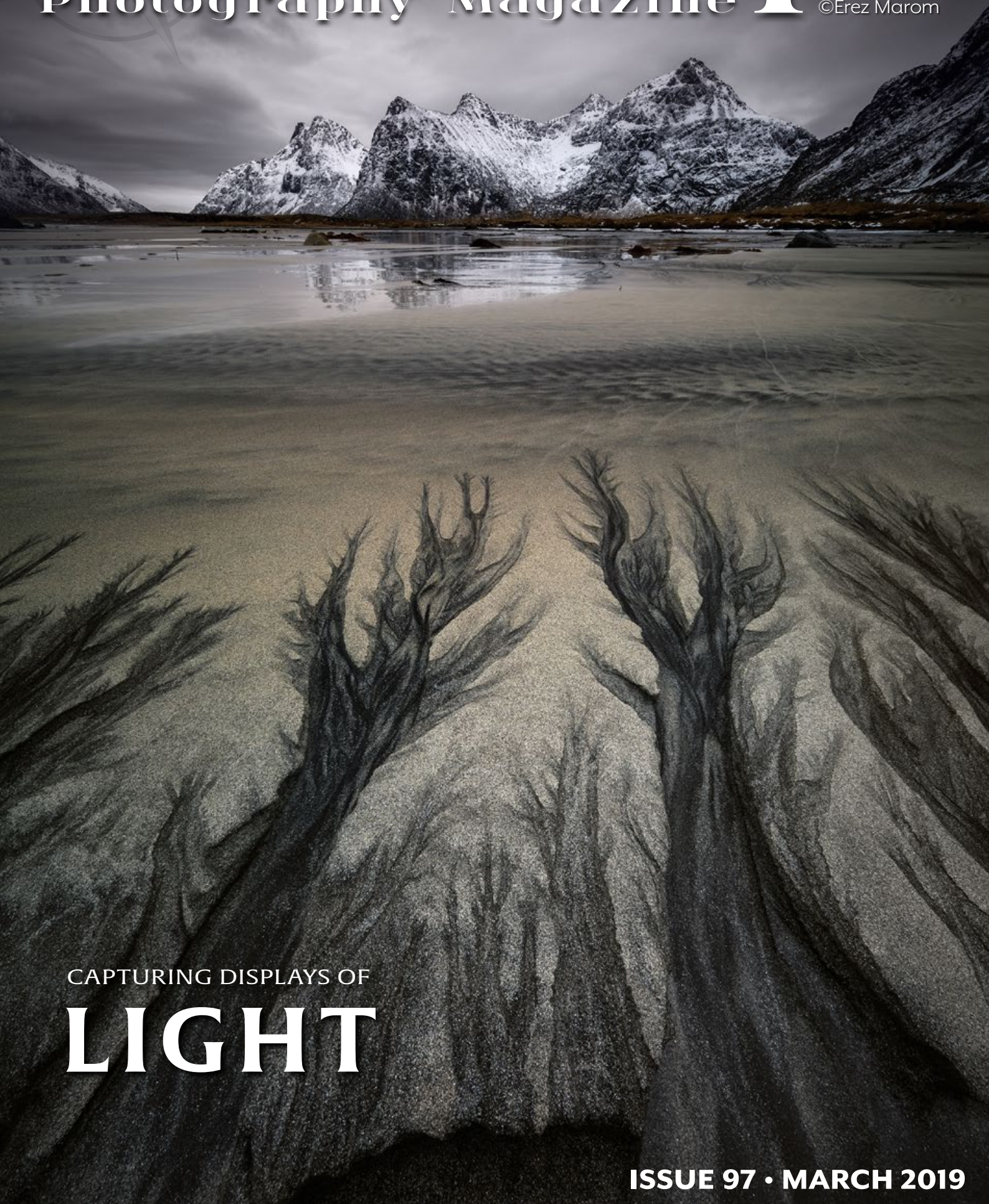


Landscape

Photography Magazine

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CAPTURING DISPLAYS OF

LIGHT

ISSUE 97 • MARCH 2019

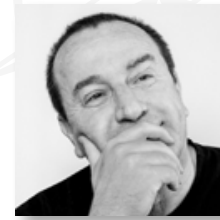


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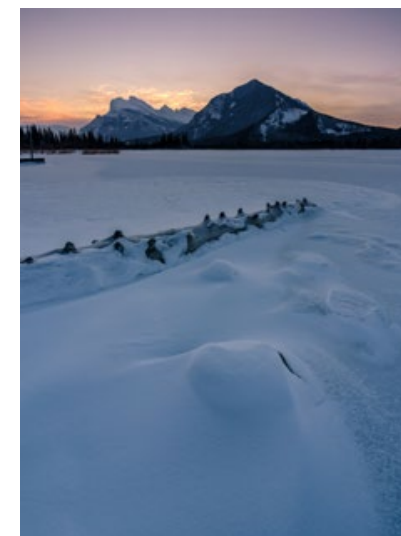
Cold as ice

Last month, taking up a Canadian friend's invitation (thanks Bruce), I and two friends had the great pleasure of visiting a very frozen Canada. It was great to see our photo quartet in action – same location, yet so many different views.

I must admit, this is a photographic trip that will stay with me for a very long time, in no small part because of the extreme weather conditions.

Bruce had already informed us that it was going to be very cold. Hah, I thought, I have been out in very cold conditions before, what's new? Well, the 'new' was the temperature number, a mere -36 Celsius!

It is under temperatures this extreme when one sees all body energy (and battery) being drained in such short times; pushing oneself to the limit just to make sure enough creativity is left to compose an image, and then finding enough strength to wait for the right moment to capture it. The body starts seizing up, and so



does your photographic equipment. Special clothing and kit is needed to stay even remotely warm, let alone upright on slippery surfaces. Despite battling the elements, we all managed to get through this extraordinary adventure in one piece and have some fantastic images to prove it.

Would I do it all again? Most definitely. I am already preparing for going back – but this time much better equipped for what I now know awaits me. ...

Dimitri Vasileiou

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Lofoten, Norway

This month's cover is by LPM reader... Erez Marom





We spent 4 days at the Tetons. Some nights we were staying up past midnight to photograph the Milky Way and every morning getting up at 04:00 so we could make it out for sunrise.

We had gone between Schwabachers Landing, Oxbow Bend and Signal Mountain on different mornings for sunrise pictures with reflections, but that morning we chose Oxbow Bend and I am so glad we did. As the sun rose we could see the clouds changing from pink to red, to orange. As we stood there my friend commented, "This is the best sunrise I have ever seen".

What is awesome about Oxbow Bend is the amount of wildlife nearby. Across the river from us there was a Great Blue Heron's nest and before the sun rose, you could hear them cackling at one another! If you haven't heard the sounds of a Great Blue Heron, it is very disconcerting! This is why I jokingly call them pterodactyls. I can only imagine that's what one would sound like. There was also a family of Bald Eagles in the area so if you look closely, you will see an eagle soaring overhead as well. Of course, no one can forget the White Pelicans – they love to swim back and forth across the river, messing up the reflections for all the photographers in the area.

During the evenings I saw beavers, otters, Merganser ducks, Canada geese and muskrats. The area is also known

for deer, moose and black bears. The trip really cemented the Grand Tetons as one of my all-time favorite locations for both landscape and nature photography. If you haven't been, it is a must see!

**WIN
\$100**



Oxbow Bend, Grand Tetons National Park, USA • Sony A7r, Sony 16-50mm, f/11, 1/30sec, ISO 100

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JENNIFER CLARK, USA

I started taking pictures as a child, begging my parents to get me the latest technology and shooting everything around me. As I got older, I decided to dive into the more technical aspects of photography and started taking classes online to learn how to use my gear.



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BEST OF THE REST >>



Godafoss, Iceland by Andy Gray from UK • Canon 5D Mk IV, Canon 16-35mm f/2.8, f/11, 3.2sec, ISO 800

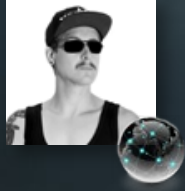
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Palouse falls, Washington, USA by Blake Randall from Canada • Nikon D750, Nikon 14-24mm f/2.8, f/16, 90sec, ISO 50

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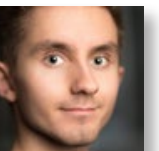
Seceda, Dolomites, Italy
 Dion van den Boom from Netherlands
 Canon 5D Mk III
 Canon 17-40mm f/4L
 f/16, 1 sec, ISO 100



Montana de Oro SP, California, USA
 Eric Houck from USA
 Canon 5D Mk III
 Canon 16-35mm f/2.8L
 f/18, 1/8sec, ISO 100



Zermatt, Switzerland
 James Tucker from UK
 Canon 5D Mk II
 Canon 70-200mm f/4L
 f/14, 1/160sec, ISO 100



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Snow Range, WY, USA by Kenneth Henke from USA • Nikon D810, Nikon 20mm, f/6.3, 0.4sec, ISO 64



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Yosemite Valley, California, USA by Francesco Carucci from USA • Sony A99v, Zeiss 16-35ZA SSM f/2.8, f/8, 0.4sec, ISO 50

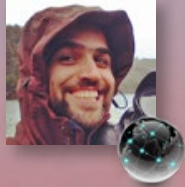
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Furry Creek, Vancouver, Canada by Frannz Morzo from Canada • Canon 5Ds, Canon 16-35mm f/2.8L III, f/16, 30sec, ISO 200

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Cerro Tronador, Patagonia, Argentina by Jeremias Thomas from Argentina • Canon 6D, Canon 70-200 f4L IS, f/8, 1/30sec, ISO 100

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Padley Gorge, Peak District, England by Kieran Metcalfe from UK • Canon 80D, Tokina 11-16mm AT-X f/2.8, f/10, 0.4sec, ISO 100



Beuzec Cap Sizun, Brittany, France by Jerome Colombo from France • Nikon D810, Nikon 16-35mm f/4, f/11, 120sec, ISO 64

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Bamburgh Castle, Northumberland, England by Michael Vandenesch from Germany • Canon 5DSr, Canon 16-35mm f/4L, f/11, 1/20sec, ISO 100

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San Juan Mountains, Colorado, USA by Patrick Dillon from USA • Canon 6D, Canon 70-300mm f/4-5.6L IS, f/7.1, 1/30sec, ISO 250

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Zabriskie Point, Death Valley, California, USA by Scott Rubey from USA • Nikon D800, Nikon 24-70mm f/2.8, f/8, 3sec, ISO 100

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Galleria

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Yosemite National Park, USA
Menx Cuizon from USA
Nikon D850
Nikon 24-70mm f/2.8
f/16, 1.6sec, ISO 100



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David Hay



Alain Briot



Michael Pilkington



Chip Carroon



Jeff Carter



Shaun Turner



Jennifer Clark



Trevor Anderson



Tiffany Reed Briley

Featured Photographers



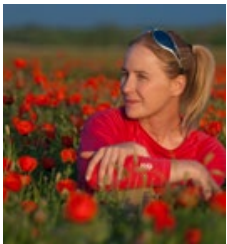
Jim Kearney



Yulia Nazarenko



Krystian Klysewicz



Olga Kulakova



Andri Yasinsky



Jan van der Boon



Adriana Longhini



Vikram Hingmire



Josie Bond



Andy Gray



Rachel Fuller



Karl Williams

Get involved • Upload your feature

Every month we feature stunning work from award winning photographers and authors. We are also proud of our efforts to promote lesser known enthusiasts and people who are trying to find their way around the photographic industry.



B+W
EXPOSURE

Foothills, by Ian Gaston, captures the unique landscape of California's rolling hills in the spring.

"Controlling flare while shooting into the sun is always a challenging task—especially with a telephoto. Fortunately, by adding my B+W Kaeseman HTC Polarizer I can shoot with confidence in knowing it will not only reduce unwanted lens flare and dramatically cut down on haze, but will also add the perfect amount of controlled saturation to the peak greens of the rolling hills."



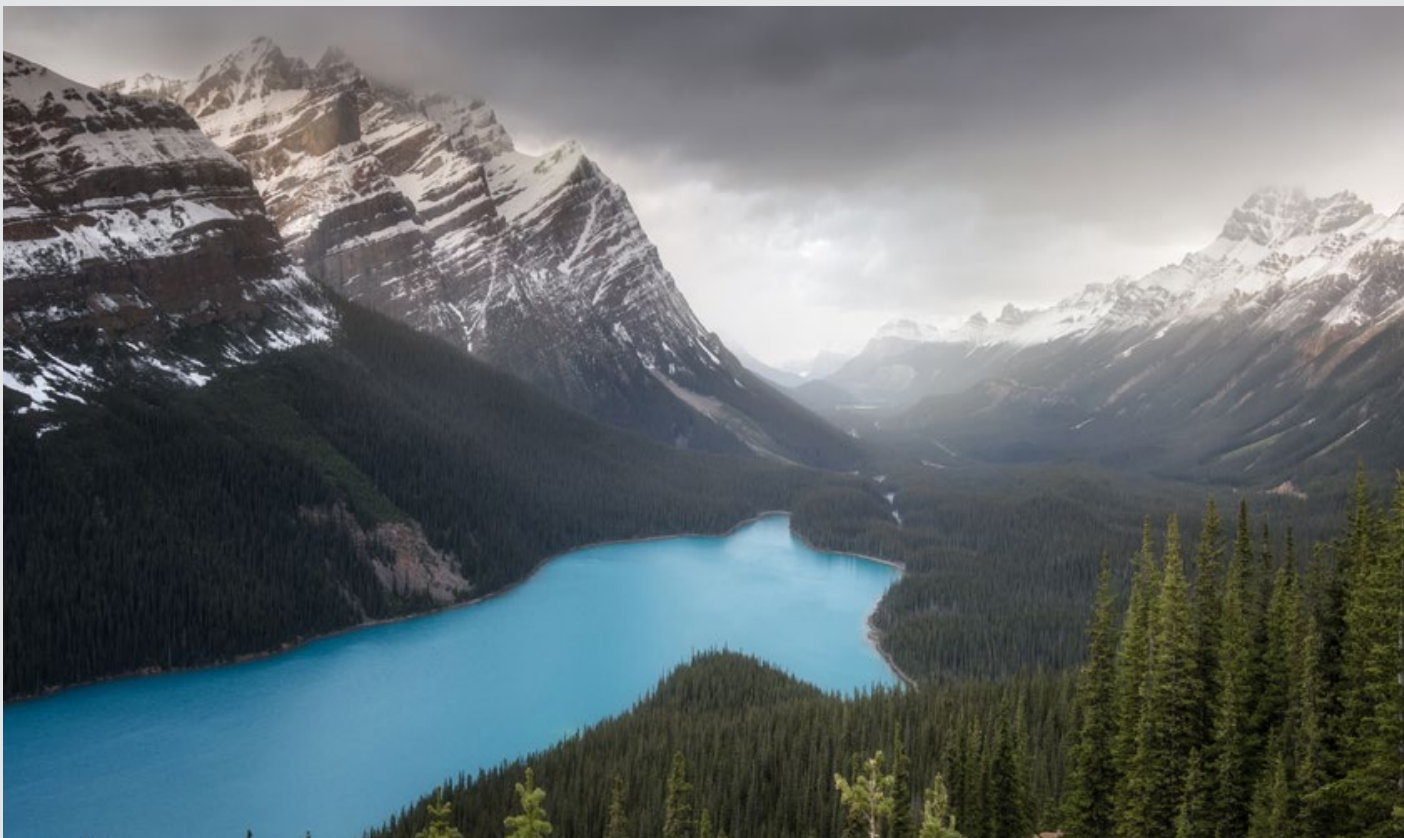
Shot by Ian M. Gaston
Camera: Sony A7R
Lens: Canon 70-200 f/4
Filter: B+W 67mm Kaeseman HTC Polarizer
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Capturing Displays of Light

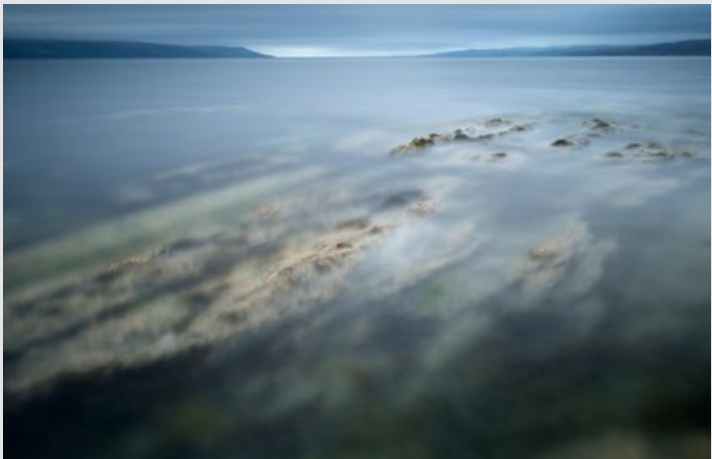
At times we underestimate our ability to craft the unique from what we perceive to be the mundane. Trevor Anderson elaborates on the joy of capturing crepuscular rays of light. [↗](#)



The Value Of Legacy

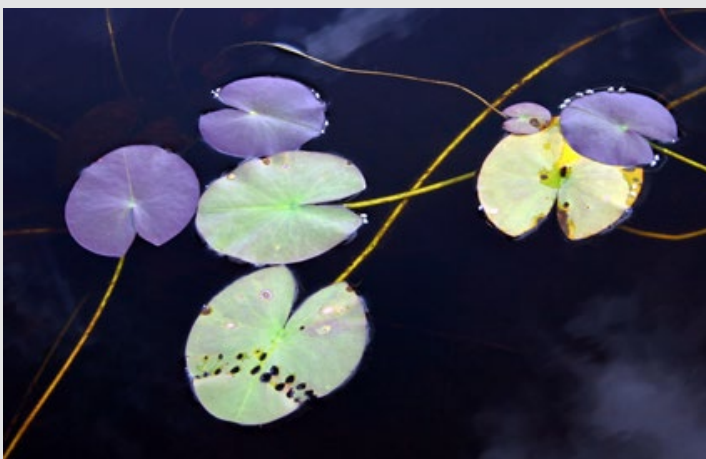
Do we give our creative imagery the credit it deserves as a valued and treasured piece of our legacy? Tiffany Reed Briley shares her thoughts. [↗](#)

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Getting it Right in Camera

What are the benefits and judgments associated with eschewing post-processing when creating sharp images? Michael Pilkington unpicks this modern phenomenon and explains. [↗](#)



Take better pictures in the year ahead

There is no magic formula to making great photographs. But there are some pitfalls you can avoid. David Hay gives us some advice on how to get the best out of yourself and your equipment. [↗](#)



Nevada Outback

The most common trip to Nevada is about lights, big shows and slot machines. However, as Chip Carroon says, the state's diverse outdoor delights such as mountains and springs provide beautiful vistas. [↗](#)



Cherry Blossom Adventures

Hanami is the traditional Japanese pastime of watching the cherry blossoms bloom. Jeff Carter tells us about how he captured this beauty on a business trip to the country. [↗](#)



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Chaine Memorial Tower, Larne, N Ireland • Canon 5D Mk III, Canon 17-40mm f/4L, f/8, 2.5sec, ISO 100

This is a picture I had planned a few days in advance. With the recent weather providing clear blue skies I looked ahead in search for clouds. I wanted a sunset that filled the sky with a beautiful warm pastel colour and I was not going to settle for anything less.

With the homework complete for the shoot and looking towards the sky, it was not as cloudy as predicted but I was positive this was it. With the bag already packed I checked everything one last time,

also checking satellite images for cloud movement and I set off.

I arrived at Chaine Memorial Tower at 21:00 with sunset at 21:40. I took a good look around, played with a few possible compositions, then got the tripod set up when I was happy. I did not want too long of an exposure time as a green buoy was in the water to my right and would have blurred too much as a result. I also wanted to keep some of the patterns in the clouds.

I waited patiently and as close to the

sun setting as I could. The sky filled with a beautiful pink pastel colour which stretched out towards the horizon. It is moments like these when you get that warm fuzzy feeling inside, knowing that you have nailed the exact picture you wanted and for those few moments everything in your world is just perfect.

Behind The Scene



SHAUN TURNER, UK

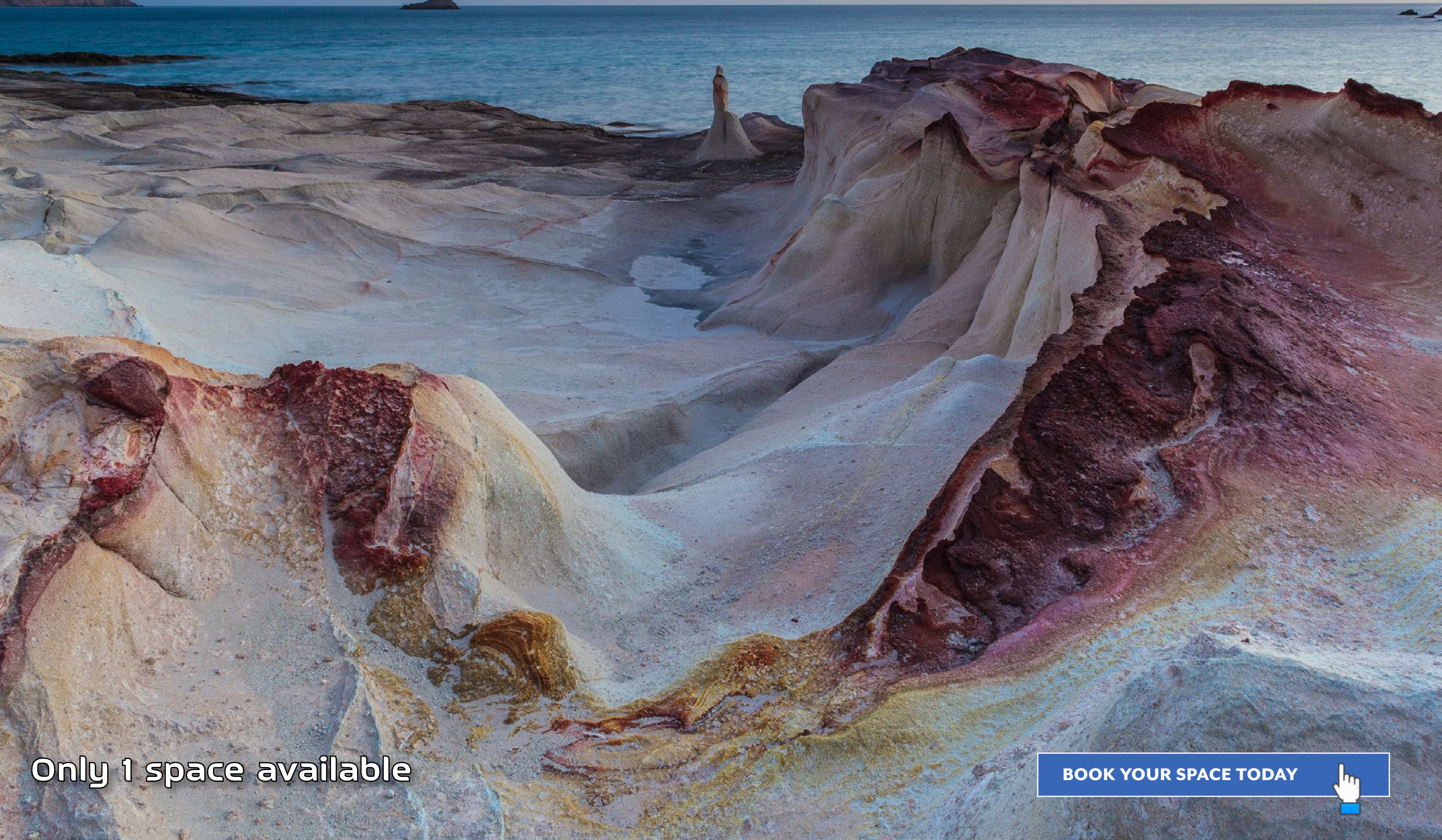
Living on the North Coast of Ireland is a photographers paradise. Starting out as a portrait photographer many years ago, I took a break from it all and just recently started back. Landscape photography being my new interest and learning something new every time I return from a trip.





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The Value Of Legacy

Do we give our creative imagery the credit it deserves as a valued and treasured piece of our legacy? **Tiffany Reed Briley** shares her thoughts

The full effect of loss usually doesn't impact us until it is too late to go back. In the typical fashion of 'do what I say, not what I do', a large portion of my photographic work from the last couple of years was lost recently when my WD Passport decided to have a hard collision with the wooden floor in my husband's office. We keep our images stored in the Cloud, but I knew I hadn't been diligent lately with backing up my files. The loss hit me quite hard. When the time to write this article arrived, after having been told about the new and upcoming focus on **Legacy** that **FUJIFILM** have in 2019, I knew exactly what I wanted to say: our photographic legacy can only be built on the value we place on the images we create. Do we give our creative imagery the credit it deserves as a valued and treasured piece of our legacy?

As soon as I heard the crash of the hard drive, thoughts of 'why didn't I back up?' swirled like ribbons of regret through my mind. I inevitably knew that I had been so busy with the business of nature photography itself that I had neglected the very act of creation that caused me to fall in love with image making in the first place. In fact, unknowingly and ever-so slowly, I traded in my photography as my creative outlet for a business. The effect of that was laziness with my backup, and carelessness.



Later that week I spoke with my neighbor who let me know that her ninety-year-old father had passed away. Jim 'Pops' Riley was a man who always had a smile in his face. Years back, when he was in better health, he asked my husband and I to bring some of our prints over so he could look through them. He slowly and intently

looked at each one, enjoying them. In fact, we left them with him for a time. When we returned, he had his own collection of photography (complete in the old plastic protected album) on the kitchen table and asked us to look at them. We did, and while looking through his travels he told us the stories of his adventures. We connected

that day.

Upon his passing we were back in that same kitchen and the album of his adventures was laying out. While we looked through them again, I noticed how intentionally he must have placed each image, in a specific order to adequately document and communicate >>

Our photographic legacy can only be built on the value we place on the images we create

» the adventures he had. The first image in the album was appropriately his mother. As you flipped through the album you could see waterfalls, images of him on his motorcycle and even some delicious looking mushrooms on the grill. Certainly they wouldn't ever be published; to most aspiring or even amateur photographers, they weren't great works of art, composition or post processing, but they were powerful.

His daughter lovingly traced each picture, while she talked about her dad, and I knew what I would write on this month. Legacy. I highly doubt that Jim Riley knew how special these images would be to his family in 2019 but, now that he is gone, they are tangible pieces of his life,



his adventures, his relationships and his heart.

Several years ago I received a random call from a woman I had never met. She shared that her husband had passed away ten years ago and she had all of his camera equipment sitting in a closet. She hadn't been able to part with it because she had known how hard he had worked for that gear and how much it had meant to him. She called us and asked if we would be willing to pass it on to someone who might appreciate it and use it.

A number of months went by and nothing showed up in the mail. We had forgotten about it, until one day it arrived. I had asked if she would send a picture of her late husband and a few of his images, so we could keep them with his camera gear. We wanted to share his story and legacy with the recipient of the camera. The camera was an extension of

who he was and it felt only right to keep the memory of him with the gear. We are still waiting for that perfect person to come along who we can give this gear to, but we have always trusted that we will know them when we see them.

The reality of our busy, virtually-virtual lives is that we no longer take

The reality of our busy, virtually-virtual lives is that we no longer take the time to truly value our images in a tangible way

the time to truly value our images in a tangible way. While social media sharing has allowed us to share our moments, travels and adventures, I have to wonder if we are losing something longer-lasting that can negatively impact our ability to leave a legacy with our photography. Are we trading in legacy for the immediate

gratification of sharing on social media, so that our images can be looked at for less than five-seconds and then disappear in the news feed?

If I can personally write to you today, can I ask what your legacy looks like in regard to your photography? Have you documented the story of what drew you into this medium? Have you chronicled the journey that has grown you in your art? Where do you keep the logs of your adventures?

Self-reflection questions such as these are challenging. I am writing this as I sit in the middle seat of a non-stop flight to Dallas and I have to stop and ponder: if something happened to me today, how would my photography, as I have left it today, add to my legacy?

As I mentioned at the beginning of this article, I am currently in a state of reconstructing after this loss, but I have to »



>> find my silver lining and acknowledge that maybe having lost my external hard drive has led me to this pondering about legacy.

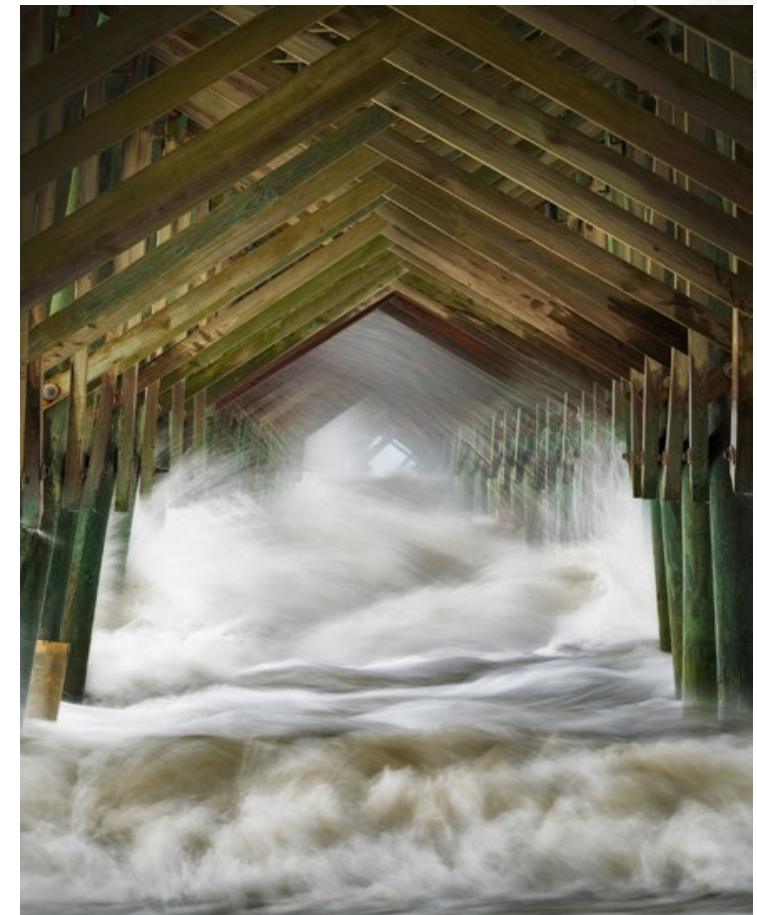
I am personally challenged (and I hope you are too) to extend my creativity into an album, or a book, where my journey thus far can be documented. There is no doubt that we all spend a great deal of money on not only our gear, but our travels to capture amazing images. We have all made friends along the way and, no doubt, there is that unforgettable time where our limits were tested and we met adventure face-to-face. The stories behind our images are married to the photographs themselves and are deeply valuable when we create.

I am excited about the new focus on legacy that **FUJIFILM** is embracing in 2019. It is an important issue that certainly is not talked about enough, or given the credit that it deserves.

So, to all of my photo colleagues, let us make 2019 the year that we get intentional about documenting our legacy, both in digital and print. Let us be intentional about leaving a trail that our relatives and loved ones can follow, so our footprints are traceable.

Starting in April of 2019, **FUJIFILM** wants to engage with you in a meaningful way to inspire and equip you to grow your art. Each month, Landscape Photography Magazine and **FUJIFILM** will partner to host a monthly photo assignment. We

Let us be intentional about leaving a trail that our relatives and loved ones can follow, so our footprints are traceable



encourage you to participate and share your work with us. Each month, three images will be selected for publication in the magazine, each image receiving a constructive critique by a professional photographer. In addition, each month, those three people will be entered into a draw for a quarterly giveaway of a fantastic **FUJIFILM** system. We hope you will join us as we work to grow in our art, value our photography in tangible ways and document our adventures, so we can leave a strong legacy. ➡

Tiffany Reed Briley is the co-owner and operator of Charleston Photography Tours and Photography Workshop Company. She is a two time Diamond award recipient with the PPA and has received the designation of Master of Photography. www.photographyworkshopcompany.com





WIN
\$30

This photograph was taken by the side of the highway near Mono Lake in California. It was one of those photographs that was nearly impossible to plan or predict. While I prefer a rather deliberate and slow process, patiently working on a composition with my large format camera, sometimes nature finds its own way to surprise even the most legible photographer.

As my good friend and mentor Rodney Lough Jr once said: “There are two most important rules in landscape photography: explore and explore!” We too often, in the urge of creating stunning dramatic images, are drawn to iconic places and famous landmarks, where hundreds of other photographers stood in the past, just to recreate that magical moment. But in the process, while looking at the grand scenes and chasing grand magical weather moments, we lose the sight of more subtle, more intimate scenes that surround us all the time. Sometimes, it just takes a look around the corner even in the most iconic and photographed location to find something new and interesting, something that no one has seen before the way you did, something that speaks to you. There are always almost endless opportunities for great photographs, one must just look around and explore.

This time, we were driving over the snowy mountain pass in Sierras, cutting through a snow blizzard. My camera was packed away in the trunk and I was fully immersed into driving in harsh weather

conditions, trying to control the car on the snow. About a mile away I spotted these trees nicely lined up on the snowy hillside. It was still early morning and the light was rather warm, nicely reflecting on the yellow tree branches. The entire scene looked very promising and I immediately realized the great potential for the image. We parked alongside the highway and while I was setting up my camera, the cloud came in and blocked the light, making this scene even more subtle than it was before. A few

moments later it started to snow.

Working with a large format camera in such conditions was quite a bit of fun. I used a rather average aperture to get more depth from the scene and ended up with ½ second of exposure, which was enough to hold the trails from the falling snow. I made a couple of extra exposures just to ensure that the trees didn’t move, as shortly after oncoming wind made the work nearly impossible to continue.

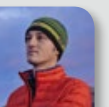


Mono County, California, USA • Arca Swiss RL3d, Rodenstock 180mm, f/8, 1/2sec, ISO 35

Click here to send us your best landscape picture

ANDRI YASINSKY, USA

I am a wilderness landscape photographer from San Francisco, California with Ukrainian roots, exploring the world through the lens of my large format camera. I am driven not just by the urge to create imagery, but by a desire to explore new places.

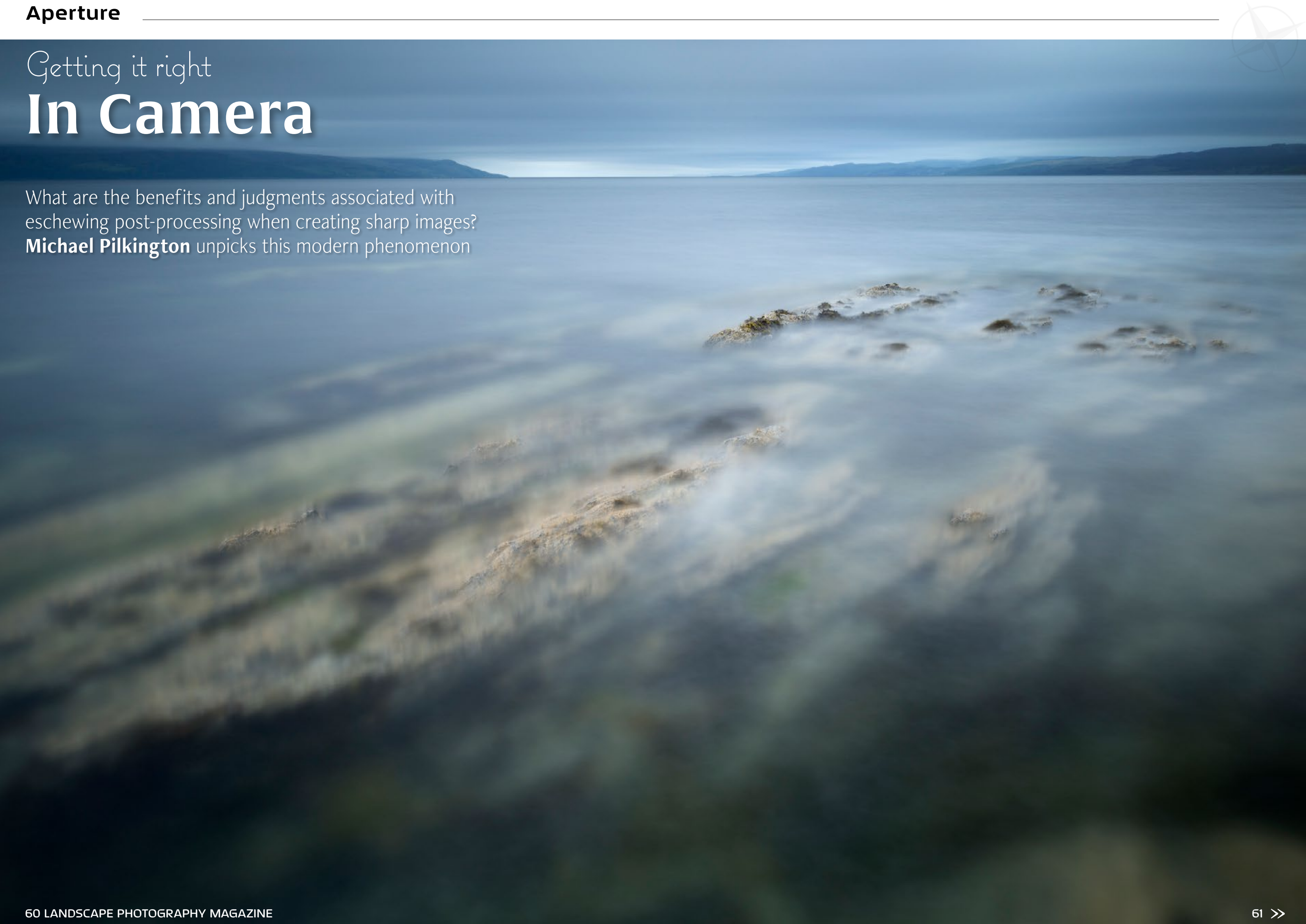




Getting it right

In Camera

What are the benefits and judgments associated with eschewing post-processing when creating sharp images?
Michael Pilkington unpicks this modern phenomenon



This is a phrase that I come across from time to time. It is a phrase that I have to say I find a little annoying. Why is that? It is because it implies a number of different things. It implies that if you don't get it right in camera you are somewhat incapable or inferior. It also implies that you do not need to do anything else to the image post-capture in Lightroom or Photoshop.

Another phrase you might have come across is 'Straight Out of the Camera' or SOOC. Try Googling it. There are Flickr and Facebook groups dedicated to this Holy Grail. Indeed, you will also come across many discussions on the subject waxing lyrical about what this actually means. So, what does it mean? Well, it means that

you use the JPEG or RAW file straight after you take the photo with no additional post-processing. This already includes a contradiction. A JPEG file is post-processed in camera. You can set a number of different parameters in camera and rely on your camera manufacturer to create a viewable image based on their interpretation of how the raw file should be presented as a jpeg. So, while it might be referred to as 'Straight Out of the Camera', it doesn't really qualify, in my opinion. On the other hand, a RAW file is simply what it says. Referring to Wikipedia, a RAW file is defined as follows: 'A camera raw image file contains minimally processed data from the image sensor of either a digital camera, motion picture film scanner or image scanner. RAW files are named so because they are not yet processed and therefore not

ready to be printed or edited with a bitmap graphic editor (such as Lightroom or Adobe Camera Raw). It goes on to say, 'they fulfill the same role as negatives in film photography; that is, the negative is not directly usable as an image, but has all of the information needed to create an image.'

However, as soon as you bring it into a bitmap graphic editor, some kind of interpretation is done so that the bits and bytes that make up the digital file are converted to become viewable.

Perhaps this is being pedantic and we should assume that opening an image in Lightroom or Photoshop is a necessary step and is essentially 'straight out of the camera'. The question is whether this image at this stage is satisfactory?

What we have to think about is what is an image and how it relates to what we see. I am guessing that the SOOC purists expect the two to be the same. Indeed, I could concede that the image you get out of the camera is decent enough, but is it really what you saw?

When we look at a scene, a beautiful landscape, you in fact survey it, taking in different parts of the view and assimilating them in your mind. Your pupil is contracting and dilating to account for different levels of brightness. In summary, you are taking multiple and different exposures. The camera is different. You can only select one exposure that is good for the shadows and also good for the highlights. The dynamic range of the camera sensor (for the Nikon D850 this is 14.8) is much less than the human eye

The overall brightness of the scene may be quite different to what you have chosen to expose for



(around 20 stops). In short, the exposure you select is often a compromise. The overall brightness of the scene may be quite different to what you have chosen to expose for. It is for that reason alone that some level of post-processing is necessary. You have to recover or control the highlights and the shadows as well as the blacks and whites in the image.

Often, when viewing an image straight

out of the camera, or the first time in an editor, it is usually 'flat'. Indeed, you could present this version to the world and claim how wonderful the image is as it is 'straight out of the camera'.

Nevertheless, there are many different components of an image that cannot be corrected or addressed in post-production and these are the things that need to be taken care of in the field. >>



>> Focus and depth of field

You cannot make an image sharp in post-production that was not already properly focused during the exposure. There is only one plane of focus in an image and you have to choose where that is. Linked to this is depth of field, which are those areas in front of, and behind, the focal plane that are acceptably sharp. In other words, they appear sharp to our eyes but are in fact not on the plane of focus. If you want shallow depth of field you could in theory blur the background to simulate this if you

“Using a graduated filter in Photoshop, Lightroom or Adobe Camera Raw is not the same thing and is not to be confused with using a graduated filter in the field

didn't quite get it right in camera. However, this could take some effort, which can easily be avoided by getting it right at the time of making the image.

Having great depth of field is another challenge and it may be necessary to use a specialist lens such as a tilt and shift lens or use focus-stacking. In the latter case, it is important to make sure that all the images are identical, other than the position of the plane of focus, to aid blending in post-production.

Exposure

You may think that this is one of the things that can easily be corrected in software, and you would be right. However, you have to consider the implications of doing this. If when taking the image you have clipped your black or white points, then

no amount of moving sliders in software will recover this. Clipping means there is no data. Clipping of blacks results in pure black and have no shadow detail within them. Similarly, clipped whites are pure white with no highlight detail within them.

Another concern you might have with under-exposed images will be noise. As you increase the exposure in software the noise in these areas will become more apparent. In the same way, subtle tones in highlights may well be lost in over-exposed images.

It is essential to get the right exposure in camera to ensure that you have most latitude in post-production. It is important that blacks and whites are not clipped and a sufficient exposure time has been chosen to capture shadow detail. If the dynamic range of the subject is too great, then multiple exposures may be

the way forward. One exposure is made specifically to capture shadows detail and one dedicated to capture highlight detail. In post-production, these can be blended together.

Filters

If you are a landscape photographer, you may well be using graduated filters to help manage bright skies. Holding back highlights in this way helps to reduce the brightness range of the scene, allowing you to expose for those important shadow details. Using a graduated filter in Photoshop, Lightroom or Adobe Camera Raw is not the same thing and is not to be confused with using a graduated filter in the field. In post-processing, a graduated filter is simply a way of declaring what areas of an image are to be affected when >>

Getting it Right in Camera

>> making adjustments.

Some filters are used for creative effect. These would include neutral density filters and polarizing filters. Using a neutral density filter cuts out light uniformly and enables you to prolong exposure times. In this way, you can capture movement. Objects moving within the scene are blurred to a lesser or greater extent depending on the exposure time. This effect cannot be created in Photoshop or Lightroom. Similarly, a polarizing filter can manage reflections and in so doing increase the apparent saturation of the subject.

Composition

The composition and all of the elements within it, including objects and light, are at the heart of your image-making. It is this that can make your photograph fabulous or just ordinary. So, getting this right, in camera, is absolutely essential.

We know we can add to an image or

use the transform tools in Photoshop to change the perspective of an image or correct a 'wonky' horizon or converging verticals when pointing upwards at buildings or trees. You can remove some irritating items in the frame such as wayward branches, telephone lines or even drop in a whole new sky (you don't do that, do you?).

As a landscape or nature photographer who relies on the whims of natural light and the weather, it is unlikely that you will have an image that is finished straight out of the camera. However, you can do many things to make sure that you have created the best possible capture by creating a 'digital negative' that is ready for creating that exhibition quality print.

Good camera craft, familiarity and confidence in your equipment means that you can direct your energies toward, paraphrasing Ansel Adams, making a photograph and not taking it. ↩



Michael Pilkington is a professional landscape photographer and co-founder of the Landscape Photography Workshop company aspect2i, where he teaches infrared and other aspects of landscape photography.
www.michaelpilkingtonphotography.com



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JIM KEARNEY, UK

I am a full time landscape photographer based in Northumberland, England. I spent my first 28 years working behind a desk in IT but my real passion was photography and the outdoors. In 2002 I was made redundant, which gave me the opportunity for a change in direction. I was determined to make landscape photography my living. The first two years were really difficult but gradually I started to get my pictures into galleries and even better, they started to sell. I consider myself to be extremely lucky that I can indulge myself by doing what I love. There is nothing more satisfying and adrenaline inducing than stumbling around in the darkness looking for that perfect picture and being rewarded with some unbelievable light.



- Canon 5D MK II
- Canon 24-70mm f/2.8L
- Canon 100-400mm f/4.5-5.6L
- Canon 17-40mm f/4L
- Canon Extender 1.4x II
- Manfrotto 190CXPRO3
- Cokin ZPRO filter system



Gold Membership Winner



Embleton Bay, Northumberland, England • Canon 5D, Canon 24-70mm f/2.8L IS, f/20, 1.6sec, ISO 50



Bassenthwaite, Lake District, England • Canon 5D Mk II, Canon 24-70mm f/2.8L IS, f/22, 25sec, ISO 50

When did you start photography?

I purchased my first camera in 1972 and that was it, I have been hooked ever since.

How important is photography for you?

Extremely important to the point that I look at the world in terms of potential images, I just can't help mentally framing things.

Your favourite location?

Embleton Bay – Such a magical location and the home of the spectacular Dunstanburgh Castle. I love crawling around the rocks and beach looking

for a unique perspective on a much photographed subject – and it is close to where I live.

Your favourite photographer?

I suspect like many Landscape Photographers I was first hooked by Ansel Adams.

Your future photographic plans?

I am always searching for the perfect picture, wherever it may be. I am always striving to improve. In terms of locations I hope to spend some time next year exploring the far North of Scotland. I did

the Munros many years ago and vowed to return up there with a camera.

What advice would you give to a younger you about photography?

Photograph things that inspire you. Be yourself, don't try to imitate anyone else. If you are trying to make a living from landscape photography, then try to develop a unique style, something to make you stand out from the crowd, especially important today in such a competitive market.

“I am always searching for the perfect picture, wherever it may be



Featured Artist • Jim Kearney



Knoydart, Scotland • Olympus E-10, f/3.2, 1/200sec, ISO 80



Featured Artist • Jim Kearney

Rothbury, Northumberland, England • Canon 5D Mk II, Canon 24-70mm f/2.8L IS, f/20, 1/13sec, ISO 100



Innominat Tarn, Lake District, England • Canon 5D Mk II, Canon 24-70mm f/2.8L IS, f/20, 0.4sec, ISO 50



Windermere, Lake District, England • Canon 5D Mk II, Canon 24-70mm f/2.8L IS, f/22, 1/10sec, ISO 50

Images of the West

Is there any better way to see America and Canada than on foot? With thousands of miles under his belt, as **David Hay** explains, one photographer has produced a book of his best images, all untouched in post

This book contains a collection of landscape images gathered by Randall J. Hodges as he hiked and photographed his way along 26,000 miles of trails in the Western USA and Canada. He has been a professional nature and landscape photographer for the last 16 years and it has long been his ambition to produce a book of his best images.

Background

The author, a keen hiker, was originally a cook who felt he couldn't afford to quit his job. He wanted to be paid to hike and

eventually he did quit his job to become a photographer. After a very difficult couple of years, and burning through his savings, he started to make a living at it.

As a film photographer, he resisted the change to digital until his publishers would no longer accept his photographs. Having advertised his film images as 'not digitally altered' he maintained this approach with his digital images by becoming an 'all-in-camera' shooter by not post-processing his images. He makes clear he has no objections to other photographers post-processing their images in the digital darkroom. Indeed, he says he greatly enjoys the work of many photographers who do it well. They can do things he cannot and can create images he can't capture.

So, what does his 'all-in-camera' approach involve? All his images are taken with a tripod. He uses aperture priority with apertures of f/18-22, usually f/18. He uses a circular polarizer and, for sunsets and sunrises, a graduated filter. He adjusts



the exposure to get the required image density, then alters the white balance to warm up the images. He sets up colour palettes in his camera that he calls 'digital rolls of film'. I suspect this is a custom picture style with extra saturation and contrast dialled in. The resulting effect is to produce very colourful, highly saturated images. He enjoys showing people the back of his camera. "This blows most people away, as they can't understand how I just captured what I did, right in the camera, right before their eyes", he says.

I have photographed alongside other photographers who boost the jpeg images on their cameras with a lot of extra saturation. Especially at sunrise and

sunset, I felt that my own images were anaemic and low impact after looking at the striking images popping up on their screens. It seemed like they were getting much better images than I was. However, these photographers didn't use the high saturation images as their final print files; instead, they only used the jpeg as a guide as to how to process their RAW files later, to get a similar effect, but a more subtle look.

In the book introduction Art Wolfe >>

Hardback
208 pages
\$39.95

“

As a film photographer, he resisted the change to digital until his publishers would no longer accept his photographs

Images of the West

>> describes the ‘incandescent beauty’ of the images in the book. Indeed, for my taste, the images are just a bit too colourful to look believable, but that is just my own personal taste. The market that the author is supplying is obviously very attracted to his style of work. The images would make great post cards and calendars. They have a lot of potential as ‘décor’ prints. Imagine walking into a large room with a big white wall. In the centre of the wall there is one of his large, vibrant prints. It would dominate the room and attract the attention of any visitors. It would be like having a never-ending sunrise or sunset in your home. One of his best clients has more than 40 of his images. To supply two galleries and make a living from it, your work has to sell and these images are clearly very commercial.

Contents

The book is crammed with images. Indeed, I thought there were too many to do them all justice. There are sometimes 4 or even

“The images in the book are well composed and feature some of the most attractive landscapes in that part of North America

8 images per page, requiring them to be printed quite small. I was once told by a photo book designer that his main task was telling the author which images to leave out. As photographers we want to show all our work and don’t want to have to sacrifice any of our images. But some of the images in the book, such as shots of trees in forests, are so similar that I felt it would have been better to choose the best one and print it full page. However, I think that this book was not designed just to be a portfolio of the best work of the photographer. Instead, I think it has been designed so it can be sold copies

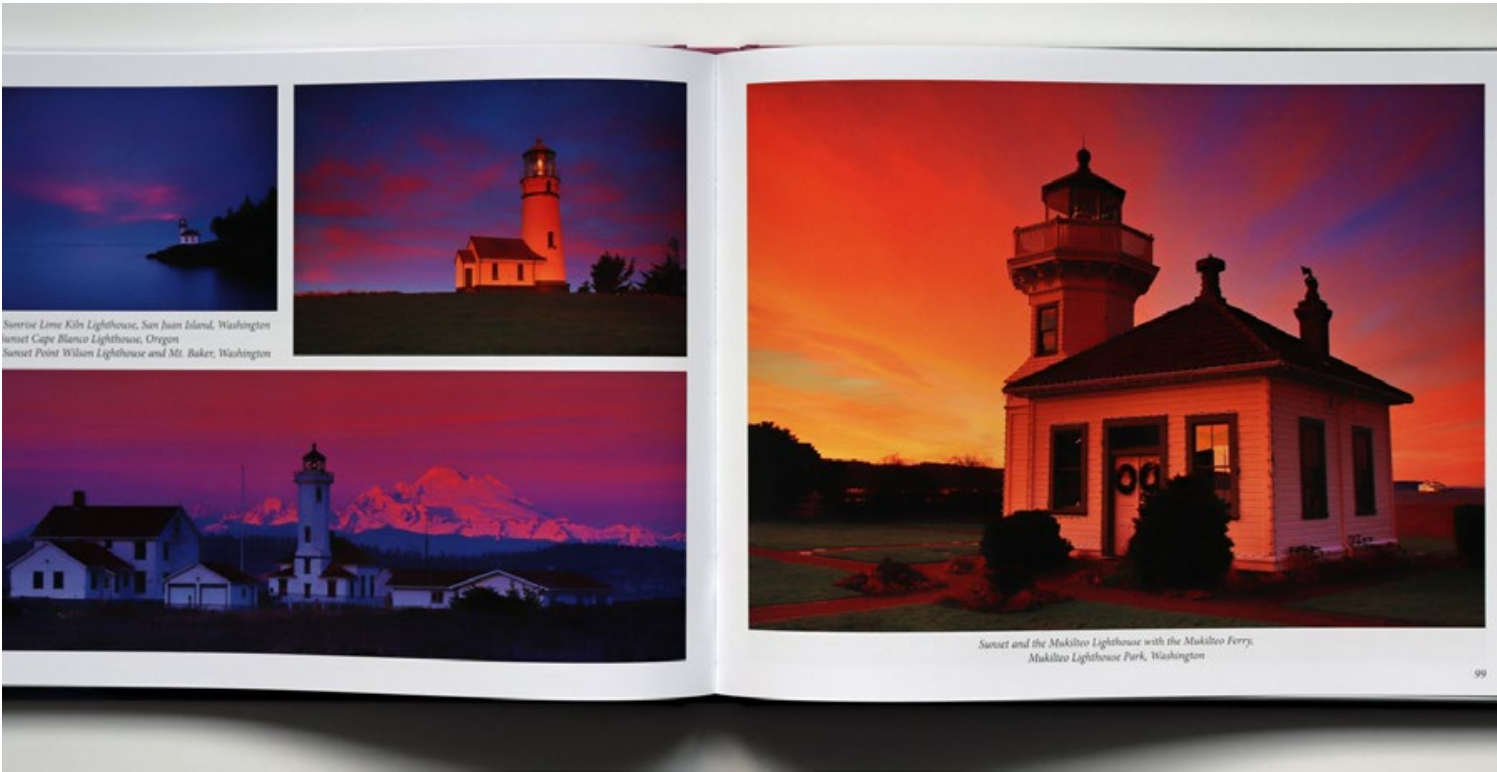
to visitors in galleries and perhaps act as a catalogue of all the work available so that people can then contact the photographer and order prints after looking through it. The images in the book are well composed and feature some of the most attractive landscapes in that part of North America. I have been fortunate enough to photograph in a number of these locations myself and can confirm that he has done these areas justice. My own photographs of the same locations are less brightly coloured, as that is my preference. Because the author only uses ‘old-school techniques’, as he calls them, he can’t make use of any of the advantages of post-processing his images. Areas of deep shadow in his images are pure black, as they would have been in the days of transparency film. As he uses a Canon full-frame camera to make his images, there will be plenty of detail available in these shadow areas that a quick movement of a slider in Lightroom or Photoshop could have revealed. However, he has made the unique selling point of his



photography that he doesn’t post-process his images, so that is his choice.

Conclusion

The author comes across as a very energetic and enthusiastic person, both in this book and in his YouTube videos. By hiking over 1,000 miles a year, for the last 20 years, he has covered a lot of ground and this book documents his photography in some of the most beautiful landscapes of North America. ↩





WIN A COPY OF Images of the West

LPM has a free copy of this Book to giveaway to one lucky reader. Closing date for entries: 25 March 2019. To enter our draw for this book simply [click here](#).



WIN
\$30

A lonely island on the frozen Inari Lake was the respite and home during an adventurous trip of Aurora hunt. The island provided ground and shelter during cold winter nights when the temperature went down to -35 to -40.

Finnish Lapland is famous for such beautiful monochromatic days and vivid Aurora night life.

Lake Inari is the largest lake in Sapmi, Finland, located in the northern part of Lapland.

I could experience the silence of time and could only hear the sound of my heartbeat. One could feel a glimpse of the extremity of mother nature during such moments.



Lake Inari, Finland • Nikon D4, Nikon 24-70mm f/2.8 ED, f/9, 1/320sec, ISO 1600

Click [here](#) to send us your best landscape picture

VIKRAM HINGMIRE, AUSTRALIA

After 18 years working as a landscape architect and photographing my travels, I obtained a degree in photography from the Light & Life Academy, Ooty in 2016. Now I work as an Architectural and travel photographer in Sydney.





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Capturing Displays of Light

At times we underestimate our ability to craft the unique from what we perceive to be the mundane. **Trevor Anderson** elaborates on the joy of capturing crepuscular rays of light

Being at a high point and witnessing beautiful light in the distant valley is one of my favorite experiences of my mountain travels. This optical phenomenon doesn't occur often and when it does it always seems to present a new photographic experience to enjoy. I have been fortunate enough to capture some pretty stunning bands of light on a few occasions and in this article I will share my thoughts behind the compositions and the virtues of being out and experiencing this changing light.

My autumn travels in 2018 saw me traversing around the mountains of the Central Cascades of Washington multiple times. There was a fairly long stretch where the conditions were partly cloudy and the humidity was high – a perfect pair for creating fog and atmosphere. Low-lying fog was swirling around the valley, touching the ridges and dipping down to evergreens in the valley. I wanted to capture a composition that emphasized the depth and the distance of the scene in front of me. The initial crepuscular ray caught my eye; I admired how it was faintly illuminating the evergreen trees on the first ridge. Finding the right amount of depth and contrast in these images can be a challenge; I thought the dark ridges in the central part of the image did a good job of providing a break in the tonality of the image and making the landscape appear massive and daunting. Since the shadows occupy such a large percentage of this image, I was mindful of not making them too dark so as to prevent the eye from getting lost in the middle ground and to help it smoothly transition throughout the image. This image is one that has been challenging to process; communicating the tones and color for this was a bit of a



learning curve, though it did aid me in the process of knowing how to approach these scenes in the future.

I love the ability that these lighting conditions have to continually create new scenes by how they fall. I have had multiple instances where nothing was standing out to me while peering out at a ridge line, but in a matter of moments a

band of light revealed a hidden depth or order previously unseen.

A good example of this is showcased in the image of the intimate look into an evergreen ridge. This was one of the first scenes that caught my eye at another destination in the Alpine Lakes Wilderness. I knew how fleeting this light was as the clouds were changing the light instantly.

I barely gathered my composure and got off a decently framed perspective of the light moving down the ridge. In a matter of moments it changed again entirely. I liked the wider view of this perspective to provide context of the width of this ridge line and the isolation of the light. There was also a unique but faint pair of crepuscular rays coming in from the left >>

>> and hitting the ridge. Communicating the intensity of the illuminated section yet also making sure the broad and varied shadows had consistency and weren't too dark was the hurdle of this image.


The other two images were made through being more calculating and tactful to ensure that I captured what I wanted. The featured image of this article (on page 1) was more about just having good timing and doing my best to not stand in the way of the light show I was gifted. This still stands as the most remarkable display of light I have seen from up high. I remember standing in awe along the Sahale Arm as remarkable light beams broke above the shoulders of the sheer peaks of the North Cascades and illuminated the Cascade River Valley. For this image I used my wide-angle lens to capture all of the light beams occurring; I would later crop this down to focus the eye more. I liked the faint autumn colors and small reflective pockets of water on the immediate ridge, which added more depth to the scene. It is moments like these that also give the lesson of not overthinking too much, and not standing in the way of the gift you have been given.

I am further drawn to these types of scenes due to the excitement they bring. I often contemplate the idea of excitement and how I think we are at our best when we are finding joy and excitement in the day-to-day changes that we experience. It is easy to fall into the routine of thinking that everything has been captured, and that our photographic efforts will be in vain if we retrace our steps to a location we've visited dozens of times over. With photography I have learned that it is a much more effortless process for me if I learn to look for the change and stay excited for a new way to see something. I think that at times we underestimate our ability to craft the unique from what we perceive to be the mundane and also underestimate nature's ability to catch us off guard with something completely unique.

I hope this was a useful summary of some of the joys and challenges I've had while photographing these displays of light. When thinking over the images I am reminded to go more with nature's flow and live an excited and inspired life; for tomorrow the light could change. ↩

Trevor Anderson is a Pacific Northwest based landscape photographer. Trevor believes that visual art is a necessary component for healthy self expression and encourages others to appreciate the art inherent in life.

www.trevorandersonphotography.com



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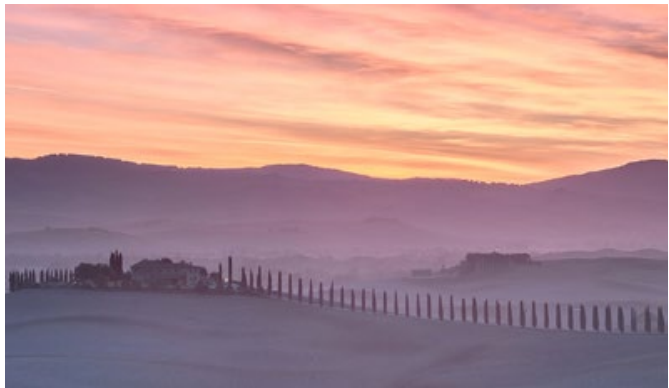
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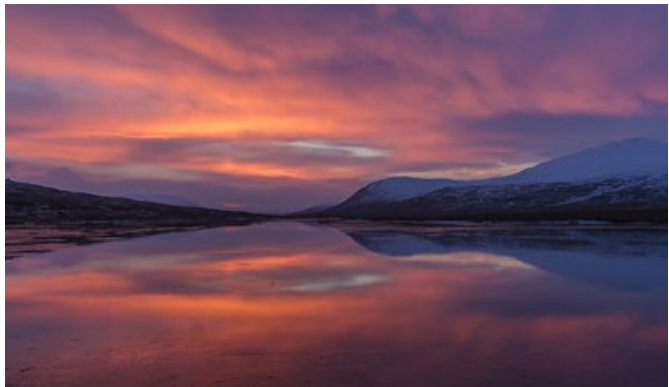
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The Obscure Land Nevada Outback

The most common trip to Nevada is about lights, big shows and slot machines. However, as **Chip Carroon** says, the state's diverse outdoor delights such as mountains and springs provide beautiful vistas

Nevada Outback

Nevada is a state that many people travel through en route to other destinations, but they often do not stop because they don't realize what is available there. Those who do stop to explore the state's rural attractions will find fewer crowds as well as numerous recreational and photographic opportunities.

I have spent much time in Nevada because of its low population density and also because I enjoy the mountainous terrain. As photographers, we are often interested in new experiences in different locations. Since there is startling diversity in Nevada, here are some reasons to check it out.

First of all, almost 88 percent of the state is public land. Though access to those areas may not always be easy, it is usually permissible. The state is in the center of the Great Basin, which is comprised of inward draining valleys between abrupt mountain ranges. Most of the state is at a moderate elevation of several thousand feet (more than 1,000 meters), with mountain peaks rising to more than 13,000 feet.

Nevada has more ranges than any other U.S. state (more than 400 named), and thus, a high percentage of the area is mountainous, though few people have any idea of what may be there. At high elevation, there are significant forests and water sources related to winter snowfall. The upper levels of many ranges have extensive aspen woodlands that display vibrant fall colors. Glaciated topography very similar to the Sierra Nevada Range of California is noticeably present in northeastern Nevada within the Ruby and East Humboldt Ranges. In contrast to younger rocks elsewhere in the state, these ranges also provide a glimpse of very old



Diana's Punchbowl

High temperature natural hot spring in a surrounding travertine cone in Monitor Valley, central Nevada

banded metamorphic rocks similar to those seen in Canada and Norway. Also, similar to most mountains, there are unusual and interesting weather patterns. Nevada benefits from a late-summer monsoon that brings spectacular cloud displays and a second season of precipitation across parts

of the southwestern USA – photographic opportunities are excellent.

There is a significant climatic variation from north to south across the state. Cold, snowy winters are common in the high mountains and parts of the cool Great Basin Desert in the north, along with mild

winters and hot summers in the Mojave Desert ecosystem of the south.

Visitors to the region often travel within the southern part of the state as they access attractive locations nearby and within Nevada. Interestingly, both the red rock terrain of southwestern Utah and the >>

Gold Butte Red Rock

Joshua trees (yucca species) and red Jurassic Aztec sandstone in Gold Butte National Monument, southeast Nevada



“

Many people think that Joshua Tree National Park in California is the only good place to view this Mojave Desert yucca species



good place to view this Mojave Desert yucca species. I argue that the Joshua Tree environment of Gold Butte is better than the national park in California, since the vegetation is prolific and in a more diverse, attractive area of red, yellow, beige and maroon colored sandstones. Also, this area is much less crowded than the national park. There are other expanses of Joshua trees in the southern part of the state at moderate elevations.

Geologic contrasts are fascinating and have a lot of photographic potential. Relatively young volcanic rocks cover much of the state. Such volcanic activity has been episodic, but relatively recent landforms in the shape of craters and abruptly steep mountain ridges are often visible.

The varying erosional resistance of volcanic rocks often leads to irregular, abrupt outcrops that resemble fortress-like barriers. These graphically interesting ridges are unique. One good example of this feature is present in the Monte Cristo Range of central Nevada as very light-colored volcanic tuff displays a contrasting, jagged outline within other darker rocks.

The cinder cones and basaltic lava flows at Lunar Crater Volcanic Field in central Nevada is another point of interest. At this location, rising basaltic magma encountered near-surface ground >>

>> Mojave Desert lands within southeastern California are environments that can also be viewed in Nevada.

Notable red sandstones, similar to those in Utah, are visible east and west of Las Vegas at Gold Butte National Monument, the Muddy Mountains Wilderness, Valley of Fire State Park and the Red Rock Canyon

National Conservation Area. One of the most interesting displays of these fossilized Jurassic sand dunes is at ‘Little Finland’ within Gold Butte National Monument, east of Las Vegas. At this infrequently visited site, unusually weathered outcrops of sandstone have formed unique hoodoos and rock fins that are not seen anywhere

else in the state. Also, sandstones in southeastern Nevada provide a canvas for Native American rock art dating back thousands of years.

Mojave Desert landscapes within the Gold Butte area are also known for their vegetation. Many people think that Joshua Tree National Park in California is the only

>> water during wetter times of an earlier glacial advance. The water was almost instantaneously flashed to steam, causing explosions that formed cinder cones across the land. The process and pockmarked terrain of numerous craters is very similar to that seen at Myvatn in northern Iceland.

The formative story for many of the landforms in Nevada is related to the fact that the land is being pulled apart. Nevada is ground zero for crustal extension in the western USA, which means that the crust is thin and that there is a higher heat flow from the hot rocks at depth. The closer proximity to molten rock at depth and structural weaknesses have not only led to volcanism, but also to the formation of geothermal resources as surface water migrates through heated rocks. Again, very similar to Iceland, hot springs are present at many diverse locations around the state and most of these are undeveloped sites on public lands. As would be expected, many of these are photographically interesting.

Nevada also offers the opportunity to see some risk-averse wildlife such as pronghorn, bighorn sheep and sage grouse. Great horned owls, banded gila monsters and other reptiles are notable wildlife within the Mojave Desert terrain across the southern part of the state. In addition to the rock art from ancestral cultures, arboglyphs carved in high-elevation aspen groves by Basque shepherds in the last century add diverse interest to these remote lands.

Relatively few people are familiar with any of this. After all, Nevada is home to 'The Loneliest Road in America,' the official name of US Highway 50 that crosses the state. We also have the 'Extraterrestrial Highway,' the official name of a state



Great Basin Desert
Late afternoon light on volcanic rocks
and vegetation of the Great Basin
Desert, northern Nevada

route that passes close to 'Area 51,' where secretive military testing has been conducted. You have to agree that state legislators have had a sense of humor.

Yes, the Nevada Outback is the anti-Las Vegas and some may say that it is good that you don't know about it. But, actually, there is plenty of room for everyone. Furthermore, it may be better to have more people advocating for the protection

of these interesting lands.

As you travel through the region, consider the possibilities. Visitation in many areas is still fairly low. There are many unusual and infrequently visited landscapes. You may have the place to yourself and you may be able to have a relaxing soak in an obscure hot spring as you move closer to Inner Earth. ↩

Chip Carroon worked in the San Francisco Bay area for many years as he specialized in location photography for advertising, and photojournalism. In his later years he has returned to the interests of his youth, landscape photography.
www.chipcarroonphotography.com





The last we switched from summertime to wintertime in the Netherlands, it meant that the nice and comfortable hour of sunrise would be set back an hour early. Somehow, my brain didn't adapt to that and I happily set my alarm at a time that sounded like I could also get a good couple of hours sleep. The trip that would get me to the chosen location on time for sunrise would last just about a 1.5 hour drive – or so I thought. I made the mistake of getting up too late, although I didn't notice it right away.

**WIN
\$100**

I slept well, felt good, and off I went! At first I was blaming my navigation device for being not modern enough to switch to wintertime, but when I saw some light appearing in the sky, it hit me. I was the one who made the mistake. I knew there was no way I was going to be there on time for sunrise.

Luckily I was near a different place that I wanted to visit for a long time. I had already checked Google Maps to make sure where the best position would be to take a picture and where to park the car, so I changed plans and went there.

Driving the small road I could already see this could be one of those mornings when the sky would be on fire. I quickly parked the car, got my gear and ran to the side of the meadow where the windmills are positioned. Almost squealing with joy (I didn't want to scare the sheep so I did it quietly), I watched in awe as the sky went pink and purple, with a hint

of orange. And wow, did I feel lucky to be part of this wonderful morning standing at this perfect spot.

I shot many great photos that day but my favourite has to be this one – a typical Dutch scenery. That morning I received a wonderful reward, despite my mistake.



Stompwijk, Netherlands • Nikon D500, Sigma 17-70mm, f/5.6, 1/15sec, ISO 200

Enter our POTM competition, [click here](#) to upload your picture

JANNETTE VAN DER BOON

I bought my first DSLR five years ago and I have been using it more and more with great enthusiasm. I love capturing macro images but the occasional landscape also. I always look for light and colours and how they can bring a certain feeling to my images.





How to take **Better Pictures** in the year ahead

There is no magic formula to making great photographs. But there are some pitfalls you can avoid. **David Hay** offers some advice on how to get the best out of yourself and your equipment



How to take better pictures in the year ahead

If your images are not very inspiring, what is holding you back? What should you do to get better pictures?

Buy a new camera? Wrong answer!

There is no such thing as the ultimate camera, only the one that is right for you. Read the reviews, buy the one that suits you and then just use it until it is second nature. Don't keep looking for a better camera. All cameras now have high enough image quality. Other things, like a control layout that is intuitive to use, are much more important. Some of my landscape photography friends switched from full-frame DSLRs to Fujifilm APS-C cameras to save weight and get the traditional layout of dials and switches. They can tell the important settings at a glance just by looking at the top of the camera.

Two photographer friends who were

Make the most of your equipment in order to enhance the image quality

with me in Japan have recently come to use Olympus cameras. Both of them are making great progress with their photography and have made excellent images with the micro 4/3 sensor. These small, lightweight cameras are ideal for travel photography. You don't need big, heavy, expensive cameras to take good pictures.

Perfect your technique

Make the most of your equipment in order to enhance the image quality. Find out the best aperture for each of your lenses

to get the maximum resolution possible. Use a tripod in low light. Many of the best landscape photographs are taken at dusk and dawn. A tripod will prevent any image quality loss caused by camera movement and will allow you to use a low ISO setting for maximum quality.

Learn about composition

Look at the work of your favourite photographers. How did they compose each image? How did they arrange the elements in the frame? My inspirations are Bruce Percy (landscapes), Sandra Bartocha (nature) and Michael Kenna (B+W). You can learn a lot about composition just by watching YouTube videos. Check out the work of Adam Gibbs and Thomas Heaton.

Learn more about post-processing

All the images I see nowadays have been processed to some extent. There are great videos on how to use Lightroom and Nik software on YouTube. Digital photography is now a two-stage process for most photographers. They capture the image and then polish it using a photo editor. You need to know how to do both.

Travel

The most inspiring thing I do is travel with my camera. Most of my favourite images each year are taken while traveling. If you go abroad with an open mind and are prepared to respond to the scene in front of you, great

images will appear by magic. Be reactive to everything around you – you could miss things due to tunnel vision. When travelling abroad with other photographers, I always come back having learned something from them. They see potential images that I wouldn't have thought of shooting and hopefully they can also share in some of the ideas I had.

So, don't take a new camera to the same old places, take your old camera to new places. Spend less money on gear and more on travel. Go on photo tours and workshops <https://phototours.directory>, travel abroad and you will end the year a better photographer, with more inspiring images.

The images this month were taken on older, lower resolution cameras. The

photograph of Loch Tummel in the mist was taken on a Canon 60D, which has an 18Mp sensor. The water lily leaf image was taken on an expedition to the far northwest of Scotland using a Canon 20D. The 8Mp images print well up to A3 size at 180ppi. Now I use a 24MP sensor. Are the images much better? No, they can be printed slightly larger or cropped a bit more, that's all. ↻

David Hay is a retired biologist who specialises in landscape, nature and travel photography.

He is based in Pitlochry, Scotland where he runs workshops in digital photography. He is also a camera club judge.

www.500px.com/dwhay



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Keeping up with your Resolutions

As we begin a new year with the same old promises to start afresh, these often drop off before long. How do we stop it from happening? **Alain Briot** has some new ideas that could sustain you for longer than the winter

We all make resolutions at the start of the year. However, for many, these promises disappear around the end of January. Quite often thirty days is what it takes for old habits to return, for resolutions to be forgotten and for goals not to be achieved. This is in part the reason I am publishing this essay. This is the time when many of us need help achieving the goals we set for the year.

So, how do you do it? How do you achieve your goals? How do you stick to your resolutions for the long-term, the whole year and not just for a month? Here are a few ideas that have worked for me and I believe could work for you also.

Focus on your vision

Vision is your guiding light. Vision is what you see that others cannot see. Only you know what your vision is and why it matters to you. When setting your New Year's resolutions, let your vision guide you. By doing so you will set goals that

are meaningful in the context of your entire life, not just in the context of this year alone. These will be goals that matter to you and that are worth committing to. They will be goals that make the hard work needed to reach them worth it.

Set specific goals

Setting specific goals is half the battle, as a goal set is a goal that is already partially reached. Setting a specific goal forces you to define the path you will follow to reach it. Once that path is set, all you have to do is follow it.

Set specific deadlines

Setting goals are important but without deadlines nothing gets done. Deadlines set a line in the sand, so to speak, a time by which things must get done. Again, be specific when setting your deadlines.

Be realistic

Only realistic goals get done. Overly

ambitious goals are discouraging because they are so lofty that we feel we will never reach them. Unrealistic deadlines have the same effect. When deadlines are set too far in the future they make us feel we have all the time in the world so we never get started. When deadlines are too short they make us feel we won't have time to get things done. Either way we get discouraged before we even begin working on our goals.

Set mini goals

An effective technique if you tend to put things off or if you feel overwhelmed is to set mini goals. When applied to photography examples, a mini goal can be going out to take one photograph, or completing a project that features three photos of the same tree near your house, or reading one page of that book on photography you bought but never opened. If you show or sell your work a mini goal can be to select one photo for

your next show, or mat one print, put a price tag on one photo, find one show you can do this year, apply for one show or even sell one photo.

Quantify

Even though you have defined success in your own terms, it is challenging to achieve a goal that is not quantified. How many fine art photographs that you will be proud to show to everyone do you want to create this year? How many projects do you want to complete? How many locations do you want to photograph? How many workshops do you want to attend?

Whatever resolutions you took, whatever goals you set, make it a habit to ask yourself regularly what you did so far to reach these goals and resolutions. Do this each day for daily goals. Do it each week for weekly goals. Then at the end of the month do a monthly check during which you list all that you did this month >>

Keeping up with your Resolutions

>> in regard to reaching a specific goal or following through on a specific resolution.

Be creative, not competitive

Competition means trying to outdo someone else. Creativity means finding unique ways of reaching our personal goals. When you operate on the basis of competition you focus on others. When you operate on the basis of creativity you focus on yourself. Eventually what matters most is you. Reaching your personal goals has nothing to do with how well, or poorly, as the case might be, others are doing. Reaching your goals is not a matter of outdoing others but a matter of outdoing yourself. The way to achieve this is through creative thinking, by making the necessary breakthrough, the leap of faith that will allow you to make the changes you need in order to reach the goals you set for this year.

Focus on the positive

Focus on what you want, not on what you don't want. The mind finds ways of obtaining what we think about. Therefore, think about what you want and you will get what you want. As Henry Ford put it, "whether you think you can or think you cannot, you are correct. Therefore think that you can." Think of concrete ways of reaching your goals and you will be on your way to making things happen.

Get help from people who are where you want to be


Don't reinvent the wheel. The wheel has been invented and all you need to do is learn how to use it. To do this get advice from those who have been there themselves. Only those who have been where you want to go can help you get

there in a practical, efficient and successful manner. They are realistic about it and they know exactly what it takes to get there. Their advice will get you there faster than you ever will on your own.

Focus on both soft and hard skills

Both sets of skills are important and necessary for success. Don't focus on one or the other exclusively. Instead, set goals that foster the acquisition and the development of both. If you are not familiar with these two skills, one of my upcoming essays is titled Soft Skills and Hard Skills and will describe what these skills are in detail.

Conclusion

Nobody is perfect. However, we can all improve our success by following the simple steps listed in this essay. If we do so we will be on our way to keep our 2019 resolutions. Eventually, it boils down to a simple approach: focusing on our vision, defining success in our own terms, and quantifying what represents success. 

 **Alain Briot** creates fine art photographs, sells his prints worldwide, teaches photographic workshops and offers DVD tutorials. His 3 books are available as printed books on Amazon.com and as eBooks on his website. www.beautiful-landscape.com

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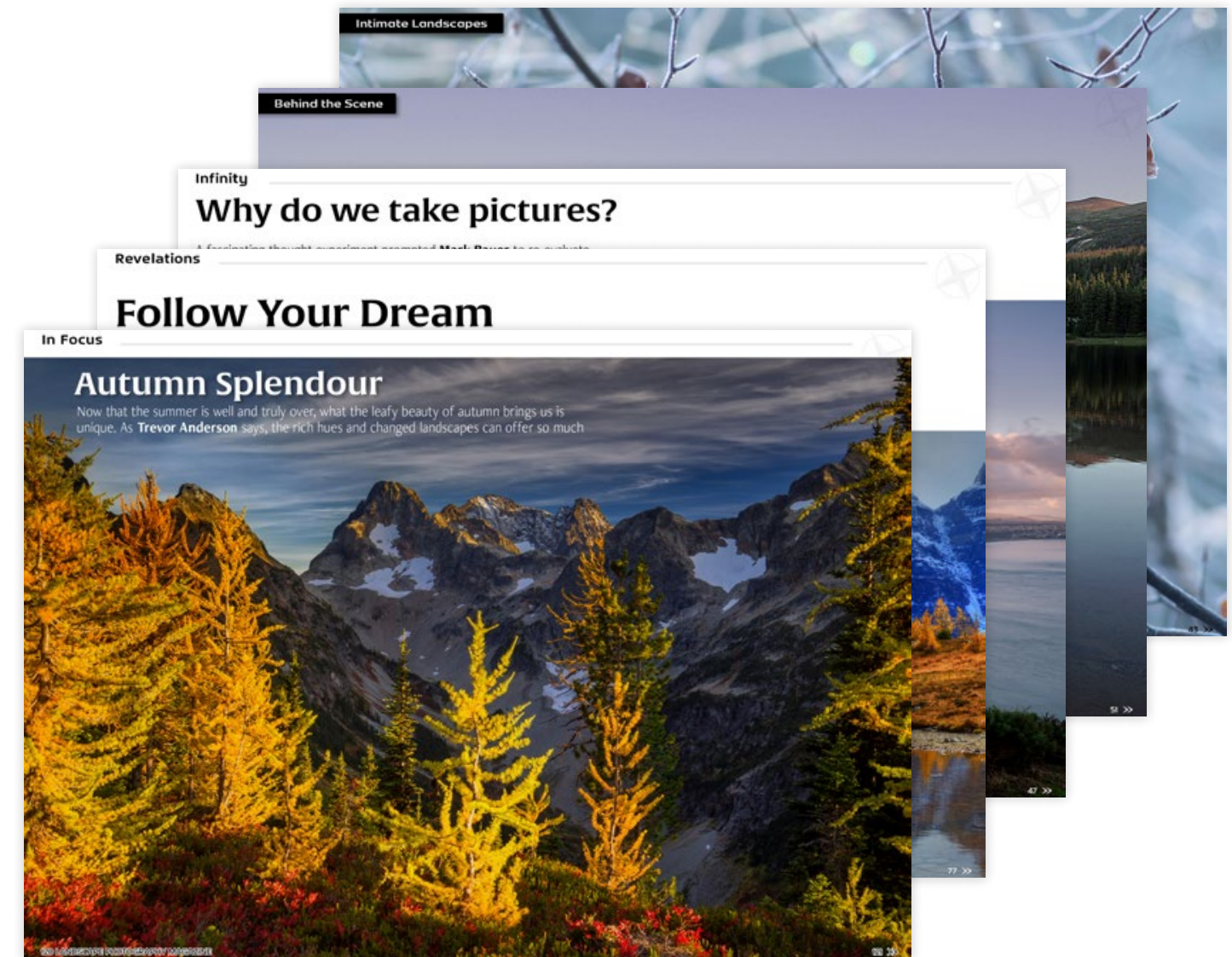
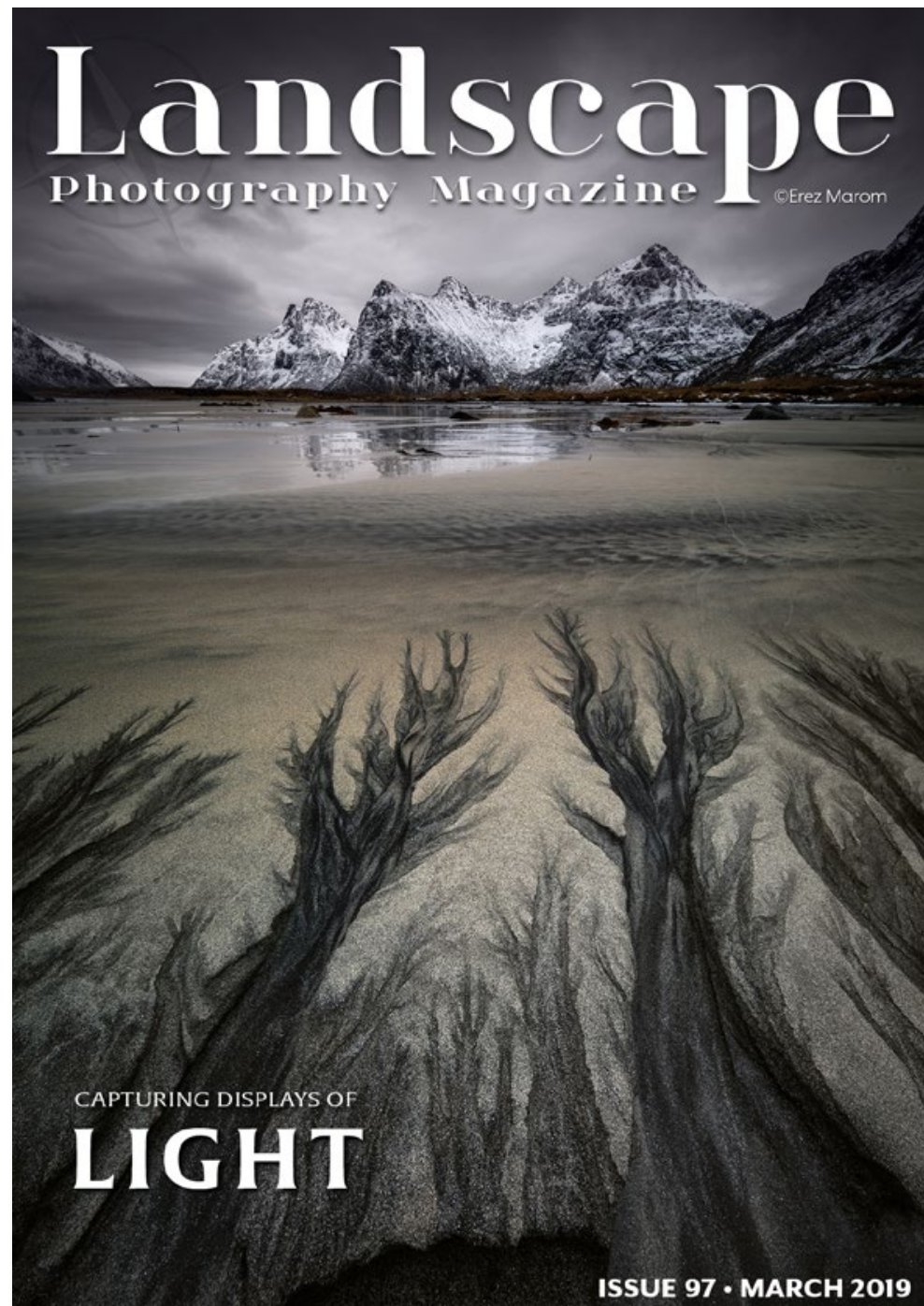
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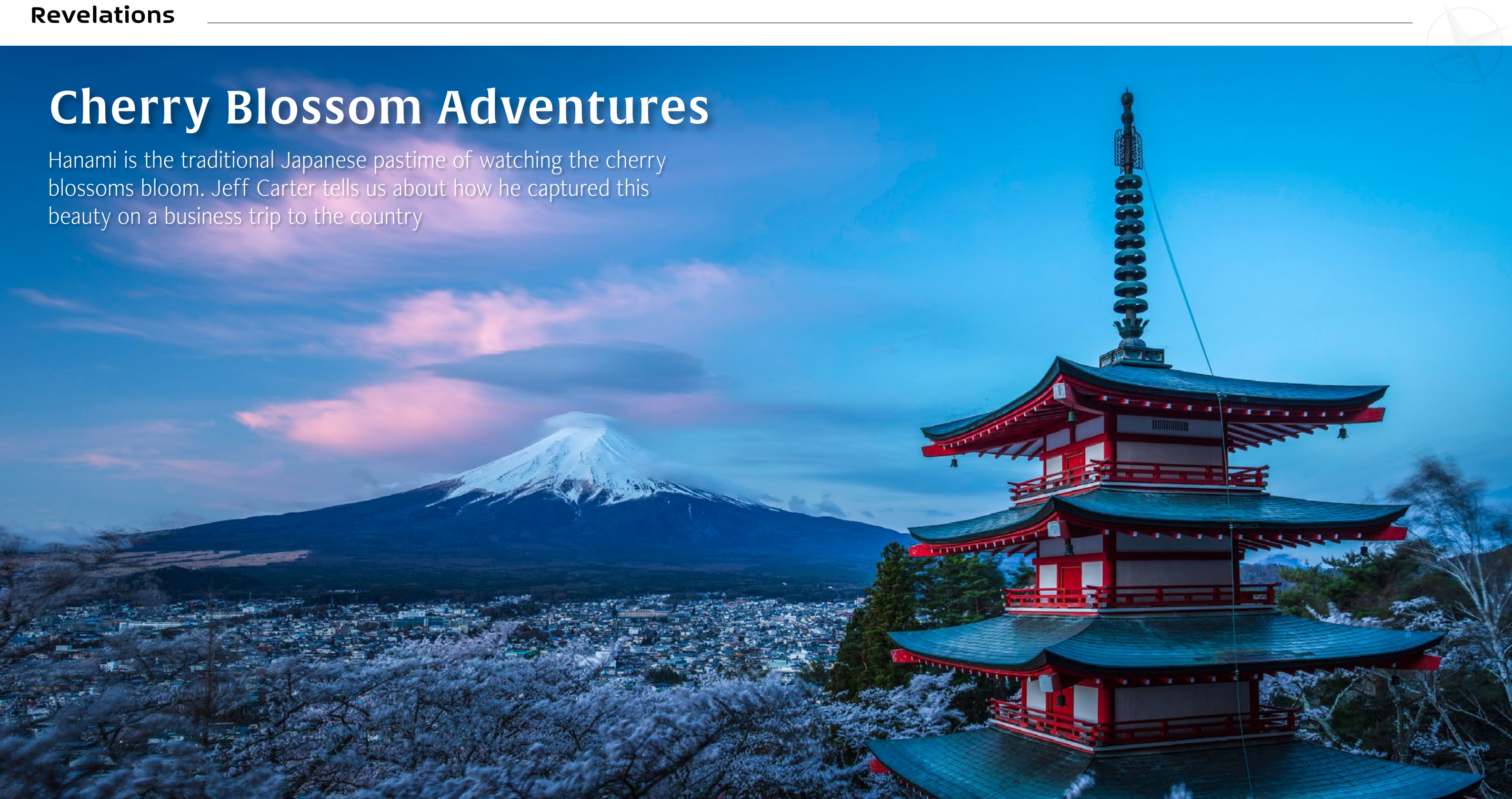
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Cherry Blossom Adventures

Hanami is the traditional Japanese pastime of watching the cherry blossoms bloom. Jeff Carter tells us about how he captured this beauty on a business trip to the country



The reality is that my day job pays the bills and jumping over to a career as a landscape photographer would require a serious change in lifestyle. My wife and kids would not be happy with me if I made that jump. Maybe you are in the same situation as I; you have a daily grind that enables your hobby as a landscape photographer. Well, I went to Japan for

business in April and of course I was thinking about the blossoming sakura (cherry blossom tree).

I lived in Japan in the 80s and have maintained my Japanese speaking ability, and I get to go to Japan quite often for work, all of which enables me to understand the culture, which I really enjoy.

Japan is a special place during cherry

blossom season. The Japanese celebrate the springtime with hanami (looking at flowers). They will take the opportunity to find a park, spread out a blanket or tarp, have a picnic underneath a cherry tree and enjoy the opening and closing of the season.

On this photography adventure, I hoped to add to my Japan gallery and revisit

a couple of iconic locations like Chureito and Nachi to see if I could improve on my previous pictures there. I planned to be in Japan when the cherry blossoms are in full bloom. This was a tough task because my schedule was controlled by client visits, not the timing of when the flowers were blooming. There were plenty of forecasts that predict when the flowers will be in full >>

>> bloom but, by the time they started getting accurate, I had already booked my flights and company visits. This year the cherry blossoms were in full bloom in Tokyo the week of March 26 and about the same time in Kyoto maybe just a couple of days later.

Monday April 1 was my first day on the ground. My research produced two locations near each other that might be good for cherry blossoms. One is Yasukuni and the other is Chidorigafuchi. Yasukuni is the controversial war shrine for those that have died in service, including those convicted of war crimes. On the way out of the hotel I was heading to the subway station near Shiba Koen. Just about when I was ready to turn down into the stairs

“
As I walked through the park I thankfully found plenty of trees still in full bloom

to the subway, some cherry blossom trees in Shiba Koen caught my eye. Spontaneity kicked in and I went off to see what I could capture in Shiba Koen. I headed down a path towards the Shiba Toshogu shrine. I was drawn in by the different beautiful cherry blossoms on the left side of the path leading up to the temple. As I was walking up the path, there stood a young lady in a kimono perfectly framed by blossoming trees and bushes. The moment was so brief and fleeting, I only had enough time to capture two frames.

Wednesday rolled around with a lighter schedule so I picked another location in Tokyo. Shijuku Gyoen was the target. I made my way to the front entrance and, wow, there were a ton of people there! As



I walked through the park I thankfully found plenty of trees still in full bloom. It was time to go macro. The lens I have creates great bokeh, so a large aperture and close-up are the way to go. I chose one tree in particular that has low-hanging branches, so I could get close up. Overall,

I was pleased with my picture but I'm really not a macro guy. I should go back and reread Andrea Gulickx's Essential Macro and Charles Needle's Secrets of Macro articles on macro photography in the magazine (the September and October 2016 issues) to see what I can do to

improve those skills. Friday arrived before I knew it. Before my work obligations, I had purposefully stored my luggage and camera gear at the Tokyo train station so I didn't have to haul my luggage and camera gear to a client visit. When that was all wrapped up, >>

Cherry Blossom Adventures

>> I went off to Tokyo train station to catch my two-hour ride to Kawaguchiko. A short taxi ride from the station and I was at the hotel. While checking in at the hotel front desk, knowing my sunrise time is 5:10 am and that trains and taxis normally don't run at that hour, I asked the guy at the front desk to order me a 04:30 taxi. At 04:20 I looked out my hotel window and sure enough, there was my taxi waiting for me. I headed down to the lobby, out the front door, jumped in the cab and requested to be taken to Chureito, the name of the pagoda that I want to photograph. Just for clarity, Fujiyoshida is the city where Chureito is found. The road up the hill to the pagoda was blocked off so the taxi driver let me off at the base of the stairs. I really wanted to start taking pictures before the sun rose to catch the city lights, Fujisan and the pagoda. I was a little worried because the blossoms had mostly already passed in Tokyo. Luckily for me, there were a few places that were still in full bloom. I was eager to get up to the pagoda to see the state of the cherry blossoms. I got up there and, this being an iconic location, I was not alone. In fact, I was the fifth or sixth photographer on the scene. To my delight, the cherry blossoms were in full bloom. I could not have picked a better day. I set up my tripod and started taking pictures. Unfortunately, the wind was blowing pretty hard. It was still early in the morning so was dark out thus I was shooting long exposures. The wind in the trees with the long exposures meant the flowers and trees are blurry in my pictures. I tried a couple of different ISO settings and shutter speeds to stop the trees from moving. After a while the location became packed with 20+ photographers. There were so many of

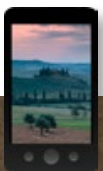


them that I could not move around to get different angles. I was using my 28mm lens and, given my position and angle, I needed to take multiple frames for a post-process stitch. Then came the light that we were all waiting for, with the pagoda, Mount Fuji, and the sunrise – it was quite beautiful. Fifteen minutes later the local security

people came by and told everyone to put away their tripods. No worries, the action had already taken place. The trip was a success. ↶

Jeffery Carter has no formal training but considers himself blessed to have great friends that have been kind, yet honest, when they review his work. He travels for his day job and relish the photographic opportunities.
www.jlcfoto.com





With today's rush in technology, in-phone cameras seem to produce better images than the first digital compacts. Here we showcase the creativity of our readers



Alushta, Russia by Yulia Nazarenko from Russia • Sony Xperia C4 E5303

Silver Membership Winner



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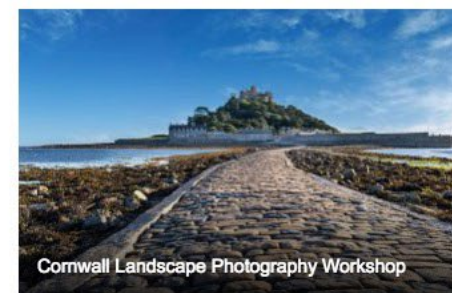
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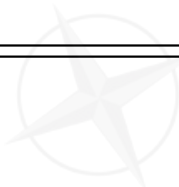
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**OLGA KULAKOVA,
KAZAKHSTAN**

I am an amateur landscape and wildlife photographer residing in Almaty, a beautiful city located in the foothills of the Trans-Ili Alatau Mountain Range, the Northern Tien-Shan of Kazakshstan.

I have loved mountaineering since I was a student and was continually inspired by the incredible mountain views, especially the night sky and the Milky Way over the mountain peaks. Eventually, mountaineering adventures and landscape photography became my passion and an important part of my life.

- Sony DSLR-A900
- Sony ILCA-99M2
- Zeiss 16-35mm f/2.8
- Zeiss 24-70mm f/2.8
- Sony 70-400mm f/4-5.6 G
- Manfrotto 055



Silver Membership Winner



Astana Peak, Bayankol Valley, Central Tien-Shan, Kazakhstan • Sony ILCA-M2, Zeiss 16-35mm f/2.8, f/8, 1/250sec, ISO 200



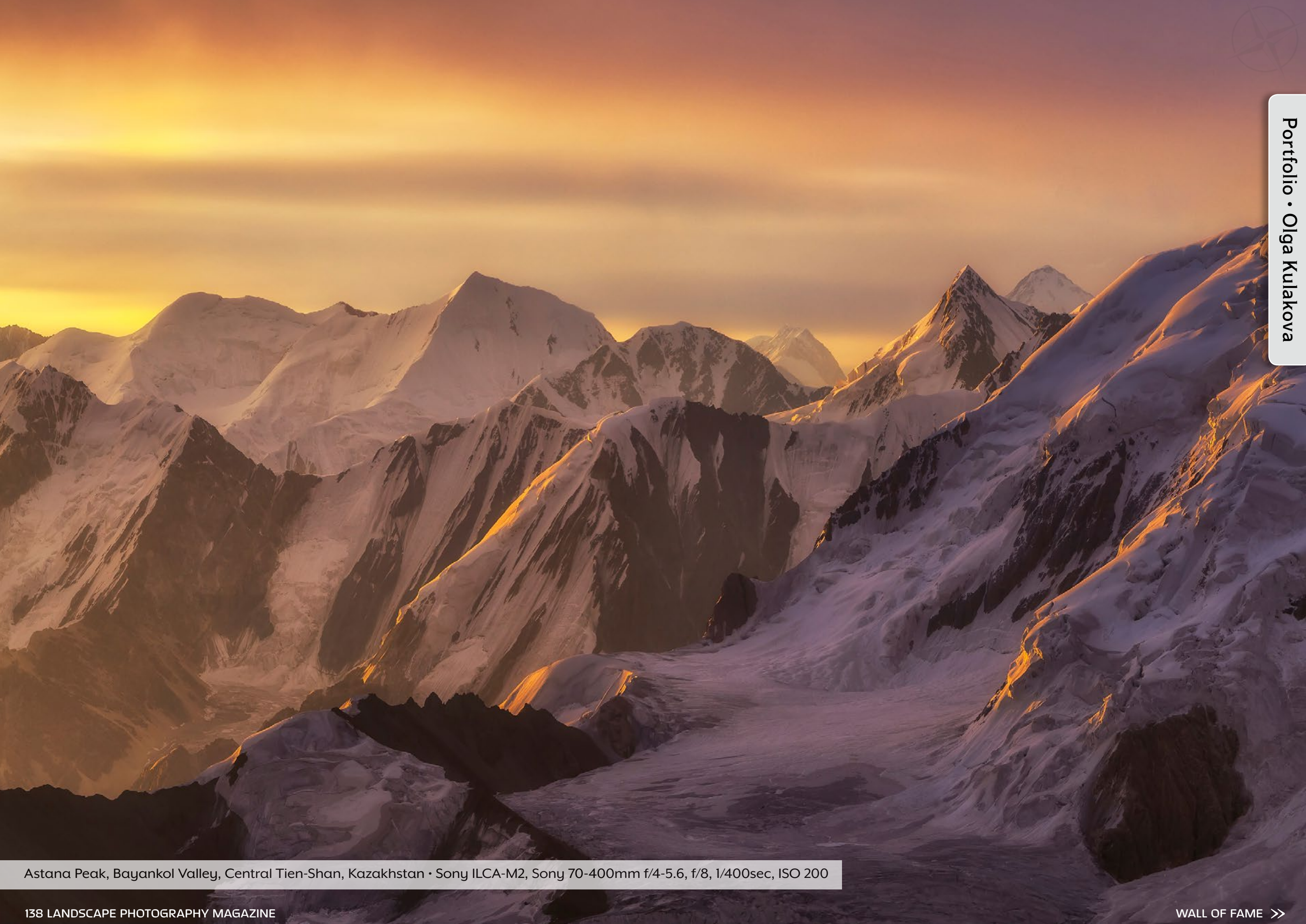
Astana Peak, Bayankol Valley, Central Tien-Shan, Kazakhstan • Sony ILCA-M2, Zeiss 16-35mm f/2.8, f/8, 30sec, ISO 6400



Kimasar Gorge, Trans-Ili Alatau, Kazakhstan • Sony DSLR-A900, Zeiss 16-35mm f/2.8, f/6.3, 29sec, ISO 400



Marble Wall Glacier, Bayankol Valley, Central Tien-Shan, Kazakhstan • Sony ILCA-M2, Sony 70-400mm f/4-5.6, f/5.6, 1/640sec, ISO 200



Astana Peak, Bayankol Valley, Central Tien-Shan, Kazakhstan • Sony ILCA-M2, Sony 70-400mm f/4-5.6, f/8, 1/400sec, ISO 200

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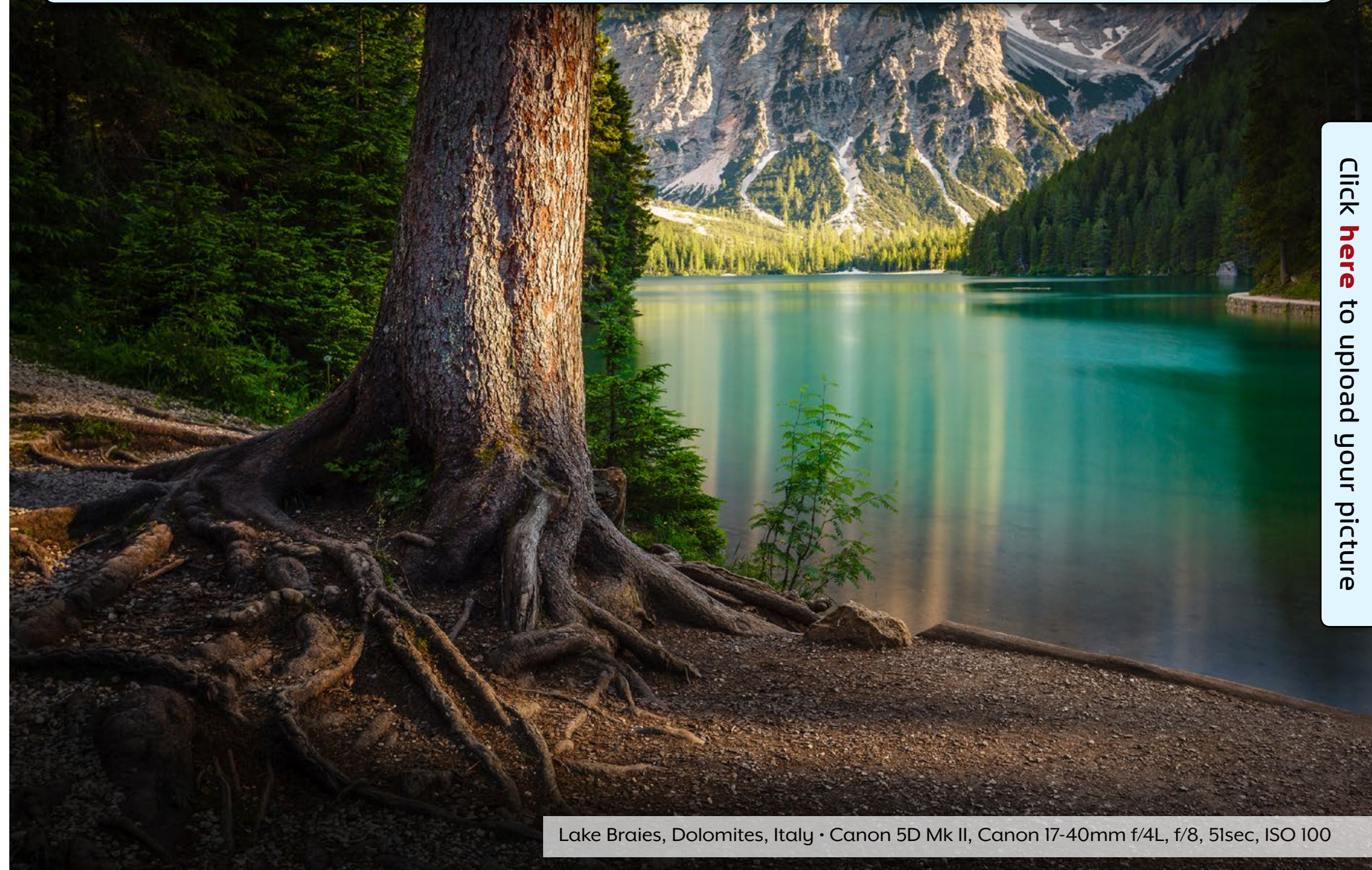


Gold

Membership Winner

I live a few hours by car from the Dolomites in northern Italy, it is always easy to take a short trip to one of my favourite places in this magnificent area. Lake Braies, also called the Pearl of the Dolomites, is a magnificent alpine lake surrounded by the peaks of spectacular mountains.

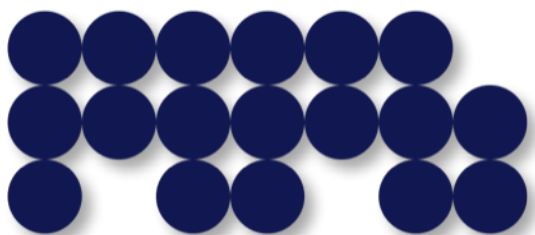
Many photographers know that it is very difficult to capture original pictures in this very popular location. I was there in June last year, fairly late in the afternoon, hoping to avoid the crowds but much to my dismay there were a whole bank of people photographing the main viewpoint which is the famous little boathouse, also used to film a popular Italian mini series. I moved away and walked on the eastern shore of the lake, a bit disappointed with the fading light.



Lake Braies, Dolomites, Italy • Canon 5D Mk II, Canon 17-40mm f/4L, f/8, 51sec, ISO 100

I noticed the last sun rays coming through the forest which illuminated the trunk of this old fir tree and its fabulous root system. With the incredible colours of the lake, in contrast to the orange/brown colour of the tree trunk and the sunlight, I knew this was the picture I had been looking for.

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ADRIANA BENETTI LONGHINI, ITALY

I was born in Arusha, Tanzania and although I adore this continent, in recent years I have gone back to live in Asiago, northern Italy where my ancestors originated. I have a huge love for Europe and the diverse beauty it offers, and this continues to inspire me.





Tasman Lake, New Zealand by Sandy Brinsdon from New Zealand
Sony A77II, Sony 16-80mm f/3.5-4.5, f/6.7, 20sec, ISO 100



linthal, France
Anthony Graizely
Olympus E-M5 Mk II
Olympus 7-14mm f/2.8
f/6.3, 60sec, ISO 100



Mardale Head in Cumbria, England
Chester Wallace from UK
Canon 6D, Canon 24-105mm f/4L
f/13, 1/40sec, ISO 400

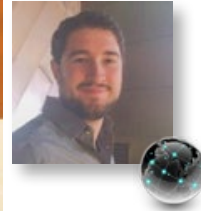


Duttapukur, West Bengal, India by Ashif Hassan from India
Nikon D3200, Nikon 18-55mm f/3.5-5.6, f/14, 1/200sec, ISO 800





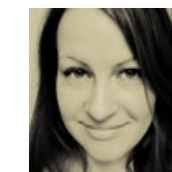
Sossusvlei, Namibia
Brandon Bzdok, USA
Canon T3
Rokinon 14mm f/2.8
f/5.6, 1/2000sec, ISO 400



Perros, Guirec, France
Danny Zuurbier from Netherlands
Fuji XT2, Fuji XF 23mm f/1.4R
f/7.1, 15sec, ISO 400



Nugget Point Lighthouse, New Zealand by Drema Swader from USA
Canon 5D Mk IV, Canon 16-35mm f/2.8L III, f/14, 2.5sec, ISO 800



Holbrook, Arizona, USA
Josie Bond from USA
Nikon D5000, Nikon 18-55mm
f/10, 1/320sec, ISO 200



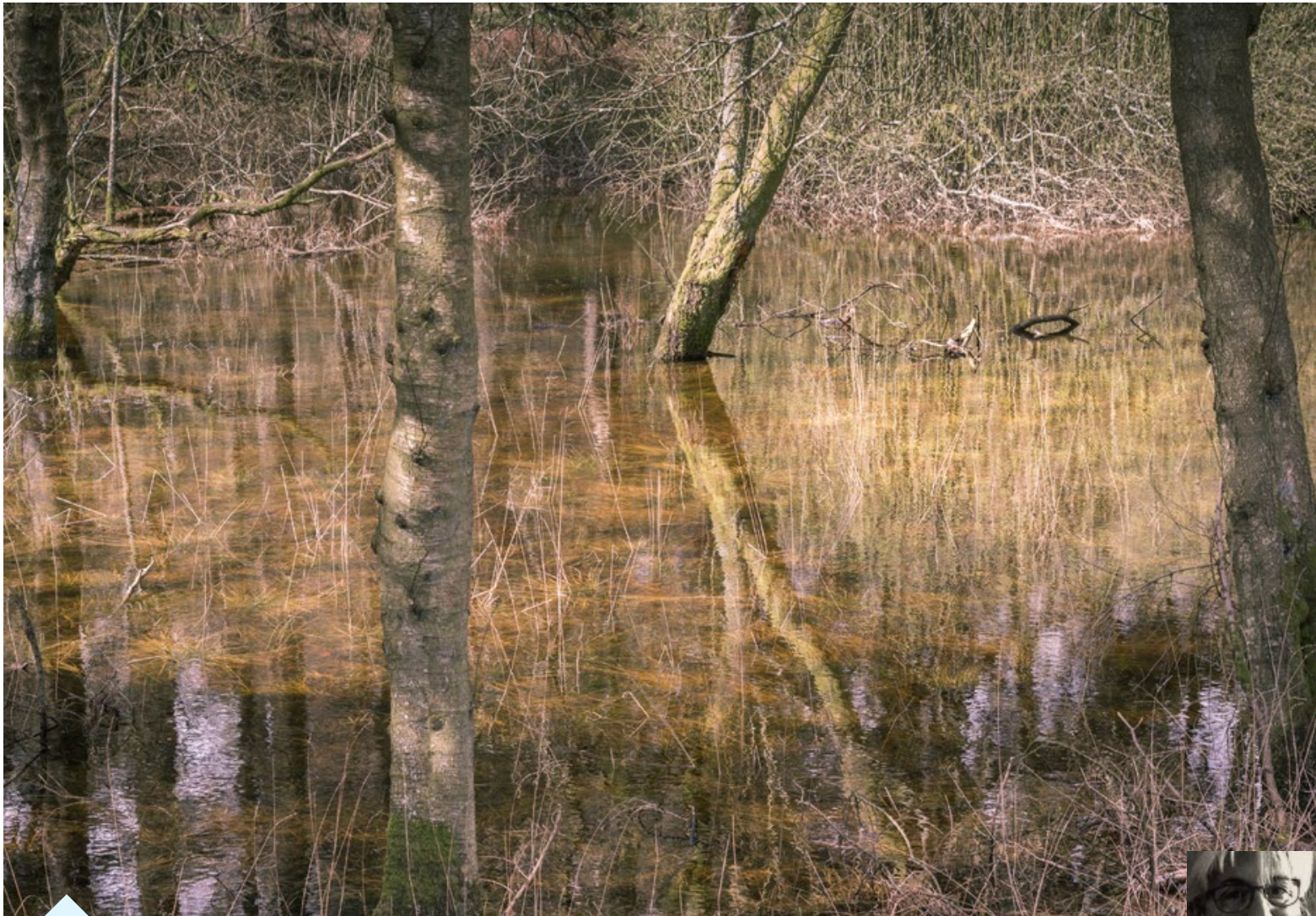
Lake Bohinj, Slovenia by Ian Middleton from UK
Canon 5D Mk III, Canon 24-105mm f/4L, f/16, 1/500sec, ISO 200



Cramond, Scotland
Karl Williams, UK
Canon 5D Mk III
Canon 100-400mm
f/4.5-5.6L
f/11, 130sec, ISO 200



Birsay, Orkneys, Scotland
Mojmir Svoboda from Czech Republic
Canon 5D Mk III, Canon 100-400mm f/4.5-5.6L
f/22, 1/80sec, ISO 160



Coniston, Cumbria, England by Lynn Fotheringham from UK
Canon 100D, Canon 50mm f/1.8, f/8, 1/60sec, ISO 200





Jokulsarlon, Iceland
Michael Parrott, UK
Fuji X-T2
Fuji 10-24mm f/4
f/16, 28sec, ISO 200



Moraine Lake, Canada
Peter Hammer from Australia
Olympus OMD-EM5 II, Samyang 7.5mm
f/5.6, 1/320sec, ISO 200



Yukon Territory by Peter Racz
Canon 5D Mk III, Canon 24-70mm f/2.8L, f/8, 1/160sec, ISO 320



Presquile de Crozon, France
Nicolas Rottiers from France
Canon 6D, Canon 17-40mm f/4L
f/14, 6sec, ISO 50





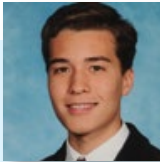
Pieniny National Park, Slovakia by Peter Svoboda from Slovakia
Canon 5D Mk II, Canon 24-70mm f/2.8L, f/9, 20sec, ISO 100



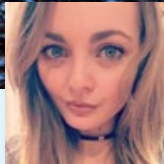
Cape Town, S Africa
Rogier Nieuwendijk
Nikon D5000
Nikon 18-105mm f/3.5-5.4
f/6.3, 1/160sec, ISO 200



Lake Matheson, New Zealand
RJ Pollard from Australia
Canon 70D, Canon 24-105mm f/4L
f/8, 30sec, ISO 100



Skogafoss, Iceland by Rachel Fuller from UK
Canon 700D, Canon 10-18mm, f/29, 1/2sec, ISO 100



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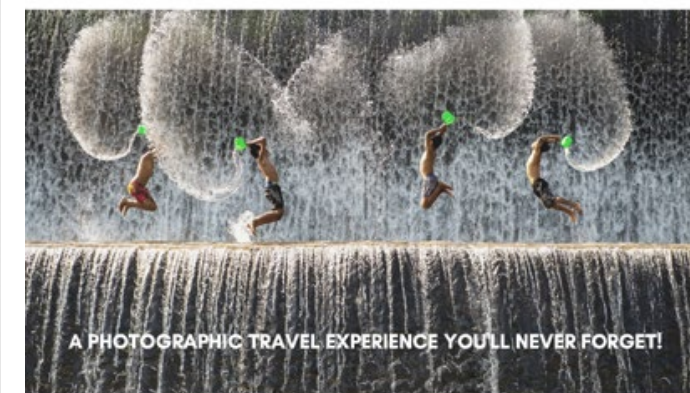
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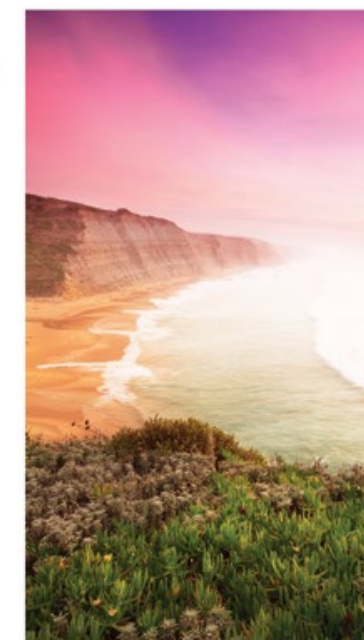
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