worked his way up through a D3200 and a D7100. He describes his hobby as photographing abandoned buildings having started by photographing an abandoned council estate. in



Regents Street

South London, 7 years ago, (Because of asbestos it could not be demolished to build flats). However his interest in abandoned and gradually decaying buildings has taken him all over the world. He listed Hong Kong, Italy, Belgium, France, Albania, Beijing, and North Korea as places to which he has made short trips and photographed. One could say that his

lockdown pictures are actually pictures of temporally abandoned buildings. He carried his camera while doing his job and shot his pictures hand-held apart from the night pictures when he used a tripod.



Shaftesbury Avenue



Argyle Street

His pictures of London were seen on Facebook by a representative of the Savoy Hotel. Someone from the Savoy contacted Damien and the result was that since the hotel was closed he was given a commission to photograph the hotel in detail and from all angles and locations in the hotel. His pictures are now being used by the Savoy on Social Media and may well be displayed in locations within the hotel. Historic England also got interested. They ran a competition "Pictures in Lockdown". One of Damien's picture was selected to go into the archive of the Lockdown.

Damien has a website where many of his pictures are displayed and available to purchase via [Smugmug Damien Hewetson](#). Damien said that when somebody clicks on a purchase button on his website, Smugmug handles the sale and distribution of the image, collects the cash via credit card, takes their modest commission and sends Damien the balance. The money from sales supplements his salary and helps to enable him to travel.

Overall Damien is building a business in selling photographs which enables him to visit places of interest, take good pictures and make a little money. Where this might go is anybody's guess.



London Bridge and the Shard

All images © Damien Hewetson

# EVENTS

## **Landscape Group events under the new lockdown rules**

Keeping up to date with and adapting to the different lockdown rules around the UK is a challenge for many people and businesses and it's the same for our professionally-led events programme. Here Mark Reeves explains the latest changes.

When lockdown was announced back in March, landscape group committee colleagues and I immediately set about postponing all our scheduled events and replacing them, wherever possible, with online workshops and talks. We had no idea at the time whether these would be popular but experience has told us that yes, they are very popular. In the light of this experience it is highly likely that the landscape group will continue to offer a programme of online events going forward into the future. I hope to be in a position to say more about this in the next newsletter.

In the meantime, the lockdown rules around the UK are changing at different rates in different countries and so our events programme is flexing for a second time in order to adapt.

### **Scotland and Wales**

First the easy bit. Social distancing rules in Scotland and Wales still don't allow multi-household groups to meet up outdoors and so our planned one-day events remain on hold pending news of relaxation. Tickets are on sale for two residential events in Scotland (Cairngorms in the autumn and Assynt in winter) in the hope that these will be able to go ahead. Of course, tickets will be fully refunded to anyone who books if the events have to be postponed or cancelled.

### **England**

In England, people may gather outdoors in groups of up to six as long as social distancing is still practised. We are therefore able to start running our on-location workshops again but with places for five participants instead of six (to allow for the workshop leader making the sixth member of the group). Unfortunately this has led to an increase in the price of these events as the workshop leader's fee needs to be covered by only five people. However people who already booked tickets for these events will not be asked to pay extra. Whilst the price rise isn't something we would choose, hopefully participants will appreciate the benefits of a slightly smaller group size.

### **New socially-distanced workshops**

We recognise that, just because the rules change, not everyone will share our government's assessments of risk, particularly people who are vulnerable to infection because of medical conditions. We have therefore introduced, and are currently trialling, a new form of location-based workshop. These feature an online briefing with the workshop leader who provides an

outline itinerary for a given location, explaining not just the practical information such as viewpoints, parking, times of day for best results etc but also the kinds of images that might be achieved, sharing some of their own work with the group. Participants then have around a fortnight to visit the location(s) by themselves before then sharing some of their results with the workshop leader who convenes a second online meeting. At this second meeting participants share and discuss their images with each other and receive feedback from the workshop leader.

So far this new format seems to be proving very popular!

### **Watch the website!**

Inevitably external factors can change quickly and unpredictably (second waves, local lockdowns etc) so please keep an eye on the website for the latest information on our events programme. The information in this notice is correct today but it might not be tomorrow!

### **Mark Reeves, Pro-events Manager**

Where a price range is quoted for events the price you will be charged is determined by whether you are a member of the Landscape Group, RPS, or neither.



#### [Cotswold Villages & Lavender Fields](#)

Socially-distanced event



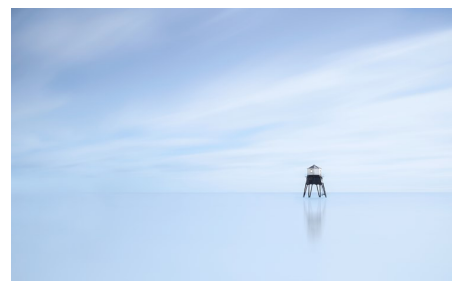
#### [Talk - F32 and be there early](#)

By Steven Lewis ARPS. Online



#### [Beyond Visible Light](#)

Online



#### [Creating Fine Art Images VI](#)

Online



[North York Moors in summer colours II](#)  
Socially-distanced event



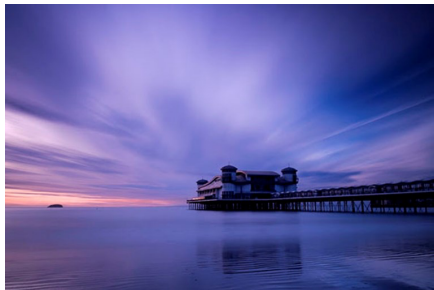
[Devils Dyke and the Fulking Escarpment](#)  
Socially-distanced event



[W Kirby & N Brighton Long Exposures](#)  
Socially-distanced event



[Firle Beacon & Ouse Valley](#)  
Socially-distanced event



[Long exposure on N Somerset coast](#)  
Socially-distanced event



[Critiquing your landscape images](#)  
Online





# QUICK LINKS & AN APPEAL

Easy links to our pages on the RPS website

[Landscape Group Homepage](#)

[What we do](#)

[Events](#)

[Publications](#)

[Committee](#)

[Resources](#)

## **An Appeal for help!**

The Landscape Newsletter is always short of articles and pictures. Anyone who 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](mailto:landscapenews@rps.org)

The next newsletter will be in September 2020 so send anything as soon as you can. See front page of this Newsletter.