

Keep it old school: use paper maps

"Maps enable you to look for landscape features that might represent good photographic opportunities, for example, rivers, lakes, woodland and so on. Ordnance Survey maps are divided up into 1km squares with the vertical grid lines running south to north (bottom to top) and the horizontal grid lines running west to east (left to right). Contours define the height and changes in the level of terrain. The closer they are together, the steeper the slope. You can read the form of the landscape by reading the contours on a map. When out in the open landscape, if you need to locate your whereabouts on a map, walls and fences (and their corners and junctions), depicted by a thin black line, are usually good reference points."







Top: Haggar photographing the two trees, the anchor point of MySqK's grid square.
Above: the four corners of Haggar's project area, each view looking diagonally into the grid square.

unremarkable and unassuming places. And this rugged Cumbrian landscape is what inspired Haggar to become a photographer, which he practises alongside working as a landscape architect.

Parking his car next to a gate, Haggar and I walk the final half mile as he tells me more about MySqK. It's a straightforward concept; having photographed a pair of trees during a walk, Haggar revisited them with his camera many times. So what drew him to them?

> The idea is to explore your space in depth through repeated visits

"I was initially attracted to the two trees – which was something of an oddity, as landscape photographers are traditionally attracted to the single tree as a subject," Haggar explains. "Then I looked where they were on the Ordnance Survey map and established my square kilometre from there."

Knowing the value of repeatedly working a 'patch' to improve as a landscape photographer, Haggar decided to photograph his square kilometre over a long-term period, which has amounted to six years so far.

The two trees are an elm and a hawthorn and sit on a rise that's 330 metres above sea level, surrounded by an outcrop limestone pavement. Since leaving the car, the weather has deteriorated and rain is now scudding down, bouncing up sharply from the limestone rock. Unfazed, Haggar unpacks his camera and composes a study of the trees with the rocks in the foreground. →



Camera	Sony A7R IV
Lens	Sony FE 16-35mm F2.8 GM
Exposure	1/40 sec at f/11, ISO 100



Camera	Panasonic Lumix LX3
Lens	Leica 24mm, 2.5x zoom
Exposure	1/125 sec at f/2, ISO 80



Camera	Panasonic Lumix LX3
Lens	Leica 24mm, 2.5x zoom
Exposure	1/30 sec at f/8, ISO 160