

# Landscape

Photography Magazine

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**FOLLOW YOUR  
DREAM**

**ISSUE 94 • DEC 2018**





Nikon D810, 16-35mm at 16mm, 1/100th second, f8, ISO800 LEE Landscape Polariser, 0.6 ND Soft Grad Processing: Adobe Lightroom

## SKOMER PUFFINS

As an outdoor photographer, I often look to include wildlife in their natural setting to complete the story. This can mean working with a wide angle lens to include both the sky and the landscape in the frame, making a set of LEE Filters an essential component of my kit bag.

Whilst watching the puffins on the Welsh island of Skomer, I realised there was an opportunity to capture something different to the usual frame filling portrait. Switching to a wide angle lens, I added a Landscape Polarising Filter to give the clouds some extra punch and clarity. With the sun low in the sky I also needed to balance the exposure using a 0.6ND soft graduated filter.

When processing the shot I was pleased to see a rich, detailed sky without any colour cast and that the soft transition of the filter had not resulted in the birds face becoming overly dark.

*Matthew Cattell*

Matthew Cattell  
matthewcattellphotography.com

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# Welcome

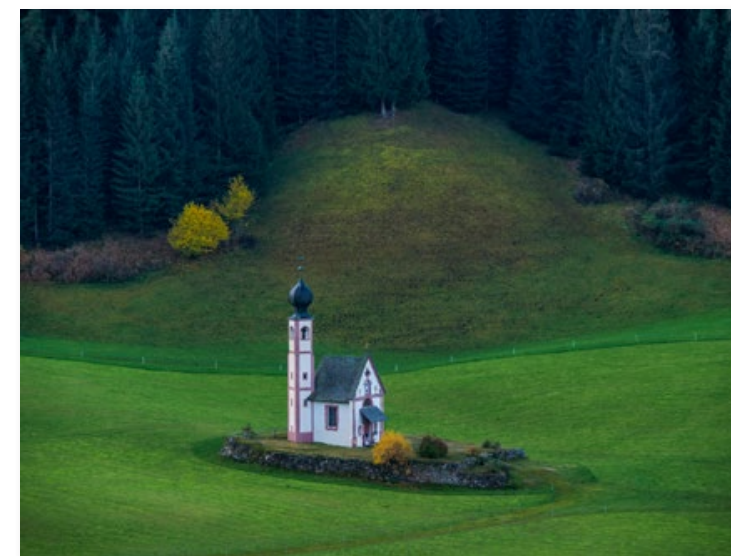


## Winter Challenges

With winter arriving in the northern hemisphere, many of us look forward to visiting the outdoors and doing what we love most; photographing nature. Frosty ground, snow, ice and freezing conditions, all guarantee photogenic sceneries. What is there not to like?

However, with the number of winter accidents rising every year, we should not take any chances when going outdoors and need to be prepared for any situation. Dress well, take a hot drink with you, protect your gear, wear crampons when on icy grounds and, most importantly, protect yourselves. Let's all come back with stunning winter images, not injuries.

Talking of winter images, I look forward to seeing this year's best winter pictures in our yearly section inside the February issue of the magazine. Upload your best winter images on [this page](#). The best image wins our \$100 prize. I look forward to seeing those stunning entries again.



## Ultimate Slideshow

We have put together a [slideshow](#) with imagery that will blow your mind. Breathtaking photography by world class landscape photographers.

*Dimitri Vasileiou*

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**Deputy Editor & Designer:** Paul Vasiliou

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## Hautes Fagnes Belgium

This month's cover is by LPM reader... Markus van Hauten









This is one of those images where uncooperative weather actually may have led to a more interesting image than the one originally planned, a composition I may not have seen if the weather had been as I wished it to be.

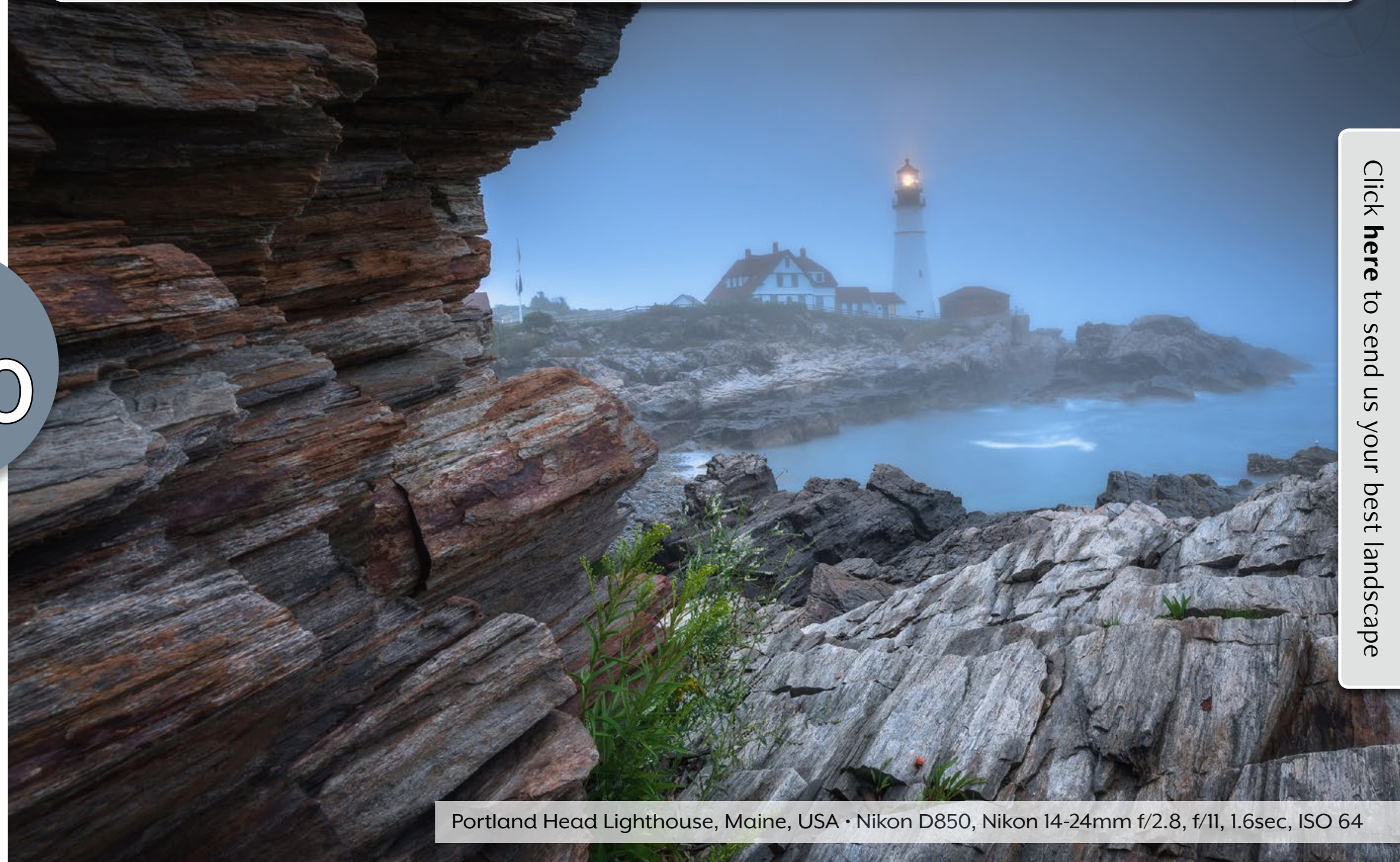
So no, this is not the colorful sunrise image I planned for, traveled for, but the weather just wasn't going to allow for that on this particular trip to Maine. Heavy rain and fog had obliterated every sunrise, every sunset and this particular morning would be no different. But, who doesn't love to sit in the fog near a lighthouse with its unique and special sounds? So, my photography workshop group and I made our way to Fort Williams Park in Cape Elizabeth to await the officers who unlock the gates at 05:00 sharp. We were still hopeful that the sky might clear by sunrise, and if it didn't, we would simply enjoy our time along the coast.

We drove through in the dark, unpacked our gear, walked to the lighthouse in the foggy pre-dawn conditions wearing our head lamps. As we turned right past our subject, we carefully made our way down the rocky cliffs and positioned our tripods out over Casco Bay on a small point – just in case that elusive sun showed itself after all. Well, it didn't.

While I did not get the colorful sunrise I originally planned for, the fog helped me view the scene in a whole new way. Instead of lining up my composition to capitalize on the sun and sky (which was now totally gray and soupy) I was forced to find other compositions that didn't include too much sky. The result is an image that utilizes the rocky coast Maine is so well known for to frame this picturesque lighthouse, creating a mood that I feel

really captures it.  
The moral of the story: go anyway!

WIN  
\$100



Portland Head Lighthouse, Maine, USA • Nikon D850, Nikon 14-24mm f/2.8, f/11, 1.6sec, ISO 64

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## CHRISTINA DEANGELO, USA

As a registered nurse I had always looked for healthy ways to unwind and relax. The outdoors became my place of zen and once I picked up my first DSLR, there was no turning back. Now retired, I devote most of my time to photographing the outdoors.



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BEST OF THE REST >>





River Orchy, Scotland by Chris Davis from UK • Canon 5D Mk III, Canon 16-35mm, f/10, 6sec, ISO 100

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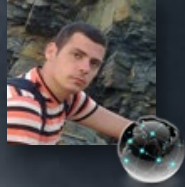




Jokulsarlon, Iceland by Ivan Jose Ferrero Rubiera from Spain • Sony A7r, Zeiss 16-35mm f/4, f/11, 1/6sec, ISO 200

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Vacha Dam, Southern Bulgaria by Nikolay Alexiev from Bulgaria • Nikon D600, Irix 15mm, f/11, 1/100sec, ISO 100

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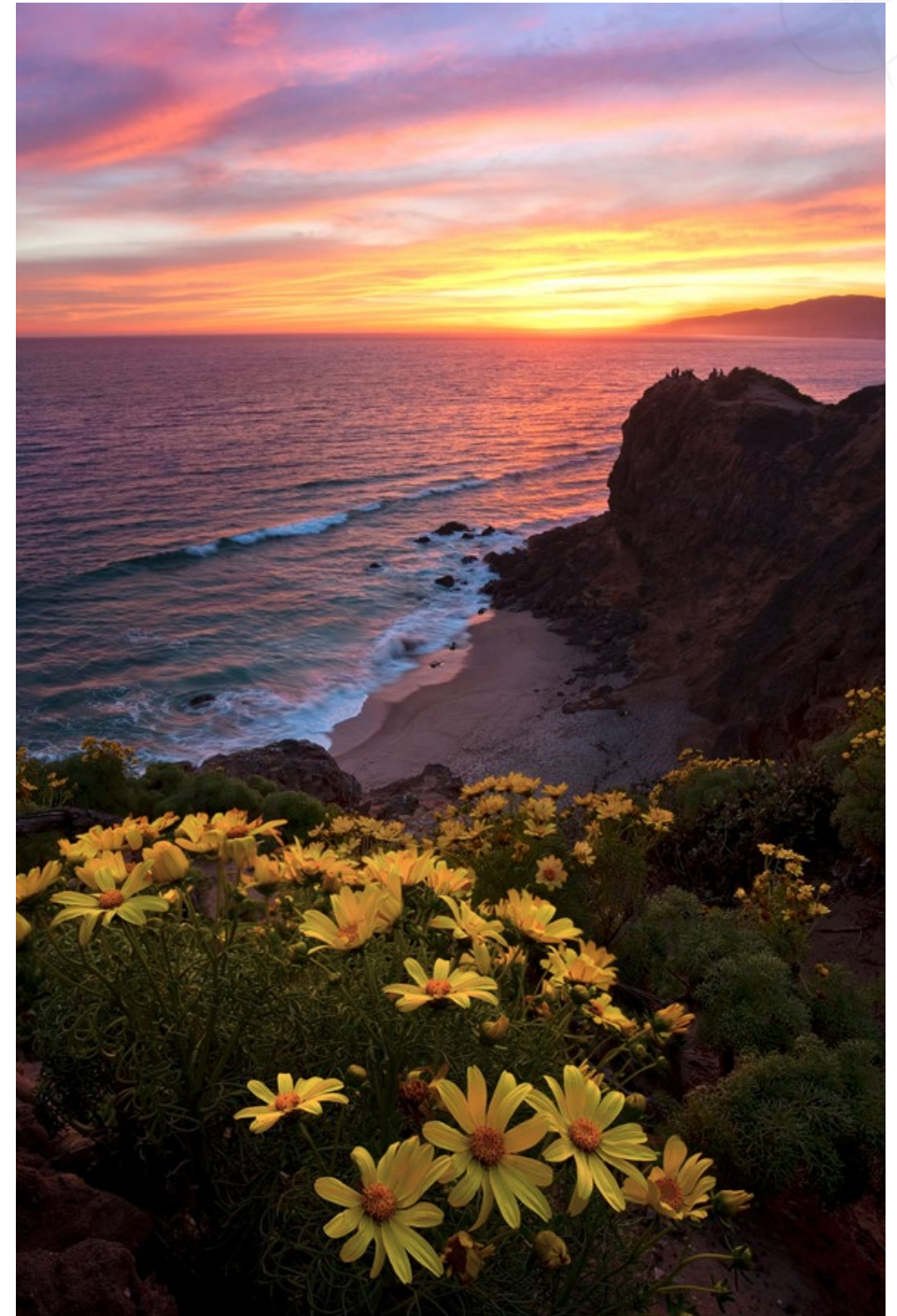




**Miramar, Portugal**  
Paulo Silva, Portugal  
Canon 6D  
Canon 16-35mm f/4L IS  
f/11, 0.6sec, ISO 320



**Lake Wakatipu, New Zealand**  
Michael Manampiring, Australia  
Sony A7R  
Canon 16-35mm f/2.8  
f/9, 30sec, ISO 160



**Malibu, California, USA**  
Matt Purciel, USA  
Canon 6D  
Canon 17-40mm f/4L  
f/11, 1/10sec, ISO 100







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Fanad Head, Donegal, Ireland by Barbara Seiberl-Stark from Austria • Nikon D850, Laowa 12mm f/2.8, f/11, 1/30sec, ISO 200

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Loch Maree, Wester Ross, Scotland by Phil Corley from UK • Pentax 645Z, Pentax 28-45mm f/4.5 ED, f/16, 4sec, ISO 100





Bryce Canyon National Park, USA by Roy Goldsberry from USA • Canon 6D, Canon 16-35mm f/4L, f/18, 1/3sec, ISO 100

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Victoria Beach, Manitoba, Canada by Scott Kroeker from Canada • Sony A7, Carl Zeiss 28mm f/2.8, f/11, 1/10sec, ISO 50

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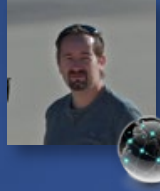




Emerald Lake, Yoho NP, Canada by Sean Shepherd from USA • Canon 6D, Canon 24-105mm f/4L IS, f/11, 1/2sec, ISO 100

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Sierra Nevada, California, USA by Greg Boratyn from USA • Nikon D850, Tamron 15-30mm f/2.8, f/11, 0.5sec, ISO 64



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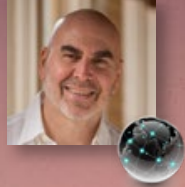
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South Highlands of Iceland, Shaun Young from UK • Sony a7r II, Sony 16-35mm f/4, f/13, 4sec, ISO 100









Buttermere, Lake District, England by Tedz Duran from UK • Sony ILCE 7R II, Canon TS-E 24mm, f/16, 30sec, ISO 50

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Death Valley, USA by Yilin Jin from USA • Nikon610, Nikon 28-300mm f/3.5-5.6, f/10, 1/30sec, ISO 100

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# Galleria

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### Quinto Real, Navarra, Spain

Jose Felix Garcia Diaz, Spain  
Nikon D700  
Nikon 16-35mm f/4 VR  
f/16, 2.5sec, ISO 200



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Lucas Tiefenthaler

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Peter Svoboda



Joan Martelli



Gary Fua



Christina DeAngelo



Jake Pineda



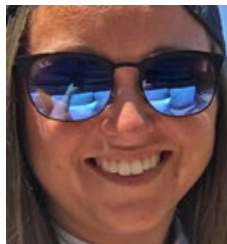
Art David



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Shaun Young



Alexis Craft



Paul Wheeler



Jenell Kasper

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For more details about how to submit your work just **click here!**

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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 prefect 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  
[www.iangastonphotography.com](http://www.iangastonphotography.com)







**In Conversation... Joshua Snow**

We talk to the fine art, landscape and night photographer Joshua Snow about leaving his old life for a new one, teaching, taking risks and his influences. [↗](#)



**Autumn Splendour**

Now that the summer is well and truly over, what the leafy beauty of autumn brings us is unique. As Trevor Anderson says, the rich hues and changed landscapes can offer so much. [↗](#)

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**Beyond the Golden Hour**

If you want to capture the best pictures, you might well have to get up in the middle of the night to take them. Ian Middleton tells us if it is worth it. [↗](#)



**Why do we take pictures?**

A fascinating thought experiment prompted Mark Bauer to re-evaluate his thoughts on the motivations of photography. Here he dives into how our focus on material desires affects our philosophies. [↗](#)



**Follow Your Dream**

You often hear that you should follow your dreams and find a job that you are passionate about. However, as Neil Dankoff explains, reality sometimes has a way of altering your plans. [↗](#)



**Printing and Traditions**

Seeing original prints from master photographers inspired Alain Briot to create his own photographs and learn how to print them as well as they did. Tradition matters, so can we remake how we view printing? [↗](#)







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\$30

**T**his photo of a Japanese Maple Tree was shot in Portland, Oregon. The Japanese Garden in Portland is considered to be one of the authentic Japanese

Gardens in the world. During

the fall season, this tiny tree is the star of the place with its brilliant red colored leaves. Hundreds of photographers make their way, see and photograph it during the autumn season.

The photo was taken in the afternoon as the sun was closing in to the horizon, yet good enough for a backlight capture. As soon as I was able to position myself, I dialled the aperture to the smallest opening and fired several frames.

The backlight glow on the leaves and the sunstar effect was captivating. It was the image I had in my mind, and I am glad I nailed it!



Portland, Oregon, USA • Canon 7D, Tokina 11-16mm f/2.8, f/22, 1/1800sec, ISO 100

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## GARY FUA, USA

I am a CPA by profession with a passion in nature photography. My photography has been published in various magazines including Landscape Photography Magazine and Wild Planet Photo Magazine.







# Why do we take pictures?

A fascinating thought experiment prompted **Mark Bauer** to re-evaluate his thoughts on the motivations of photography. Here he dives into how our focus on material desires affects our philosophies





## Why do we take pictures?

When I'm not involved in photography, one of the ways I like to spend time is reading books of 'pop' psychology and philosophy – psychology or philosophy for the layman, if you like. In the course of my reading, I recently came across a fascinating thought experiment proposed by Professor William B. Irvine of Dallas University, as a way of exploring what lies behind modern consumerism and materialism.

The 'experiment' works like this: you wake up one morning to discover that you are the only person left on earth. For whatever reason, the rest of the population has disappeared overnight. However, everything else remains – houses, shops, infrastructure and so on. Cars are left wherever their owners had parked them and fuel is freely available from the now unstaffed garages. You would probably feel very lonely, but let's ignore the emotional implications of the situation for the moment and focus on material desires. You could have anything you wanted. You could live

**You might start off driving a Rolls Royce, but after a while would probably swap it for something more practical**

in the biggest mansion you could find, drive any car you wanted, wear the finest clothes, choose amazing art to put on your walls and so on. But, would you?

The answer for most people is probably not and in my case, definitely not. You might start off driving a Rolls Royce, but after a while would probably swap it for something more practical, something which does not need refuelling too often, which

is comfortable and reliable – after all, you don't want the hassle of fixing or replacing it too often, even if there is plenty of choice out there. As for houses, you might start off in the mansion, but then realise that it makes more sense to live somewhere which

is easier to maintain and keep warm. As for clothing, you would pretty soon fall back on the practical – comfortable, hard-wearing clothes which offer protection from the elements. In short, you would end up satisfying your needs rather than your

wants.

The conclusion of this experiment is that our desires are at least partly based on impressing other people; the root of the lifestyle choices we make is that to a degree, we want people to admire or even >>



For years this has been one of my 'secret viewpoints' for a picture of Corfe Castle. The secret is out now, and it is no longer somewhere I expect to have to myself. But I won't let that spoil my enjoyment of a very special location.





I have heard photographers advise that if you want to create original pictures, which no-one will be able to 'copy', you should head into woodland. I wouldn't dispute the truth of this, but I would also add that you should only take the picture if you find yourself naturally drawn to it.

produce work which they hope is 'different' in some way, either in terms of location or treatment. Perhaps they have a fear that their compositions might be 'copied' by others or that a standard Rule of Thirds of Golden Section image, shot in beautiful golden light, could be considered rather hackneyed, and they want to show that they are somehow 'better' than this.

But in the absence of 'competing' photographers, and assuming that we are still going to take any pictures at all, would we continue to avoid the notorious 'honeypot' locations? I suggest that we probably wouldn't as they are beautiful locations and have become popular for very good reasons. I wonder if most of us wouldn't also revert to shooting more standard compositions, following the accepted rules. After all, these are known to produce harmonious, balanced and pleasing images. Of course, if more abstract, challenging compositions are what genuinely give us pleasure, then that's what we would continue to photograph. But we wouldn't photograph them just for the sake >>

>> envy us.

At this point, you are probably thinking, "this is all very interesting, but I am reading a photography magazine, what does this have to do with photography?" Well, basically, I decided to take the experiment a bit further and ask myself: in this situation, would I still bother taking photographs? Would I still get up at 3am, drive to a remote location and trudge up a hill with all my kit? And the rather surprising answer – to me, anyway – was that I probably wouldn't. I decided that I might get up and go and watch the

sunrise, because it is a beautiful, soul-enriching experience, but I probably wouldn't feel the need to 'capture' it. I would still have my memory of the event and there would always be more sunrises to look forward to.

This little experiment seems to raise the interesting question of 'why do we take pictures' – and to some extent, also provides the answers. It certainly helped me to identify why I do, with the answers being:

- It is a way of connecting with nature
- It is a way of showing off. I am clearly

trying to impress people by showing them how clever or talented I think I am and also that I have been to some beautiful, interesting and exciting places.

- It is how I make my living

Take away other people – the audience, if you like – and only reason number 1 has a point to it, and there are plenty of other ways to satisfy this need.

But I believe that this experiment also reveals other motivations – it can reveal why we choose specific subjects and how we approach them. For example, some photographers go to great lengths to



## Why do we take pictures?

» of being different or trying to push artistic boundaries.

However, the reality is that we don't live in a world devoid of other people, or even just other photographers. The experiment is interesting, but does it have any real world value? The lesson I learned is try to lose attachment to certain things: our attachment to the need to prove ourselves to be 'better', 'different', 'more sophisticated' or 'more original'. If we do this and if we lose our attachment to our perceived audience, we will become truer to ourselves and produce more honest, genuine work. By not trying to compete with other photographers, we will also become more content. Trying

**“Not worrying about what other photographers are doing or thinking has made me a much happier photographer and I hope it does the same for you**

to be 'better' than other photographers is pointless, because the reality is that you never can be as it is too subjective. You can't control whether someone prefers your work to someone else's or even if they like your work in the first place. The only control you have is over whether at any one time you have taken the best picture you think you possibly could have. Or, more importantly, whether you have enjoyed the process of taking that picture. After all, if you haven't enjoyed being there, shooting pictures, what is the point?

By losing our attachment of trying to prove originality (which I would argue is largely unachievable in the genre of landscape photography today, anyway) we can become happy in what we do. It might well be that you end up shooting abstracts or weird and wonderful 'arty'

landscapes or you may well find you would rather photograph rule of thirds' clichés. Without the need to compare your work to what others are doing, or to seek approval from certain people or groups, all approaches are equally valid, provided they are in tune with your true vision.

As a final point, while it can be frustrating to see that one of your favourite 'secret locations' has been discovered by the masses, that shouldn't drive you away from it and stop you enjoying it. If you didn't spend time looking at what

everyone else was doing, you would probably have no idea that it had been discovered and would carry on shooting there quite happily.

This simple thought experiment has had a profound effect on me. Not worrying about what other photographers are doing or thinking has made me a much happier photographer and I hope it does the same for you. I would like to conclude with a quotation from the great American writer, Mark Twain, which seems particularly appropriate: "Comparison is the death of joy." ↩

Mark Bauer is one of the UK's leading landscape photographers with work published worldwide. He is the author of 3 books, including 'The Landscape Photography Workshop' (with Ross Hoddinott).  
[www.markbauerphotography.com](http://www.markbauerphotography.com)



# SIGMA



Outpost, Isle of Portland | Taken with the SIGMA sd Quattro H + SIGMA 12-24mm F4 DG HSM | Art



### SIGMA sd Quattro H

As a professional photographer I need to use equipment that works for me and my style of photography. Preferring to keep things simple, the way I work is a zen-like process. Sigma cameras have a similar approach, with an intuitive menu system that allows me to concentrate on what really matters - composing the image. With the Foveon system comes a unique image quality, they are cameras for the discerning photographer. In this image, made on the island of Portland, it was a grey and moody day, however the sun lit up the scene for a couple of minutes against the dark sky beyond. The SIGMA sd Quattro H allowed me to capture this smooth long exposure, with all the foreground rock detail rendered in wonderful clarity.

*Karl Holtby*

Karl Holtby  
[www.karlholtby.com](http://www.karlholtby.com)



## sd Quattro H

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**DAVID WALTER NOLL, USA**



I live in a small area called Malaga in Washington State, just a few miles outside Wenatchee, the larger city. I work for the school district of Wenatchee and enjoy going out alone to photograph nature.



**WIN  
\$30**



Tumwater Canyon, Washington State, USA • Nikon D600, Nikon 50mm f/1.8, f/1.8, 1/4sec, ISO 100

**T**he morning air was extremely cold, down into the low single digits. The days before were much warmer and this cold sudden weather change caused the warmer water to create this beautiful mist in the air. This factor, and the steep canyon walls, held the mist low in the canyon.

I waited patiently, freezing next to my camera for almost an hour. I waited for the air to warm and let the mist rise slightly and hover above the water. I had my

Nikon 50mm f/1.8 mounted to my Nikon D600 and slowed the shutter speed down to 1/4 of a second to drag the swift moving water ever so slightly.

As the sun rose, so did the mist, and my patience paid off with this early morning scene. Often times I find myself waiting for that 'just right' moment and once in a while, I get rewarded with a lovely picture.





## Best focal lengths for Mountain Photography

With such a vast depth of field, how can you capture mountainous regions with clarity and style? The right lenses, and more advice, are at your fingertips, by **David Hay**

**R**ecently, three of my friends told me they were going photographing in the Dolomites region of Italy. As they knew I had been there before, we agreed to meet up so I could share my advice on which lenses I had found most useful and which areas I had found most photogenic.

Most of us, and I am no exception, have too many lenses. When it comes to planning a photographic expedition to a new area, the temptation is to take everything with you, just in case you might need it. But mountain

photography is different, as you will not get better photographs if you are weighed down with too much heavy equipment while negotiating narrow, icy mountain paths at high altitude.

When I was there, I had my usual lightweight travel kit of three zoom lenses, which between them gave me the full-frame equivalent of 16-400mm. So I used a free program called Exposure Plot to analyse my Dolomite photos to find out which focal lengths I had used most. Because all three of my photographer friends use full-frame

cameras, I quoted my most commonly used focal lengths in full-frame equivalents to help them make their own lens selections for the trip.

I was slightly surprised to find out which were my most used focal lengths. Of the 1200 or so images, the most used one was around 90mm, with almost 200 images taken. This short telephoto focal length was very useful for concentrating attention on more distant mountains or on details of closer ones. The second most used focal length, surprisingly, was 400mm. This came in handy for compressing multiple mountain ridges from high viewpoints and also for zooming in on smaller details of the landscape. Third place was a tie between my favourite landscape focal

length, 28mm, and 150mm, with just over 100 images each. Although I had used every focal length between 16 and 400, my least used lens was my wide-angle zoom. So, why were the very wide-angle focal lengths not so useful?

I believe it is because of scale and perspective. When you are in steep sided valleys, surrounded by dramatic mountains, it is tempting to use a very wide-angle lens to get everything into the frame. But extreme wide-angle lenses fit more into the frame by diminishing the size of everything. Although the foreground can look impressive, distant mountains are much reduced in height. A classic example is the tiny church of San Giovanni in the Funes Valley. You approach it across a grassy >>



**When it comes to planning a photographic expedition to a new area, the temptation is to take everything with you**



Best Focal Lengths for Mountain Photography

>> field and most photographers just stand in front of it and photograph it against the distant mountains. However, if you walk down the field, away from the church, and photograph it with a telephoto lens, the scale and perspective change completely. Firstly the tiny size of the church is made more evident, nestling down in the foreground. Secondly, the telephoto perspective pulls up the mountains behind it, as if they are looming over it.

So, to increase the drama and magnificence of these large mountains, I suggested making more use of the telephoto focal lengths, rather than the

wide angles. One piece of advice is to include some trees at the base of mountain pictures as they give the viewer a sense of scale, and this makes the mountains seem taller.

After analysing my own results, I suggested to my friends that an ideal two-lens combination would be 24-105mm and 100-400mm lenses, or if weight was paramount, a 24-70mm and a 70-300mm. With modern high-resolution sensors, it would be possible to crop the 300mm images to give the 400mm field-of-view if required. ↩



David Hay is a retired biologist who specialises in nature and travel photography. He is based in Pitlochry, Scotland where he runs workshops in digital photography.

[www.500px.com/dwhay](http://www.500px.com/dwhay)

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# Joshua Snow

We talk to the fine art, landscape and night photographer **Joshua Snow** about leaving his old life for a new one, teaching, taking risks and his influences  
Interview by Tiffany Reed Briley





**In 2016 you left your career as a mechanical engineer after some time spent in the desert of Utah. Can you articulate what happened in the desert that changed the course of your life?**

I think it was the stark difference from anything I have ever seen. I had never seen mountains, or the desert, or skies quite so dark. At the time I was getting obsessed with night photography so the dark skies really had a profound affect on me. I have spent my entire life looking for that one 'thing' I was meant to do. That week in the desert revealed what that was.

**Was that a solo trip or were you there with friends? Out of all the places that have dark night sky, what was it specifically about the desert that captivated you?**

Honestly, in the northeast there aren't many places with truly dark skies and certainly nothing to the level of the desert southwest!

The combination of the alien landscape and very dark skies is something really special.

**New York is a gorgeous state, but do you feel that stepping away into the desert, which is so dramatically different from your home, propelled your decision to go into photography full-time?**

Without a doubt it did. I think we all get tired of where we spend too much of our lives, always lusting for something different. I do miss upstate NY, the autumn months especially. I have never been anywhere else quite like it. The smell of decaying leaves,

the misty air, the colorful hardwoods – it is just special. There is no better inspiration to do anything, than to do something different.

**It's a bold move to leave a stable career, income and predictability for a saturated market like photography. How did you find the courage to do that, and what tipped the scale when you decided to jump into this?**

You are right, it is a saturated market. Anything I have ever done in my life, I have done it to the tenth degree of my capability, and photography is no different. I think that I offer something different, something unique. I am a very technical person and I think that my work is unique,

so the combination helps me be a good instructor. I am not an art historian, I am not a formal student of photography, but it hasn't stopped me from being creative. Being able to show people that photography doesn't have to be lived

by strict rules and opinions is what I love about it!

**How did you go about finding and refining your own style?**

That was honestly the product of stepping away from social media, in response to realizing I was letting the actions of others affect me. My grandfather had passed away during that time and I ended up reactivating my account to stay connected with my followers. When I came back, I decided to unfriend a lot or most of the people that were in the photography >>

“Anything I have ever done in my life, I have done it to the tenth degree of my capability, and photography is no different





>> scene that I really didn't interact with, or know personally. Then, I left most of the groups I was in, and unliked all of the photography-related pages. I was being bombarded, desensitized all day long by the work of others and as an experiment I wondered if by using the idea of 'out of sight, out of mind' I couldn't begin to really find myself, my own inspiration and my own style. It worked, and I quickly became much happier with my own work.

**Many people ask the question "how can I find my style?" Based on your journey, what advice can you give them?**

Don't rely on the work of others to give you inspiration!

**Do you have any words of advice for those considering doing photography full-time?**

One of the things I have always lived, and has sort of become my motto, is "Don't be afraid to fail, but hate failing so much that you do whatever it takes to succeed". Success isn't measured by money fame or by anyone's opinion of you; it has to come from within you. The day I realized that, everything changed.

There are an overwhelming number of people leading workshops in places that require permits and insurance, and they blatantly disregard that. It is a dangerous thing to take people to places without protecting yourself, the land and them, or not being able to deal with a medical situation if it arises!

**What is the one thing you wish you had known in 2016 that you now realize?**

I have learned so much in two years, mainly that it is OK to not worry about what others are doing unless it is affecting



you directly, or putting others in harm's way.

**In regard to your photography, what have you learned in your photographic journey that you wish you had known two years ago when you started out?**

I will never stop learning, and I will never stop wishing I knew then what I know now.

**When you left your career, did you go straight into workshop instruction?**

I continued on the engineering path right up until leaving my job earlier this year, and a big proponent of me leaving my job was how wanderlust-full I was, and how much I resented my job, and the monotony of it all. I started leading workshops in the Finger Lakes, mainly focused on waterfalls.

When I moved to Moab, I missed the deadline for permits for almost anywhere I wanted to lead workshops, so I had to wait until 2017 before I could start my southwest workshop life. I took private and group workshops as often as I could, while working full-time and I eventually became too busy to deal with a day job anymore. Now life has been a great balance! >>



>> **If you were to pick 3 photographers who have had the greatest impact on you and your inspiration, who would they be and why?**

Truthfully, I don't follow many photographers, but there are a few! Namely Erin Babnik, Ryan Dyar and Marc Adamus, but gather a lot of my inspiration from painters such as Thomas Moran and Albert Bierstadt!

**How have Moran and Bierstadt influenced your creativity and how have you applied that to the actual work of creating?**

Their ideals in painting and the use of light and color. The soft, magical, fairyland style evoked things in me, things I wanted to feel in my own work.

**You state on your website that 'your only constant goal in life has been to inspire others to take risks, and fight for what they want for themselves'.**

**What has been the single biggest lesson you have learned from your own life experience that makes this goal so important?**

Life is really short, and to spend it doing anything less than what you want to do, love to do or what makes you happy doesn't make sense. We are not on this earth to work our lives away and squirrel money, we are here to live! So, live it how you want.

**You stated in your bio that your post-processing work includes quite a bit of advanced techniques. Are you primarily**

**self-taught?**

Completely self-taught. I have bought one or two tutorials over the years, but I have spent almost as much time playing with Lightroom and Photoshop as I have breathing over the years. Most of what I know is by experimentation and trial and error!

**What is the one technique you learned that you feel was a benchmark which accelerated your art?**

Something I call light-shaping, a riff on dodging and burning, as well as color-dodging! It is at the heart of what makes my style!

**Do you teach light-shaping only in workshops, or do you have online tutorials that can teach us how you do that?**

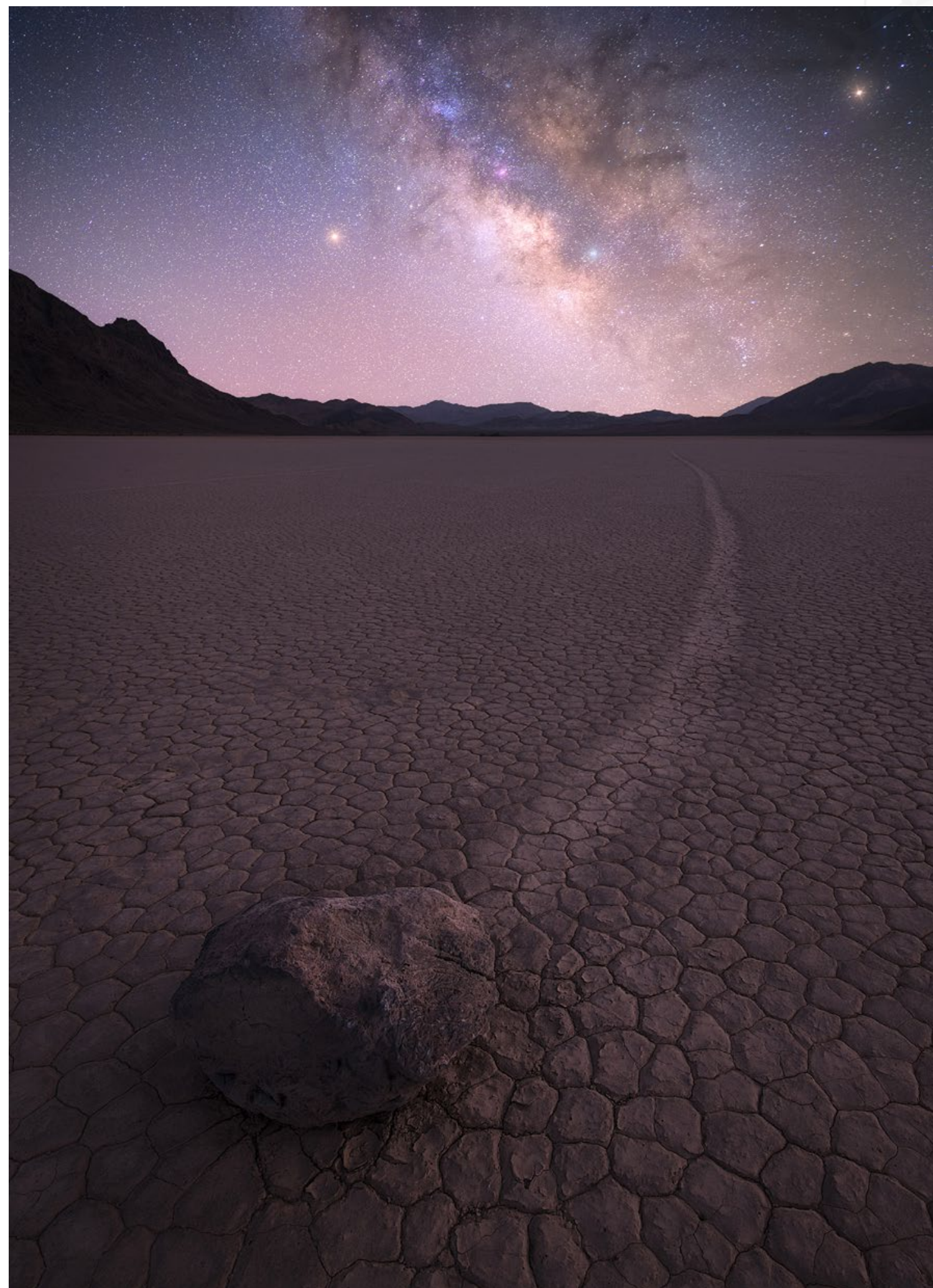
Currently, I do not have any tutorials specifically on dodging and burning, or light-shaping, but I will soon!

I am outlining a video series I have not started yet.

**How do you scout for new locations? Do you have a system or any advice you can give to our readers that would help them in their own scouting?**

Many of the places I venture to are places I have seen from afar, passing through, or have seen throughout my life in magazines, books or the internet. But I do spend a lot of time on Google Earth looking for new places, off the beaten path, or places that are hiding in plain sight. That being said, I have no issue with shooting places that are heavily trafficked >>

**The publishing world has changed dramatically in the past ten years. It is actually far easier to get images published now than it was back then**





» or photographed because I like to put my own spin on things!

### Do you have a particular place that is your favorite?

The Columbia River Gorge has to be one of my favorites and I am really thankful that I had a chance to shoot a lot of it before the fires last year.

### Have you been back since the fires?

I have not, but I hope to though. I am heading back to the redwoods and the South Oregon coast in a couple of weeks to recharge the inspiration batteries!

**The Columbia River Gorge has to be one of my favorite locations**

### If we could look inside your bag, what would we find?

I use the Nikon D850, D810, Nikon 14-24mm, 24-70mm and 70-300mm. I use Really Right Stuff support equipment, F-Stop Gear bags and Nisi filters. I have been writing and contributing to RRSs blog and magazine and I am a very close friend and part of 'We are F-Stop', and a Nisi filter ambassador.

### As mentioned above, the industry is saturated with so many incredible photographers. What do you hope sets you apart from everyone else?

My style, for sure, and lately it's something that people have been mentioning quite often. They can look at a photo and know it is mine; that's a really good feeling.



### What is one location you are anxious to visit that you have not yet been to?

Olympic National Park! Forest scenes are something that challenge me more than anything. ↩

Joshua Snow is a full time fine art landscape photographer, educator, writer and former mechanical engineer. He leads photo tours and workshops in Moab and all over southwest USA. His passions are creating art, travelling and teaching.  
[www.jsnowphotography.com](http://www.jsnowphotography.com)





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# Follow Your Dream

You often hear that you should follow your dreams and find a job that you are passionate about. However, as **Neil Dankoff** explains, reality sometimes has a way of altering your plans







I was 40 years old, running a small photography business from home and the most exotic place I had ever travelled to was Florida to visit my grandparents.

My passion was photography but I wasn't taking any pictures myself as I had student photographers visiting my clients (summer camps, dance schools and so on).

However, over the years I had been working on several landscape photography techniques that involved taking multiple vertical photos (overlapping each other by

30%) while blending various exposures and focal points in an effort to create large, vibrant panoramic prints.

I was at the point where my business was running itself, so I decided to chase a dream. I bought a plane ticket to Israel and spent 10 days photographing the incredibly diverse landscapes. I woke up each morning before the sun, set up my camera for whatever I was shooting and waited for the magical light show that only a sunrise can create.

I was instantly hooked and loved

everything that had to do with being a landscape photographer. Researching new destinations, the adventure in getting there and the challenge of capturing an image to match your expectations.

Over the next seven years, I went on many more photography trips, established a relationship with a prominent art gallery (Lonsdale Gallery in Toronto) and held annual solo exhibits featuring my most recent fine art photography.

In 2015 I opened my own gallery (Kandy Gallery) in Montreal with partners Derek

and Kirsty Stern. I was also surprised to find myself featured in an article entitled 'Top Ten Photographers in Canada'. It was this article that would lead to a once-in-a-lifetime opportunity for someone in my field. The article was read by Henry Kallan, who was in the process of building his seventh hotel (Hotel X Toronto) and he was looking for one artist to photograph pieces for every room, corridor and lobby area within the hotel. Henry contacted me as well as a few other landscape photographers and after several meetings, >>





>> it came down to myself and one more photographer with galleries in the US. I was fortunate enough to get the commission but was told I needed to shoot 800 original photos in the next three months. I knew this was impossible but took my father's advice and took a much bigger bite than I could chew.

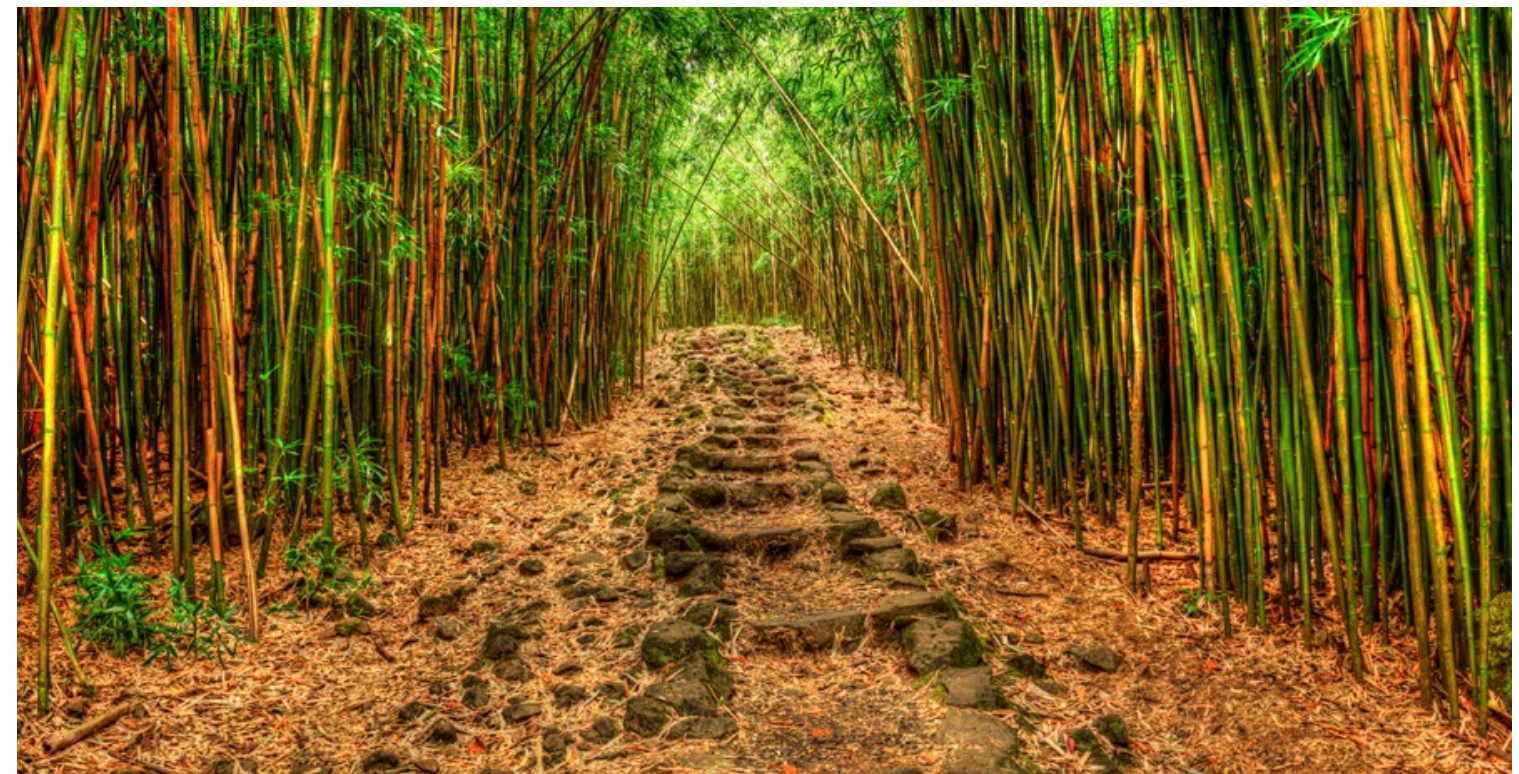
I was given the freedom to choose my own locations and quickly booked trips to all of the places on my ten-year bucket list: Croatia, Bolivia, Japan, China, France, Hawaii, Iceland and many more.

Hotel X Toronto is no ordinary hotel (it has a rooftop pool, two movie theatres, tennis and squash courts, a state-of-the-art

fitness facility, restaurants, bars...) so construction delays were inevitable and I was afforded more time to complete my task at hand.

My partner Derek happens to be a pilot and ended up flying me to a lot of the destinations. We posted some videos of our photography trips on social media and after a short time we were approached with the idea of producing a non-scripted TV show documenting our adventures. We filmed the pilot in Oregon and signed with Buck Productions.

I continued to work on completing the hotel commission and developed a great working relationship with owner Henry >>







» Kallan. As a result, we decided to open another Kandy Gallery within the hotel itself.

It is now the end of June and both the hotel and gallery are open and we have chosen Dallas as our location for our third Kandy Gallery (plans are to have it up and running by the end of the year).

The last few years have been an incredible ride where one thing has luckily led to another without any real planning. I can truly attest to the fact that if you love your work it isn't really work at all, and your results will be the best that you can possibly produce. ↩



Neil Dankoff was born and raised in Montreal, Canada where he studied film and communications. He was fortunate to have the opportunity to travel the world and develop his own style of panoramic landscape photography.  
[www.kandygallery.com](http://www.kandygallery.com)



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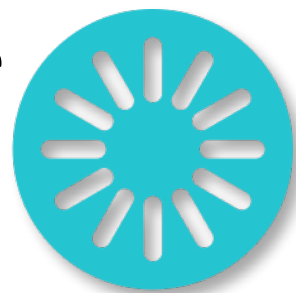






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## Which lens has changed your life and why?

The **Tamron 24-70mm f/2.8** has changed my life. It is the first lens I ever bought and, before that, I had a normal kit lens which I found pretty bad. I initially thought I needed a better camera, because the pictures didn't really look good, especially during low light situations, but then I thought that perhaps I should try a better lens instead. I'm really glad I did, as I bought the Tamron and... booom, the images were so much better.

After that breakthrough, I became more and more interested in photography and am constantly tried to improve my techniques. I now take my camera almost everywhere. No matter what the weather conditions are, whether snowstorm, thunderstorm or sun, I'm out taking pictures with the Tamron lens. Without it, I probably would never have continued with photography.

Because of that I became more and more interested in photography. I constantly tried to improve my photography. I took my camera from now on almost everywhere. And for

several years, no matter what the weather conditions are, whether snowstorm, thunderstorm or sun, I'm out taking pictures thanks to the Tamron lens. Without this lens I probably would have never continued with photography.

## How long have you been shooting with it?

For over three years now. During this time I have got it completely wet, and dropped it on a rock, but it has survived without major damage.

## What drew you to that lens initially?

I was looking for a lens that I could use in every situation and the Tamron's 24-70mm focal length is very versatile. I can do everything from portrait to sports and landscape photography. I use a Canon DSLR, but the Canon 24-70mm lens was too expensive for me as a student, so the Tamron was a great alternative.

## Has this lens lived up to or exceeded your expectations?

It has definitely exceeded my expectations, because the quality of the



Lech, Austria • Canon 6D Mk II, Tamron 24-70mm f/2.8, f/9, 10sec, ISO 1600

images are so impressive. It is also great for nightscapes.

## What advice would you give to other photographers considering this lens?

You cannot go wrong with the Tamron 24-70mm f/2.8. If you are overwhelmed by the choice of lenses available, and don't want to spend a lot of money, this lens is a great solution. Spend time getting to know its strengths and weaknesses to really get the best out of it.

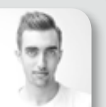
## What is your future lens purchase?

Good question. Budget permitting, the **Canon 100-400mm** for sports photography,

but I am currently really happy with the lenses I have.

### LUCAS TIEFENTHALER

I am an 18 years old student from Austria. I am a landscape photographer and love to spend most of my free time in nature, capturing unique moments. I am also a passionate skier and I love to take my camera on the slopes.





## Lens of a Lifetime

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### Which lens has changed your life and why?

The **Panasonic 100-400mm**. It is 200-800mm equivalent on a 35mm camera and I often use it to isolate landscapes within a landscape.

### How long have you been shooting with it?

I have been shooting with it for a year now.

### What drew you to that lens initially?

It has a really good focal length range and is not that heavy. The images even at the longest focal length are also really sharp.

### Has this lens lived up to or exceeded your expectations?

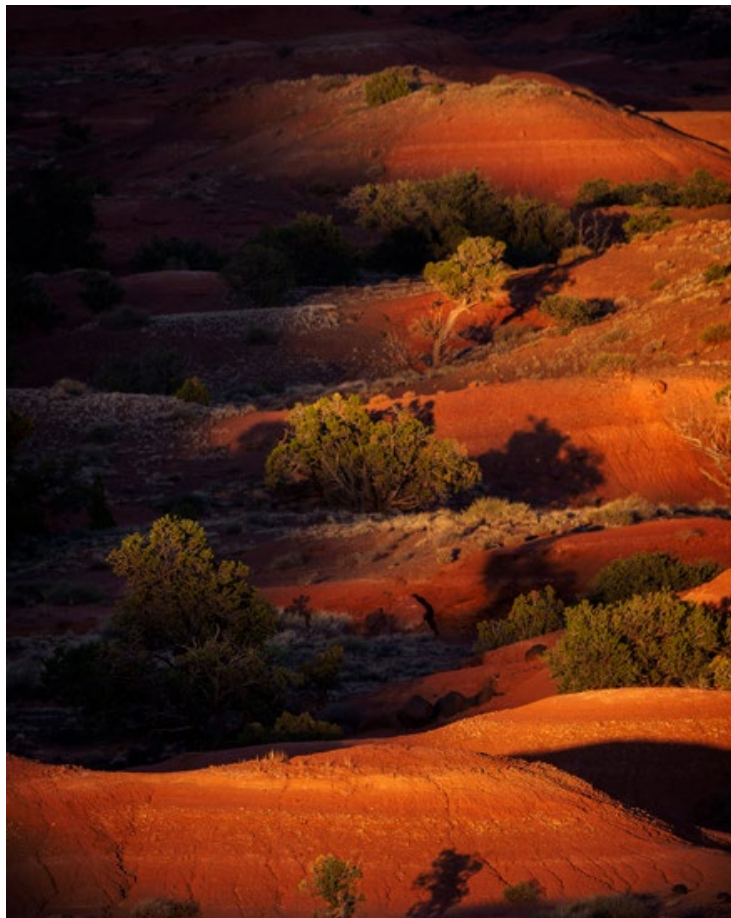
It has exceeded my expectations.

#### PRAJIT RAVINDRAN

I am a landscape photographer based in Salt Lake City, Utah, USA. During the last six years I have driven around 95,000 miles exploring the rich, diverse landscape that Utah has to offer.



Torrey, Utah, USA  
Olympus EM5 Mk II  
Panasonic 100-400mm  
f/14, 1/25sec, ISO 200



### What is your future lens purchase?

A fast, long focal length prime for night photography.



Karlstejn, Czech Republic • Canon 7D, Canon 35-135mm 4-5.6, f/5.6, 1/250sec, ISO 640

### Which lens has changed your life and why?

The Canon 35-135mm f/4-5.6. It was the first lens I bought in the local camera shop basement bazaar as a replacement for the Canon kit lens **18-55mm 3.5-5.6 II**.

### How long have you been shooting with it?

For ten years. It is a very tough lens that has gone for many long walks and is constantly in my bag.

### Has this lens lived up to or exceeded your expectations?

The Canon 35-135mm 4-5.6 has surprised me many times. During one of my walks I encountered a man flying a model airplane. The lens had no problem tracking the plane in flight and the stills were sharp.

### What advice would you give to other photographers considering this lens?

The lens was actually discontinued in 1997, but if by chance there is one available, consider buying it. It functions nicely, even with a 1.4 TC on.

### What is your future lens purchase?

I just picked up a **35mm f/2.8 macro** lens which is proving tricky to learn, so I'm now working towards a second camera body purchase.

#### MARY LEGG

Like a pack mule stumbling into a pothole, I fell into photography. Somebody sent me a Canon 400D with a 100mm f/2.8 lens. I tried to dig my way out of the hole by shooting insects. I didn't know what exif data was, but time helps a lot.









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This past summer I went to visit my sister's family and we took a day trip to Redfish Lake. The lake is located about fifteen minutes outside of Stanley in the Idaho State and it is a very popular camping and hiking destination known for its spectacular views.

We were blessed with a clear, sun shining day. It was perfect for laying out on the beach and taking pictures of the scenery. We took a canoe out on the lake and paddled over to a floating dock. This vantage point gave us a 360 view of the peaks surrounding the lake. Believe it or not, I was standing on a little dock, bobbing up and down trying to make my camera focus on the mountains. Luckily I was able to capture a very crisp picture of the peaks surrounding the lake.

If you have never been to the Sawtooth Mountains, it is worth the journey. They will take your breath away.



Redfish Lake, Stanley, Idaho, USA • Nikon D750, Nikon 24-120mm, f/8, 1/400sec, ISO 100

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#### JENELL KASPER, USA

I live in a small farming community in the south western tip of Idaho. I am a farmer by trade and a photographer for fun. I love the outdoors and sharing what I see with others to encourage everyone to get outside in nature.







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## PETER SVOBODA, SLOVAKIA

I have been taking photographs since I was a teenager, starting with capture on transparency at first, using B&W film and more recently, enjoying digital capture with all its benefits.



I consider myself a landscape photographer, searching for those special moments and mood. My relationship with nature and mountains stands behind most of my photographs.

## Photographic equipment

Canon 5D Mk II  
Sony a7 II  
Canon 24-70mm f/2.8L  
Canon 17-40mm f/4L  
Canon 70-300mm f/4-5.6L IS  
Sony 24-240mm



Dolomites, Italy • Canon 5D Mk II, Canon 24-70mm f/2.8L, f/9, 1/4sec, ISO 100





South Moravia, Czech Republic • Canon 5D Mk II, Canon 70-300mm f/4-5.6L, f/9, 1/20sec, ISO 100

### When did you start photography?

I have been taken photographs since a teenager. My father taught me how to develop black and white film in the darkroom. I was able to develop it when I was 6 years old.

### How important is photography for you?

Very important indeed. More importantly, photography still brings a joy even after all those years. It is a huge passion and very important part of my professional carrier.

### Your favourite location?

My favourite locations are actually northern

European countries, especially Iceland and Norway. I love taking pictures in locations which are untouched by human activity. People are living there with a big respect to nature and are in harmony with it. They care and protect nature. To a photographer, these countries offer beautiful landscape scenery with impressive compositions, but also dramatic and unpredictable weather.

### Your favourite photographer?

Regarding landscape photography, Ansel Adams for sure, especially due to his ability to capture atmosphere on black

and white film, the way he composed his images and captured light. Henry Cartier Bresson inspires me for his sense for the moment. I admire how he was able to find stunning moments, everything perfectly composed despite his pictures were often taken as quick shots.

### Your future photographic plans?

There are a few destination I would like to visit. These are more remote areas of Iceland, Norway, Swiss Alps, Dolomites and Patagonia. I am working on a project and need to collect special pictures for it.

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

Believe in what you are doing, be patient, don't hurry with progress. Try to pre-visualise the scene you wish to capture. Be patient and give as many attempts to it as necessary, until you get what you want.





Featured Artist • Peter Svoboda

Iceland • Canon 5D Mk II, Canon 17-40mm f/4L, f/4, 25sec, ISO 800





Featured Artist • Peter Svoboda

Alps, Austria • Canon 5D Mk II, Canon 70-300mm f/4-5.6L IS, f/11, 1/1000sec, ISO 160

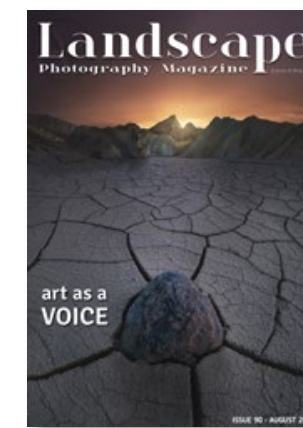




Featured Artist • Peter Svoboda

Passo Giau, Dolomites, Italy • Canon 5D Mk II, Canon 70-300mm f/4-5.6L IS, f/10, 1/4sec, ISO 100





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# Beyond the **Golden Hour**



If you want the best pictures, you might well have to get up in the middle of the night to take them. **Ian Middleton** tells us if it's worth it



**T**he golden hour: those precious moments before and after sunrise and sunset – the photographer's prime time; or is it? I am often asked if this is the best time to take photographs. My answer is usually: "Yes, if you want golden photos!"

In the days of film, many of the great landscape photographers would even put a warm-up filter on their lens to enhance the golden light produced at this time. Many will tell you that this is the best light in which to get out and do landscape photography. While I agree that it is a great time to catch warm golden light, great light can also be found outside of this time. Even, dare I say, at midday in high summer; typically considered to be the ultimate taboo.

### Too early for some

Getting up for sunrise can be a huge problem for many. It often involves getting up, especially in summer, at 2 or 3am in order to not only travel to your location, but also get to the actual place you need to stand. This could mean hiking a hill or a cliff. It could also mean scrambling over rocks in the dark along the coast.

One morning when I went to photograph Saint Margaret's Bay near Dover in England at sunrise, I had to clamber over wet rocks in the dark with just a head torch, carrying my tripod and heavy camera backpack. As careful as I was, I still managed to slip and fall flat on my chest, thankfully on a flat rock, but with the full weight of my backpack knocking the wind out of me.

For some, this simply isn't an option. They are not physically able, or less inclined to take such risks. If I had broken my ribs or worse, hit my head, who knows how long it would have been before

someone discovered me?

While I am, thankfully, at the moment still fit and agile enough to do this, my problem now is having two young children. This makes it much harder for me to get out for early morning photo shoots. Sunsets can also be a problem because much of the year they occur around the time I help put the kids to bed.

So, since the kids were born I have found myself more and more heading out in the late morning after dropping them off at play-school. Other work commitments have also meant that sometimes I could only get out at midday or early afternoon!

But rather than let these restrictions impede my photography, I initially utilised the time to scout locations, but soon found that you can still get some great light during the day, and even at midday. Modern technology and advances in Photoshop tools also help us to cope with extreme lighting conditions. So, I began not only to explore locations, but also explore the light, weather and seasons.

### The time of year

It is a well-known fact that in summer the sun is high in the sky and the light invariably becomes far too harsh, even an hour or two after sunrise. In autumn, winter and spring it isn't so much the case and the sun is still quite low in the sky at mid morning. Weather can also play a part.

As my family live in Slovenia, I spend much of my time in this wonderful country. It certainly helps having such great landscapes on your doorstep. Most locations are within an hour's drive. Two such places are the Church of Saint Thomas (Sveti Tomaz) and Jamnik Church.

The church of Saint Thomas is a classic viewpoint and has been photographed by

almost every Slovenian photographer. It is a morning shoot, captured best when the sun rises in winter from the south and first hits the church, hilltop and mountains behind from a low angle. At the right time of year the soft early light from the low sun floods in through a gap in the hills. Early morning fog in the valley and around the church also adds to the atmosphere. Throughout last year I only managed to get there once for sunrise, and got a beautiful golden capture.

However, most mornings I couldn't get there until mid-morning. But one time in October when the sun was not so high in the sky, I got my favourite non-golden hour picture.

With the help of a polarising filter, as well as diffused light and shadows created by the scattered clouds, I got some equally

great photos. In the photo here, taken at 10am, scattered clouds were not only diffusing the light but also casting shadows across the landscape. Waiting patiently resulted in a similar moment when most of the hill was in shade but the hilltop and church were lit. The scattered light also spotlighted a church on a distant hill. Also, the later morning light brought out the rich green colour of the hilltops, which at the golden hour wouldn't look so green.

### Never shoot at midday: I beg to differ

Perched on a hill on the Jelovica Plateau with the Kamnik Alps and Storžič Mountain in the background, the church of Saints Primus and Felician in the little village of Jamnik, is one of Slovenia's most photographed views, and rightly >>







a warm-up filter. But most important of all, a good layer of cloud had diffused the strong light. Mother Nature is the best soft-box.

### Lit from above

It is not just light that dictates how our image looks, but also the angle of lighting. I soon discovered that when the sun is high, scattered clouds can look quite dramatic as they are lit from above. They have a totally different shape and dimension. With the aid of a polariser and the highlights tool in Photoshop, I began searching out scenes and waiting for dramatic cloud formations. The Ljubljana Moors (Ljubljansko Barje) is a large area of wetland, 160 square kilometres in size, just to the south of the city. This photo

was taken at the end of May at around 1pm. The church of Saint Ana sits on a hill overlooking the moors. I usually hike up to the church itself and photograph it from close up, or the view from it.

### Churches and Mountains

Slovenia is abundant with mountain views, even from just outside the capital city of Ljubljana, with the airport just a 15-minute drive away, and from the surrounding area the Kamnik Alps are clearly visible – even the distant Julian Alps can be seen if it is clear enough. I have discovered many great telephoto viewpoints here that are easily captured from beside the road.

From the right angle, the Church of Saint John in the village of Brnik sits perfectly in the shadow of Storžic >>

>> so – up here makes you feel closer to God. The early Christian saints and missionaries certainly knew where to build their churches for maximum peace and inspiration.

The church sits at 831 metres atop a bare green hill surrounded by forested hillsides, and commands panoramic views of the Ljubljana Basin to the south, Kamnik Alps to the east, Karavanke Alps to the north and the Julian Alps to the west. Like many churches in Slovenia, it is a great location for sunrise photos, especially when surrounded by morning mist.

The advantage to

photographing mountainous areas is that more often than not mountains are surrounded by cloud. In this case it was close to midday in September. I used a polarising filter to cut out the haze and set the white balance to shady to act as







>> Mountain.

On days when there is thick but fast-moving scattered cloud, the combination of light and shadow paints the landscape, often in quite dramatic fashion. In the photo here, the shaft of light breaking

through the clouds has highlighted the church and tractor, while the shadow has kept the foreground and background trees in the dark, helping to enhance them.

## Stormy weather

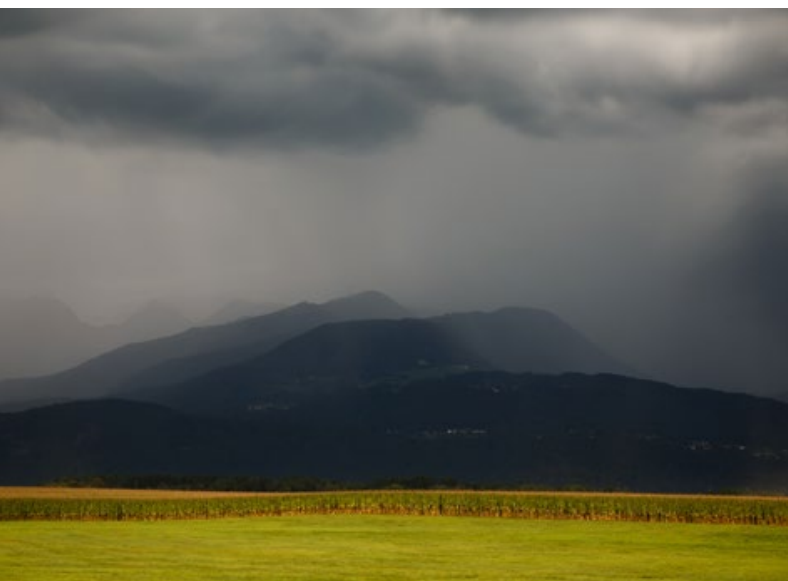
When storms arrive, it doesn't matter what time of day it is. Storm light is at its best just before or after the storm. In this photo the storm was passing over the Kamnik Alps, but where I was standing there was no rain. Taken at 3 pm in August, a 6-stop ND filter, coupled with the multiple exposure feature of my Canon 5K Mk III, captured some very dramatic effects as the storm moved over.

The Church of the Annunciation in Adergas village is a beautiful parish church built around a former Dominican convent. Again, there is a great view from

the roadside in which the church sits underneath some hills and a mountain peak of the Kamnik Alps.

Here the scattered, fast-moving cloud produced dramatic lighting effects and with patience and timing resulted in a great moment at 11am in April. Not only has it spotlighted the Adergas Church, it also lit the top of the hills and the bell tower of another church on the top left hilltop. In this image I also used a 6-stop ND filter to capture some cloud movement.

So, in the future, don't worry if you miss the alarm and oversleep, or if you are someone who simply hates getting up at the crack of dawn. Despite what some might tell you, there is a world beyond the golden hour that is equally, if not more, photogenic. ↩



Ian Middleton is a pro landscape photographer and author of several travel and photography books. He divides his time between his homes in the UK and Slovenia where he runs regular workshops and tours.  
[www.ianmiddletonphotography.com](http://www.ianmiddletonphotography.com)





# Luminosity & Contrast

**Alister Benn** has produced another eBook detailing his approach to black and white photography, concentrating especially on how he makes the most of his images by adjusting Luminosity and Contrast.

**David Hay** has the review

**T**he eBook is fully illustrated with superb images, all in black and white, except on a few occasions when he includes the original colour RAW file to show the starting point of his editing. The photographs alone are worth getting this eBook for. They are, without exception, terrific examples of the best of current black and white landscape photography. Unusually, Alister is just as proficient at producing ethereal high key images as he is at presenting dense, dark, dramatic low key ones. In my experience, most photographers tend to move in the direction of one or the other as they develop their own personal style. It is rare to see someone straddle both ends of

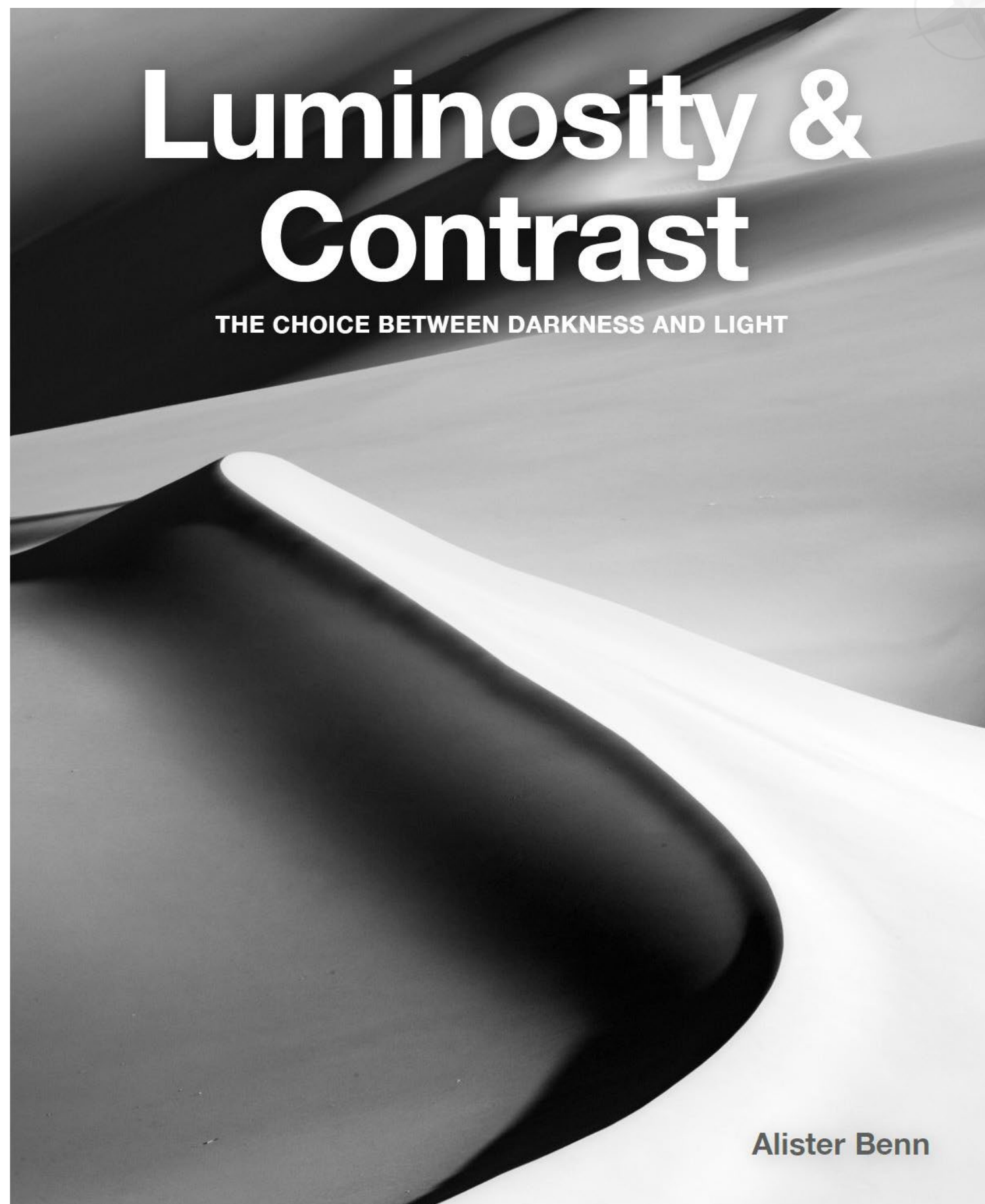
the luminosity and contrast spectrum so effectively.

When you first look at this eBook I suggest turning to the chapter summaries before diving into the body of the text. Some photography eBooks contain bland '10 top tips' segments at intervals which just state the obvious. However, Alister concludes each of the chapters with interesting bullet points that reveal his own approach to his photography and contain many pearls of wisdom derived from his own photographic experience.

Unlike many other experts who want to impress you with their knowledge, Alister does not try to make things seem more complicated than they really are. He says that there are usually several different ways of achieving the same effect when processing images and he will normally just choose the quickest option. "The vast majority of these photographs took less than 5 minutes to develop."

Throughout the eBook he emphasises the central importance of luminosity (or brightness) and contrast in attracting the eye of the viewer around the image. Local changes in luminosity can direct the viewer

**Alister is just as proficient at producing ethereal high key images as he is at presenting dense, dark, dramatic low key ones**



to the important details. "We are like plants, we are drawn to the light". He also shows example images where increasing the local contrast in the foreground attracts

the eye into the image by providing a stepping stone on the way in towards the main subject.

Unusually, he also shows some edits >>



>> of his images that he was unhappy with followed by an improved edit made later. This is encouraging for photographers who are starting out with their own photography because it shows that even the best photographers don't always get it right first time, every time. It can be discouraging for novice photographers to see a book full of perfect images as it can make you think that none of your images are ever going to look as good as this, and you might as well take up golf instead.

Starting with the Zone System, Alister moves on to using Lightroom or Photoshop to edit his images, then details his use of Nik Silver Efex Pro 2 to achieve additional effects. He emphasises the need for images to still look realistic after editing. Towards the end of the eBook he describes the use of Tony Kuyper's Luminosity Masks Actions (TKActions v6) which makes targeted masks of the exact tones you wish to adjust. I have seen Adam Gibbs use this technique which can give an almost unparalleled

“  
**I viewed this eBook on a high resolution screen and was impressed by the high quality of the illustrations**

control over each individual tone in a way that users of the Zone System could only have dreamed of.

Alister is obviously a deep thinker and this eBook explains his personal philosophy in some detail. “You can witness by seeing, but you experience by looking” and “If you enter the landscape with no expectation, and instead replace that with a sense of wonder, trust, openness and a noticing mind, nature will reveal its beauty”. When teaching others he tries to set them off on their own path rather than getting them to copy his work. He also notes that “Successful image-makers are excellent at

judging when something looks how they want it to look, and at the same time confident with that decision”. On more than one occasion in the eBook he emphasises the importance of shooting for yourself. “Please yourself and forget about trying to please everybody. You never will”.

**Quality and layout**

I viewed this eBook on a high resolution screen and was impressed by the high quality of the illustrations. Sometimes eBooks can be too highly compressed to speed up downloading. This doesn't affect the text but can result in the illustrations looking soft or pixelated. This 60 Mb file does all the images justice and shows them off to best effect.

The photographs are presented with a drop shadow which gives an attractive 3D feel to the pages.

**Conclusion**

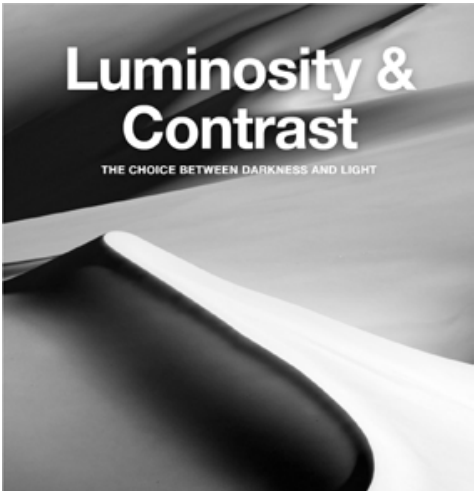
This is an excellent eBook, packed with useful information and illustrated with



top quality, inspirational images. Highly recommended.

**Purchase this 233-page PDF eBook today at the discounted rate of £16 (normal price £23). Click below to download it.**

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# Autumn Splendour

Now that the summer is well and truly over, what the leafy beauty of autumn brings us is unique. As **Trevor Anderson** says, the rich hues and changed landscapes can offer so much



**A**utumn has always been a very special season to me as it is a season of intense beauty. The air is rich and the less direct sun leads to longer nights and invigorating cold. The mountains are beginning to don their winter personas and the coolness creates lingering fog which often hangs in the valleys below them. It is a time that acts as a bridge between the summer zeal and activity, and the quiet introspection of winter. These aspects also make the autumn season a wonderful time to do photography. I have had the fortune of going on many trips into the mountains during the autumn of 2018. Here are a few of my thoughts and visual findings amongst the remarkable colors of this season.

This autumn I've had the joy of capturing many new intimate scenes. While hiking I am often scanning the ground for interesting relationships in the flora. Recently I found a good synergy of color along the trail. I noticed some dark crimson tones of ageing bilberry leaves complementing some dark forest greens on the floor. A section of flora that once housed heather in the peak of summer now held the reds of autumn. Finding a good balance of color in these intimate scenes can be challenging, but if the relationship between the two colors is balanced enough, the results can be striking. After a lot of searching in a deeply shaded basin in the North Cascades, I found a flora combination that resonated with me. The reds were dispersed equally enough in the frame. The dominant patch of red petals in the upper-right corner served to anchor the scene. It is always fascinating that the patterns that things create become increasingly present in relation to another thing growing with it; in



the presence of the reds, the green portion of the flora seems to appear like pathways moving in conjunction to this other plant life around it.

The autumn colors give a good central point in which to focus a composition around. I often find myself gazing deeply into a strong mixture of colors until I can see a pattern emerge. A smaller larch tree caught my eye during a recent trip in the North Cascades. I was drawn by the bright colors of the needles and the

general chaos of the branches; the tree being lower to the ground afforded me a new perspective on the complexity of a tree which normally appears very graceful. I looked into it until what resembled a neuron appeared to me. The needles helped accentuate the cooler tones of the branches. I got up close to the subject then tilted my wide-angle lens downward to give the illusion of it being an aerial perspective of something much larger.

Being up in the mountains will typically

involve some form of discomfort, but I think that is why we get so much joy from the experience; it allows us to feel alive in the rawest sense possible. There is an excitement to this vulnerability that we don't often experience when we are apart from nature; there is beauty in recognizing and becoming comfortable with this feeling. I have certainly experienced my fair share of discomfort while on my trips; everything from biting cold and winds to a variety of painful encounters with flies and >>





of working the best with what you have; every condition has a uniqueness to it that is waiting to be seen; it often just requires being present and not being attached to an expectation for an image. The larch at Easy Pass weren't quite at their golden peak, but they still looked healthy. Had I waited a few days with the hope that they might get a little more golden, I would have missed the opportunity due to a snow and windstorm coming through and removing many of their needles. This helps underscore that the greatest time to photograph is always now.

The autumn of 2018 has been amazingly productive for me. I have been out capturing the scenery during any free opportunity and experiencing the surroundings with a reinvigorated spirit. The pictures here were just a few of the many that I saw and captured on my travels. It has been a season to reflect on the value of nature and how it should be an essential part of our daily lives. Experiencing the colors and the subtleties of the seasons is a wonderful part of the human experience. The more we can be reminded of the beauty in the changes occurring around us, the more we can embrace and reflect new seasons within our own lives. ↩


>> mosquitoes. Though I accept and see the value in these uncomfortable experiences, I do also greatly appreciate the moments where there is comfort; where I simply take in the beauty happening around me without concerning myself with much else. This is exactly what happened while at Easy Pass in the North Cascades early in the autumn of 2018. The temperatures were unseasonably warm in the 60-degree

range. The wind was also strangely absent for this location, making things extra comfortable. High clouds came in making ribbons across the sky that framed the rugged peaks around me. Sunlight illuminated the larch needles and left them casting a warm glow that enveloped the surrounding reds and greens nestled at their bases. I found a scenic stand of larch that framed the prominent mountains. The sky contained some deep blues, which

I further drew out through polarization to complement the warm tones of the larch. The result is an image I have sought for quite a while. The timing of conditions is something to consider when planning for fall foliage in the mountains. My ideal scene is having a healthy amount of colorful leaves on the flora and plenty of new snow on the distant peaks; the weather often has different plans. I am always of the mindset

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.

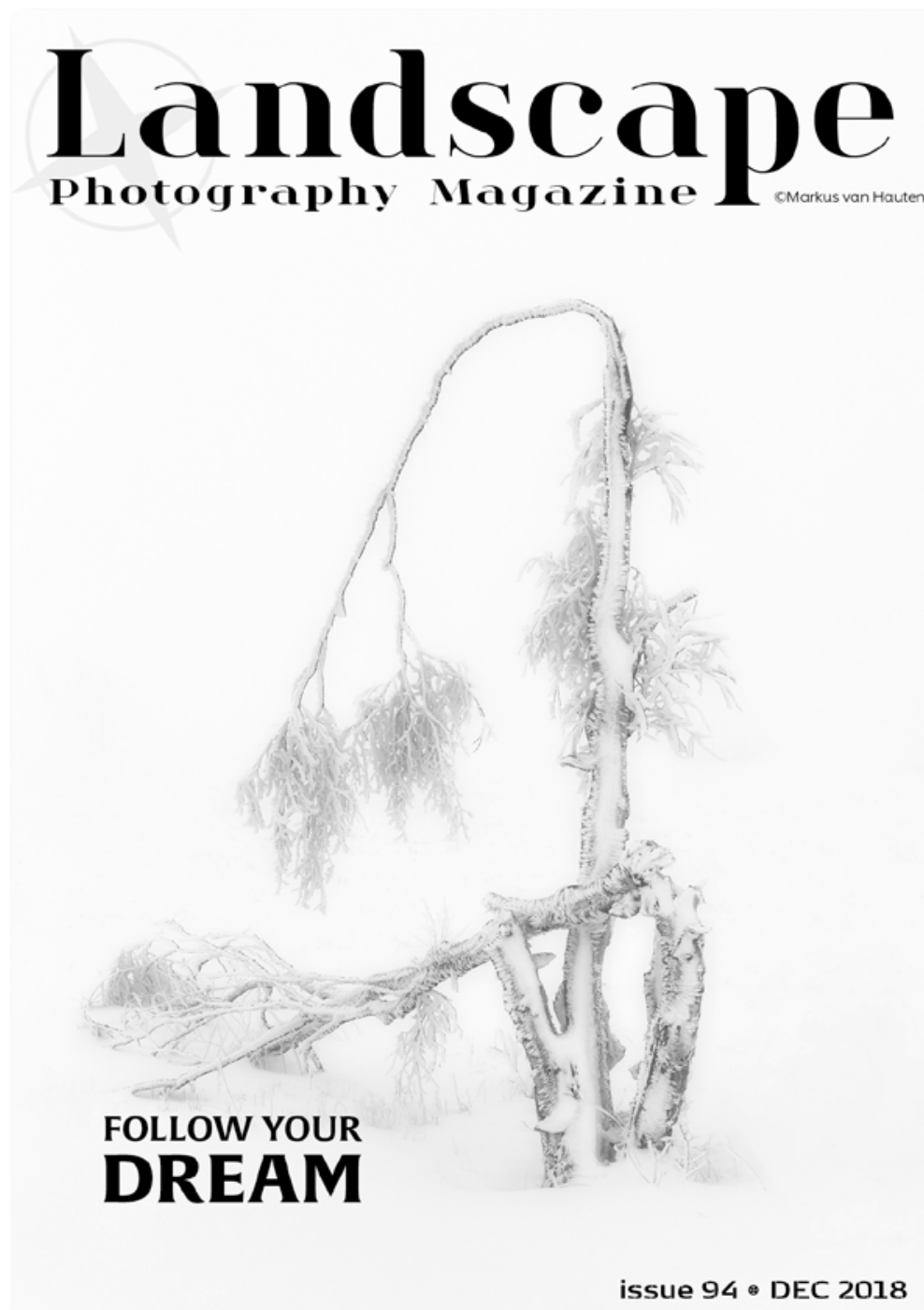
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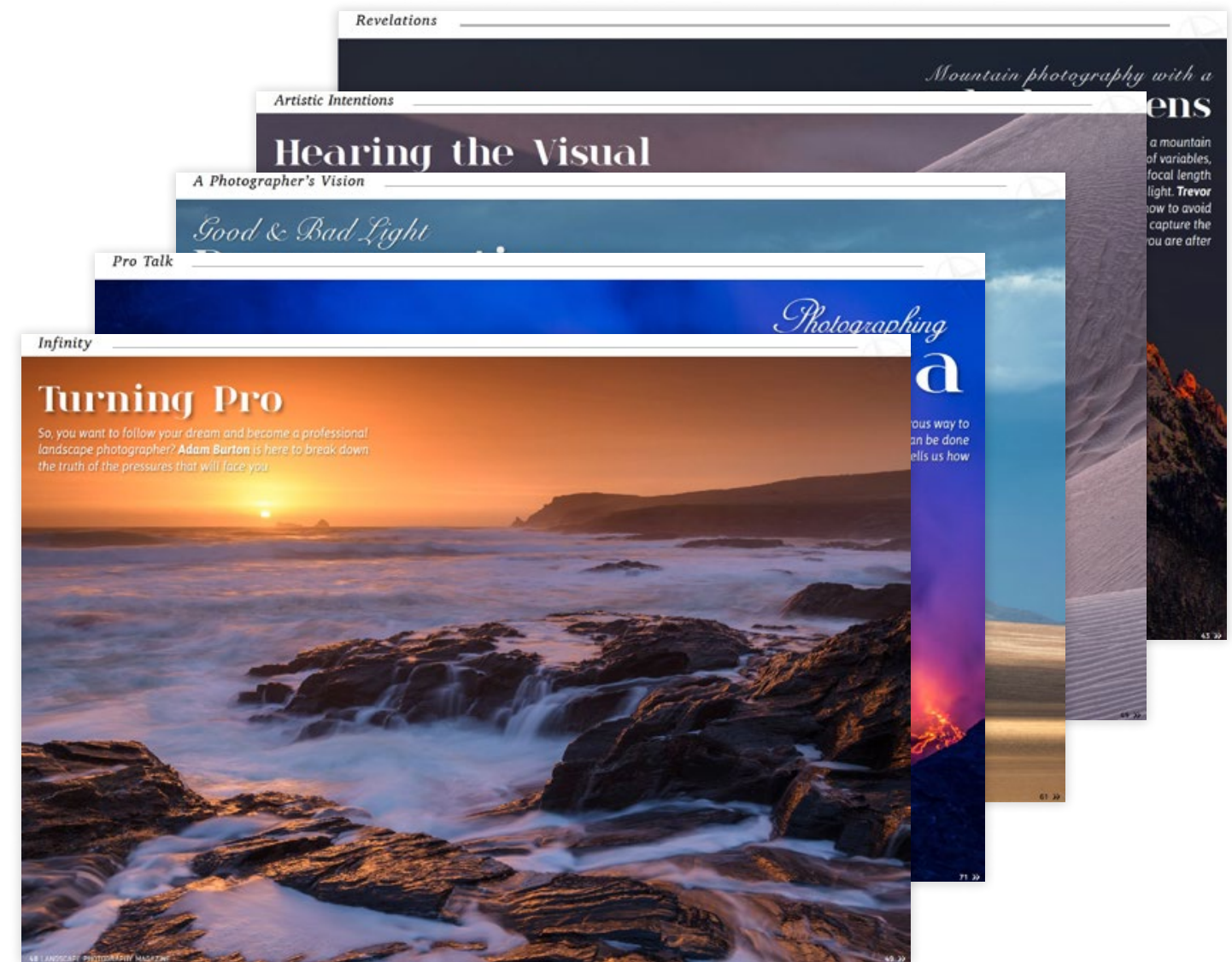


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## Printing & Traditions

Seeing original prints from master photographers inspired **Alain Briot** to create his own photographs and learn how to print them as well as they did. Even in our digital age, tradition matters, so can we remake how we view printing?



Great prints are inspiring. They move us, transport us to places and help us experience the events they capture. Prints are the expression of our vision, skill and talent. Seeing an image on screen and seeing the same image as a fine art print is a very different experience. An image can look great on screen but dull on paper. A masterful fine art print looks better than its lookalike on screen. It is a successful translation of the screen image into ink laid on paper. It takes skill, practice and experience to perform this translation successfully. Creating an expressive print requires more than pressing the print button. When done to masterful standards a print sends shivers down your spine.

I have yet to experience this from looking at an image on screen.

I often hear people say that a great print is lyrical. A symphony or musical

for an award for which physical prints are required.

As a result, creating physical representations of our images is no longer a priority. This is unfortunate because printing is an art form in itself. If we limit our work to screen output, we ignore this essential aspect of fine art photography.

### Traditions

Stop for a minute and look back. Reflect on a process – printing digital fine art photographs in this instance. Seek tradition in a process in which there is none yet. The arts, painting, drawing, sculpture, theatre, architecture, music and cinema: they all have traditions. Even photography, film photography that is, has traditions. Digital photography, however, does not seem to have any, or at least none yet or none that I can think of. Traditions are something we do without knowing why; something we do because it is what we do. We engage in the act of referring to things because we have been referring to them forever. We favor specific words or techniques. Not as individuals but as a group, as a community.

We partake in specific activities, people, times and places, and points of reference. We do things each year, year after year, because it is what we do. Traditions are established over long periods of time, for no particular reason other than that they happen to be there. Traditions care little about technology and technological improvements. They care more about poetics than about technique.

It is of no wonder then that in a medium dominated by technique, traditions have a hard time finding their way in. But traditions are important. They are

the roots of a practice, of a medium, of a community of artists, of an art movement, of a cultural phenomena. In pondering what may be the traditions of digital printing or of digital photography as a whole I am left wanting. Are there any? Maybe, but if so, I do not see them. Perhaps this is because I am too close to the medium and cannot distance myself enough to see them? Perhaps because there are none. Hopefully, none yet and not none because there will never be any, but none because we have not had time to establish digital traditions yet. ↩



“Only a few of us print our work regularly. For most, printing is something done on occasion, when the need arises, or when we have to

piece, a work of literature even. A vision offering a different experience each time we see it.

Today we have computer monitors through which we can see and share our work. The monitor is our best friend and worst enemy. For all the possibilities it offers us – converting, processing, archiving and sharing images – it takes out one of the most important ones: printing our work. Only a few of us print our work regularly. For most, printing is something done on occasion, when the need arises, or when we have to. For a show, for example, or

“Traditions are established over long periods of time, for no particular reason other than that they happen to be there

Alain Briot creates fine art photographs, teaches 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](http://www.beautiful-landscape.com)









In late spring last year I visited the little island of Belle-Ile-en-Mer, a gem in the Golfe de Morbihan in Brittany, France. I captured one of its natural beauties, the Port-Coton needles, called in french the Aiguilles de Port-Coton.

Their name comes from the foam-whipped, heavy weather, as large flakes sparkling like cotton.

In the cove of Port-Coton, you can see the rocky needles with myriad shapes standing against the sea elements. Claude Monet described the Aiguilles de Port-Coton with the following words : “This is sinister, diabolical, but superb and I do not find elsewhere such thing”.

This is indeed an amazing location, especially at sunset. After a very stormy day, the sky burst with colour which resulted into stunning light effects. I had to be there. So I took my camera and tripod and witnessed a wonderful show.

I captured three exposures and blended them together to get a good dynamic range.

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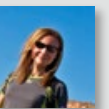
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### MONICA SIRI, ITALY

I have been photographing for many years. I am particularly attracted by nature in all facets, from the macro world to landscapes and from flowers to animals. The sensation I get when I am in the field I try to transmit through my images.





# Inspirations

Six pro photographers share how they got started

**W**e have arrived at the close of 2018 and another photographic year is coming to an end. As we finish out the year and look forward to new goals, initiatives and projects, we wanted to revisit some of the **FUJIFILM X** Photographers and ask them who and what inspired them when they started out. Whether your photographic journey has already spanned more miles than you can count, or you are beginning your first mile, we hope that the thoughtful answers of these pro photographers will be insightful and inspiring to you.

Over the coming months you will be seeing an exciting new initiative taking place between Landscape Photography Magazine and **FUJIFILM**. To get us started, we hope you find inspiration by reading about the start of these excellent professional photographers that work closely with **FUJIFILM**.

We wish you a very happy holiday season and hope that your 2019 photographic year is filled with exciting travel, fresh compositions and, most of all, extraordinary light.

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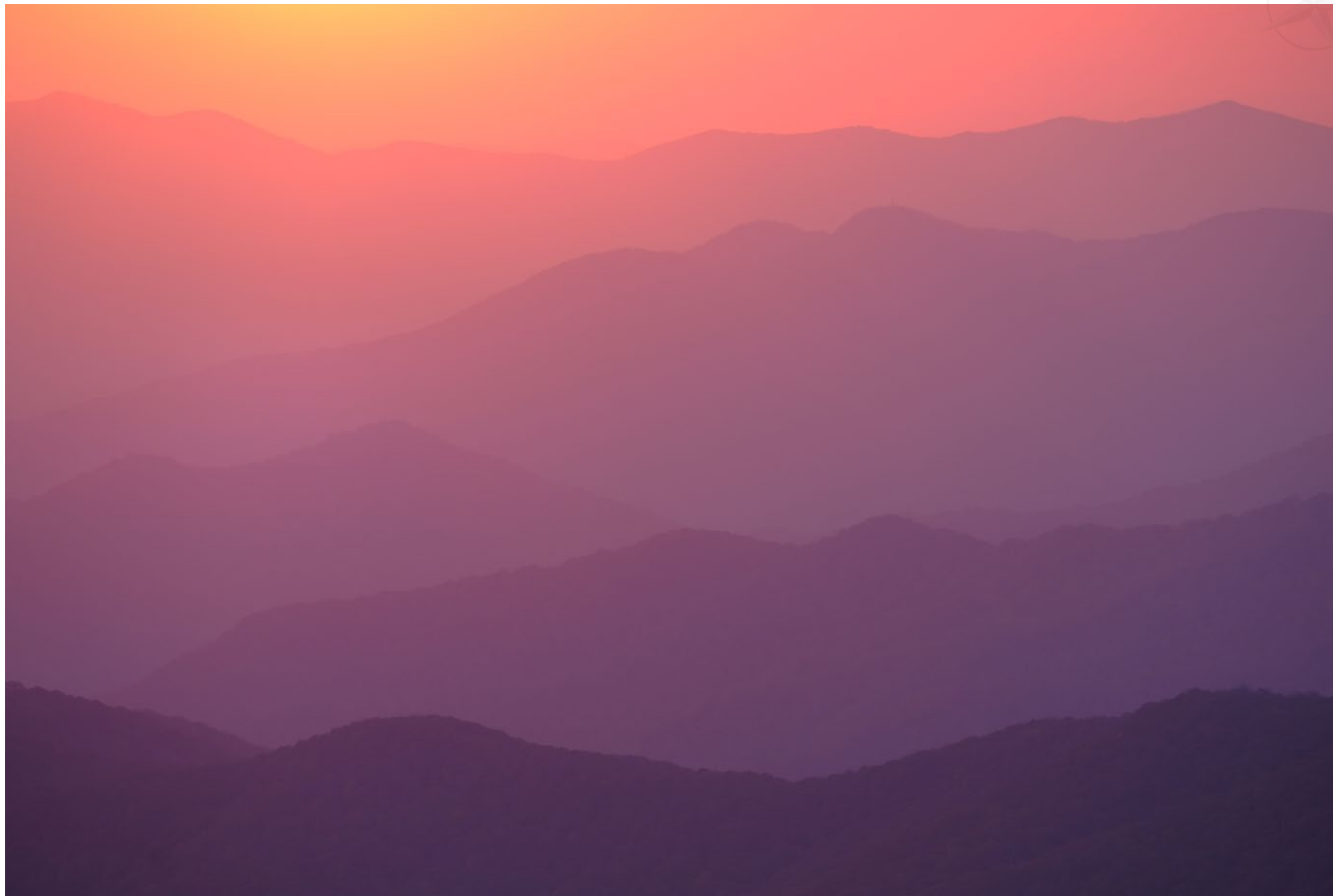


## Inspirations: Dan Bailey

**M**y biggest influence as a young emerging photographer was undoubtedly Galen Rowell. The undisputed father of modern-day adventure photography, Galen paved the way for people like me. I was drawn to him at an early stage in my development and fell in love with his participatory style of capturing the outdoors, whether he was shooting his athlete friends climbing, skiing and trekking in remote regions of the world, or photographing the beautiful and rugged landscapes that inspired his adventures.

In addition to following in his giant footsteps as a photographer, I have tried to carry on Galen's legacy with my writing and teaching. I have always been inspired by his writing as much as his imagery. He didn't teach the mechanics of photography, instead, he dug deep and explored the scientific and philosophical aspects of the craft from the standpoint of how we as humans see and perceive powerful images of nature and the outdoors.

In my eternal quest to create my own compelling photographs that convey the feeling of adventure, I look back on the enormous impact that Galen had on the world and I hope that I can carry on even a small amount of his incredible legacy.



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Dan Bailey lives in Anchorage, Alaska and has been a full-time adventure, outdoor and travel photographer, as well as teaching photo workshops, since 1996. A prolific writer, Dan has seven eBooks and two print books to his name.  
[www.danbaileyphoto.com](http://www.danbaileyphoto.com)







**W**hen I got out of college I had majored as a teacher and became a high school teacher and football coach. That first year I was a freshman coach and we set a record that has never yet been broken; we didn't win a single game and didn't score in that entire season. So, I thought I needed a different career.

I went on to become a newspaper photographer. Photography was my hobby first, before it became a career. Throughout my life my father had a camera. He took pictures and would show color slides on the kitchen door. My brother and I would pop corn and watch the slides. The door he showed the slides on was yellow and, oh boy, were those images warm.

I photographed everywhere I could. When I started teaching I took some of the money from my income and bought my first camera.

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Bill Fortney is a photographer and writer with over 47 years of experience. Bill has done professional work as a newspaper and magazine photojournalist, sports photographer, medical photographer and landscape photographer.  
[www.billfortney.com](http://www.billfortney.com)







**M**y photographic life has happened in sections, with my earliest days immersed in film. Back then my big influences and inspirations were Edward Weston, Minor White, Paul Caponigro, Ansel Adams – and Mother Nature, above all. Wonder, awe and the life force all cheered me on; I had to express all that! But, when darkroom chemicals made me sick enough to have to flee the darkroom, I had to point all that passion and expressive desire in other directions. For me, that was the performing arts: dance, acting, singing, equestrian sports, figure skating. Of course, I continued photographing, but more for the memories.

Then, digital came of age and I had a second chance. In those early days

the absolute biggest growth and ‘return to that which I love most’ happened in Google Plus. This platform launched everything for me; from the people I met, became friends with and learned from, to the opportunities that came my way as a result. The person who influenced me the most in those early days was Trey Ratcliff. His art, business acumen, zest for life and, later, his generosity and friendship. We don’t accomplish anything alone and I am incredibly blessed to have had a cornucopia wonderful influences and inspirations in just about every area of my life.

“

The person who influenced me the most in those early days was Trey Ratcliff

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Karen Hutton is a professional photographer, voiceover artist, online show host, writer, speaker and teacher with over 11 billion views of her photographic work. Karen is a Fuji-X Professional Photographer.  
[www.karenhutton.com](http://www.karenhutton.com)





## Inspirations: Ken Kaminesky

One of the people that most influenced me in a positive way at the beginning of my career is my good friend Stephane. When I was just starting in photography and was still working as an assistant to fashion photographers, Stephane was working as a model in Italy, Japan, as well as many other cool and exotic places. We met by chance (by mistake, truth be told) and it was one of the best mistakes of my life. Since the first time we did a photo shoot together, we always ended up with great results, whether it was photos for our portfolios or commercial lifestyle stock photography.

Stephane is one of the best motivators I have ever had in my career and continues to be a friend that I can lean on, even if we rarely get a chance to see each other anymore. Filled with positivity and always looking on the bright side, he was just the kind of friend I needed, especially in tough times. Photography has brought a lot of good into my life and I will always be grateful for the good and kind people like Stephane who have made such a positive difference in my career and my life. Thanks, brother!



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Ken Kaminesky is a veteran commercial travel photographer, Fujifilm Global Ambassador, writer, consultant, and entrepreneur with over twenty years of experience in the photography industry. His work has been featured worldwide  
[www.kenkaminesky.com](http://www.kenkaminesky.com)







**A** benchmark in my photographic life was making the decision to focus on landscape photography, over everything else. I knew that if I continued in the same direction, I was giving my photography career a shelf-life. Stepping away from being my own boss and picking up a full-time design job was the absolute best thing that I have ever done for myself as an artist. It really freed me up to do what I wanted to do and not have to 'sell my soul' for a pay-check. It has paid off in ways that I could never have even

imagined.

The second benchmark is more recent. With the current climate of social media being king, it can be so easy to get caught up in the 'what can I do as an artist to get popular?' mindset. I am guilty too of getting that way, from time to time. It is human nature to want to be recognized for what you do, but all of that can be filled with emptiness. Growing as an artist is exponentially more important than growing a following, so get your priorities straight and go and have fun.

“

**It is human nature to want to be recognized for what you do, but all of that can be filled with emptiness**

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From a young age Bryan Minear was inspired by Ansel Adams' work. It took a lot of time and multiple detours along the way, but since 2015 Bryan has been pursuing landscape, lifestyle and commercial photography as aggressively as one can.  
[www.bryanminear.com](http://www.bryanminear.com)







Living on the Southern Oregon Coast for many years I developed my skills as a landscape photographer on the local beaches and throughout the Pacific northwest. Being that I was surrounded by nature within minutes or a couple of hours from my home, I was continually inspired.

The Pacific northwest has several fantastic landscape photographers, many of whom I now call friends. In those early years of learning landscape photography I was inspired by many of them. I am truly thankful for those, and others, I have met along the way, or via social media platforms. Photographers such as Ian Plant, Sean Bagshaw, Chip Phillips and Brenda Tharp, just to name a few, are the photographers whose work I find inspiring and influential.

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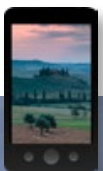


Patricia Davidson is an award-winning photographer, specializing in landscape and travel photography. With a background in the visual arts, she sets out to produce images that express her artistic vision as well as her love of nature and the outdoors.

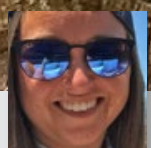
[www.patriciadavidsonphotography.com](http://www.patriciadavidsonphotography.com)

A small, square portrait of Patricia Davidson, a woman with dark hair, smiling at the camera.





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



Pebble Beach, California, USA by Alexis Craft from USA • iPhone 7 plus

**Silver Membership Winner**







JAKE PINEDA, USA

I am a photographer from Arizona, USA with a keen interest in landscapes. My goal is to travel and explore the most wonderful places the world has to offer and my camera is my outlet to do so.



Photographic Equipment

- Nikon D810
- Tamron 24-70mm f/2.8
- Nikon 14-24mm f/2.8
- Nikon 70-200mm f/2.8
- Nikon 50mm f/1.8
- Lee Filters



Silver Membership Winner



Monument Valley, Arizona, USA • Nikon D810, Tamron 24-70mm f/2.8, f/14, 1/6sec, ISO 64





Grand Falls, Arizona, USA • Nikon D810, Nikon 14-24mm f/2.8, f/11, 5sec, ISO 64





Antelope Canyon, Arizona, USA • Nikon D810, Tamron 24-70mm f/2.8, f/11, 0.6sec, ISO 64





Point Reyes Shipwreck, California, USA • Nikon D810, Nikon 14-24mm f/2.8, f/11, 20sec, ISO 64



# f11 forum

**T**he LPM Forum has never been more relevant and now offers a distinct and much needed alternative for landscape photographers. You can now share your images within a community of like-minded people. You can start your own topics, join in on others, receive feedback on your images if you wish, share ideas on techniques, equipment, locations, processing and much more.

We promote landscape photographers through our platforms on Flickr • Facebook • Instagram • Twitter • G+ • Pinterest • LPM Forum

**Don't get Likes, get Noticed!**

<https://f11news.com>

Main picture: Olga Kulakova



Blake Randall



Rajesh Jyothiswaran







## WALL OF FAME



### Gold

Membership Winner

**W**hile participating in a photo tour in Patagonia, I was able to photograph the Cuernos peaks from several different positions and times during the five days that we were in the Torres del Paine National Park in Chile.

On this particular afternoon the catabatic winds were howling (which is pretty often the case in April), the water on Lake Pehoe was choppy and the lenticular clouds were moving very quickly over the peaks. Most of the time that we were shooting these majestic mountains, we had done so at dawn, with the sun behind us illuminating the peaks with reds and oranges as they reflected off the clouds. An afternoon picture with the sun in front of us made this case a challenge for me, so I decided to try some long exposures with stacked ND filters.

The resulting picture, an ephemeral image of the towering clouds, captures my sense of the grandeur of the view. Although the peaks are about 14,000+ feet tall, the

massive clouds make them appear quite small by comparison.

Each month LPM publishes the best 'enthusiast' images submitted by our readers and followers. Enter the Wall of Fame and you could win a Gold membership for a year



Torres del Paine NP, Chile by Art David from USA • Nikon D800, Nikon 24-70mm f/2.8, f/16, 116sec, ISO 200

Click [here](#) to upload your picture



#### ART DAVID, USA

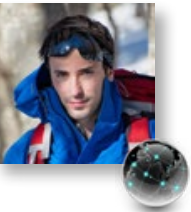
I am an amateur photographer from Naples, Florida, USA. I was the winner of the juried contest, 'Camera USA' in 2015. My articles and photos have appeared in a number of photo magazines and my pictures have exhibited in numerous galleries and art venues.



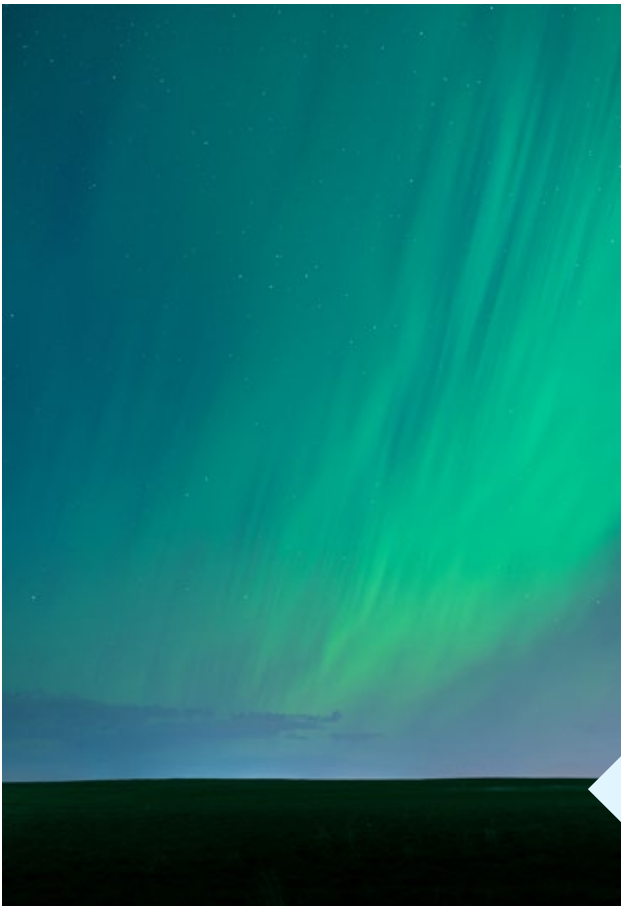




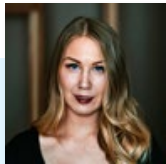
Hjerkindalen, Norway by Bernhard Schumacher from Germany  
Canon 1D, Canon 70-200mm f/2.8L IS II, f/5.6, 1/400sec, ISO 200



Abruzzo, Italy  
Emanuele Perrucci  
Nikon D800  
Nikon 24-85mm  
f/10, 1/2sec, ISO 100



Alberta, Canada  
Nicole Emmett, Canada  
Nikon D750, Nikon 50mm f/1.8  
f/1.8, 10sec, ISO 400



Bamburgh Castle, Northumberland, England by Andy Gray from UK  
Canon 5D Mk II, Canon 17-40mm f/4L, f/16, 0.5sec, ISO 100



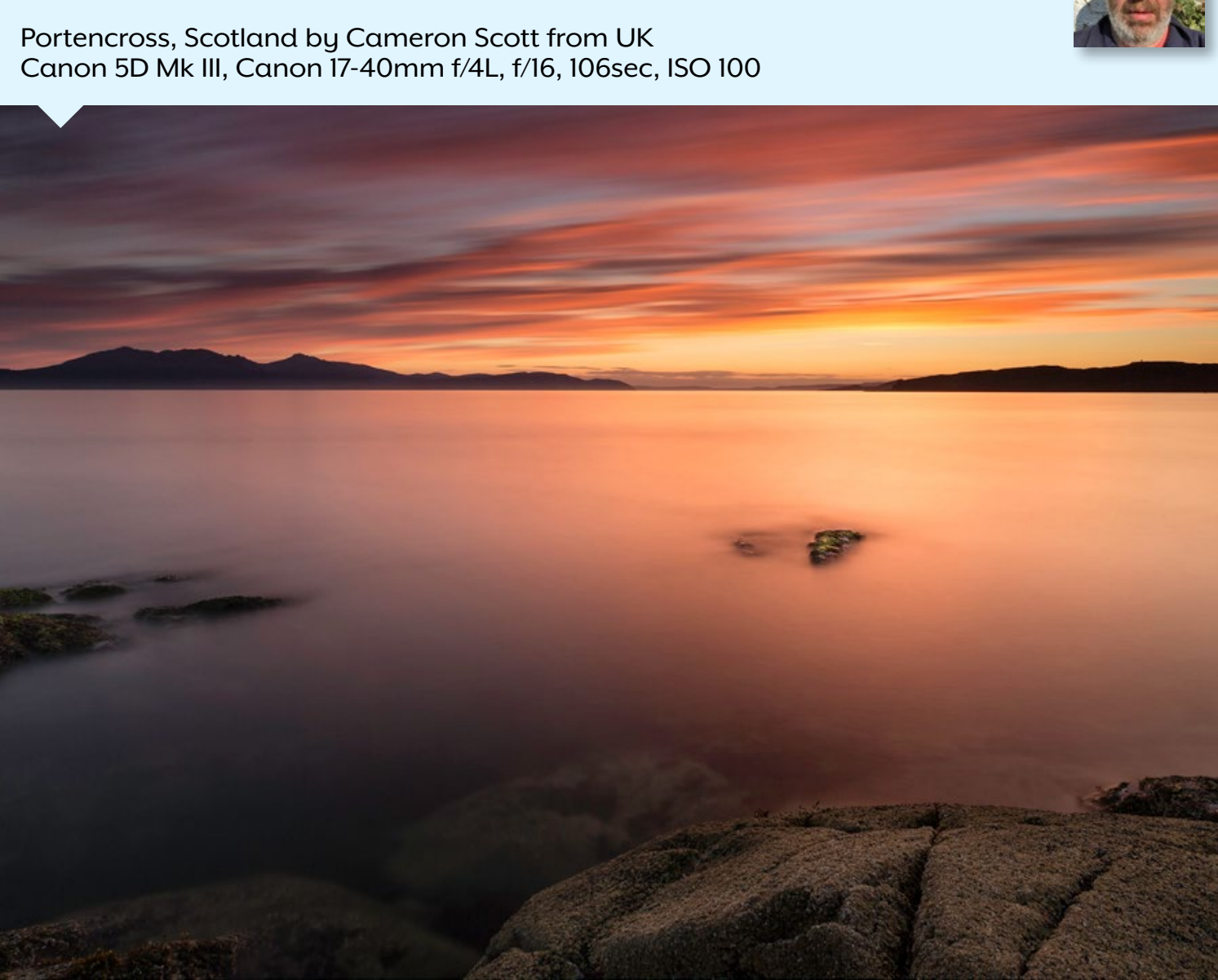




Alaska, USA  
Edward Snow, USA  
Nikon F4  
Nikon 70-200mm f/2.8  
f/3.2, 1/8000sec, ISO 1250



Praia Magoito, Sintra, Portugal  
Frank Leinz from Germany  
Canon 5D Mk III, Samyang 14mm  
f/16, 5sec, ISO 100



Portencross, Scotland by Cameron Scott from UK  
Canon 5D Mk III, Canon 17-40mm f/4L, f/16, 106sec, ISO 100



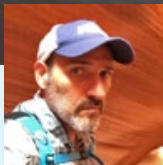
Valais, Switzerland  
Rainer Mirau, Austria  
Arca Swiss Rm3Di with Phase One IQ3 100M.  
Rodenstock 4/50mm HR, f/11, 0.5sec, ISO 50



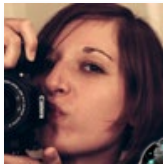




Two Jack Lake, Banff, Alberta, Canada by Gevork Mosesi from USA  
Nikon D810, Nikon 16-35mm f/4, f/16, 1sec, ISO 200



Frigate Bay, Basseterre,  
Saint Kitts and Nevis  
Kathrin Schlott, Germany  
Canon 70D  
Canon 15-85mm  
f/11, 15sec, ISO 100



Okefenokee Swamp, Georgia, USA  
Lori Roach, USA  
Nikon D800, Nikon 24-70mm  
f/9, 1/60sec, ISO 400



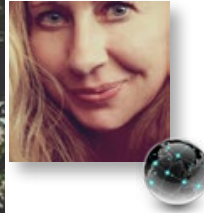
Yangshuo, Guilin, China by Kyon Jin from Japan  
Sony 7s, Sony 70-200mm f/4 OSS, f/16, 1/400sec, ISO 160



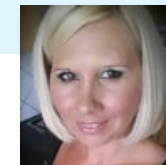




Princeville, Kauai,  
Hawaii, USA  
Laurie Search, USA  
Canon 5D Mk II  
Canon 24-105mm f/4L  
f/9, 1/640sec, ISO 320



Portland, England  
Lisa Wilmot from UK  
Nikon D3100, Nikon 55-200mm  
f/7.1, 1/250sec, ISO 400



Leith Hill, Surrey, England by Michael Sowerby from UK  
Canon 5D Mk III, Canon 24-70mm F/2.8L II, f/16, 1/80sec, ISO 100



Portcoon, Co. Antrim, N Ireland  
Derek Smyth, Ireland  
Canon 5D Mk II  
Canon 17-40mm f/4L  
f/8, 57sec, ISO 100







Zion National Park, Utah, USA by Olga Faix from Switzerland  
Sony ILCE-6000, Zeiss 16-70mm f/4, f/4.5, 1/60sec, ISO 100



Grand Canyon National Park, USA  
Randy Mikesell, USA  
Sony A99V, Sigma 70-200mm f/2.8  
f/11, 0.3sec, ISO 100



St Kilda Beach, Australia  
Shremal Patel, Uganda  
Nikon D7100  
Tokina 11-16mm f/2.8  
f/22, 1sec, ISO 100



Lindis Pass, Otago, New Zealand by Paul Wheeler  
Nikon D800E. Sigma 70-20mm f/2.8, f/6.3, 1/500sec, ISO 100





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