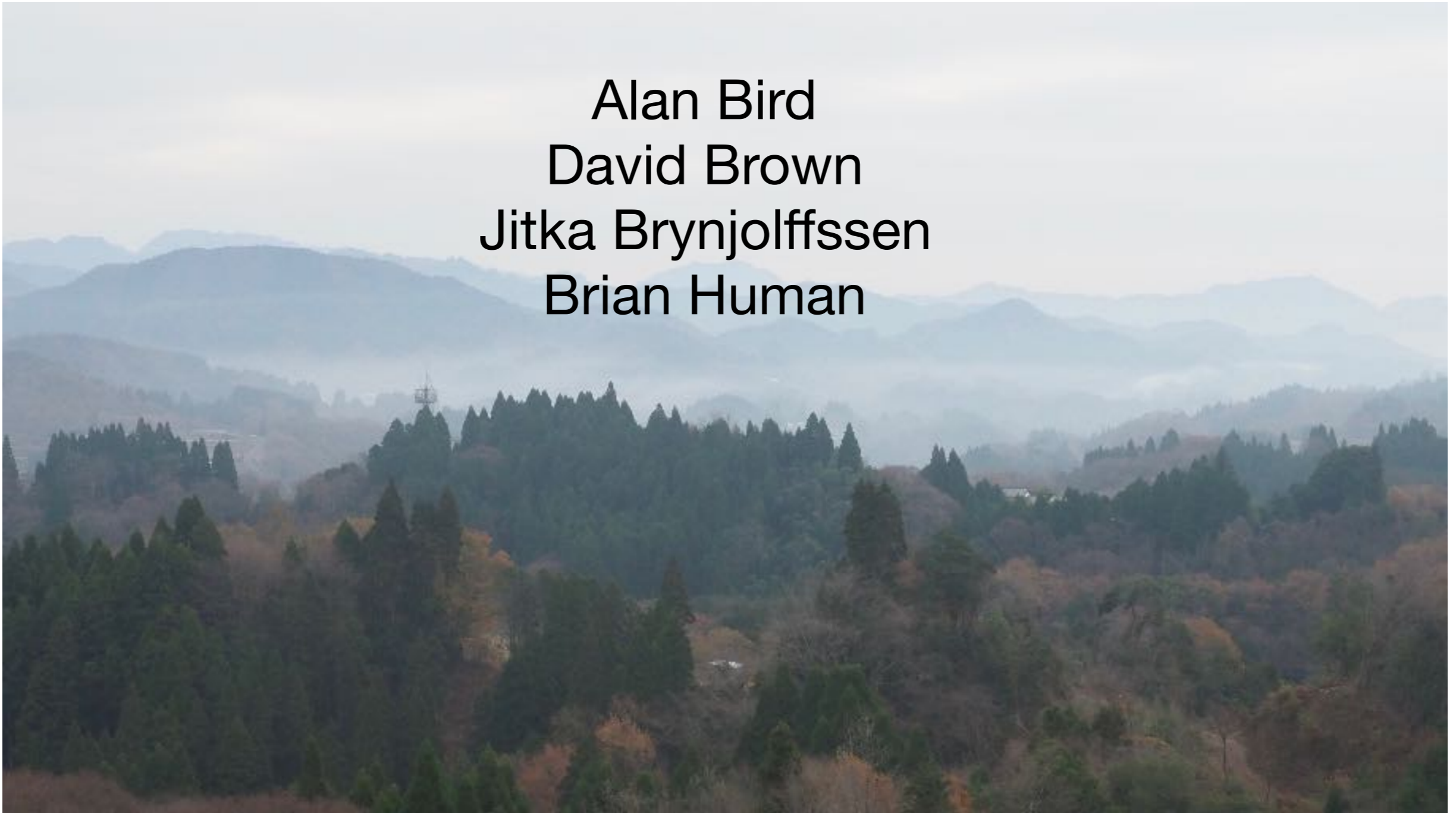


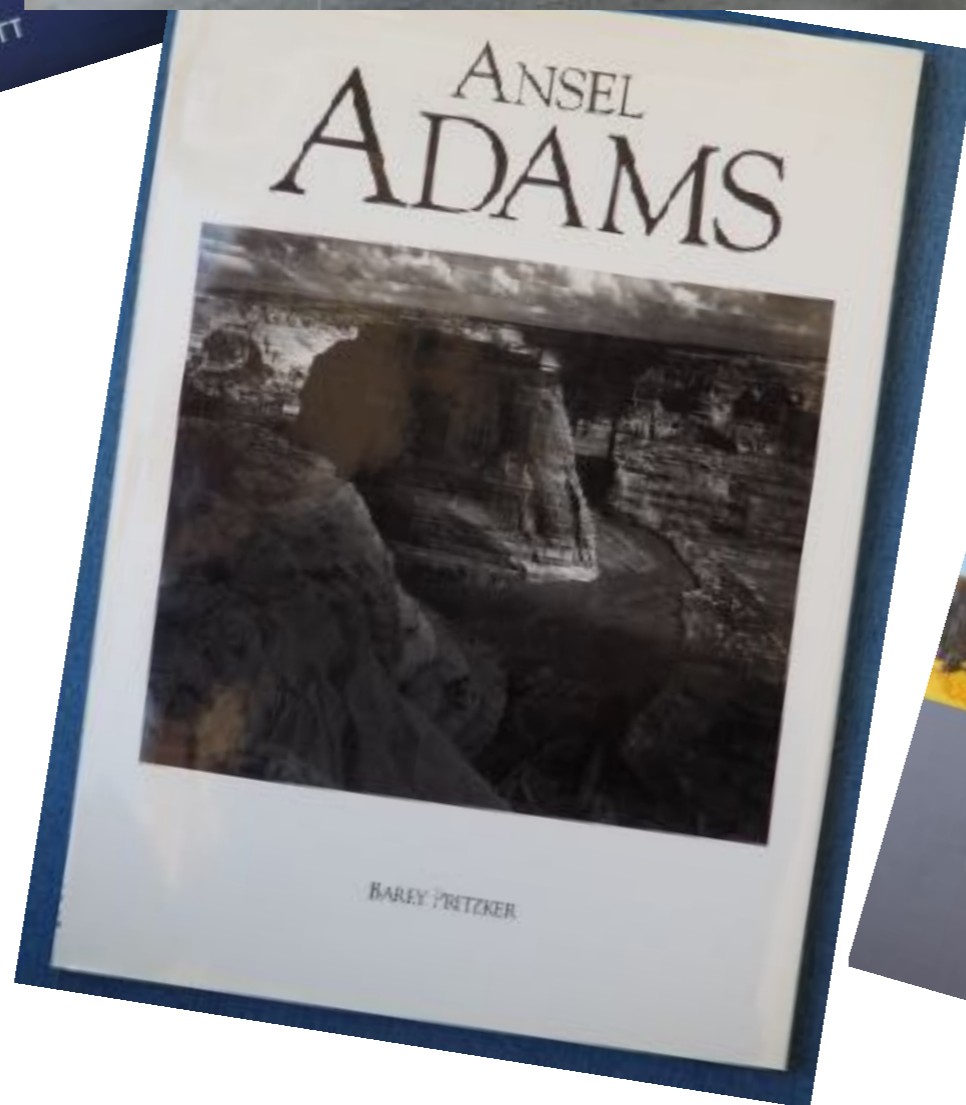
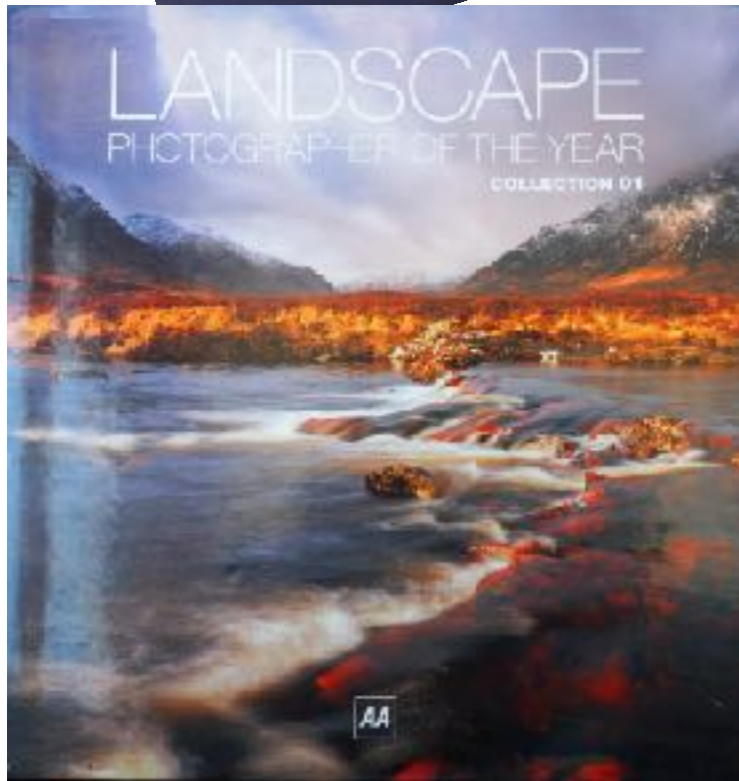
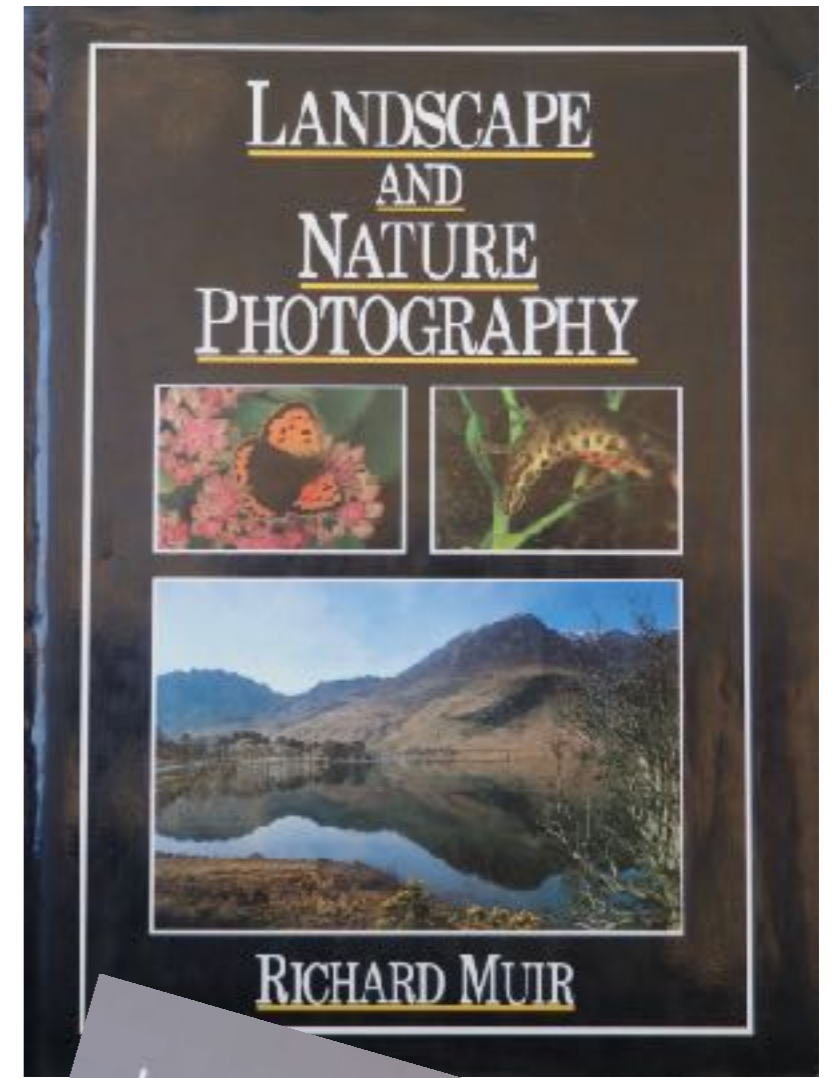
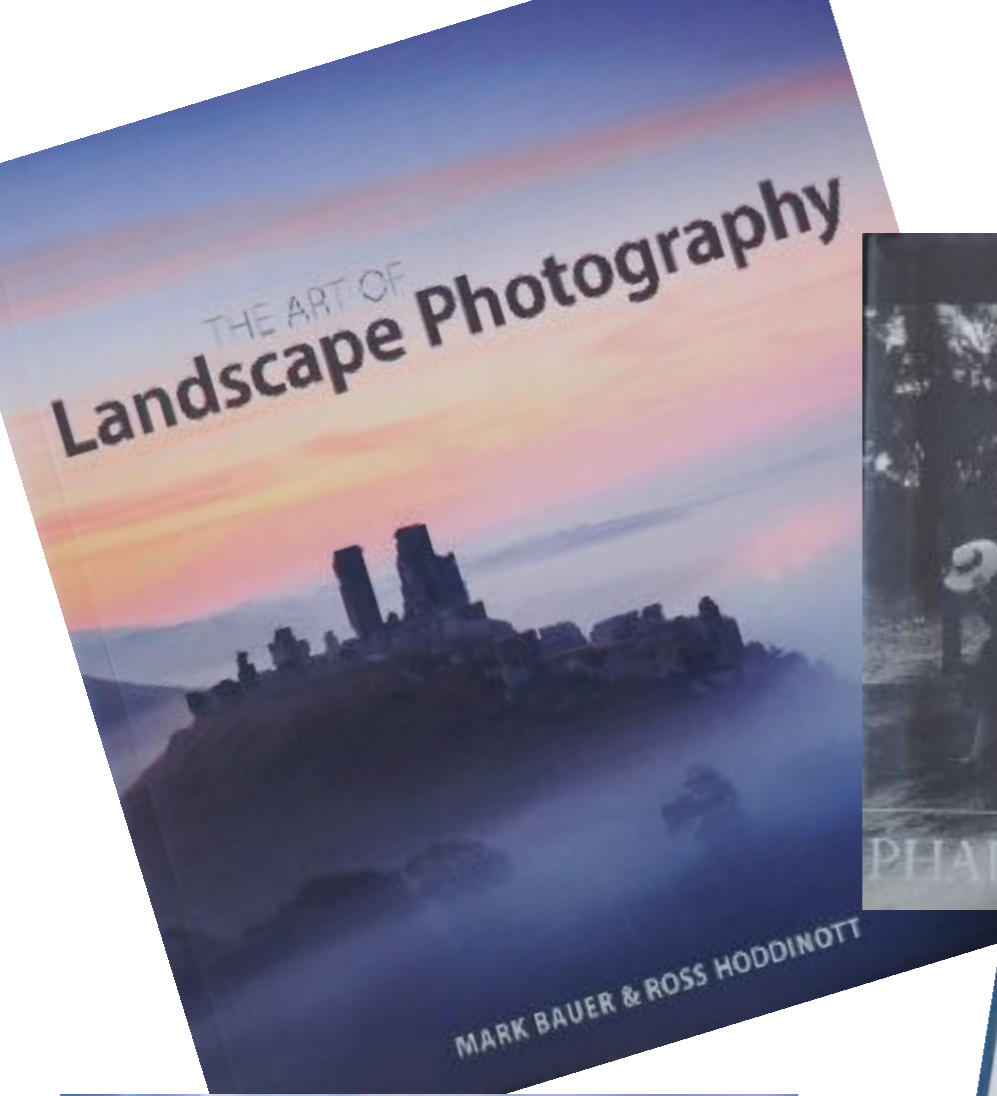
# Landscape Photographers

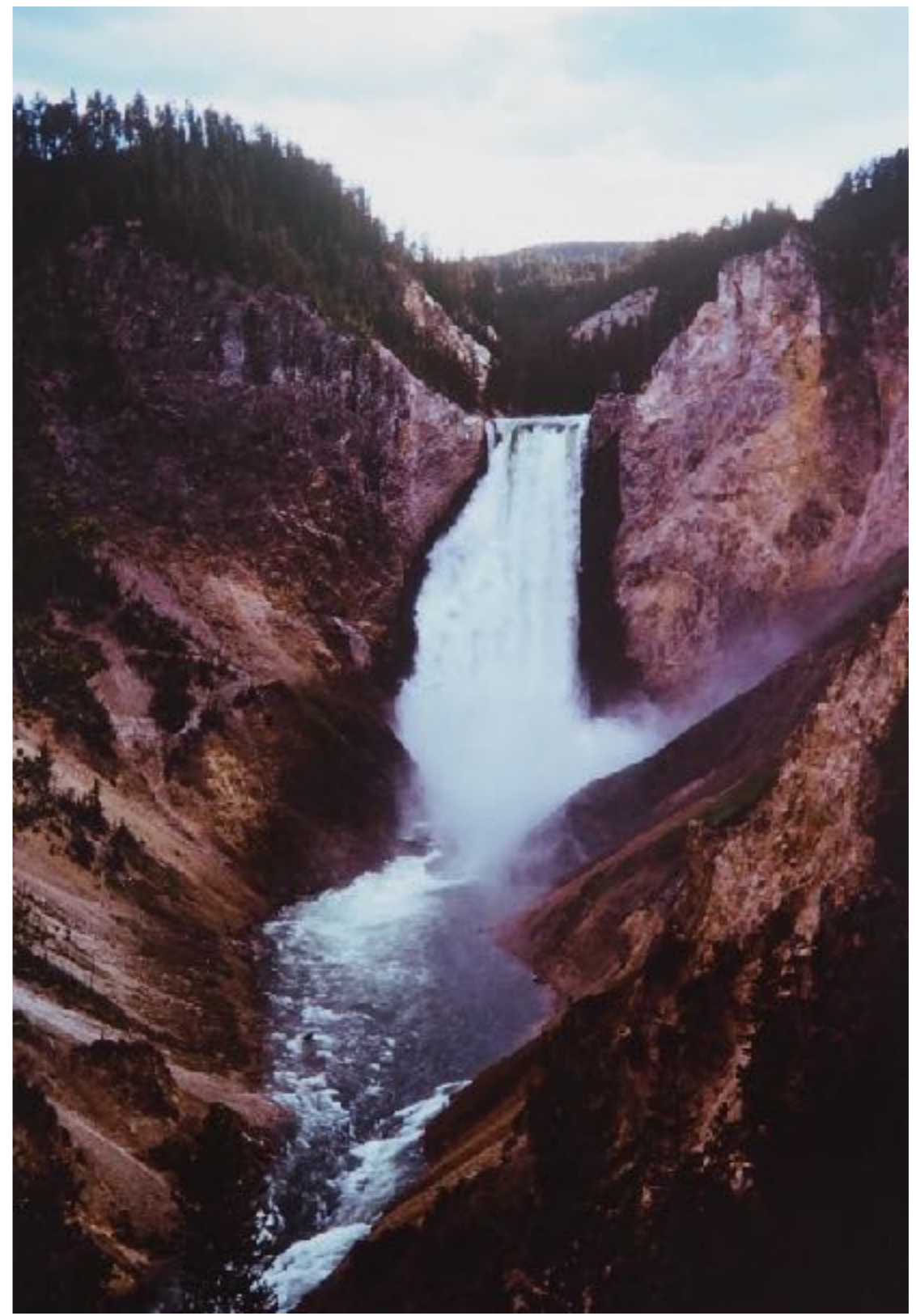
Alan Bird  
David Brown  
Jitka Brynjolffssen  
Brian Human



7th December 2018

Alan Bird





**Yellowstone Waterfall**



**Grand Tetons**



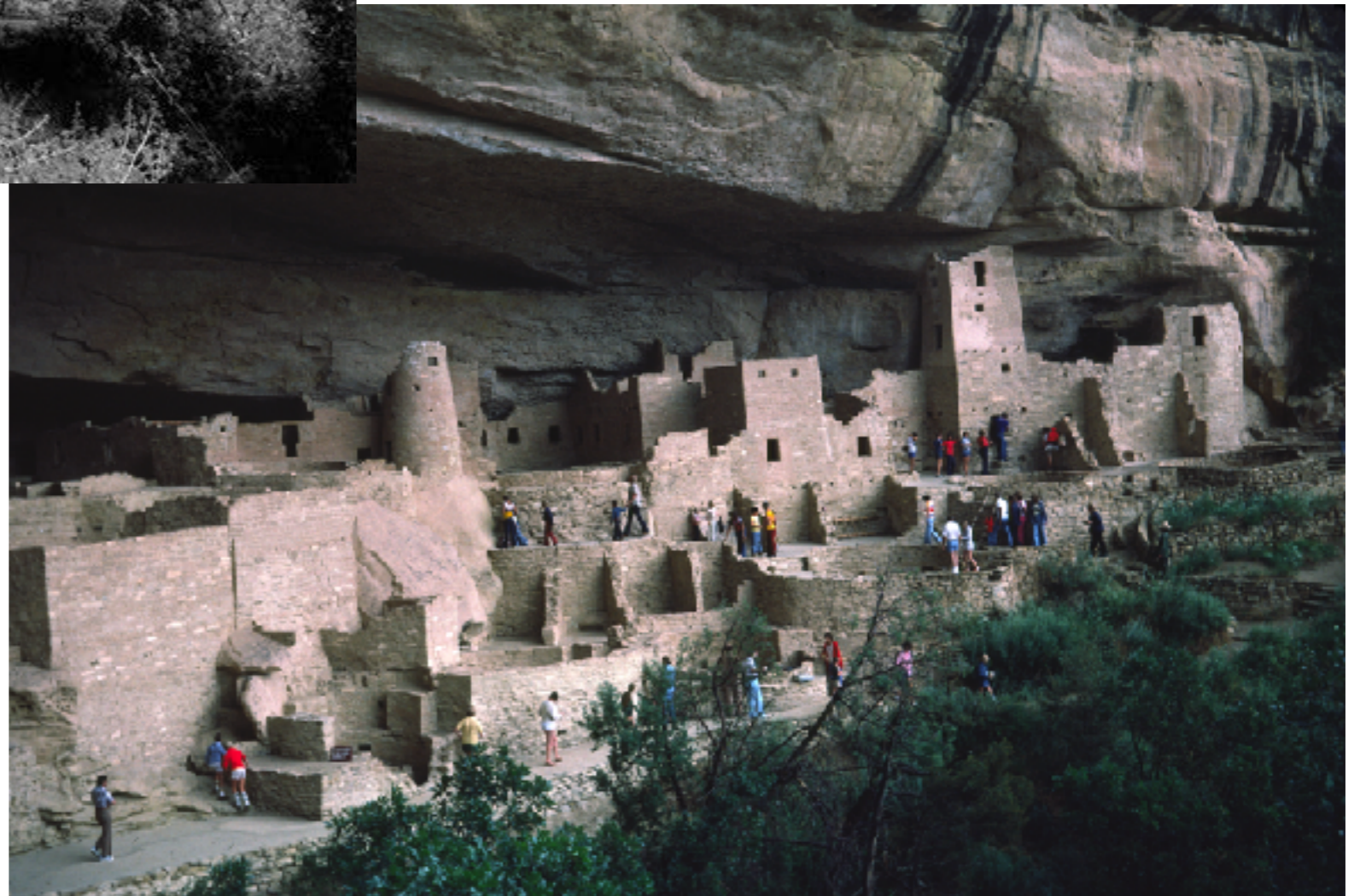


**Grand Tetons**





**Mesa Verde**





**Grand Canyon**



Fay Godwin

# LAND



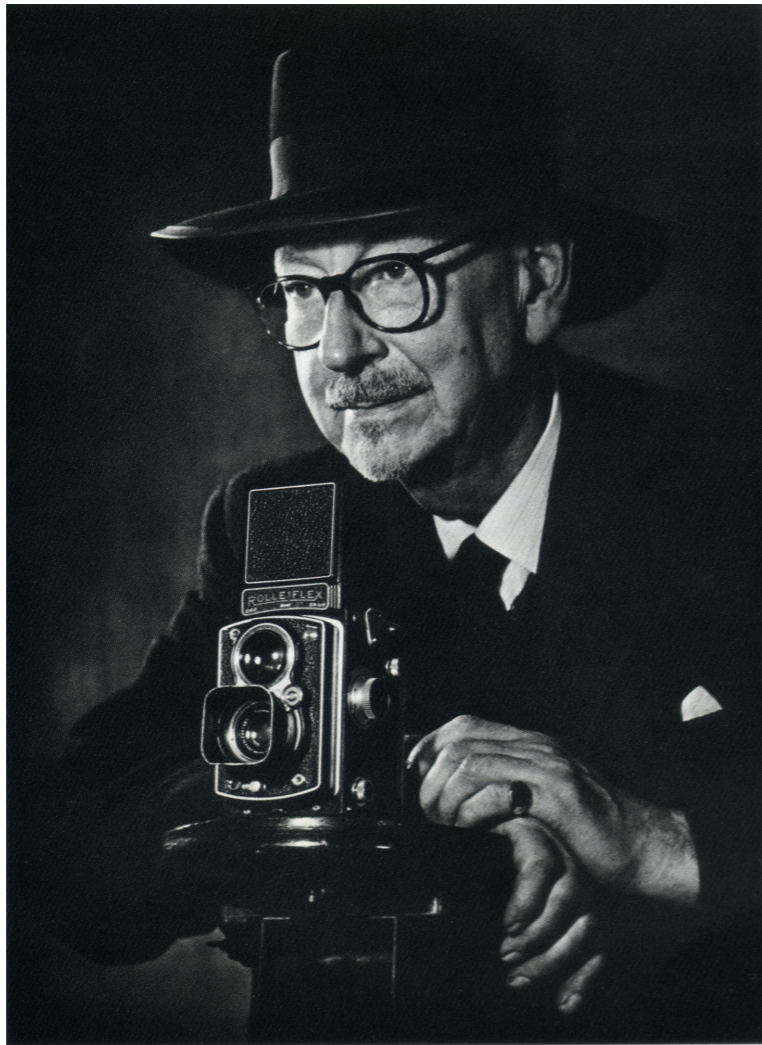
with an essay by  
John Fowles  
and with an introduction by







# David Brown



E. CHAMBRÉ HARDMAN, 1969  
attributed to Margaret Hardman  
*Gelatin Silver Print 23 x 17 cm*

Copyright National Trust

## Edward Chambré Hardman

Born 1898, near Dublin

Died 1988, Liverpool

## Margaret Hardman

Born 1909

Died 1969, Liverpool

## Landscape and Portrait Photographers

They became the leading portrait photographers  
In Liverpool from 1920s to 1960s

Landscape Photographers of distinction



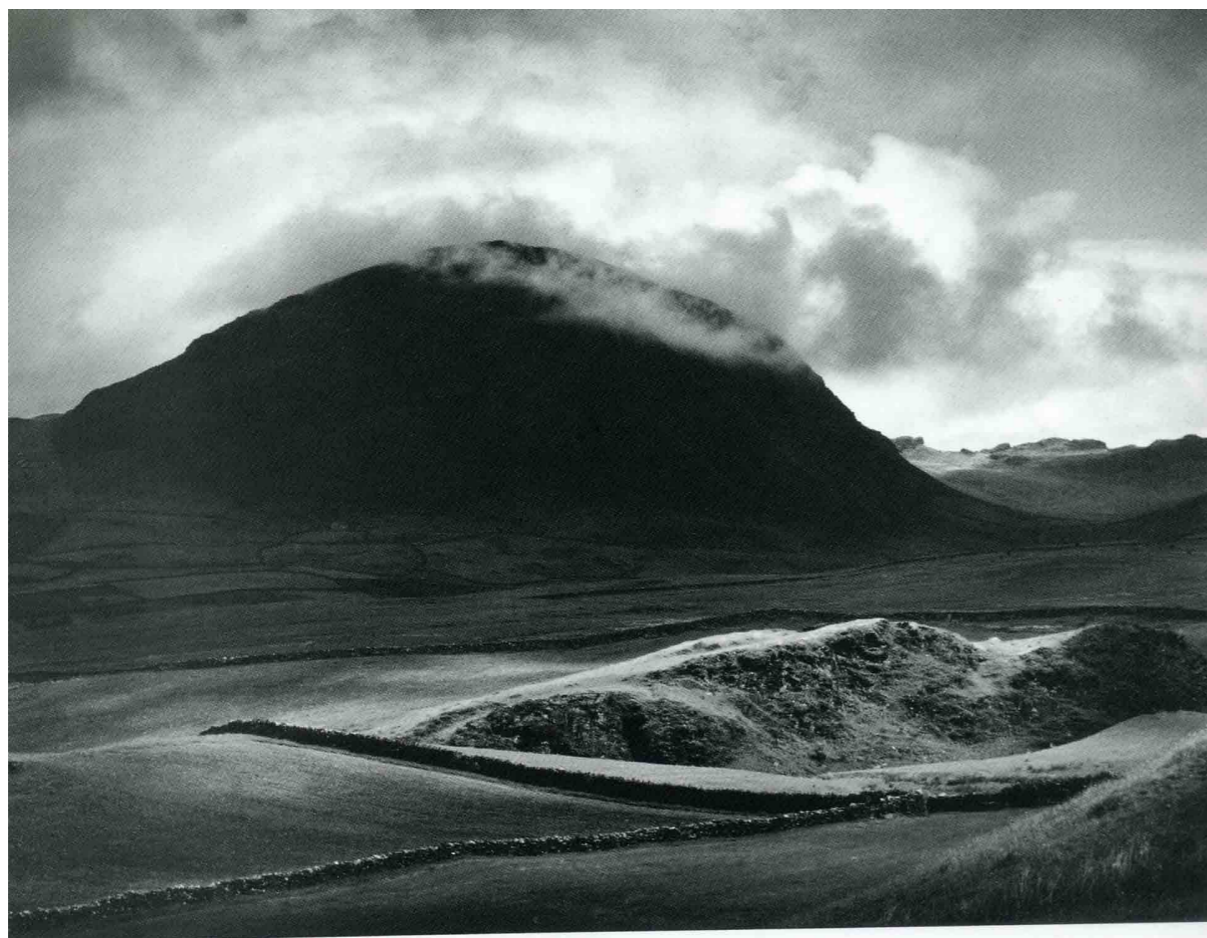
THE COPSE  
Galloway, Scotland, 1934.  
*Gelatin Silver Print 39.5 x 50 cm*

Copyright National Trust



THE RICK  
1936  
*Gelatin Silver Print 38.5 x 50 cm*

Copyright National Trust



THE GREAT BULK OF MANOD (WALES)

1951

*Gelatin Silver Print 38 x 50 cm*

Copyright National Trust



SHADOW OF THE AQUEDUCT

1953

*Gelatin Silver Print 50 x 40 cm*

Copyright National Trust



LIMESTONE CLIFF, WALES  
c.1970  
*Gelatin Silver Print 28.5 x 38 cm*

Copyright National Trust



MUSEUM STEPS  
1946  
*Gelatin Silver Print 50 x 40 cm*



A RAINY DAY IN CHESTER  
1952  
*Gelatin Silver Print 30 x 39.8 cm*



WHITBY  
c.1948  
*Gelatin Silver Print 50 x 38 cm*



THE WAREHOUSE

c.1928

*Gelatin Silver Print 37.2 x 50 cm*

## Early Work



PANDIKKAD, KERALA

c.1921-22

*Gelatin Silver Print 29 x 36 cm*





MARTIGUES  
1926  
*Gelatin Silver Print 29.5 x 37 cm*

## Early Work

1<sup>st</sup> prize in American  
Annual of Photography in 1927

Gold medal in major London exhibition 1927

‘within the pictorialist tradition with soft focus  
and shimmering reflections’

## Early Work

Hardman was committed to a Pictorial approach from the 1920s to the 1940s.

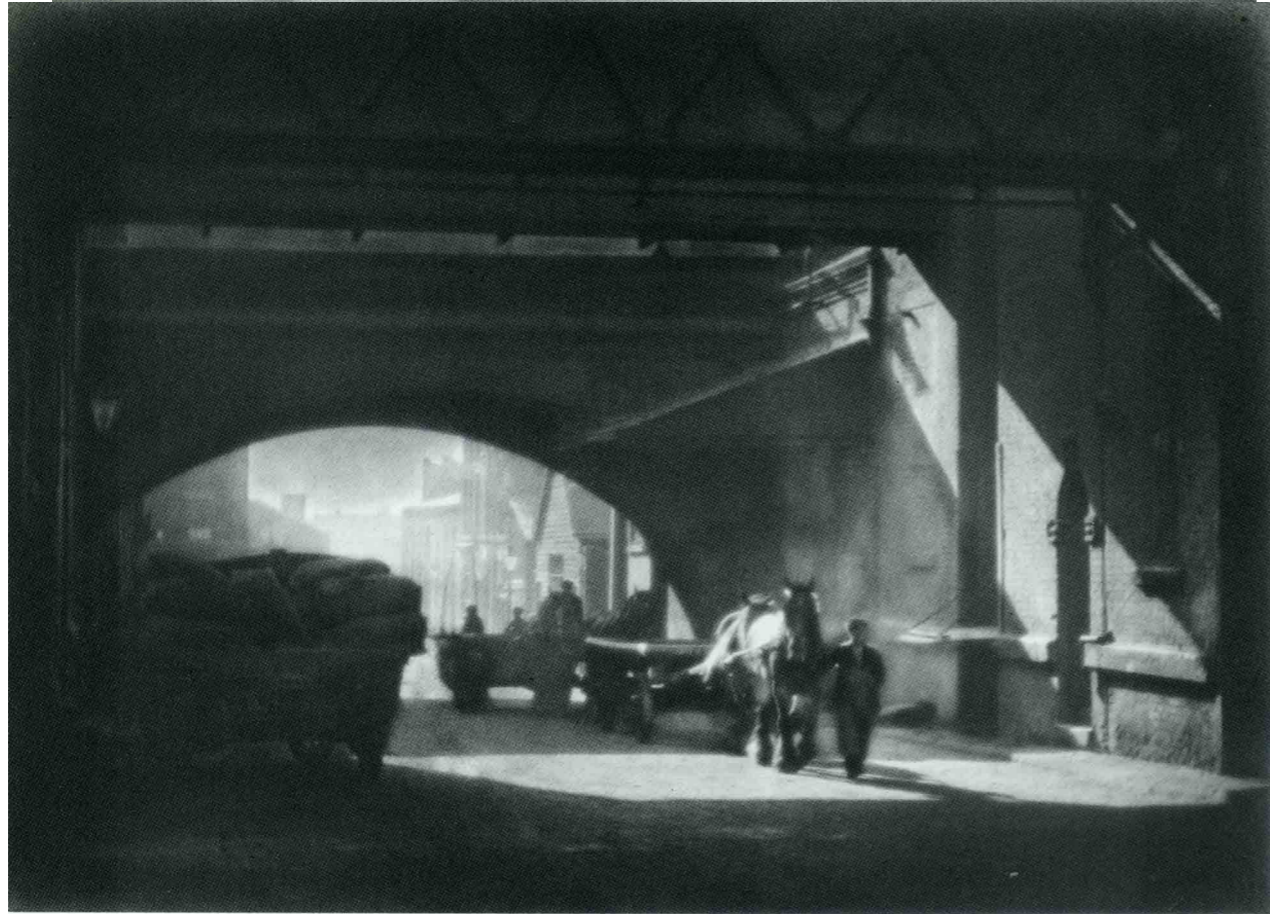
To secure acceptance for the leading annual exhibitions (e.g RPS, London Salon) a photographer had to conform to the practice of the Pictorialist style

– theory advanced by Henry Peach Robinson in 'Pictorial Effect in Photography' (1869).

In this, he taught photographers how to think like painters, using some of the same basic rules of composition. He advocated combining negatives to achieve more interesting pictures. It also became popular to ensure the photo did not have any parts in 'sharp focus'.



MARTIGUES  
1926  
*Gelatin Silver Print 29.5 x 37 cm*



## Early Work

In a lecture to the RPS in 1955 entitled "Exhibition Quality: some ways of attaining it"

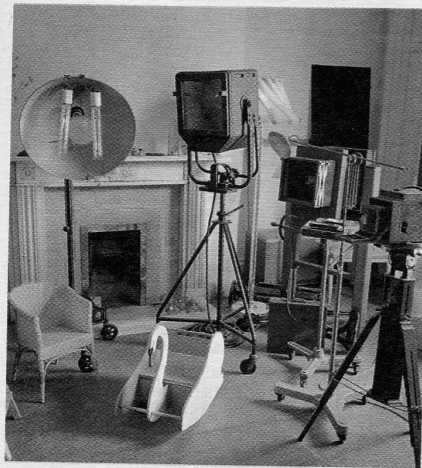
Hardman referred to his collection of soft focus lenses which numbered fourteen.

LITTLE HOWARD STREET  
1928  
*Gelatin Silver Print 26.5 x 36.5 cm*

## The Hardmans' House

59 Rodney Street, Liverpool, Merseyside L1 9ER

 2003



The studio with equipment and props at The Hardmans' House, Liverpool

Step inside the sophisticated life of a 1950s society photographer in the heart of Liverpool. The handsome Georgian house – both glamorous workplace and modest, cluttered home for Edward Chambré Hardman and his talented wife Margaret – is a time capsule of life and creativity, packed with vintage treasures and fascinating photography. **Note:** admission by guided tour only – booking advised. Entrance on Pilgrim Street at rear of property.

**Eat, shop, stay:** small shop selling unique photographic prints, postcards, guidebooks and hot drinks. The nearest café (not National Trust) is just a short walk away at the Anglican Cathedral.

**Things to see and do:** tours (book your place to avoid disappointment). Family trail. Virtual tour of the house. Walking trails of Hardman's Liverpool available online.

[nationaltrust.org.uk](http://nationaltrust.org.uk)

**Access:**  Building 

**Parking:** none on site. Car parks at Anglican Cathedral and Slater Street, not National Trust (charge including members).

**Find out more:** 0151 709 6261 or [thehardmanshouse@nationaltrust.org.uk](mailto:thehardmanshouse@nationaltrust.org.uk)

The Hardmans' House	M	T	W	T	F	S		
14 Mar–27 Oct			11–3:30		W	T	F	S

Admission by timed ticket only, booking advisable (places limited). Open Bank Holiday Mondays.

## Hare Hill

Over Alderley, Macclesfield, Cheshire SK10 4PY

 1978

Hare Hill is a place to refresh the senses and the soul. Set within tenanted farmland, this woodland is full of twists, turns and surprises, wooden hares and hidden paths and ponds. At its heart is the stunning walled White Garden offering an oasis of tranquillity.

**Eat, shop, stay:** external catering at weekends and Bank Holidays only. Picnics welcome in the garden. Small shop in car park and plants for sale. Second-hand bookstall.

**Things to see and do:** trail of carved wooden hares through the woodland and bird-spotting in the hide. Why not relax in the walled garden with a book? Explore the changing woodland in all seasons. **Dogs:** assistance dogs only in garden and woodland.

Hare Hill, Cheshire: refreshment for the senses and soul



North West

Jitka Brynjolffssen

Justin Mimms

Contemporary Landscape  
Photographer

<https://www.justinminns.co.uk/>

*with a kind permission from Justin Mimms*

# Who is Justin Mimms

- Professional landscape photographer, specialising in capturing atmospheric images of East Anglia for clients which include the National Trust.
- When not behind the camera himself, Justin runs group workshops in East Anglia, for the National Trust Forestry Commission and Royal Photographic Society as well as leading photography tours to locations around the world.
- He has books published\*, writes to photographic magazines and speaks at Camera Clubs (*that is where I met him*)
- His Images regularly do well in competition; last year 3 of his images were commended in the **Landscape Photographer of the Year**.
- *\*his Book "Photographing East Anglia" will be published early 2019*







# Justin's rules for landscape photography

- Get up early – catch the light 40 minutes before sunrise
- Light is everything
  - sidelight
- Compose yourself – keep it simple
  - Rule of third, diagonal
  - Lead in
  - Repetition - or break the pattern
  - Framing
  - Something different
- Be prepared
  - Visit places beforehand
  - If at first don't succeed try again
- Choose the right lens
  - Wide angle- foreground interest
  - Get close -Fill the frame
- Slow down
  - long exposures, filters
- Shoot in Raw

CONSTABLE COUNTRY › WINTER DAWN - FLATFORD, SUFFOLK



Get up early



Use the light



Composition - simple, leading lines, repetition

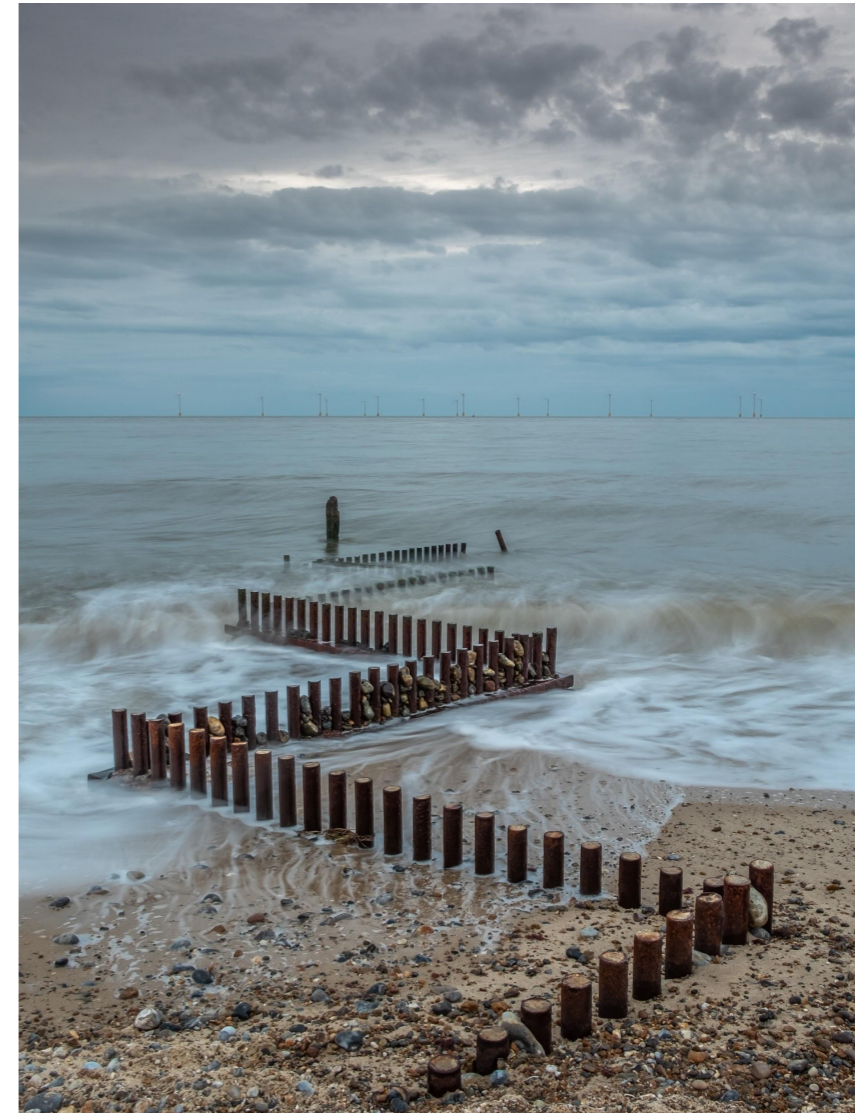


Be prepared - choose the right time - sea in or out?



Long Exposures - for example -enhancing skies

# My Pictures – from a course



**U3AC Photography Forum**  
**7<sup>th</sup> December 2018**

***Landscape***  
***Photographers:***  
***John Blakemore***

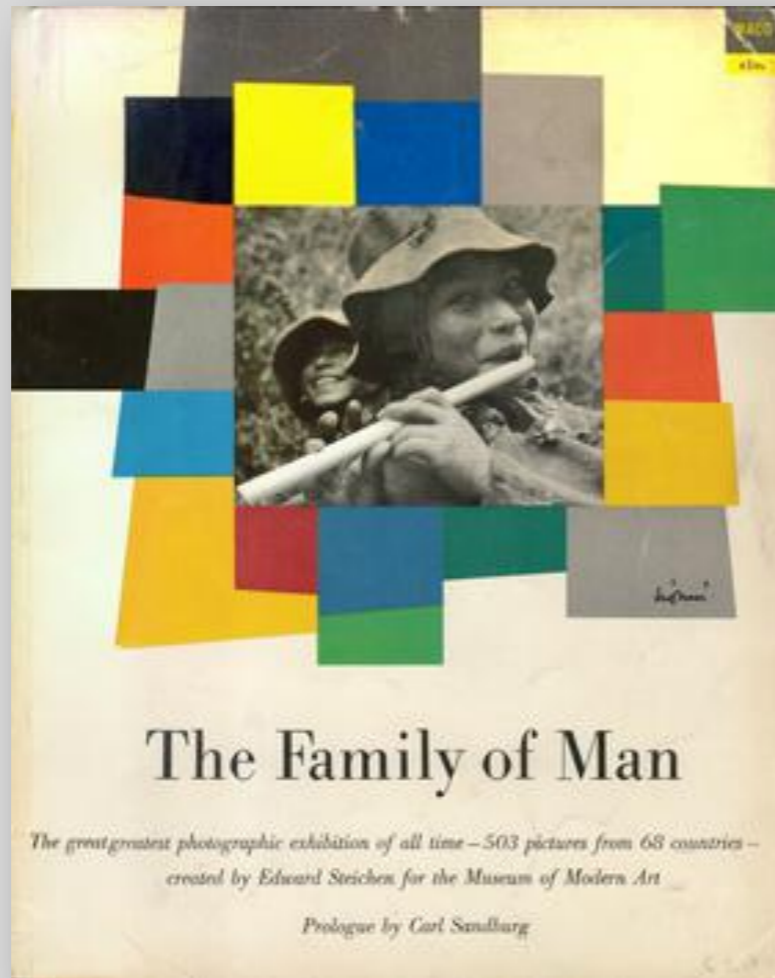
**Brian Human**





**Rocks & Tide, Friog, North Wales, 1977**

# John Blakemore – Early Years 1



- Born Coventry 1936
- Influenced by *Family of Man*, Edward Steichen, 1955-63

# John Blakemore – Early Years 1



Queen Street, February 1965

- 1960s freelance documentary photographer
- Black Star Agency
- Working in Coventry

# John Blakemore – New Directions



- Emerging interest in landscape
- 1970 Derby College of Art
- Landscape 1970-81
- Five aspects of his photography

# 1. Three Rs: Relationship



- Working in place for a period of time to develop a relationship with it
- Project based way of working

Lynch Clough, 1971

# 1. Three Rs: Relationship



**Sound of the Sea, Friog, Wales, 1977**

# 1. Three Rs: Recognition



- **Recognising what you want to photograph**
- **Saying 'yes' to something that triggers the wish to photograph**

**Rockpool, Froig, North  
Wales 1970s**

# 1. Three Rs: Realisation



- The process of getting the picture
- The interlinking actions that are picture making
- Monochrome silver
- Large format
- Slow and multiple shutter speeds

Location and date ?



# 1. Three Rs: Realisation



From the Lela Sequence, c. 1978

## 2. Capturing Processes 1



- Impact of time
- Physical metamorphoses
- Moments of precarious poise
- Landscape as energy
- Energy as positive/negative force

**Boulders of Moss, Ulva, Isle of Mull**

## 2. Capturing Processes 2



Location and date ?

## 3. Focus on Details

- Small details
- Some loss of scale
- Retain sense of energy and force



From the Lila sequence

## 5. Sombre Image



- **Small, dark silver prints**
- **Selenium toned**
- **A lament for the landscape**
- **Reflects JB's own angst and inner workings**

**Lynch Clough from sequence  
All Flows**

# Blakemore's Mantra



- 'What is the nature of this invisible thing called light whose presence calls everything into view – except itself', *Catching the Light*, Arthur Zojanc
- JB wants to take photographs that transcend the subject and become about light

Afon, Wales, 1978

# Post 1981 & Recent work 1



**Amergen – The Garden In  
Winter, 1991**

- **Tulips**
- **Constructed, chimerical  
landscapes,**



# Post 1980 & Recent Work 2



- Photo books, e.g. *Seduced by Light*, *Cloud Diary*
- Intimate landscapes

