

# Landscape

Photography Magazine ©Ian Plant



**Between  
Seasons**

Issue 92 October 2018



'Diamond Beach' near Jökulsárlón Glacier Lagoon in Iceland is a photographer's paradise: a black sand beach stretching as far as the eye can see, littered with blocks of glistening ice - a genuinely unique location. I'm fortunate enough to have visited it on a number of occasions, but the weather in Iceland is unpredictable, to say the least and it's rare that my visits seem to coincide with good light. This particular morning was an exception, however; the horizon was clear at dawn and there was enough high cloud in the sky to catch the colour from the rising sun.

One of the problems with shooting at sunrise and sunset is that the brightest part of the scene is on the horizon. Using traditional graduated filters is therefore tricky, as they are darkest at the top and fade gradually towards the transition zone - meaning they are not always as strong on the horizon as they need to be. LEE's Reverse ND filters solve this problem by being darker on the horizon and then fading towards the top of the filter. The transition zone is well-judged, being strong enough to control the light but soft enough to blend in to the horizon unobtrusively. For this shot, I chose a 3-stop Reverse ND, and the result is a natural-looking sky, even with the bright sun climbing above the horizon.

Mark Bauer  
markbauerphotography.com

0.9 Reverse ND (3 stops)  
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## Showcase Your Fall / Autumn Pictures

In the November 2018 issue we will publish a special section with images that showcase the charm and elegance of Autumn/Fall colours.

Upload your pictures here: <https://lp-mag.com/av>

## Fujifilm Galleria

We are introducing to you a special, free edition of Landscape Photography Magazine, celebrating some of the stunning and inspirational images from our readers - we called it Fujifilm Galleria and can be downloaded [here](#).

Landscape Photography Magazine is well known for showcasing and promoting the work of established and also emerging photographers from around the globe. If you would like to be next, visit the [website](#) and find out about the ways you can get involved.

## Also this month

On a trip to photograph northeastern Italian mountains, **Alex Koch** encountered some problems under snowy conditions, but these turned out to be a blessing in disguise.

What are our opinions worth? Our creative integrity is all we have, and our ability to judge our own work, and the work of others, is a crucial aspect of being landscape photographers. **Alister Benn** outlines how this ever-changing world is unfolding.

The measurement of quality in photography is something elusive. And yet, it is of paramount importance. **Rafael Rojas** examines how we can trust ourselves when it comes to the evaluation of art.

*Dimitri Vasileiou*

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## Snake River

Tetons NP, USA  
This month's cover is by contributor...  
Ian Plant





**O**n a recent trip to the Pacific north west, Ruby Beach in Olympic National Park was one of the places I was looking forward to visiting the most. I had seen – and been inspired – by countless images of this amazing location.

We arrived to the Olympic Coast a little later than I wanted, but we managed to set up camp quickly and head off to Ruby Beach. When we got to the beach I thought that the light was fading, so I rushed down the trail and over some driftwood logs to the beach. Luckily for me I was wrong and for the next 30 minutes the sky got better and better. The sun peeked through the clouds and lit them up in beautiful orange and pink colors.

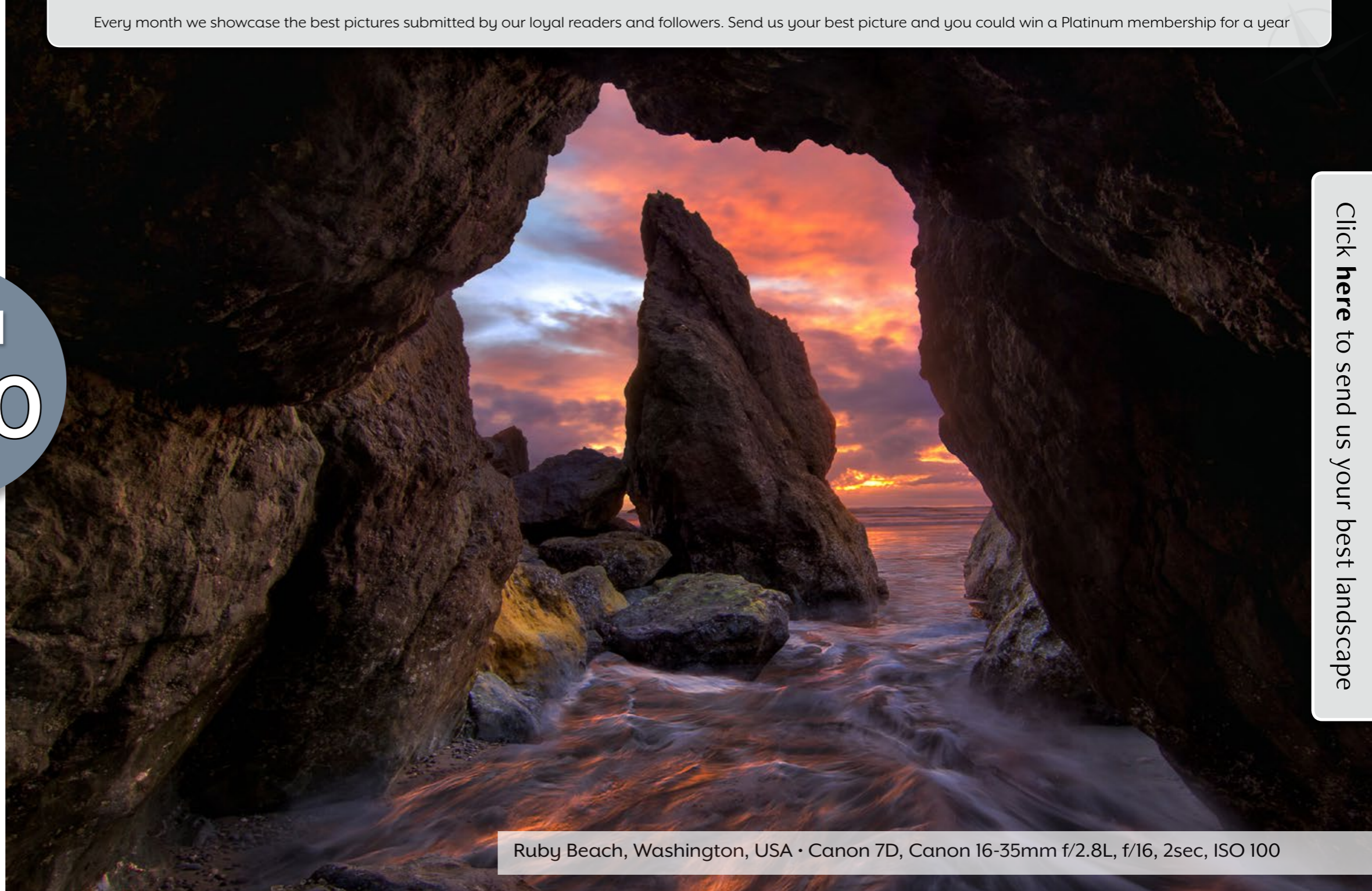
I walked along the beach moving from composition to composition and, just like the sky, each composition was getting better and better. I settled on this one that showcased a beautiful sea stack framed by rocks and the incoming tide.

Ruby Beach was one of the coolest places I have ever visited. The dramatic and huge sea stacks were stunning. Usually, when I visit such amazing locations I get unlucky with the sky, so it was nice for everything to go right for once. It was a beautiful sunset on a beautiful beach.

Living in Colorado, beach photography and photographing seascapes is not my

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typical landscape. The lack of experience, the dynamic range of the dark rocks and bright sky and avoiding the incoming waves, all lead to this being one of the most difficult pictures I have ever taken.



Ruby Beach, Washington, USA • Canon 7D, Canon 16-35mm f/2.8L, f/16, 2sec, ISO 100

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#### NICHOLAS SOUVALL

I am a landscape photographer from Colorado, USA. As much as I love photographing the beautiful Rocky Mountains of my home state, I love traveling and exploring the diversity of amazing landscapes that this world has to offer.



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BEST OF THE REST >>



Patagonia, Argentina by Art David from USA • Nikon D7100, Tokina 16-28mm f/2.8, f/10, 1/200sec, ISO 100

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Jokulsarlon Glacier Lagoon, Iceland by Arti Panchal from USA • Canon 5D Mk III, Canon 70-200mm f/2.8L IS II, f/16, 4sec, ISO 50

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Neist Point, Isle of Skye, Scotland by Dean Allan from UK • Nikon D810, Nikon 18-35mm, f/11, 311sec, ISO 64

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**Cornwall, England**  
 Stefan Brune, Germany  
 Canon 6D  
 Canon 16-35mm f/4  
 f/8, 6lsec, ISO 100



**Lake McDonald, Glacier NP, USA**  
 Peter Coskun, USA  
 Canon 6D  
 Tokina 16-28mm f/2.8  
 f/11, 0.4sec, ISO 100

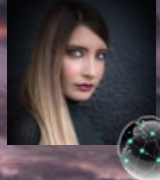


**Kovalam Beach, Trivandrum, India**  
 Vinayak Adkoli, India  
 Canon 5D Mk IV  
 Canon 16-35mm f/4L IS  
 f/10, 1sec, ISO 320



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Mount Seceda, Italy by Isabella Tabacchi from Italy • Nikon D810, Nikon 14-24mm f/2.8, f/16, 1.3sec, ISO 31



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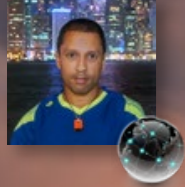
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Derwent Water, Lake District, England by Frank Hoozeboom from The Netherlands • Canon 6D, Canon 24-105mm f/4L IS, f/11, 31sec, ISO 100

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Wanaka, New Zealand by Hansle Guichardo from USA • Nikon D750, Nikon 14-24mm f/2.8, f/11, 1.3sec, ISO 50



The Schermer, Netherlands by Jeroen Florijn from The Netherlands • Canon 5D Mk III, Carl Zeiss 21mm f/2.8 Distagon ZE, f/16, 25sec, ISO 100

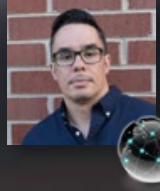
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Old Man of Storr, Isle of Skye, Scotland by Pete Rowbottom from UK • Nikon D750, Nikon 16-34mm f/4, f/16, 106sec, ISO 100

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Elbow Falls, Alberta, Canada by Pablo Santos from Canada • Nikon D610, Nikon 16-35mm f/4G VR, f/16, 1/20sec, ISO 100



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 Elgol, Isle Of Skye, Scotland by Sandra Cockayne from UK • Canon 5D Mk II, Canon 24-105mm f/4L, f/22, 0.8sec, ISO 100



Bogliasco, Genova, Italy by Stefano Mainardi from Italy • Canon 5D Mk III, Canon 16-35mm f/2.8L, f/8, 95sec, ISO 100

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Glenfinnan Monument, Scotland by Steven Dijkshoorn from The Netherlands • Canon 5D Mk III, Canon 24-70mm f/2.8L II, f/11, 0.4sec, ISO 100

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 Antelope Canyon, Arizona, USA by Vyacheslav Vygivskyy from Ukraine • Nikon D750, Nikon 24-70mm f/2.8 ED, f/8, 1/125sec, ISO 1600

# Galleria

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**La Jolla Reefs, USA**  
Matt Aden, USA  
Canon 5Ds  
Samyang 14mm f/2.8  
f/20, 1/50sec, ISO 100

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## Contributors



Dimitri Vasileiou



Alain Briot



David Hay



Alex Koch



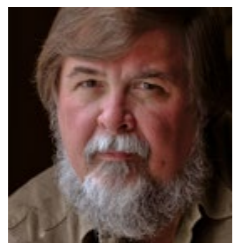
Alister Benn



Rafael Rojas



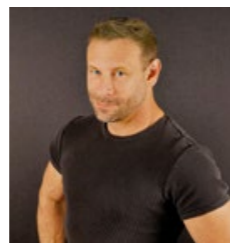
QT Luong



Bill Fortney



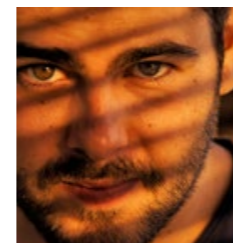
Ruth Grindrod



Craig Bill



Owen Vachell



Alex Malapetsas



Nicholas Souvall



Chip Carroon



Harry Miller



Adam Mead

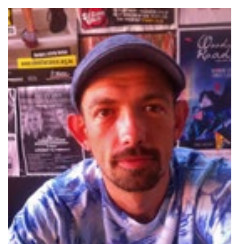


Kyle DeClerck



John Dodson

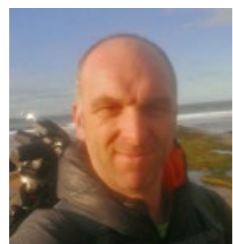
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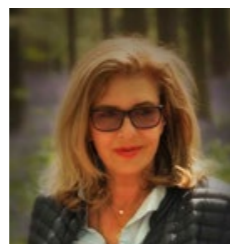
Andrii Slonchak



Denise Kitagawa



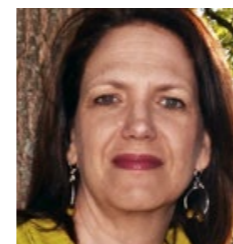
Alan Short



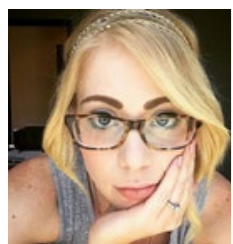
Saskia Dingemans



Matt Noone



Sherry Rosen



Jessica Santos



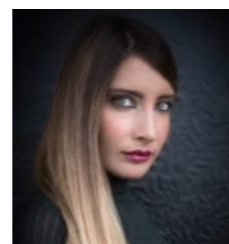
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Unit Stills Photographer Barry Wetcher is known for his work on *Goodfellas*, *Die Hard With A Vengeance*, *I Am Legend*, *The Girl On The Train*, *Creed*, and the upcoming *Oceans 8*. Currently an ICG member and Vice President of the SMPSP (society of motion picture still photographers), his numerous accolades include: the SOC's (Society of Camera Operators) Still Photographer Lifetime Achievement Award, and the Publicist Guild Award for Excellence in Feature Film Still Photography.



Photographer Barry Wetcher  
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**Between Seasons**

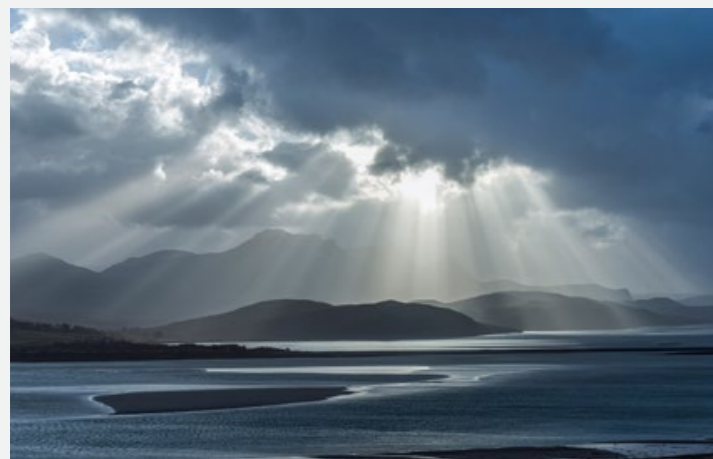
On a trip to photograph northeastern Italian mountains, Alex Koch encountered some problems under snowy conditions, but these turned out to be a blessing in disguise. ↩



**The Power of Evaluative Judgement**

What are our opinions worth? Our creative integrity is all we have, and our ability to judge our own work, and the work of others, is a crucial aspect of being landscape photographers. ↩

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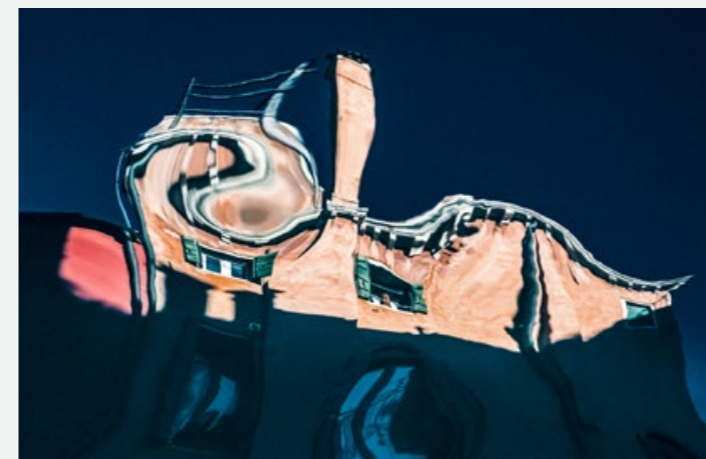
**Elemental**

Preparing for an exhibition of landscape photographs for a well-known gallery in Aldeburgh in Suffolk, England is a daunting challenge. Ruth Grindrod explains the ins and outs of such task. ↩



**Interview: Bill Fortney**

Kentucky-based photographer Bill Fortney talks about being an official Fujifilm photographer, his 49 year career and how photography has made it evolve over time. ↩



**Quality in Photography**

The measurement of quality in photography is something elusive. And yet, it is of paramount importance. ↩



**Guadalupe Mountains National Park**

Every National Park in North America has been photographed endlessly. Or has it? In Texas lies a fairly unknown location that could prove an exciting new photographic furrow to plough. ↩

# Quality in Photography

The measurement of quality in photography is something elusive. And yet, it is of paramount importance. **Rafael Rojas** examines how we can trust ourselves when it comes to the evaluation of art



## Quality in Photography

**F**rancis Hodgson mentions the need of having a method to measure quality in images. Being such an 'easy' task to produce an image (just pressing a button), and particularly today when the ubiquity of photography has reduced its apparent value to a minimum, it might be more important than ever to discern the meaningful images from those which are trivial. Hodgson, while acknowledging the difficulty in coming with a system to measure quality in photography, goes on to reach a conclusion that, eventually, quality in photography might be related to the extent that images do matter. Did the photos matter to the photographer when they were created? Do they matter in the context in which they were produced, and now seen? Should they matter to the audience today?

Today, on Flickr alone, more than 6 billion images welcome the arrival of a new million pictures every day. How can we discern what is worth a second look, even a first? How can we allocate some of our most limited resources, time and attention when it comes to the sheer amount of photographs that compete for them?

Measuring quality is also the puzzle to solve when it comes to judging photographs. How can we say that a

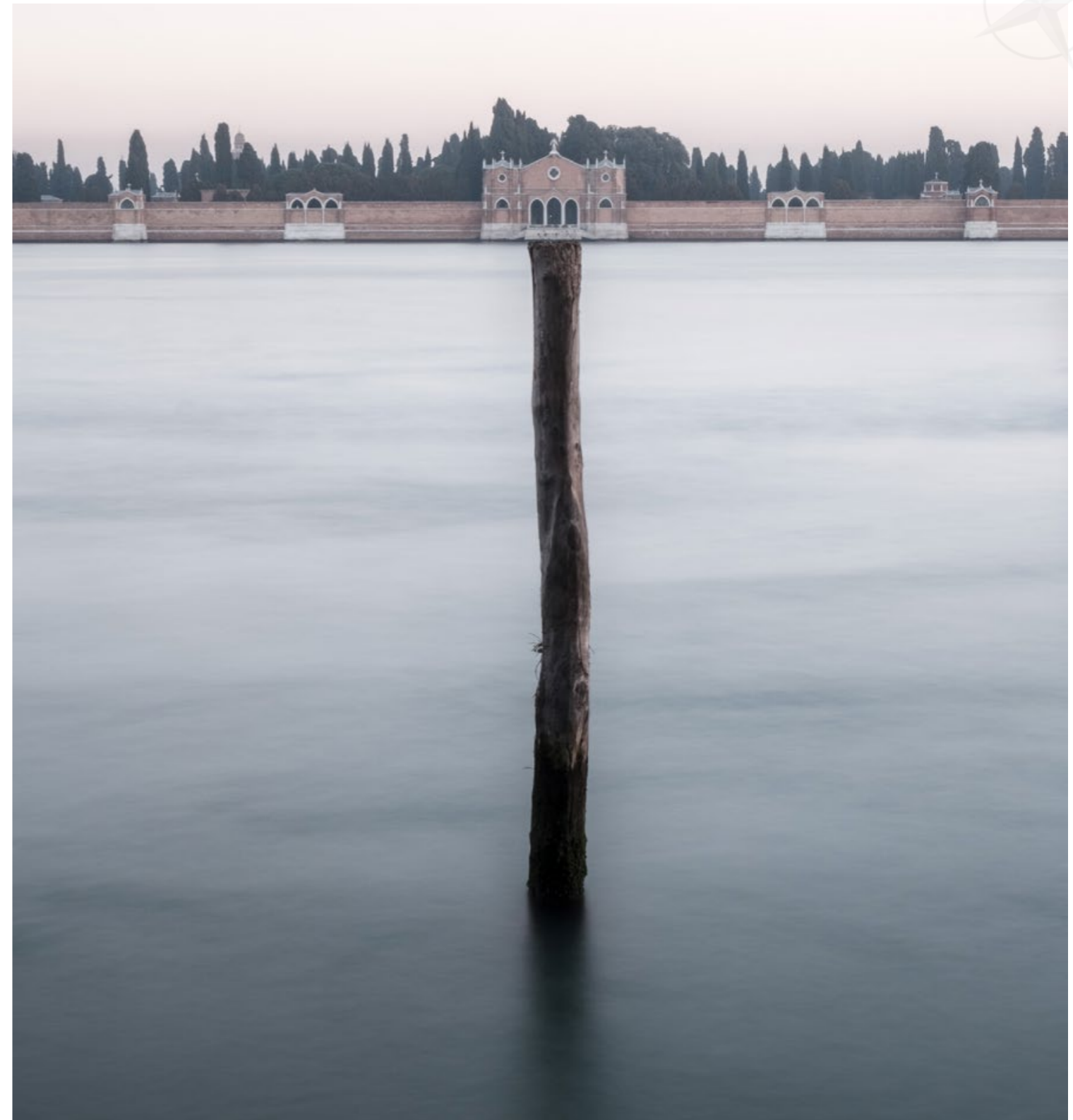
picture is better or worse than any other without having an objective measuring system based on a definition of quality?

For many, an image is better than the rest when they like it more. But this standard of quality assessment does not help us evaluate the photograph, just the viewer.

A good system of evaluation for images demands to be as objective as possible and independent of the judge that evaluates it. A picture might be good or not, but that appellation should not be given according to the person who sees it, but according to the inherent value of the image itself. In other words, the personal appreciation of 'liking' or 'disliking' an image is utterly meaningless when it comes to assessing its value, whether it matters or not, and whether it is better or worse than any other image.

Photography, as all with visual art forms, is a way of communication. This communication is rooted in objective elements found in the outer world, which are then analysed and interpreted by the photographer, passing through their personal filters based on experience, memories, thoughts and feelings. A need to share that interpretation, the fruit of the dialogue between 'reality' and the photographer, sparks the will to create an image and show it to the world. The different branches of photography see the nature of the message shift between the two poles of subjective interpretation and objective depiction at different levels.

If photography is communication, then one of the options would be to define the quality of an image as its effectiveness, wholeness and richness in passing through the message



and intent that was in the head of the photographer at the moment of creating the image, or that, subconsciously, spurred them to press the shutter.

Multiple layers of communication carry the message of an image. The subject matter is the first one. Everybody accepts a tight bond of photography to reality. All photographs depict reality,

and for something to be photographed, it must exist. Many are the images whose communication and message resides mainly in the depiction of the subject matter alone. Photo-journalism is an example, or postcards of the landscape that are supposed to show an idealised view of a particular locale, the way most tourists expect to see it, or remember >>

**How can we say that a picture is better or worse than any other without having an objective measuring system based on a definition of quality?**

## Quality in Photography



» it after their visit. But there are far more layers of communication that the photographer can use in images. Mystery, visual metaphors, abstraction, questions with no answers, formal communication due to visual design and context are some of the additional (not alternative) channels of expression that the photographer can use to, more or less subtly, alter or shape the meaning of the images. Some of these channels are entirely under the control of the photographer, such as visual design and composition. Others, like the context, can be more or less altered (by accompanying our images with captions, introducing the work with an artist



**A good image, then, is one that not only displays a strong subject matter, but also lures the viewer with mystery**

statement, presenting the work to a specific audience in a particular format etc.) but these options open the door to external serendipity beyond the control of the image's author.

If we accept the hypothesis of associating quality in an image to the effectiveness of communication of the message and intent of the photographer, then a good photograph will be one where the message is not only deliberate and explicit, but also one in which different channels of communication have been used. A good image, then, is one that not only displays a strong subject matter, but also lures the viewer with mystery, provokes the intellect and the imagination



with ambiguity. It brings excitement and poetry with visual metaphors, creates parallels with other visual work, creates resonances with the accompanying images, and makes effective and coherent use of the context (written texts – presentation – physical nature of the artwork) in order to push the message. When many channels of communication are used, the observer is lured and tempted to scrutinise the work

and allocate attention and time.

The implications of such a definition of quality do not stop there, however. The message and the communication will also be stronger when there is coherence in its delivery all along the photographic process. That is, when the decisions made and results obtained in terms of visual design (that relate to the use of light, timing and compositional work in the

field), post-processing (which enhances the visual design and mood present in the photograph) and presentation of the photograph (digital or physical) are coherent with the message and intent of the photographer.

If this definition and explanation make sense and we accept it as valid for a moment, then a compelling conclusion can be drawn when it comes to assessing »



## Quality in Photography

» the quality of a piece of photographic work: before we can say a word we need to know the intent of the photographer. Without that information, all assessments of quality will be based on subjective systems of evaluation. That is, a photograph will be considered good when we like it. And that will make all our photographs great, if the person judging the images is our mother.

I realised this long ago when I started offering portfolio reviews to fellow photographers. There was no way to provide useful guidance unless I knew what the intent of the photographer was to begin with. I have to mention that, just pushing the students to describe that intent alone, as clearly as they could, allowed them to improve and provided a great

Defining quality is elusive and tricky. Therefore, chances are the definition I propose for quality might be flawed or incomplete. But of something I am entirely sure. If for a moment we take it as valid and we use it to assess and measure the quality of our work, we will inexorably see in the process our photography become more expressive and make use of more layers of communication. Therefore, we will see the level of complexity and meaning of our work flourish in the process. There is little doubt that better images will be the result. ↩

“That is, a photograph will be considered good when we like it. And that will make all our photographs great, if the person judging the images is our mother.”

insight into their own work even before I came with my own analysis and discussed it with the student.

This way of assessing images has also guided me whenever I have had the chance to judge photography competitions and contests (another subject, for another article). Rather than falling under the lure of the subject matter, the impact of the visual design and the rarity of the light conditions, I have always tried to see whether all those components were coherent or not and aligned towards a clear and deliberate message and intent from the photographer.

Rafael Rojas is an author, lecturer and fine-art photographer, whose work has been awarded in prestigious competitions such as the Master Hasselblad. He helps other photographers grow as artists and connect with the landscape.  
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**A**s someone who has crawled around the southwestern US for many years, I had also been in this area before. It is a strange place and one of the lowest precipitation areas in Utah.

The landforms are governed by layers of shale which erode easily and uniformly. The relatively rapid erosion and limited precipitation means that there is very little vegetation. As one looks at this view, it appears to be small rivulets in mud within a couple of meters of a river, perhaps.

I have seen small drainage patterns very similar to this elsewhere. At first it may appear to be an intimate landscape. However, the distance across this scene is much larger than it seems. It is approximately one kilometer from left to right since this is an aerial image.

The absence of vegetation provides no scale for us to judge the picture. Indeed, large scale erosional patterns are very similar to small scale ones.

The orange-topped ridges are formed by an uppermost eroded shale layer that contains more oxidized iron than lower layers. It looks like a decorative topping on a dessert rather than a decorative layer in the desert.



Central Utah, USA • Phantom DJI FC6310 Drone, f/2.8, 1/160sec, ISO 100

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### CHIP CARROON

I worked in the San Francisco Bay area for many years as I specialized in location photography for annual reports, advertising, and photojournalism. In later years, I have returned to the interests of my youth, landscape photography.





# The Power of Evaluative Judgement

What are our opinions worth? Our creative integrity is all we have, and our ability to judge our own work, and the work of others, is a crucial aspect of being landscape photographers. **Alister Benn** outlines how this ever-changing world is unfolding



Landscape photography is in an ever-changing state of flux – what was once one thing is now another, and another, and another. Each of us is influenced by the globalisation of an art form open to all and each day we are confronted with thousands of images: and we judge them all.

In this month's article I aim to delve into the phenomenon of judgement, how the external and the internal differ, and finally our relationship with it regarding our own creative integrity.

### The World of Judgement

We all judge, every minute of every day. Whether we call it judging or opinion, preference, feeling or taste: semantics aside, we are stripping the world down to like, dislike or ambivalence. I like Indian food, the colour blue and bird-watching. I dislike oysters! I am truly ambivalent to the Kardashians! Every decision we ever make is based on judgement or preference. Our choices of breakfast, clothes to wear, car to drive, TV shows to watch. We judge, we choose, we prefer, we feel.

Every image that crosses our path is subjected to an instantaneous assessment. We do this subconsciously and our first impressions tend to stick fast, as very few go on to reassess something they instantly dismiss.

The first consideration is that our judgement is not empirical truth; it is opinion. Yes, we can have degrees of the validity of opinion based upon our experience in certain fields, but a person's opinion about which shirt to choose in a clothing store is no more valid than anyone else's. Some judgements are based on experience, others on gut reaction, but whichever it is this shapes us as individuals

and ultimately dictates who we are.

My first step on the road to freeing myself from the judgmental jail was to become conscious of judging. I'd stop myself and allow some space to enter the assessment by becoming prepared to hear both sides and disassociate my opinion from the words 'good' or 'bad'. This has helped immensely.

Taking the simplest analogy possible: not liking Mozart's music does not make his music bad; it is just not to your taste. Equally, let me introduce this next concept early, as we will be coming back to it. Let's say you love a certain piece of music – On the Nature of Daylight by Max Richter for example. If you play it to five people and they all hate it, does that change your opinion of it? No, of course not, but it may change your opinion of the five people whose opinions you sought! However, if they all love it, does that enforce your opinion and somehow validate your choice, or taste?

### The Taste Tribes

I have the luxury of thinking about landscape photography all the time, whether out in the field practicing it, walking around and thinking about it, or writing articles such as this. Over the years I have thought a lot about why things are the way they are, what drives walls between us and what are the recurrent challenges that face us while trying to develop ourselves and our work. Historically, going back tens of thousands of years, we lived in small tribes, typically 100-150 individuals. Being part of a group was far more secure than trying to snuggle up to a bear at night! Commonality of purpose, behaviour, belief and language united these small tribes into holistic units. >>



## The Power of Evaluative Judgement

» It was not healthy to be different.

Even in today's sophisticated world, I believe an element of this is still present in our brain, and being liked, respected, appreciated and valued still releases dopamine into our blood and gives us that feelgood factor.

### Why do we share images?

A Pandora's Box question perhaps, but one I feel we need to answer for ourselves. If we cannot see an image without judging it, then others are the same – they see ours and judge. If the ratio of like to dislike is positive, we tend to look favourably on that. If everyone hated our work, some of us may stop sharing it pretty quickly!

Going back to musical analogies again – when grunge exploded in popularity as a new style of music in the '90s, we saw an eruption of similarity spreading across contemporary music. Grunge became a thing, and dominated the charts for a few years until the next wave came along. I believe we have seen similarities in the landscape photography world in long exposure black and white photography, HDR, Intentional Camera Movement or pictures from certain iconic locations. They are inherently popular and by making images like them our work is more palatable to the appetite of the zeitgeist.

### Outside: looking in

We have all been there, giving our opinions out over a beer, dishing it with passion and confidence. The person on the receiving end looks shaken, but we know it is for their own good – “Quit your job if you don't like it!” “She's no good for you mate!” and so on.

In photography, statements such as “you should have taken a step or two

to the left” are well-meant, but often ill-received. My point here is that externalising opinion and judgement are fine – we have no problem dishing it out, consciously or otherwise. The problems start when the table turns, and/or when we have to evaluate our own work. I have been through times when I have found it almost impossible to judge the merits of my own photography, while all the time continuing to make snap gut decisions about the images of others.

Why should this be? There are no doubt many variables to that question, but the ones I keep coming back to are confidence and why we are making images in the first place. I'll admit, when I started making photographs again in 2002 and sharing them online, the feeling of happiness when one was well-received was a big issue. I liked being acknowledged and getting a like or positive comment from someone I admired was a big deal. Ultimately though, I found myself making images in a way I knew would be well received and that made me quite blinkered in my approach. Thankfully, some time has passed and now my perspective is different. I know why I make images and I am confident enough in that purpose to share them with what I now call, ‘no sense of attachment’. In short, the feedback I get does not influence my opinion of a particular work. Instead, my own ongoing self-evaluation has far more impact on the development of my images.

If I make an image for me, and it resonates with me, then evaluating it afresh based on its popularity seems somehow an abandonment of that relationship I had with the aesthetic. We mentioned musical taste earlier and how absurd the notion is that we would change our »



## The Power of Evaluative Judgement

» opinion of a piece of music based on whether our friends liked it or not. I was a huge **Rush** fan throughout university and my insistence on playing it at parties was not popular!

### Our Unique Relationship with Judgement

Seeing judgement for what it is, is a gift. It is all the things we have mentioned above – taste, opinion and preference. For most of us these tastes shape us and build a picture of who we are. A football team, a favourite band, artist, place to live, or spouse. When it comes to our photographic work, however, there is a tendency to externalise the responsibility of evaluation. In fairness, the more I think about it, this does creep into other aspects of our lives! “What do you fancy for dinner?” sounds awfully like externalising evaluation!

When I go out into the wilderness and experience it in a mindful, attentive way,

I see it as only I can see it. My evaluation is not the same as anyone else’s. Should

I notice a harmonious aesthetic relationship, choose to get the camera out and ultimately make a photograph from it, I did so because I was engaged and I was in a state of creative attention – I made the image for me.

If I choose to send that image out into the world, put it online or even in a gallery as a print, I am doing so as an aesthetic statement of my perspective. Should someone like that articulation, or it resonates with them, that’s nice, it is fine. Equally, if it does not elicit a positive response in someone else, that is also totally fine. Neither response changes my relationship with the experience or the articulation of that experience.

There are often cases where people’s

judgements step over the line from taste or opinion to prejudice and condemnation. Landscape photography is no longer one thing, practiced in one way. How many nuances can we name? Dozens before we have to start scratching our heads! A person’s choice to make an image of something may seem odd to me and not to my taste, but it does not make it wrong or bad. Equally, should I find the beauty of the world in a grain of sand, and that choice appears inaccessible to others, it does not make that wrong either.

It is fair to say that the homogeneity of styles in photography creates a vanilla atmosphere of sameness, yet this does not inherently mean anyone doing so is wrong. I will make one last statement to close this article.

Every new style has started with someone doing something different, even consciously rebelling against homogeneity or conformity. I take great comfort in that, secure in the knowledge that pleasing myself and being self-judgemental of my work opens doors to infinite possibility. ↩

Alister Benn is a full-time landscape photographer, author and guide. Having lived for over a decade in the Himalaya of Tibet and SW China, he now lives and works on the Isle of Skye with his wife Juanli Sun.

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



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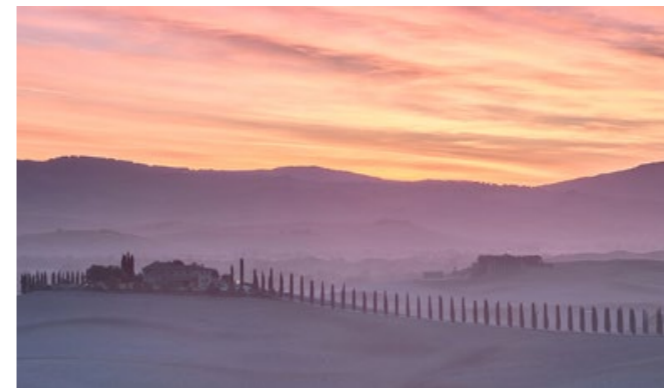
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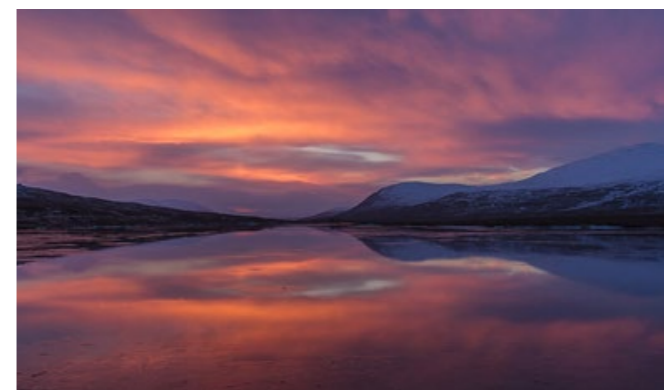
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**M**ontana offers many miles of beautiful roads to travel and Highway 200 between Missoula and Great Falls is certainly one of them.

I have traveled it many times and taken many photographs of the breathtaking scenery along that road that a three and a half hour drive can easily take me four to five hours.

As part of that journey I pass this beautiful tree, once heading east and on the return, and had promised myself several times that one day I would stop and photograph it. Finally, I did, and as striking as this old tree is in its natural colors, there is something quite dramatic in the black and white version.

This picture was captured in the early spring, before its leaves emerged. I must get back there this summer and photograph it again in its full glory.



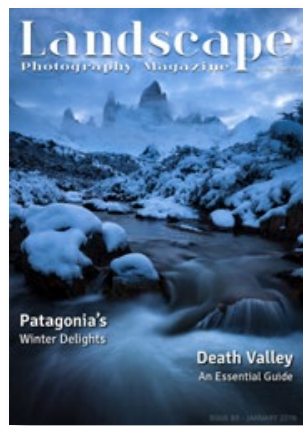
Vaughn, Montana, USA • Nikon D7100, Sigma 18-200mm, f/3.5-6.3, f/14, 1/200sec, ISO 200

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**HARRY MILLER**

Although I am retired, life in Montana does not lend itself to boredom. There is fishing, hiking and don't forget the grandchildren. My photography is a part of all of these, so no time to be bored. There is indeed life after work.





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# Between Seasons

On a trip to photograph northeastern Italian mountains, **Alex Koch** encountered some problems under snowy conditions, but these turned out to be a blessing in disguise



## Between Seasons

**A**fter an eight-hour drive from the middle of Germany, we finally arrived at the Italian Dolomites. When we left rainy Germany, we had been really optimistic because as soon as we crossed the main row of the Alps, the weather changed to a mixture of clouds and sun, which offered the perfect conditions for a photography trip.

Unfortunately, when we entered the valley near Toblach, where our first overnight stay was planned, we ended up in deep snow, already from 1000m above sea level. We had planned to stay for a few nights in the mountains, at around 2000m, but now it was not certain that we could even reach that altitude.

What first looked like the end of our

plans was in fact the best thing that could have happened to us. We had to implement some modifications to our tour to make sure we would get the most out of it. In the lower parts of the valley the autumn colours on the trees looked fantastic, especially the colours of larches. However, as we went higher and higher, the seasons changed into winter, where everything was covered with snow. We were lucky to be between the seasons as we could define the speed of the colour change simply by changing the speed of our climb.

So, we packed our backpacks and started the tour. On the first day we did not meet any people. This allowed us to really get together with nature. We



hiked up in the deepest snow, which was exhausting, but once we reached a sunrise location, everything paid off.

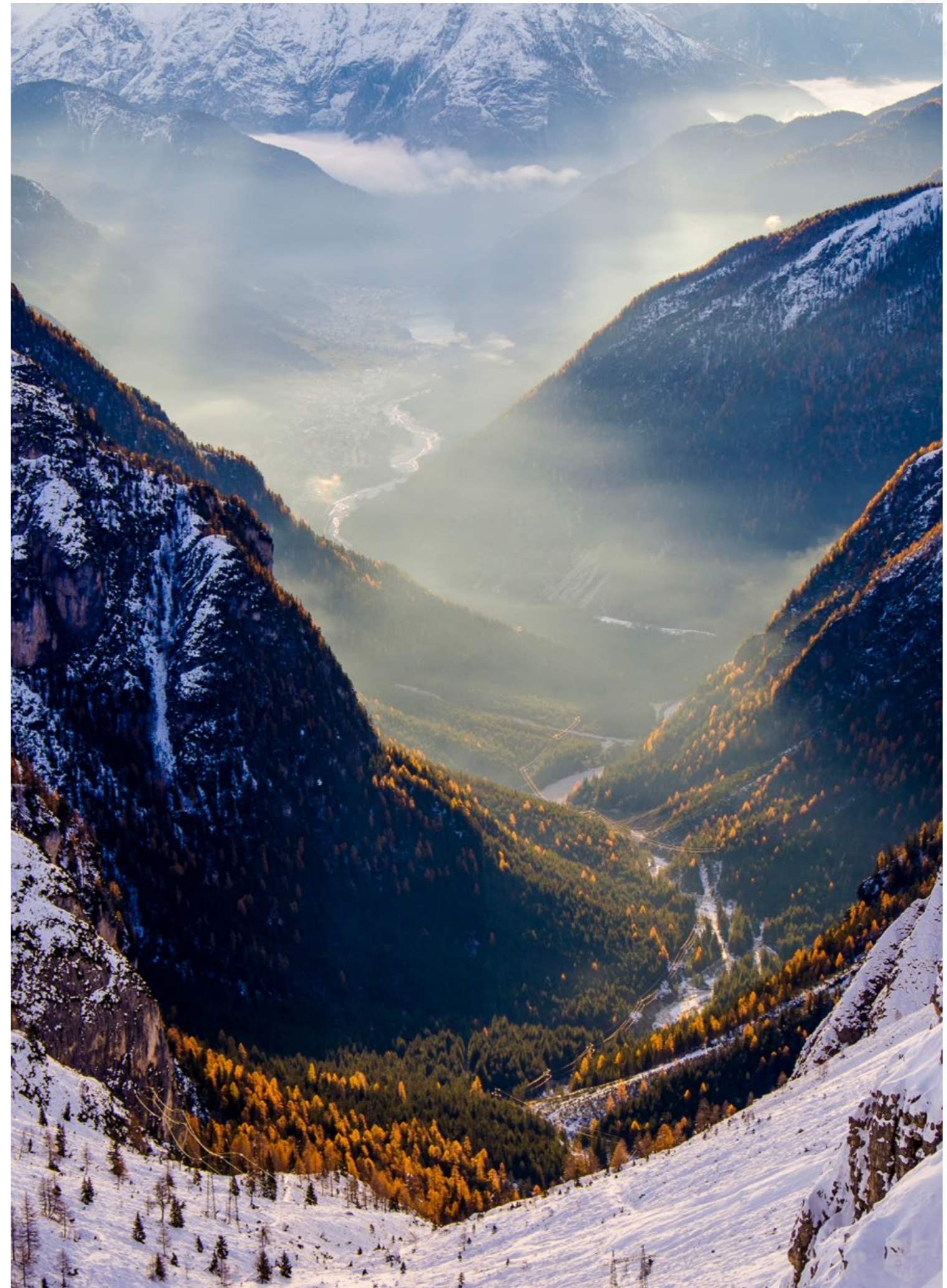
It was my first serious outing with my new Fujifilm X system. Coming from a DSLR kit, I decided earlier this year to completely switch my gear and totally go for the mirrorless system. I guess the reasons are pretty much obvious: it is lightweight, smaller and the lenses are absolutely

**It is lightweight, smaller and the lenses are absolutely incredible**

incredible. The weight factor should play a big role during this journey. On an earlier trip to Iceland, we mostly moved by car. This time we had to walk in deep snow.

Image quality, in my opinion, in the Fujifilm is on par with all of the full frame DSLRs, especially for landscape photography.

I like working with themes as I find that they represent my trips a lot better than single images would. A series of images added into a theme allow you to tell the story of a place. On the contrary, this cannot be achieved through a series of images with no connection between them. So, it was very clear that the theme of this series would be the change of seasons, >>



» which we could witness during the next few days.

I started taking pictures at around 1300m altitude, where the orange autumn colour on the trees could still be witnessed with snow-covered mountains in the background.

When I start a new journey, it is always a challenge to find new and exciting compositions. I always need some time to build up my confidence and the first

picture is mostly the one that I need to work the most on. In this case, I started to frame the composition of the 1300m before sunset, but the final image was captured around 30 minutes after sunset.

I try not to press the shutter too often. I am more a fan of working on a composition and when I am satisfied, only then pressing the shutter. This was one of the ways that helped me to improve my photography.

The higher we hiked, the less orange we saw. The colour was replaced with rocks and snow. I tried to document those elements. Nearly all pictures were captured during sunset or sunrise as I find the light to be at its best during these times.

I had to work really hard for one of the »

**This was one of the ways that helped me to improve my photography**

## Between Seasons

» pictures. To capture 2100m it was necessary to start at 04:00 and climb up for two and a half hours in freshly fallen snow at -10°C. I set up my tripod and waited for the sun to rise, and fortunately there was a little bit of mist in the valley, which enhanced the rays of the upcoming sun. The experience was outstanding.

Every metre we moved upwards, the weather, light and our emotions were changing. Above 2000m it really started to get wintery. I love snow, especially when it is freshly fallen and untouched, as it offers minimalistic and abstract images, which in this case reflected my feelings.

The journey ended in a different way than I expected, but not in a bad way. In fact, the conditions turned out to be better than I could have imagined. It was a great

experience to hike in deep snow, it was so exciting to see the colours changing from orange to white and the mirrorless system did exactly what I had expected. ↩

Alex Koch is a landscape photographer from Marburg, Germany. He loves being outdoors and tries to capture the emotions he feels when he is out in nature. He picked up his first DSLR in 2012 but lately switched to a mirrorless system.  
[www.alexposure.net](http://www.alexposure.net)



# Cape Wrath Photo Tour

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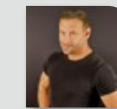
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Ausangate, Peru by Craig Bill from USA • Sony A7r II, Sony 24-70mm, f/18, 1/13sec + 1/125sec, ISO 1600 + 3200

### CRAIG BILL



I am a photographer residing in Austin, Texas. Technological advances in this industry not only allow me to appreciate and utilize past techniques, but embrace the future of photographic science, one without limitations. I hope to share images that we may not easily or not at all experience directly, but are there, waiting to be discovered.



It is definitely a privilege to hike among the elevated landscape of Peru's Andes Mountain Range. Hiking above 14,000ft is a most challenging but rewarding experience, especially if you are not used to this planetary height, and I was not.

On this multiple day hike we stopped by the colossal Ausangate Mountain and Glacier and continued along winding minimal trails spotted with Lamas. It was our goal to get to the 15,420ft Ananta base camp as timely as possible to allow

ourselves rest and chef-prepared meals. This was the time to explore, scout and capture the evening moment. Now, this was challenging enough as several people were cringing from altitude sickness – and one of those symptoms was a crazy throbbing headache, which I had.

I was surprised how quick the sky around the peaks surrounding our base camp colored up as I struggled to unpack and setup my camera gear. Head pounding, I clicked away various exposures,

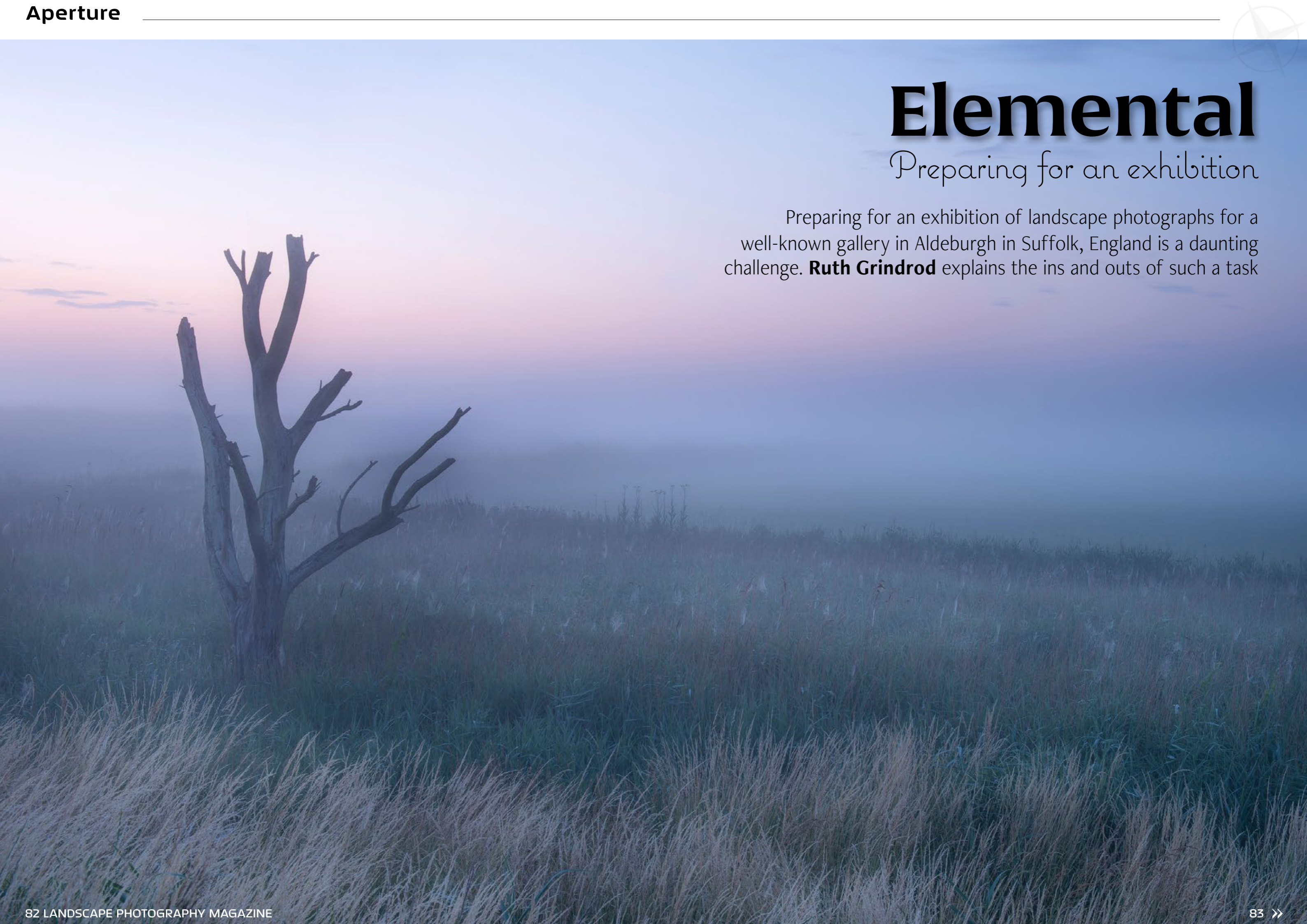
before the colorful clouds completely flicked out like a light switch. By this time I just left my camera on the tripod as I crashed out in my tent not even confident I was successful at all.



# Elemental

Preparing for an exhibition

Preparing for an exhibition of landscape photographs for a well-known gallery in Aldeburgh in Suffolk, England is a daunting challenge. **Ruth Grindrod** explains the ins and outs of such a task



## Elemental

Once the gallery has confirmed the space and dates, the work begins, sometimes nearly a year before the actual exhibition. The title of my exhibition is Elemental but in reality, it is far from elemental if you are going to create a visual display that captures the interest of many, rather than the few.

Before selecting the pictures, work needs to take place around the theme. For me, Elemental meant selecting and shooting landscape photographs that focused on the interplay between the elements as they transform the landscape. The photographs needed to show how the elements influence not only the physicality of the landscape, but also our emotional response to it.

Once this was decided, I needed to plan how the elements earth, air, water and so

**We all know that photography is about light; the importance of this cannot be over-emphasised**

on would feature in the photographs and how they would complement and coexist with one another in the gallery. Visiting the space many times is essential if your work is going to look polished and professional. Not all galleries cater for all types of work, so deciding how the photographs are going to be displayed before you select the photographs is essential.

We all know that photography is about light; the importance of this cannot be over-emphasised. We are not just recording objects such as trees, beaches, mountains and so on. Rather, we are recording how lines, forms and textures interact with one another and how the light reveals

these compositional elements. We choose these compositions and expose the scene according to how we interpret it. Each one of us will do this differently. So, in selecting the photographs for the exhibition I had to ensure the theme was adhered to as well as choosing the photographs that

directed the viewer's attention due to the interplay of light and form. It is essential to analyse the distribution of light within the photograph before printing. The areas that have too much contrast or too much light often direct the viewer away from the main focus of the photograph. Making notes

on each photograph before it reaches the print stage really does help you pinpoint what you want to achieve in the final print. I use the word final as printing a good photograph often takes more than one print, if you want to emphasise certain features or details. Looking at the print >>



Loch Eriboll, Sutherland, Scotland



Luskentyre, Isle of Harris, Scotland

over time also helps you to spot flaws or areas you want to change or improve. All of the photographs I selected for the exhibition were colour, not because I dislike black and white but because I felt that mixing the two genres presented difficulties for curation and for the viewer. The next

stage after selecting the photographs is to process them.

We all process images using a variety of techniques and software. I prefer Camera Raw and Photoshop CC. I tend not to use presets as I think that each landscape photograph is individual and

requires processing accordingly. I am also not a great fan of set styles. There will be many that disagree with me, but creating and maintaining one style limits creativity and creates a portfolio of images that look mostly the same. I do favour particular types of photography such as

» sea and coastal but that is really as far as it goes. Because of this, the selection of photographs prior to processing and printing is essential, if you are going to maintain some sort of congruence and continuity within the exhibition that holds the viewers' attention and moves them on to the next photograph, and isn't merely a set of photographs that you have selected randomly.

Each photograph selected was processed again in relation to the theme of the exhibition and in relation to the size of the photograph, even if I had previously carried out some processing on it. Nearly all of the prints are A3 plus or A2, with a few 8 by 8 inches square for a particular part of the gallery.

Processing and printing in colour required me to consider the intensities of colour in the frame along with the saturation and contrast to make the photograph say what I wanted to say. In other words, which emotions did I want to convey through the photographs and the use of colour within them – mystery, optimism, serenity, joy, inspiration and so on. A colour wheel can help you with this task – there are many available on the web.

The basics of a workflow are known to all photographers who process their own work, so I will not bore you with those apart from three aspects.

**1) Ensuring there are no sensor marks on the negative**

**2) Getting the blacks and whites correct within the image**

**3) Making sure there is no chromatic aberration**

After the basics are complete, the next stage is to use curves and masks within Photoshop cc. I use curves and masks as »

## Elemental

» they offer endless possibilities to refine a print. For example, I can brighten or darken parts of the image like the sky so that the tonal balance is correct, adding or altering saturation and contrast, selecting parts of the image to work on by using the lasso tool and then using a curve to alter and adjust. I use the blend mode luminosity mainly as it is subtler, whereas the blend mode normal affects the hue saturation and luminosity. Finally, I sharpen using raw and smart sharpen.

Printing on a professional Epson printer linked to an iMac means a quality print is guaranteed if the processing is correct and the screen calibrated correctly. It does not, however, mean you get the print you want necessarily, so live with the print for a few days and then decide if you want to work on it any more. The choice of paper is important also and for me, it is Permajet FB satin 310g and FB Matt 285g. It is intensely satisfying to see your print finally emerge from the printer looking exactly as you want it to look! This is the real joy of photography after all, seeing the final product in a large print.

Once you have all your prints ready and collated for framing, the decision as to

how to frame enters the scene. My choices are an Arqadia museum off-white mount board with a 1.5 inch black frame, plus a version of True Vue glass that does not reduce clarity or sharpness but does reduce reflections from various lighting sources.

Finally, you have the advertising and marketing, organising the private view, printing your postcards, ensuring your labels are printed on quality mount board in a set style, writing your artist statement and, of course, hanging the photographs to display them at their very best. If and when you have got all this done, you just hope that people come and like your work.

I look forward to seeing you at my exhibition. ↩

### Elemental

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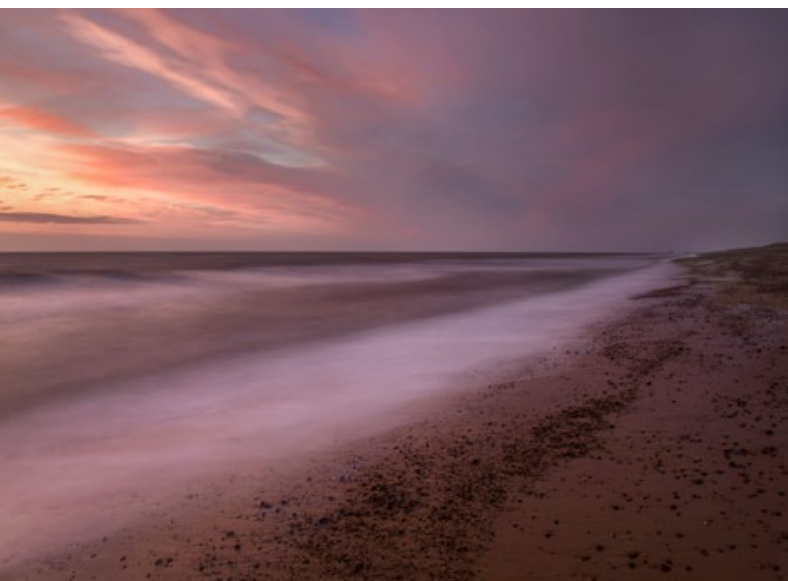
Aldeburgh

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<https://aldeburghgallery.co.uk>



**Ruth Grindrod** is a landscape photographer currently living in Norfolk, England. Her work takes her to a variety of locations with a real passion for coastal photography. She finds the solitude of being in remote regions both calming and inspiring. Producing a good print is her ultimate aim.  
[ruthgrindrodlandscapephotography.co.uk](http://ruthgrindrodlandscapephotography.co.uk)



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The screenshot shows the website's header with the logo 'Landscape Photography Workshops' and a navigation menu with categories: AFRICA, ASIA, CANADA, EUROPE, OCEANIA, S AMERICA, USA, UK, YOU, and Q&A. A prominent orange button reads 'Promote Your Photo Tour'. Below the header is a large banner for 'Iceland Photo Tours and Workshops' featuring a photograph of the aurora borealis. To the right of the banner are two dark blue boxes: 'ADD YOUR COMPANY' with a list of benefits (Join the Directory, Promote your photo tours, Reach new clients) and 'BROWSE THE TOURS' with a list of options (Choose the destination, Choose the company, Choose the price). Below these are two statistics: 'PHOTO TOUR OPERATORS' (Increase your Reach • Engage our Audience) and 'VISITORS' (Over 90 Photo Tours • Countless Destinations). A section titled 'Featured Photo Tours' displays six tour cards with images and titles: 'Glencoe and Surroundings Winter Landscape Photography Tour', 'Arches and Canyonlands in Moab Photography Workshop', 'Kayaking Tour of the Swamps of Louisiana', and three other scenic landscape photos.

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# Turning Photographs Into Art IV

How best can you create the effect you want when the only colour is white? **Alain Briot** experienced a blizzard and tells us what it taught him about overexposure and high-key images

It took me several minutes to realize I was caught in a serious snowstorm. Going from low desert to mountaintop in a few miles does that to you. I took the situation seriously when the truck started sliding sideways, then slid backwards in four-wheel drive.



I should have realized that I needed to turn back and head down the mountain. Instead, I parked, took my camera and headed out in the direction of a clump of trees that captured my attention.

Everything in the viewfinder was white except for the trees. White sky over white land with trees playing hide and seek, visible for a few seconds before disappearing again behind blowing snow.

The snow colored everything white. The trees were the only element that had substance and color, the only thing not white. It was cold, photographing was challenging and the snow made walking treacherous. The drive ahead was uncertain – should I drive on or turn back and get down the mountain? Would the storm get worse ahead or would it clear? Was it worse behind me or ahead of me?

Questions filled my mind but the landscape prevented me from giving them my full attention. I was fascinated by the scene that unfolded in front of me, a rare event for someone who lives in a land where snow is a TV event. Trees appeared then disappeared behind waves of blowing snow, creating a minimalist aesthetic in two colors, snow and trees, white and beige.

## White is beautiful

White is a color. There is nothing wrong having a pure white area in an image. What stands in the way of doing so is the commonly held belief that there should be detail in every area of the image: shadows, highlights and everywhere in between. This is a belief, not a requirement. Your work can have any look you want and can have details or not wherever you want.

An overexposed image is a purposefully light image. By overexposing the image in the field or during raw conversion, the white point is set so high that we have either just a hint of detail or no detail at all in the highlights, the brightest areas of the image. In addition, we can also create a high-key image. In a high-key image the black point is moved away from pure black so that the darkest tone of the image is closer to medium grey than to pure black.

## Processing

Overexposing is not always enough to get the image to look the way I want. To get the image I have in mind I usually overexpose in the field and then set the white and black points precisely in the studio.

Sometimes I don't know that having >>

## Turning Photographs Into Art IV

» an overexposed image is the strongest way of seeing a specific scene. In that case my point of departure is a capture that was exposed normally, with details in both highlights and shadows. In that instance I set the black and white points where I wanted them in the studio. This is no problem with digital captures because you always have the freedom to set the exposure after having captured the image.

### High-key images

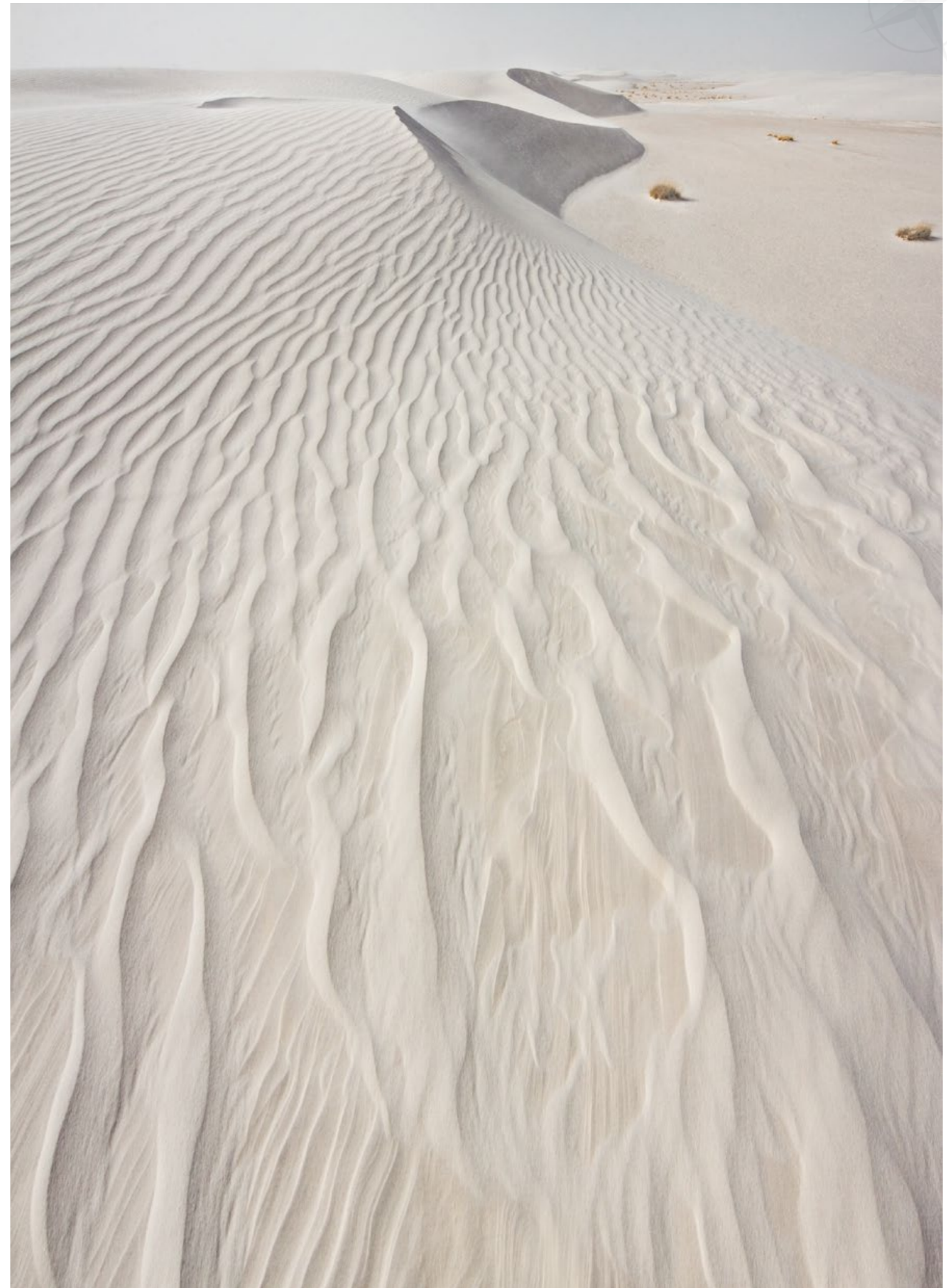
A high-key image is one that does not have a true black point. There is a black point in the image of course but it is not a true black, meaning it is not 0, 0, 0. Some consider an image to be high-key if there are no values below 128 (on a 256

point RGB scale, black is 0 and white is 256). I personally find that this definition limits my creativity by reducing the number of possible high-key photographs. For this reason I prefer to think of a high-key image as having no values below 50 in curves. I consider an image to be high-key if the white point is at 50, 50, 50 or above.

When you create a true high-key image, the brightest areas are often printed with no detail. They are paper white, meaning no ink will be laid in these areas by the printer. Only the texture and the shade of the paper you are using will be visible.

### High-key images in Lightroom

Adjustments can be made with both the adjustment sliders and the curves dialog »





## Turning Photographs Into Art IV

» box. Lightroom makes creating a high-key image intuitive because it offers many ways of adjusting the white and black points in the files. Adjustments can be made in the Develop Module using the exposure, contrast, highlights, shadows and black and white sliders.

### High-key images in Photoshop

Adjustments can be made by setting the black point with the curves dialog box, either as an adjustment or an adjustment layer. I prefer using the adjustment layer because I can go back to it later on if I want to make further adjustments.

### High-key examples

Here are some examples of a variety of different high-key images. I included the adjustment curve for each image to show

where the black point is set. I did this because some of these may not look like high-key images at first sight. ↗

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)



# LPM COVER

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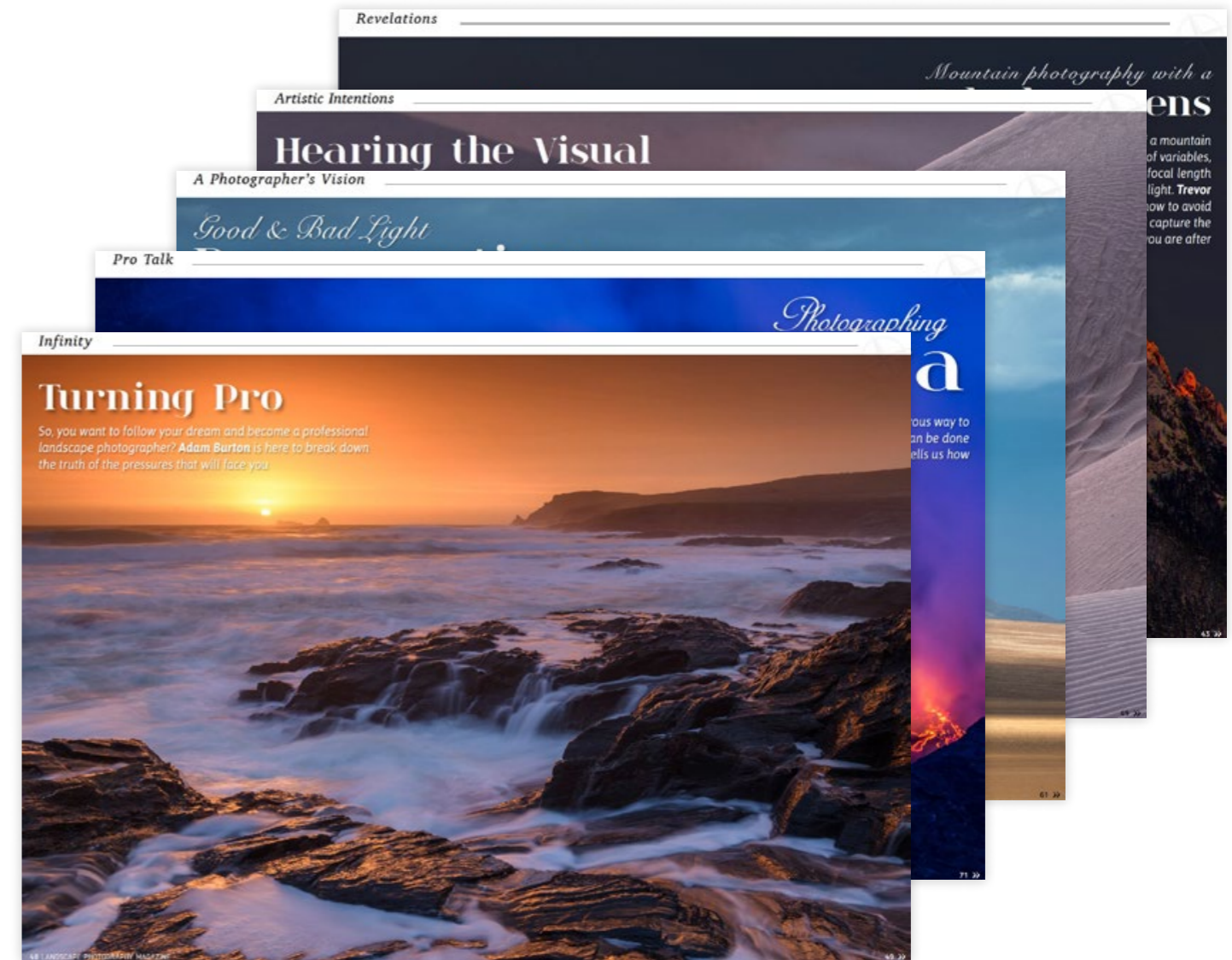
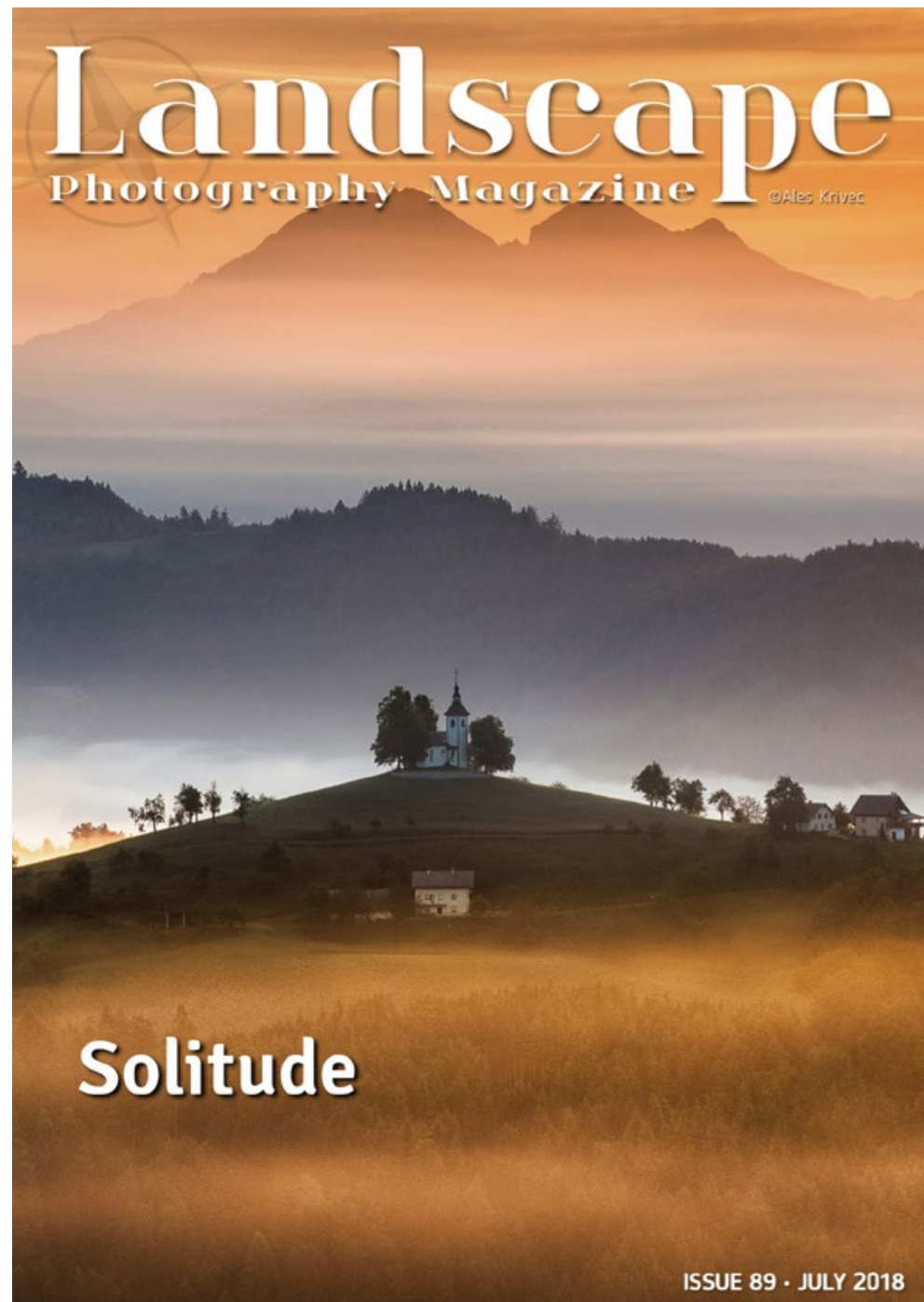
Do you have  
the next LPM cover?



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An Essential Photographic Guide

# Guadalupe Mountains

Every National Park in North America has been photographed endlessly. Or has it? In Texas lies a fairly unknown location that could prove an exciting new photographic furrow to plough, as **QT Luong** explains



**A**lthough one of the least-visited and little known U.S. National Parks, Guadalupe Mountains National Park, often

described as an island in the desert, offers a great variety of scenery and juxtaposition of landscapes. The park features desert,

canyons, sand dunes and seven of the nine tallest peaks in Texas. I was surprised by the diversity of vegetation, which

ranges from desert plants to woodland trees, whose color in autumn rivals New England. Outside of the eastern forests, no >>

## Guadalupe Mountains

» other national park offers fall foliage that brilliant! Because Guadalupe Mountains National Park is off the beaten path for most park-goers, it is mostly free of crowds, and because it is not well known among nature photographers, it provides the opportunity to create relatively fresh images. As an added bonus for those of you who would rather not photograph landscapes at midday, you can do a quick jaunt to Carlsbad Caverns National Park, only a bit more than half an hour away.

### Orientation

While the mountains may look like a sheer wall from Hwy 62, the main road skirting the park, surprising discoveries await photographers who take the time to hike into the park. Most of the trails can be reached by short access roads right off the highway, but keep in mind that some of the hikes are steep and rocky and you must pack plenty of water. From the visitor center, driving to the Dog Canyon entrance in the north takes two hours, although the distance by trail is only 12 miles, while driving to the sand dunes in the west takes about an hour. The Pine Springs Campground provides a convenient base, but if you are not in the mood to camp, there are accommodations and restaurants in White City, which is 35 miles to the north, next to the entrance of Carlsbad Caverns National Park.

### Seasons

Winters are relatively cold, with snow possible, and springtime has moderate temperatures, bringing blooms to the desert plants. From winter through spring, sustained winds in the 30-miles-per-hour range and gusts exceeding 70 miles per hour are common, since Guadalupe Pass



El Capitan from Guadalupe pass

acts as a funnel to the prevailing southwest winds. Summers are relatively hot and the seasonal thunderstorms create interesting skies. The weather is the mildest and calmest in autumn. From mid-October to

mid-November, canyons display fall foliage that is among the most colorful in the country. »



### » El Capitan

The best views of El Capitan, an imposing water-sculpted limestone bluff that is the eighth highest peak in Texas, are from a distance. There are a number of good roadside lookouts on Hwy 62 before it enters the park proper from the south. The two picnic areas along the road south of the visitor center provide a safer place to park than the roadsides. The section around the southern picnic area works all day, although you get the best light at sunrise. From the area around the northern picnic region, El Capitan is backlit in the afternoon. When I was there at sunrise,

I was disappointed that the first light was blocked by clouds, but after 15 minutes, the sun shone brightly through a hole and the cloud hovering above El Capitan lit up spectacularly.

Further south, next to the junction with Hwy 54 and on the northwest side of the road, there are boulders and a balancing rock that provide an intriguing foreground to the more distant view of El Capitan – both sunrises and sunsets are excellent from there. Lastly, you can try the Williams Ranch Road for sunset views with desert plants in the foreground, but you will need to get gate keys at the visitor center. A high-clearance vehicle is recommended for this road; I was able to pass with a regular car, but not without scratches. »



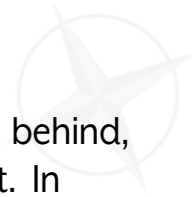
El Capitan from Hwy 180



Boulders and Guadalupe range at sunset

**The best views of El Capitan, an imposing water-sculpted limestone bluff that is the eighth highest peak in Texas, are from a distance**

## Guadalupe Mountains



### » Salt Basin Dunes

The little-known Salt Basin Dunes are one of two shimmering white gypsum dune fields in the United States, the other being the nearby and better-known White Sands National Monument. You will not

be bothered by footprints on the dunes – during my visit in November, I did not meet another person in this remote and little-known section of the park. The 3,640-foot Salt Basin Dunes are lower in elevation than most of the park and can

be extremely hot in the summer. They can also be inhospitable in spring and winter when high winds kick the sand up, sometimes even obscuring the roads.

You will be west of the Guadalupe Range and to capture the dunes in the

foreground, with the impressive reef behind, late afternoon to sunset light is best. In fact, Salt Basin is one of the best places to photograph the cliffs at sunset. After spending a hot afternoon in the Texas desert, as the temperature cooled down, the once-blinding white-sand dunes now reflected the vivid sunset color of the sky, which lit up when the setting sun illuminated them from below.

To get to the dunes from the visitor center, drive south on US 62 for 23 miles to Salt Flat. Make a right turn and follow county road 1576 for 17 miles, then make another right turn on the access road, driving towards East for 7.5 miles to the parking area. Hike 2 miles (round-trip) to the dunes. The area is open from sunrise to 30 minutes after sunset. The gate may be locked (regulations change), which would add 2 more miles (round-trip), so inquire at the visitor center and obtain the key if necessary. The clay that makes up the surface of the access road becomes extremely slippery during rainy weather and would be unsafe to drive. »»

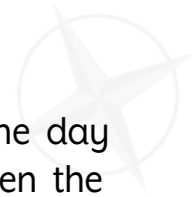
Guadalupe Range from Salt Basin Dunes, late afternoon



“

After spending a hot afternoon in the Texas desert, as the temperature cooled down, the once-blinding white-sand dunes now reflected the vivid sunset color of the sky

## Guadalupe Mountains



### » Pine Spring Canyon

I was pleasantly surprised when I explored Pine Spring Canyon, fascinated by the odd mix of desert plants and deciduous trees, which had turned red in November. Following the Devil's Hall Trail (4.2-mile round-trip), which starts at the Guadalupe Peak trailhead, I followed the rock cairns

that marked the route along the canyon floor, passing a staircase of natural rock that ended up in a narrow canyon. Because the canyon is so steep, midday was good for wide-angle views, but in late afternoon (and in late morning as well), I used reflected light to concentrate on the rich details in the canyon.

### Smith Spring

The riparian woodland surrounding Smith Springs provided a welcome respite from the arid desert environment of the park. On the loop trail (2.3-mile round-trip), I looked for birds, deer and elk as I passed Manzanita Springs on the way to the oasis. Because it is a forest scene, the spring is

best photographed in soft light. If the day isn't cloudy, then late afternoon when the area is in the shade works well. »»



Devil's Hall Trail in autumn



Stream in autumn, Smith Springs

## Guadalupe Mountains

### » McKittrick Canyon

McKittrick Canyon was a magical oasis with the only year-long stream in the park. The abundant vegetation there transitions from the cactus and succulents of the desert to the brilliant foliage of woodlands usually found farther north. Considered by many to be the prettiest hike in Texas, it is at its most spectacular in autumn (mid-October to mid-November), when the fall colors can rival New England. Usually fairly quiet, the trail, which is day-use only, sees the most traffic at that time of the year. Because the gate closes at 4:30pm in the spring and autumn, it is better to start early as the full loop to the Grotto is a 6.8-mile round-trip. However, you don't have

to go that far as the fall foliage is already excellent in the first few miles. By removing glare from the leaves, a polarizing filter intensified the foliage's colors.

### Guadalupe Peak Summit

Guadalupe Peak (8,749 feet), the highest point in Texas, provides the intrepid hiker with a fantastic 360-degree panoramic vista. From many peaks, you lack a focal point to anchor the view, but from Guadalupe Peak, there is a superb view of the backside of El Capitan, a short distance below, which is particularly beautiful at sunset. On the way to the summit, a strenuous 8.5-mile round-trip hike with 3,000-foot elevation gain, the trail provided

an introduction to the park's high desert and high-elevation forests where conifers had replaced the deciduous trees found in the canyons. I found the hardest part to be the first 1.5 miles, with its steep switchbacks on shade-free arid terrain. Staying on the summit after sunset, I was rewarded by a vivid display of color in the sky. I stayed at a backcountry campsite 1 mile below the summit so I could come back for sunrise. Fall may be the best time for this hike as high winds are common in winter and spring, while summers are hot and often bring thunderstorms. ↩

QT Luong is known for being the first to photograph all America's 59 National Parks – in large format.

His photographs are extensively published and have been the subject of four large-format books.

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



McKittrick Canyon in autumn, afternoon



El Capitan from Guadalupe Peak, sunset





## OWEN VACHELL

As a child I enjoyed borrowing my Dad's point and shoot camera. He used to comment that I had a good eye for a photo but I never thought of doing much about it.



Fast forward to 2015 and a young lady, who is now my wife, asked me 'if you could do any job in the world, what would it be?' Without hesitation I replied... 'photographer'. The answer had been on my mind ever since dad planted that seed all those years ago. She responded 'so why don't you?' Not long after that I bought my first DSLR.

My desire to be outside dictated the genre of photography I was drawn to. I love exploring new places and sharing photos of the beautiful world we live in.

### Photographic Equipment

Nikon D810  
 Nikon 16-35mm f/4G  
 Tamron 24-70mm f/2.8  
 Nikon 50mm f/1.8D  
 Sigma 70-200mm f/2.8  
 Vanguard Alta Pro 283CT  
 LEE Filters



Branksome Beach, Poole, England • Nikon D810, Nikon 16-35mm, f/11, 3sec, ISO 64



Phillip Island, Kitty Miller Bay, Victoria, Australia • Nikon D810, Tamron 24-70mm, 1/30sec, f/16, ISO 64

**When did you start photography?**

I took up photography approximately 3 years ago. It had been in the back of my mind most of my life but my career in the Royal Navy stopped me from pursuing it.

**How important is photography for you?**

Ever since taking up photography I haven't looked back. My love of landscape photography is the perfect accompaniment to my passion for the great outdoors. There isn't a day that goes by where I don't think about both.

**Your favourite and most inspiring location?**

Brecon Beacons. I like to photograph big, epic landscapes and the Brecon Beacons offer that in spades. There is so much variety there that you are never short of somewhere to point your camera at.

**Your favourite photographer?**

Thomas Heaton. His Youtube channel is a constant source of inspiration for me and I can relate with a lot of with what he says.

**Your future photographic plans?**

This year I plan to do many more trips further afield than my home county of Dorset. I want to visit more of those epic landscapes, so on my bucket list is the Lake District, Snowdon, Peak District and more of the Brecon Beacons. Perhaps Glencoe too, if time and budget allows.

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

Take it up sooner!



**My love of landscape photography is the perfect accompaniment to my passion for the great outdoors**



Featured Artist • Owen Vachell

Durdle Door, Dorset, England • Nikon 16-35mm, f/11, 59sec, ISO 200



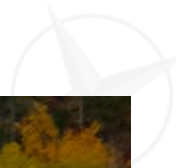
Featured Artist • Owen Vachell

Winspit, Dorset, England • Nikon D810, Tamron 24-70mm, f/11, 8sec, ISO 64



Featured Artist • Owen Vachell

Great Ocean Road, Victoria, Australia • Nikon D810, Nikon 16-35mm, f/11, 5sec, ISO 64



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## Bill Fortney

Kentucky-based photographer Bill Fortney talks about being an official Fujifilm photographer, his 49 year career and how photography has made it evolve over time

**Y**ou have been in the business of photography a long time. How long has it actually been?

This year I am celebrating my 49th year as a working professional. A lot of mileage on this old dog.

### How did you get started?

When I got out of college, I had majored as a teacher and became a high school teacher and football coach. I was a freshman coach that first year and we set a record that has never yet been broken; we didn't win a 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.

### How did you begin your photography career?

I shot on and off for three to four years for the newspaper. The last job I worked



on was a mining disaster, where twenty-five miners and fifteen rescuers were killed. After witnessing first hand a tragedy of that magnitude, I went home and told my wife I couldn't do it anymore. I couldn't photograph more tragedy. From there,

I moved to public relations work and then into commercial photography, working for a regional medical center on their magazine and travelling throughout their

facilities doing photography.

After that I started a workshop company called The Great American Photography Weekends. There were just a handful of people doing workshops back then. My feeling was that there were many people who would love to meet their photographic icons, but those workshops were very expensive, I wanted to make it more available to the general public.

We set it up so that the speakers would lecture, go out and do some field work and end with a photography contest.

I think we only charged \$150 for it, back in the nineties. We eventually became the largest in the country, hosting workshops throughout USA, with photographers such as Galen Rowell, John Shaw, David Muench and Art Wolfe. They were the backbone of nature photography and, getting to work >>

*During the two summers before I graduated, I took a forty-day photography road trip around the American west*

» with that kind of talent, I learned a lot from every one of them. That was when I think I really blossomed as a photographer myself.

### How has your photography evolved over time?

I'm glad you asked that question, as it is something I preach on. When I was young, I looked up to those people I just named. I wanted to be them. It didn't take me long to realize I couldn't be them, I needed to be me and try to be the best I could be. Over the period of my career I went from photography being something I wanted to be known for, to something

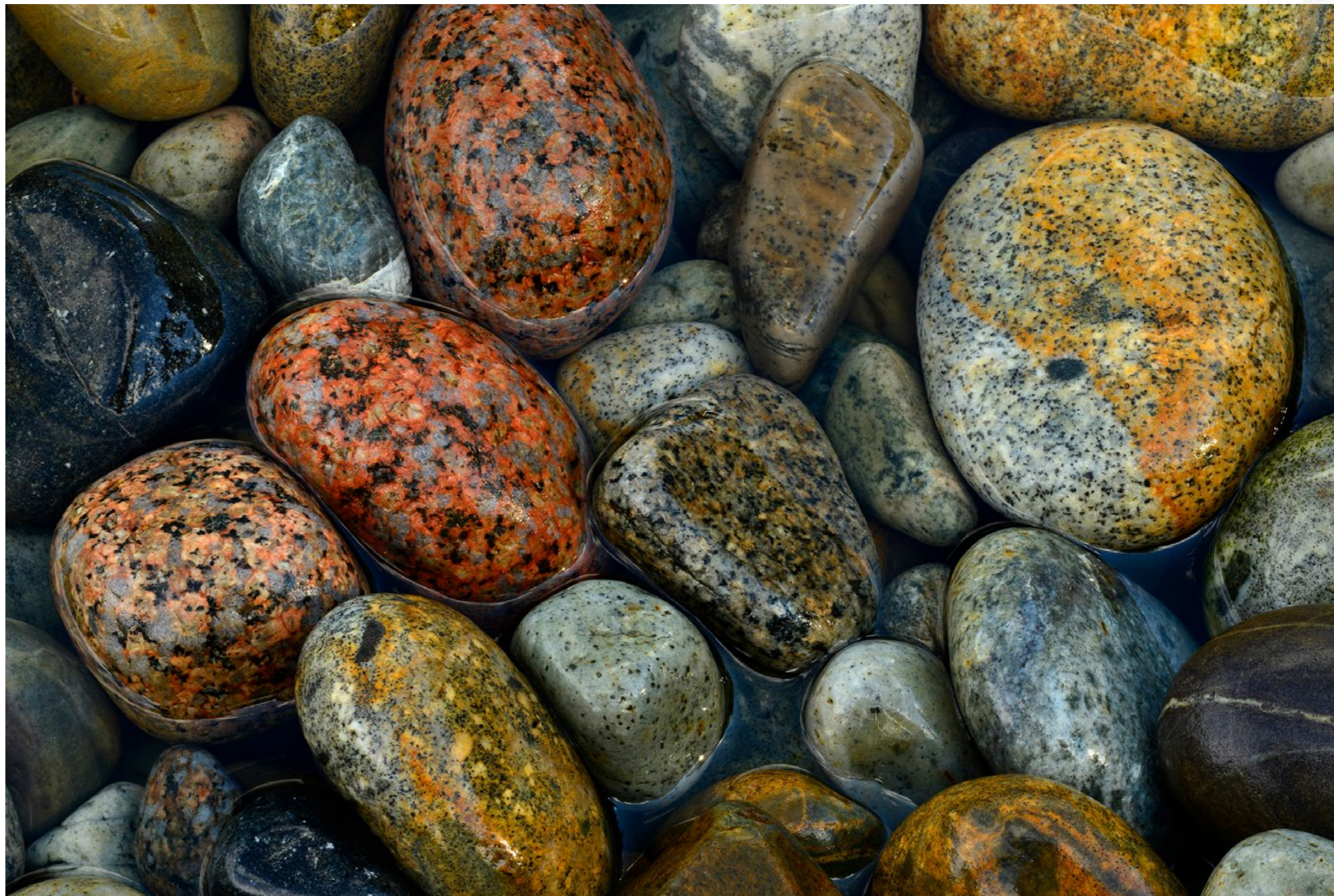
Shoot what you enjoy and photograph what you like to photograph, I tell my students

that I loved to do and did for the joy of it. If someone came up to me and told me they enjoyed my work, I appreciated it, but I still did it because I enjoyed it. If others came up and told me they didn't like my work, that wouldn't affect me either, because I was doing it for myself.

Shoot what you enjoy and photograph what you like to photograph, I tell my students. You should always try to improve but, if you are happy with your work, you shouldn't need it to be validated by other people.

### How do you stay inspired?

I love the whole process. I have told my wife that, when I'm gone and they have buried me, I would love to be holding a



camera in my casket. I have spent my whole life holding a camera and releasing the shutter is still magical for me; hoping

I look at the LCD and have something I am proud of, but enjoying the process even when I don't take a great picture. The biggest part of it for me is the fellowship with other photographers, as I enjoy being in the field and watching them have the fun I've had throughout my journey. I enjoy

giving advice, showing them something they were previously unaware of that can help them make better photographs. For me, it has all been about the relationships.

### When did you start using FUJIFILM gear? What first attracted you to the X Series?

Many years ago, when I was an NPS Technical Rep for Nikon, I had to undergo shoulder surgery. The recovery was lengthy

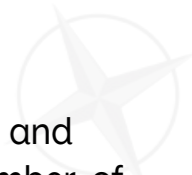
and during this time I simply could not shoot and carry the weight of the full frame cameras and lenses, so I had to look for an alternative.

When Fujifilm released the X10, I saw it and secretly bought it.

I fell in love with the quality of the images and the sharpness of the lens. Before long, I had the X-Pro1, three lenses and later an X-E1. By the time I retired from »



## Focus on Fujifilm: Bill Fortney



» Nikon a year later, I was effectively already an undercover FUJIFILM photographer.

### What FUJIFILM gear are you using now? Do you tend to gravitate towards the GFX system, or the X Series?

I am an X Series guy. I own two X-T2 bodies, two X-Pro2 bodies and an older graphite X-T1. There is an X-H1 on the way and an X-T3.

### I understand you are responsible for an annual FUJIFILM Summit. What is it called?

Jack Graham and I run FUJIFILM workshops to help other FUJIFILM shooters get more out of the system. We also

hold an annual summit along with other X-Photographers. We call them FUJIFILM "X" Photography Summits.

### Does that mean it is solely for FUJIFILM X-Photographers or for FUJIFILM camera owners also?

It is open to anyone with any brand of camera, but is of special interest to FUJIFILM users.

### What kind of training takes places on these retreats?

Field sessions with hands-on help, critique sessions of the attendee's work and lectures by X-Photographers on the team. Representatives from Fujifilm also give teaching sessions on setting-up their cameras. The events have been very positively reviewed by the attendees, with lots of great comments on the summits.

Since we emphasize learning to see and improve composition, I've had a number of students tell me it was a turning point in their work. »

### Bill's Fujifilm Lenses

XF14mm f/2.8 R

XF16mm f/1.4 R WR

XF23mm f/1.4 R

XF23mm f/2 R WR

XF35mm f/2 R WR

XF50mm f/2 R WR

XF90mm f/2 R LM WR

XF18-55mm f/2.8-4 R LM OIS

XF18-135mm f/3.5-5.6 R LM OIS

XF55-200mm f/3.5-4.8 R LM OIS

XF100-400mm f/4.5-5.6 R LM OIS





### » Is there a single piece of advice that you think helps beginner photographers more than any other?

Learn the basic concepts well and then practice, practice, practice! It is not rocket science, but it does require disciplined study and practice.

### Do these Summits continue to teach you, yourself, something about photography?

I always learn from my students. We all see the world in different ways and seeing how others approach photography still teaches me, all the time.

### Has your approach to photography or post-processing changed over the years?

Constantly. As technology and software grows and changes, we must as well. It is a lot of work, but very exciting. Fujifilm's X Series system continues to get better and better and more advanced!

### What does the future hold for you?

More of the same. Helping others and learning more about ourselves. Living the dream! ↩



**We all see the world in different ways and seeing how others approach photography still teaches me, all the time**

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)





Over the past few years my work has taken me to the Grand Canyon National Park, where I had the opportunity to spend several weeks during the monsoon season.

WIN  
\$100

This particular morning I was on the western side of the park at Mohave Point on Hermits Road just at sunrise. These viewpoints can be easily accessed by all visitors using the park's transportation system as the road is closed to private vehicles. The buses usually begin running around 05:00 during the summer months.

Only two other people were present the morning I was there. The usual parade of summer tourists almost never appears this early in the day, making the enjoyment of the early morning golden hour an almost solitary experience in this section of the park.

A thunderstorm, arising in the west and moving eastward toward the sunrise, was hugging the north rim of the canyon, while I watched safely from the south rim. The storm moved parallel to me and appeared as a continuously changing natural history movie of nature's meteorological power, complete with a visual display of moving light and shadow, an audio soundtrack of rumbling thunder, accompanied by the tactile pleasure of storm winds rising up

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Grand Canyon National Park, USA • Nikon D800, Tamron 15-30mm f/2.8, f/14, 1/10sec, ISO 320

from the canyon.

There were abundant vertical lightning strikes captured using a Lightning Trigger device. The strikes in the image actually happened a few seconds apart, necessitating a partial composite of the east most strike to form a single image. Some horizontal light broke through the

clouds and highlighted the red sandstone buttes extending from the south rim wall, providing a colorful contrast to the gray and black clouds of the storm.

The storm passed through the canyon over a period of about 30 minutes, offering one of the most memorable mornings in my Grand Canyon experience.

### JOHN DODSON

I am a senior emergency medicine physician residing in Florida. I was born and raised in the western United States and travel there frequently for work and pleasure. Landscape photography has been a passion of mine over the past nearly 50 years.



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# Dunnottar Castle

**David Hay** tells us about a Scottish trip, noting the challenges and joys of taking windswept pictures of an iconic castle



## Dunnottar Castle

I have visited Dunnottar Castle, which is situated on the north-east coast of Scotland, many times in the past. Normally I concentrate on the shoreline north and south of the castle but on a recent visit, I realised I had never taken the 'classic' photo of the location. As dusk approached, I climbed up from the shoreline and set up my tripod to capture the last rays of light as they illuminated the castle.

When I see other photographers setting up their tripods, the great majority of them fully extend the tripod legs and take all their pictures from eye level. In the old days, when you had to look through the viewfinder to frame up the picture, this made perfect sense. Today most landscape photographers use live view. With a fixed screen, especially if you

the composition with the grasses that were blowing in the wind, just in front of the camera. The picture this month was captured with all the tripod legs folded and the camera about 15 inches off the ground, using a 6-stop ND filter and a 2-stop graduated ND filter. The wind was gusting from right to left, which caused the grasses to blur, so the effect was quite different from frame to frame. In some cases, when the breeze dropped, the grasses were sharp. In very gusty conditions the grasses were completely blurred but only occasionally, which gave an interesting combination of sharpness and blur in the foreground.

As photographers, we are limited to taking photographs in a very thin layer from ground level to about six feet above the ground. The arrival of affordable drones has freed photographers from this limitation and many locations, like this one, look very interesting when viewed from the sea. That is why I was disappointed to see notices appearing a couple of years ago banning drone photography at this site. However, this year a new notice appeared, only preventing drone flights while the castle is open. This seems to me to be a good compromise, as it prevents drones from buzzing over the heads of paying visitors but allows enthusiasts to fly them at the best times of day for photography, dawn and dusk.

Indeed, while I was taking these photographs, a man appeared on my right and flew a DJI Mavic Air around the castle. I was amazed at how stable it was in the air despite the very gusty wind. The drone was quiet and inconspicuous and both of us enjoyed our hobbies side by side.

A couple of days later I saw the 'haar', or sea mist, coming in from the sea at

dusk. I went down to the castle in case there was any interesting light developing. At the top of the steps, four tourists with their phones, poised to take pictures, asked me where the castle was. I said it was right in front of them but unfortunately it was completely invisible in the mist.

I then made my way into a little cave, off the tourist route, and photographed the misty castle tower framed in the cave entrance.

Recently, some American friends visited in the same conditions and saw nothing. They resorted to photographing the picture of the castle on the side of the burger van in the car park! ↩

“  
**With a fixed screen, especially if you use a Hoodman-type magnifier to adjust manual focus, then eye level is still the most convenient**

use a Hoodman-type magnifier to adjust manual focus, then eye level is still the most convenient. However, many cameras now have at least a tilt screen, if not a tilt and swivel one (fully articulated). This allows photographers for greater flexibility in positioning their cameras to get more interesting angles of familiar views.

For this photograph, I lowered the camera as the shadows moved up the castle mound. I could then fill the otherwise empty area in the middle of

“  
**A couple of days later I saw the 'haar', or sea mist, coming in from the sea at dusk**



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)





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



Sleeping Bear Dunes NL. Glen Haven, Michigan, USA by Adam Mead from USA, iPhone X

**Silver Membership Winner**





## KYLE DECLERCK

Composed of nuances, patterns and abstractions; the natural environment is ever moving and changing. The purpose of my photography is to empirically render on film such abstractions and distinctions as I interpret them. With a background in photography and studio art, my photographic foundation is in the large format process. I work with a diverse selection of chemical based photographic mediums and processes.



### Photographic Equipment

Hasselblad 500C  
Zeiss Distagon 50mm f/4  
Zeiss Planar 80mm f/2.8  
Zeiss Sonnar 150mm f/4  
Speed Graphic 4x5  
Rodenstock 150mm f/5.6  
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Manfrotto tripod  
B+W filters  
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Silver Membership Winner





Portfolio • Kyle DeClerck





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Blake Randall



Rajesh Jyothiswaran





## Gold

Membership Winner

This picture was captured during a recent trip to the Scottish Highlands. This was my first trip to this amazing destination and it is needless to say that I was waiting for it with a lot of excitement due to the photo opportunities it provides.

I was also aware that the weather in Scotland is very unpredictable but I was hoping for at least some days suitable for landscape photography during my two-week stay there. Sadly, I got two weeks of rain, cold wind and dull grey skies and only one day of relatively nice weather.

I used that day to make a journey to the highlands, where I found this location. I was driving from Glasgow to Glencoe when I saw this loch (lake). The setting looked good for a composition, so I pulled



Rannoch Moor, Scotland by Andrii Slonchak from Australia • Nikon D800E, Nikon 16-35mm f/4, f/16, 120sec, ISO 100

over and captured it.

I used a 10-stop ND filter to achieve a 2-minutes exposure and make the surface of the lake look smooth. A polariser filter was used to remove reflections and 1-stop ND grad to balance the light levels between ground and sky.

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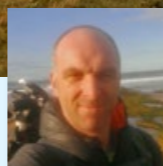
### ANDRII SLONCHAK

I was born in Ukraine but for the past six years I have been living in Australia. I discovered my passion for landscape photography ten years ago when I bought my first DSLR. My favourite subject for photography is seascapes.





Isle of Skye, Scotland by Alan Short from the UK  
Canon 6D, Canon17-40mm f/4L, f/16, 1.3sec, ISO 100



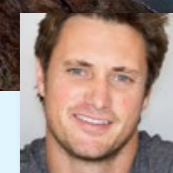
Guanica, Puerto Rico  
Carlos Calo, Puerto Rico  
Nikon D750  
Nikon 20mm f/1.8  
f/5.6, 1/800sec, ISO 500



Shelly Beach, Australia  
Christopher Perez, Australia  
Canon 5Ds r, Canon 16-35mm f/4L  
f/9, 0.6sec, ISO 50



Agulhas, South Africa by Bertus Hanekom from South Africa  
Canon 6D, Canon 24mm f/2.8, f/14, 2sec, ISO 400





Rye, New Hampshire, USA  
Charles Cormier, USA  
Canon 5D Mk II  
Tokina 16-28mm  
Blended Exposures



Ullswater, Cumbria, England  
Chester Wallace, UK  
Canon 6D, Canon 24-105mm f/4L IS  
f/11, 1/400sec, ISO 400

Picos de Europa NP, Spain by Carlos Dias from Portugal  
Canon T2i, Canon 55-250mm, f/18, 1/30sec, ISO 100



Matterhorn, Zermatt, Switzerland  
Freddy Enguix, Switzerland  
Sony ILCE-3000, Sony 18-55mm f/3.5-5.6  
f/10, 1/125sec, ISO 100





Big Trees State Park, Calaveras County USA by Kenny Green from USA  
Panasonic Lumix G85, Panasonic Vario 12-60mm f/3.5-5.6, f/8, 3sec, ISO 100



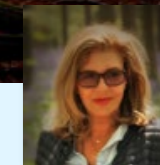
Castles Bay  
Pembrokeshire, Wales  
Matt Noone, UK  
Canon 5D Mk III  
Canon 24-105mm f/4L IS  
f/11, 1/8sec, ISO 100



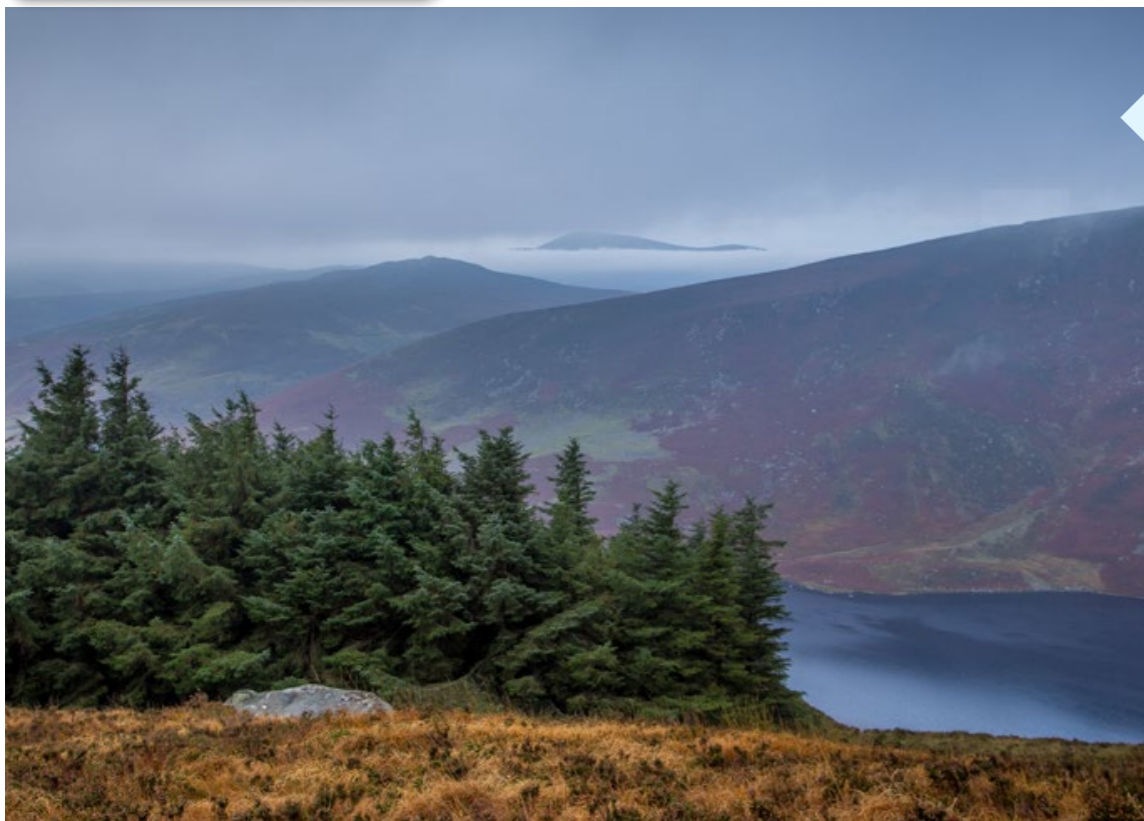
Hautes Alpes, France  
Michael Arzur, France  
Nikon D610, Tamron 24-70mm f/2.8  
f/11, 1/60sec, ISO 50



Speulder Forest, Netherlands by Saskia Dingemans from The Netherlands  
Samsung NX1, Samsung 18-200mm, f/4.5, 1/60sec, ISO 200



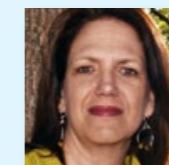




Wicklow NP, Ireland  
Paul Kiernan, Ireland  
Canon 6D  
Canon 24-105mm f/4L IS  
f/7, 1/30sec, ISO 100



Schwabacher Landing  
Grand Teton NP, USA  
Sherry Rosen from USA  
Nikon D50, Nikon 28-300mm  
f/8, 1/15sec, ISO 100

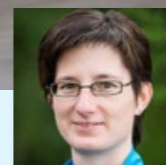


Canmore, Alberta, Canada by Denise Kitagawa from Canada  
Olympus E-M1, Olympus 12-100mm f/4 IS, f/7.1, 1/320sec, ISO 200

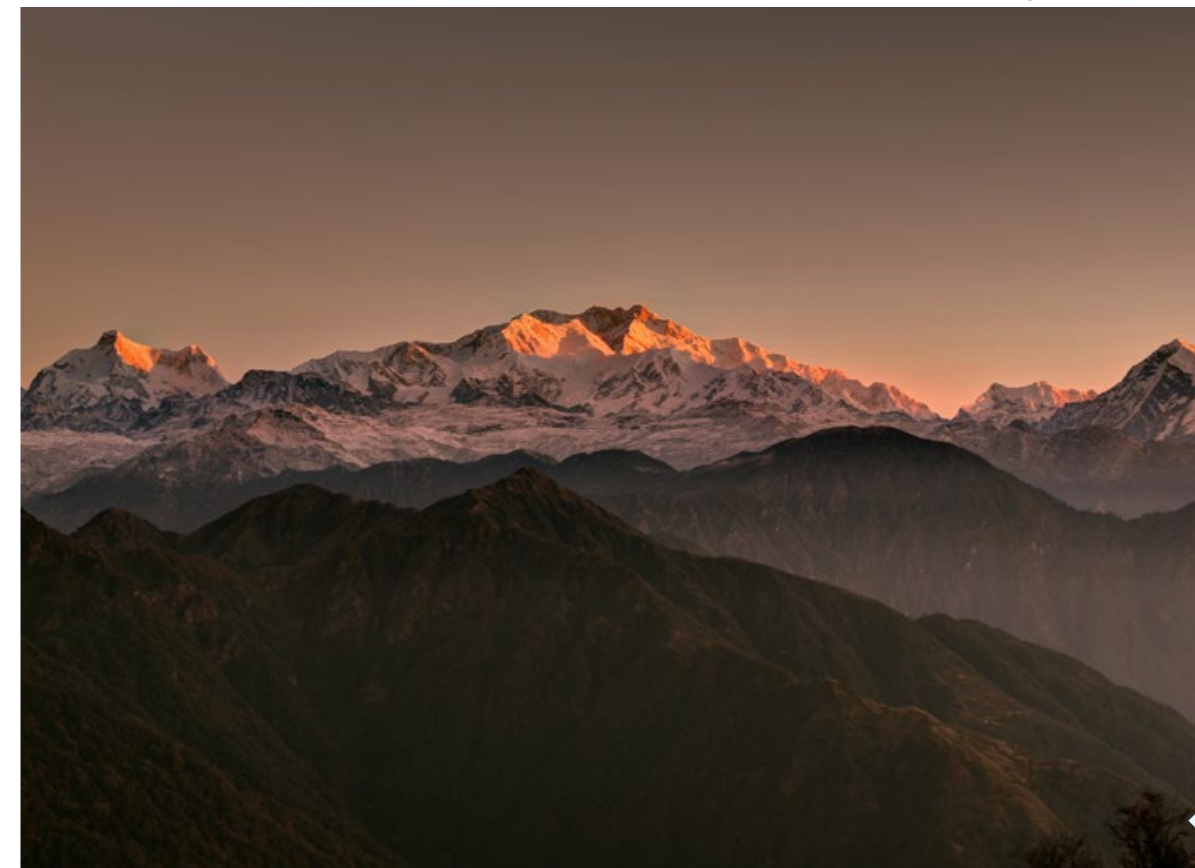


Death Valley, USA  
Jessica Santos, USA  
Nikon D3200, Nikon 55-200mm 4-5.6  
f/16, 1/160sec, ISO 100

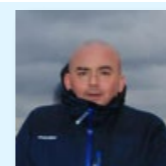




Tenerife, Spain by Sonja Jordan from Austria  
Nikon D800, Nikon 16-35mm f/4, f/11, 0.5sec, ISO 100



Kalijhar, India  
Saptarshi Mandal  
Nikon D5100  
Tamron 17-50mm f/2.8  
f/7.1, 1/8sec, ISO 100



South Breakwater Pier  
Aberdeen, Scotland  
John Finan, UK  
Canon 5D Mk III, Canon 24-70mm f/2.8  
f/22, 1.3sec, ISO 100



Wahclella, Oregon, USA by Rene Algesheimer from Switzerland  
Nikon D810, Nikon 14-24mm f/2.8, f/11, 2.5sec, ISO 64



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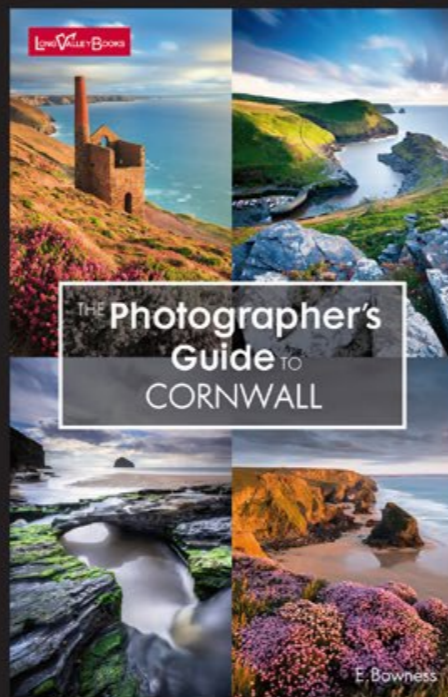
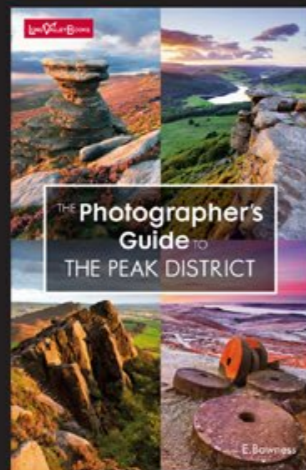
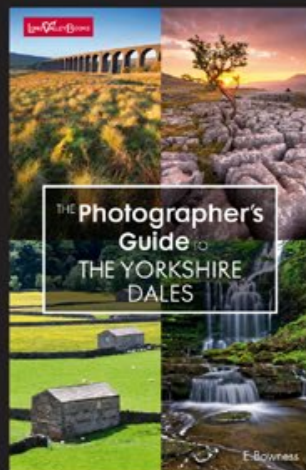
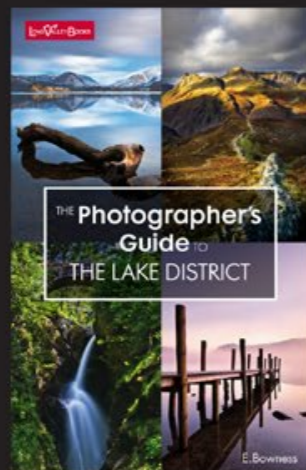
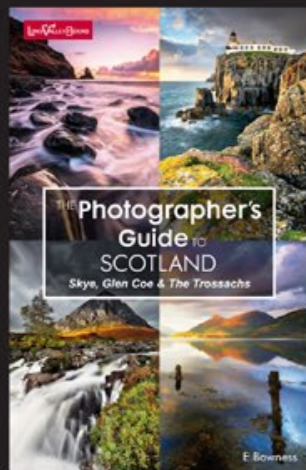
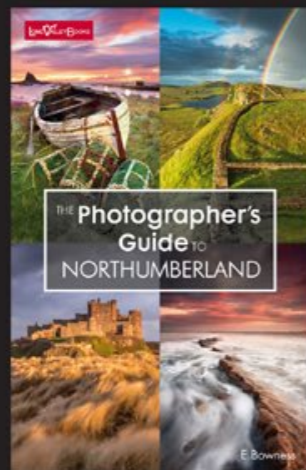
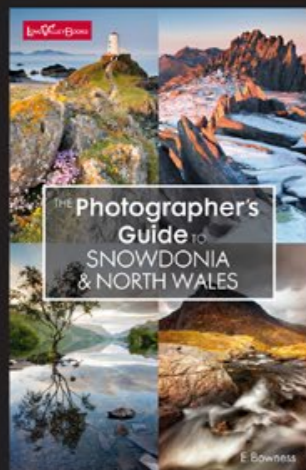
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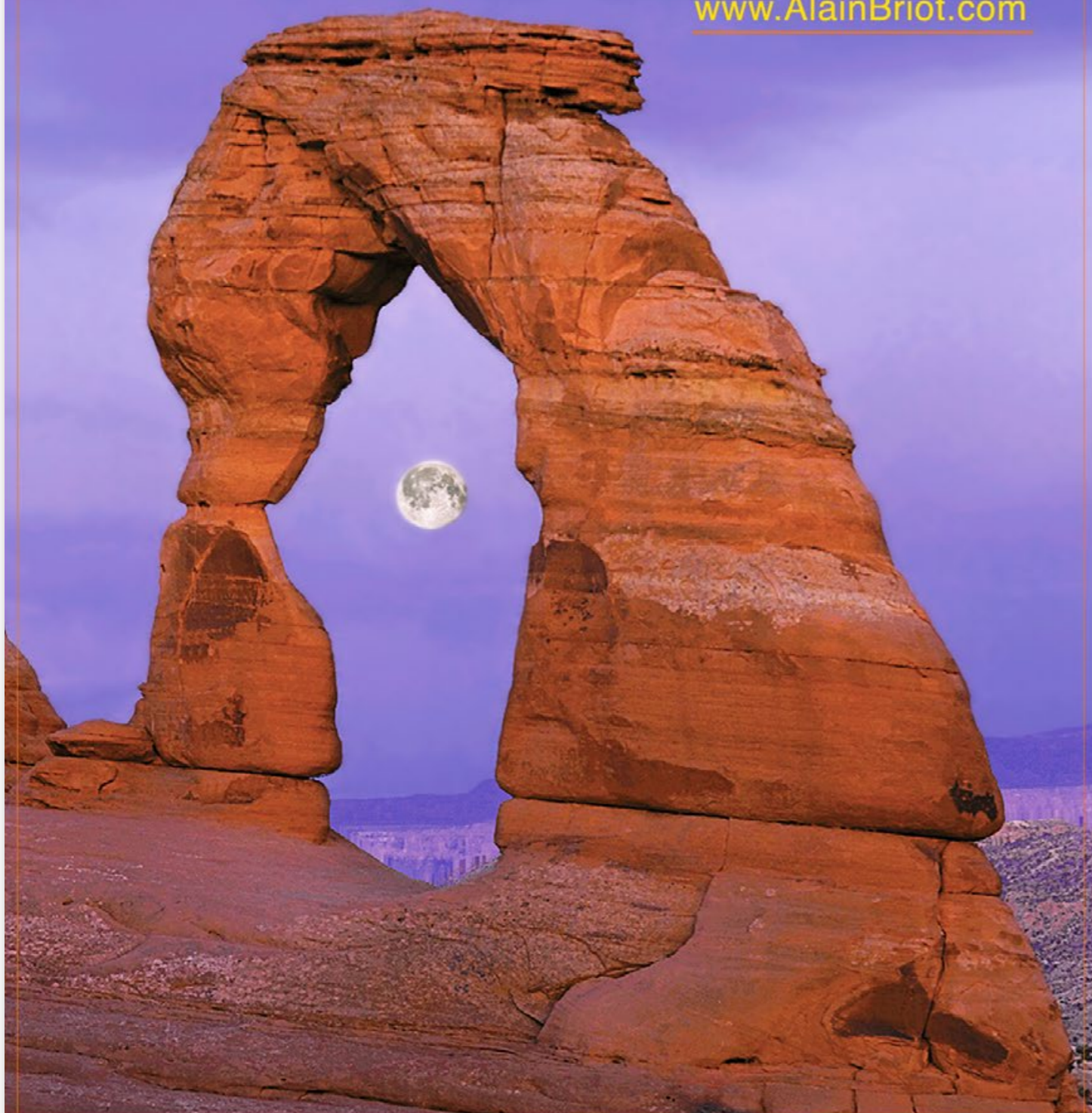
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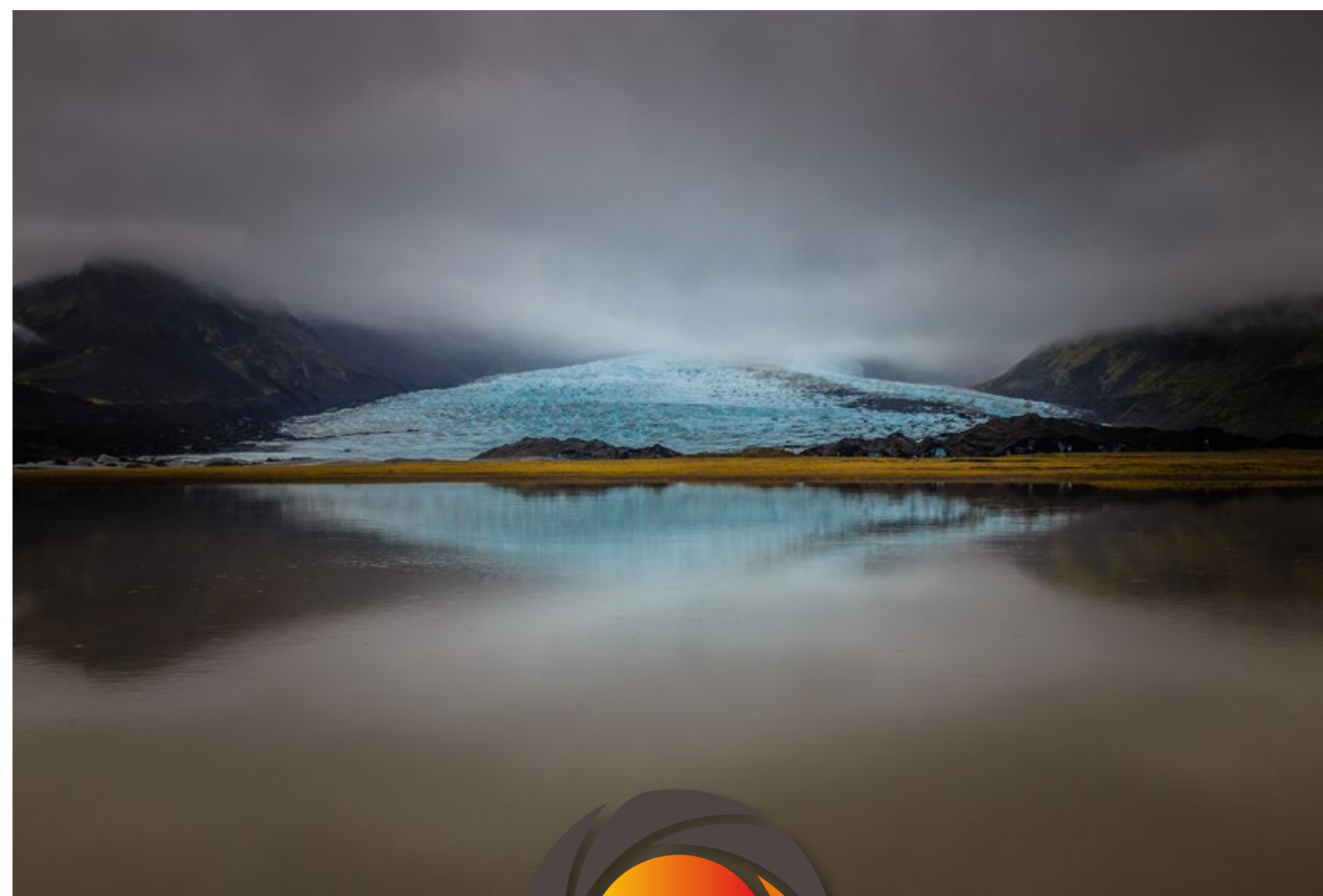
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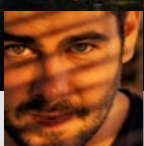
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