

Landscape

Photography Magazine

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ISSUE 95 • JAN 2019

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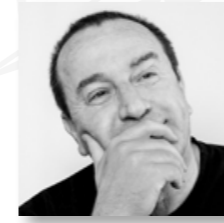
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Welcome



Happy New Year everyone!

As this new issue is being published at 00:01 and I raise a glass of wine to celebrate the new year, I sincerely hope that you all had a wonderful time during the festive period and also wish everyone a happy, productive and inspirational 2019.

If you are searching for your perfect destination, the **PhotoTours Directory** has become one of the most comprehensive databases of photographic holidays and tour providers, worldwide, used by over 30,000 people every month. Wherever you plan to visit, the Directory can help you find the very best pro photographers to take you there.

Whatever your goals for this year, we look forward to joining you on the journey. LPM has always been a magazine for you, the reader, and I look forward to bringing you more fresh and original content over the next 12 months, that continues to inspire you.

Dimitri Vasileiou



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Vermilion Lake
Banff NP, Canada
This month's cover is by LPM reader...
Dani Lefancois





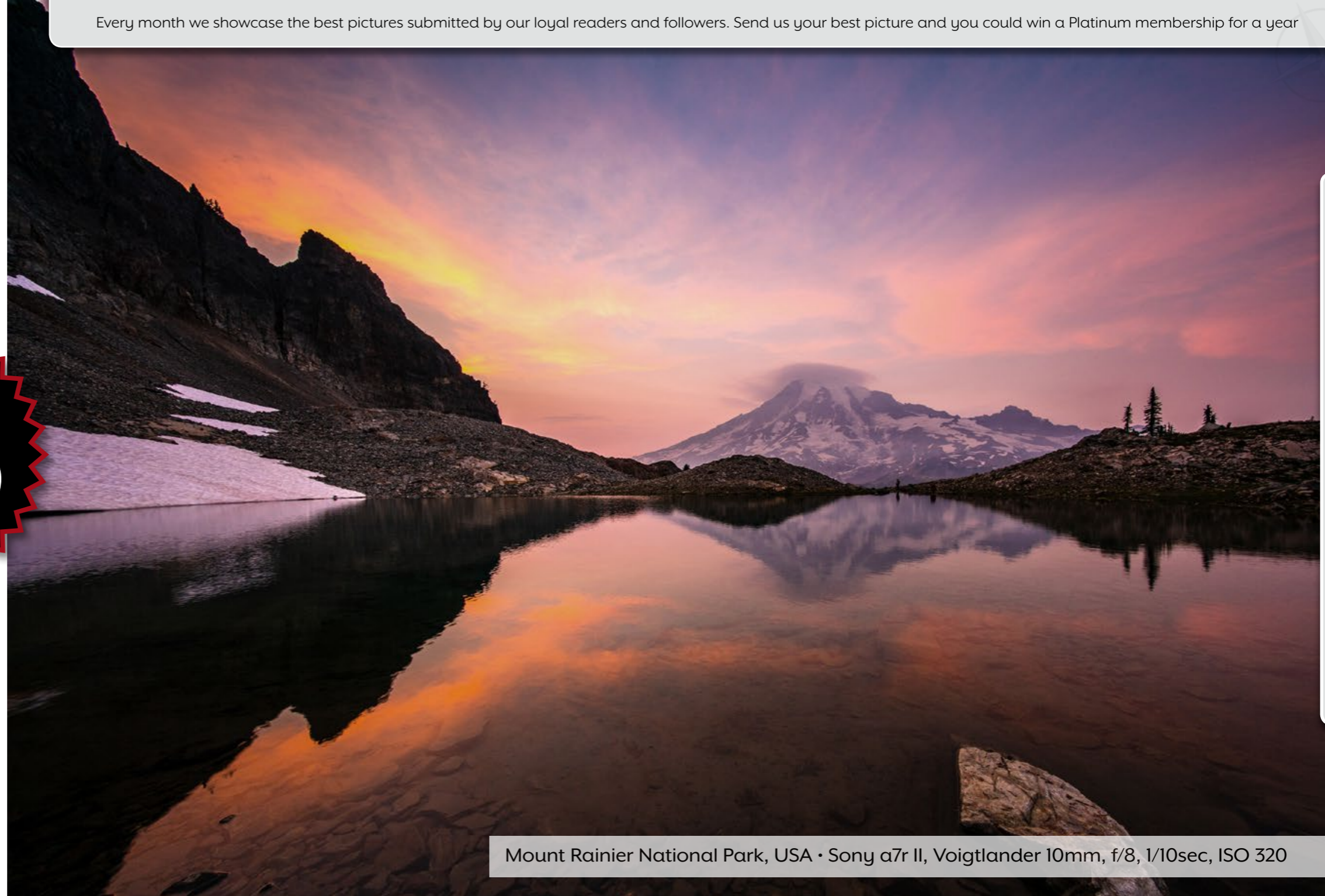
The southern side of Mount Rainier National Park is heaven to me in all seasons. Driving down 410 from Seattle, the closer I get, the more excited I become.

This year, however, the wildflower season was largely a bust. Then, wildfire smoke covered the area with a hazy blanket for several weeks. This picture was taken at the end of those weeks of wildfire smoke where you couldn't see Rainier.

I had been watching the weather reports for a break. Finally, there was some clearing, so I hiked up to one of my favorite tarns for sunset. I had brought a tripod but left it in the bag. I sat perched on the edge of the tarn to watch the evening unfold.

This time of the year, the placement of the sun on the horizon during sunset offers a sliver of alpenglow to the mountain. The rest of the color is up to the clouds around the mountain at the time. At sunset, the sky and clouds caught fire and a tiny lenticular cloud formed atop the mountain. I had brought my Zeiss 50mm, 16-35mm and Voigtlander 10mm lenses with me. I was glad I brought the Voigtlander lens for its unique perspective which stood out

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Mount Rainier National Park, USA • Sony a7r II, Voigtlander 10mm, f/8, 1/10sec, ISO 320

from the rest.

I stayed until the morning but the sunset was the main event. It was a long trip back to Seattle to get the picture on a big screen to see what I had captured.

This image was processed from a single frame in Lightroom, adjusted for contrast, color and white balance.

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MIKE REID, USA

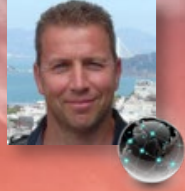
I am primarily a floral, nature and landscape photographer. As well as an ambassador for Zeiss Lenses, I am the in-house photographer for the Sky View Observatory atop the Columbia Center. I mostly shoot Sony A7R2 and Zeiss prime lenses.



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BEST OF THE REST >>



 Mupe Bay, Dorset, England by Ian Perkins from UK • Canon 80D, Tokina 11-20mm AT-X, f/14, 30sec, ISO 100

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White Pocket, Arizona, USA by Jimmy De Taege from Belgium • Nikon D700, Nikon 24-120mm f/4G, f/10, 1/5sec, ISO 200

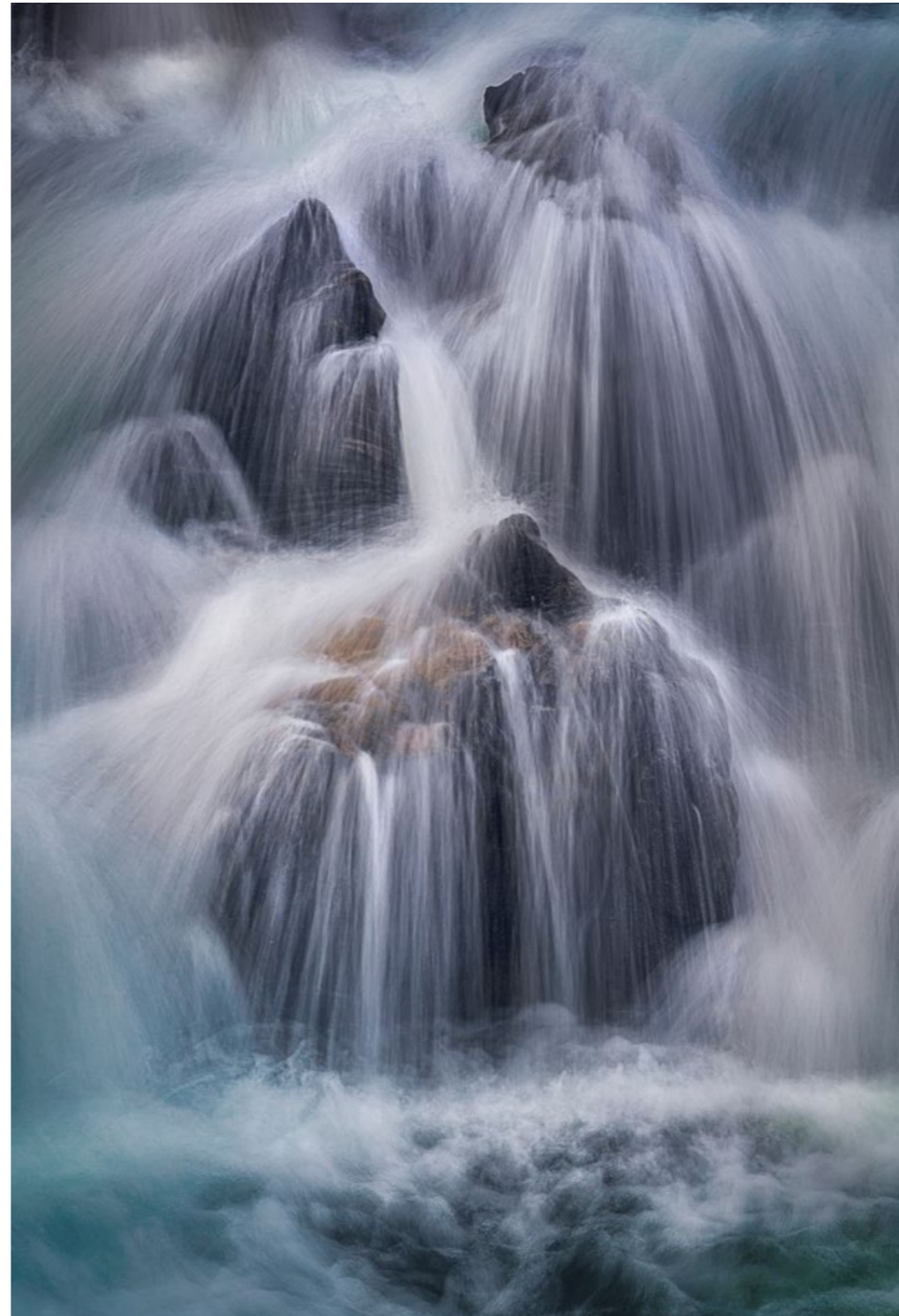
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Zurich, Switzerland by Lionel Fellay from Switzerland • Fujifilm X-T2, Fujinon 16-55mm f/2.8 LM, f/10, 1/100sec, ISO 200

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Moraine Lake, Alberta, Canada
 Joan Martelli, USA
 Sony a7II
 Sony 24-240mm
 f/11, 1/20sec, ISO 160



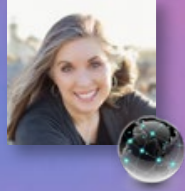
Sorvagen, Lofoten Islands, Norway
 Ludwig Riml, Sweden
 Sony A7R II
 Sony 24-70mm f/2.8 GM
 f/10, 1/3sec, ISO 50



Sintra, Portugal
 Jose Carlos Sousa, Portugal
 Nikon D3000
 Nikon 18-55mm f/3.5-5.6G
 f/8, 5sec, ISO 100



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Tonopah, Arizona, USA by Patricia Davidson from USA • Fujifilm X-T2, Fujifilm 16-55mm f/2.8 R, f/9, 1/4sec, ISO 200



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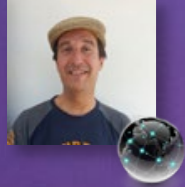
Near Lisse, Netherlands by Markus van Hauten from Germany • Canon 5D Mk IV, Canon 16-35mm f/4L IS, f/13, 1/400sec, ISO 125

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 Hvitserkur, Iceland by Michael Nalsky from Israel • Nikon D750, Nikon 16-35mm f/4, f/16, 1/125sec, ISO 100

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Lagoa do Fogo, Sao Miguel, Azores, Portugal by Paulo Bizarro from Portugal • Sony ILCE-7, Tokina 20mm, f/8, 642sec, ISO 200

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Connemara Derryclare Lough, Ireland by Ryszard Lomnicki from Ireland • Canon 6D, Canon 17-40mm f/4L, f/11, 120sec, ISO 100

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Los Cuernos, Chile by Lubomir Bruha from Czech Republic • Canon 70D, Tokina 11-16mm f/2.8, f/11, 5sec, ISO 100



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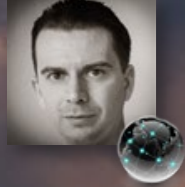


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Reschen Lake, South Tyrol, Italy by Thomas Hofmann from Germany • Canon 5D Mk III, Canon 24-105mm f/4L IS, f/9, 1/125sec, ISO 2000



Glamorgan Heritage Coast, Nash Point, England by Tomasz Janicki from UK • Nikon D700, Nikon 17-35mm f/2.8, f/16, 3sec, ISO 100

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 Derwent Water, Lake District, England by Tony Johnston from UK • Fuji XT2, Fuji 10-24mm f/4, f/11, 30sec, ISO 200

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 Reine, Lofoten Islands, Norway by Yiannis Pavlis from USA • Canon 5D Mk III, Canon 16-35mm f/2.8L II, f/10, 126sec, ISO 50

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Westerhorn Beach, Iceland
Steve Green, UK
Canon 1DX
Canon 24-70mm f/2.8L
f/16, 0.5sec, ISO 125



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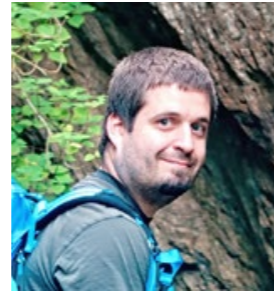
Tiffany Reed Briley



Alister Benn



Rafael Rojas



Jan Zwilling



Brian Kerls

Featured Photographers



Sonja Jordan



Rui Santos Costa



Mike Reid



Patricia Davidson



Craig Denford



Sergio Paparoni



Carl Smith



Saverio Sartore



Richard Burdon



Bob McCormac



Lindsey Harris



Angela Henderson

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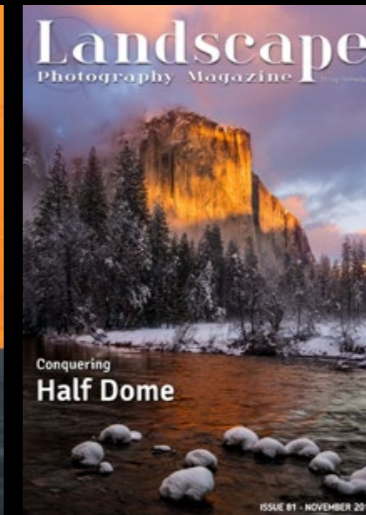
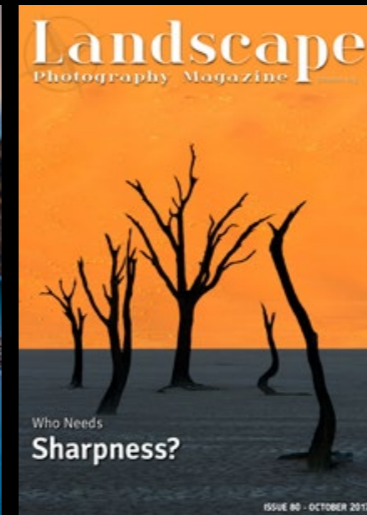
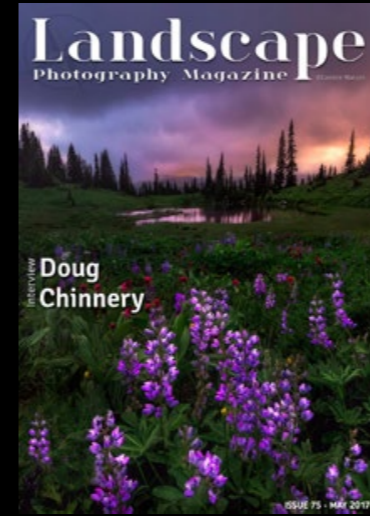
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Capturing Landscape Essence

Techniques of abstraction and ‘essence’ may seem like difficult concepts to apply to photography, but Jan Zwilling explains how these topics are fundamental. ↻



Benefits of Photographing Iconic Locations

When you are planning a trip, what are the primary drivers of choice? In the first of a two-part feature, Alex Otto lays out the pros and cons of visiting iconic locations. ↻

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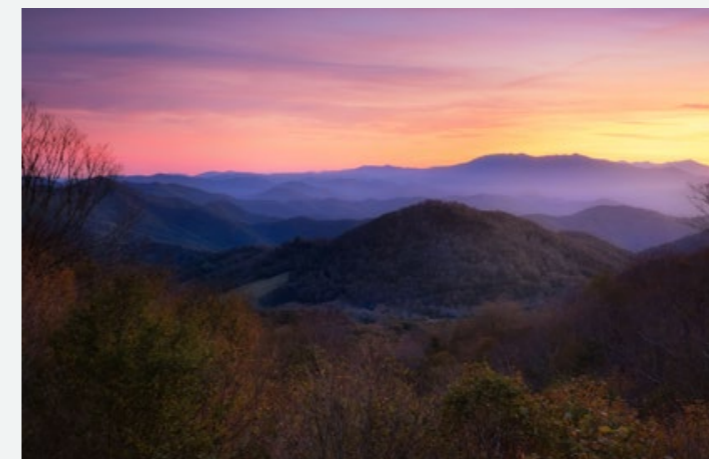


The Way It Is

It is freeing to rid oneself of expectations – that others have of us, that we have of ourselves. Alister Benn has learned some lessons about how the answers lie inside you. ↻

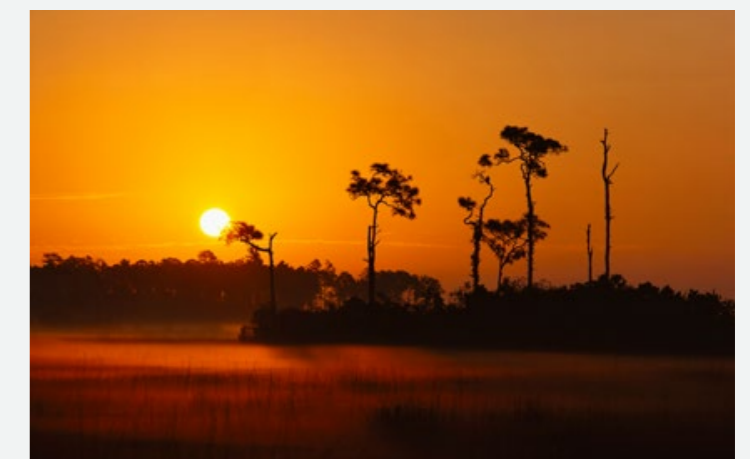
Concept in Photography

Are your best photographs coming out of knowledge or intuition? There is much debate as to which is the solution that provides the most fruit. Rafael Rojas breaks down how we can create and use these concepts. ↻



Breaking Rules to Break New Ground

If art is born from reflections of our surroundings, it is also a reflection of who we are and our personal journey. As Tiffany Reed Briley says, we are documenting the world in the way we see it. ↻



Everglades National Park

The sheer variety and size of Everglades NP makes it unlike any other. QT Luong tells us about his experiences of making images in this remarkable location. ↻



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Breaking Rules to Break New Ground

If art is born from reflections of our surroundings, it is also a reflection of who we are and our personal journey. As **Tiffany Reed Briley** says, we are documenting the world in the way we see it

The year 1839 is generally acknowledged as the birth of photography, when William Henry Fox Talbot used a salt print process to create the first photograph. One of his first prints was of Lacock Abbey in Wiltshire, England. Ironically, less than ten years later, painters were influenced by the realism that could be achieved with photography and the Realism movement began in France. The essence of this form of art was to focus on subjects in their realistic lives, which could include the mundane, 'everyday life' of the people depicted in the most realistic representation possible with paint.

While the world was embracing the realistic approach of artists, Claude Monet, in the year in 1872 sat near the harbor of Le Havre, in France, intentionally applying paints in a way that appeared haphazard to observers. This loose rendition of the world around him, and the subsequent painting that evolved from that moment, would be called Impression, *soleil levant* or Impression Sunrise. This painting would bear the name to a radical new movement in art, which we now know as Impressionism, and bears the title of the very painting he created while soaking up the evening sun in France.

Shifts in technique, the way of observing one's surroundings and communicating them through a medium, is a constant evolution and the very essence of art as



we document our experiences and the world around us.

What is somewhat humorous, is the early days of photography and the profound effect it had of moving artists to attempt to capture realistic scenes. Today, many photographers attempt to return to a place where impressionism meets

painterly.

While some photographers enjoy their creation of art to be journalistic, natural or 'purists', as they call themselves, we can see an uprising happening across social media, where the audience is captivated by what many of us would call 'digital art'. It is in this tension between 'purists' and

digital artists that the argument arises and the question beckons; how much Photoshop is too much?

Looking back at Claude Monet, we can observe a man who used the same tools and paints to achieve a look, mood and feel to his works of art that broke all the cultural rules and norms of his day. >>

Today, many photographers attempt to return to a place where impressionism meets painterly



>> His disregard for following in the steps of what everyone else was doing broke new ground for a new benchmark in art that would bear the name of one of his paintings. He wasn't the first person to paint in an impressionist style, but he was consistent, embracing what moved him and, eventually, the world noticed.

Art is subjective. The moment you place rules or standards on art is the moment when your art will become a process rather than an artistic creation.

Have you noticed trends in photography? You don't have to look far. Pick up the last six issues of your favorite nature magazine and the trends of today will soon become apparent. While we are

The moment you place rules or standards on art is the moment when your art will become a process rather than an artistic creation

all caught in a movement of photography, someone will appear virtually out of nowhere and, while we may criticize them and not call them photographers, we must acknowledge that they are stretching out, breaking rules, breaking new ground and using the tools of photography to press into another movement of art. We aren't required to follow along, but we should respect their curiosity, initiative and the wonder that was required to have them press beyond the crowd and into a place where wonder meets criticism.

While wandering through the Louvre, where you can observe Monet's work, you will notice small plaques that show the artist name, the medium they used



to create the piece and the date. The art world continues to require integrity and passing an image that was created with a digital artistic license should be stated. Attempting to pass off a digital representation of a scene as being a pure form of photography, without acknowledging radical changes of scene

that had been made, breaks the integrity of the art and artist.

Regardless of whether the world of digital art inspires you or not, there will always be room for your type of art. Create what you love and you will always create from your heart.

While teaching, one of my first

questions to clients is "do you like to do post production?" A love for the digital darkroom is not a requirement to photography. Some enjoy that space as an extension of their creativity. For others, they would rather share with the world an exact rendering as captured in the field. When I meet people who prefer realistic >>



>> approaches and don't enjoy the digital darkroom, I usually do suggest **FUJIFILM** gear. The colors that come straight out of camera when photographing in JPEG leave little need for time spent in the digital darkroom. That being said, I personally am a **FUJIFILM** user. I photograph in RAW and the digital darkroom is an extension of my art, but I now don't have to work quite as hard to have my colors pop as I used to have to do with a Nikon.

Art is fluid. The shifts, changes, popularity of movements and trends chronicles not only the evolution of our technology and the artistic tools we have

to create, but as a whole and from the inception of art as we know it, we are documenting the way we see the world, how we relate to earth and to each other.

If art is born from reflections of your surroundings, it is also a reflection of who you are and your personal journey. Guard your art and your heart. Resist discouragement that comes from comparing yourself to others. Balance the striving to grow, with accepting what it is that you enjoy in your creative process. Look for mentors who can help you achieve your goals and speak into your art honestly and thoughtfully. ↩

“

If art is born from reflections of your surroundings, it is also a reflection of who you are and your personal journey

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





The forecast was for a morning of thick, lingering fog, so I set the alarm with the aim of visiting a local woodland. Upon rising and looking out of the window, it was immediately apparent that the forecast had been very wrong. No fog at all, but the clear skies meant cold temperatures and heavy frost. So, I changed plan and headed to Virginia Water in Sunningdale, which I felt offered more opportunity under such conditions.

I had a great couple of hours wandering round the lake and seeking out compositions. I was on my way back to the car when I spotted a beech tree, with the few remaining golden brown leaves standing out in stark contrast against the frost encrusted branches. The Canon 400mm lens at an aperture of f/5.6 offered the necessary shallow depth of field to throw the background out of focus and create the necessary atmosphere I was after. As the tree was in shade, the image had some wonderful cool blue/green tones that I particularly liked.

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Virginia Water, England • Canon 7D Mk II, Canon 400mm f/5.6L, f/5.6, 1/100sec, ISO 1000

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CRAIG DENFORD, UK

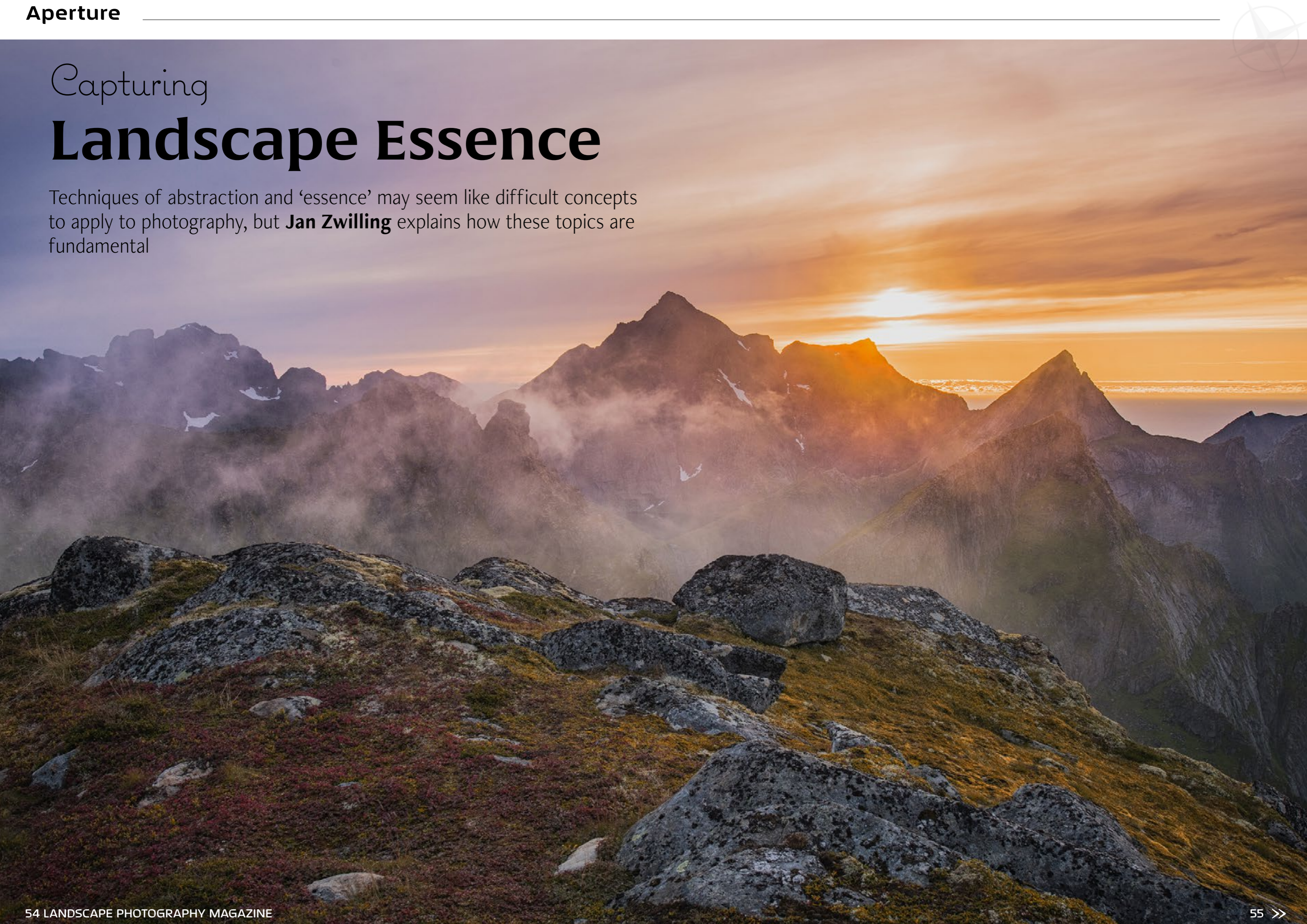
I got my first SLR as a present for my 21st birthday and soon after I enrolled on a GCSE in Photography. Upon passing I then took my A Level and passed that too. Although useful, I feel I have learnt far more simply by doing and reading lots of books and magazines.





Capturing Landscape Essence

Techniques of abstraction and ‘essence’ may seem like difficult concepts to apply to photography, but **Jan Zwilling** explains how these topics are fundamental





focus a photo on particular aspects; and I've used the terms 'essence' or 'quintessential' more than once in titles of my images. I was hooked and started thinking wildly about the connections, contradictions and paradoxes between essence and specific photographic techniques.

Let's start in the world of hermeneutics and try to trace the meaning or meanings of the word 'essence'. The Oxford Dictionary offers three different explanations of the term. Firstly, essence means the intrinsic nature or indispensable quality of something, especially something abstract, which determines its character. The second explanation is rooted in classic philosophy and frames essence as a property or group of properties of something without which it would not exist or be what it is. Last but not least, essence is also understood as an extract or concentrate obtained from a plant or other matter and used for flavouring or scent.

All three definitions hint at some aspects that are important when putting the word – and all its connotations – into the context of natural environments and landscape photography. For example, the notion of intrinsic nature or indispensable quality makes it appear obvious that the material world around us is full of these somethings, which may lend themselves to form the essence of a landscape. Intrinsic implies that a property or a feature has not been introduced, attributed, or associated with the things in question. Natural landscapes are perfect examples of this. Secondly, the expression 'determining its character' suggests a property or feature that is formative and essential to the landscape itself. The term 'characteristic' is very common for describing the features of >>

Not long ago I attended a lecture and multi-vision show by the renowned German photographer Sandra Bartocha. She presented photographs, videos and stories from her recent project 'LYS', a photographic journey through the whole of Scandinavia. This event was a revelation for me, but not in the classic sense that I was

stunned by almost every image. In fact, I was more than impressed by the artistic achievement; but the true revelation for me was that the show made me think about some fundamental topics, most noteworthy the notion of 'essence' as a goal and a quality of a body of work in landscape photography. Seeking to find

and visualise the essence of a landscape has been an explicit aim of the LYS and abstraction was broadly employed to make a single image or a series of images showcasing the very essence of Scandinavia.

In my own work I also often use techniques of abstraction to simplify and



>> natural places, making the essence of such places easily locatable. Thirdly, the statement that essence may derive from one property or a group of properties makes a great deal of sense for landscape photographers who are most concerned with focusing on a singular aspect of a natural scene or with carefully composing several aspects or elements into a well-crafted photo. Last but not least, the analogy to flavours or scents is a very fruitful one, since distilling something special from a moment in time and space is very much like reducing and extracting the scent of lavender blossoms into a single drop of oil.

If you have managed to follow me up to this point, you may feel as uncertain as

“
Is the most distinctive or the most common natural feature of a place considered its essence?

I do about how the meanings of essence are actually connected to the act of photographing landscapes. Many questions came to my mind as I enjoyed Sandra's LYS presentation and allowed the thoughts to evolve freely. Is the most distinctive or the most common natural feature of a place considered its essence? Is essence an absolute concept or does the determination of the character of a thing require its comparison to other things? Is the essence of a place the same as the essence of a whole region or even sub-continent? Is the essence of a natural environment objective or is it a subjective construction, a personal view? And how does this translate into photographic techniques or methods such

as long exposure, high key, exclusion of the sky and macro photography with shallow depth of field? I will try to shed some light on these questions using photographs as examples in the following sections of this article.

Prevalence versus uniqueness: the well-trodden path to shooting icons

As previously pointed out, the term 'essential' can mean characteristic or indispensable. These two words seem to mean the same thing, but can vary wildly in interpretation. The implications for photography that seek to portray the essence of a landscape are huge. The term 'indispensable' means that a feature is of such vital importance that without it the thing would not exist or be what it is. The most obvious interpretation of this is that the essential feature is the most prevalent; without such a feature there would barely be anything left. Thinking of essence in this direction leads to looking for the feature of a landscape that dominates its most common

appearance. Scandinavia, for instance, boasts vast forests that look virtually identical for hundreds of kilometres in every direction. It boasts tundra on the 'Fjells' of the Skanden Mountains and in the high north; tens of thousands of rocky islands in the archipelagos of the Swedish or Finnish coasts; tens of thousands of visually exchangeable calm lakes within the forest. These natural features cover much more of the lands than the dramatic mountains of Lofoten or the famous fjords in Western Norway. It is thus rather safe to assume that these topographies and ecosystems are much more typical for Scandinavia than what is commonly associated with this region. >>

Capturing Landscape Essence

» On the other hand, to interpret the essential rather in the sense of the characteristic may be to navigate a quest for the essence of Scandinavia to its unique, outstanding landmarks. It is absolutely legitimate to argue that a landscape – as much as a person or a city – is much more defined by the features that make it individual. To strengthen this point one might force oneself into a thought experiment: Think of the Red Centre in Australia, a one million square kilometre desert with red sand, gravel and small patches of triodia grass as far as the eye can see. Somewhere, right in the middle of this place, are several sand stone monoliths, the most famous being Uluru. Thinking in quantities, this rock – as massive as it is – is nothing more than a needle in a haystack. Yet, it makes this

desert unique simply by adding a single small but incredibly characteristic feature. Without it, the Red Centre would just be another desert. With it, it is a Mekka, a Walhalla.

Both ways of conceptualising essence are completely valid. The differences may be found in two more questions: Is essence an absolute or a relative concept? And, is the essence of a landscape something that simply exists – in the sense of existentialism – or something that is constructed by humans and their personal and shared views on the landscape? The ‘uniqueness’ strand of interpretation supports the relative and subjective concept: in order for something to be considered unique, it must be compared to other things. If Scandinavia is seen as ‘essentially fjords with some hinterland,’ then this reveals that much



more importance is put on what separates this region from the boreal forests of northern Russia than on what is the most common topography and vegetation, which would be boreal forest just like in Russia. And it reveals that essence is, in the end, a human-centred construction. To associate the features of a landscape with different ‘levels of importance’ is a habit of humans. It is humans who permanently compare, who embark on journeys to places that are unlike the environments we pass through every day. It is humans who engage in discourse about places and who shape perceptions by producing and consuming billions of photos that showcase only a fraction of the whole landscape. This is the quintessence – pun intended – of shooting icons, the default mode of the majority of landscape photographers since the beginning of the art.

With LYS, Sandra and her partner for

this project, Werner Bollmann, made the decision to boldly go for the less-trodden path and search for essence in the beautiful monotony of the endless forests and tundra, in the snow as far as the eye can see in Svalbard and in the repetitive patterns and shapes of islands in the Baltic Sea. This alone is worth a great deal of praise since it delivers a fresh and seldom-seen look at the places and reasons for a rethinking of the ways we perceive and photograph the natural world.

Land and light: what defines a place?

Closely connected to the thoughts about where to find the essential features of a landscape are the questions of where to point your camera once you are at a location. I will come to two important questions concerning scales and abstraction in later sections; here I want to discuss »

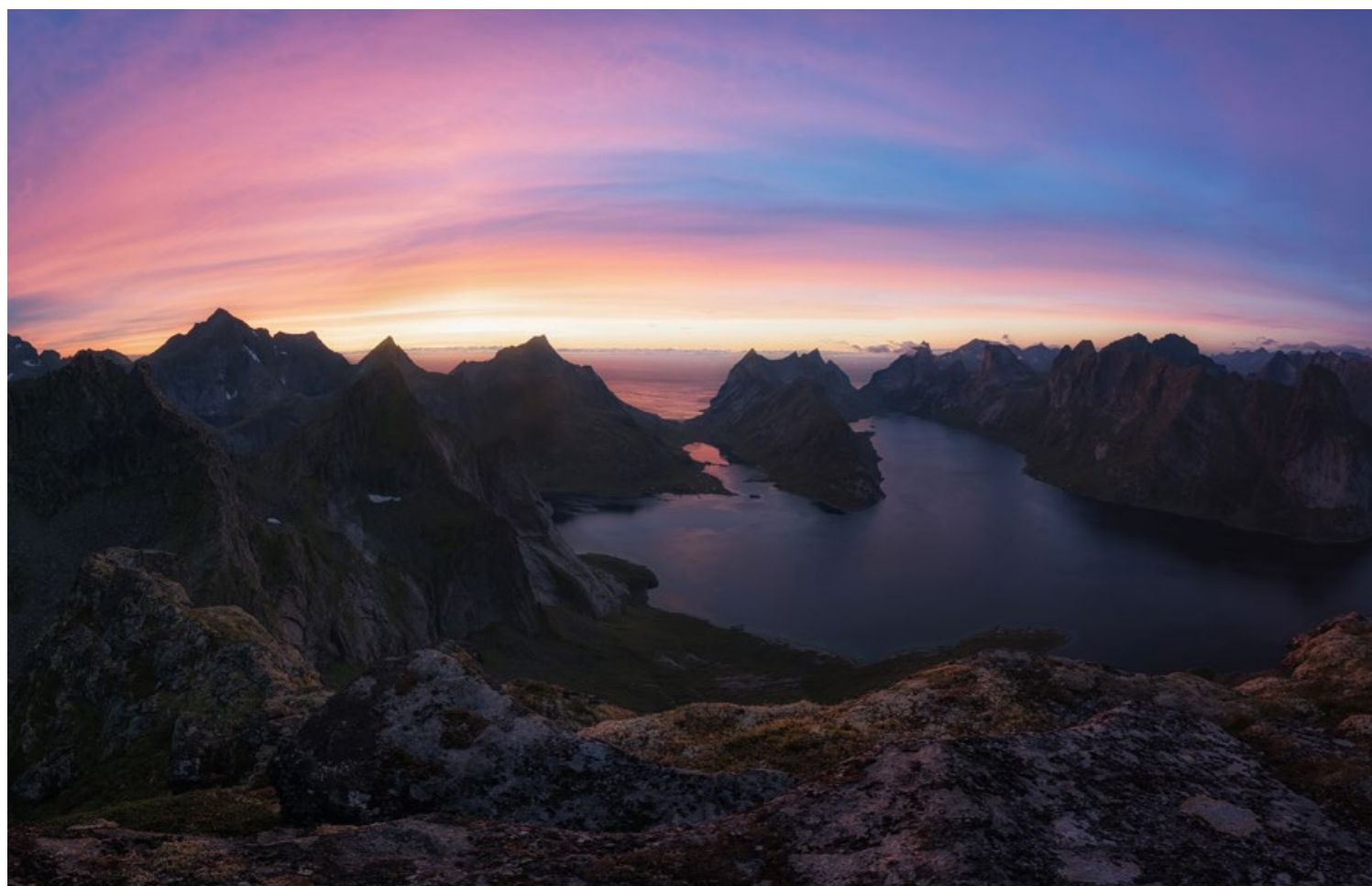
Capturing Landscape Essence

>> the dichotomy of land and light and its relevance for the quest for essence.

It is a highly debated question among landscape photographers whether one prefers to shoot inspiring places with mediocre light or boring places with exciting light. I have always leaned toward favouring place over light – if I could not have both, of course. In connection with the essence of a place, the answer should be completely clear. It is about the place. And any light that draws too much attention may conflict with the goal of portraying the character of this place. We could leave it at that and define ‘essentialist’ landscape photography that either excludes the sky or is conducted under subtle light in order to let the place have the lion’s share of the viewer’s attention. But one might suspect that it is not that easy. Here is one line of

argumentation in favour and one in opposition of this statement:

In August 2016 I was shooting in the Lofoten backcountry. I considered myself lucky as the dramatic mountains were illuminated by a spectacular display of light and weather. A storm was clearing and big, dark clouds were dominating the sky. It was an hour before sunset and small patches of sunlight managed to hit the land. These moments of change yielded a colourful and bold sky, a sunbathed foreground and – as the icing on the cake – a rainbow. It was a sight to behold, but did I manage to capture the essence of this place? Let me stick with the rainbow. I have shot rainbows in Germany, Italy, South Africa, Ireland and Norway. They almost look the same everywhere. Only the spatial context differs. Or, to put it more vividly: there is almost



nothing space-specific about rainbows. There might be regions on earth where they are more probable than others, but a rainbow is nowhere near typical or characteristic for any single place on earth. The same is very much true for the light of the blue hour; you might encounter it more pronounced (and for a longer time) in higher latitudes, but there is no way to link this light with a specific place. And not to speak of a colourful sunset, which has absolutely nothing to do with the essence of a

place. If someone claims this to be fact, it would be a promotion of postcard clichés.

But, and there is a valid but, there are some situations where a certain light or weather conditions may be incorporated in the construction of essence. The criteria

are that the phenomenon occurs often or regularly and is limited to one or a few places on earth. Under these circumstances what happens in the sky can be considered typical, characteristic and maybe even indispensable, although I would not take it that far. Possible examples for this may be the monsoon storms in the US

southwest, which often create virga clouds that have become a trademark for this region or the occurrence of the northern lights in Canada, Greenland, Iceland or Norway.

Looking back to a photo that I created in Arctic Norway in the winter of 2015 (and named ‘The quintessential sunrise’ without anticipating that it would play a part in an article about essence in the future), even the typical hour-long low angle winter light >>

Even the typical hour-long low angle winter light above the Arctic Circle may qualify for essence

Capturing Landscape Essence

>> above the Arctic Circle may qualify for that. The definition of essential light has very fuzzy edges and if one were on a mission to portray the essence of a place, it would be advisable to be extra careful and thoughtful about the light.

And if I were to mention that what I said about the light in the sky may very well be applied to the colours of the leaves of deciduous trees, one would get the idea that bringing together unchanging and ephemeral elements in a photograph is like walking the line between the usual and the unusual, between the normal and the unique, between the truthful and the cliché. ↗

Don't miss the second part of this feature next month.

Jan Zwilling was born and raised in Berlin, Germany where he currently works in science communication. His interest in landscape photography was sparked on a long journey through Canada in 2010 and has grown steadily since then.
www.paradise-found-photo.com



Landscape Photography Magazine



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I've had an interest in Greenland since first seeing a documentary about Icelandic photographer Ragnar Axelsson in 2011. Add in the fact that I live close to William Scoresby's home town of Whitby in England and you can see why Scoresby Sound had become my dream destination. So, when I got a chance to sail round the fjords of Scoresby Sound on a 100-year-old sailing boat, I grabbed it with both hands!

Our journey had taken us along Fohnfjord and Rodefjord, marvelling at the wonderful shapes of the icebergs as we went, before arriving at the Bear Islands late one afternoon. Rising at 05:00 the following morning, we took a short zodiac ride to the island and hiked overland to a location where we could photograph the mountains illuminated by the dawn light.

Autumn can be a colourful time in the arctic, so I had in mind using the vegetation as foreground interest in my image, but I was taken aback when the sun suddenly broke the horizon and illuminated the mountains whilst I was still scouting the location. I really wasn't ready, so quickly framed a 'banker' shot of the mountains with the lake in the foreground, before heading off to find more foreground interest for my next image. My luck was in, I found the vegetation I was looking for and the light held. Setting up, I shot one

WIN
\$100



Bear Island, Greenland • Nikon D800, Nikon 16-35mm f/4, f/16, 1/6sec, ISO 100

image at f/16, then decided to do a focus stack just in case I hadn't quite nailed the front to back sharpness. After all, I wasn't likely to get a chance to go back if I hadn't done a good job first time around. Greenland is such a beautiful place, it is like staring into the soul of the earth.

RICHARD BURDON, UK

I am a landscape photographer based in Yorkshire, but seem to be drawn to wild remote places such as the western isles of Scotland and the arctic regions of Norway and Greenland. I feel privileged being in a beautiful place and able to capture an image to share with others.



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Benefits of Photographing
Iconic Locations

When you are planning a trip, what are the primary drivers of choice? In the first of a two-part feature, **Alex Otto** lays out the pros and cons of visiting iconic locations

Oftentimes when I plan a trip, I wonder if I should rather go for a location that is popular amongst tourists, travellers and photographers or if I should do the exact opposite, visiting an area which is a bit off the beaten path and may still be relatively unknown. This inner debate with myself usually is oriented along several key arguments which speak for one of the two options. There are inherent advantages to shooting iconic destinations as well as photographing those that have yet to gain more attention from audiences. In this two-part feature, I wish to shed some light on the various aspects which you may consider when setting up an itinerary. Whether you are a hobbyist or a seasoned professional, I hope you find something here to aid you in your decision-making. Instead of focusing on the negative sides I will primarily focus on the positive of said categories. This first part of the feature will examine the upsides of taking pictures of famous spots.

I have tried to categorise the advantages into two sections: benefits for hobbyists and then for professionals. So let me start with the advantages for hobbyists.

For many landscape photographers it can be attractive to have to do only minimal organisational work before heading out. Finding information about the chosen destination, whether online or in guides, is fairly easy for well known locations as their popularity has caused many location guides, blog posts and all kinds of different sources of information to be written and published. Shooting a location like Saxony, for example, isn't difficult even for those not familiar with the national park. Hiking maps which reveal some of the less-shot viewpoints and paths less hiked are readily available in local shops and online.



The same can be said for many other locations that cater to audiences beyond the national level, such as the Lofoten archipelago or many Icelandic destinations. Finding information in English, as opposed to advice only available in the national language of the chosen destination, is

very helpful for research as well. For this to exist there has to be a market first, i.e. enough tourists seeking that information. The bottom line is that photographers have to spend less time and money on research, which is a major advantage, especially for those just starting out who are not

willing or able to invest more resources into thorough research.

Furthermore, this argument can be carried over to the logistical aspect as well. Most of the favoured locations have been made accessible over time, be it by vehicle, ship or even by foot. These trails, >>



images on the web and elsewhere, it can be emotionally gratifying to finally stand in that place as many have before and take that image which has been stuck in your head for so long. While this is often shunned by seasoned photographers over a so-called lack of creativity, I think it is a great starting point for many photographers. This is also connected to the 'quick relief shot' idea. I have already talked about this concept in my article **How to Avoid Frustration** in issue 85. Visiting a popular spot and coming away with a well composed picture for one's collection with minimal effort, due to good infrastructure and easy preparation, maybe even with good light on top, can prepare some to cope with frustration caused by a more complex picture that went awry for one reason or another. It gives a sense of satisfaction for those who are a bit downcast because the rest of their trip may not have worked out. So, benefiting from favourable circumstances for a subject can be a good starting point, particularly for those who haven't yet built up a frustration tolerance, which is often needed in landscape photography.

In addition to this, I would like to argue that visiting a well-known location and having been inspired by lots of images of a subject can have artistic merits too. On the one hand it can be helpful for beginners to have a guideline in their head on how to properly compose a picture, especially for those who have just picked up the camera. It aids the compositional process and may lead to an understanding of why a specific compositional choice was made to begin with, now that he or she stands in the same environment. For those who have already progressed in their landscape photography, however, >>

>> roads and public transportation options can simplify the travel planning and also reduce physical stress for photographers. Driving up to a spot in the car and conveniently walking down a short trail to the subject opens up the location to a broader audience – such as travellers with physical disabilities or elderly practitioners

of the craft. Not having to hike a grueling elevation gain of one and a half kilometres and instead taking a cable car leaves more space for creativity in one's head means you won't be exhausted from the long trek up the mountain. Infrastructure makes shooting locations more comfortable. Many landscape photographers start with

well-developed areas, as the physical and time investment for an iconic picture is not as high.

Additionally, 'stamp collecting', as photographing certain popular spots is nowadays often referred to, can be satisfying for many landscape photographers. After having seen countless



>> it opens up a challenge. To try to find something new in a familiar place can be very enjoyable and compelling. It can be just as pleasing to find a new angle on an overshot destination as it is to put an entirely new location on the map.

But it is not only those who are just getting into landscape photography for whom iconic locations have benefits. Especially for professionals there are some big upsides to shooting locations that are already well known and have attracted tourism over the years. It can't be denied that people are more likely to be drawn toward the familiar, i.e. sights they have already seen before – not only personally but also on the web or in other media. This can be accounted to the associations that they have formed prior. These are often attributed to attentional biases and recognition heuristics, which I will not get into any further here.

Between a picture of an unknown scene and a familiar one, most onlookers will tend more towards the one they have already seen before. Although I would argue that this principle has its limitations, it may govern certain the behavioural patterns of social media users and media consumers. Taking pictures of a famous location like the Matterhorn in Switzerland will arguably gain more attention than another mountain there, even if the image has better light and composition, because the Matterhorn is already internationally established as a tourist attraction. In a realm like social media, which is subject to an attention economy where clicks and likes are the main currencies, this idea might be a considerable factor for some pro photographers trying to gain a bigger following.

Of course the personal connection to



a location sways the decision-making of print or even workshop customers just the same. Most clients would rather hang a photograph of a landscape they have built an emotional relationship with on their wall during a visit. The more people visit a location, the more potential customers there are. Of course, it is not only visitors

who are likely purchasers of your work, but also tourism boards, national parks, agencies, press, publishers and postcard companies, just to name a few. The more iconic a certain destination has become, the more industry has been built around it, which for marketing reasons needs imagery. This can be a good source of

income for photographers, if they have access to these markets. It is why even after myriad photographers have shot almost every corner of Iceland, many return time and time again, not only for personal reasons – simply because the landscape is gorgeous – but because it can be financially viable due to the >>

Benefits of Photographing Iconic Locations

» booming tourism industry on the island. My Iceland pictures were also some of the most profitable images I have taken so far, even though the expenses incurred to get them were relatively high. Approaching local facilities, shops and accommodations, and trying to sell pictures of local scenery, can be a feasible option if there is enough saturation of the local market in terms of guests. Displaying the beauty of the surrounding nature is often an important factor to local establishments that can be a source of income many photographers seek.

Moreover, pro landscape photographers do favour easily accessible locations, sometimes because the expenses for flights and transportation aren't as high compared to still rather uncharted places or at least underdeveloped destinations.

In the second part of my article I will discuss the benefits of shooting **unknown locations**. You can find those contemplations on the other side of this subject in the next issue of LPM. There, I will delve into the advantages of going off the grid to find new territories to photograph. ↗

Alex Otto started in 2008 as what seemed a sporadic past time, which has slowly become a semi-professional job. His work focuses on the darkness between the blue hours, bringing out the light atmosphere of the twilight.
www.nicolasalexanderotto.net



Landscape

Photography Magazine

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SONJA JORDAN, AUSTRIA

Even as a child, I preferred spending my time outdoors. My fascination with nature, adventure and travelling, as well as my love for photography, is extremely important to me. So, landscape, nature and travel photography has become my great passion in recent years. I always try to capture nature with all its fascinating shapes, colours and details as I experience it and make it accessible to others.



Nikon D800
Nikon D500
Nikon 16-35mm f/4
Nikon 24-70mm f/2.8
Nikon 70-200mm f/2.8
Nikon 300mm f/2.8
Fuji X-T2
Fujinon 10-24mm f/4
Fujinon 18-55mm f/2.8-4
Fujinon 55-200mm f/3.5-4.8
Benro tripod
LEE filters



Riisitunturi NP, Finland • Nikon D800, Nikon 16-35mm f/4, f/8, 1/500sec, ISO 200



Kvikkjokk Delta, Laponia, Sweden • Fuji X-T2, Fujinon 18-55mm f/2.8-4, f/8, 1/320sec, ISO 600

When did you start photography?

I started photography in 2004. First I experimented with lots of different genres. However, I have always been primarily interested in nature photography, mostly landscape, which has become my greatest passion.

How important is photography for you?

Photography has become my passion! I love being outside and enjoying nature with all of my senses, capturing the beauty of a moment or a special atmosphere. I feel the need to showcase how important

and how beautiful nature is for all of us!

Your favourite location?

I like travelling and discovering new places abroad. There are many inspiring locations, but I think one of the most impressive countries is Canada. I love the mountains and the glaciers and there are many picturesque lakes available around – hiking through this landscape is simply great!

Your favourite photographer?

That's difficult to say because there are so many great photographers I like and their pictures are very inspiring! I like images by

Adam Burton and Adam Gibbs which are kept very natural, in my opinion. Marina Cano's African wildlife photos are simply stunning! Last but not least, there are some Austrian colleagues from which I can learn a lot and we are supporting each other time and time again.

Your future photographic plans?

I would like to continue what I'm doing and have fun while doing it. I'd like to discover new places and visit other countries. There are some destinations I am dreaming of – Africa would be something completely new to me.

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

Love what you do, have fun while doing it and shoot as much as you can! Nothing will improve your craft more than practice! Have a look at the pictures from other photographers and ask yourself why you like them? What are these photographers doing with their compositions? Get in contact with other photographers. Shooting together and talking about the pictures can be very helpful.



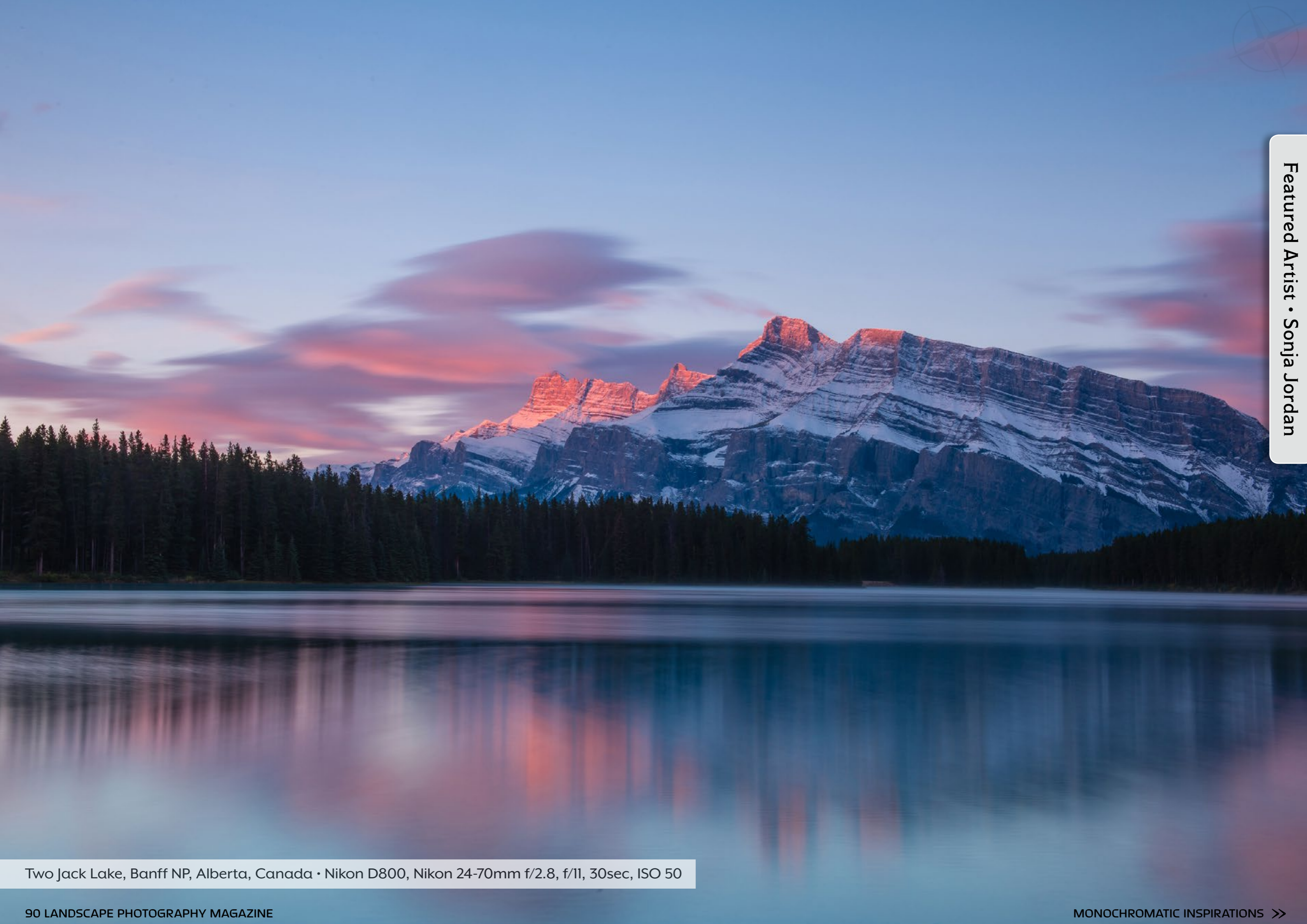
Featured Artist • Sonja Jordan

Uttakleiv Beach, Lofoten, Norway • Nikon D800, Nikon 16-35mm f/4, f/10, 5sec, ISO 100



Featured Artist • Sonja Jordan

Kicking Horse River, Yoho NP, Canada • Nikon D800, Nikon 16-35mm f/4, f/8, 20sec, ISO 100



Featured Artist • Sonja Jordan

Two Jack Lake, Banff NP, Alberta, Canada • Nikon D800, Nikon 24-70mm f/2.8, f/11, 30sec, ISO 50



This picture was captured in Val Gardena (Gardena Valley) at the Dolomites Mountains. The mountains you see in the background of this pictures are a symbol of this valley. On the left side you can see Sassolungo (long rock) and on the right, Sassopiatto (flat rock).

During the summer months I always visit the awesome city of Ortisei with my family for our holidays. Ortisei is the base from where you can reach Alpe di Siusi. I have been to this location several times during sunset, looking for an interesting view. Too many clouds or no clouds, however, can affect the picture. Eventually, this time I found the perfect balance I was looking for. The conditions were excellent, I only had to capture the picture.

Each time I went there I had to stay on-site after the closing time of the cable car, and I always took with me a mountain bike. This allowed me to be able to go back in time and enjoy the delicatessen dinner you can find in this valley. Visit Val Gardena where hotels, services, people, food and nature are the best in Italy.

**WIN
\$30**

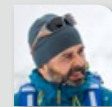


Val Gardena, Alpe di Siusi, Dolomites, Italy • Nikon D800, Nikon 24-70mm f/2.8, f/11, 0.6sec, ISO 100

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SERGIO PAPARONI, ITALY

I was born in the countryside surrounded by nature. I developed my early interest in photography in a true passion. After experimenting for a while, I specialised in nature photography. My goal and mission are to observe my surroundings and share the experience.





The Way It Is

It is freeing to rid oneself of expectations – that others have of us, that we have of ourselves. **Alister Benn** has learned some lessons about how the answers lie inside you



It is the first day of 2019, and here on the Isle of Skye at 57.60 °N the sun rose at 09:08 and will set again at 15:50, a remarkably short day, but with the sun barely rising more than 19 degrees above the horizon, the light can be sublime. Or, the wind may scream up our glen at nearly 100 mph, beating the house and garden with torrential downpours of rain, sleet or snow, accompanied by the constant roar of a jumbo jet taking off. As we say in Scotland, weather with a touch of personality!

Where each of us lives on the planet results in a fresh and unique perspective of what winter means: some hate it, some embrace it, the rest endure and pray for an early spring. One thing for sure is this – it is what it is, and what we think or feel about it makes not a blind bit of difference to anyone or anything, except ourselves. This year I have no plans, expectations, hopes or fears; it is what it is and I will be with it regardless. I have no interest in the words good or bad, joyful or misery; it is what it is, and I will be with it. In the absence of that duality, I can find equanimity regardless of the weather.

For the last two years I have been working on eradicating expectations from my life. Expectations of others, of weather, of locations, of myself; it is the way, for me, and almost certainly for most people who are looking for a more holistic, peaceful and happy life. By surrendering to the way it is, I have allowed myself to just move through time unharassed by myself, a neat trick when it works. This openness to seeing the world the way it is opens unimaginable doors of opportunity.

However, this is not an article about shopping lists of repetitive shooting scenarios; it is about opening other doors,

which lead down roads that only you know, and only you can open. What better day of the year to look into the future with equanimity than today: the old year has passed, unchangeable and unchanging. What hope can we bring to our new year?

“**What better day of the year to look into the future with equanimity than today**”

The ghost of winter past

As I sit here, I find it increasingly difficult to look back over my fifty-two winters, as for some reason it is the moment here and now, right in front of me that seems most important. I can skim through my photo catalog and see sketches of past moments, and appreciate them as aesthetic entities, but they have very little hold over me. To be honest, if I lost every image I have ever made, it wouldn't bother me; being angry or upset would just ruin now. I have no ownership of the past, and it has none on me. I am more interested in now and looking forward, I can influence now. (I do take appropriate steps to ensure I don't lose every image I have ever made! – I may be chilled, but I'm not foolhardy!)

I can see from these sketches of moments from the past where I have been, who I was then and in a sense that door of perspective is always open. But, as doors go, it only opens one way; memories can come out, but no change of action can go back. What is done is done, who I was is who I was; that him is not me. Should I take one of these RAW file sketches from the past and make a photograph with it now, processing it for some aesthetic statement, or a window

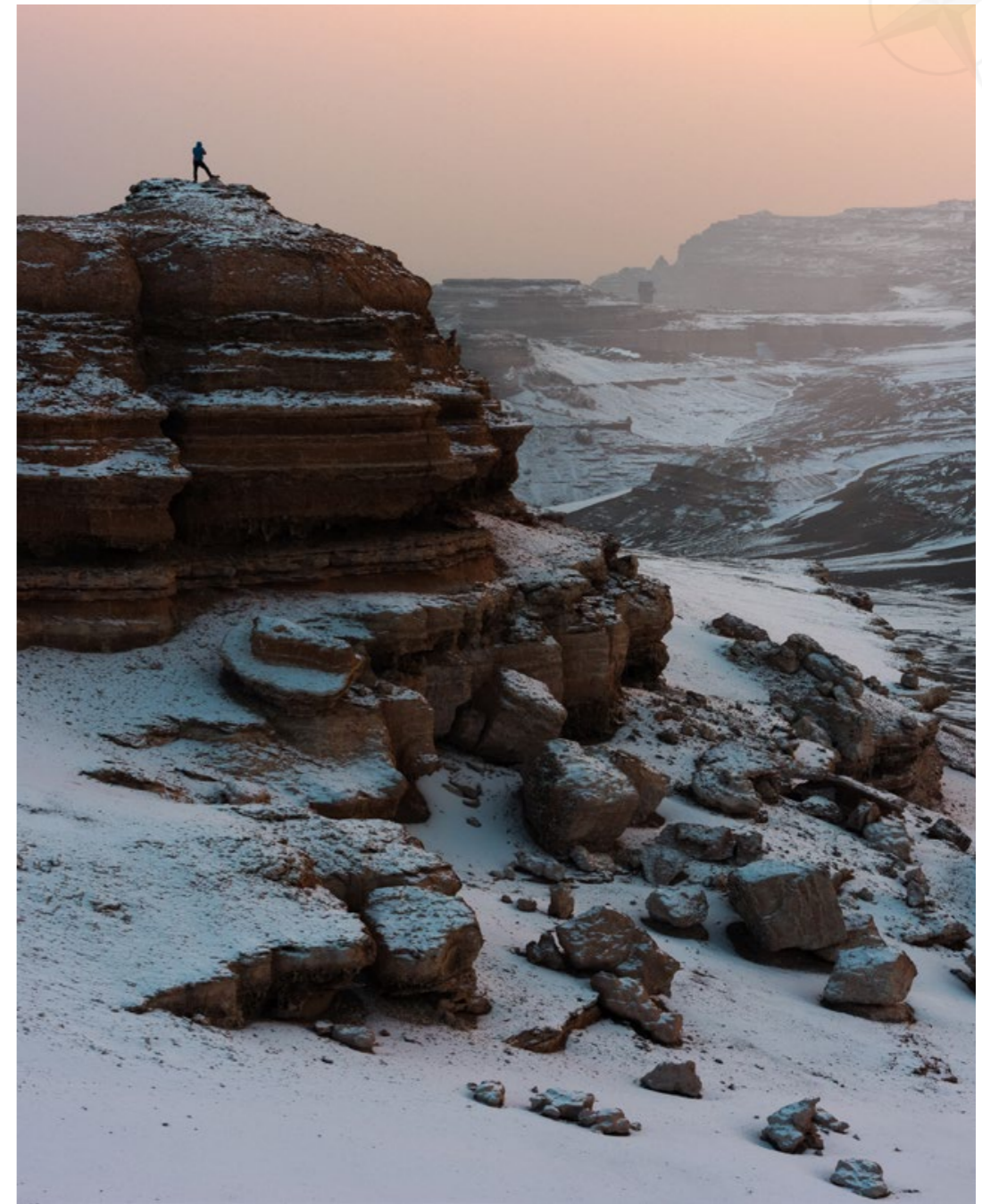
into my current consciousness? It is not an image of the past; it is an image of the present. In the time capsule of my work, it says 'here and now'.

What can I learn from winter past? Well, on a personal level, we can remember that certain actions delivered certain results, given a particular set of circumstances. Should these scenarios ever play out again, however, there is no guarantee of the same outcome. The words we say, the things we do, the doors we open and the others we close; is any path ever truly open to us again as it was in the past? On a photographic level, I know only too

well the folly of ever trying to go back to a location and replicate what I have done before. It may well be that the ghosts of winter past are just that – phantom memories enticing us with temptation and false expectation.

The ghost of winter future

For many people, the future is where happiness lies; we fill it with all our hopes, dreams, aspirations and expectations, plus anxiety, fear and apprehension. However, there is no definitive future, only possibilities; most of which we have



little, if any control over. We can plan with passion, we can even visualise a time when, but we must be mindful not to let this expectation of happening become a focus of desire, when it changes into something that demands our expectation, and its non-fulfillment leads to disappointment.

The doors into our immediate future are not in the future, they are here and now.

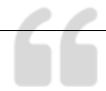
Now it is winter

It's here, in whatever shape or form, wherever we are. Now is the time to be >>



>> here. Where are the doors of opportunity, if not locked in your own mind? Only you know where you are, your passions, interests, skill levels, inspiration, motivation and capability – you have complete power over all of your mindful awareness. You have the power to work towards the skill levels and self-motivation you need to articulate yourself and allow the creativity within to get out. The answers are in you, now.

What we can be reasonably assured of, however, is that expectation of anything is likely to prove futile. I realised a couple of years ago that I don't always perform to my fullest potential; not every time I am out with a camera do I take something that stands the test of time. We do not bring our A game to every moment. Believing the opposite to be true will undoubtedly lead to feelings of frustration,



Allowing yourself freedom to perform when you want is liberating

anger and blame. I don't want to feel like that, and I am sure I'm not alone. Allowing yourself freedom to perform when you want is liberating; being in the zone is not something we can demand of ourselves, but taking the heat off helps.

So, what can we do in this deep mid-winter? Well, for me up here on Skye, I can check the weather forecasts each evening and have a reasonable idea of what tomorrow will bring. Should it be the gale force, horizontal rain armageddon variety of weather, I think I'll stay home and work on any number of things. Research,

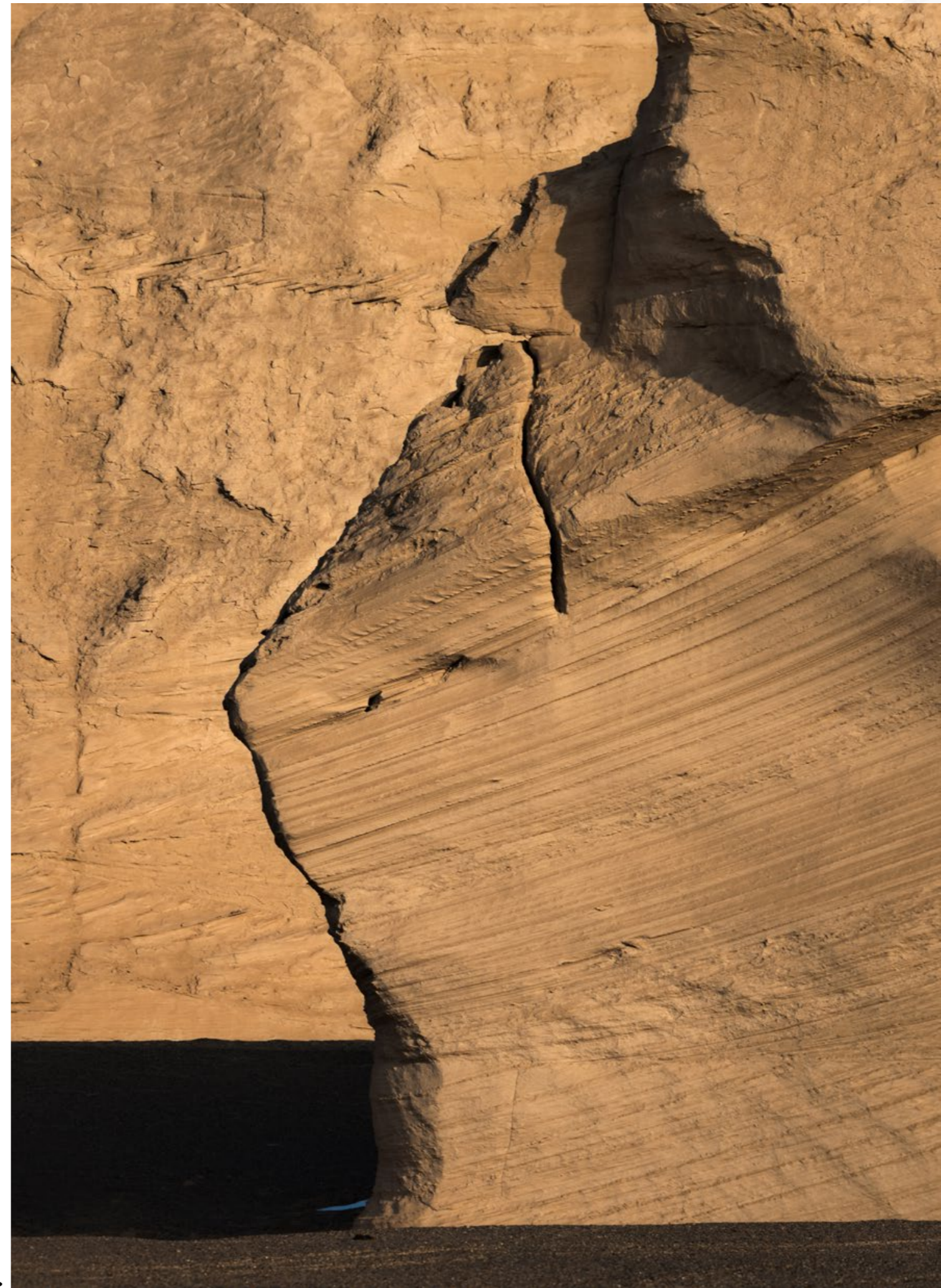
reading, writing, video editing, working out, studying, practice of skills, or if I'm feeling creative, working on new music or processing an image. In truth, I'll do what I feel like doing, as everything I do has to do with my life, which is my work.

I am on a constant path of self-development, in that my images reflect who I am, and who I am changes with each passing day. Whether I am working on fitness, images, or out in the field; it all amounts to exactly what I want to be doing. This is how I engage with right now.

If I am outside, with a camera or without, my vision is the same. I see, I engage, I focus, I ask questions, I research answers. If I feel creatively engaged, I will compose a scene and make a photograph – as I have written before, a sketch of a moment. It is the being there and noticing that is important, not hanging our hopes on some future outcome of which we have only tenuous control.

I began this article talking about doors of opportunity, and from one perspective, there are only really two doors in front of us in any moment. One door, gilt-edged and glitzy has the word 'expectation' written above it, and when you walk through it, you enter a world where your happiness is reliant on certain things coming to pass, in an unknown future. I can only speak for myself, having walked through that door many times, as very often not every path that leads from there ends well.

The second door, a plain, unassuming one, has the word 'mindfulness' written above it. As you walk through, you are asked to make a single pledge, to be non-judgmental. A significant number of paths now lie in front of you, each one unique to you, your very own network of opportunity. >>



The Way It Is

>> The bad weather forecast for the weekend allows you time to study **Luminosity Masks**, practice changing moods in Lightroom, read that **new eBook**, or take a walk in the rain wrapped up in wet weather gear. Alternatively, a dry day and an early start sees you at a selected nature spot for the sunrise. However, your pledge of being

allows us, should we choose, to be present in the here and now. Expectations of anything are the ultimate barriers to that contentment of what it is to be alive. Perhaps, instead of being angry at what you perceive as a failure from the past, notice what it is you are not happy about and make a note of it. On the next wet

weekend, when the weather keeps you locked indoors, perhaps spend a couple of hours working through that issue in a quiet room and make sure you are prepared for the next opportunity.

For now it is winter, yet the bulbs of spring are resting under the surface, just waiting for the warmth of the sun to nurture them. ↩

“
Seeing what is there, engaging with it with a sense of curiosity and allowing creativity to speak through you will deliver opportunities you will otherwise miss

non-judgmental prevents you from saying ‘shame there are no clouds!’ Seeing what is there, engaging with it with a sense of curiosity and allowing creativity to speak through you will deliver opportunities you will otherwise miss. The beauty, rugged wildness, colour, tone, warmth and chills of mid winter can be as hard as they can sublime. Oftentimes, our toughest experiences fund our fondest memories. More still, they give us an opportunity to be in the world, taking it as it is without judgment, without personalising it. Screaming “Damn you storm, this is my one day off this week” will not change anything – it is what it is, be with it. What better way to be than being out there embracing the full experience without clouding it with our own expectation? Or, if we are inside doing some office work, why not embrace that with the same sense of contentment?

The duality of here and there, them and us, past and future; they blind us to the present, that one existence that we can actually live. Landscape photography

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



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Indian Peaks Wilderness, Colorado, USA • Sony a77 II, Tamron 10-24mm, f/16, 1/5sec, ISO 100

BRIAN KERLS, USA
 I am a Colorado landscape photographer and avid adventurer. My photography focuses on interesting and striking elements of the natural or man-made landscape. While I have traveled worldwide, the spectacular and diverse landscapes of the western USA are some of my favorite locations.



WIN \$30

To kick-off the 4th of July week this year I decided to hike to the summit of Pawnee Peak in the Indian Peaks Wilderness area northwest of Denver, Colorado. I planned to arrive at the trail head early in the hope of capturing some sunrise images at Brainard Lake before making my way to the summit.

In the little hours of the morning on July 3rd I made the just under 2-hour drive from my home to Brainard Lake,

hoping for a colorful sunrise to start the day. I reached the lake a little before dawn and had enough time to scout a few potential locations. Unfortunately, the clouds and sky didn't cooperate to provide the rich, colorful light show I had hoped for. However, I did manage to capture this serene image of the Indian Peaks Mountains splashed with the dawn light and reflected in the smooth water of Brainard Lake.

While not what I had envisioned when planning the photo trip, this image has become one of my new favorites.

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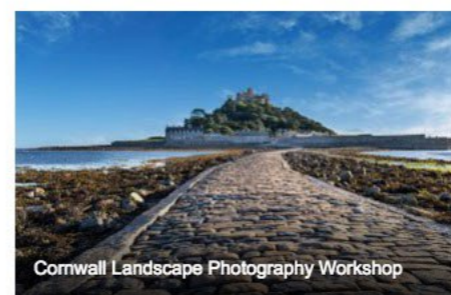
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Concept in Photography

Are your best photographs coming out of knowledge or intuition? There is much debate as to which is the solution that provides the most fruit. **Rafael Rojas** breaks down how we can create and use these concepts



Concept in Photography

Susan Sontag, in her book 'On Photography', said: "Picture-taking has been interpreted in two entirely different ways: either as a lucid and precise act of knowing, of conscious intelligence, or as a pre-intellectual, intuitive mode of encounter."

In the history of photography, these two ways of acting and photographing have been represented by some of the most acclaimed photographers, sometimes blurring the line between the two approaches and sometimes as clear advocates of one or the other approach.

For instance, according to Minor White, "the state of mind of the photographer while creating is a blank... when looking for pictures... The photographer projects himself into everything he sees, identifying himself with everything in order to know it and to feel it better." Cartier-Bresson, too, was a clear advocate of a more intuitive approach to work, at least during the photographic act; "thinking should be done beforehand and afterward," he says, "never while actually taking a photograph." Another old master, Dorothea Lange, praised the qualities of 'getting lost' while photographing, clearly referring to an intuitive approach of the photographic practice, where the subconscious takes over the conscious mind and decisions are made 'on-the-fly', as the situation evolves in front of the camera.

Some other photographers, however, proclaimed a more intellectual approach. One of them was Ansel Adams. He said: "A photograph is not an accident – it is a concept. The 'machine-gun' approach to photography – by which many negatives are made with the hope that one will be good – is fatal to serious results." It is no surprise that Adams coined the idea of 'visualization'; that is, seeing in one's



mind the end print while confronting the subject to be photographed. The idea of visualization is, in a way, a deliberate act of conceptualization. By visualizing the print in our mind, we are setting a goal to the process, a clear intent that injects a strong dose of rationality along the photographic journey, first in the field and later on in the darkroom.

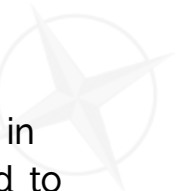
In the 60s and 70s, the movement later known as 'conceptual photography' appeared. According to this artistic trend, the idea (or concept) behind the work was more important than the finished art object. These conceptual photographers,

who defined themselves rather as artists using photography, made the deliberate decision of demolishing the aesthetic and technical values of photography that had ruled during the modernist period. By stripping the aesthetic and technical qualities of the resulting images, photography was turned into a cold and functional medium to document an idea. This movement changed the way photography was understood. It laid out the foundations to a new post-modernist approach that clashed with the old 'Westonian' tradition, where craft, sensibility and the assumption of the photograph as

an art object itself ruled the medium.

Nowadays, the panorama of contemporary landscape photography has room for very different approaches among its practitioners. Some opt for a more intuitive and expressive approach where emotion, feelings and self-expression reign over concept and idea. Some others, however, use photography as a way of creating visually intricate concepts or denouncing situations of contemporary relevance, like for instance the destruction of our natural environment.

It might be thought that the approach to be followed will depend very much >>



realization of the project. Then, back in the studio, rational analysis is applied to assess how consistent, effective, expressive and coherent the resulting work has been. This is typically an iterative process where concept and emotion, rationality and intuition, and framework and freedom are combined cyclically until the project is finished.

On some occasions, the concept is not in our head at the beginning of the project. It might dawn on us while working in the field, or even later on when we review our work back in the studio and realize that there was a hidden but consistent idea that was subconsciously guiding us all that time.

There are no wrong or right approaches to photography. Therefore, we might opt for one or another depending on the particular intent and reasons why we photograph. On some occasions, we might opt for an intuitive approach where emotion is favoured over concept. Other times, however, we might develop a whole body of work around an idea, a problem or a situation on which we clearly want to make a stand. What is important is that we choose the approach that is coherent with the intent and reasons that prompt us to take our camera out into the field. ↩

» on the person who is behind the camera and the particular context of the work. Some individuals act and think more rationally than others; some engage in photography as an intuitive process that flows organically as the encounter with the subject and the surroundings unfolds. The approach to follow might also differ, depending on the project, in terms of the photographer's intent and motivation at a very precise moment.

On some occasions, the work might have no intellectual basis, other than immersing oneself in the environment (landscape), or working photographically with a certain subject, to get to know its

essence and reveal something universal out of the particular. Think for instance of Edward Weston working with his famous peppers, or Michael Kenna lost in his thoughts while working in the winter landscape of Hokkaido.

On other occasions, the photographic process might involve a hybrid approach, where concept and feeling mingle, and where rationality creates a framework for intuition. In these situations, the concept is typically the beginning of the project. We might start a photographic body of work with a clear idea in mind, something we want to say, show or share with the audience. This idea might be the starting

point of the project, and may determine not only why we photograph, but also where, when and how. Later on, in the field, an intuitive approach might kick in, allowing the photographer to remain flexible and open-minded, eventually expanding the original idea, allowing it to morph into something different, bigger and better defined. This is typically the approach I tend to follow when working on my personal photographs.

I like having a particular conceptual framework that is set up before developing a project. Then, as I work in the field, I let myself go and try to enter a state of flow, where intuition carries me through the

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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An Essential Photographic Guide

Everglades National Park

The sheer variety and size of Everglades National Park in Florida makes it unlike any other. As a palette for nature photography, it stands at the top of the tree. QT Luong tells us about his experiences of making images in this remarkable location



Everglades National Park is one of the world's largest marshlands and the biggest subtropical wilderness in

North America. It was the first national park created to protect a unique and endangered ecosystem rather than

spectacular scenery such as mountains or canyons. The park is renowned as one of the best wildlife photography

destinations in the world, but in spite of first impressions, there is also a wealth of unique landscape photograph opportunities >>

Everglades National Park

>> to be found if you know what to look for.

Most photographers visit Everglades National Park for the wading birds and alligators. Nowhere else in North America are the birds that diverse, abundant and easy to observe and photograph along one of the park's famous boardwalk trails. On the other hand, the scenery at first appears flat and monotonous. It is a park whose highest point is only 10 feet. However, in the Everglades, this means that a difference in height of just a few feet changes the vegetation dramatically. The park supports a variety of ecosystems that include marshes, sawgrass prairies, pine forests, tropical hammocks, mangrove swamps, coastal beaches and cypress domes. There are expansive views over prairies or water, with dramatic clouds in the summer and plenty of intimate scenes unusual for their lushness and watery character. Since this iconic national park has no specific iconic places, understanding the ecosystems and what distinguishes them from each other helps in finding subjects. As a case in point, no other photographer has captured the beauty of the local landscape as well as Clyde Butcher, working in B&W with large and ultra-large format cameras. If you have time, it is well worth visiting his gallery located along the Tamiami Trail north of the park for some inspiration.



The park supports a variety of ecosystems that include marshes, sawgrass prairies, pine forests, tropical hammocks, mangrove swamps, coastal beaches and cypress domes

Orientation

There are four entrances to this vast national park, which is the third largest in the continental United States, at 1.6 million acres. The Gulf Coast Entrance leads to a dock from which you can take a boat tour around Ten Thousand Islands. Shark Valley consists of a 15-mile loop closed to private cars. Chekika, which is currently closed indefinitely due to funding, is only

accessible with special permits. You access most points of interest from the main south entrance near Florida City, which is a good base. Mile markers in the sections that follow refer to the number of miles away from the park's entrance. The 38-mile drive to the end of the road at Flamingo, another good base in winter, is on an elevated highway that is quite fast. The wildlife is not found along the roadsides,

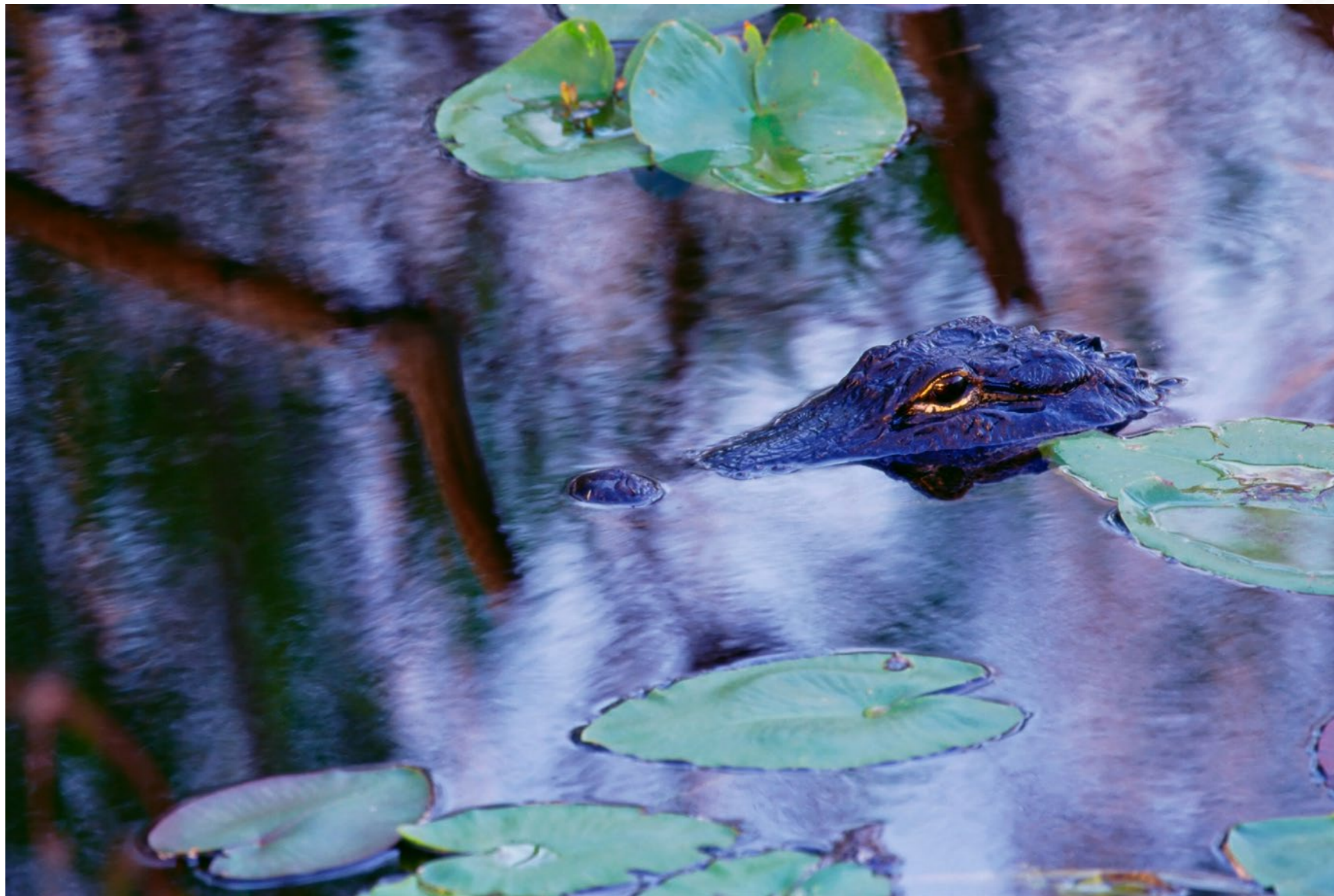
but rather in the water-based environments that constitute most of the park. There are few short trails and boardwalks, so you can easily walk them all. For further exploration, do not hesitate to wade or rent a canoe. Be sure to pack an extra pair of pants and shoes, as they can get wet. I like scuba-diving boots because they keep the mud out. >>



>> Seasons

Being subtropical, the Everglades has only two different seasons. The wet season starts around the middle of May and continues through to November, during which time it gets a lot of rain and everything gets wet. The dry season runs from December through April. Visitors overwhelmingly prefer the dry season, and so do wildlife photographers. The dryer air feels crisper. The temperatures are comfortable, moderate and much warmer than the rest of the country. During this season, as water bodies shrink, countless birds gather at the water holes found throughout the park during the summer. January and February are more reliable for wildlife, since by March and April many waterholes may be so dry that no fish will be left to attract the birds. However, early spring offers more flowers than winter.

For landscape photography, summer has a lot going for it, as the vegetation looks more green and lush – and more water means beautiful reflections. During the winter, the skies are often cloudless. In summer, powerful afternoon storms move in daily, but the storms are often localized, with an extension of less than 10 miles, so the sky is not all overcast. They bring dramatic skies, generally in the afternoons, with lightning strikes and colors at sunset and sometimes sunrise, all of which are important elements in a flat landscape. The price to pay is great discomfort, due to the oppressive humidity, high heat and swarms of mosquitoes, which come in full force early and late in the day after the bright sun of midday subsides. A hooded bug jacket is effective at preventing them from biting you, although the loud buzzing is a bit distracting. >>



For landscape photography, summer has a lot going for it, as the vegetation looks more green and lush – and more water means beautiful reflections



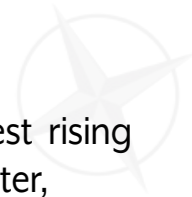
>> Anhinga Trail

The most reliable concentration of habituated wildlife in the park is along the 0.5-mile trail and boardwalk of Anhinga Trail. Conditions are good all day, but the best time to photograph is from sunrise to early morning, on a weekday. The Anhinga Trail is the most famous and visited area in the park. By mid-morning, the tourists have arrived in large numbers, shaking the boardwalk. If you are looking for subjects other than wildlife, less well known is that the Anhinga trail is one of the better places to see orchids, which blossom in the summer. I used a telephoto lens of 360mm to photograph a sunlit branch at such an angle that the background was an area in deep shade.

Pine Glades Lake

This is marked on the map, but its dirt access road, which is rough, but passable by any vehicle, is not. It is found on the south side, between the Pinelands trailhead and Rock Reef Pass at mile 9. This borrow pit, dug for fill to elevate the road, is my favorite location in the park to shoot the sunset. There are pines on the distant shoreline and reeds and boulders, visible through the clear water, in the foreground. You can find similar scenes at Sisal Pond (mile 15.4) and Sweet Bay Pond (mile 20.9), but they lack the pines in the background. >>





>> Cypress

Cypress domes are forested wetlands dominated by pond cypress. The larger cypress grow in the middle of the dome, and as conditions for growth are less favorable at the edges, they get progressively smaller as they go out from the center. Cypress trees are found

from mile 10 to mile 21, with many of the larger domes growing near Pa-hay-okee (mile 12.4). I picked one out at random. As I stepped tentatively into the water, wearing long pants to protect against the appropriately named sawgrass, I was surprised to feel solid ground under my feet, instead of the mud I was expecting.

I was walking directly on the hard underlying limestone bedrock of the Everglades, although I couldn't see my feet through the dark water. After a few hundred yards, as I began to get used to this strange feeling of 'wet hiking,' I walked with more confidence. By that time the road was no longer in sight, and I was

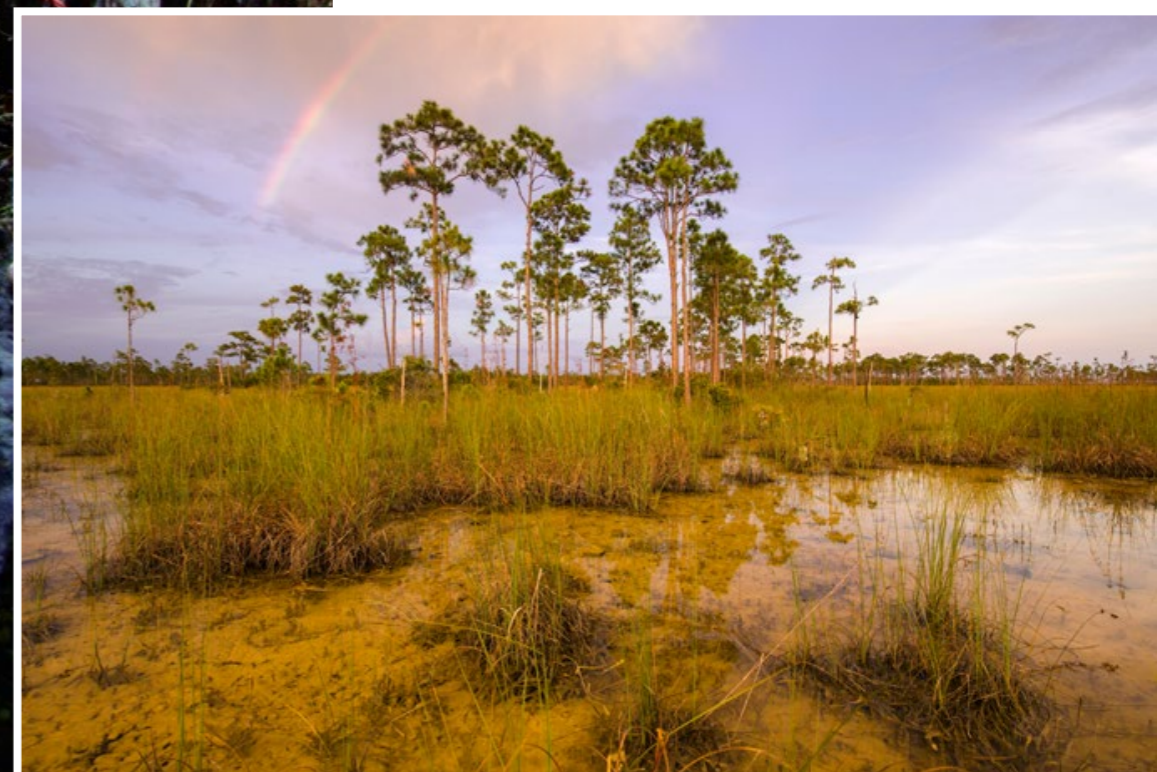
surrounded by a dense cypress forest rising from the black water. As it was winter, the branches were bare of leaves, yet bromeliads and orchids were everywhere. Such beauty and lushness couldn't have been anticipated from outside the dome. Interestingly, when I returned to the same spot during the summer, the flowers were not in bloom.



Devil's Halls Trail in autumn

Pines near Mahogany Hammock

Dense pine forests are found close to the entrance of the park. Further down the road, they become sparser. Around the Mahogany Hammock road (mile 19.5), clusters of tall pines grow in the open sawgrass prairie. In the summer they produce reflections in the flooded prairie both early and late in the day. Thunderstorms in the area are localized enough to chase around. After one broke right before sunset, a rainbow framed the pines perfectly. Rainbows form at an angle of 42 degrees opposite the sun, so a low sun is more favorable. >>



Everglades National Park



» On a winter morning, I photographed my favorite sunrise in the park on the Mahogany Hammock road, about 0.6 miles from the intersection, isolating a group of graceful pines against the sun. What made the photograph was the presence of a thin layer of fog that hovered above the sawgrass. Such fog is more likely to appear in the winter at sunrise and dissipates quickly as the sun appears.

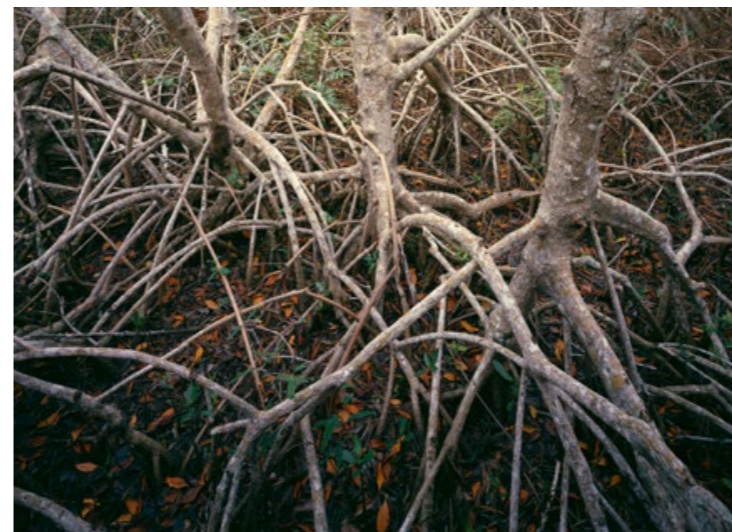
Mangroves

On the east side of the road, just before Paurotis Pond, I found an open area dotted with isolated dwarf red mangroves, which can be photographed from the elevated road or by wading into the water to get closer. I pointed the camera toward the east, to keep the road on my back.

Silhouetting them against a backdrop of water at sunrise, I made sure that the shapes of the mangroves did not overlap each other. I also cropped the sky to a dark cloud band, so that the brightest part of the image would not be at its periphery. On the boardwalk trail to West Lake (mile 30.4), mangroves can be photographed without the need to wade into water. Unlike the previous location, the mangroves there form a tangled forest, so soft light is best. With all this diverse vegetation, the park is a great place for close-ups.

Flamingo

From the shore, there are views of Florida Bay dotted by many small islands, but this composition of water and sky requires interesting conditions. The upper level of



the visitor center enables you get a slightly higher view. To photograph a distant summer thunderstorm, I didn't try to time the shot, but instead set an intervalometer to repeatedly make 20-second exposures, some of which were bound to capture a lightning strike.

The marina is the starting point for a rewarding 1.75-hour boat tour to Coos Bay, on which I saw two crocodiles and dolphins. You can also rent canoes, kayaks and motorboats there for new perspectives on this watery land. There are two main wildlife areas near Flamingo. Eco Pond is an artificial freshwater pond where birds can be found throughout the year. Mrazek Pond (mile 33.5) can pack an incredible number of birds in a small area, but this happens only for a short window of less than two weeks during some winters; the rest of the time the pond is empty.

Shark Valley

Shark Valley features a 15-mile loop elevated road, along which alligators and wading birds are frequently seen. Going counterclockwise, the first part of the loop follows a straight shallow canal. The water attracts wildlife in winter and, because the canal is to the west of the road, early morning light is preferable for bird photography. The road opens at 08:30 but you can walk in before that time. Right at the entrance, there are many water lilies in the canal that I photographed while the pond was still in the shade.

A thicket limits eastern views beyond the canal, while the west side provides open views of the Shark River Slough, a quintessential Everglades sawgrass landscape. Although at first the water appears still, it is part of a 50-mile-wide river, which is the widest on Earth and flows imperceptibly at a rate of 100 feet a day from Lake Okeechobee into the Gulf of Florida. At the halfway point, a 45-foot high observation tower offers expansive views of the sawgrass. The second part of the loop is winding and provides open views on both sides. The easiest way to travel the loop is through a 2-hour tram tour, but photography is challenging, as passengers are not allowed to disembark during wildlife stops. Exploration is easier by simply walking a section of the loop or renting a bicycle at the visitor center. ↩



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.

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Fore, Mid & Back Ground

Most photographers build their landscape pictures with a wide-angled lens. But how do you balance everything in the frame? **David Hay** talks us through how he does it

It was blowing a gale. Fierce blasts of wind nearly blew me off my feet every few seconds. I was crouching down with my legs spread out trying to avoid being blown over. A tripod would have been immediately blown over into the snow. Handholding my camera, with an image-stabilised lens, I waited as a small patch of light travelled across the sky towards the distant tree. As it passed behind the tree I squeezed off three quick frames and then turned away and tucked my camera under my jacket. It was time to head for the low ground.

Most landscape photographs are taken with a wide-angle lens. This allows the photographer to build a composition by selecting a suitable foreground to place in front of an interesting background. It is also important that the mid-ground doesn't block the eye from travelling easily through the picture from front to back. However, for

this picture I zoomed in to the longest focal length of my standard zoom lens.

As I waited for all the different elements of this image to fall into place, the foreground kept disappearing as snow drifted through the frame. I wanted to show the strength of the wind that was blowing the snow. For this I tried to time the exposure so that the drifting snow was visible in the mid-ground but the detail of the snow in the foreground was still visible also. Although it is tempting to try and find a significant object to include in the foreground, such as a rock or a tuft of grass, this image was taken on the fairway of my local golf course where rocks are conspicuously absent! I had to make do with the subtle details of the snow in the foreground where the wind had chiselled it away in thin layers.

But what if you don't want to create a traditional landscape picture with detail from front to back? Well, you can concentrate on just one of the grounds. For the 'intimate landscape' style of photography you can concentrate only on the foreground, at almost macro level. The exclusion of any background prevents the viewer being distracted by >>

“**But what if you don't want to create a traditional landscape picture with detail from front to back?**”



>> any distant details and strengthens the composition. Alternatively, in mountainous areas you can restrict the view to only the background area by using a telephoto lens to capture distant details.

In the case of the second picture this month I chose to concentrate only on the mid-ground. In this case I framed in tight on a line of trees which had recently been covered by a heavy snowfall. By excluding the foreground completely and cutting off the distant hills above the trees, I concentrated simply on the pattern created by the trunks and foliage. A line of identical tree trunks would be relatively uninteresting so I looked for a discontinuity in the row. Amongst the many conifer trees there was a deciduous tree that had defended the space around it, fitting like

a jigsaw piece into the wall of identical conifers on either side. My intention when I shot the image was to convert it into black and white. I felt that it would be a more graphic image, placing greater emphasis on the shapes and textures than on the little colour that existed in the subject. ↩

David Hay is a retired biologist who specialises in landscape, nature and travel photography. He is based in Pitlochry, Scotland where he runs workshops in digital photography. He is also a camera club judge.
www.500px.com/dwhay



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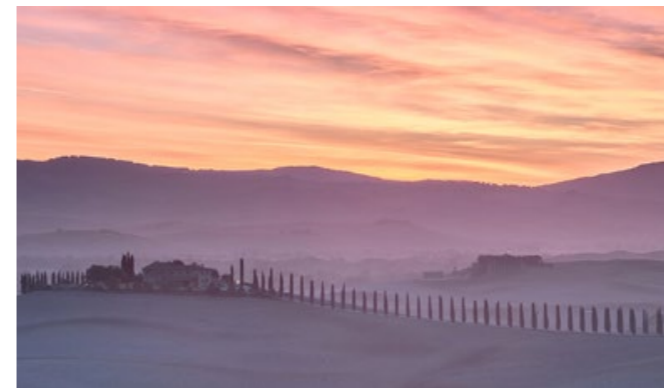


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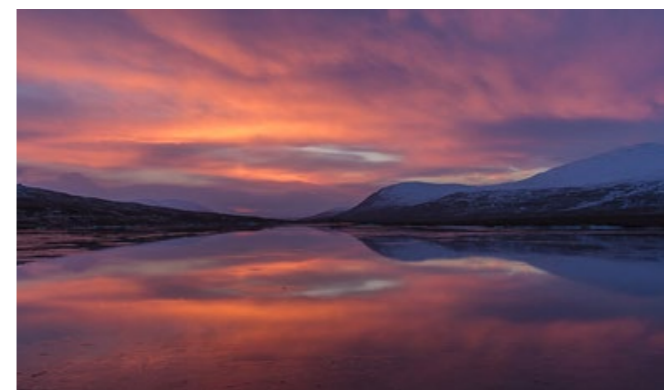


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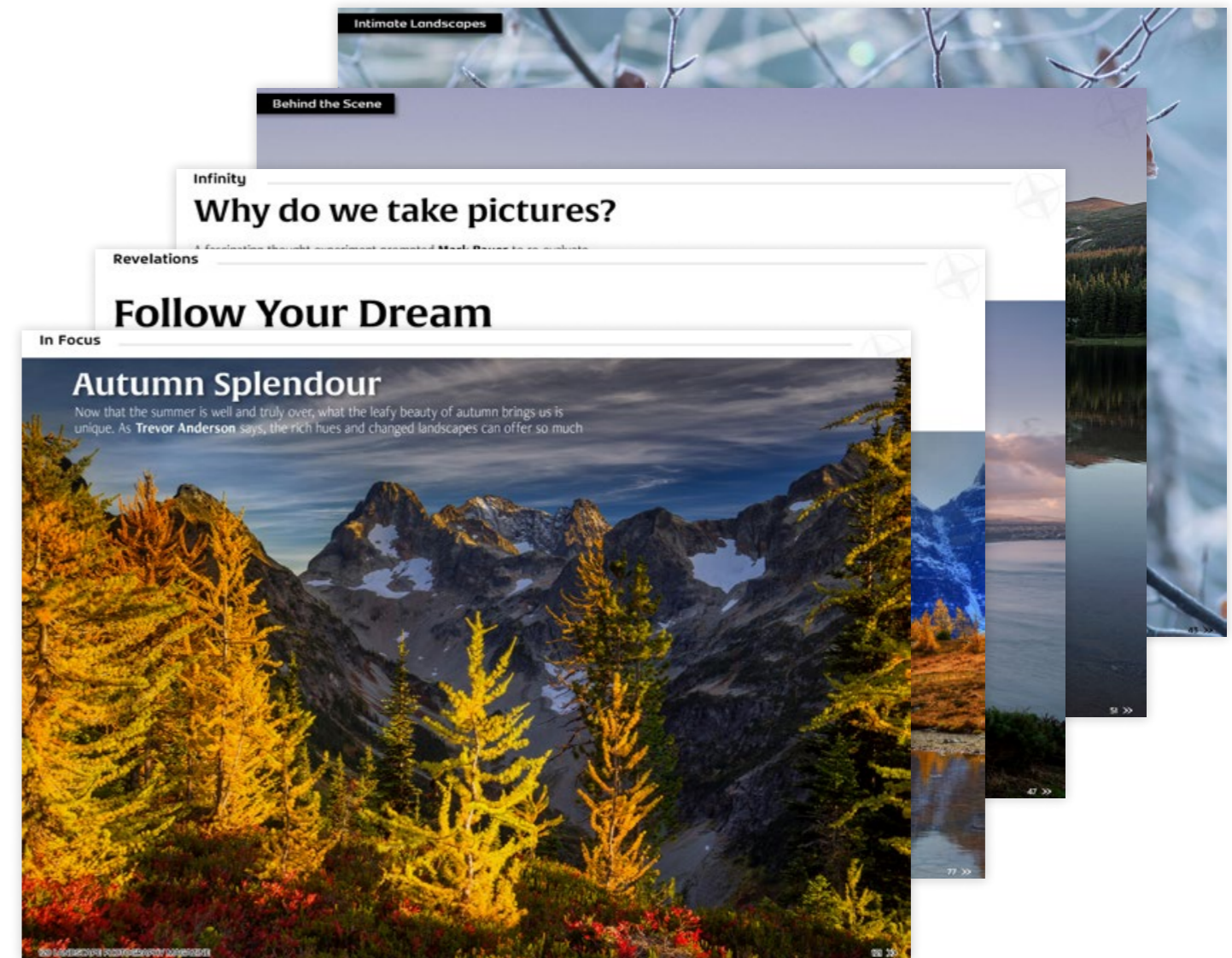
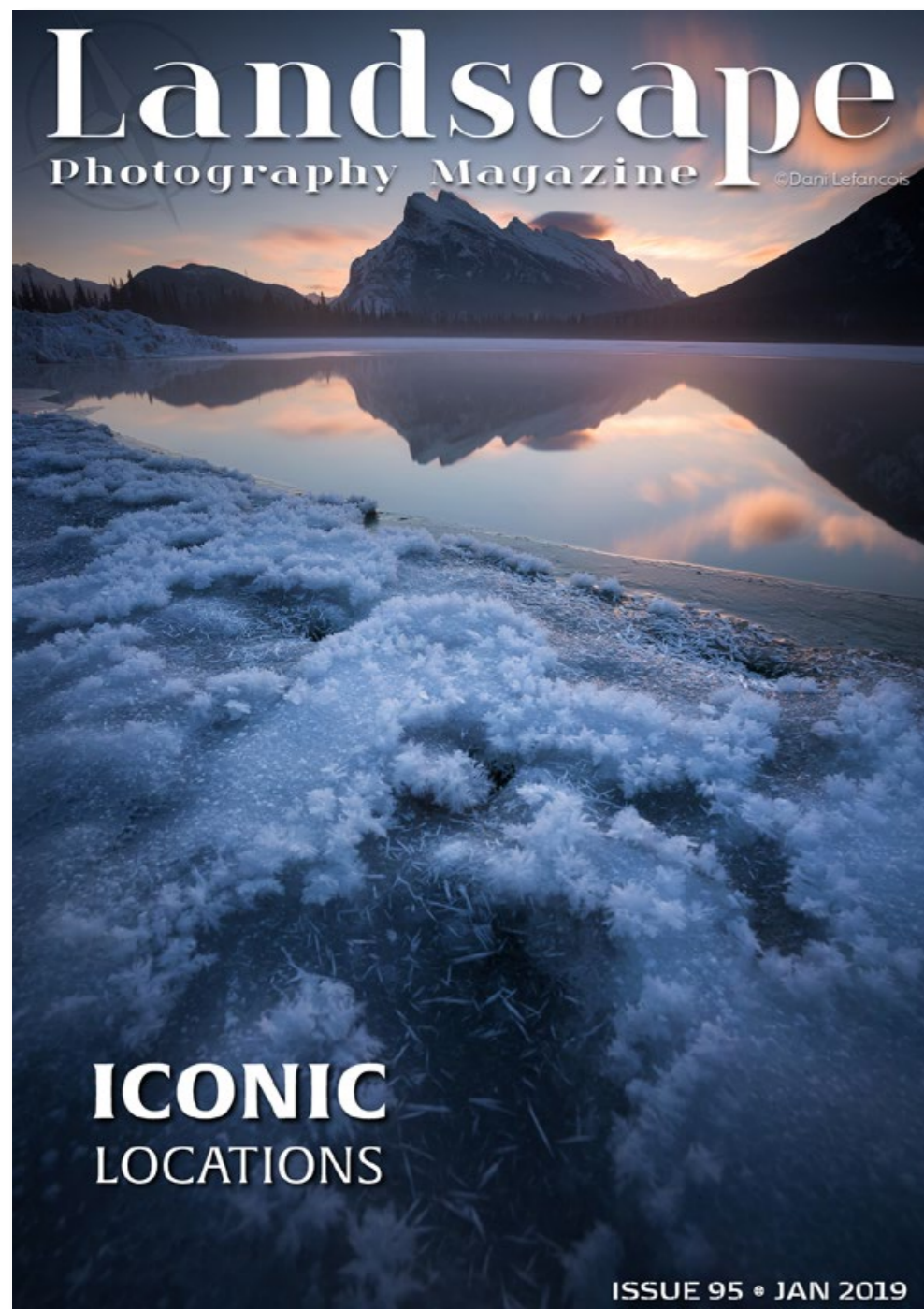
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Printing Papers

In our digital world many have lost the love for the tangible object, the literal texture of a great piece of paper. **Alain Briot** waxes wistful about the qualities and his preferences in this highly evocative medium

I like to think of printing paper as being more than paper. It is attractive, beautiful to look at, even without an image on it yet. I like slightly off-white paper. Just a few points off pure white, a few points less blue and more yellow. Say 247, 247, 258 in RGB numbers for example.

In short, good printing paper has class. It makes me want to print on it, to lay a beautiful image on a beautiful paper. It creates desire in me and hopefully, if I do my job right, the print will please the client.

A good paper has character, it is visually pleasing. Above all, it has aesthetic

and artistic qualities. The right coating, the proper sheen or gloss, the correct luster or matte finish. It has to have a good D-max as the darkest black is defined by it. It must have a beautiful white tone, not too white or too yellowish. Finding the right combination of artistic and technical aspects is what keeps me searching for the elusive 'perfect' paper, the one that will make my prints look just the way I want.

Agfa Brovira was such a paper. Printing on Brovira meant making a statement, visualizing a print like no other because it was going to be made on Brovira.

Brovira printing was its own medium in a way, just like creating a Dye Transfer or a Cibachrome print. An image printed on Brovira was more than a black-and-white print. It wasn't just printing in black and white because Brovira wasn't white. It was just the right shade of off-white yellow, a thing of beauty, with a texture to die for. Of course, if you never printed in a darkroom, or if chemical photography is something that sounds museum-like to you, then you probably will not know what it means to print on Brovira beyond the words I just put down.

Today, Hahnemuhle Baryta or Epson Legacy Baryta are such papers. I print on them, often, and when I do, I think of Brovira. Baryta has a specific odor, one that reminds me of Brovira and one that inspires me.

My favorite printing papers

Paper is not all about look, texture and D-Max. Selecting the right paper for a specific project also means looking at how the print will be presented. When I work on a project I select the paper based on the nature of the project, how often the prints >>

Printing Papers

>> will be handled and whether they will be presented loose, matted or framed under glass.

Folios

A folio is basically a mini-portfolio. My folios are letter size (8.5x11 inches). The prints are presented loose, non-matted and placed into an enclosure that looks very much like a sturdy envelope. Folios are meant to be looked at by taking the prints out of the envelope and looking at them one at a time. This means a lot of shuffling and moving prints around. To protect the image it is important to use a paper that

Jet Luster. I have a stock of it because I believe it is no longer available. However, most luster paper will work as long as it is not too thick. I usually feature 12 prints per folio together with an artist statement, a list of images and a colophon. This means the enclosure has to hold 15 sheets of paper.

Portfolios

Portfolios require a different paper than folios. Although the prints in a portfolio are expected to be handled frequently, they are matted. In effect, the mat acts as a spacer between prints, protecting them from being scratched and scuffed by rubbing on each other. The mat also protects them from hand contact with the viewer's hand because the mat, rather than the print, is what will be handled.

My favorite paper for portfolios is Hahnemuhle Photo Rag Ultra Smooth. I like its texture and look.

Most of all, this paper has a superb print quality, giving both saturated yet subtle colors together with the tactile, artistic and handmade look of a natural fiber paper. All these factors are important for a portfolio because the print quality is essential, and because the cost of a portfolio calls for using a premium paper.

I prefer the ultra smooth surface to the regular surface because it gives me greater detail with no loss of textural quality.

Matted prints

Matted prints are not part of a folio or a portfolio. Being presented individually, such prints do not have to be all printed on the same paper. This gives me greater freedom in regard to paper choice and lets me select papers based on the requirements of individual images, instead of the



requirements of an entire project. For this reason I use a variety of different papers for matted prints.

One of the papers I use for matted prints is Hahnemuhle Baryta. I like this paper because it has the look and feel of a chemical paper such as Agfa Baryta. Baryta papers have a barium sulfate coating, which gives them an unmistakable odor. I like it because I associate it with fine art printing, both chemical and digital.

I also use the Epson Legacy paper series for matted prints. There are four different papers in this collection: Epson Legacy Baryta, Epson Legacy Platine, Epson Legacy Fiber and Epson Legacy Etching.

Epson Legacy Baryta and Platine have a luster surface while Epson Legacy Fiber and Etching have a matte, natural paper surface. Each of these four papers has unique surface textures.

Epson Legacy Baryta is comparable to Hahnemuhle Baryta, although each has

its own specific printing qualities. Epson Legacy Platine is somewhat comparable to Baryta but without the barium odor and the texture of Baryta. I like both but I choose Baryta more often than Platine.

The other two Epson Legacy papers are great when I want to give a handmade, artisanal look to the print. The natural paper surface of Epson Legacy Fiber and Etching gives me the look of a fine art paper for images where I want delicate tones and a matte finish.

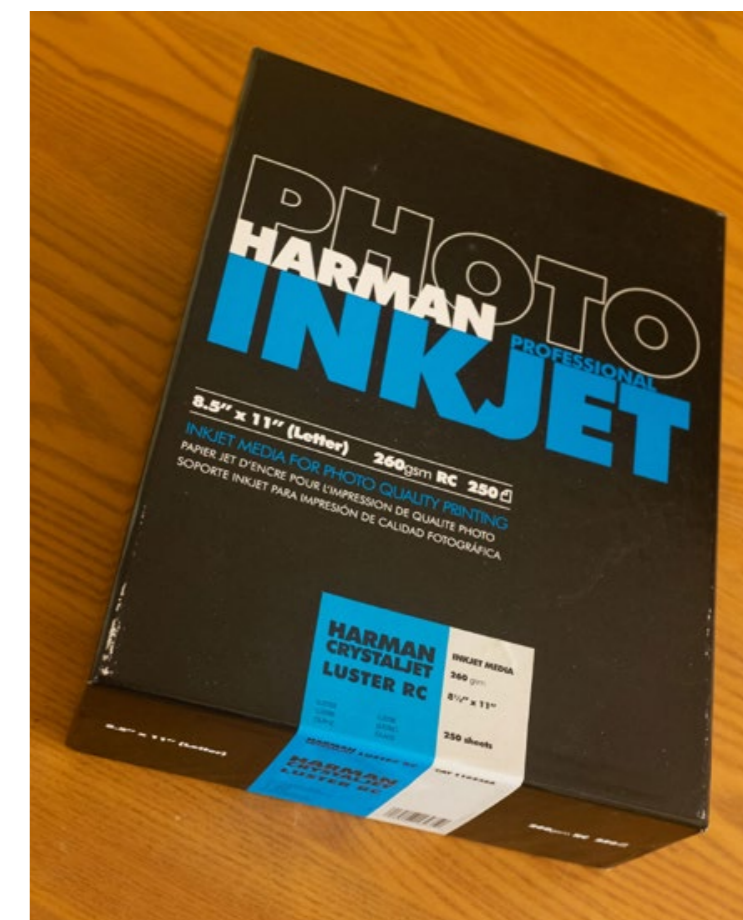
Prints framed under glass

When framed under glass the delicate texture of a Baryta or a natural fiber paper disappears. While still there, it is virtually invisible to the eye. Under glass everything looks glossy. This means that paper texture becomes of secondary importance. What is primary is print longevity and because a framed print leaves little room for paper to >>

“My favorite paper for portfolios is Hahnemuhle Photo Rag Ultra Smooth. I like its texture and look”

does not scuff or get scratched easily. A natural fiber paper does not work well because the coating is fragile and tends to flake off if handled frequently. Glossy paper does not work well either because it gets scratched easily and marked by fingerprints.

Taking all this into consideration, my paper of choice for folios is Harman Crystal



Printing Papers

>> 'breathe' and expand or contract, having a paper that does not curl when exposed to humid or dry conditions is of primary importance. Therefore, rather than use a natural fiber paper I turn to a polyester-based paper for framed prints. The paper surface may not be as exciting as natural paper or a Baryta surface but curling is

unexpected. For this reason a polyester-based paper such as Epson Premium Luster is an insurance against unknown display environments.

Epson Premium Luster is an excellent all-around paper, not only because of its size and stability but also because it handles a wide variety of images very well, from color

to black and white, from saturated to pastel and from soft to high contrast. In fact, I would do very well if I used only Epson Premium Luster. However I would lose the artistic qualities of Baryta and natural fiber papers, qualities that are visible in loose prints.

Although it is not directly related to paper choice, I need to mention the importance of keeping a set of spare ink cartridges on hand

prevented.

My paper of choice for prints framed under glass is Epson Premium Luster. It is an excellent paper in regard to both print quality and curling. The polyester base guarantees a permanent size that will not be affected by being displayed in humid or dry conditions. When I sell a print I never know where it might end up. While I usually know the location of the original buyer, people move and prints are resold so a print can end up being displayed in widely different conditions, some

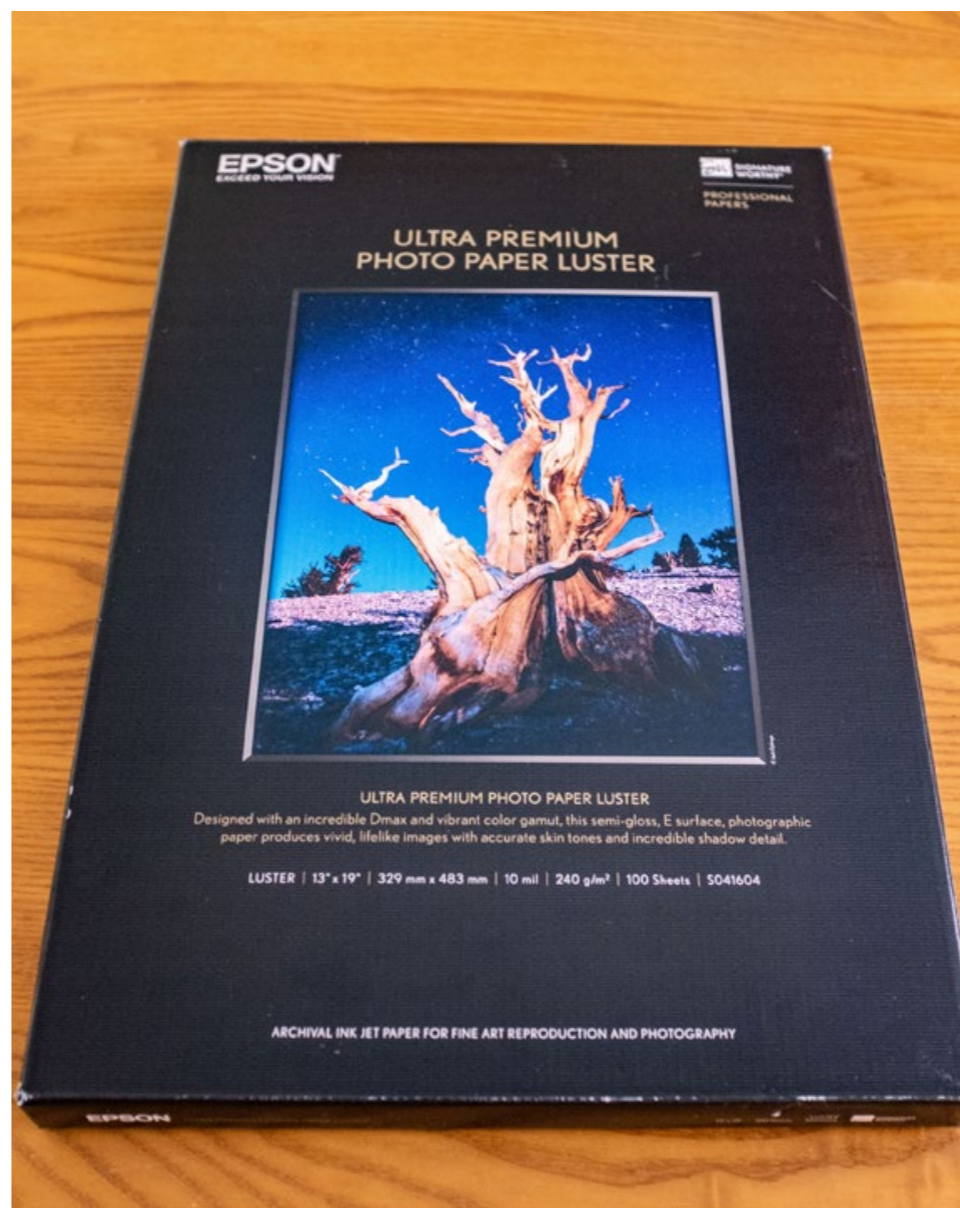
Spare ink cartridges

Although it is not directly related to paper choice, I need to mention the importance of keeping a set of spare ink cartridges on hand. I usually store my spare ink cartridges with my printing papers so that I can keep an eye on them when I get paper in and out of their boxes. The reason this is important is so I do not need to stop printing when the ink runs out. If a cartridge shows up as empty and you replace it immediately, not only do you not have to interrupt your printing session, you also do not lose the print currently in the printer. As long as the ink is still wet the next passes of the print head will blend with the previous ones and the fact you had to replace an ink cartridge will be invisible. No one will know.

Conclusion

With hundreds, if not more, beautiful papers to choose from, finding the ones you really like and work best for your needs can take time. It is a process and going through it means testing a variety of papers and seeing how they work for you. Most importantly, this process requires that you make decisions. Testing is fun but it cannot go on forever. At some point decisions have to be made regarding which papers you want to keep and which ones you want to put aside. Creating masterful prints is not just a matter of finding the 'perfect' paper. It is also, and mainly, about knowing how your work looks like

when printed on a specific paper. I have used the same papers for years and while I test new papers occasionally, I keep going back to specific ones not only because I love the way my images look on them, but essentially because I know what to expect when I print on them. I can look at the image on screen and know how it will translate into a print on that paper. ↩



Alain Briot creates fine art photographs, sells his prints worldwide, teaches photographic workshops and offers DVD tutorials.

His 3 books are available as printed books on Amazon.com and as eBooks on his website. www.beautiful-landscape.com



SAVERIO SARTORE, ITALY

I am a retired cell biologist. During my university career I spent part of my time on microphotography. It is only in the last seven years that I have become seriously committed to 'environmental photography', a youth passion that I had abandoned too early. In 2010 I moved to Pieve di Cadore on the Northeast Italian Dolomites where canyons and waterfalls, disseminated in this peculiar alpine region, have been taking my deep interest. Through my photographic work I wish to draw the attention of the general public for the wild beauty of Dolomites of Cadore.



Sony A7 III
Canon 6D
Canon 16-35mm f/4L IS
Sony 24-105mm f/4 G
Tamron 24-70mm f/2.8 Di
Tamron 16-300mm f/3.5-6.3



Silver Membership Winner

Brent de l'Art, Dolomiti Bellunesi NP, Belluno, Italy • Canon 6D, Tamron 24-70mm f/2.8 Di, f/14, 1sec, ISO 100



Brent de l'Art, Dolomiti Bellunesi NP, Belluno, Italy • Canon 6D, Tamron 24-70mm f/2.8 Di, f/16, 0.4sec, ISO 100



Brent de l'Ardo, Dolomiti Bellunesi NP, Belluno, Italy • Canon 6D, Tamron 24-70mm f/2.8 Di, f/16, 3.2sec, ISO 100



Brent de l'Art, Dolomiti Bellunesi NP, Belluno, Italy • Canon 6D, Tamron 24-70mm f/2.8 Di, f/14, 4sec, ISO 100

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<https://f11news.com>

Main picture: Olga Kulakova



Blake Randall



Rajesh Jyothiswaran





Gold

Membership Winner

The Isle of Skye has always been seen as a magical place but it is not a comfortable place to visit. Skye is barren, elemental and at times savage as the rain and wind whips across the landscape, but the sheep you can see grazing on the slopes of the hillsides don't seem to mind it very much. Navigating the terrain on Skye can be challenging when you want to get a closer look or see the magnificent vistas from higher points as most areas would be considered at least intermediate hikes.

The Sligachan Bridge is on the main road to Portree (A87) and close to the Cuillin hills. Sligachan is located where the Black Cuillin meets the western seaboard of Scotland.

You can still get some of that Scottish fairy magic in the form of eternal beauty (it doesn't necessarily mean physical). You just have to 'wash' your face in the waters by the old Sligachan Bridge. However, you really have to dunk your face in the river for seven or ten-seconds (depending on who is telling the tale) or it won't work. I must admit that the water was too cold for me!

You need to allow at least thirty-five minutes around Sligachan to walk around and take in the Cuillin hills and the surrounding landscape. The site of the mountains rising before you is awesome and can leave you feeling dwarfed by their magnificence – the craggy surrounding landscape only adds to this awe inspiring site.

This photo was taken perched unsteadily on a few rocks at the river's edge and

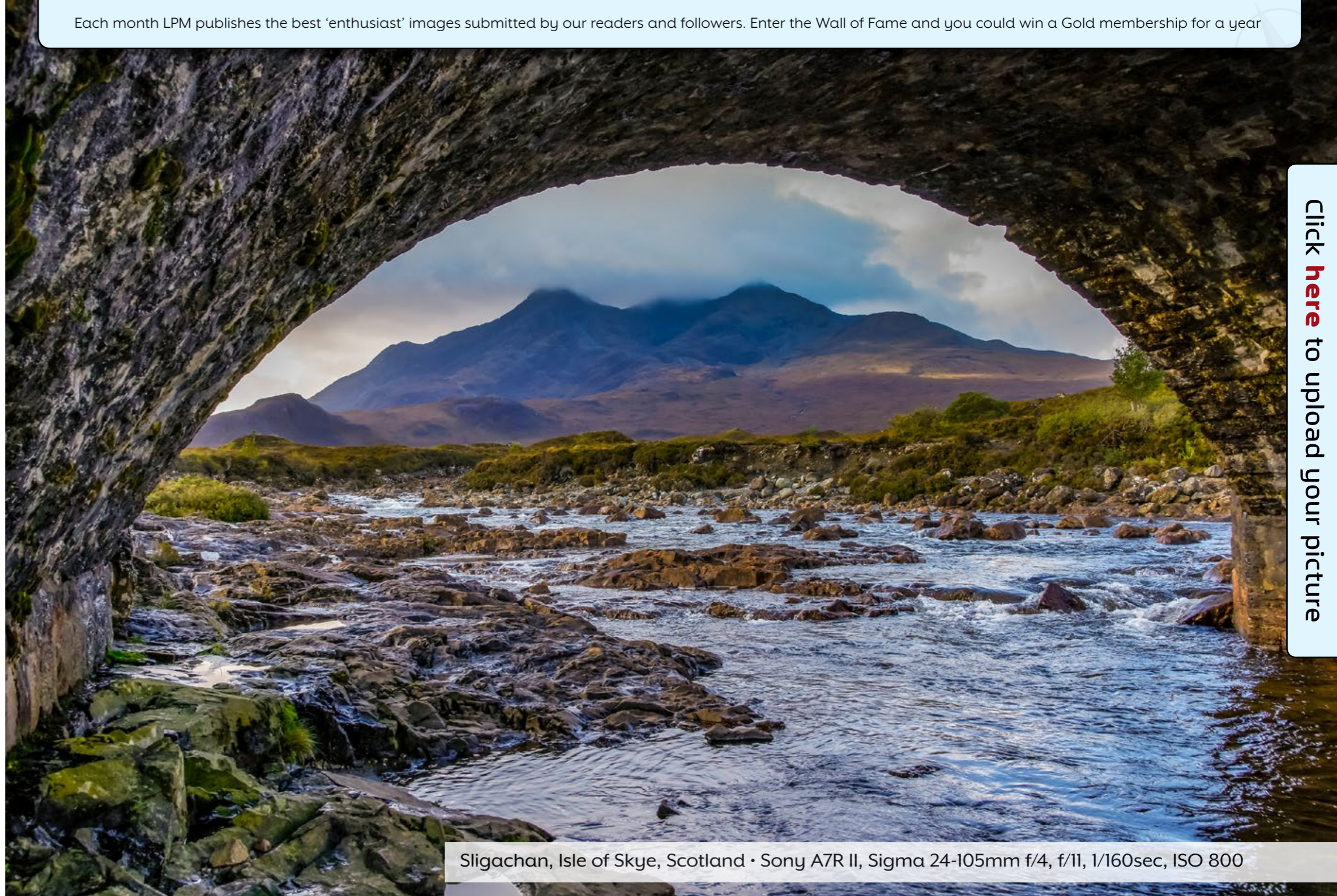
looking under one of the arches that form the bridge and out toward the Cuillin hills in the distance. On a day that saw alternating sun, clouds and rain, which is pretty typical for Scotland, especially in the fall, I was able to capture this picture with the sun glinting off the waters of the River Sligachan.

BOB MCCORMAC, USA

During the last six years digital photography has rekindled my excitement with photography and continuing the journey I started with film. My style and approach is simple and direct; I try not to over complicate the picture while still conveying the desired feeling.



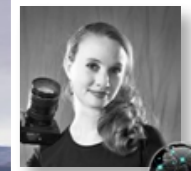
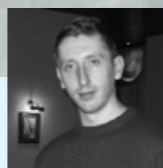
Click [here](#) to upload your picture



Sligachan, Isle of Skye, Scotland • Sony A7R II, Sigma 24-105mm f/4, f/11, 1/160sec, ISO 800



Near Bucura Lake, Romania by George Pancescu from Romania
Nikon D810, Nikon 70-200mm f/4, f/4, 1/1000sec, ISO 64



Mono Lake
California
Angela Henderson, USA
Canon 6D
Canon 24-105mm f/4L IS
f/13, 1/45sec, ISO 250



Lulworth Cove, England
Stuart Burrill, UK
Fujifilm X-Pro II, Fujifilm 14mm
f/11, 30sec, ISO 200

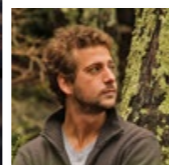


Someshwar Beach, India by Dhruva Suresh from India
Canon 7D, Canon 10-22mm, f/9, 3.2sec, ISO 160





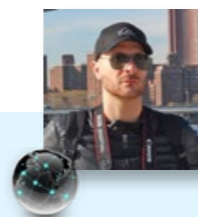
Villa Epecuen, Argentina
Federico Viegner from
Argentina
Canon 6D
Canon 24-105mm f/4L IS
f/16, 10sec, ISO 100



Mogshade Pond, New Forest
Hampshire, England
Lindsey Harris, UK
Nikon D750, Zeiss 25mm f/2.8
f/11, 1/15sec, ISO 100



Porto Recanati, Italy by Giacomo Fioretti from Italy
Canon 550D, Tokina 11-16mm f/2.8 DX II, f/16, 120sec, ISO 100

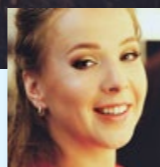


El Chalten, Argentina
Aldana Cetra
Canon 6D, Canon 16-35mm f/2.8L,
f/16, 1/4sec, ISO 50





Kastellet Star Fortress, Copenhagen, Denmark by Ksenija Vinogradova
Sony ILCE-6000, Sony 16-55mm, f/5.6, 1/400sec, ISO 200



Prosser, Washington, USA
Lynn Hopwood, USA
Canon 6D
Canon 24-70mm f/4L IS
f/5.6, 1/500sec, ISO 100



Shetland Islands, Scotland
Florian Warnecke, Germany
Canon 5D Mk III, Canon 16-35mm f/4L
f/11, 1/4sec, ISO 100



Yosemite National Park, USA by Heather Roberson from USA
Sony A7 II, Sony 28-70mm f/2.8, f/8, 125sec, ISO 200





Taksang Monastery
Bhutan
Nirupam Dutta, India
Nikon D7000
Tamron 17-50mm f/2.8
f/16, 1/200sec, ISO 800



Mokelumne Wilderness, California, USA
Steve Abbett, USA
Canon 5D Mk II, Canon 17-40mm f/4L
f/4.5, 1/400sec, ISO 100



Glendalough Upper Lake, Ireland by Magdalena Smolnicka from Ireland
Nikon D700, Sigma lens, f/4, 1/80sec, ISO 400



Cantabria, Spain
Tony Goran, Spain
Canon 60D, Tokina 11-16mm
f/4, 137sec, ISO 200



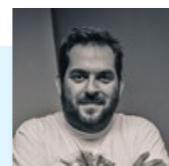
Rannoch Moor, Glencoe, Scotland by Mandy Hedley from UK
Canon 7D Mk II, Canon 18-200mm f/3.5-5.6 IS, f/14, 1/125sec, ISO 100



Pescadero, California, USA
Satish Mohan, USA
Canon 5D Mk III
Canon 16-35mm f/2.8L
f/8, 300sec, ISO 100



Fekete Ko, Pilis, Hungary
Martin Kapostas, Slovakia
Canon 6D, Canon 17-40mm f/4L
f/16, 1/25sec, ISO 100



Stokksnes, Iceland by Pietro Rango from Italy
Canon 6D, Canon 16-35mm f/4L IS, f/16, 1/30sec, ISO 125



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Banff National Park, Canada by Rui Santos Costa from USA • Canon 5DsR, Canon 16-35mm f/2.8L, f/22, 0.8sec, ISO 100

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