

The Intimate Landscape with Tony Worobiec FRPS

When shooting landscape, the temptation is always to point the camera towards the horizon, but there is also merit in taking photographs which completely exclude the sky. If we develop this idea just a little further, we should be able to find worthwhile images down at our feet, or possibly in small nooks and crannies that are not normally considered rich pickings for photography.

Look carefully at seemingly inconsequential elements such as small clusters of flowers, formations of rocks, or marks in the sand and you will discover detail that can serve as a microcosm for the whole. Look for exciting colour combinations, rich textures or patterns, as these can provide the basis for the photograph. This can prove to be a deeply satisfying, almost contemplative approach to photography, as it requires that you work slowly. Once you find an area of interest, move cautiously, almost metre by metre, checking out potentially worthy bits of detail. Soon you will be enthralled in a world of the miniature.

The great thing about the intimate landscape is that it is personal, as only you will have noticed it, but in order to be successful much will depend on your powers of observation, your understanding of the visual elements and your imagination.

Adopt working practices that promote individuality;

- 1) *Avoid Clichés:* whilst we may well visit honey-pot locations, learn to put your own spin on it.
- 2) *Looking to your feet:* what you see on the ground will be exclusive to you.
- 3) *Looking upward:* learn to create dynamic compositions by pointing your camera upwards
- 4) *Looking from a high vantage point;* identify wonderfully abstract elements.
- 5) *Exploring "intimacy" by reducing the depth of field.* Some of our most enigmatic landscapes can be created by using a very wide aperture.
- 6) *Capturing mood over content.* Understand that occasionally, despite the lack of obvious content, the mood of the landscape is sufficiently strong and should be pursued.
- 7) *Exploring the principle of chaotic beauty.* Some "tangled" landscapes retain a subliminal design which is worthy of capture
- 8) *Develop an appreciation of the abstract.* By developing an appreciation of the abstract, we learn to embrace new photographic opportunities
- 9) *Exploring Minimalism.* This is an established art principle which celebrates the idea that "less is more".
- 10) *Understand the concept of the miniature landscape.* By looking carefully, often we can identify miniature landscapes that are a parody of something much larger.
- 11) *Do I always need a focal point?* Obsessed with the "rule of thirds", some photographers miss great landscape opportunities, because they cannot see an obvious focal point.
- 12) *Understand how your choice of format can promote.* By using either the panoramic or the square formats, we are able to be more selective about which part of the landscape we wish to highlight.
- 13) *Identifying rhythm in the landscape.* Most landscape has a natural rhythm which is unique to that specific location.
- 14) *Discover the mystical qualities of backlighting;* exploit the unique characteristics of sunlight.
- 15) *Explore the simple beauty of silhouettes.*

If you wish to bring a few images of your own, please do - time is limited so we can't guarantee that Tony will be able to look at all of them.

Please bring a packed lunch or use local amenities.

Times: 10am – 4pm

Address: The Royal Photographic Society, RPS House, 337 Paintworks, Arnos Vale, Bristol, BS4 3AR