

The online magazine for landscape photographers

**on** landscape

# Meeting of Minds 2016

Community Exhibition Catalogue

On Landscape – 2016 Meeting of Minds community exhibition issue

**on**



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# Meeting of Minds

COMMUNITY EXHIBITION CATALOGUE





# Meeting of Minds Conference Exhibition

## COMMUNITY EXHIBITION

During our Meeting of Minds Conference held at The Rheged Centre from the 18-20th November 2016, we ran a community exhibition. Each of the delegates was invited to submit an image into the exhibition which was to be exhibited in the Rheged's main exhibition space. Fotospeed supported the venture and kindly printed and mounted each image on foamboard for us.

The exhibition was part of our goal of creating conversation and bringing together like-minded people to talk about their craft and passion for landscape photography.

Sadly we could only keep the exhibition up for the weekend of the conference and it seems a shame not to show the work here in On Landscape.

We're already working on 2018 Meeting of Minds Conference and seeing if we can extend the length of the exhibition so more people can visit and engage with the wonderful images.

Thank you to everyone who participated in our inaugural Meeting of Minds Community Exhibition.

Many thanks to [Allan Harris](#) for the photographs of the exhibition (p6 - p9).



[Charlotte Britton](#)

Head of Marketing & Sub Editor for On Landscape. Dabble in digital photography, watercolour painting & textile design.



# A MEETING OF MINDS 2016 COMMUNITY EXHIBITION

Our main goal in creating the Meeting of Minds photography conference was to bring like-minded people together to talk about the photography that inspires them and how it relates to their own craft. In our first conference we included photographs from the main speakers. However, this year we wanted to go a step further and allow all of our attendees to take part in an event where the audience are also the exhibitors!

Please take a look at all of the images here and if any of them inspire or interest you or you want to find out more, just look at the picture and go and find the photographer to tell them!

A big thank you to Fotospeed who have printed and mounted nearly all of the images on display.

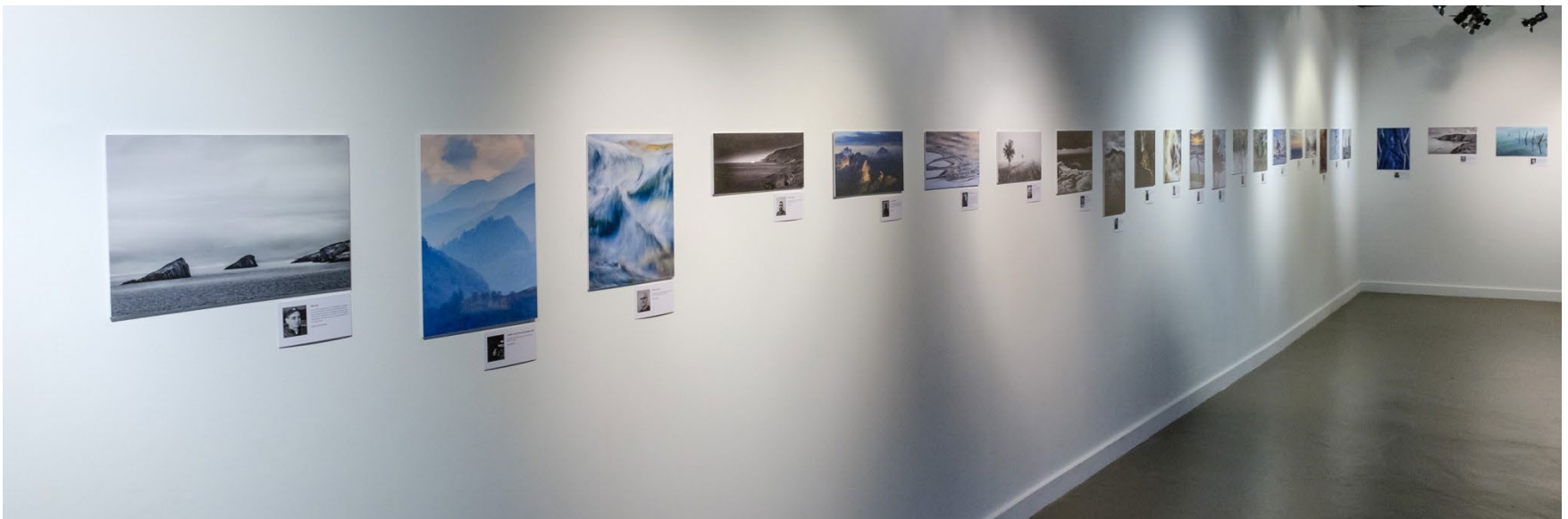
**Fotospeed**  
for every print

**on** landscape.co.uk













Meeting of Minds

**EXHIBITION**

# Adam Pierzchala

## Sail on

As our ferry slipped out of Lochmaddy on its way to the Isle of Harris, the light was fading and an evening gloom started to envelope the ship. It all seemed very calm but at the same time somehow foreboding - and yes, rain set-in once we were out on open water.



Adam Pierzchala







# Adrian Tilbrook

## Mersey Morning

Early morning mist shrouding the normally busy view from the Albert Dock on the river Mersey. What can't be heard are the ethereal sounds of the many fog horns and warning bells that created a truly magical and mysterious scene.

Sony RX100 M3



Adrian Tilbrook





*Mersey Morning*  
by Adrian Tilbrook



# Alan Hayward

## Berries, River Nent

Over several years, Alan has concentrated on a short stretch of the River Nent near his home in Alston, Cumbria. The river Nent is a tributary of the South Tyne.



Alan Hayward









# Alastair Ross

## Abandoned Croft, Staffin, Isle of Skye

Behind the campsite in Staffin I found this outwardly abandoned cottage, but peering through the broken windows the ironing board was still up and dried flowers were in a vase in the window as if someone had left in a hurry that morning. Taken using Iford Delta 100 and a Zero Image 2000 pinhole camera.



Alastair Ross







*Abandoned  
Croft,  
Staffin, Isle of  
Skye  
by Alastair Ross*

# Alex Nail

## Thunderstorm, Fangs Pass

A thunderstorm approaches Fangs Pass on the Drakensberg Escarpment in South Africa. Moments later I was sprinting back to the tent in an onslaught of hail.



Alex Nail







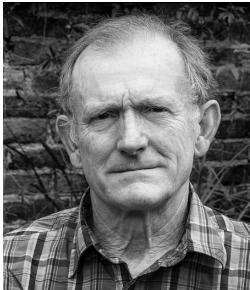
*Thunderstorm, Fangs Pass by Alex Nail*



# Allan Harris

## York Floods

My image is a stitched panorama taken on the afternoon of Boxing Day 2015. We had just managed to get through the rising floodwaters near York and decided to stop in York for food and to see how bad it actually was. This view of the swollen Ouse from Ouse Bridge, looking towards King's Staith shows the effects of building on a floodplain, (but there have been buildings here since Roman times), the unstopability of natural forces and raw nature enforcing itself on man's plans. With climate change floods are getting more destructive and frequent and although this is touristic gawping it also makes me realise how little we can withstand these forces when they occur.



Allan Harris

I've been a photographer for 50+ years and am even more obsessed than I ever was. I love landscape but try not to exclude anything else, it is simply that the landscape and the natural world are my chosen subjects.





*York Floods by Allan Harris*

# Andrew Beasley

## Dumfries Lumber

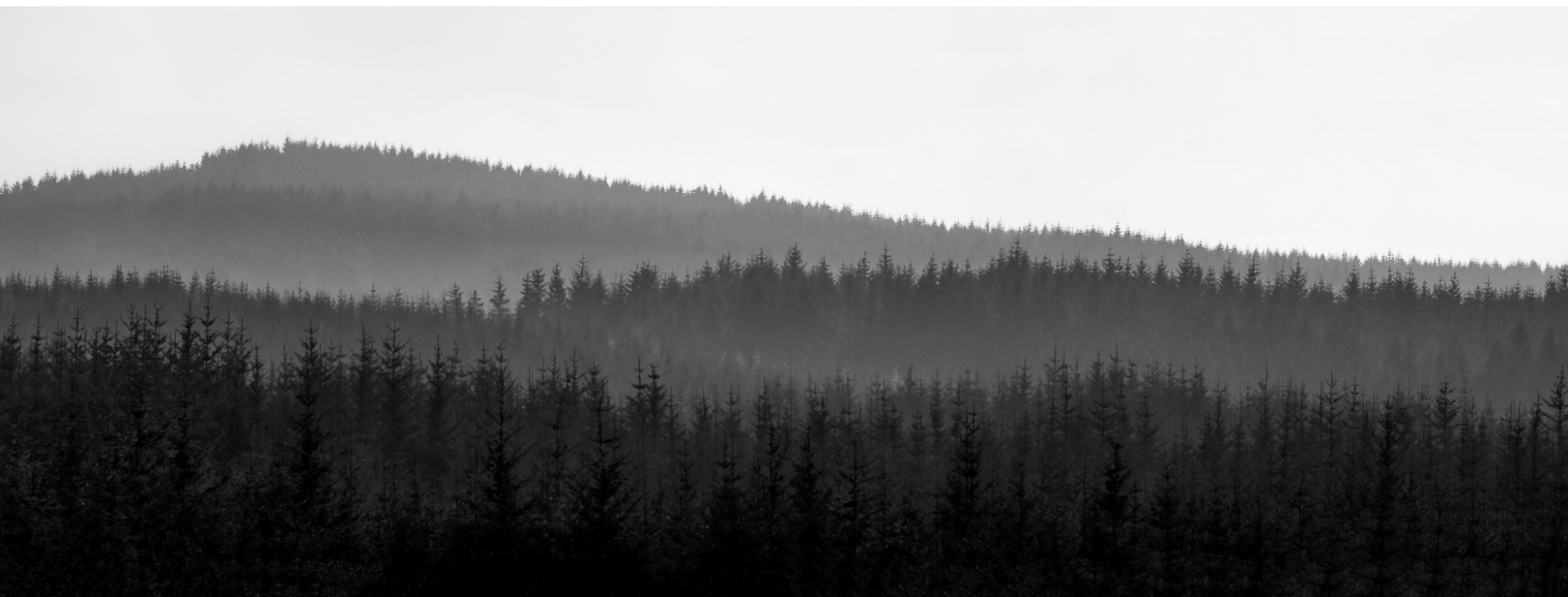
One of an increasing number of B&W landscapes I have, this was taken across a small valley while lost in Dumfries on holiday in 2015 and is about a third of the full panorama. The whole area is undergoing heavy logging and it is unlikely that I will see these hillsides covered in trees like this in my lifetime again.



Andrew Beasley







*Dumfries Lumber by Andrew Beasley*

# Andrew Herbert

## Welsh Slate

This was taken on a workshop in North Wales with Richard Childs exploring the abandoned slate mine workings and all taken on film with a Hasselblad 500cm. The mines are slowly being taken back by nature which is why it was such a perfect location for me and I think. Using black and white seems to fit the gritty industrial nature of the locations, can't wait to go back.



Andrew Herbert







*Welsh Slate  
by Andrew  
Herbert*



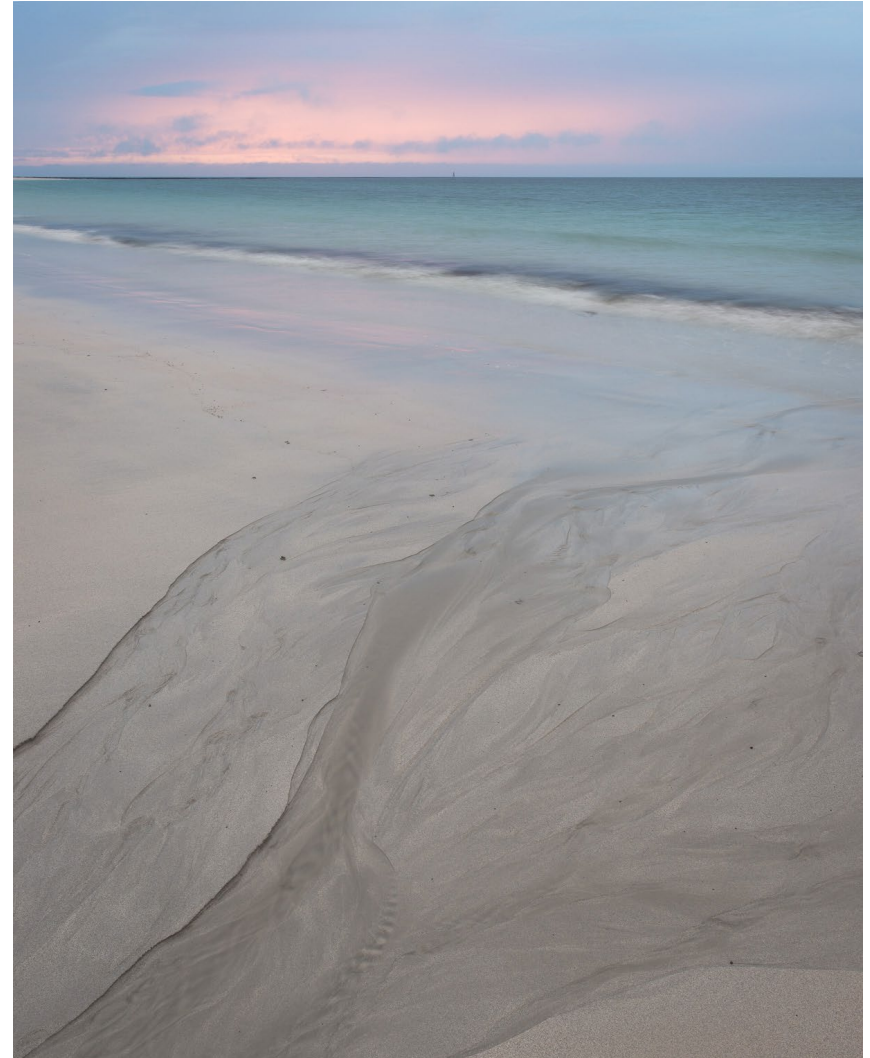
# Andy Latham

## Whitemill Bay, Sanday

Taken on the final day of a trip to Orkney this summer, the mist and drizzle clearing at the very end of the day.



Andy Latham





*Whitemill Bay, Sanday  
by Andy Latham*

# Ann Holmes

## Sgur a Choire with squall & gulls, Elgol, Skye, 2015

After an otherwise overcast day in December, dusk light was to break through heavy cloud and briefly illuminate a passing rain storm over the Cuillin mountains and loch creating a moment of spectacular impressionistic beauty



Ann Holmes







# Anna Booth

## Blue Shed

More of a weathered scape than a landscape perhaps. Captured on film glorious film.



Anna Booth







*Blue Shed*  
by Anna Booth



# Anna Duke

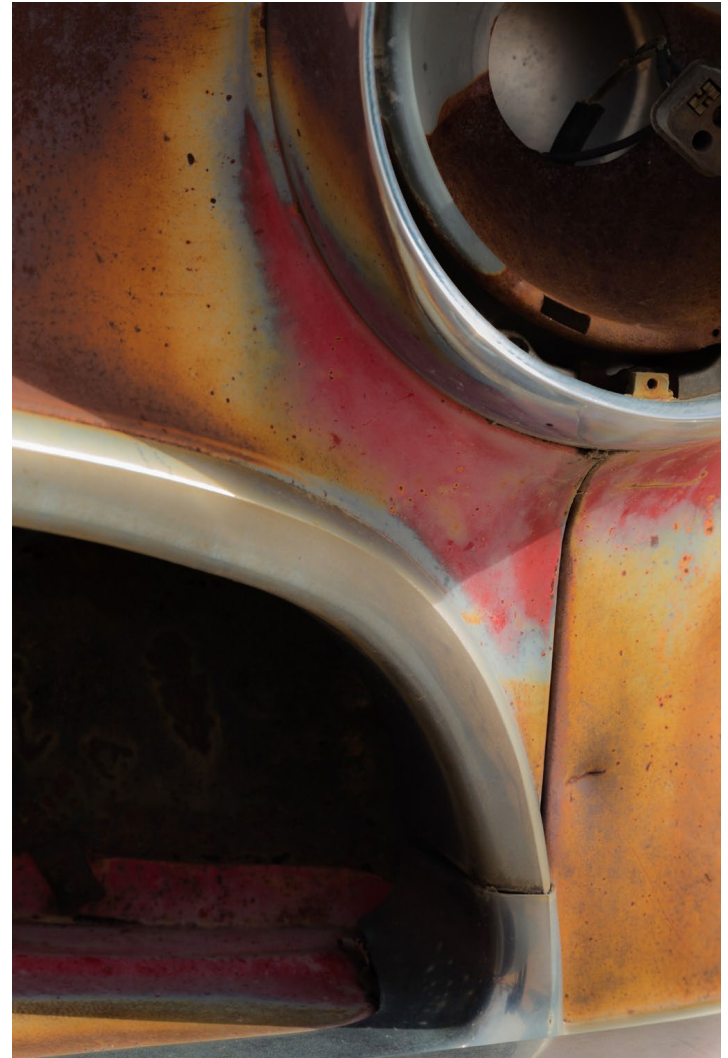
## Junkyard Guppy

Taken amongst the incredible, apparently unending (daylight ran out before I ran out of subject matter) vehicles belonging to Archie Lewis in Moriarty, New Mexico.

This little fish, in a big sea of beautifully decaying cars, deserved to have its curvaceous lines and colours preserved forever.



Anna Duke





*Junkyard Guppy*  
by Anna Duke

# Anthony Plank

## View from a carriage in Bath

One of the advantages of taking an early morning train, is to see the landscape from a different view point, higher and from a different angle.

On a day when it is not a misty start, this harmony of country living and nature, is hardly noticeable for farm buildings and other man made impediments.

Canon EOS 1DX, EF 16-35mm f2.8 L II USM, f11, 1/640, ISO1600



Anthony Plank





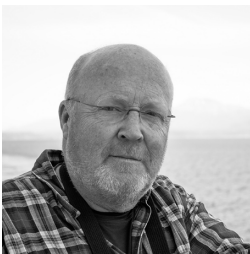




# Bob Davis

## Last sun rays on the glacier

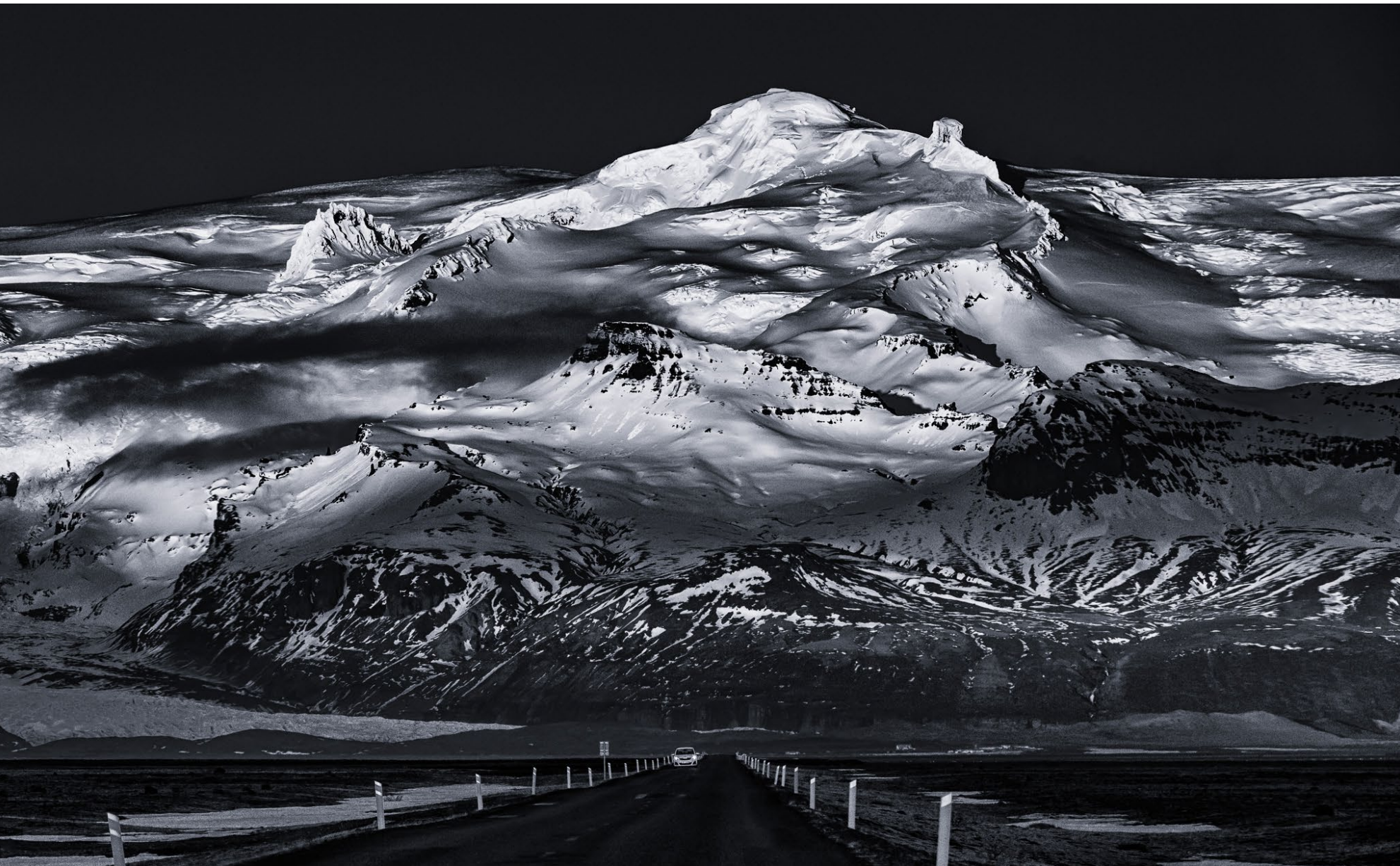
Driving east along route one in southern Iceland towards Skaf-tafell. We were about an hour away from sunset and the sun was illuminating the top of the glacier with a rosy pink wash of light that demanded a quick stop.



Bob Davis







*Last sun rays on the glacier by Bob Davis*



# Bruce Davies

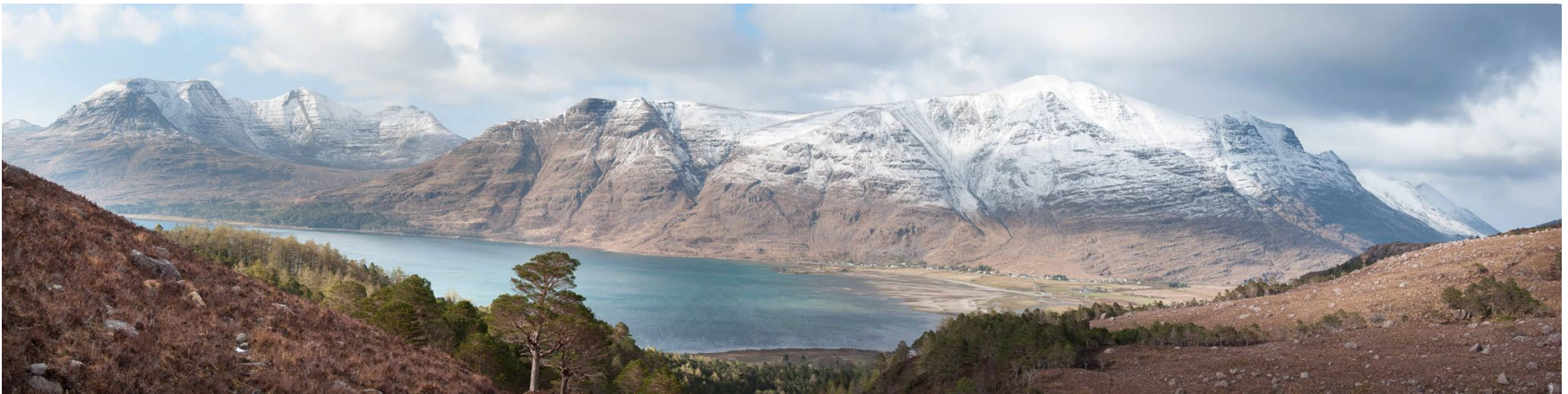
## Anniversary Snow

Be twice twenty one we had lingered atop the horn there  
and lay near the eagles' circling.

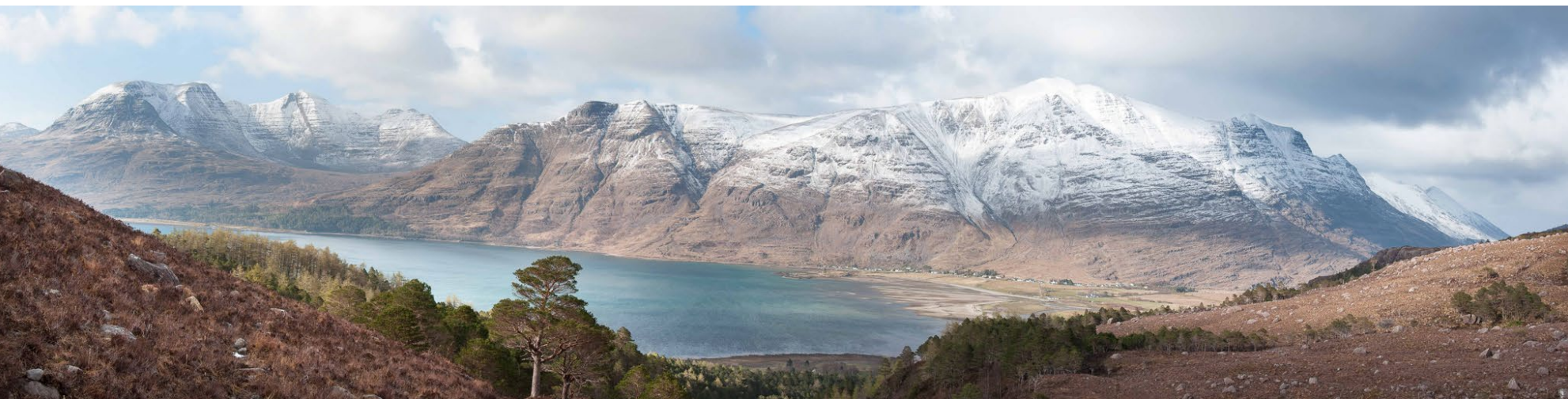
Panorama of Upper Loch Torridon, Ben Alligin and Liathach in  
April 2016 the day before our wedding anniversary (42nd)



Bruce Davies







*Anniversary Snow by Bruce Davies*

# Carol Gregory

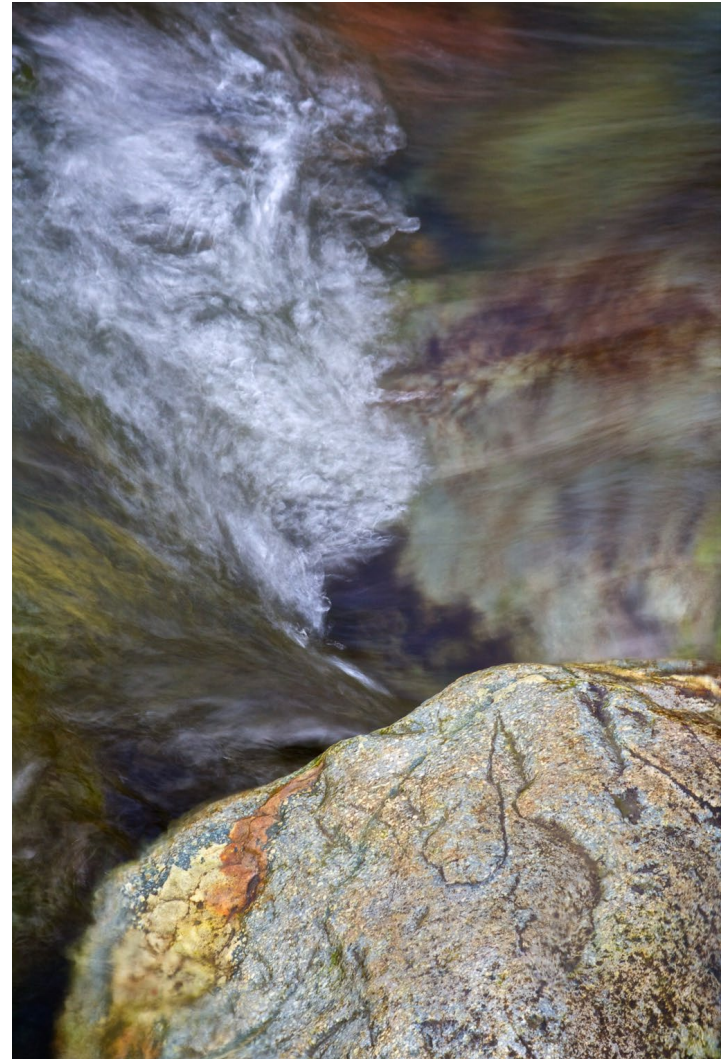
## Honister Pass in a Gale

Gatesgarthdale Beck, Honister Pass, Cumbria

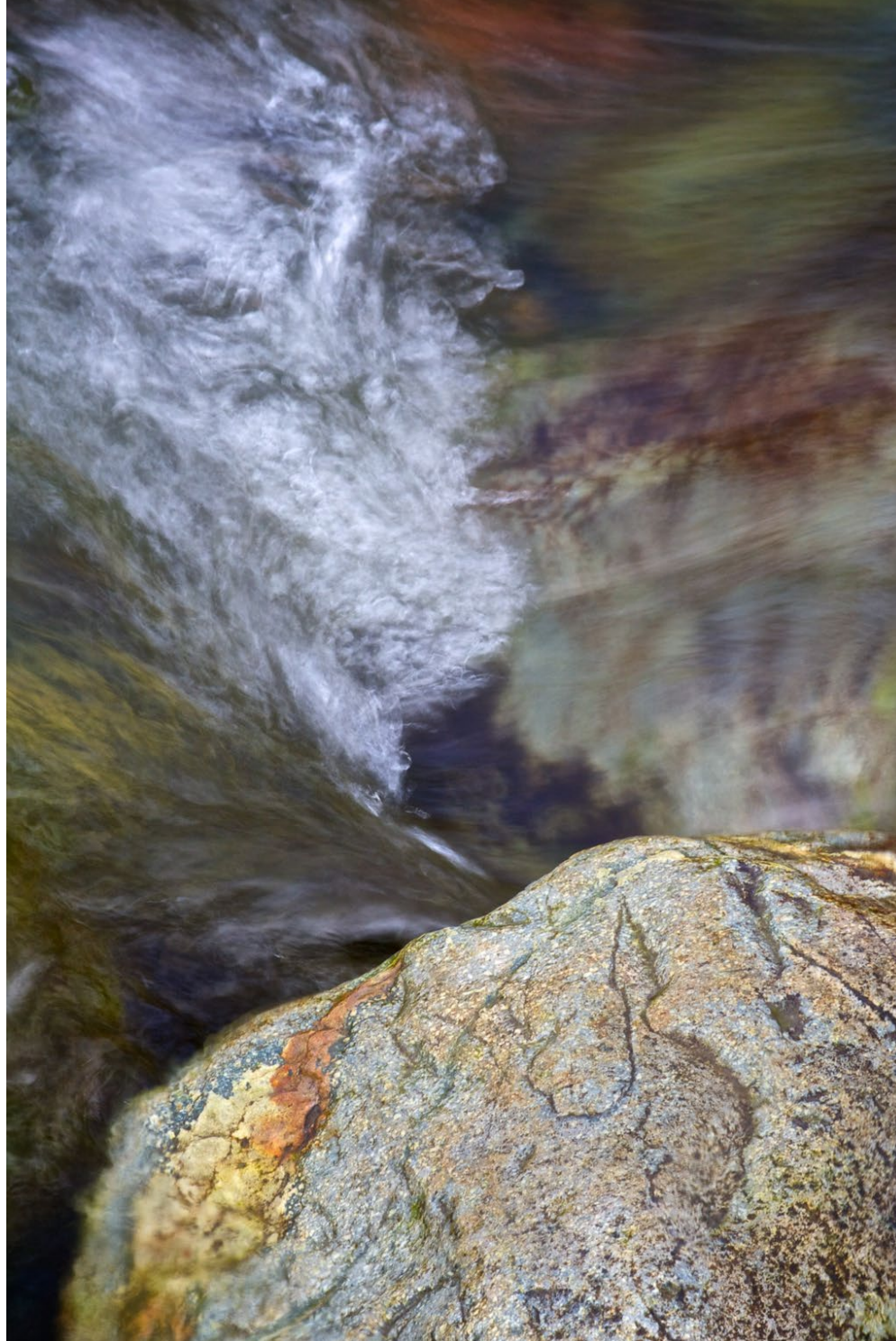
The beck tumbles over a jumble of varied glacial rocks as it flows toward Buttermere (in an autumn gale)



Carol Gregory







*Honister Pass in a Gale*  
by Carol Gregory

# Catriona Thompson

## One Below Zero

Holme Fen at around -1m altitude. I'm not sure what the temperature was, but not far off that.



Catriona Thompson



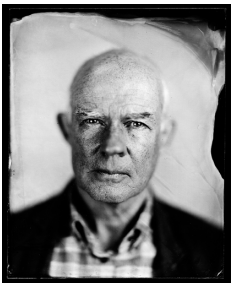




# Charlie Francis

## Barns, Muker

Old ruined barns near Muker in Swaledale, the Yorkshire Dales.  
Many barns in the Dales have been restored but these ones have  
so far missed out.



Charlie Francis







# Cheryl Hamer

## The Wave's Caress

I was out at one of my favourite locations on the island of Anglesey – Llanddwyn - teaching a weekend workshop. I pretty soon realised that we had something fairly special going on as the waves rolled in, caressed the beach and then pulled back leaving gorgeous patterns and trails. It was truly mesmerising!

Pulling myself from just watching I got everyone to try shutter speeds of between about 1 and 2 seconds, which I find usually works well for this kind of shot, and we were rewarded with gorgeous 'swirls and whirls' in our photographs. We all trudged the 2 miles back to the car very happy bunnies!!



Cheryl Hamer







*The Wave's  
Caress  
by Cheryl  
Hamer*

# Darren Clolli-Leach

## The Winding Road

This image was taken on the Kjölur route in the Central Highlands of Iceland. The remote road is an epic one which cuts between the Langjökull and Hofsjökull ice caps and is only passable in a 4WD for a few months of the year.



Darren Clolli-Leach







*The Winding Road by Darren Clolli-Leach*

# David Martin

## Water Colour

Crystal clear water and reflected light. Lower river gorge, Abisko National Park, Sweden.



David Martin







*Water Colour  
by David Martin*

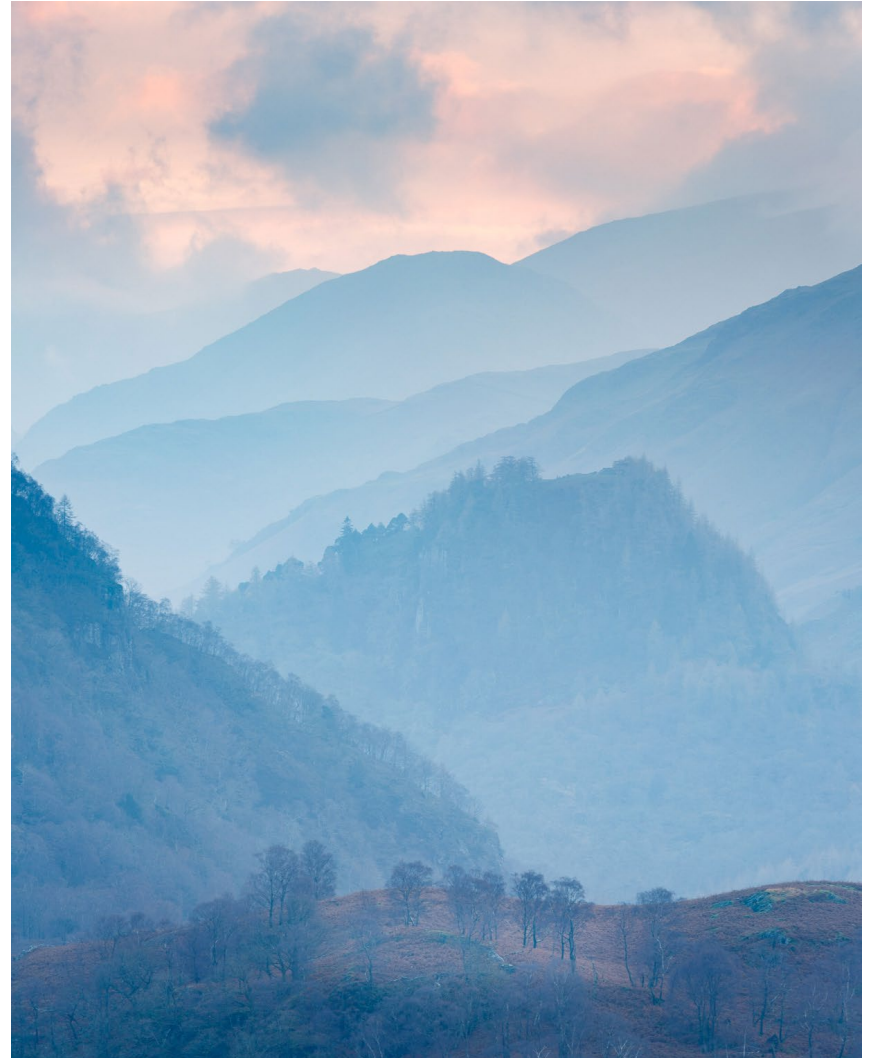
# Dave Mead

## Castle Crag and the Borrowdale Fells, November 2014

The end of one the best days I have ever spent behind  
a camera.



Dave Mead







*Castle Crag and the  
Borrowdale Fells, No-  
vember 2014  
by Dave Mead*

# David Ashcroft

## Milford Sound, New Zealand

This image is unusual for me as I normally work in B&W. It was taken off a boat in the Fiordland National Park in New Zealand. The weather conditions were poor with a lot of rain and spray making things a bit interesting



David Ashcroft







*Milford Sound, New Zealand by David Ashcroft*



# Davd Cole

## Cutting Edge

The highlight of my visit to Namibia in April this year was a dawn trip to Sossusvlei. In the brief opportunity when the rising sun catches the edge of the dunes, I was struck by this 'arrowhead' of shadow, surrounded by the rippling sand. As the sun quickly rose the impact faded, but hopefully I was able to catch the shadows at the optimum moment.



Davd Cole









# David Eberlin

## Storm at Haweswater

April storm on Haweswater this year on a David ward & Mark Littlejohn workshop, Mark taking us up a wee 10 min (read 30 min) climb to a great view over the reservoir, then the storms came through, including hail and snow.



David Eberlin







*Storm at  
Haweswater  
by David  
Eberlin*



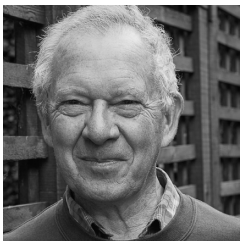
# David Hardwick

## Smailholm Tower

Scottish Borders, near Kelso

Smailholm is a fortified house built in the 15th century at the time of the Border Reivers. It later became the childhood home of Sir Walter Scott.

Scott described the powerful effect on his imagination of the Border ballads told to him here at this time and the sight of the ancient tower, "standing stark and upright like a warden"



David Hardwick









# David Muiry

## Heather, cnoc and lochan

The topography of the east coast of South Harris in the Outer Hebrides is characterised by its supremely rugged, 'cnoc-and-lochan' (hillock and small lake) terrain, a legacy of the last ice age.

This image was made at sunrise in August, not far from the Golden Road that winds its way through this coastal landscape. It seeks to capture both the ruggedness of the terrain and the tranquility of the moment (while, courtesy of the infamous highland midgie, the scene wasn't quite as tranquil behind the camera!).

Leica M (240); Leica Super-Elmar 21mm f/3.4 ASPH; 1/25 @ f/6.8



David Muiry









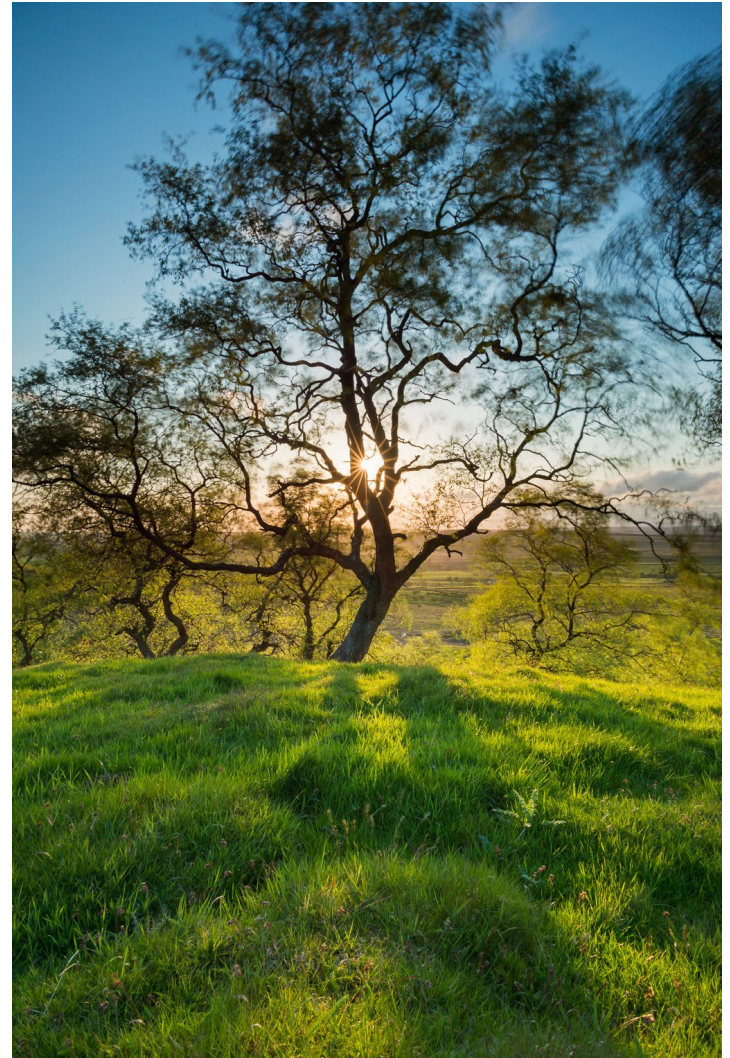
# David Taylor

## Walltown Trees

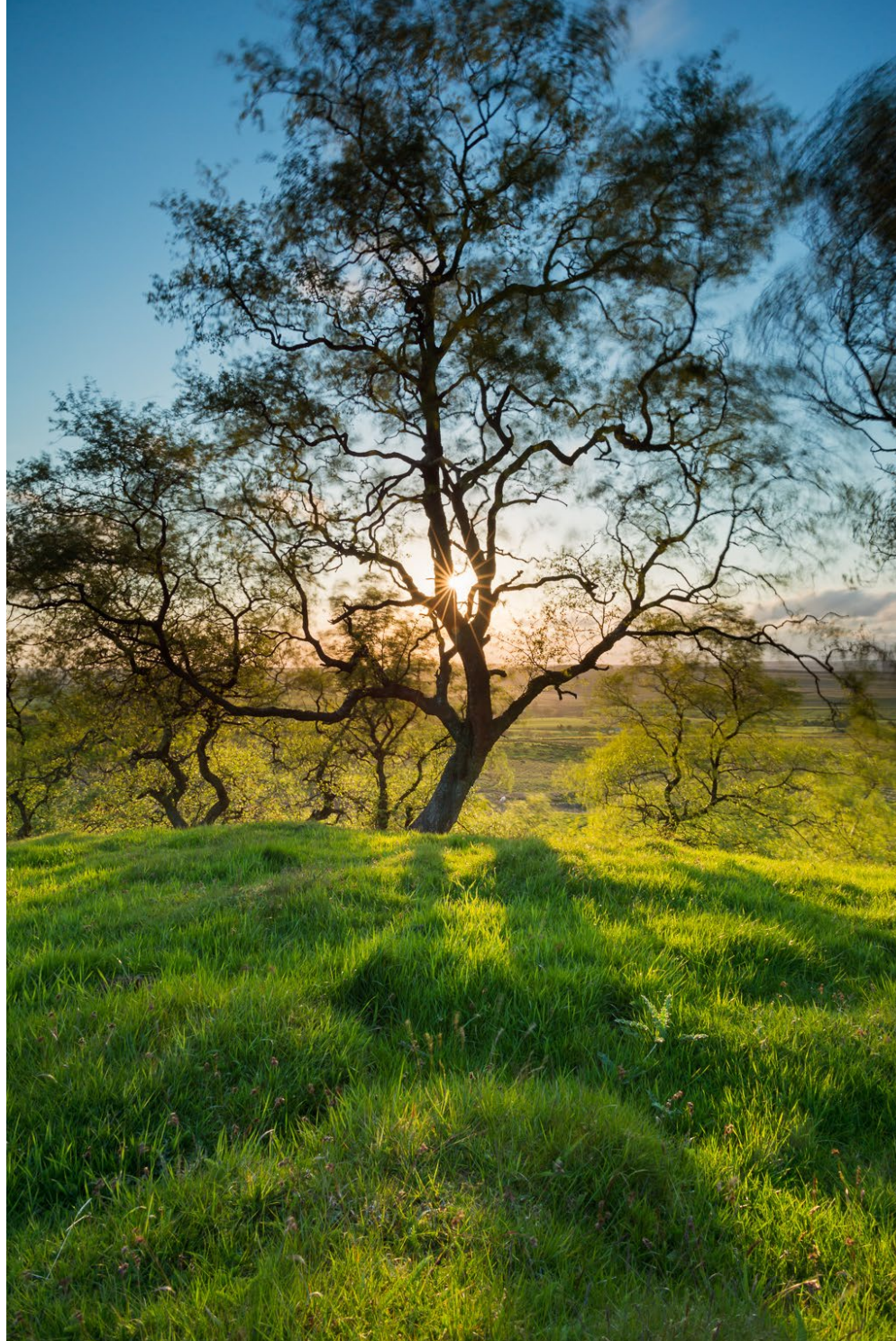
Even at the height of summer Walltown, in the Northumberland National Park, can be a chilly place thanks to a near-constant wind blowing in from Cumbria and the Solway Firth. (Wear a thicker t-shirt is my advice.) The challenge is to convey this photographically. A long exposure of foliage blowing around was the solution on this occasion, with the setting sun just poking through the branches of the chosen tree to add atmosphere.



David Taylor







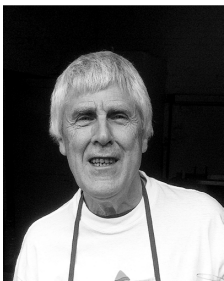
*Waltown Trees*  
by David Taylor



# David Toft

## After the Pub – Great Habton

Leaving The Grapes in Great Habton after a meal with our friends the light was captivating. We had to walk past our cottage on the way to our friends for a coffee so I popped in for my camera. This field and tree is only 200 yards from the pub and 50 yards from our friends. My coffee went cold!



David Toft





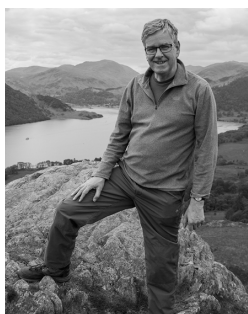




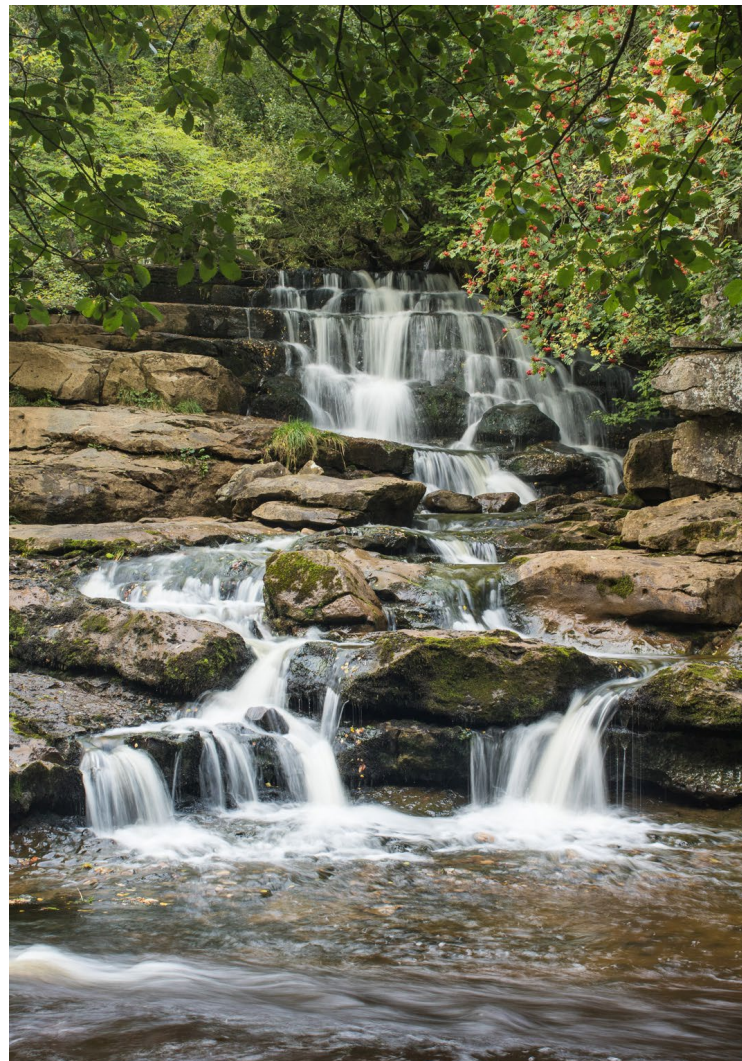
# Dave Varo

## East Force, Keld

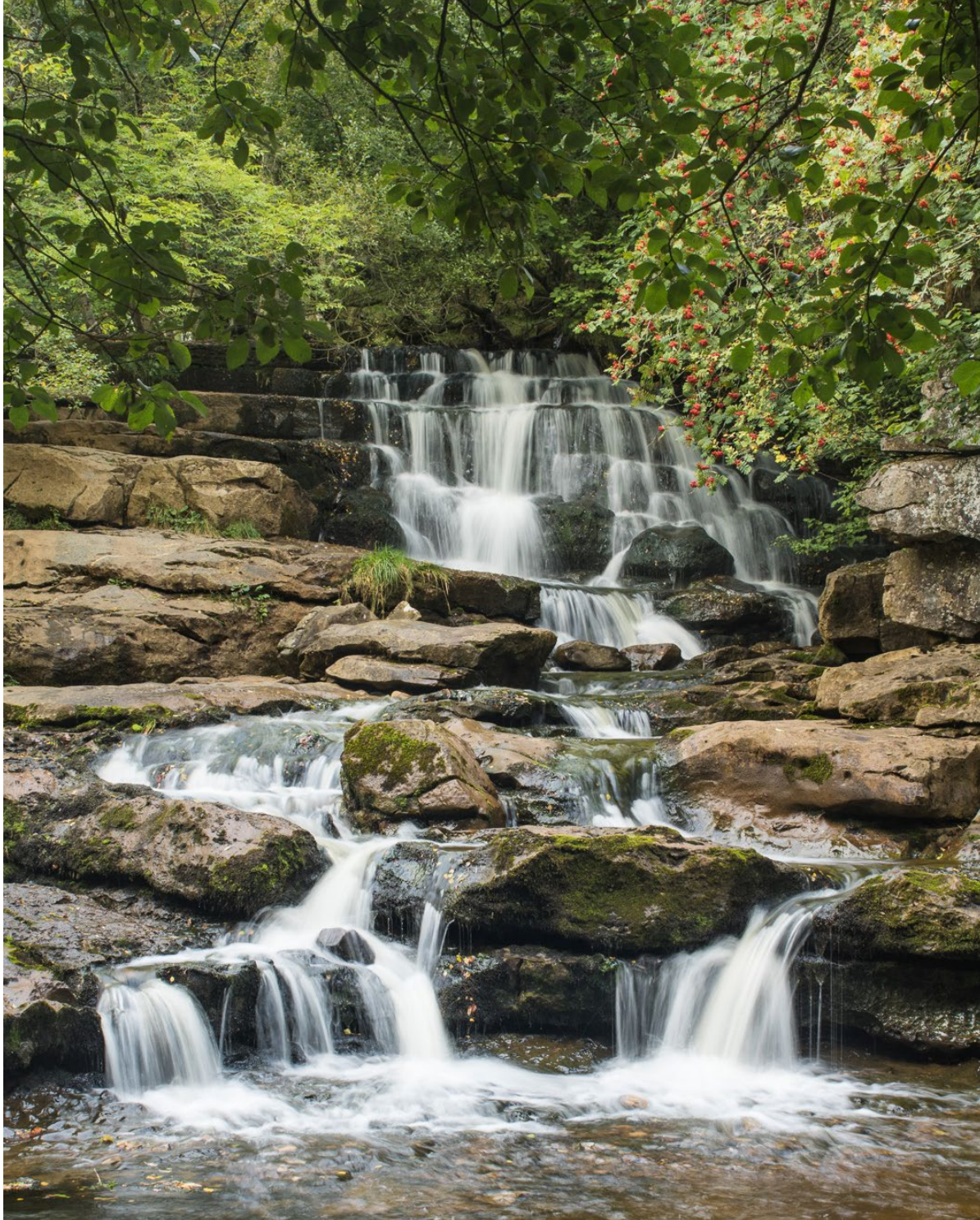
I do like photographing waterfalls. I think it's the way you can convey movement in a still image, and in my opinion Swaledale has some of the best.



Dave Varo







*East Force, Keld  
by Dave Varo*



# Despina Kyriacou

## Eroding Wreck with Sea Barnacles and Shells.

I was drawn to a wreck on a beach as the intensity of the sun accentuated the burnt orange colour of a wreck to emphasise its detail of seabarnacle and shell attached to it. In close up, I managed to magnify the chaotic circular shapes, almost as though to emulate the erratic brushstrokes of a Jackson Pollock painting. This fascinated me.



Despina Kyriacou







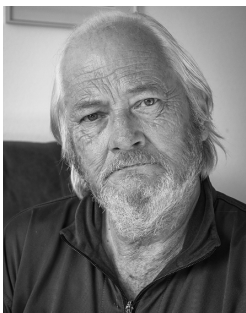
*Eroding Wreck with  
Sea Barnacles and  
Shells.*  
by Despina Kyriacou



# Ed Hannam

## Where twisted rocks run down to the sea

Inspired by lyrics from Phil Colclough's "A Song for Ireland," this image was made of sunset across Galway Bay from The Burren in County Clare.



Ed Hannam







*Where twisted rocks  
run down to the sea  
by Ed Hannam*



# Eriene Georgakakou

## Saltwick Nab

This photograph was taken at Saltwick Nab just by Whitby, Yorkshire, using a Sony Alpha A900 DSLR. I took this during a personal project, whereby I aimed to explore how tranquility can be interpreted in the landscape.



Eriene Georgakakou







*Saltwick Nab  
by Eriene  
Georgakakou*

# Euan Ross

## Into The Light

Chasing the last of the icebergs around Boavista Peninsula, Newfoundland.



Euan Ross







*Into The Light by Euan Ross*

# Gareth Parry

## Ceibwr Bay

A secluded bay on the north Pembrokeshire coast. Hidden amongst the complex and contorted rock strata are many partially submerged caves, mostly inaccessible from the land.



Gareth Parry







*Ceibwr Bay by Gareth Parry*



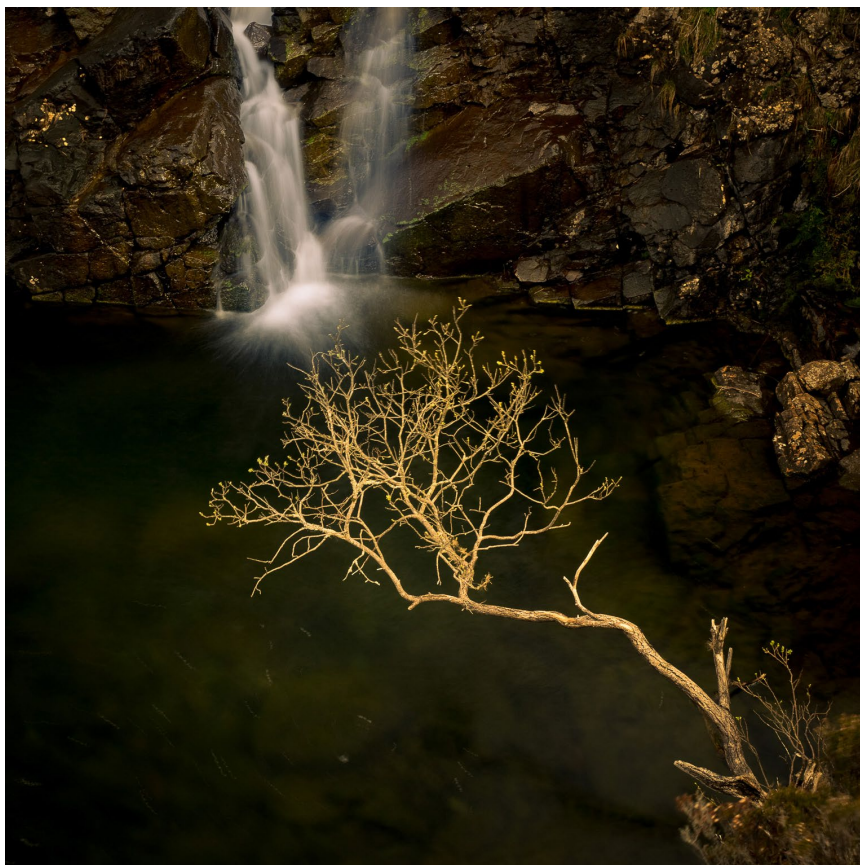
# Gill Hood

## Tree of Life

This image was taken at the end of Glen Brittle. It reflects the 50 years since my previous visit as a child to the Isle of Skye.



Gill Hood







*Tree of Life-  
by Gill Hood*

# Graham Cook

## Col de la Croix Morand, February 2016

At an elevation of over 1400m, biting winter winds contort the isolated birch and pine. In harsh conditions, these often stunted shapes can be heavily clad in ice and snow, leaving the delicate, coral like appearance understated in its beauty.



Graham Cook







*Col de la Croix Morand,  
February 2016  
by Graham Cook*

# Graham Dunn

## Totley Moor mist

This image was captured in the Peak District on a delightfully foggy day last September. I'm always drawn to the way that mist and fog can add mystery and intrigue to what would otherwise be a rather ordinary scene.



Graham Dunn







*Totley Moor mist by Graham Dunn*



# Greg Whitton

## Winter is coming

'Winter is coming' to Snowdonia and this tree, against all odds, thrives in what can be an inhospitable environment. As snow gently falls around it the tree is symbol of the strength that is needed to flourish in such times of hardship.



Greg Whitton







*Winter is coming*  
by Greg Whitton



# Harvey Lloyd-Thomas

## Cave Wood, Wye Valley

The framing and viewpoint, angled down towards the ground, was chosen to give a blank canvas of snow to show off the “twiddly bits” against.



Harvey Lloyd-Thomas







# Ian Stacey

## Disappearing Fence

This fence caught my eye as I walked along the New Bedford River bank near Sutton Gault in Cambridgeshire. The land had been intentionally flooded and this fence dropped down the riverbank into the water. To me the cloud reflections in the calm water give it a rather serene feel.



Ian Stacey







# Idse Herrema

## Mickleden, Upper Great Langdale

January 2016: the forecast was low cloud with risk of sleet, so we decided to stay low. Having come down from Blea tarn, I liked the view into Mickleden with some light on the farmed lowland, abutting the moor above, which disappears into the low cloud and murk hanging in the Pikes. It would have been a white-out up there, with very high humidity.



Idse Herrema





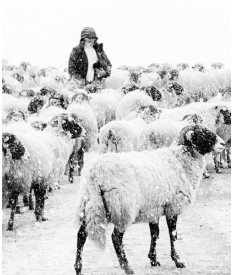


*Mickleden, Upper Great Langdale by Idse Herrema*

# Janet Burdon

## Morning mist, Loch Ard

Our first visit to Loch Ard and we were treated to these fabulous conditions of the trees emerging from the morning mist. Loch Ard has an east-west alignment, so it is good for for early morning and evening light, this and its ability to hold on to mist for long periods make it a photographer's dream location.



Janet Burdon







*Morning mist, Loch Ard by Janet Burdon*

# Janet Webster

## Nature's Opals

Lake Laberge, Near Whitehorse, Yukon Territory, Canada  
Sunrise is later in the winter months in the Yukon. As I drank my coffee one morning last November, I watched the warm pink glow of a new day slide across the newly forming ice on Lake Laberge. Blue ice and pink light – Nature's Opals emerging before my eyes. I ran for my new Fuji X-T1 and made the image from the deck of my house.



Janet Webster







*Nature's Opals by Janet Webster*

# Jim Souper

## Cnoc Ceann a' Ghàrraidh

Also known as Callanish II, Cnoc Ceann a' Ghàrraidh is a stone ring close to the main stone circle. This image was made soon after sunrise in late August 2016.



Jim Souper







# Joe White

## Lagazuoi Outlook

An early summer sunrise illuminates the Italian Dolomites. This image was taken from Rifugio Lagazuoi whilst walking the Alta Via 1 trail in June of this year.



Joe White







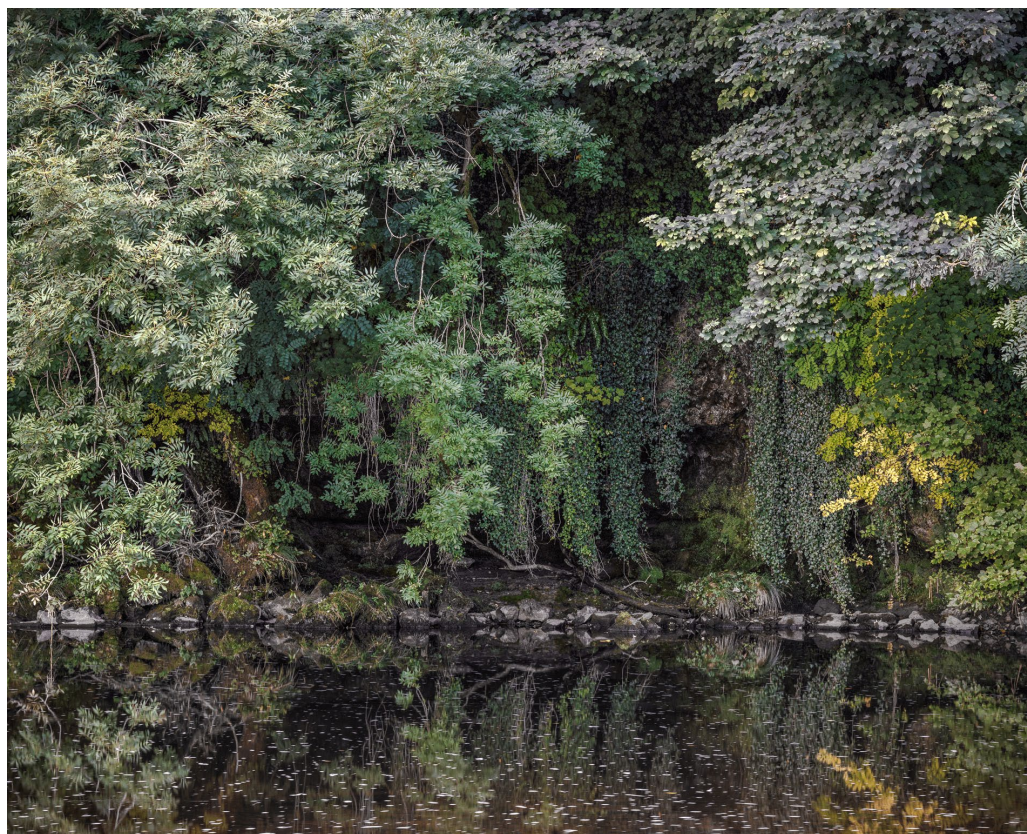
*Lagazuoi Outlook by Joe White*

# Joe Wright

## Above Aysgarth Falls



Joe Wright









# John Clifton

## Force of Nature

Most of my images are classic landscapes - carefully composed, focused, and exposed with the aim of yielding maximum detail and a true rendering of the scene. This one is a 'grab shot' - hand held with a long exposure, using a Fuji X-100. The venue is Cragside House in Northumberland - a venue synonymous with the Armstrong dynasty and their efforts to harness the power of water. The subject is water eddying around at high speed at the base of a small waterfall and, like the Armstrongs, my aim was capture the power and energy of the water in motion.



John Clifton







*Force of Nature*  
by John Clifton

# John Harper

## Abandoned House - Harris

Visiting Harris with David Ward in May, I was the last in a group of photographers to take pictures of the inside of this house. As I left, I saw this view of the back and stopped to capture it. David and team were waiting impatiently for me to finish, but I persisted!



John Harper









# John Illingworth

## Misty Isles

I set out to photograph what looked like a promising sunset whilst visiting friends on the Isle of Skye. Looking away from the setting sun I saw these three small islands (Clett, Isay and Mingay) shrouded in mist and seeming to rise out of the calm sea. A beautifully tranquil scene I couldn't resist!



John Illingworth







*Misty Isles by John Illingworth*

# John Lamont

## Ice Island

From 2010 this is a local shot from which I have learned:

1. Views exist everywhere so explore behind large walls along unremarkable main roads.
2. Weather is an opportunity not a barrier.
3. You think you know your own work, but others see it differently.



John Lamont







*Ice Island by John Lamont*

# John Maltas

## Oldshoremore Bay, Sutherland, Scotland

There are many stunning bays and beaches on the NW coast of Scotland and Oldshoremore Bay ranks as one of my favourites. On this occasion I used a Lee Big Stopper in an attempt to capture the tranquil mood of the scene, with the subtle colours of the sea and sand under a somewhat threatening sky. Fortunately it didn't rain!"

(Canon 5D MkIII, EF24-70 f2.8 @ 28mm, 25sec, f18)



John Maltas







*Oldshoremore Bay, Sutherland, Scotland by John Maltas*

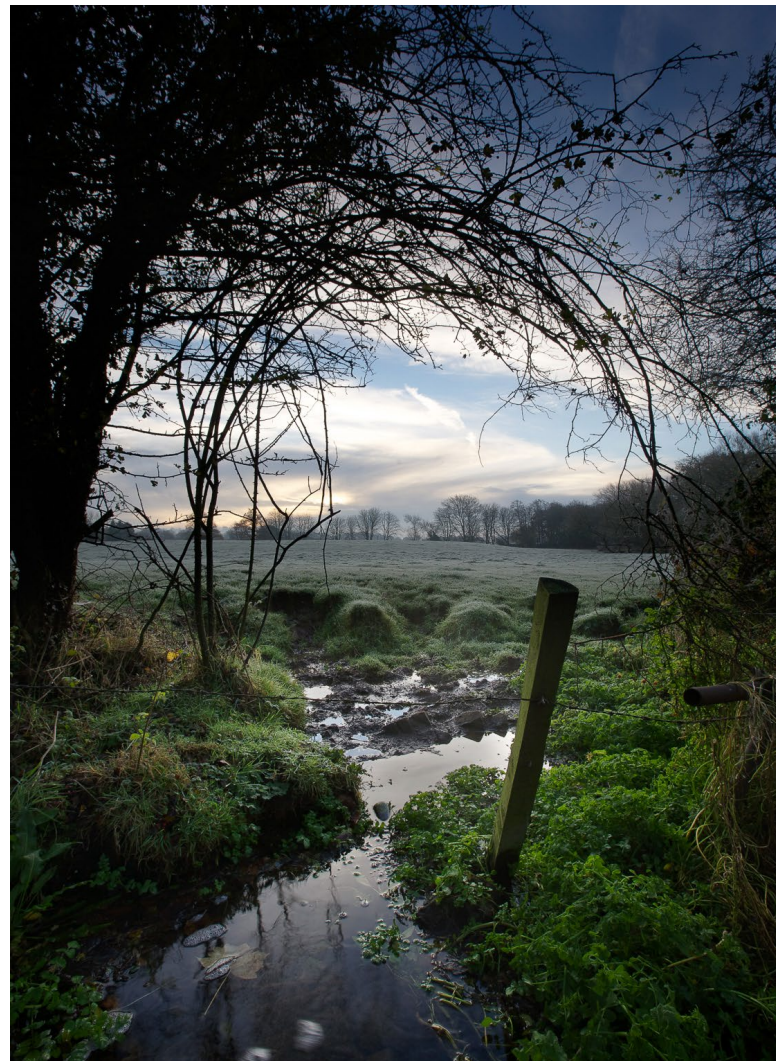
# Jon Lewis

## Misty Morning

Taken in January 10 mins from my backdoor.



Jon Lewis







*Misty Morning*  
by Jon Lewis

# Jonathan Tweed

## Approaching storm, Svínafellsjökull

With ice axes and crampons, we went for a morning walk on the Svínafellsjökull glacier, in southern Iceland. Dark, foreboding clouds were a constant presence. We carried on, the storm never reached us.



Jonathan Tweed







# Judith Plank

## Autumn at Stourhead

The view across the lake to the temple of flora, nestling in the trees, is one of my favourites, especially in Autumn.

Nikon D5000, Nikkor AF-S 18-105 G ED, f4.5, 1/200, ISO200



Judith Plank









# Judy Sharrock

## Beech Party

This image was taken in the Auvergne in March this year.



Judy Sharrock









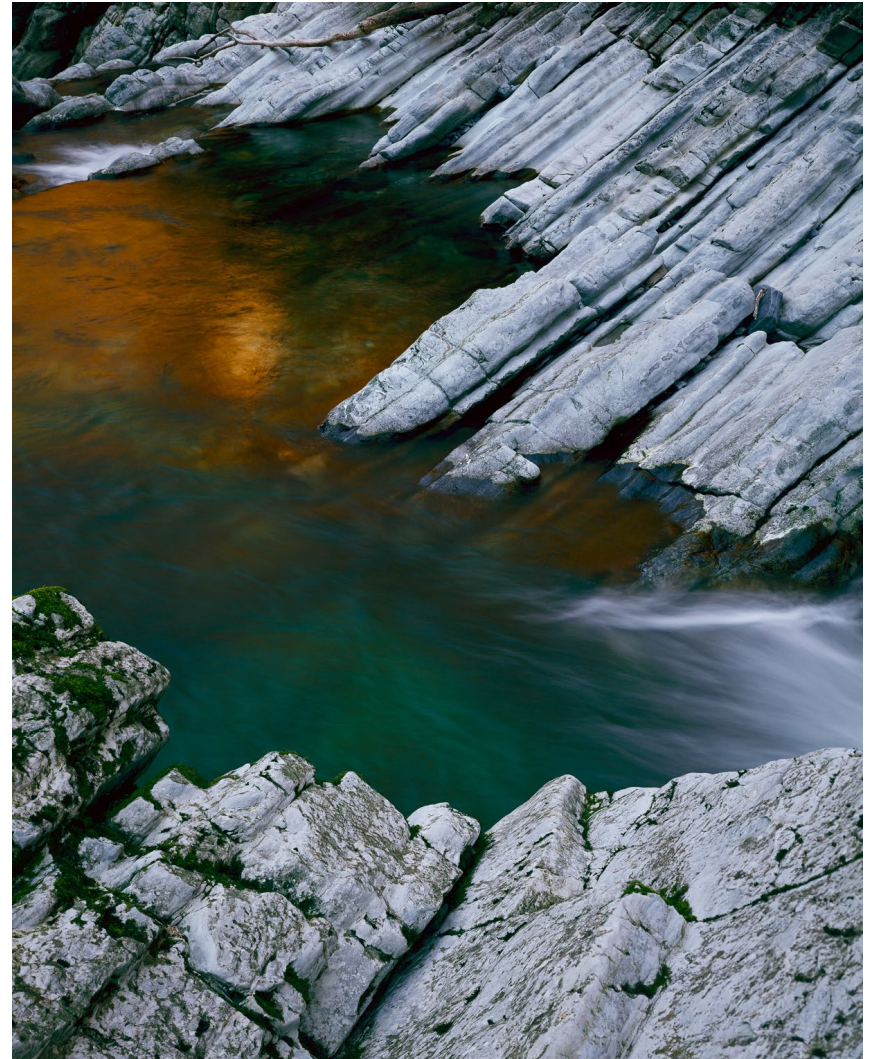
# Julian Barkway

## Gole di Breggia

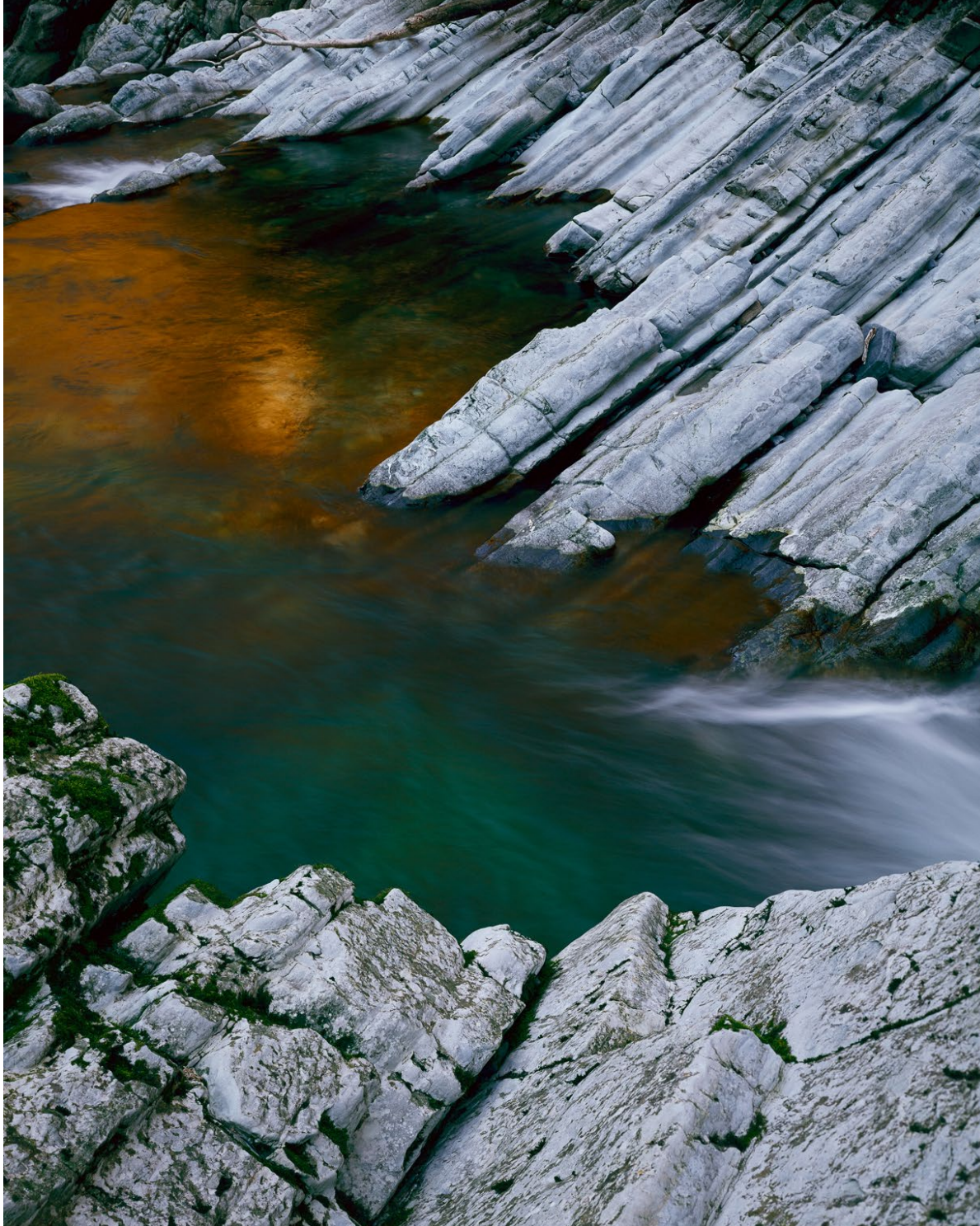
The Gole di Breggia is a steep-sided gorge, located near Chiasso in southern Switzerland, where tightly folded strata of limestone and sandstone have been laid bare by the fast-flowing river Breggia. This makes it a particularly fascinating location for landscape photography.



Julian Barkway







*Gole di Breggia  
by Julian Barkway*



# Karl Mortimer

## Dune Echoes

It was the alignment of the swirling marram grasses with the hills behind that initially caught my eye. Some further careful repositioning of the tripod allowed me to build up several echoes of line and form throughout the image.



Karl Mortimer







*Dune Echoes*  
*by Karl Mortimer*

# Keith Bevan

## Sarine No. 1 (Canton de Fribourg, Switzerland)

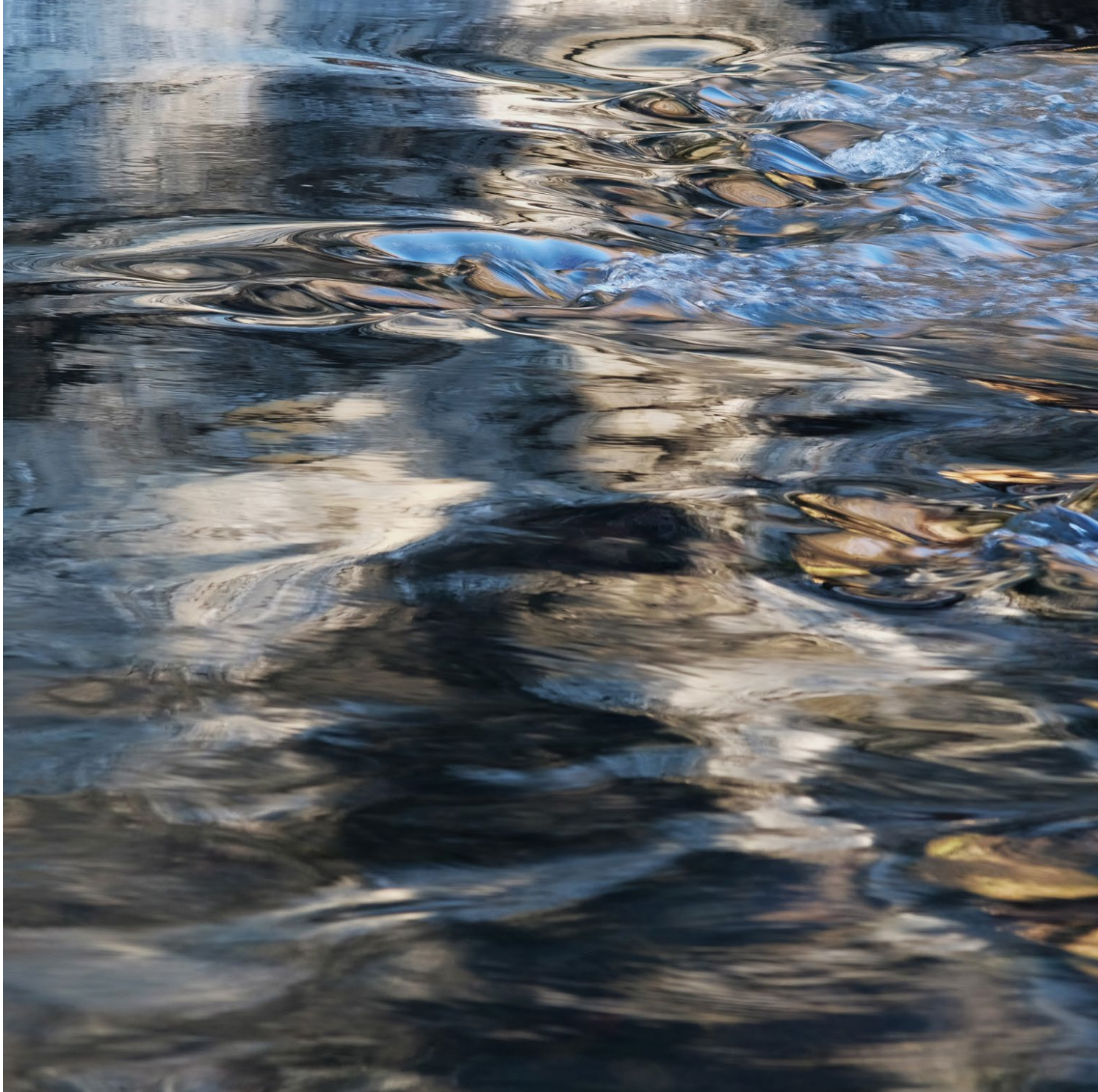
As a hydrologist I often take pictures of water. Capturing the dynamics in a still image is always a challenge. This one was taken while travelling light (Fuji XE-2 + Contax G 90mm lens). Most of my work is still on 6x6 film.



Keith Bevan







*Sarine No. 1  
(Canton de Fri-  
bourg, Switzer-  
land)  
by Keith Bevan*

# Kelvin Richards

## The Great Ridge, Derbyshire

Perhaps, not a 'classic' sunrise but it was one worth getting up for...and getting back to cook breakfast before anyone else had stirred.

Happy memories of a family break in the Peak District.



Kelvin Richards







# Kevin Fidler

## Dinorwig, Wales

Late sun on slate



Kevin Fidler







# Kevin Mclean

## Mist

Drewsteignton, Dartmoor, Devon, October 2015.

This was my first serious attempt at landscape photography, my first outing with the D750 and the first time I had got up so early in ages



Kevin Mclean







*Mist by Kevin Mclean*

# Lesley Peatfield

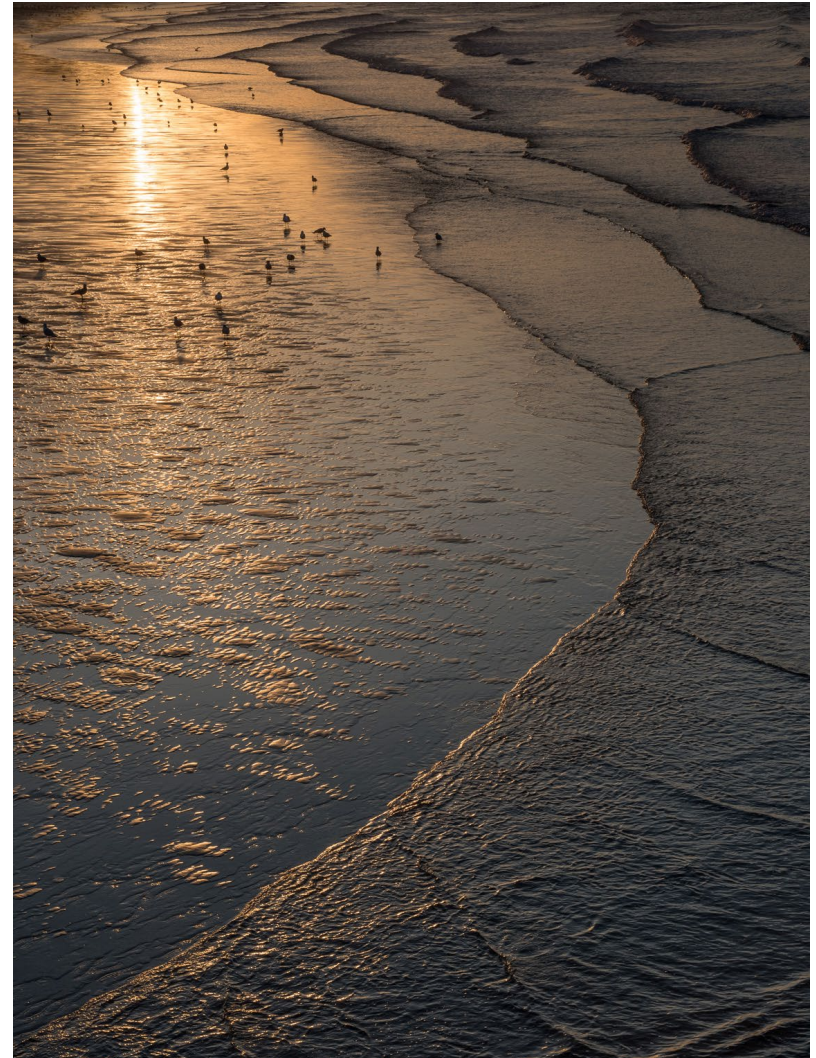
## Bronzed sands of Whitby

This was taken just after sunset one September evening in Whitby. The birds were following the tide line as it receded, and I was fascinated by their subtle movement. The light was playing on the sand and changing by the second.

Nikon D750 Nikon 24-120 lens at 66mm. (f11 1/125sec).



Lesley Peatfield







*Bronzed sands of  
Whitby  
by Lesley Peatfield*

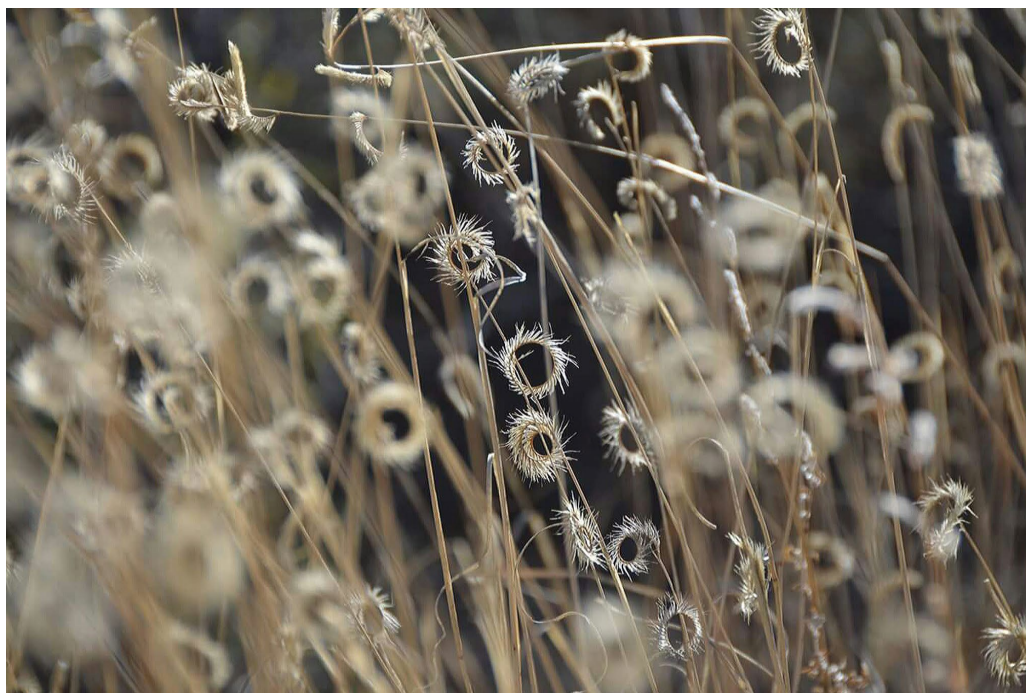
# Maggie Travers

## Prairie grasses

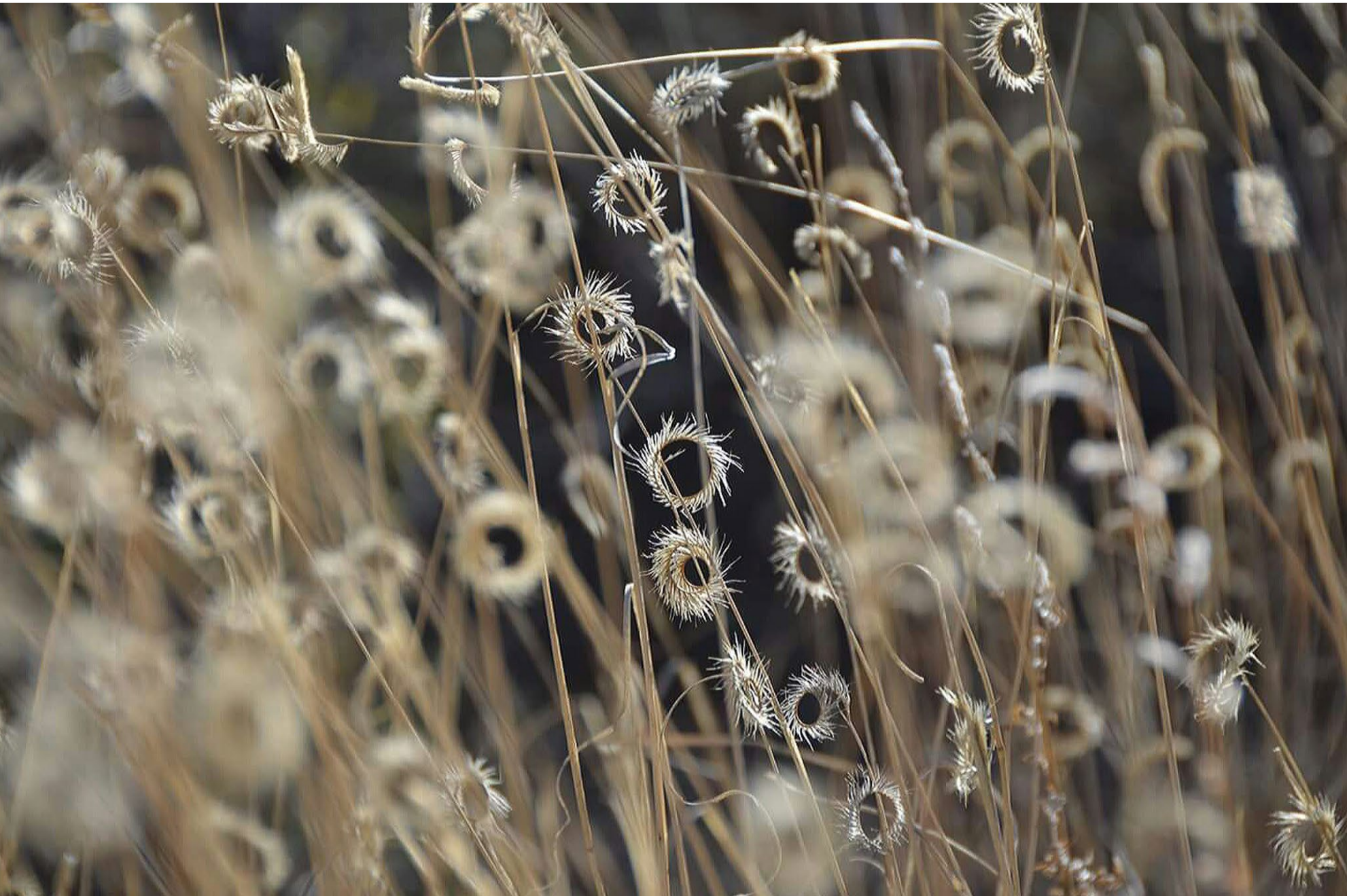
Prairie grasses, New Mexico, November '15



Maggie Travers







# Marc Elliott

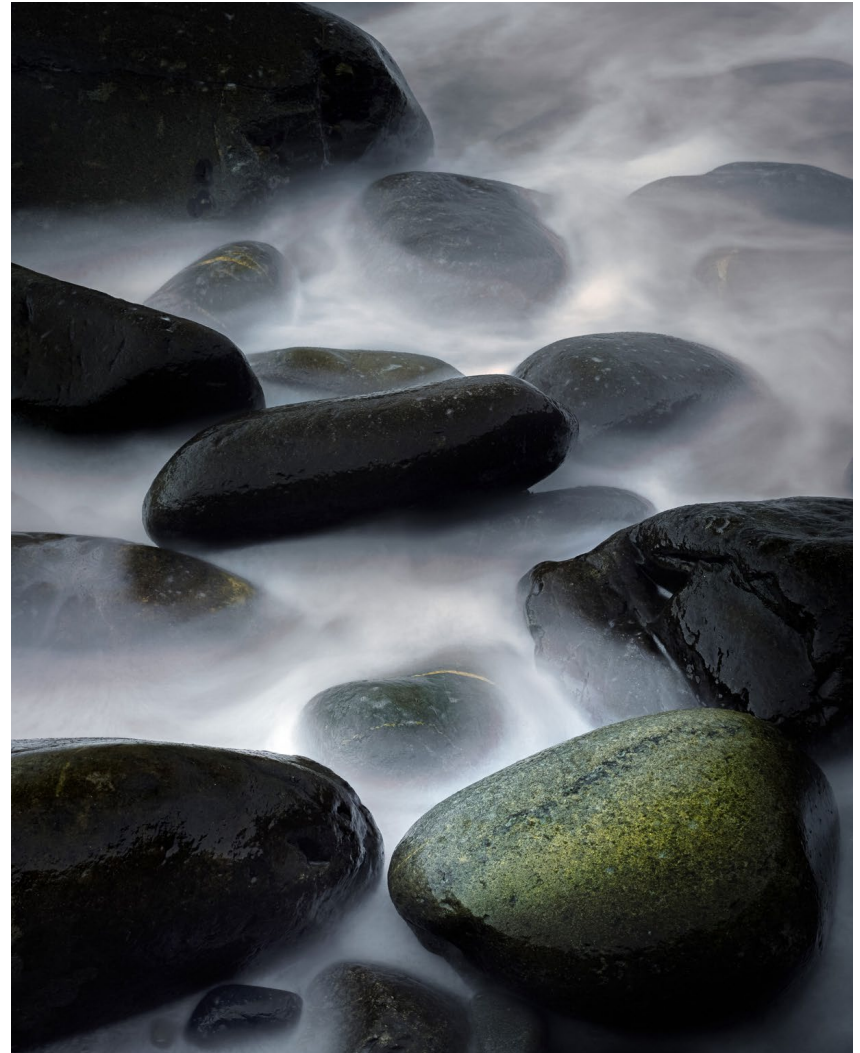
## Lundy Bay

One of those days, I should have been working really. I couldn't, I couldn't face the world this day. The day matched my mood. I was in no rush, I had no agenda, I had to clear my mind with a walk .

I wasn't really thinking. I suppose days like this are my favourite, I just make pictures with no rush and allow my mind to reach a level plateau of calmness.



Marc Elliott







*Lundy Bay  
by Marc Elliott*

# Maggie Ridgewell

## Horgabost, Approaching Squall



Maggie Ridgewell







*Horgabost,  
Approaching  
Squall  
by Maggie  
Ridgewell*

# Margaret Smith

## Sad Deserted Shore

This image was taken near Aultbea on the NW coast of Scotland. If you look closely you will see a figure on the shore. I have tried to create a particular mood by restricting the colour palette and using the the lyrics from a song by Sandy Denny as the title.



Margaret Smith







# Margaret Soraya

## Borlum Bay, Loch Ness

This image was shot early morning on Loch Ness. I live by the Loch and often visit this location but it is unusual to be able to capture such a still, misty morning.



Margaret Soraya







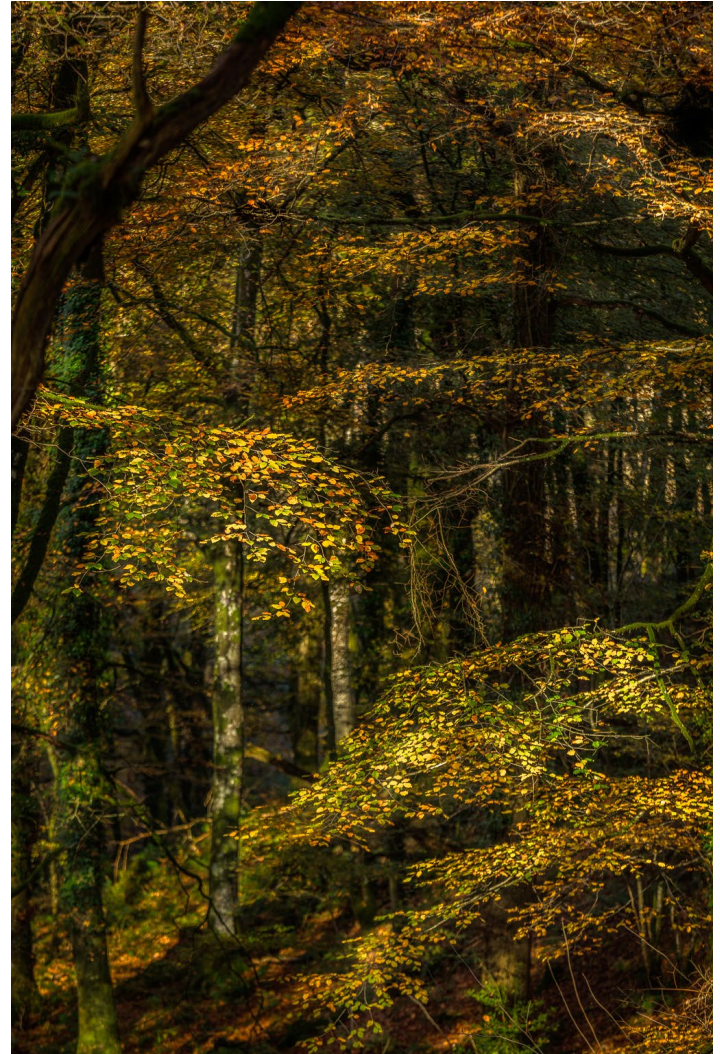
# Marj Baillie

## Autumn Woods, Exmoor

The late afternoon light was briefly highlighting a few branches and leaves. I used a shallow depth of field to concentrate on these and to enhance the mystery of the woods beyond.



Marj Baillie







*Autumn Woods, Exmoor*  
by Marj Baillie



# Mark Sage

## View Over The Luddenden Valley

The atmospheric rural landscapes and rich industrial heritage of the Southern Pennines have always captured my imagination. This view of Oats Royd Mill on the flanks of the Luddenden Valley encapsulates everything that I find so inspiring about this most characterful corner of northern England.



Mark Sage







# Mel Foster

## Reverie

A state of abstracted musing or dreamy meditation.

This woodland daydream goes some way towards expressing my love of nature and the joy that the creative struggle of photography brings me. Although not overly typical of my work, I'm drawn back to this image - although I've still to work out why!



Mel Foster







*Reverie*  
*by Mel Foster*

# Michael Hirst

## Fields and Fells

In February I moved from Cornwall to the heart of the Lake District. I relished this amazing opportunity by challenging myself to complete 100 different walks over the course of the year. Number 46 was a short walk through St John's in the Vale offering stunning views of the Derwent Fells.



Michael Hirst









# Michela Griffith

## The Reflecting Pool (series, #0437)

I went for the trees but found a seasonal pool, already visibly shrinking in extent. New worlds within await, the only pre-condition for entry a little imagination. Birch trees, a wood, inverted; reinvented and reinvented. Layered stems and branches dissolve into watery paint, ever softening. Look long and deep enough into a pool of water and your gaze will be returned - what we see is a reflection of who we are.



Michela Griffith







*The Reflecting  
Pool (series,  
#0437)  
by Michela  
Griffith*

# Mike Curry

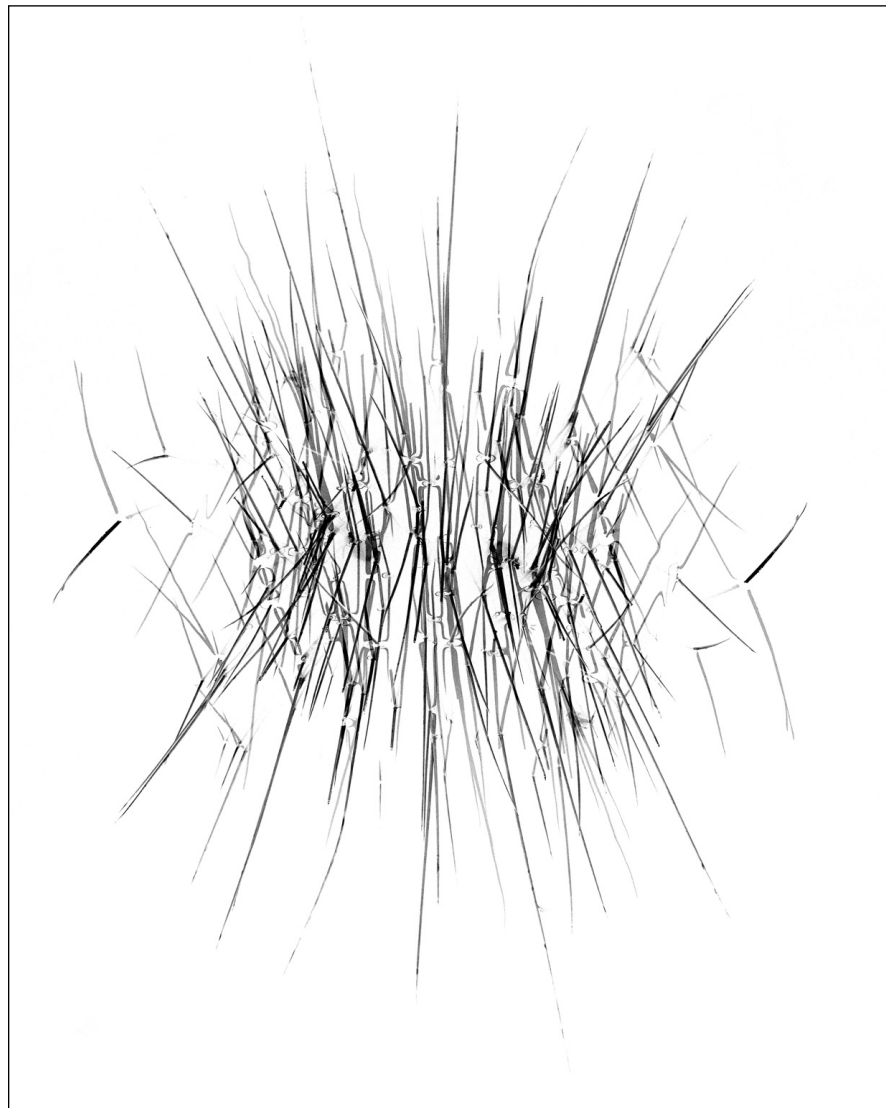
## Frozen Reeds

In camera multiple exposure of reeds in a frozen pond. Overexposed deliberately to remove distracting elements and converted to B/W to provide the abstract graphic quality I was looking for



**Mike Curry**

Mike Curry is based in Greenwich, London and has been a commercial photographer for over thirty years. In the last ten years he has been concentrating on his landscape and abstract work and has produced bespoke pieces of art for commercial clients including the Canary Wharf Group, Caprice Holdings and The National Maritime Museum.







*Frozen Reeds*  
by Mike Curry

# Mike Prince

## Scafell Crag

An intimidating and brooding high mountain crag which provides climbers with stern tests in both summer and winter. The aura of the crag is enhanced by the names of the climbs including Ringwraith, Shadowfax and The Nazgul. The view across from Lingmell in late October - throughout the winter virtually no direct sun will illuminate the face.



Mike Prince





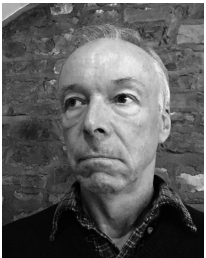




# Mike Wilkinson

## Rocks, trees, water

A semi-abstract account of a small river in Swaledale, North Yorkshire (October 2016) using colour, form and texture to explore a response to an early autumn landscape.



Mike Wilkinson









# Miles Flint

## Three Trees

Three Trees, Hokkaido, Japan, 2016



Miles Flint







*Three Trees*  
by Miles Flint

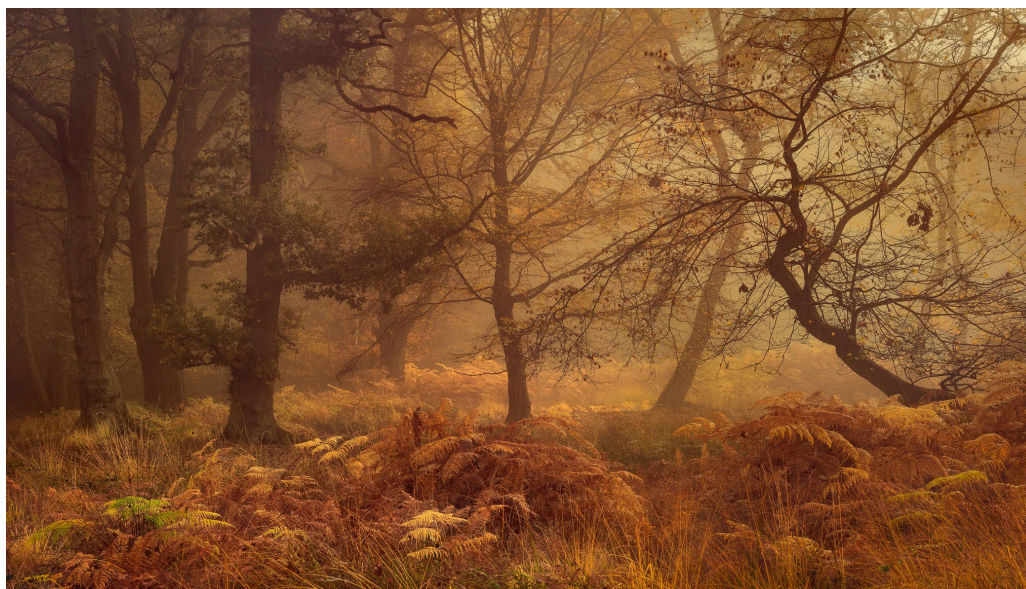
# Nigel Morton

## November Radiance

Epping Forest displays its full autumn glory during a very atmospheric morning last year.



Nigel Morton







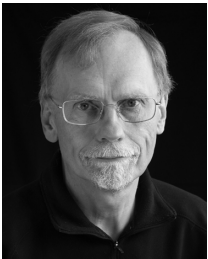
*November Radiance by Nigel Morton*



# Nigel Norris

## The Magic Ring

Danebury Ring is an Iron-Age hill fort near Winchester. For me it can be a somewhat magical place - on a still evening one can almost hear the ghosts. In this image I tried to capture something of that feeling.



Nigel Norris







*The Magic Ring*  
by Nigel Norris

# Norma McKellar

## Evanesence

St Mary's Lighthouse, Whitley Bay, or as I've nicknamed her "the Lady".

Iconic, teasing, an endless treasure trove for artists and photographers. A causeway to die for and every mood imaginable, never disappoints. So many veils, so many meanings...for me the Mona Lisa of our wonderful Northumberland coastline



Norma McKellar







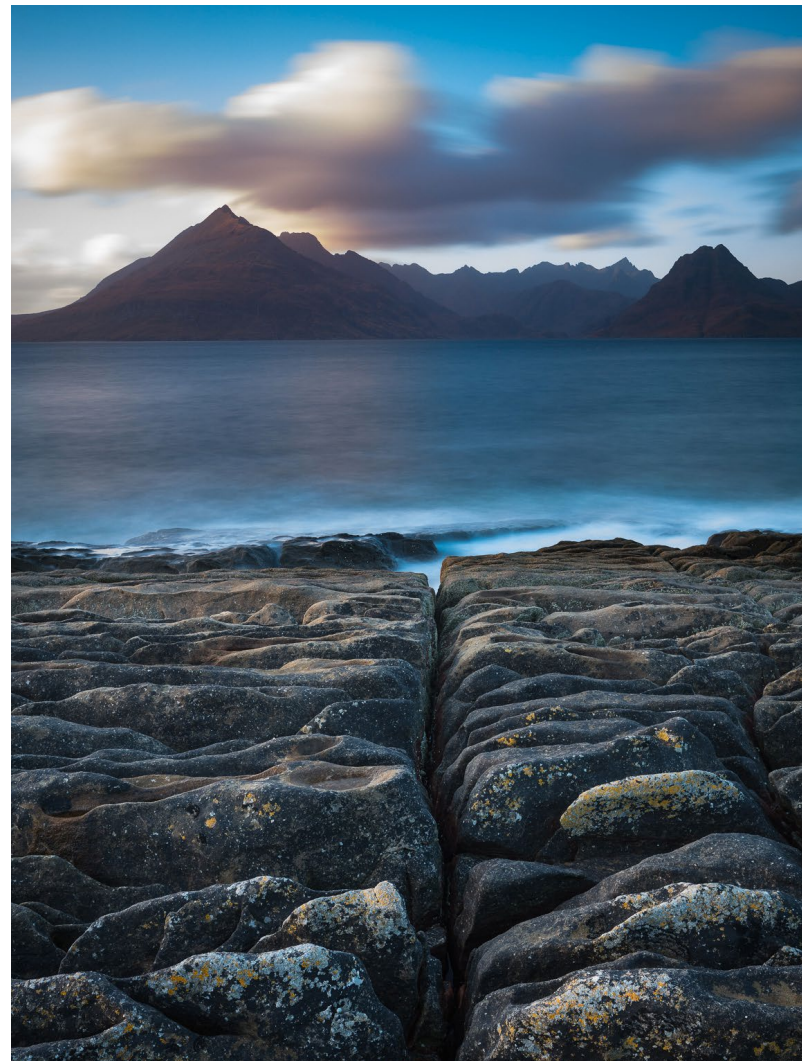
# Oleg Ershov

## Hard & Soft

Elgol, Isle of Skye, Scotland



Oleg Ershov







*Hard & Soft*  
by Oleg Ershov

# Pam Harrington

## Blue Curve, Luskentyre

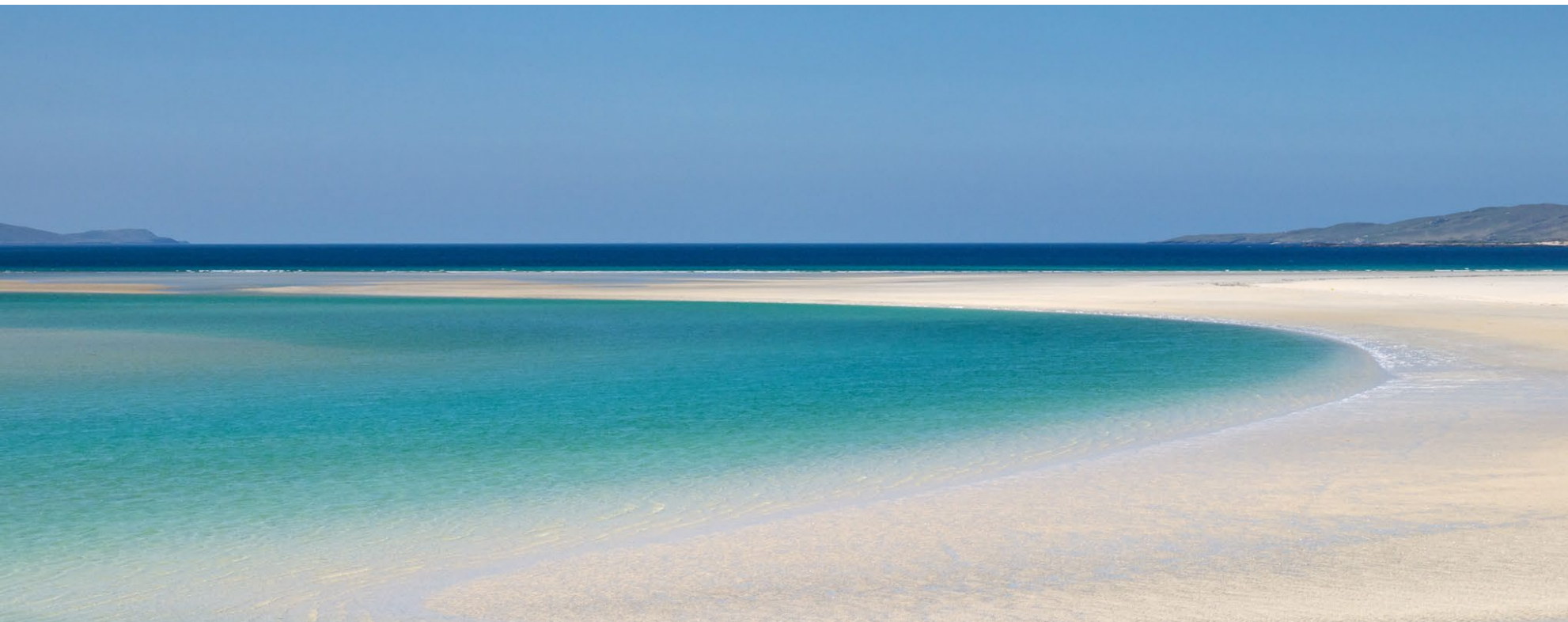
As the tide ebbs and flows at Luskentyre on the Isle of Harris, the shapes and the shades of blue, turquoise and white in the water and the sand are unending.



Pam Harrington







*Blue Curve, Luskentyre by Pam Harrington*

# Patrick Kaye

## Black and Light

Gruinard Bay, Scottish Highlands

I wanted to create an under-exposed image to bring out the highlights.



Patrick Kaye







*Black and Light*  
by Patrick Kaye

# Paul Arthur

## Búðir, Snæfellness Peninsula, Iceland

Inevitably, it's easy to get drawn in by the honeypot locations wherever you go in the world, and I'm no different. I try as much as possible to find images that aren't of the most obvious subject at a location, however, and this is why the sweep of movement in this grass attracted me more than the pretty church behind.



Paul Arthur







*Búðir, Snaefellness Peninsula, Iceland  
by Paul Arthur*



# Paul Graber

## Storm Brewing Over Camber Sands

Several members of Guildford Photographic Society were on a workshop at Rye and Camber in early March, led by the excellent Paul Sanders, when seriously bad weather arrived from the sea. We were hailed on for a few minutes before conditions cleared - but the light while it was happening was excellent



Paul Graber







*Storm Brewing Over Camber Sands by Paul Graber*

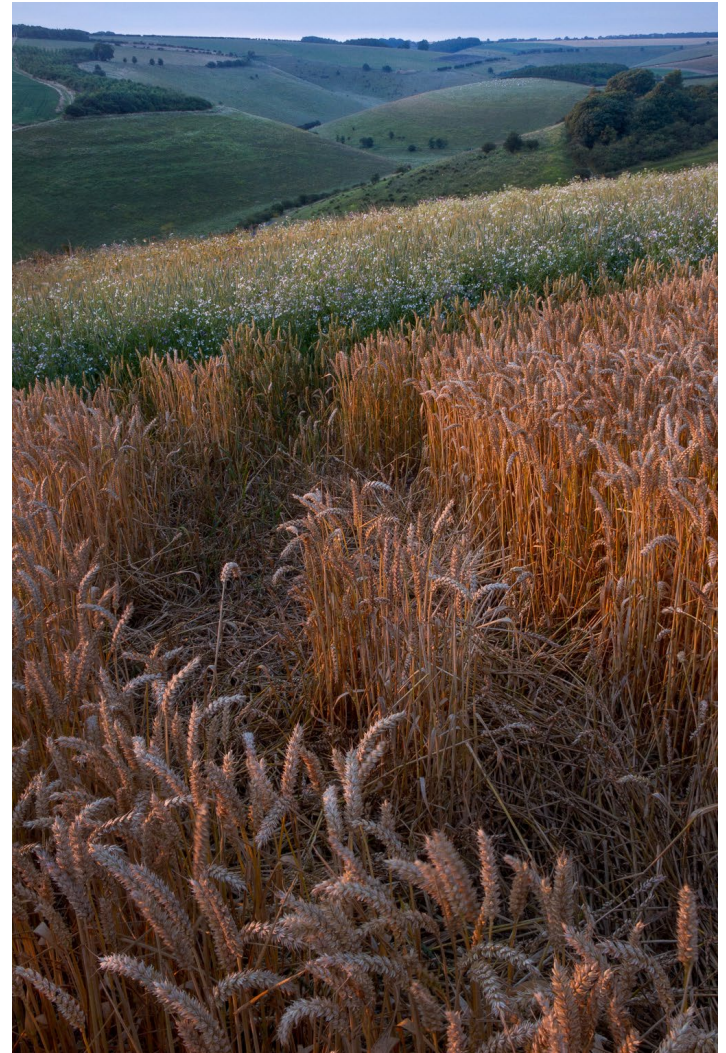
# Paul Moon

## The Wheat Field

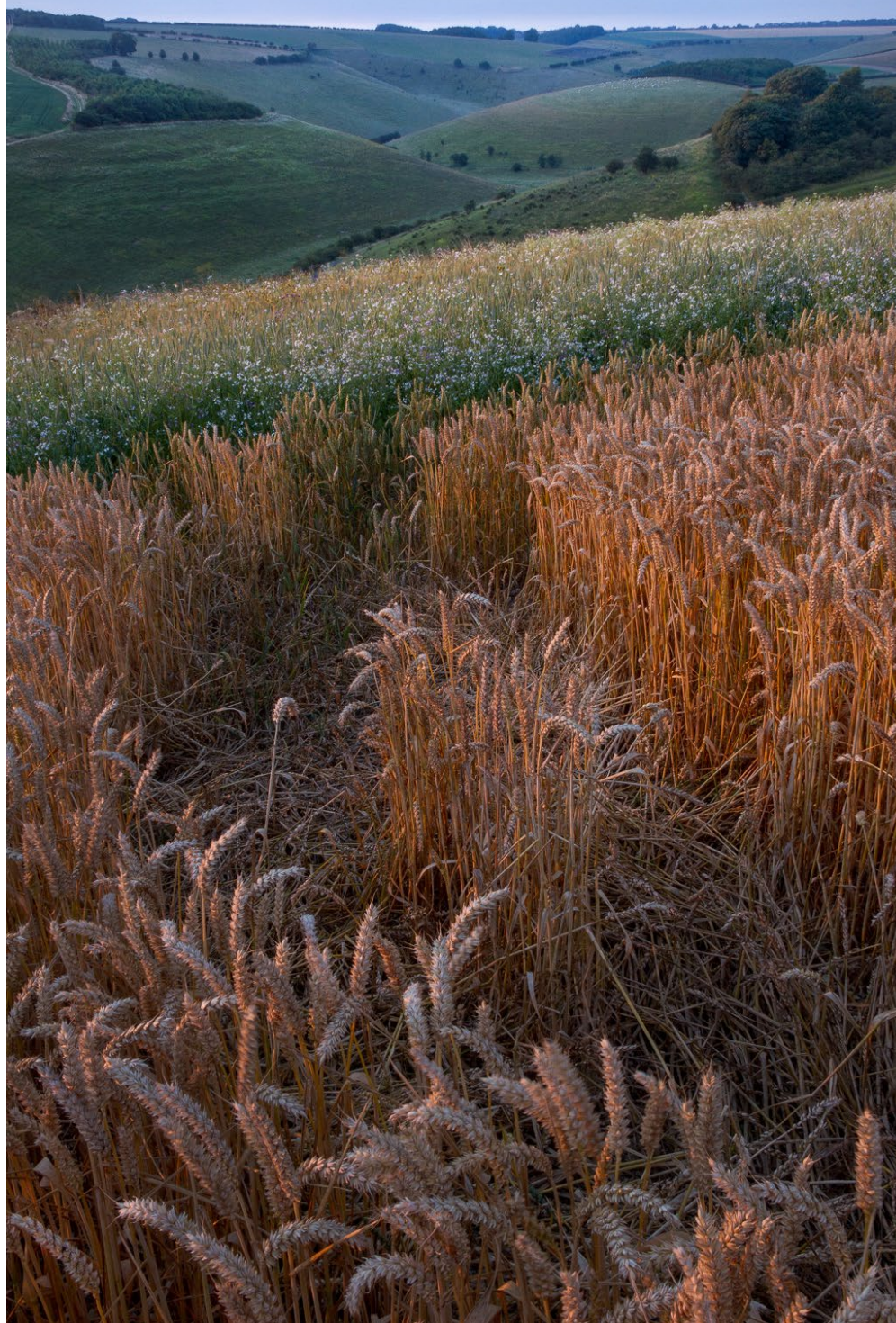
This photograph was taken at the edge of one of my favourite Yorkshire Wolds locations, the dry chalk valley system of Millington Pastures. I have spent many years exploring these steep-sided open access dales, one of which, Frendal Dale, can be seen in the distance. The broken sheaves at the edge of a wheat field created wonderful shapes and texture as the last rays of sunlight glanced across the golden ears. A pastoral symphony!



Paul Moon







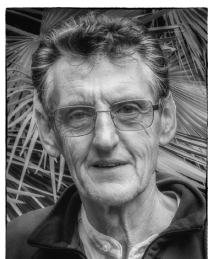
*The Wheat Field*  
by Paul Moon



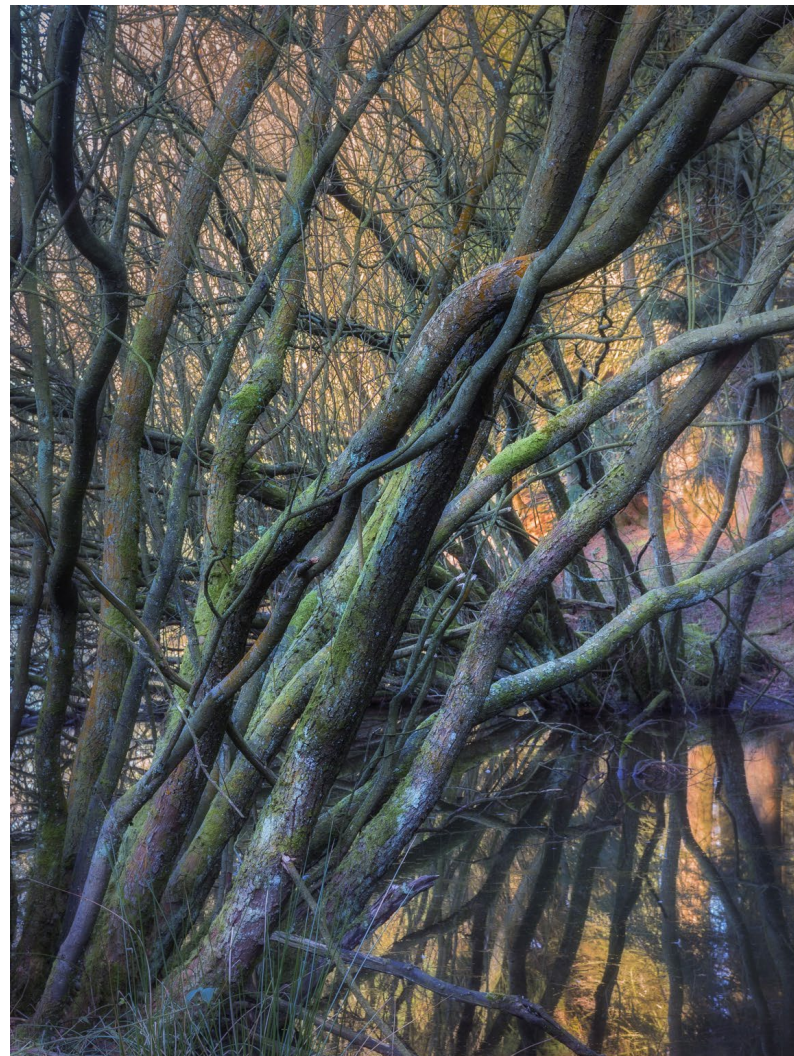
# Pete Hyde

## Untitled

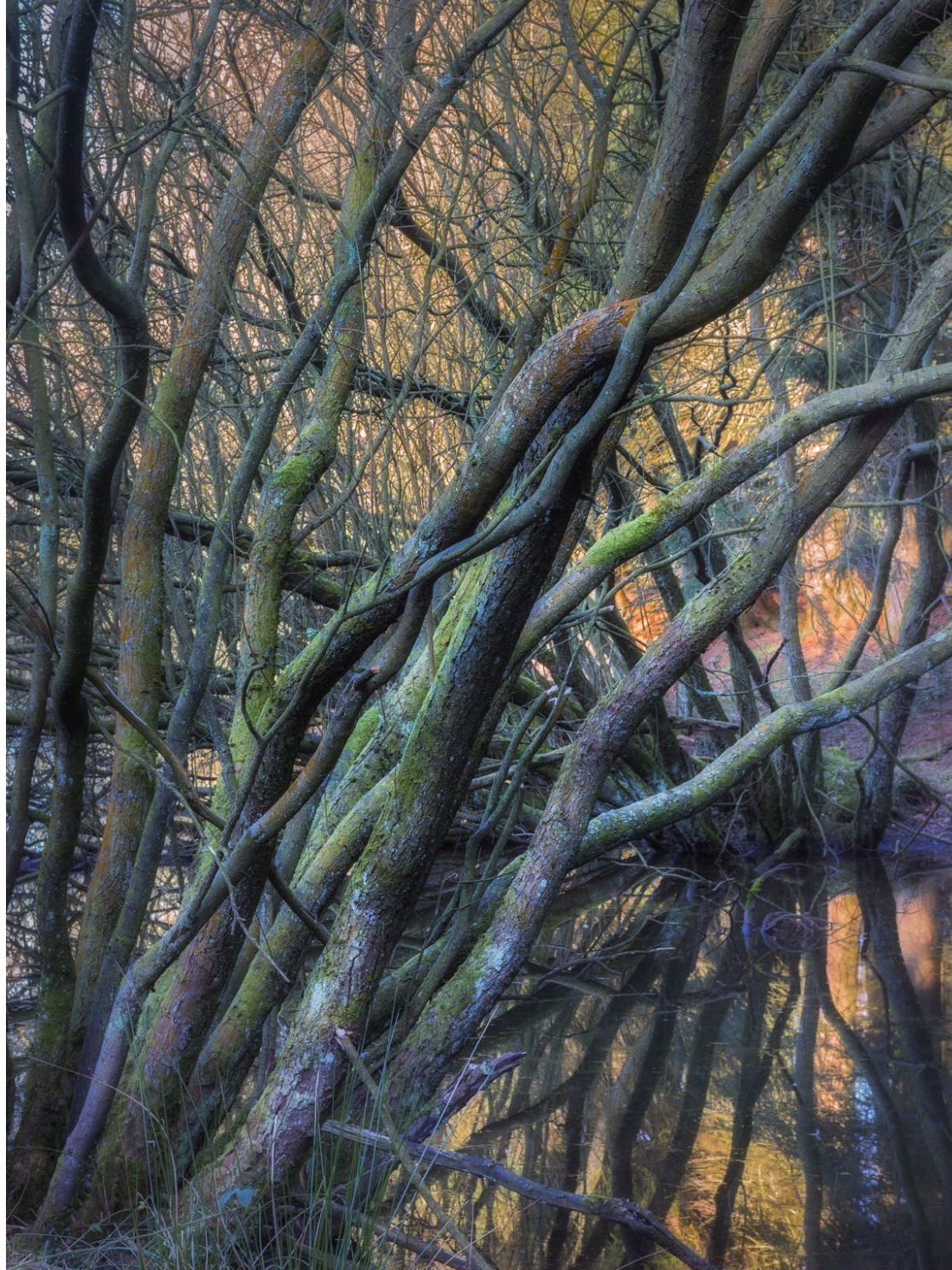
Morning light reflected through winter bushes above Trentabank inflow, Macclesfield Forest.



Pete Hyde







*Untitled*  
by Pete Hyde

# Peter Bindon

## First Light over Blencathra

This image was captured early one morning by the side of Derwent Water in February at the end of an inspiring week under the workshop leadership of Mark Littlejohn. The warming glow of sunrise lit the clouds above one of the most photogenic mountains in the Lake District.



Peter Bindon





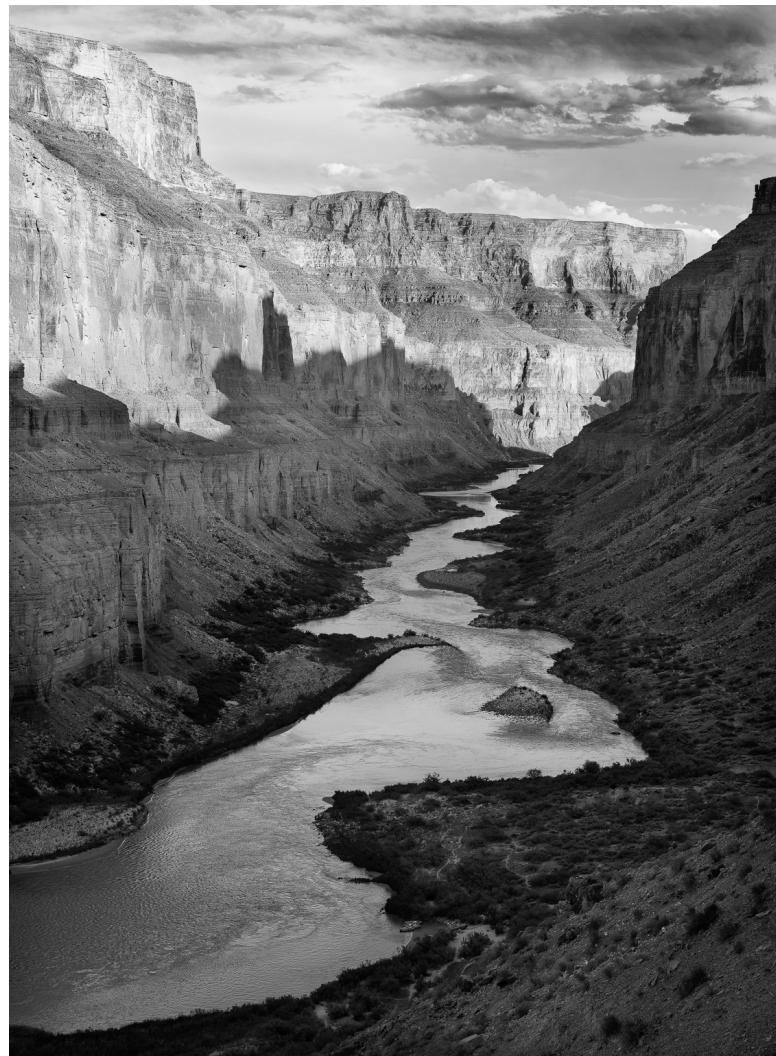


# Peter Atkinson

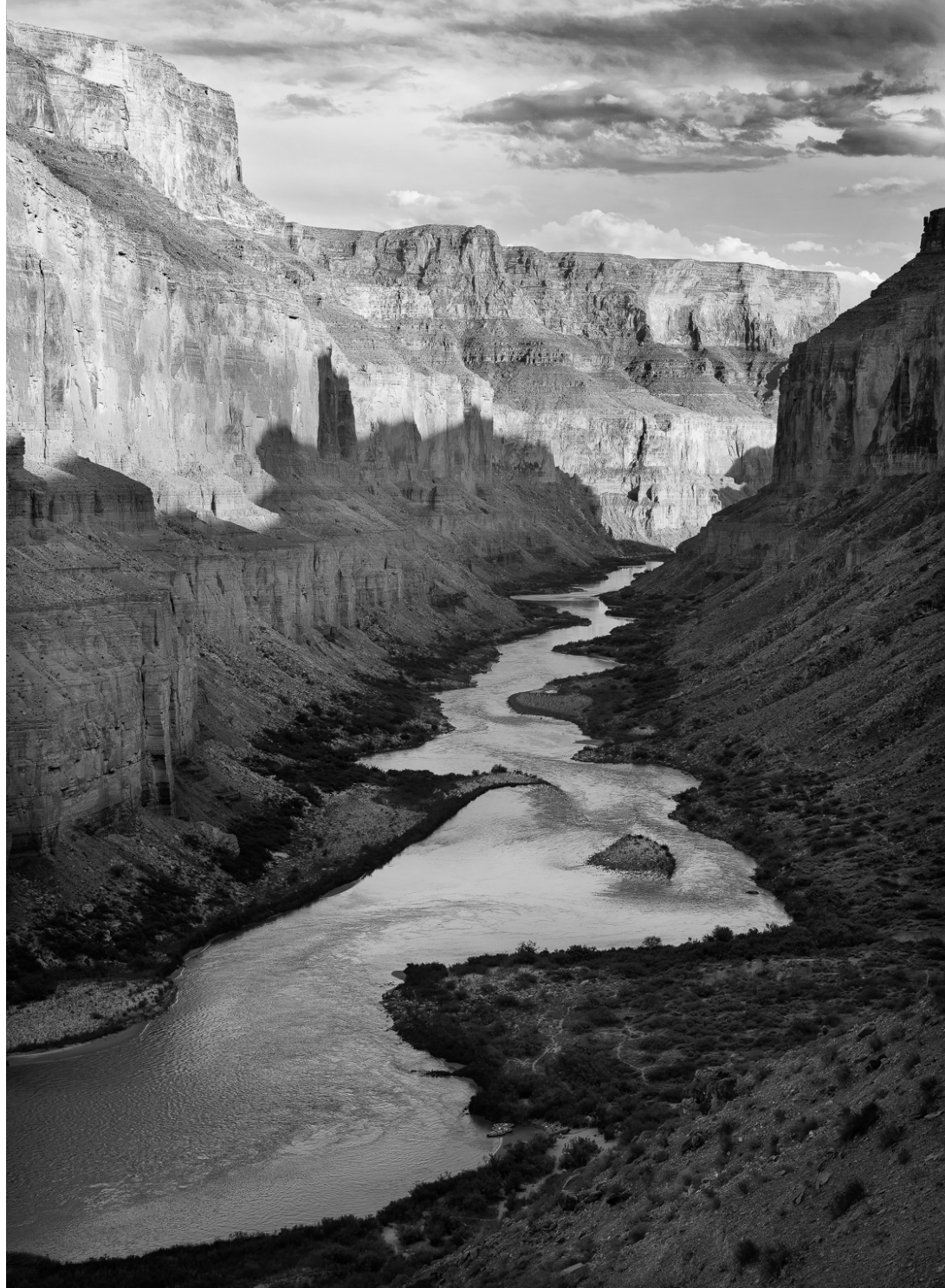
## Canyon View



Peter Atkinson







*Canyon View*  
by Peter Atkinson

# Peter Stevens

## Power of the Sea

The image was taken at Saltwick Bay, Yorkshire, and shows the slow, continuous destructive power of the sea.

It has been composed with the main subject elements centrally positioned in the frame, and the colour range has been adjusted a little to emphasise the two main contrasting colours of blue and orange.



Peter Stevens





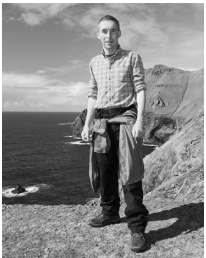




# Richard Burdon

## Tree Lines

A simple graphic image of a stubble field captured on a snowy day, with the row of trees just disappearing in the blizzard in the background. I was drawn to the graphic nature of the scene, so I've deliberately printed it very high contrast to emphasise this graphic look.



Richard Burdon







*Tree Lines by Richard Burdon*



# Richard Childs

## Glyn Rhonwy

Having seen the potential of this location on a previous visit I returned with my Large Format camera and found that I had only one sheet of Velvia. With no margin for error and fast changing light seeing the transparency come out of my processor was a moment of joy.



Richard Childs







*Glyn Rhonwy  
by Richard Childs*



# Richard Earney

## Frozen Lake, Rif, Iceland

On a snowy, icy, windy day in February 016, I passed by Rif air-field. The lake was frozen over, but the wild light that accompanied the weather conditions revealed the extraordinary shapes, colours and textures from what was underneath the surface.



Richard Earney









# Richard Ellis

## Harris and Lewis

Captured on a visit to Harris and Lewis earlier in 2016. The image conveys for me the importance of the sea in shaping the land.



Richard Ellis





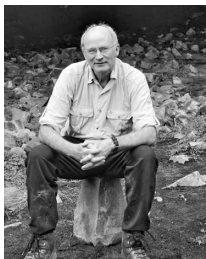


*Harris and Lewis  
by Richard Ellis*

# Richard Garlick

## Vatnajokull from Hofn

We all love Iceland



Richard Garlick







*Vatnajökull from Hofn by Richard Garlick*

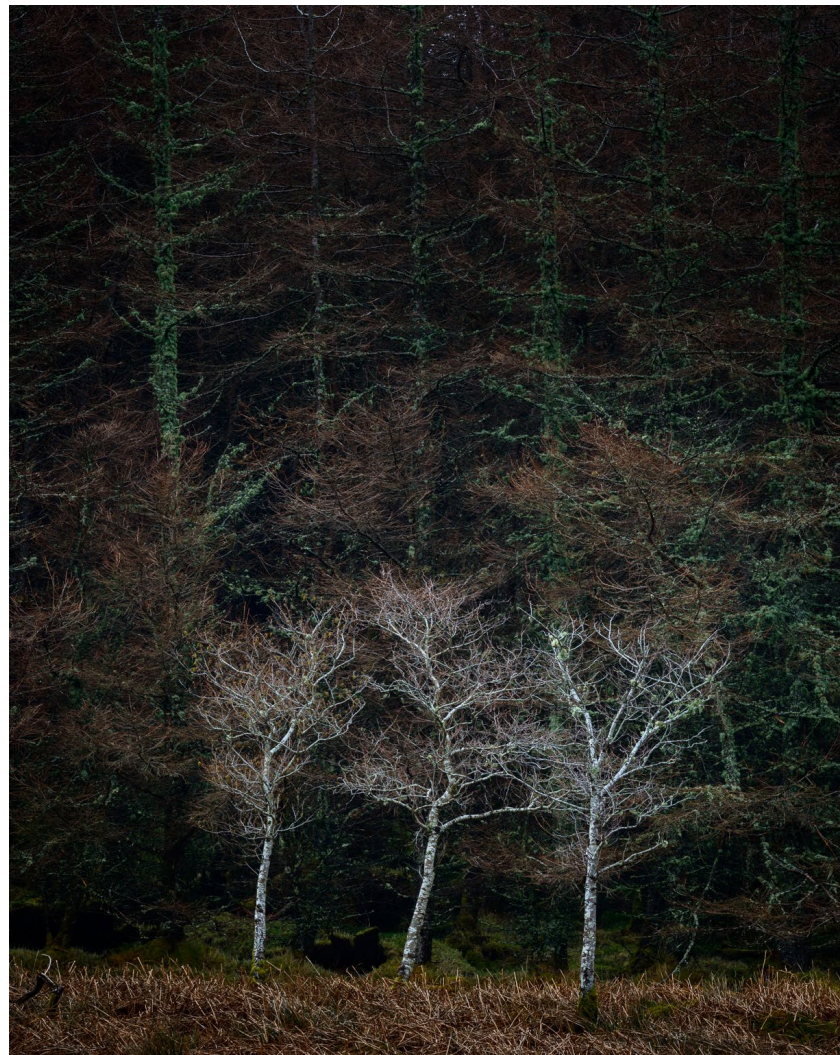
# Rob Oliver

## Amongst the dark stands...

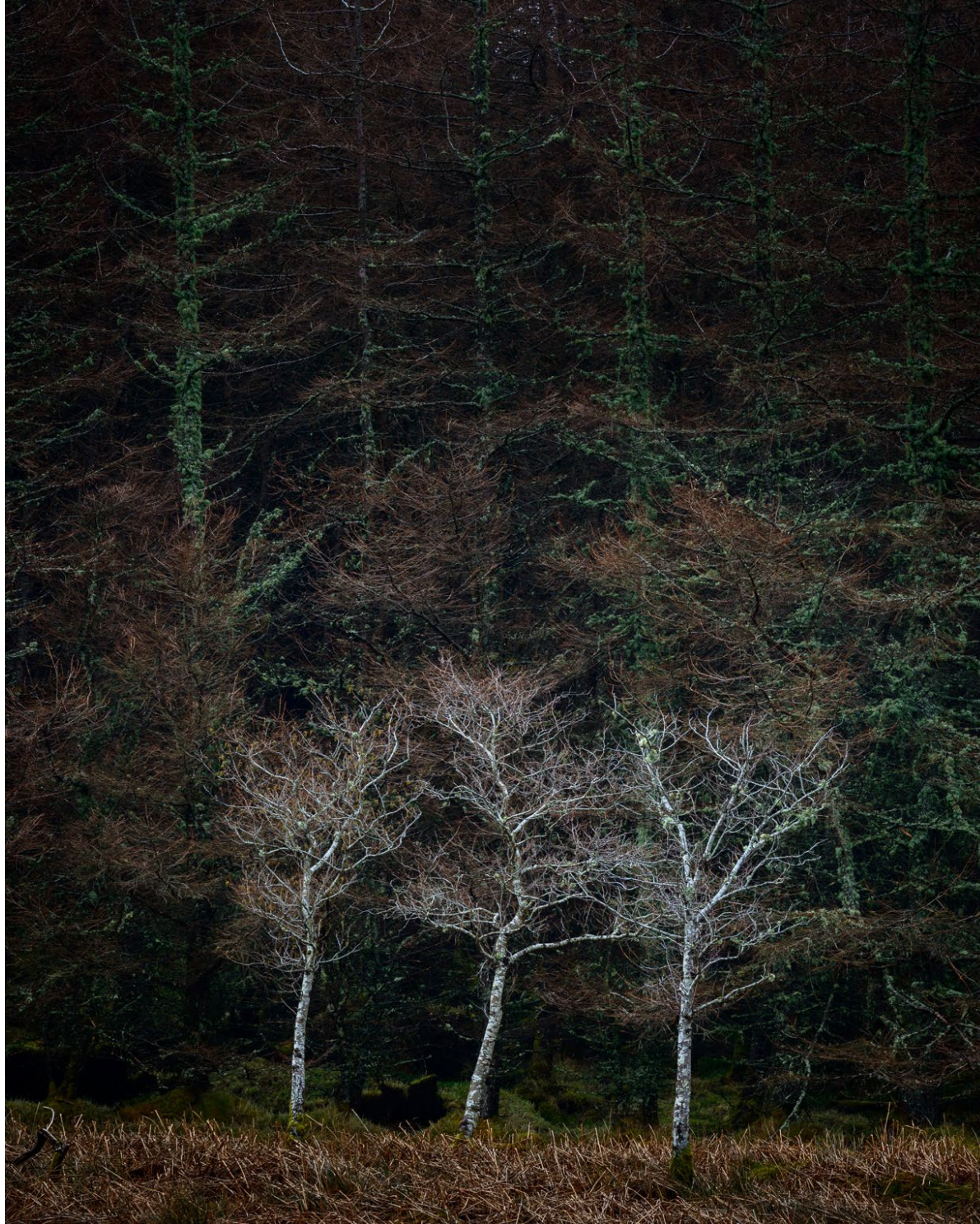
Three small silver rich trees stand in a small clearing surrounded by the brooding presence of a stand of conifers in Gleann Meadal, Sleat, Isle of Skye.



Rob Oliver







*Amongst the dark  
stands...  
by Rob Oliver*



# Robin Jones

## Loch Clair

I am sure you would recognise the view. In a snow shower I had to improvise and use a bit of imagination. If you check out page 109 of *Scotland's Mountains*, by Joe Cornish, my little bit of bracken is in the foreground somewhere.



Robin Jones







*Loch Clair*  
by Robin Jones

# Rod Bennington

## “The Guardian”

This image forms part of a long-term, on-going project to document the life of an ancient cherry tree, *Prunus avium*, the second oldest/largest in the UK. Anthropomorphic projection has long been a concept inseparable from my visualisation of detail in landscape photography and here the warm gentle glow from the setting sun created the effect I had been seeking to achieve for some time.

Ebony 45S, Velvia 50, 150 mm lens, 1 sec at f/22.



Rod Bennington







*"The Guardian"*  
by Rod Bennington



# Roland Meier

## “Car Cemetery”

Taken on a trip to Death Valley back in 2008, this is the photo that started my obsession with derelict places and things. Thinking about my journey as a photographer, it also helped broadening my photographic interest well beyond ‘classical’ landscapes into man-made ones, details and textures.



Roland Meier









# Roland Tarr

## The View from Pettico Wick

On the first few visits to the National Trust for Scotland's St Abb's Head National Nature Reserve these extraordinary geological formations were masked by a soupy haze which obscured the chaotic drama of the millions of tons of folded rocks on this stretch of the Coast Path from Newcastle to Edinburgh. Dawn and dusk visits saw them in deep shadow. Finally on this bright clear day, in early July, the late morning sun was at the right angle to spotlight the drama.



Roland Tarr







*The View from Pettico  
Wick  
by Roland Tarr*

# Rosie Mathisen

## High Summer on the Jurassic Coast

This is 6 picture stitch panorama was taken in August on high ground overlooking The Knoll, on the Jurassic Coast between Bridport and Portland. The field patterns and manorial villages along this valley reflect its medieval past - with small hedged field shapes clustering around locally quarried stone churches, barns and cottages.



Rosie Mathisen







*High Summer on the Jurassic Coast by Rosie Mathisen*

# Roy Fraser

## The Giant and the Witch

Tjornuvik on the Faroe Islands.

This image was taken into the face of a sleet storm with very high winds and was my main 'keeper image' from my trip as it truly expressed to me the majesty of the Faroe seascape.'



Roy Fraser









# Sam Loughran

## Sunset on Ynys Mon

This photograph was taken from Newborough Beach on the Isle of Anglesey, North Wales. Fishermen are casting their rods and in the distance is the beautiful view of Snowdonia across the water



Sam Loughran







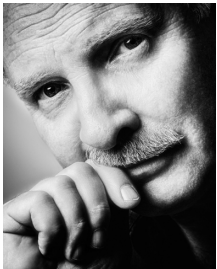


# Sandy Weir

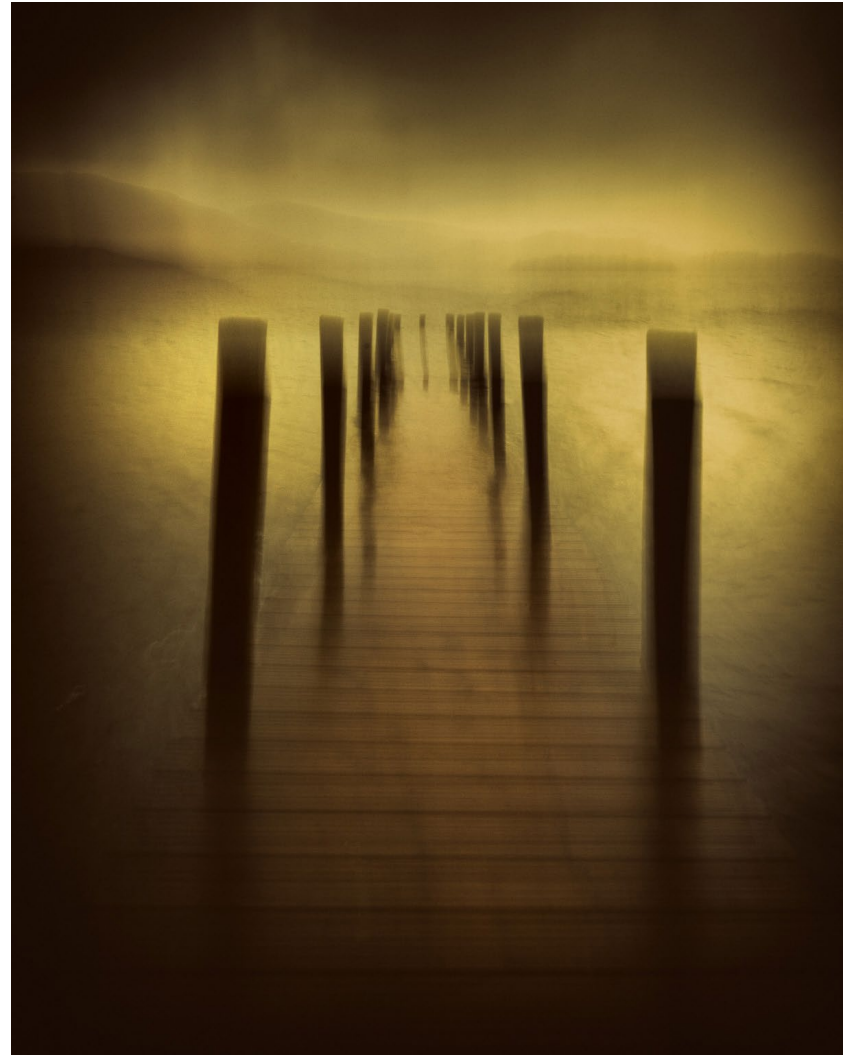
## Ashness Jetty, storm over Derwentwater

This image means a great deal to me; I feel that it exudes atmosphere as all good photographs should rather than simply being a record shot of what was in front of the lens. This I.C.M. image holds so much more emotion than the “straight” tripod-mounted 30-second exposures which followed and will forever remind me of the battering wind and the lashing rain I endured whilst standing on the flooded jetty. My thanks to Mark Littlejohn and his umbrella for helping shield my gear from the very worst of the elements.

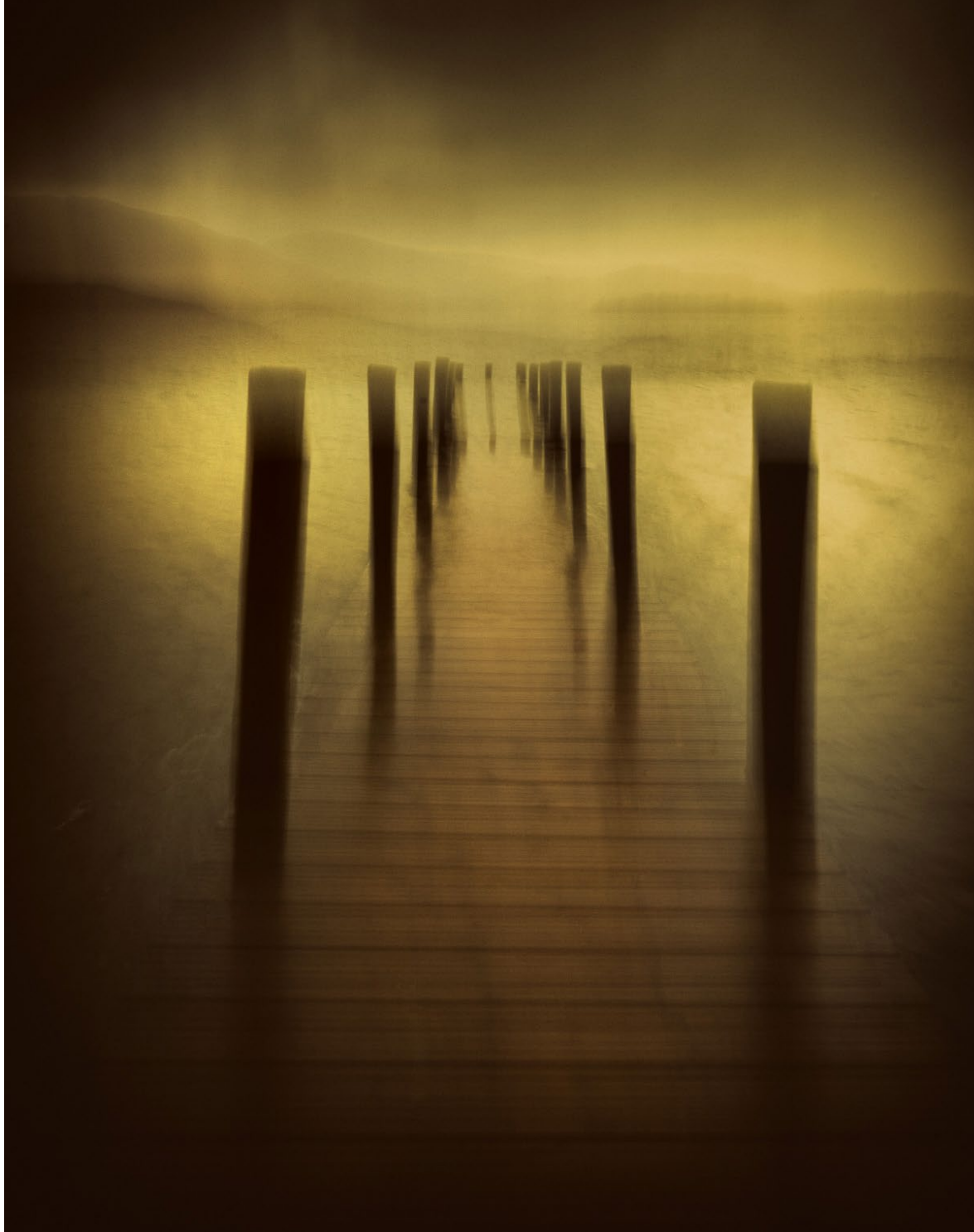
1.3 sec @ f/16 ISO 50 Nikon D800 with 16-35mm f/4 lens @ 21mm Hand held



Sandy Weir







*Ashness Jetty, storm over  
Derwentwater  
by Sandy Weir*

# Sarah Bindon

## Ben Starav

This photograph was taken in August this year at the bottom of Glen Etive. It was a very blustery day which provided more atmospheric lighting conditions to the superb Scottish Highland scenery



Sarah Bindon





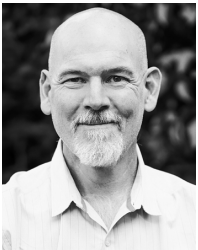


*Ben Starav*  
*by Sarah Bindon*

# Scott Morgan

## tranquillity.....

This image resonated with me for inclusion in the conference exhibition as it was taken on my only previous visit to the Lakes District. It was taken on the only photo shoot I managed on an interrupted visit. But, it was one of the most spectacular sunrises I have witnessed and I have been looking forward to getting back ever since. Here I am!



Scott Morgan







# Sheila Curzon

## Ramsley Moor

An early morning visit to Curbar Edge in the Peak District did not result in the cloud inversion I had hoped for. So I moved on to Ramsley moor where the trees were veiled in mist but the sun was trying to burn it's way through the cloud.



Sheila Curzon









# Shirley Graber

## Along the Boardwalk

This was taken late afternoon at local Surrey heathland Thursday Common. I was using a camera we have recently had converted to Infrared - having a lot of fun with it.



Shirley Graber







*Along the Boardwalk by Shirley Graber*



# Simon Gulliver

## Hardwick Ripples

Sedgefield, UK

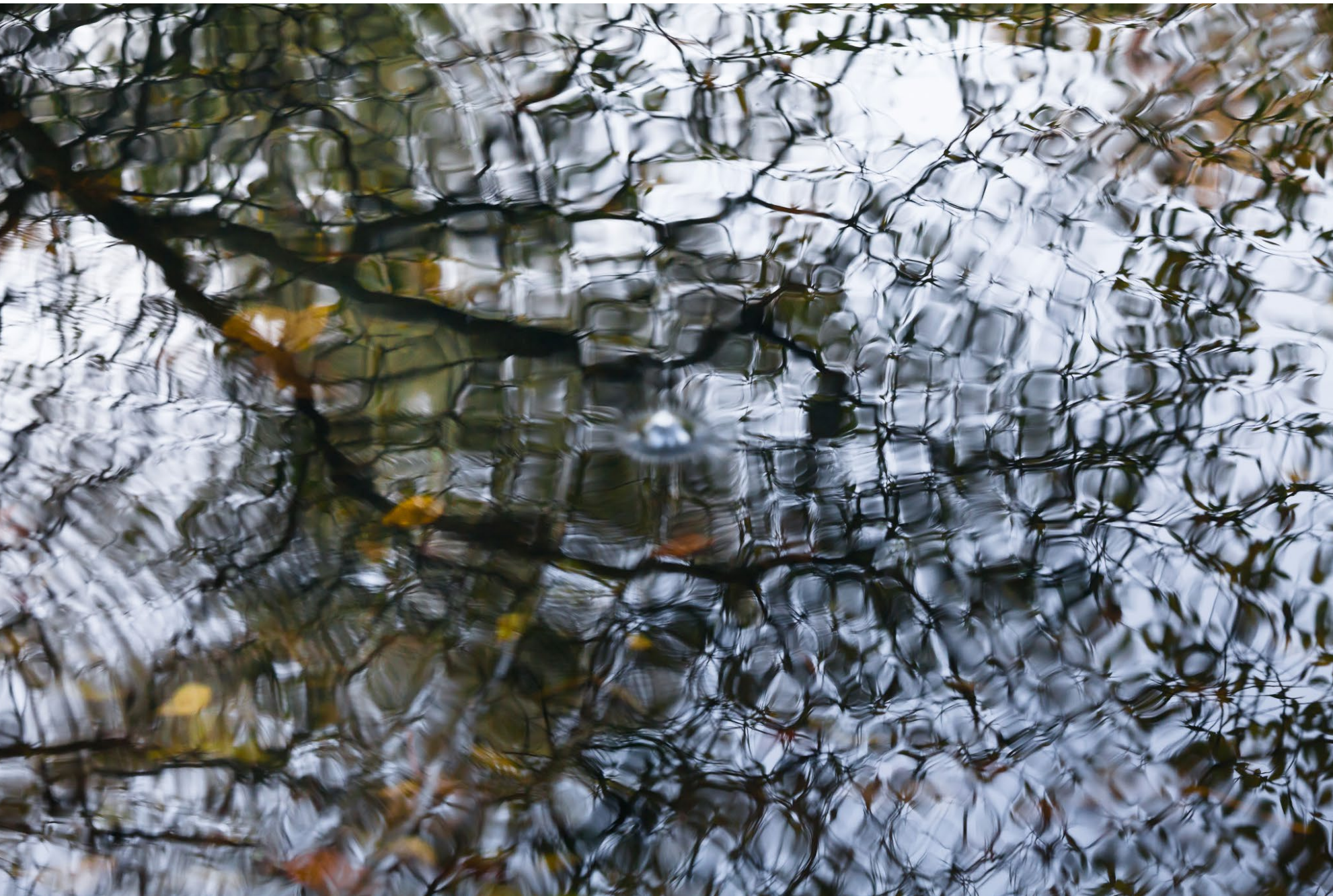
I was drawn to the patterns formed by dripping rain falling off bare trees with autumnal leaves in the water providing some ambiguity.



Simon Gulliver





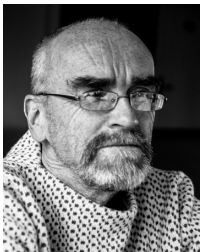




# Stephen Hutchins

## Northern exposure, Autumn

The NW corner of Svalbard in the high Arctic - the first signs of winter



Stephen Hutchins







*Northern exposure, Autumn by Stephen Hutchins*



# Steve Giles

## Autumn Reflections, Kirroughtree

One of those rare occasions of being in the right place at the right time with a camera! Mist forming over a tranquil autumnal lakeside. Beautiful!

Full frame 35mm camera, 50mm lens, f5.6, 0.5seconds, tripod



Steve Giles









# Steve Williams

## Bracelet Bay

This was my grandmother's favourite bay on Gower and I always try to visit it when I travel to South Wales. Taken on a brooding November afternoon with an incoming tide threatening the tripod legs, this is an exposure of about 1 minute 20secs, using a 10 stop filter.

Technical Details: Canon 5DSR, 17-40mm f4 lens at 21mm, 77s at f22 with ISO200.



Steve Williams







*Bracelet Bay by Steve Williams*

# Ted French

## Church at Vic, Iceland

After taking pictures on the beach, I turned round and saw the church in the distance. The scale of the church in comparison to the mountains impressed me. It was taken on my Nikon D700 camera, which I've had converted to take infrared.



Ted French







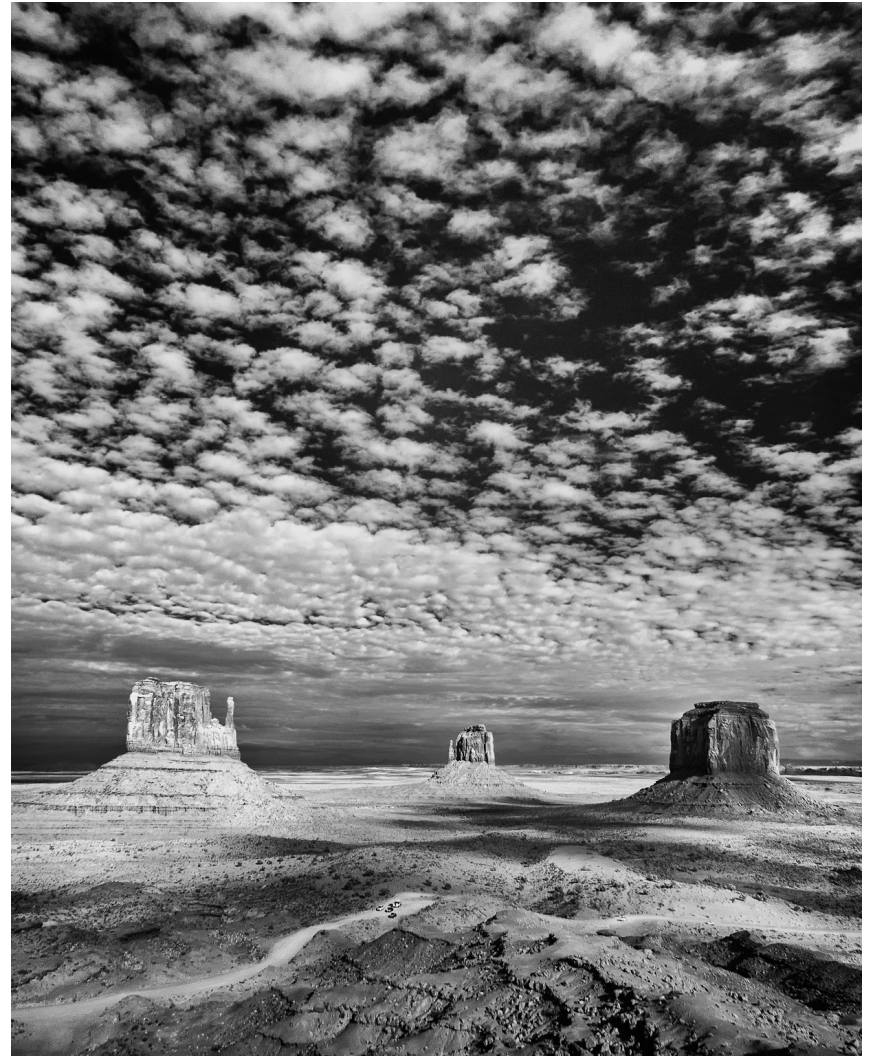
# Thomas Peck

## Monument Valley

An iconic view of America. I wanted to give it a twist, a stamp of my own. So I shot it with an IR camera, and converted to B/W. The effect makes the sky stand out quite crisply which certainly wasn't so evident on the day. I like the little cars in the foreground that define the scale of the landscape.



Thomas Peck





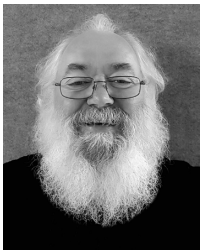


*Monument Valley*  
*by Thomas Peck*

# Tim Nicholson

## San Francisco Bay Bridge from Fishermans' Wharf

One of the key elements in the picture is the lighting on the distressed pontoon pillars in the foreground. This came from neon streetlights about thirty feet away, just enough to provide the colour and tone, but not so close to affect the main image.



Tim Nicholson







# Trish French

## Sunrise at Fermoyle Beach, Dingle Peninsular

The emotions of serenity and tranquillity very early in the morning at Fermoyle beach on the Dingle peninsular with the sun just peeking above the horizon, its shaft of light hitting the rock before the sun blasts onto the scene. My feelings then disappeared when my eyes were confronted by a new vista and I reacted to the light in a totally different way by refocusing my thoughts on the panorama of light.



Trish French







# Trym Ivar Bergsmo

## Tungenesset, Senja, Norway

I was teaching a workshop in the end of January having two days of windy and wet weather. We went to Tungenesset, a famous location on Senja, during the rainy weather to photograph the moving water and the ice which came loose because of the large waves. All of sudden the fog lifted and for a few seconds we saw Okstindan (The Devil's Teeth).



Trym Ivar Bergsmo







# Ursula Lawrence

## Windmills in the Mist

Kinderdijk shot early morning in April 2014. A Dutch friend (in the image) and I spent a long weekend shooting the industrial tulip bulb growing fields and the Kinderdijk. Living locally meant we could maximise our time and have the place to ourselves.  
(Pentax K3, 18mm, Lee Filters)



Ursula Lawrence







*Windmills in the Mist by Ursula Lawrence*

# Valerie Dalling

## Longstone Edge

Over 20 million people live within an hour's drive of the Peak District National Park...Journeys through the landscape is an ongoing personal project which evolved for visual artist Valerie Dalling some two years ago, after drawing inspiration from the 17th century journals of Celia Fiennes who explored England on horseback, and more recently the travel writer Robert Macfarlane and his journeys on foot.



### Valerie Dalling

From representational to more abstract and experimental processes, Valerie's photography looks at the more intimate, hidden and sometimes overlooked, from the views, the people, the history and the rivers that flow through this fascinating and beautiful landscape. All work is made either from the roadside, within sight of the car or a short distance from it.









# Verity Milligan

## In Flight over Derwentwater

On the shoreline of Derwent water in the Lake District after a misty autumnal sunrise, the light breaks through to illuminate one of the many islands situated on the water, highlighting the glorious autumnal foliage. At the same time, some wildfowl fly in formation, low to the water, adding balance to an already delightful morning vignette. One of those beautiful experiences that are hard to forget and rarely replicated.



Verity Milligan





*In Flight over Derwentwater by Verity Milligan*



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