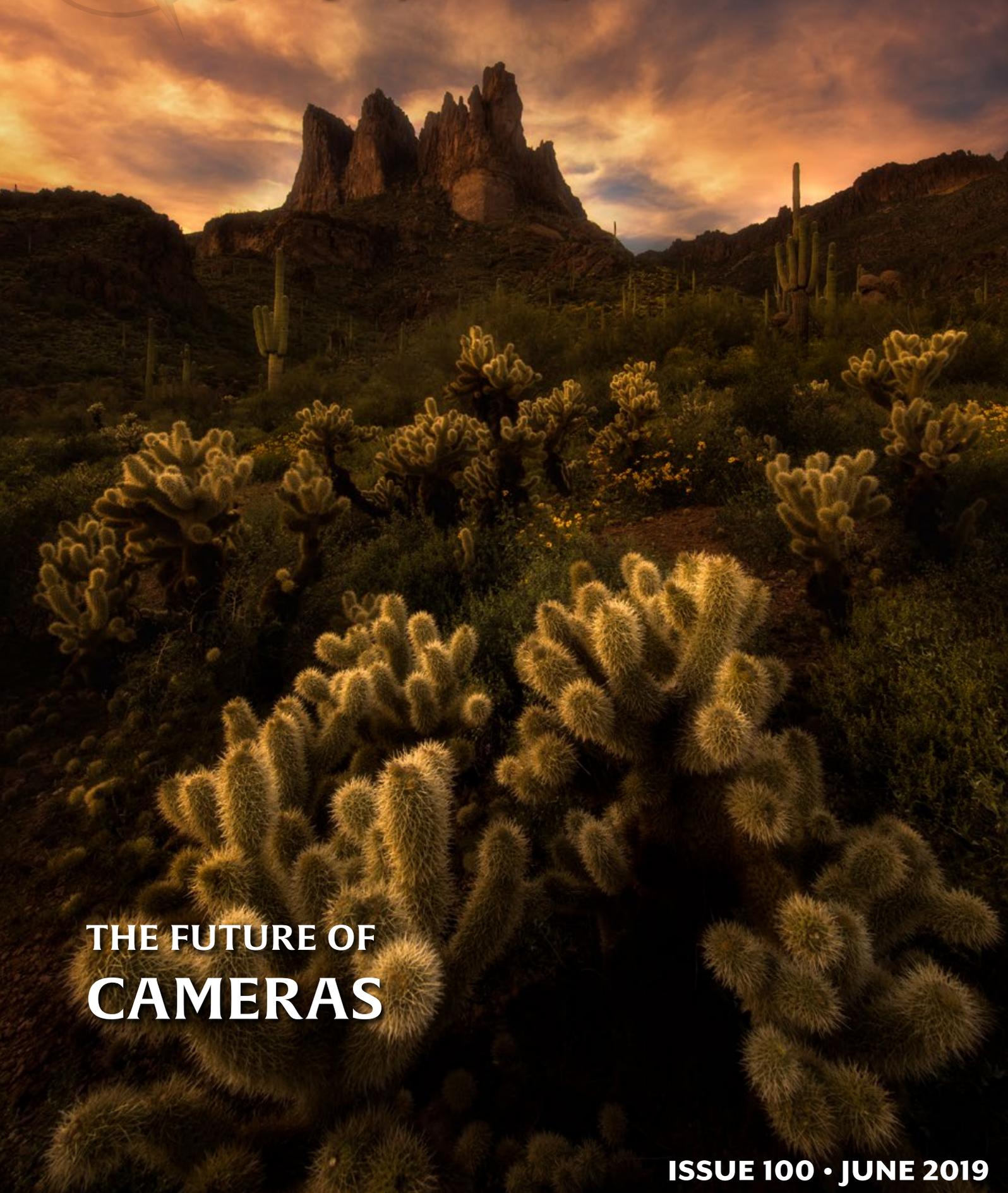


Landscape

Photography Magazine ©Arwinder Nagi



**THE FUTURE OF
CAMERAS**

ISSUE 100 • JUNE 2019

LEE 100

Filter System

Intuitive design

Easy to handle, the holder can be operated with one hand, and is compatible with all existing LEE 100mm filters

Simple swap

One, two and three-slot filter-guide blocks can be switched over quickly and easily

Snap-on polariser

New polariser clicks into place in one smooth movement

Tough and rigid

Manufactured from injection-moulded composite materials, the new holder is precision engineered for durability

Sturdy yet lightweight

Weighs 16% less than our original holder

Locking dial

New locking system ensures the holder stays secure, with or without rotation

Designed by photographers for photographers

LEE Filters

Inspiring Professionals

lee100holder.com

Welcome



Does comparison matter?

I had heard many good things about the city of Prague in the Czech Republic; the magical city of bridges, cathedrals, gold-tipped towers and church spires. So, when the opportunity arose recently, I decided to spend a few days there with my son as we both love visiting and getting to know different places.

I certainly found it to be a very attractive city, but perhaps not to the extent that I had envisaged it to be – and I think I know the reason why.

Last year, we both visited the city of Budapest, in Hungary. While both cities offer much to entice photographers seeking an architectural feast, my photographic experience of both was very different. Budapest, although a big city, seemed to offer more open space and options for composition, whereas Prague, despite



being undeniably beautiful, felt almost crowded and cramped by comparison.

It can be disappointing when a city does not meet your expectations, but then again, is it right to do comparisons? How would I feel about Budapest if I compare it with Venice?

One thing is for sure: Prague is a very vibrant city, the locals are very friendly and their own version of hot dog, using a baguette, is superb.

Dimitri Vasileiou

Editor: Dimitri Vasileiou – dimitri@landscapephotographymagazine.com

Deputy Editor & Designer: Paul Vasiliou

To advertise please contact

Europe Division:

Melanie Beck • +44 7920 483106 - +44 1273 471324

ads@landscapephotographymagazine.com - theultimateimage@btconnect.com

N America Division:

Tiffany Briley • +1 502 645 1501 – tiffany@landscapephotographymagazine.com

Landscape Photography Magazine was founded in 2011 and is published online 13 times a year.
www.landscapephotographymagazine.com

Contents



Keep up to date with our latest news, competitions and giveaways. Follow us and never miss a thing.

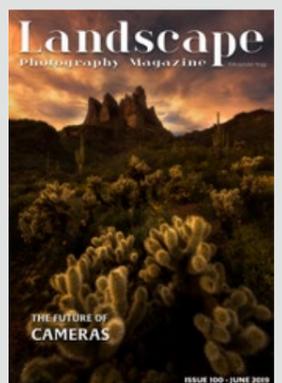
Become a member

Click here to find out about our latest subscription offers.



Get Published

Click here to find out how to send us your pictures for publication in the magazine.



Superstition Mountains

Arizona, USA

This month's cover is by LPM reader...
Arwinder Nagi





What makes an amateur, a very amateur photographer leave the comfort of his home day after day in search of the perfect sunrise, if not pure love, pure passion?

After a frustrating outcome the day before, which involved jumping out of bed at 05:50 on a windy and very cold morning, we tried our luck again almost on the same location we had chosen the day before.

After piercing through the darkness of the night, turn after turn, we reached our destination and we found a spot high above the clouds and with the sun still a good 30 minutes away from turning up on the horizon. Over 1800 meters high at Pico do Arieiro, accompanied by a cold wind, we found ourselves facing a blanket of clouds worthy of any film produced in the American Mecca of cinema – the conditions, though harsh, were looking good. Left to see if we would be able to take advantage of them.

At that moment I thought that even if I didn't take any pictures, it would have been worth just for the show that was revealed before our eyes. As the sunlight illuminated the valley before us, it was increasingly obvious that we had chosen well the day and the place.

The show, which is renewed every day, but every time surprisingly different, that day had booked for us a dance of clouds roaming through the mountain peaks,

without rules or standards set and that in our eyes looked like one symphony of the senses with colour, wind, cold.

After the first frames I saw this opportunity. The composition, already magnificent, gained a scale with the introduction of the human element that contemplates and records the moment for eternity. One of my companions of numerous outputs, Filipe Mendonca, added as he headed there "I will go there so you can make the photo of the day" – and it

turned out he was right.

With poor productive results the day before, it would have been much easier to stay in the comfort of a warm bed instead of going out in the wind and the cold that kept us company that morning. But, at the end of the day, it all paid off and I was able to make one of my favourite images of all times! Thank you Filipe and Christophe!

**WIN
\$100**



Pico de Arieiro, Madeira Island, Portugal • Canon 5D Mk III, Canon 16-35mm f/4L IS, f/11, 30sec, ISO 100

DUARTE SOL, PORTUGAL

I am Duarte Sol and I am a passionate landscape photographer living in Madeira Island, Portugal. For me, photography is the perfect complement to professional and family life, allowing me to commune with nature through photography.



Galleria is sponsored by

FUJIFILM

MORE GALLERIA IMAGES >>



Col du Markstein, France by Anthony Graizely from France • Sony A7 II, Samyang 35mm f/2.8, f/3.5, 1/2500sec, ISO 100

Galleria is sponsored by
FUJIFILM



Galleria is sponsored by

FUJIFILM

Newport, RI, USA by Marion Faria from USA • Canon 5D Mk IV, Canon 24-105mm f/4L IS, f/18, 120sec, ISO 250



REACH DEEP

INTRODUCING GFX 100

HIGH RESOLUTION
102 MEGAPIXEL
BSI CMOS SENSOR

X-PROCESSOR 4
QUAD-CORE
IMAGING ENGINE

ISO
100-12,800
SENSITIVITY RANGE

IN-BODY
5 AXIS
STABILIZATION

GFX 100
MEGAPIXELS

FUJIFILM
Build Your Legacy

Photo © Russell Ord | FUJIFILM GFX 100 Digital Camera with FUJINON GF250mmF4 R LM OIS WR • GF1.4X TC WR at 1/1600sec at f/5.6, ISO 250 | Russell Ord is a Fujifilm compensated professional photographer.
FUJIFILM, FUJINON, and BUILD YOUR LEGACY are trademarks of FUJIFILM Corporation and its affiliates.
© 2019 FUJIFILM North America Corporation and its affiliates. All rights reserved.



Sunwapta Falls, Jasper, Canada by Blake Randall from Canada • Nikon D750, Nikon 14-24mm, f/11, 1/2sec, ISO 100

Galleria is sponsored by
FUJIFILM



Arizona, USA by Joshua Snow from USA • Nikon D850, Nikon 14-24mm f/2.8, f/14, 1/20sec, ISO 64

Galleria is sponsored by
FUJIFILM

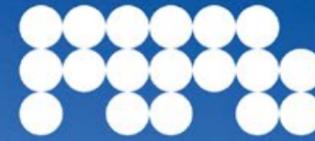


Galleria



Galleria is sponsored by
FUJIFILM

Valgaudemar Valley, France by Michael Arzur, France • Nikon D610, Tamron 24-70mm f/2.8, f/22, 15sec, ISO 50



Change gear.

Seamlessly upgrade your setup or free up funds from your photography and filmmaking gear. Commitment free, hassle free, risk free. Collection is free too.

MPB is the easiest way to sell your kit. Get an instant quote, get a box, get paid.

www.mpb.com

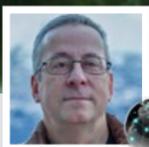
@mpbcom



El Chalten, Argentina by Mohamed Sharaf from Qatar • Nikon D810, Nikon 14-24mm f/2.8, f/22, 1/5sec, ISO 64

Galleria is sponsored by





Paxson Lake, Alaska, USA by Ray Bulson from USA • Canon 5D Mk IV, Sigma 14mm f/1.8 DG Art, f/2, 4sec, ISO 1250

Galleria is sponsored by
FUJIFILM

Galleria

Take Part

Send us your best picture • [Click here for details](#)



Every month we showcase the best pictures submitted for publication by our loyal readers and followers. Send us your best picture and besides being published in the world's leading photo magazine, you could also win a Platinum membership for a year



Yosemite NP, California, USA
Gary Fua, USA
Canon 7D
Sigma 150-500mm f/4.5-6.3
f/11, 5sec, ISO 200



EXPLORE. SHOOT. LEARN.

Falklands, South Georgia, Antarctica • Scotland • Death Valley • Yukon
Patagonia • Lake O'Hara • Eastern Sierras • Smokies • Olympic NP • Peru
Oregon • Alaska • Slovenia • Canadian Arctic • Greenland • Grand Canyon
Wyoming • Mongolia • Wild Utah • Atacama & Bolivia • Kamchatka • Svalbard
Lightroom Instruction • Adirondacks • Tanzania • Glacier • Yellowstone • Galapagos
New Mexico • White Pocket • Canadian Rockies • New Zealand • China
Cuba • Morocco • Namibia • Norway • Dolomites • Big Bend • And More!

+1 917-854-8118 • info@muenchworkshops.com • muenchworkshops.com



Dimitri Vasileiou



David Hay



Alain Briot



Mark Bauer



Chip Carroon



Trevor Anderson



Michael Pilkington



Peter Svoboda



Betsy Botsford



Amos Ravid

Featured Photographers



Ben Harrison



Daniel Laan



Mike Clasen



Lynn Hopwood



Carlo Passaseo



Marion Faria



Hilda Champion



Duarte Sol



Alipriya Ghosh



Erik Steen Redeker



Sandra Kepkowska



David Hunter

Get involved • Upload your feature

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



SIGMA

My choice,
in every situation.

- A** Art 14-24mm F2.8 DG HSM
- A** Art 24-70mm F2.8 DG OS HSM
- S** Sports 70-200mm F2.8 DG OS HSM



Mount Converter MC-11
Use your SA or EOS mount SIGMA lenses with a Sony E-mount camera. Sold Separately.





Deltaic Iceland



The Future of Cameras



Seeing the Potential



The Lost Art of Printing



Bringing Order to Chaos



What is Personal Style?



Lens of a Lifetime



Build Your Legacy



Write for us • Upload your article

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





Bringing Order to Chaos

In a world of endless choices, how can we simplify the images we intend to make? **Michael Pilkington** talks about the attraction of minimalism and how he tuned out the noise to let the subjects speak

As landscape photographers we seem to work hard at simplifying our compositions and in doing so we pay a lot of attention to what needs to be excluded from it. We strive to achieve clean and obvious representations of what is before us. To this end we employ the many rules of good composition such as rule of thirds, leading lines and the 80/20 rule. All of these make it easier for the viewer to digest and appreciate the photograph before them and make it equally easier for the photographer to construct a composition. So, why do we do this? Simply, because it works. Artists have been doing this for centuries and we are continuing to follow their lead.

In pursuit of simplifying images, we as photographers can employ many techniques. Long exposures can reduce the confusion of rough waters in seas, lakes, rivers and clouds in skies into areas of simple textures and tones. Photographing in snow, deserts or monoculture fields will achieve the same goal. Converting an image to black and white reduces the mosaic of colours in an image to one of tones of grey.

The extreme of this pursuit is minimalism. It is very popular amongst amateur and professional photographers alike. Exclude everything from the image except the main subject. Michael Kenna in his landmark work in Hokkaido, Japan pioneered this movement. It is without argument an aesthetically pleasing style of photography.

It is important to acknowledge that minimalism is not necessarily an easy form of photography. Reducing a composition to a single subject requires a lot of skill. Finding suitable subjects in familiar surroundings is not easy or obvious. Simply walk through the countryside, across farmland and in woods. Just look out of your window and you are confronted with the chaos and complexity of nature all around you. To some extent, if you are striving for simplicity, this constrains your photography and it is where the challenge lies. I have found it frustrating and often an impediment to my photography, which in turn can imbue frustration. So much landscape and so little to photograph.

I have a great fondness for photographing woodlands. They are chaotic and disorganised and seem to >>



Bringing Order to Chaos

» object to any attempts to create a good composition, to convey what you are seeing and feeling. A common approach to photographing woodlands is to use a telephoto lens and distil it down to its component parts. This approach to composition, abstraction, can be used in many different types of environment, yet for me it excludes the absolute character of nature surrounding me. It is with this in mind that I have been trying to embrace this chaos and bring some sense of order to it in my photography.

I have a number of favourite walks near to where I live. As I venture along the pathways I always look for potential compositions. The changing seasons and light will offer new opportunities in different

A common approach to photographing woodlands is to use a telephoto lens and distil it down to its component parts

ways during the many times I explore the same route. However, living in Kent, England does not bring the wealth of options I encounter when travelling to more picturesque parts of the world. Exploring the Yellow Mountains in China brings a wealth of opportunities with its trees clinging to the ridges and sheer rock faces. The ebbing and flowing of mist in the valleys offers yet further increased drama. Ice-locked fjords and mountains erupting from the seas in Lofoten, Norway present an exciting backdrop to the beaches at their feet.

As I have said, this is a source of frustration. On one of my walks, there is



a location that I have passed many times and always appreciated the way the light illuminates it. Residing under a huge canopy of leaves, the only illumination is from the late afternoon summer sun that brings low slanting light, which creeps under the umbrella of leaves. The scene is beautifully intricate with the knurled tree trunks and grasses at their base. On

one occasion, I decided to photograph it. I chose infrared, as this would give separation to the dimly lit foliage and grasses from the background.

For me, this is an image (above) that you can explore but it is not something that you can enjoy with a glance. Taking this photograph helped open me up, and to embrace and allow myself to explore

the disorganisation of nature around me without shouldering the doubt that it would not work, or more likely, would ultimately fail as a photograph. Whilst there is a lot in this photograph, there is still a sense of order. The tree trunks give structure and balance and the multiple tones and textures provide a rhythm throughout the composition. Capturing this image »

Bringing Order to Chaos

» helped me open my eyes and see more. I would even say it has created a sense of excitement and re-invigoration of my photography, a newly found freedom.

I have been developing this new perspective on the landscape during my travels. I seek out intricate and complex images which I know deserve to be described as 'visually interesting images'. An example is this scene in Hokkaido, Japan. It is paradoxical that Hokkaido is associated with minimalistic photographs. Indeed, this is one of the main attractions for photographers.

In this image (right), I was taken by the inky black nature of the trees set against the snow. In addition, it was snowing heavily. The white snowflakes created a mottled effect against the dark tree trunks and also partly veiled the distant trees, adding to the sense of depth and recession to the image. It is clear that there is some structure to the image. There are three layers to it. The foreground trees dominate and provide a viewing window to the second layer of trees behind. Similarly, you can look beyond the foreground trees to the copse to the right of the frame. Lastly, beyond these are further distant trees made faint by the falling snow.

What is important in such an image is where to place the camera. Practically every tree has its own space. Moving to the right or the left would result in the foreground trees hiding the trees behind them. It is also important to note that the limited palette of colours in this image makes it work. In this respect, it talks to minimalism yet displays the enchanting and fragile character of chaos. »



Bringing Order to Chaos

>> In the image below, what caught my eye was the dark and light tree trunks in the foreground and the lacy nature of their branches seeking to obscure the scene in the distance. The potentially confused nature of the image is simplified by the subtle colours of the trees in the foreground. Equally, gaps in the tangle

I am continuing to explore the chaos of nature and am seeing more and more of the order in the chaos

of branches allow the viewer to see into the distance and visually explore another landscape. There is sufficient 'open space' to give the image a light feel. Again, camera position was very important in trying to give each tree or component of the composition its own, though limited, space.



I am continuing to explore the chaos of nature and am seeing more and more of the order in the chaos. I find it challenging and, most importantly, invigorating. A whole new world, which was always there, has been opened up to me. I no longer have to search for images oozing simplicity and become confounded by their absence. I find beauty in the chaos of nature. My task is to look and see the semblance of order to it, and when seen, there lies the reward. ↩

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



B+W

EXPOSURE

"Using my 82mm Circular Polarizer allowed me to really capture the colors of the scene just by a slight rotation of the filter. With the sun being at just about a 90 degree angle, it allowed the colors in the sky to appear much more vibrant as well as giving some depth. This also helped reduce a minor glare coming off of the organ pipe skeleton in the foreground due to the intense blanket of light."



Colorful sunset in Organ Pipe Cactus National Monument, Arizona
Shot by: Peter Coskun
www.pjcphotography.com
Filter: 82mm XS-PRO MRC nano CPL



www.schneideroptics.com





Inspiring Photography

TUSCANY

PHOTOGRAPHY ADVENTURE

ONLY 2 SPACES LEFT

BOOK YOUR SPACE TODAY



The lost art of Printing

While printing may not be an easy process, it is rewarding and more accessible than ever. **Mark Bauer** gives us all the details about the best way to create beautiful prints

The Lost Art of Printing

Once upon a time, the print was king in photography and photographers wouldn't press the shutter without having a good idea of what darkroom work they were going to carry out on the negative, how the final print would look and how it would be presented. These days, however, far too many pictures just languish on hard drives and never see the light of day. At best, they may get posted on social media, where they will suffer from compression artefacts and may only ever be viewed on the screen of a smartphone – a few days after they are posted, no one will remember them.

Darkroom printing is not an easy process, as it involves working in semi-darkness (complete darkness if you print colour) with noxious chemicals, lots of trial and error and note-taking. It is not 100% repeatable; if you manage to create the perfect print from a negative, there is no guarantee that you could do so again. But despite this, people used to love doing it (a few still do) and just a few decades ago, most serious photography enthusiasts were busy in darkrooms – either their own, sometimes set up temporarily in a bathroom, or their camera club's – producing prints of their favourite work.

The decline in the popularity of printing is ironic, given that printing is now more accessible than it has ever been. You don't need much space – just a desk with a computer and an inkjet printer – and the hardware doesn't have to be expensive or as specialist as traditional darkroom equipment.

I am not sure what the reasons for the decline are. It could be that some people are a little daunted by the technology, wrongly assuming that digital printing is more complicated than it is or it could



be that we now regard photographs as disposable items – even when they are very well-crafted images. Many of us seem to have developed a habit of taking pictures, getting them up online as quickly as possible, enjoying the attention they get and when it wanes – and this happens very quickly – we are off looking for the

next shot that might go viral.

This is a pity, because it makes photographs rather ephemeral. I tend to agree with the rather old-fashioned point of view put to me a while ago that a photograph doesn't really exist until it has been printed. A well printed and presented photograph has a much longer life than

something posted on social media.

When it comes to making digital prints, many photographers get put off fairly early on when they discover that what comes out of the printer isn't automatically a very good match to what they see on screen. A little investigation leads them to the seemingly murky waters of colour >>

>> management. They might try calibrating their monitor only to discover that they are still not getting the results they want and at this point they give up.

In fact, calibrating your monitor is only the first step in achieving a good screen-to-print match. The other steps are printer profiling and soft proofing. This might sound a bit daunting – and to be fair, some articles and books do make it seem that way – but they are relatively straightforward processes.

First, then, is calibrating your monitor. This is done with a hardware colorimeter such as the **Datacolor Spyder**, and when the monitor is calibrated it will display colours which are accurate and match an agreed standard. The contrast and brightness of the monitor should also be at a level which means that the image you view is not overly bright or dark. With most devices, it is a simple process, you just need to follow the on-screen wizard and use the suggested defaults. Once it is done, you know that you are seeing an accurate representation of your image.

The next stage is printer profiling. This ensures that your printer is producing accurate colours, which match an agreed standard. It is done by using profiles for the ink and paper you are printing with. It is possible to have custom profiles made relatively inexpensively, but most paper manufacturers also supply generic profiles for free and, in my experience, these are usually very accurate and come with clear instructions on how to load them on to your computer.

You would think that with an accurately profiled monitor and printer, you should now be able to make prints which match what you see on the screen. But this often isn't the case and is probably the biggest source of frustration for rookie printers, who often wrongly assume that there is a problem with the profiles they are using.

The reason why prints may still not match what you see on screen is actually quite simple. The colour gamut of a good monitor will vastly exceed what even the best printers are capable of producing. And to further complicate things, the range of contrast which can be displayed on screen will also be far greater than that which can be reproduced on paper. Some papers are better than others and, as a rule of thumb, matte papers have less contrast and

“
The reason why prints may still not match what you see on screen is actually quite simple”

a narrower colour gamut than glossy papers. The printer driver's job is to 'translate' the colour and contrast which is present on the screen to what can be produced by paper and ink and, sometimes, things get lost in translation.

This is where soft proofing comes in. It is a feature which is available in all good printing applications (such as Adobe Photoshop and Lightroom) and it allows you to preview on screen how the image will appear on paper. The main thing is to make sure you select the correct printer/paper profile when proofing. You can then compare the proof to the original and make changes to the proof so that it is as close a match as you can get.

You will also have the option of two 'rendering intents': Perceptual and Relative Colorimetric. Think of these as the way the >>



The Lost Art of Printing

>> printer driver translates the colours from screen to paper. With Perceptual selected, all the colours in the image are shifted in an attempt to preserve detail in the out-of-gamut areas; with Relative Colorimetric, it simply clips out of gamut colours. There are no rules for which will work best – you

I would really encourage you to go ahead and make some prints of your favourite images

simply have to try the different intentions on an image-by-image basis.

Having soft-proofed the image, you are now almost ready to print. Make sure that you select the same parameters as you did when soft-proofing (sounds obvious but is a common source of error) and that only leaves the vexed question of print resolution. There has been much debate about this over the years but, to keep things simple, my advice would be to set a resolution which matches or divides neatly into the native resolution of the printer. For example, Epson printers have a native

resolution of 720 pixels per inch, so a print resolution of 360ppi works well.

Hopefully, I have not put you off the process of making prints. It really is pretty straightforward and, once you have got the hang of soft proofing, you should be able to get a good screen to print match every time. So, I would really encourage you to go ahead and make some prints of your favourite images. Mount them, frame them and stick them on the wall – but don't scrimp on the frames; I see so many lovely prints ruined by having been put in inferior frames. Once you have a decent collection, you could even hold an exhibition. You will find this so much more rewarding than posing images on social media. ↩



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



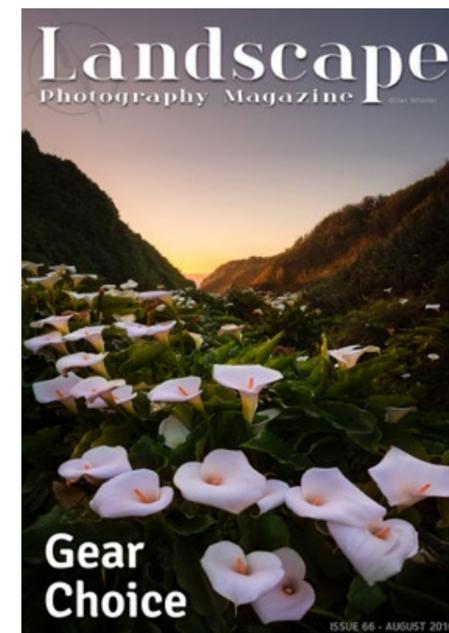
Advertise with us

Place your Advert in the Magazine

Promote Your Photo Tours & Workshops

With prices starting at just **£35** for a 1/4 page, it has never been a better time to promote your photo tours and workshops inside Landscape Photography Magazine. Reach our readers all over the world and grow your business. Choose the package that suits your business...

<https://store.landscapephotographymagazine.com>





This is an image of the River Hoegne in Belgium. Hoegne flows in the High Fenns in the Belgian Ardennes. Due to the height differences in the area, there are many waterfalls and cascades.

This is a great hiking area with a long path following the river. I try visit a few times a year and especially in autumn when the different colours of the leaves explode, and the higher water levels make the waterfalls and cascades even more impressive.

This image was captured at the end of October at a spot near a little bridge that I have visited on several occasions.

Although the image came out pretty warm, I remember it was quite cold and wet at the time. I tried different compositions before but for this one I had to stand in the cold water. It was hard to get my tripod stable enough for a long exposure, but after several attempts I managed to get a sharp image - and also keep my feet dry.



Jalhay, Belgium • Nikon D7000, Sigma 10-20mm f/4-5.6, f/13, 10sec, ISO 100

WIN \$30

ERIK STEEN REDEKER, BELGIUM

I am a synthetic biologist based in Belgium. When I don't work, I like photographing things. I like being out in nature and even during travelling I explore every angle of a scene for the best composition, until my family gets too nervous from waiting.





Become an LPM 'Featured Artist', [click here](#) for details

MIKE CLASEN, USA

I am a photographer based in Reno Nevada, USA. My home is next to the awesome Sierra Nevada and some of the most extraordinary desert landscapes in the world. I focus on capturing natural landscapes that are not impacted by humans, an untouched landscape so to speak. Moody and stormy atmospherics are an important aspect of my work and bad weather mostly dictates when I venture outdoors to explore and do photography.



Canon 5Ds R
Canon 5D Mk II
Canon 16-35mm f/4L IS
Canon 100-400mm f/4.5-5.6L IS II
Canon 24-105mm f/4L IS
Canon 17-40mm f/4L
Hoya Pro 1 Filters
B+W Filters
RRS TVC-24 Tripod
RRS BH-40 Ball Head



Gold Membership Winner



Virginia Mountains, Nevada, USA • Canon 5Ds R, Canon 16-35mm f/2.8L II, f/11, ISO 100, Focus stacked, exposure blended



Lahontan Basin, Nevada, USA • Canon 5D Mk II, Canon 16-35mm f/2.8L II, f/7.1, 25sec, ISO 160

When did you start photography?

I took an 'Intro to Film Photography' college course in 2003. In 2012 I went back to school to study photography more seriously and attended a University Photography Program through 2014. Since the fall of 2014 I have continued to study photography in college and also study on my own.

How important is photography for you?

Photography is a therapeutic release for my artistic self-expression. When I venture out to explore and connect with the outdoors, I become focused and inspired

by something much greater than myself which clears my mind and fuels my creative energy.

Your favourite location?

Nevada, California and the Sierra Nevada, mainly because of the ancient geology. I have lived in Reno Nevada since 1972, near some interesting, less visited or known places that allow for unique landscape photography, which I strive for. Most of my photography takes place within a few hours from home.

Your favourite photographer?

Elizabeth Carmel inspired me in 2004 to

pursue outdoor landscape photography. I read an article with her strong photographs which were captured very close to where I live. My next inspiration was seeing Mark Adamus' work in 2012. Of course, my photography course instructors were also very inspiring.

Your future photographic plans?

Continue with my photography studies, practice and experiment with different photographic, lightning, post processing and printing techniques. Hold photography workshops and educate others with the visual art of photography. Hold more exhibitions of my photography projects

and work. Write articles for photography publications and forums.

Besides photography, do you have any other hobbies?

Study photography in college if you are serious; don't use auto modes as they limit artistic expression and desired end results; learn the camera's controls and understand exposure. Don't get too comfortable with where you are at, push yourself to the next level, experiment, strive to be different. Keep up with photographic technology.



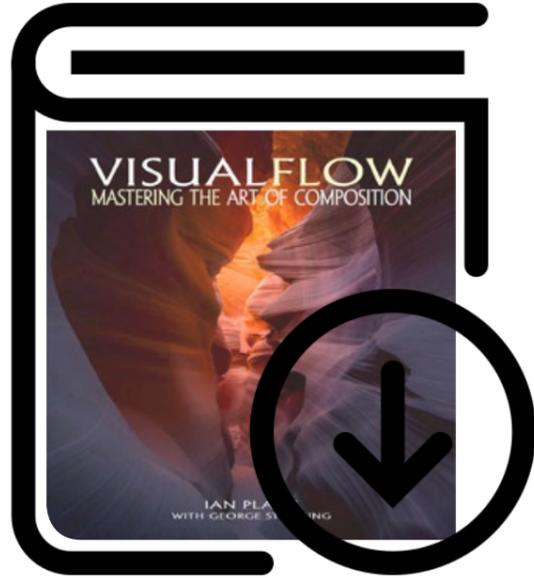
Mono Lake, California, USA • Canon 5D Mk II, Canon 17-40mm f/4L, f/11, 30sec, ISO 100



Yosemite NP, California, USA • Canon REBEL Tli, Canon 18-55mm f/3.5-5.6 IS, f/10, 1/100sec, ISO 100



Virginia Mountains, Nevada, USA • Canon 5Ds R, Canon 16-35mm f/2.8L II, f/11, ISO 800, Focus stacked, exposure blended



Mastering the art of composition



A Guide To Tilt And Shift Lenses



A Practical Guide To Exposure



Beginner's Guide To Landscape Photography



Photographer's Guide To Glencoe



Publishing your own book



Starting a photography business



Luminosity And Contrast

[Download All eBooks](#)



What is Personal Style?

In photography, our personal style is the visual expression of our personal taste and personality. As **Alain Briot** says, your personal style defines what your photographs look like

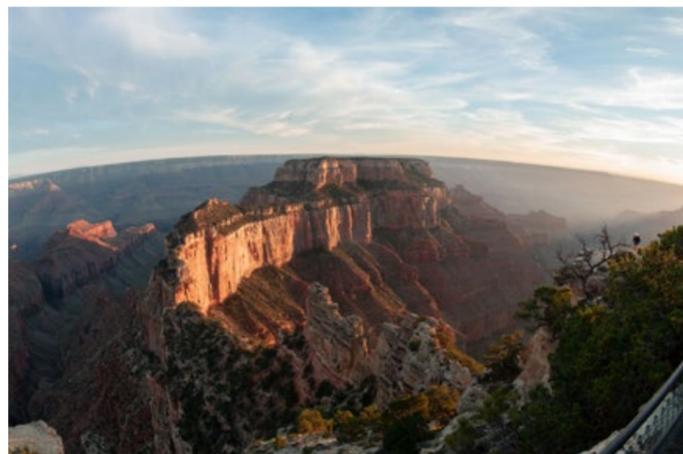
Our style is characterized by the choices we make in the field and the changes we make to the digital capture in software. These choices represent a transformation of what the camera captured into what we see and feel either at the time of capture or later on in the studio. What we see and feel is defined by us and does not necessarily refer to the natural world. It can just as well refer to our personal world, whatever that consists of.

One way to find out if we have a style is to ask ourselves what we changed in the transition between reality, camera capture and final print.

A personal style is a look, a way of treating color, contrast and a composition that is unique to us. If we develop a personal style our prints will be different from those created by all other artists. We

may capture the same landscapes as other photographers but through our processing we will make the visual representation of these landscapes uniquely ours.

Our personal style is based on our taste. So the question is: what do we like? Do you like high or low contrast, low or high saturation, simple or complex compositions?



These two images below and the other two example images in this essay are representative of my current personal style. The before and after versions are provided for you to compare, contrast and inspect



the differences between the original and the final image. These differences are numerous and do not stop at correcting color and contrast. They address the structure of the image itself, affecting the image format, the composition and the contents.

Our personal style is also based on our character. So the question is: who are you as an artist? Are you loose and spontaneous or are you precise and composed when you create art? Are you interested in details or do you prefer an impressionist approach in which details are less important than the color palette or the overall visual effect of the piece? Are you a purist who limits image manipulation to what could be done in the darkroom or are you a trailbreaker who is eager to use the full arsenal of digital manipulation possibilities? In other words, are you willing >>

What is Personal Style?

» to stretch a mountain to make it taller by adding 1500 feet to its height or are you only willing to correct the color balance and the contrast of that mountain?

The answer to this question is yours and yours only. The fact that some people like manipulation and others do not must not influence your decision because in art, no matter what you do, there will be people who like what you do and people who don't. Therefore, if your goal is to develop a personal style, the decision to do specific things with your work and give a specific look to your images must be yours and



yours only. All other considerations must go out of the window, no matter how hard taking this decision is.

The desire to please others rather than please ourselves is deeply ingrained in us for reasons that are rooted in our cultural upbringing. However, good art originates

in the artist's desire to please himself or herself and in knowing that there is a waiting audience out there who will enjoy viewing our art just as much as we enjoy creating it. The critics, the unhappy and all the negative people who are unable to make compliments, no matter how much we bend over backwards to please them, are best left in the darkness of a closet we will never open, or in the bright daylight that they desire to bring upon themselves through their criticism.



Influences

Our personal taste affects which artwork we gravitate towards. The art we admire, collect and display in our homes is the art we like. As such, when we decide to create art, the artwork we have collected and displayed in our home becomes an influence we are submitted to because, knowingly or not, we want to create art that looks like the art we admire. It is therefore important to ask what are our influences are. For example, which work

influences us and has an impact on us? Which artists do we like most? Which art movements do we gravitate towards and, within a specific movement, which artist's personal style do we prefer? Who do we follow? Who do we want to emulate? Who are our heroes?

Letting go

To create art that is personal we have to let go of the desire to reproduce the work of other artists we admire. Usually the desire to copy other artists' work and style originates in the desire to fit in, receive compliments for our work and avoid criticism. This is all fair and square but we need to move on if we want to develop a personal style.

Admiration does not imply copying. The link between the two is created by us for reasons of insecurity. To move on and be able to create our own work we have to let go of being concerned by what people think of our art and what they expect from us. We have to believe that our art matters. That it says something important, something that needs to be said, something we want to say because it matters to us and we love saying it.

Personal style is about being ourselves and letting our personality come out through our images. This is rarely an



automatic process as over the course of our lives we acquire a number of beliefs that hobble our creativity and prevent us from expressing ourselves in a way that is unique to us. The outcome is that our creativity is stunted and we have to recover it in order to become creative artists.

Let go of...

To help you on your creative recovery journey, here are some of the things that I had to let go of in order to feel free to create images that make me happy. These are all important but are listed in no particular order:

- Reformatting the image to a vertical instead of a horizontal format.
- Stretching part of the image vertically or horizontally.
- Modifying the color in such a way that it strongly departs from the colors present in the original scene.
- Modifying the contrast level in such a way that it strongly departs from the contrast present in the original scene.
- Being concerned about potential criticism from people who favor a traditional approach to photography.
- Fear of saying that my images are manipulated.
- Feeling obliged to show the location the way it looks in reality.
- Believing I must use a tripod in a low light situation and long-exposure situations.
- Believing I cannot do in-camera HDR.
- Believing I cannot capture images in jpeg format instead of raw.
- Believing I could not make a living doing what I love.

Conclusion

Art is what we want it to be. It is what we like, not what other people like and »»

What is Personal Style?

>> definitely not what others want us to make. This means that success in art comes from being ourselves. The more we express our own taste and sensibility the more personal our art will become.



Creating art requires courage, the courage to create your own reality and to defend it in front of those who challenge it and dislike it. To the negativity of those who do not see the value of our work we must convey an unflinching positive belief that this reality is valid and worth our efforts.

The secret of creativity is learning how to spend our creative time wisely. I made the decision to focus on what I like to create and give my attention to people who enjoy my work. The implications of this decision are that I do not create work I do not like, and I do not give my

attention to people who do not like me or my work. Although this decision is personal, I encourage you to follow a similar approach. ↩



The secret of creativity is learning how to spend our creative time wisely

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

eBooks

Download from a series of educational and inspirational eBooks



Beginner's Guide To Landscape Photography

Comprehensive guide to Landscape Photography for beginners. In this eBook you will find all you need to get you started in Photography.



A Guide to Tilt and Shift Lenses

Most of us have heard of tilt and shift lenses and their use in landscape photography. However, what are they exactly and how do they work?



Starting A Photography Business

We have put together a five part series of articles that can help all those who are thinking of starting their own photography business.



Photographer's Guide to Isle of Skye

Location guide ebook to the Isle of Skye in Scotland. Tips, advice and sat nav coordinates will guide you to the best locations.



Publishing Your Own Book

A comprehensive guide with advice on what to look for and what to avoid when publishing your own landscape photography book.



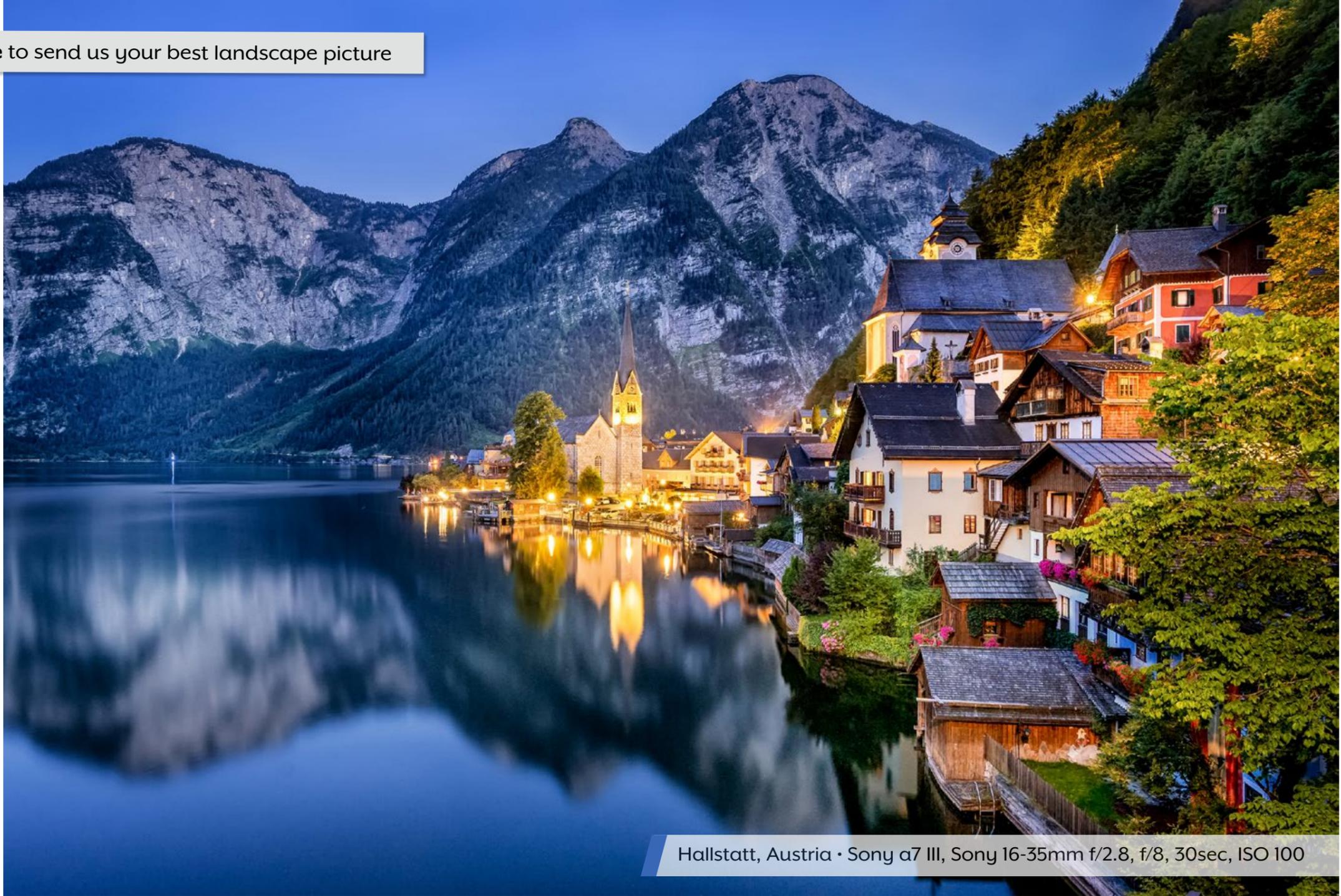


My partner and I travelled to Austria as I was working there. During my days off we hired a car and went and admire the beautiful Austrian sights.

I had heard of Hallstatt before so we wanted to explore it. Words cannot describe how stunning this place is. Everything about it is just perfect. From the little huts to the huge surrounding mountains.

I arrived at the location to set up just before sunset, thinking that there would be loads of people trying to get this picture but, to my surprise, there was only myself and one more photographer.

We stayed until it got dark, before we walked back to the car, only to find out that I had left the lights on all day. We were now in the middle of Austria, hours away from our hotel. We did manage to get it started, eventually, with the help of a local man.



Hallstatt, Austria • Sony a7 III, Sony 16-35mm f/2.8, f/8, 30sec, ISO 100

WIN \$30

BEN HARRISON, UK

I am a photographer from Doncaster in England. I shoot architectural, landscape and wedding photography. I love being outdoors, it is where I am most happy. Exploring this amazing world is what I love to do.



Photo Tours & Workshops Directory

Pro photographers: you can now promote your photo tours and workshops company by having your own dedicated page in our directory for free, forever.

Create your page for free →

Pro photographers: you can create unlimited Photo Tours that will be attached to your dedicated page and will be promoted until the day they commence, which could be 1 year ahead.

Promote your photo tours →

<https://phototours.directory>



Promote Your Photo Tour

AFRICA ▾ ASIA ▾ CANADA ▾ EUROPE ▾ OCEANIA ▾ S AMERICA ▾ USA ▾ UK ▾ YOU ▾ Q&A 🔍



ADD YOUR COMPANY

- Join the Directory
- Promote your photo tours
- Reach new clients



BROWSE THE TOURS

- Choose the destination
- Choose the company
- Choose the price



PHOTO TOUR OPERATORS
Increase your Reach • Engage our Audience

VISITORS
Over 90 Photo Tours • Countless Destinations

Featured Photo Tours



Travelling photographers: you can now choose your next photography trip from a variety of companies, destinations and prices – where would you like to travel next?

Book your next photo tour →



Deltaic Iceland

One of the most over-photographed places in the world is Iceland. How can you bring something new to this location, one which is teeming with fellow snappers? **Chip Carroon** has some advice for you





I have been to Iceland many times. The views are always interesting and you cannot help but be excited at some of the possibilities. However, photographers are constantly swarming all over the island. The perception is that you may be using the same tripod holes as the visitor before you.

Many people complain that the classic views of Iceland have been photographed too often. In reaction to this, one trend has been to go in the winter. I have pursued that more than once, but the bottom line for some people is that it is time to move

on to other places, and I am doing that in multiple ways.

I had the idea of exploring alternative subjects on the island that others may have missed. I decided to go to less accessible terrain that is farther from the crowds that have now become extensive. I thought of the central Highlands. That area does not have the waterfalls of the island's periphery, but I thought there might

“
Many people complain that the classic views of Iceland have been photographed too often”

be locations of photographic interest.

The Highlands is the region of the greatest volcanic activity where repetitive eruptive build-up over recent geologic time has created a dome-shaped terrain that stands at an average elevation of several thousand feet. However, topographic relief is significant, as noted by the presence of several tall and active volcanoes. More snow falls at these

higher elevations, and over time, such accumulations have been converted into ice and have resulted in large ice fields or glaciers.

Currently, owing to climate change, the rate of melting exceeds the rate of accumulation, so the glaciers are retreating. However, at the time of the last glacial advance in the Pleistocene, glacial action carved wide flat-bottomed valleys. Pertinent to my story is that these wide, low-gradient valleys now have lakes and their tributary streams of glacial meltwater. These waters, in the course of their travels, have created >>



>> elaborate graphic designs that we can enjoy as long as we know where and how to look.

Deltaic environments exist when fluvial waters fan out at low gradient as they approach a lake or the ocean. At very low gradient, the flows migrate back and forth as slightly different grades on the plain are approached. Streams divide into an interlacing and tangled network of branching and reuniting channels that are separated by islands. The pattern in map view resembles the strands of a complex braid, and thus, the name 'braided stream' is used. Many people say that the designs resemble horsetails. Such a stream is generally believed to indicate an inability to carry its entire debris load.

Though the photography of these features from an airplane is possible, it is very expensive and inconvenient

Such overloaded streams are seen in wide channels on flood plains or deltas.

The graphic display of these deltaic streams is spectacular when seen from above, yet it is not obvious when viewed at ground level. Therefore, to find and photograph these features, you have to approach from the air.

Location research is based on the prevalence of features that may be associated with stream deltas and the use of aerial photographs or Google Earth imagery. Though the photography of these features from an airplane is possible, it is very expensive and inconvenient. Therefore, I used a UAV (unmanned aerial vehicle) for my images.

Many attractive deltas are visible in the Iceland Highlands near lakes. Deltas are present at the ocean also, and they may have notable features. However, water levels may change and a different flow regime may obscure the interesting patterns, as happened in one of my investigations. There are many classic examples of wide-bottom, low-gradient glacial valleys with mature winding streams in Iceland, but very long drives may be required. In this article, you can see different examples from the central Highlands that are closely below some of the last remaining glaciers.

Glacial outwash plains are one of the areas that you might expect to find these deltaic views. There are many glaciers along with their meltwater in the center of the island. Such water has ground-up rock powder or 'glacial flour' in suspension. Thus, the streams are translucent and not completely clear. This degree of opaqueness enables us to see the flow patterns more easily, and it makes them more graphically attractive. Also, glacial

flour in the lakes creates a strange 'false color', a blue hue. The lake color in the accompanying images is close to reality.

These features are in the Highlands, which is an area that few photographers visit. Reasons for this may be due to the perception that there are fewer attractive locations as well as the difficult physical access. Roads in this area are covered with snow much of the year. Access in summer is possible but often troublesome. Four-wheel-drive vehicles are needed, and even the normal versions of these may not enable close access.

Most areas of interest involve very long hikes, sometimes GPS-guided, in marshy environments. In some cases you >>

Deltaic Iceland

» become quite wet after crossing many waterways, and it is like hiking the Zion Narrows in quicksand. The good aspect of the situation is that you are at least fifty kilometers away from tourists snapping selfies. It is not for the faint of heart, but you feel like you have accomplished something after visiting these places, and it is calming to know that you have escaped the hoard of humanity for a short time, as long as you can crawl out of the quicksand.

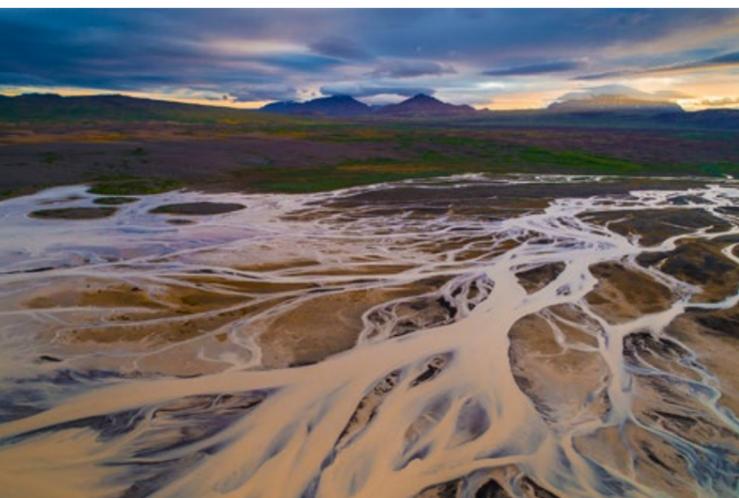
The photographic problems and constraints are mainly logistical. The imagery needs to be taken in the latter part of the summer when the snow has melted in the area. A significant problem is finding a time when it is not raining and the wind is not blowing strongly. It should be assumed that the weather will be poor, and then you can be pleasantly surprised if it is better. Allocate extra time for bad weather. Your exploration may or may not be efficient. Also, you need to be sure you are close enough to your perceived subject, since the range of your aerial vehicle and your line of sight is limited. You will probably start your aerial search on location by using oblique views, and then switch to vertical views for the

most compelling images. Midday views are acceptable since there is no sky in most scenes, and the colors and contrast are close to that at lower light levels.

Furthermore, access to some places at night is very troublesome or somewhat dangerous. For example, I wanted to revisit one location in the late evening, but this was problematic due to deep stream fords and quicksand that were less obvious in low light. Camping is possible, but some areas are very wet, and it would have been very inconvenient.

Another technical problem is that altitude limitations of your UAV restrict the width of view. Your features of interest may be relatively large. In this case, you have to take multiple overlapping images in a grid, and combine them later into a composite. Several of the pictures presented here are such panoramas (composites).

Graphic design was the foremost element of consideration in my former commercial work. As shown here, the stunning graphic displays of aerial deltaic imagery will be sure to interest the hardcore commercial designers as well as photographers. ↩



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



Landscape

Photography Magazine

©Ramtin Kazemi

Do you have
the next LPM cover?

Upload it today





Right around Thanksgiving last year I noticed that our seasonal fog patterns were starting to set in. I knew of a location about 45 minutes from my house and a short hike that would allow for some great views above the fog. There was also a tree near by that I have photographed often, which had potential if the conditions were good.

A friend and I drove in almost white out fog conditions to the parking lot which we missed the first time. After hiking to the top of the table we started to see clear skies above. I quickly set up my camera on an overlook, but the fog was constantly shifting, so while I was waiting I pulled out my secondary camera, a Nikon D5600 that has been converted to shoot infrared only.

I noticed the sun starting to rise behind my favorite tree and that it was backlighting the fog. I started exploring different compositions handholding since my tripod was tied up with the other camera. As soon as I realized the quality of light, I knew I had a good image, at times feeling like I was shooting the cover of a spiritual pamphlet.

We have had yet to have any rains in our area and much of the grass was still dry. Combined with the volcanic table top



Table Top, Millerton Lake, USA • Nikon D5600, Nikon 12-24mm, f/8, 1/640sec, ISO 100

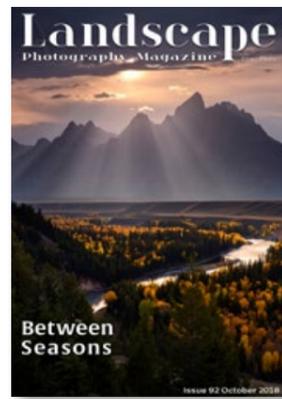
it gave a surreal look with the lighting. I tried angles in all directions around the tree but kept coming back to this position. Once I got home I processed the infrared and felt that it worked better in black and white.

WIN \$30

DAVID HUNTER, USA

I have photographed projects for several National Parks and I have been the artist-in-residence for the Sierra Foothill Conservancy, San Joaquin River Parkway and Conservation Trust, Bighorn Canyon National Recreation Area, and Great Basin National Park.





BACK ISSUES

Get our Platinum membership
and download
ALL BACK ISSUES

NOW

just **£45**

Platinum Membership

Exclusive Benefits

- 2 years full membership
- Download over 120 issues
- Instant download worldwide
- Priority on submitted images
- Fast customer service



LPM can be downloaded as a PDF file exclusively from our website for offline reading at leisure on your computer, laptop, tablet and most mobile devices.

Promote • Educate • Inspire
LPM is a highly acclaimed, monthly photographic title, which is leading the way in the Digital Magazine revolution and is dedicated to bringing you inspirational photography, educational articles, tutorials and much, much more.

This is who we are
Every issue of LPM is packed with refreshing content, superb features and stunning imagery from around the world – all provided by innovative professionals who share one passion – that of landscape photography.

This is what we do
We not only showcase the work of great landscape photographers, but also promote imagery from enthusiasts and new talents of all ages from around the world.

JOIN US
Subscribe Now!





Seeing the Potential

Learning to see the potential in the subjects we photograph, as **Trevor Anderson** explains, taps into our creativity and also enriches our lives in a variety of other areas



Seeing the Potential

What if we could get beyond our limiting and often repetitive thoughts about what we photograph and experience? What if we could call forth a more enriching experience from the world around us? The path may be as simple as choosing to see things in a new light. If we chose to see the potential in nature, we could get past creative hurdles and explore the newness of the scenes around us.

By seeking out the potential around us we are conditioning ourselves towards curiosity and higher awareness. Curiosity and wonder can't help but continually grow if we seek them out. We may begin to notice complexities and nuances that weren't on our radar before.

Many photographers can relate to not being able to see some natural relationships before they got involved in photography; such relationships were always present but we only began to notice them when we changed our perception on the subject. Seeking out something interesting about a subject is like peeling an onion – the more we contemplate it, the more it reveals its layers. Nature seems to be anxiously awaiting an invitation from the person ready to perceive it. The more we can perceive of our surroundings, the more enriched our experience will become. Perhaps we will become more prone to noticing the wonderful complexities of the natural world around us, rather than giving our energy towards yelling at someone in traffic. I can dream, can't I?

The awareness of the potential of seasons and situational light could allow us to imagine what something could be like in a different light or at a different time of year. Perhaps the composition doesn't click with me right now, but during a different



time of year the light and fog may create something that draws me in more. Looking at the aspects of a tree can help create a future vision for a composition. I see bare branches where leaves might otherwise be, but what pattern could emerge if the leaves were out? Perhaps a bit of green or maybe some amber colors in autumn could be exactly the thing that is necessary

to make the vision whole.

Sometimes a little bit of extra attention paid is all we need to notice something we weren't previously seeing. I often like to ask myself if there is a pattern or a new perspective on this subject that I can pick up on? What is happening around me that I should pay attention to? After gazing at an interesting old growth tree near Mt.

Baker in Washington State, I eventually noticed a unique pattern. Isolated within the tree appeared to be a completely different mood than the surroundings. The moss on the sides of the tree was uniquely lit against a deep and dark backdrop. The scene reminded me of an illuminated gate to another world – the perfect metaphor to illustrate the lighting up of the unknown as >>



imagery unless it has a clear advantage. This composition was definitely a textbook example of benefitting from a colorless treatment. The cloud patterns mirrored the snow gullies on the peaks. The mountains rose powerfully into the thunderous sky above. The drama was made complete through simply returning to the image with curiosity. Often, the images that we keep coming back to have a hurdle that we need to get over to learn more about ourselves as artists.

Whether you're walking along the river, strolling through the forest, standing at the foot of a mountain, or merely sitting in traffic, nature is often inviting us into a higher experience. When we begin to see the potential in our photographic subjects, we begin to see the potential in everything. We open ourselves to creativity and possibility. The world then teems with potential. We see the patterns, the symmetry in what we haven't seen before. We relate to the natural world and each other in a new and powerful way. ↩

>> we explore new sights. This scene appeared to me just before I was ready to pack up and leave; by giving the area of interest an extended chance I was able to pull out one of my favorite intimate scenes. It makes me wonder what other points in my photography could have benefitted from an extended look. Sometimes just a moment makes the difference between whether we will get no image or something that we will cherish for years.

What if we could get to the point where nothing was 'mundane' – where all the patterns and colors could stand out to us? This is an idea I have challenged myself

with a lot more lately – how can I find the piece of gold in an area I may not have thought to look before?

Spending an extended period along the Skykomish River provided me with an ample opportunity to look for new details. The way the light was striking the rocks was intriguing me. The patterns were drawing me in a new way, the pastels and crystalline textures created a striking balance. What life is in these rocks that I haven't seen before? What story is told in the details of these rocks? Through study and observation we may see history – how the rock was formed, how it got there.

Interest and curiosity lead to discovery. The speckled pattern in the image is something that keeps jumping out at me while looking through my portfolio. I saw the granitic rocks in a different way by seeing potential in them that I hadn't seen before.

Sometimes an already photographed scene will keep calling me back until I can see something more. This was the case with a recent image I had taken of Mt. Index. I was questioning what particular aspect was drawing me back to this image. What drama could I pick up on if I interpreted this differently? I don't normally gravitate towards black and white

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





Brought to you by
FUJIFILM



Dor Habonim Beach, Israel • Nikon D750, Nikon 14-24mm f/2.8, f/16, 0.6sec, ISO 100



FEEDBACK BY PRO KALEB WHITE

Beautiful sunset, Amos. The hues from the rocks, waves and sky are vibrant and the colors and timing offer a sense of serenity to the rocky

beach. Yet, we, your audience, understand there is contrast; a storm on the horizon. Our eyes are drawn to a setting sun, composed and timed well. Your choice of shutter speed not only adds movement, but calms the mood.

Your capture is an example of great timing. Many of times have I sacrificed shoes, clothes and risked my gear to 'getting the shot'. These images hold a special place with us, knowing the reward and impact are worth the heightened risk.

www.gritmedia.org

This picture was taken during sunset at Dor Habonim Coast Reserve, one of the most beautiful beaches in Israel. Wet shoes was the result of taking this photo. No regrets though.

AMOS RAVID, ISRAEL

I am an amateur photographer based in Israel and mainly focus on landscapes. After a long omission I returned to take pictures a few years ago. I feel that this is my modest contribution to preservation of nature.



ASSIGNMENT WINNER

Build YOUR Legacy

Brought to you by
FUJIFILM



FEEDBACK BY PRO KALEB WHITE

Great landscape, Christian, peaceful and close to my heart. Like a foodie who has deep connection with their culinary heritage, we seem to find

the most meaningful connections in our own backyards. Similarly, I have visited many countries and always seem to return to the wild, not far from home. From the top of your image down, the mountains are crisp and sharp. The clouds create a subtle transition into the pines surrounding the lake. From a technical perspective, this image presents exposure challenges, yet you managed to salvage details in the shadows and recover highlights, keeping the contrast well balanced. The blue hues tie the entire image together. Peaceful.

www.gritmedia.org



British Columbia, Canada • Fujifilm X-T20, Fujifilm XF18-55mm f/2.8-4, f/9, 1/250sec, ISO 800

My photographic journey has brought me to many countries, on different continents and I have many great images of the landscapes I have been fortunate to photograph.

It is the images I have created in my own backyard that are closest to my heart though, as it is those images that give me the greatest pleasure and are the most meaningful.

As I get older, it is these areas that I tend to visit; creating images of scenes looked upon daily, but no longer seen. This is one such image, of an area not far from home and made on a beautiful, crisp, cold and clear autumn morning. The sun was rising and the shadows were slowly giving way to light. A scene of utter peace.

CHRISTIAN BUCHER, CANADA

I am an amateur photographer from northern Canada, where I live at the edge of a vast wilderness. I like to spend as much time as possible outdoors and mainly create images of the landscapes and natural world surrounding my home.



ASSIGNMENT RUNNER UP

Build YOUR Legacy

Brought to you by
FUJIFILM

WIN over \$14,000 of FUJIFILM kit

Take part
in our next assignment



FEEDBACK BY PRO KALEB WHITE

Gorgeous image, Alejandro. I feel like I am in Argentina, watching the sun rise. Your previsualization was planned well and there is a familiarity with your experience, as I

have traveled to Argentina myself, many times. Your approach of venturing away from concrete and people was, although challenging, pure discovery of a sunrise that no other human will witness like you have captured. Composition is classic rule of thirds, placing the mountains, water and tree root naturally, balancing the viewers eyes. Enhanced colors are not over-saturated, contrast is well-adjusted and there is exceptional clarity from the front of the tree to the mountains. A beautiful image that will not only self-satisfy your adventurous nature, but also your viewers.

www.gritmedia.org

I enjoyed that morning more than any other sunrise in my life. After walking almost 4 km and meeting with a puma lighted only with my flashlight I decided to stay and wait to see what nature had prepared for me. I was completely alone, no one else around for miles.

I usually get to a location twenty minutes early and I have to act fast. This time, however, I got there almost 80 minutes before sunrise so I took the time to plan every single picture I wanted to capture.

Almost fifteen minutes after sunrise the colours started to pop. I slightly corrected the composition and waited for the water surface to calm.

ALEJANDRO FERRAND, ARGENTINA



I am an Argentinian professional photographer dedicated to selling limited edition prints through top international galleries. My work focuses on the connection between nature and people, their relationship through the passing of time and how the latter adapts to nature's constant change.



June Assignment: Where My Feet Have Tread

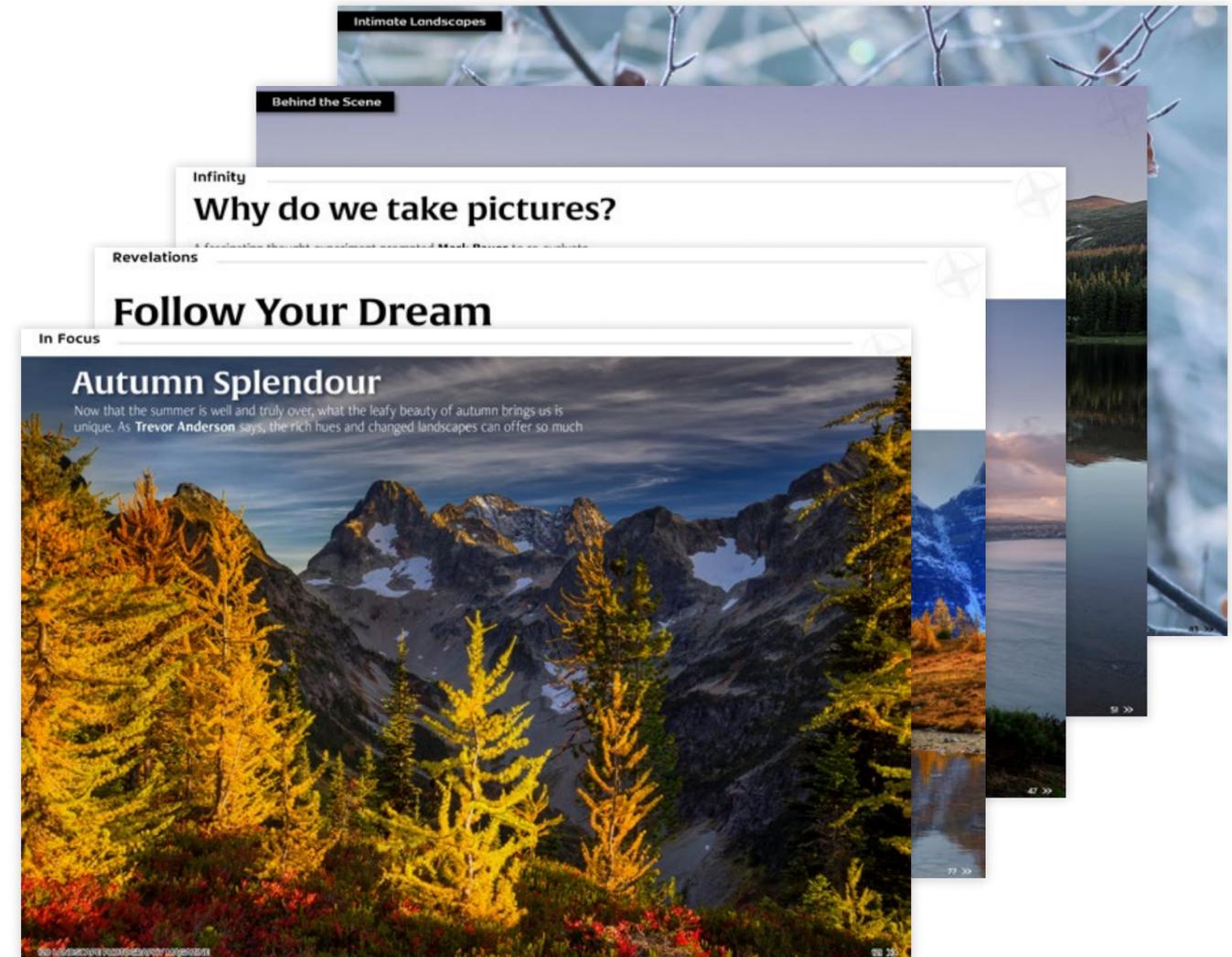
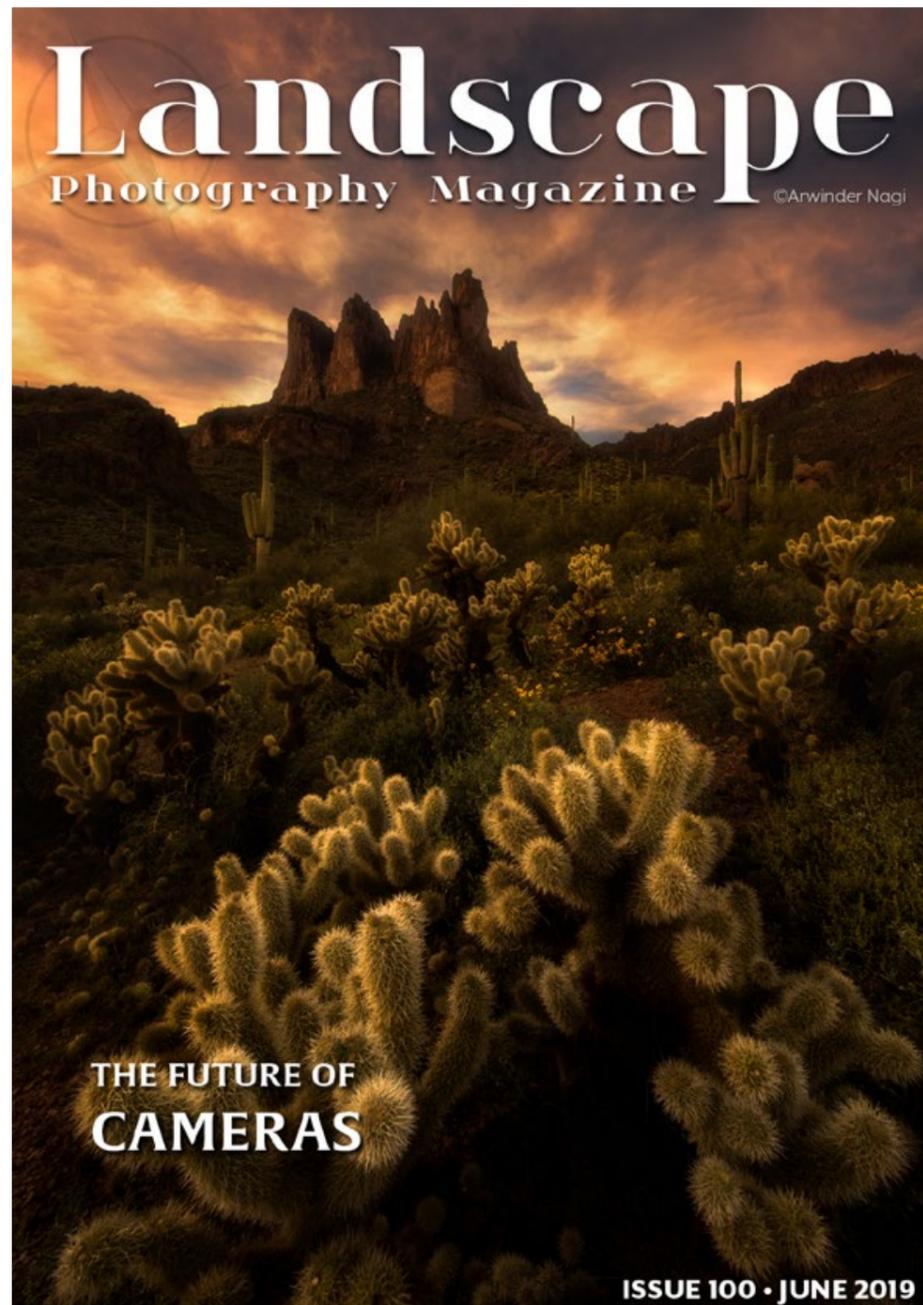


Torres del Paine, Chile • Nikon D810, Nikon 16-35mm f/4, f/14, 30sec, ISO 80

ASSIGNMENT RUNNER UP

TAKE PART

Every month we feature stunning work from award winning photographers and authors. This is one of the reasons thousands of readers love our publication, and this makes us proud.



We are also proud of our efforts to promote lesser known enthusiasts and people who are trying to find their way around the photographic industry.

- Do you have what it takes to write an article?
- Do you wish to promote yourself as an author?
- We are here to help. Write for us and we'll do our best to promote you as photographer and author.

[Send us your article ideas](#) • [Click here for full details](#)



I found myself returning to places which are considered cliché as they have been photographed many times before and they have nothing new to offer. Perhaps I return because of the beauty they have to offer, or because I am looking for rare moments that I can enjoy. It is a challenge to use my imagination and visualisation at the same time.

The same goes for the Reynisgrangar rock formations in Iceland. I have visited this place many times during my photographic journeys in Iceland. Visualisation is always something that motivates me and is like fuel for my photography. Sometimes, my expectations are not met if the conditions do not allow. Luckily, my effort were rewarded after all those visits and the long wait that late afternoon in November 2018. The fast moving light rays which found their way through a cloud were the icing on the cake. I was prepared and had set the exposure time to 1.2 seconds using my Hoya ND filter and was capturing frame after frame in order to catch the perfect position of both the light rays and waves.

I always expect fast action when I am

outdoors with my camera and I will recommend to all photographers to be ready for any eventuality during conditions of fast changing transient light.

**WIN
\$100**



Vik, Iceland • Canon 5D III, Canon 24-70mm, f/11, 1.2sec, ISO 100

PETER SVOBODA, SLOVAKIA

Many years ago I was studying art at school where we focused on drawing and painting. I discovered the magic of dark room and started to shoot on film and I realised that photography would be a wonderful and exciting journey.





Be part of **Wild Planet** Photo Magazine

Every month we publish outstanding images in every issue of Wild Planet Photo Magazine - captured by you, our readers and followers. [CLICK HERE](#) to find out how to get your work published in the magazine and promoted through our social media platforms, with over 70,000 followers.

We also feature exceptional work from award winning photographers and authors. If you have an idea for an article and would like to promote yourself as an author [CLICK HERE](#) to find out more.

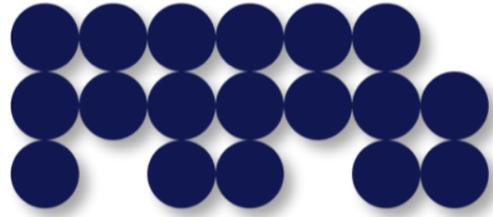


Subscribe Today 



Lens of a Lifetime

brought to you by mpb.com



WINNER

Marek Ondracek
wins our first prize

\$100

WIN a £100 or \$100 voucher from mpb.com

Next month

Your Lens of a Lifetime story



Monument Valley, USA • Nikon D3400, Sigma 17-50mm f/2.8 EX, f/6.3, 1/125sec, ISO 100

Which lens has changed your life and why?

The Sigma 17-50mm f/2.8 EX. The fixed aperture made all the difference in my control of depth of field and the focus is clean and easy to get sharp.

How long have you been shooting with it?

I purchased the lens in December 2016. Up to that point I had just used the Nikon kit lens and felt frustrated every time I went shooting. I came home from the camera store with the Sigma, photographed a bunch of my Christmas ornaments and

had a great time with depth of field. I felt like a photographer again. I was in control and using my skills.

What drew you to that lens initially?

At the time, I had just finished my doctorate degree and was drowning in student debt. What drew me to the lens was the fixed aperture at a reasonable price. It was recommended by my local camera store and suited my budget.

Has this lens lived up to or exceeded your expectations?

This lens exceeded all my expectations,

especially for the price, and is still the lens I use first, despite now having more money and more expensive lenses in my kit. Photography feels easy with this lens. I don't struggle with focus, or with sharpness. It just works so well.

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

I would say buy it. If you shoot with a cropped sensor camera and are looking for a lens that can go wide, can zoom and is easy and beautiful to use, this is the one. I use it almost every time. And I am pleased every time.

What is your future lens purchase?

I've got my eye on the Sigma 70-200mm and the Sigma 24-105mm. I would also like to try the Sigma macro lenses but haven't decided on one yet to buy. They all look like fun.

BETSY BOTSFORD, USA

I began shooting when I was at college, on film, and made the transition to digital in 2014 after I finished my degree. I love how light changes a landscape and enjoy bringing home images to share with friends.





Clear Lake, California, USA • Sony A7R II, Carl Zeiss 35-70mm f/3.4-4, f/11, 1/15sec, ISO 100

Which lens has changed your life and why?

This narrow zoom (Carl Zeiss 35-70mm f/3.4-4) has become my 'go to' lens for landscapes. I love the ability to work within the range of 35mm to 70mm and this lens renders excellent image quality, with true color, contrast and smoothness.

How long have you been shooting with it?

I began shooting with this lens about 2.5 years ago.

Has this lens lived up to or exceeded your expectations?

This lens has more than met my

expectations.

What is your future lens purchase?

I would love a long, fast super telephoto prime for birds.

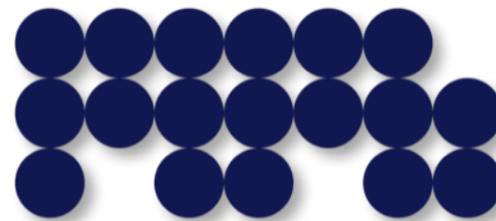
RON KUSINA, USA

I have been making images of the natural world for more than 50 years, won some awards, been published and I am mostly retired. I love the outdoors and being there with my camera when the light is right and everything is working in one's favor – truly a life-affirming experience.



Lens of a Lifetime

brought to you by



Which lens has changed your life and why?

The Canon 10-22mm changed the way I photograph landscapes. I began recording my travels and hiking using a kit lens, the Canon 15-50mm, but soon realised that I needed something wider. I came across different lenses but it was the Canon 10-22mm that really caught my attention based on my reading.

How long have you been shooting with it?

I bought my first Canon 10-22mm lens in 2010. I am still using it because it is really a superb lens. Sharp, light, not too big and well-built.

Has this lens lived up to or exceeded your expectations?

Definitely. Although the lens is not fast – it is not meant to be a sports lens – it takes really superb images.

What advice would you give to other

photographers considering this lens?

If you are using a Canon body with a cropped sensor, this is the best wide lens.

What is your future lens purchase?

I want to buy a telephoto lens, probably the Canon 70-200mm f/4L. I need this kind of lens to capture mountain peaks and close-up nature images.

FRANCIS ANSING, PHILIPPINES

Growing up in the Philippines, I always harboured a deep love of the great outdoors, a passion that manifested itself through landscape photography. I am a Music and English teacher in Japan during weekdays and an outdoors man during holidays and weekends.



Flakstad, Lofoten, Norway

Canon 600D, Canon 10-22mm, f/11, 1/125sec, ISO 100





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



Canberra, Australia by Maria Ollman from Australia • Samsung Note 9

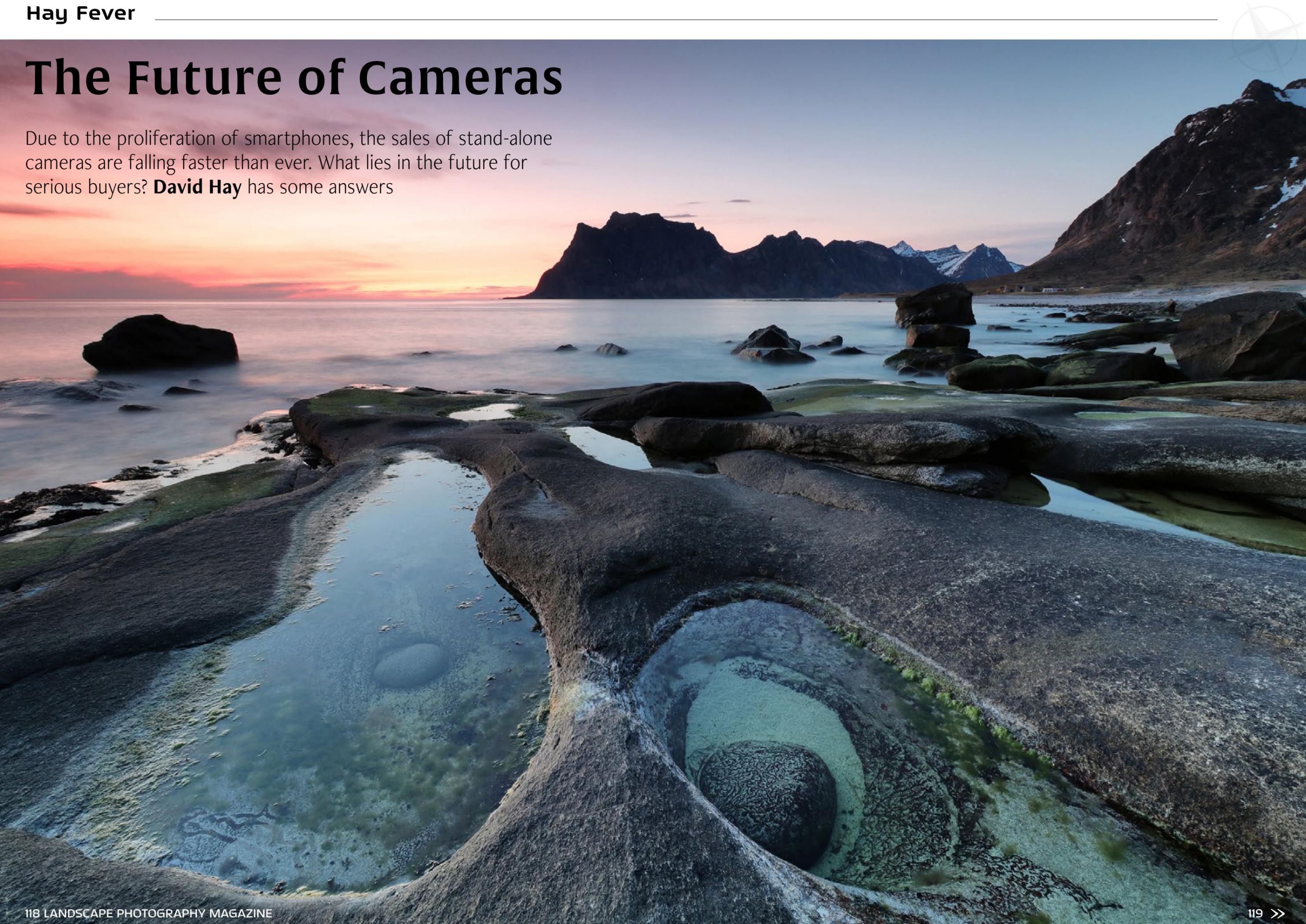
Silver Membership Winner





The Future of Cameras

Due to the proliferation of smartphones, the sales of stand-alone cameras are falling faster than ever. What lies in the future for serious buyers? **David Hay** has some answers



The Future of Cameras

The CEO of Canon has just made a startling prediction. He estimated that camera sales will fall by half in the next two years. The only people still buying cameras will be professional photographers and high-end amateurs. As a company, Canon will be targeting these users in the future.

Recently, Canon, Nikon and Panasonic announced their first mirrorless full-frame cameras. Having left the market to Sony for nearly five years, they finally decided to come on board. The problem is that these companies will each have to develop completely new lens line-ups from scratch. All of their designers will be working flat out to produce sets of lenses that will satisfy the needs of professional and top-end amateur photographers. These lenses will be expensive. If the market is going to fall by 50% in two years, the only way to

So, why has the smartphone revolutionised photography? Well, the tiny sensors had several technical limitations. In low light the images were noisy. This has been solved with the introduction of Night Mode where the camera takes a number of low ISO images for up to six seconds hand-held, then aligns them and stacks them to give a high quality low noise image. The dynamic range of smartphone sensors used to be very limited but the current models now have the same dynamic range as a Nikon D1. More importantly, smartphones can blend several images together, combining the sky detail from the darker frame with the foreground detail of the lighter frame to give a perfect overall exposure.

However, the main limitation of smartphone cameras was the single focal length lens that required digital zooming to capture distant details, which caused a drop in resolution. Recent smartphones contain up to three separate lenses with typically an ultra-wide-angle lens around 18mm equivalent, a standard lens around 28mm and a portrait lens between 50 and 80mm. The latest smartphone even includes a five-times optical zoom lens. For many users, the quality of images from modern smartphones is everything they require. They no longer need to take a camera as well.

So, where does this leave the traditional hobby photographer with their mid-range DSLR outfits, built up over a number of years? Well, the good news is that your cameras will not stop taking great photographs in the next few years. As landscape photographers we don't need the latest ultra-fast lenses to make our images. We usually stop down to f/11

anyway and we can go out and take photographs all day without the constant worry of limited battery life.

The images this month were taken in the Lofoten Islands of Norway. There I used the first Leica-branded smartphone. It had twin 12Mp sensors, one colour and one monochrome. It also had the ability to adjust selective focus by blurring the background. The harbour scene was the very first picture I took with that smartphone. I have printed this image successfully at A3. The image of the Dragon's Eye at Uttakleiv Beach was taken with my Canon 80D, a camera that I will

be happy to go on using for a few years yet. ↩

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



If the market is going to fall by 50% in two years, the only way to maintain profitability is to double the price

maintain profitability is to double the price of each unit sold.

So, I predict we will see many exotic, expensive lenses appearing in the future. Already Canon has a premium-priced 50mm f/1.2 and a 28-70mm f/2 lens in their mirrorless line-up. What will this mean to existing DSLR owners? Well, don't expect to see many new DSLR camera bodies or lenses being introduced. The mid-priced and lower-end cameras and lenses could eventually be discontinued, as they are being replaced by smartphones.



f11 forum

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

<https://f11news.com>



Blake Randall



Rajesh Jyothiswaran





Gold

Membership Winner

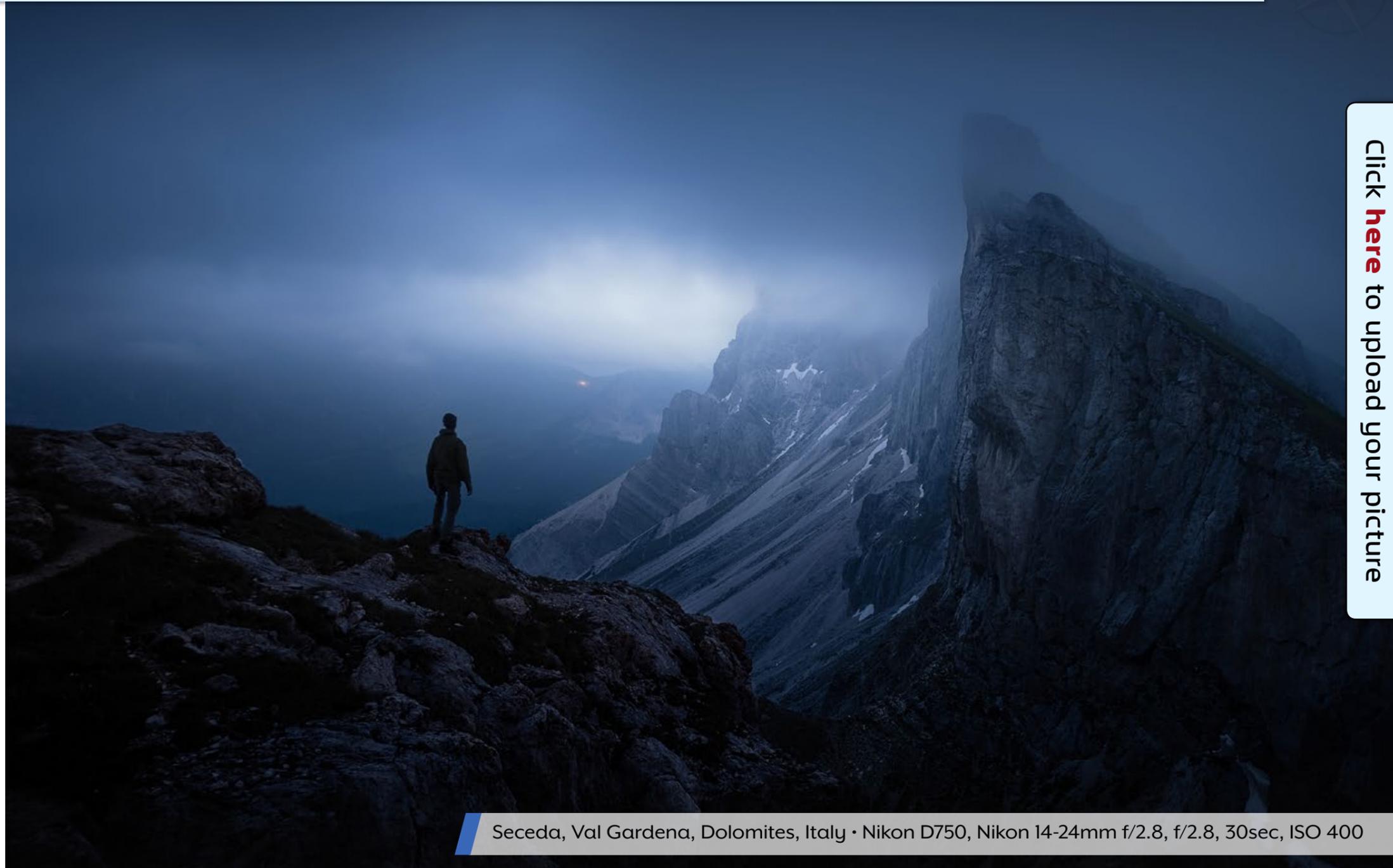
The sunset on this warm summer's day was beautiful, but once the orange glow faded, it was surprising how soon you could be alone at the Seceda Ridge of the Italian Dolomites.

About one hundred meters away from the spot where the masses flocked, there was this outcrop with a grand view into Val di Funes, the valley to the north. It was there that our group was suddenly confronted with a change in the weather.

The intermittent flurries of mist set the mood for this Tolkien-esque scene, but there was a subject missing. I have a fear of heights, but with the daylight now quickly departing in the north-west, there wasn't much time to think about that. We were already at 30 second exposures with wide-open apertures.

I set the self-timer at 20 seconds and bumped the ISO to 400. I then quickly scrambled over to the rocky outcrop. There, right at the edge, I felt myself shaking

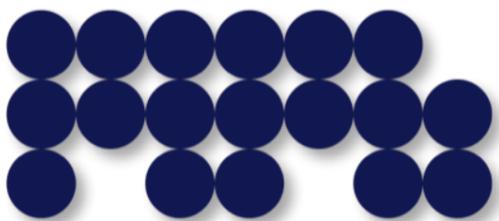
as I stared into the abyss, listening for the shutter to close behind me. A distant rumble announced that a thunderstorm would soon be upon us, so I chose to call it a day after this humbling experience among these impressive peaks.



Seceda, Val Gardena, Dolomites, Italy • Nikon D750, Nikon 14-24mm f/2.8, f/2.8, 30sec, ISO 400

Click [here](#) to upload your picture

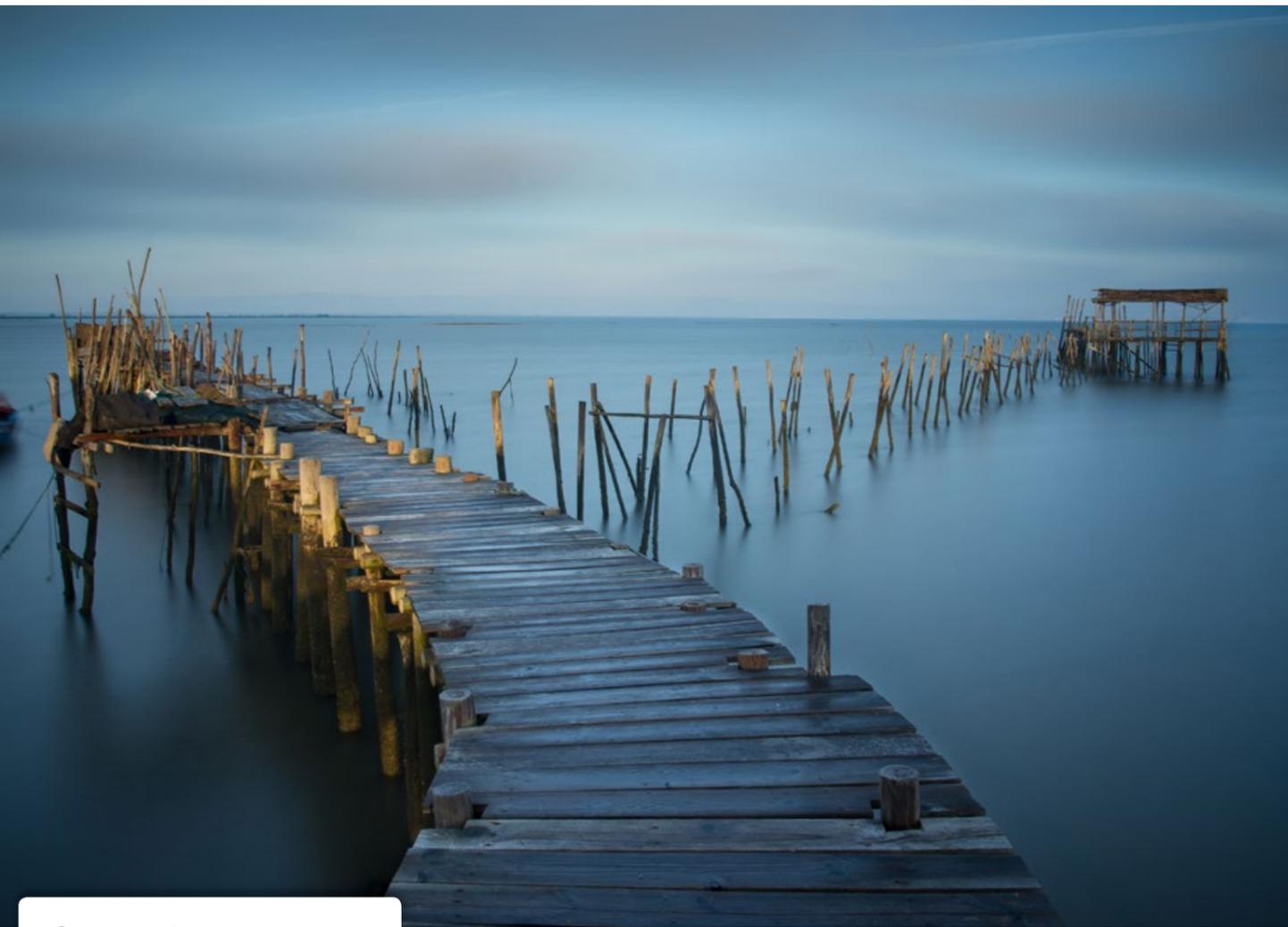
sponsored by [mpb.com](#)



DANIEL LAAN, NETHERLANDS

I am a pro photographer from the Netherlands. I give talks on the art and science of photography and constantly try to become a better photographer.





Carrasqueira
Portugal
Fatima Lima, Brazil
Nikon D750
Nikon 24-120mm
f/10, 30sec, ISO 100



Arches National Park
USA
Devin Fitzgerald, USA
Nikon D750
Tamron 24-70mm f/2.8
f/11, 1sec, ISO 100



Bindslev Salmon Stairs
Denmark
Henrik Andersen, Denmark
Canon 6D
Canon 17-40mm f/4L
f/5.6, 8sec, ISO 100



Playa de Cabo Blanco
Spain
Hilda Champion, USA
Sony A7R II
Sony 16-35mm
f/8, 30sec, ISO 200

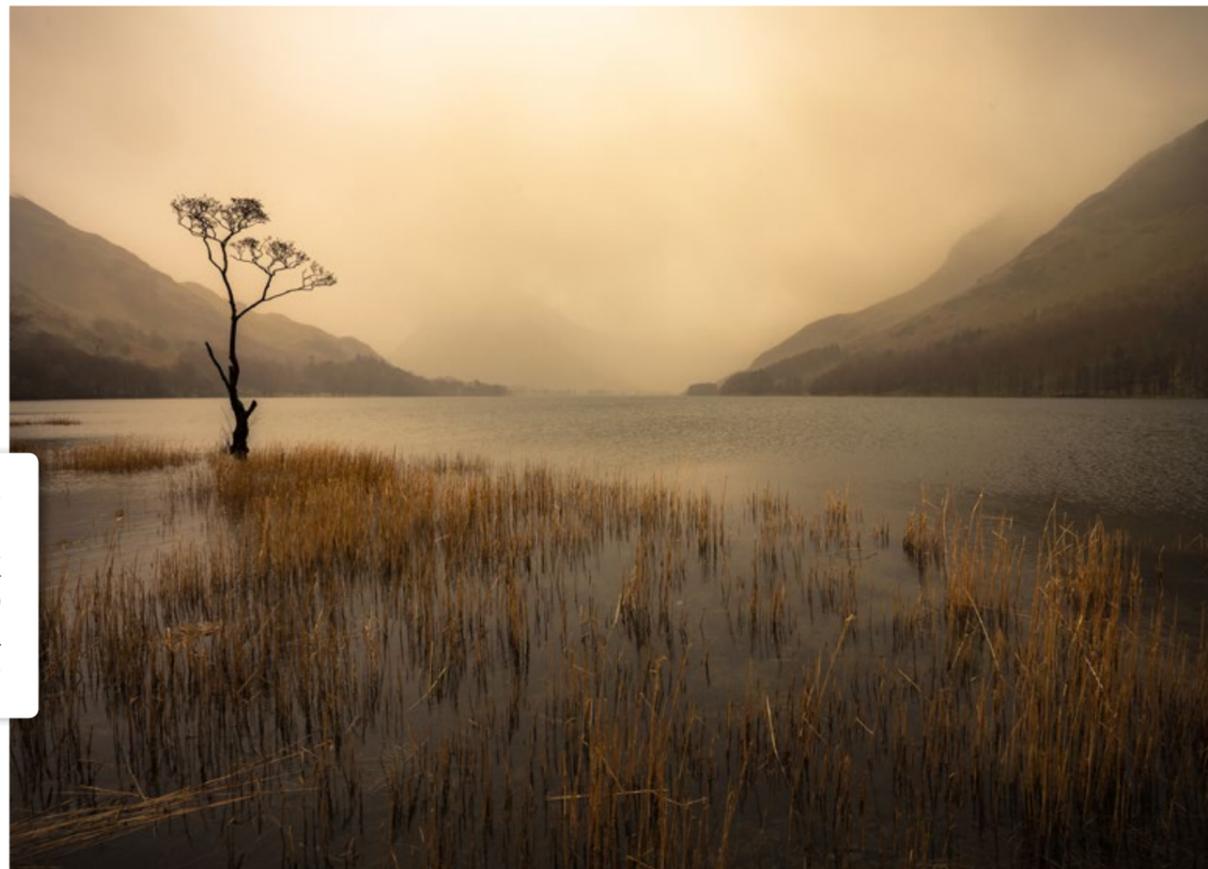




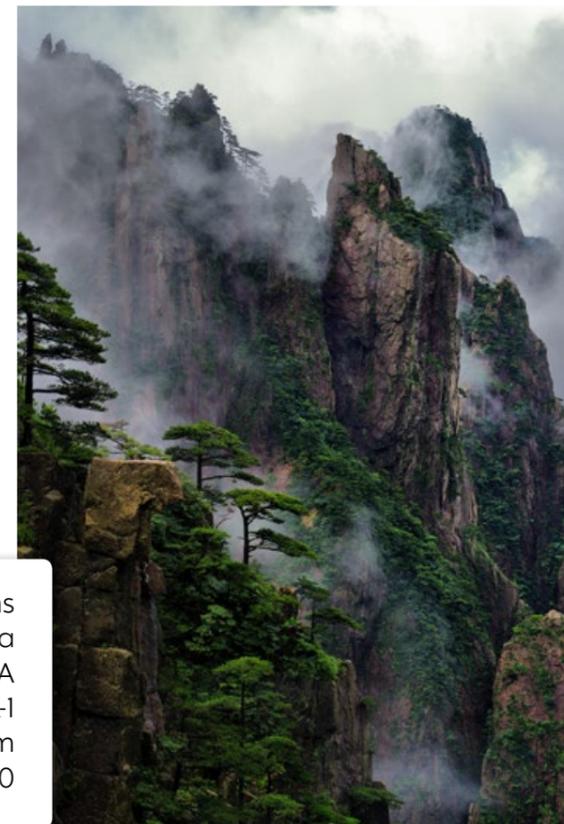
XiangGong Mountain
Xingping, China
Kilin Shi, Germany
Canon 60D
Canon 17-55mm f/2.8 IS
f/10, 1/30sec, ISO 100



Leavenworth
Washington, USA
Lynn Hopwood, USA
Canon 6D
Canon 24-70mm f/4L IS
f/8, 1/80sec, ISO 100



Buttermere
Lake District, England
Jack Sargent, UK
Canon 6D
Canon 17-40mm f/4L
f/11, 1/25sec, ISO 50

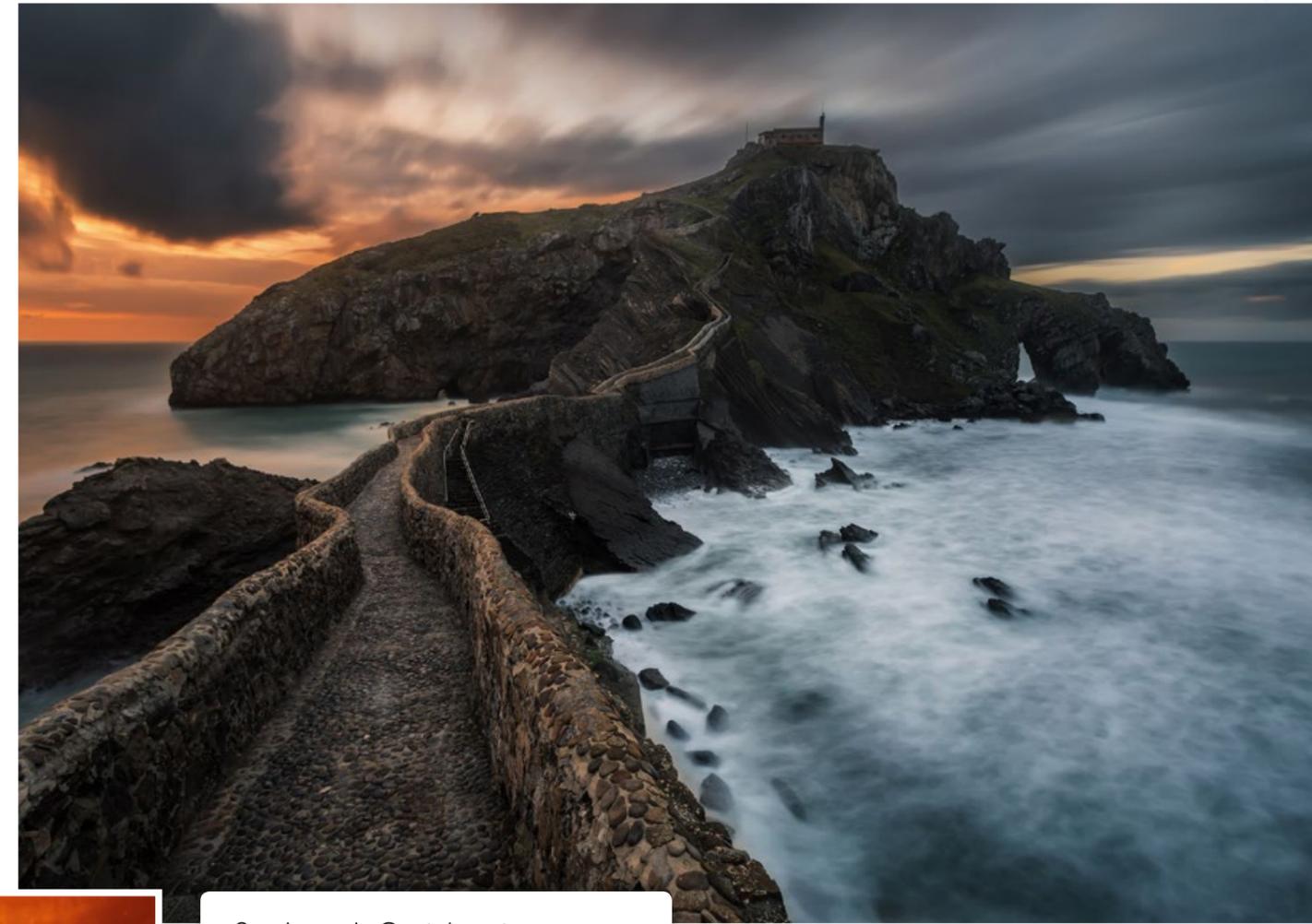


Huangshan Mountains
China
Bill Sisson, USA
Pentax K-1
Pentax 28-105mm
f/10, 1/250sec, ISO 200

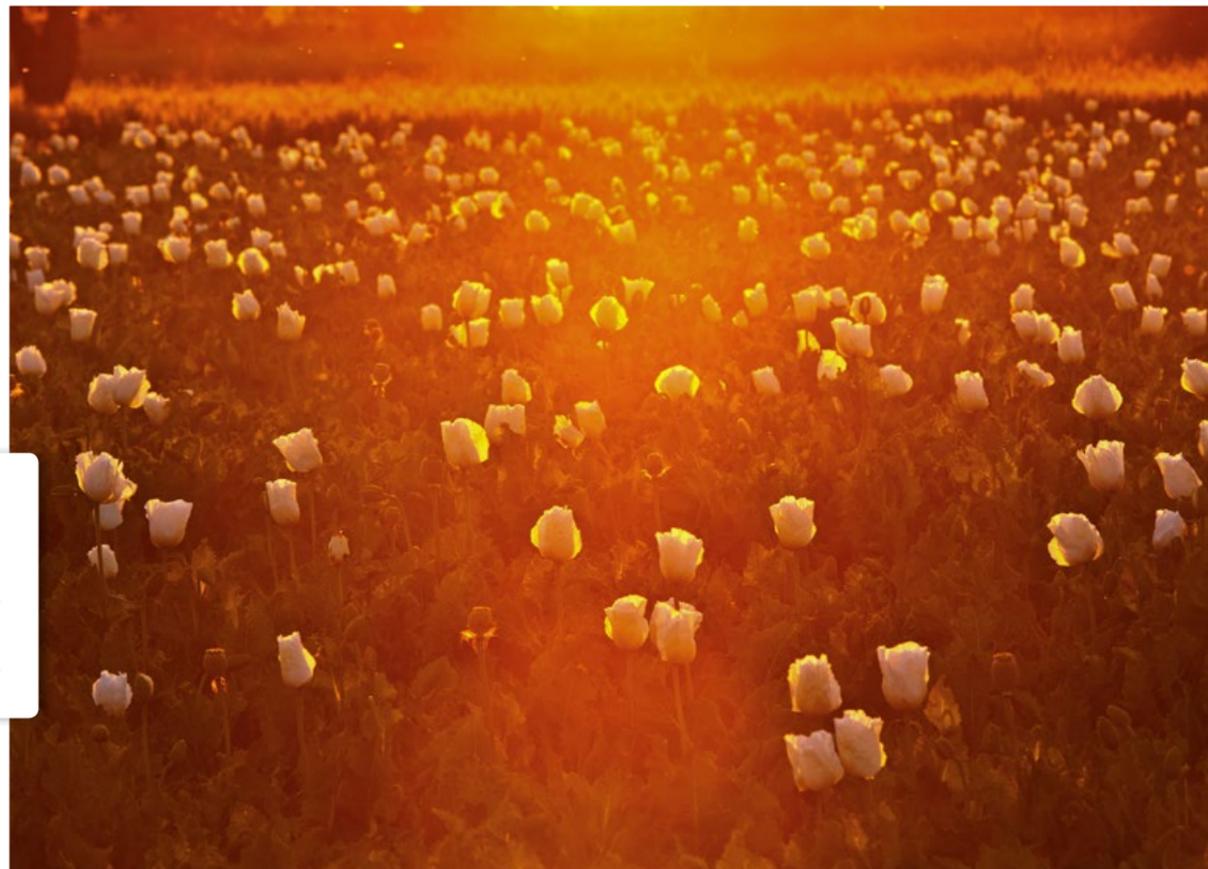




Vltava River
Teletin, Czech Republic
Liubomir Fluerasu, Romania
Canon 700D
Canon 16-35mm f/4L IS
f/8, 0.3sec, ISO 100



San Juan de Gaztelugatxe
Spain
Massimo Serra, Italy
Canon 6D
Canon 17-40mm f/4L
f/18, 71sec, ISO 100



Poppy fields, Neemuch
Mandsaur, India
Mahendra Singh Chouhan, India
Nikon D700
Nikon 70-200mm f/2.8
f/13, 1/200sec, ISO 640

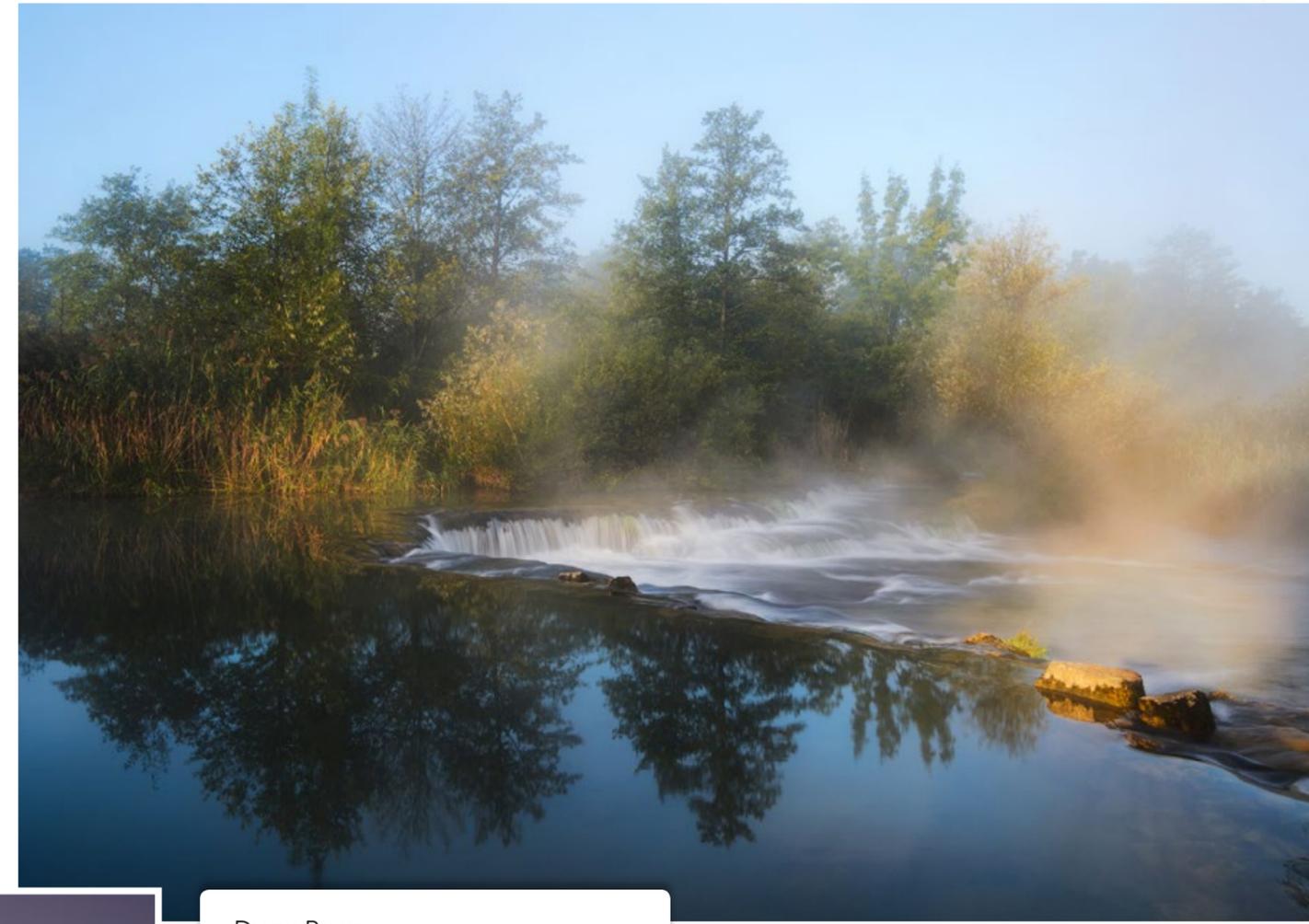


Plitvice Lakes National Park
Croatia
Alipriya Ghosh, India
Nikon D7200
Nikon 18-140mm
f/3.5, 1/25sec, ISO 100





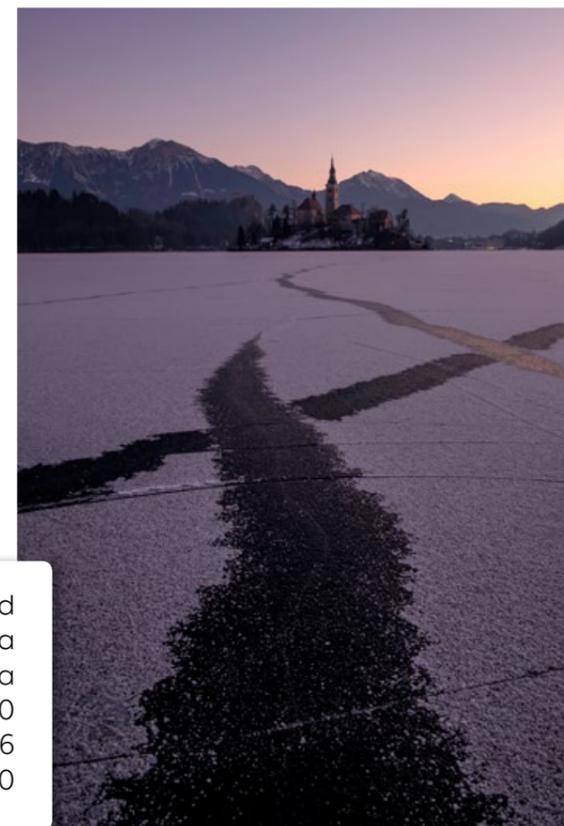
Boulder, Colorado
USA
Matt Snow, USA
Canon 6D
Canon 20mm f/2.8
f/14, 500sec, ISO 100



Duga Resa
Croatia
Matija Spelic, Croatia
Nikon D7000
Nikon 12-24mm f/4
f/9, 0.8sec, ISO 100

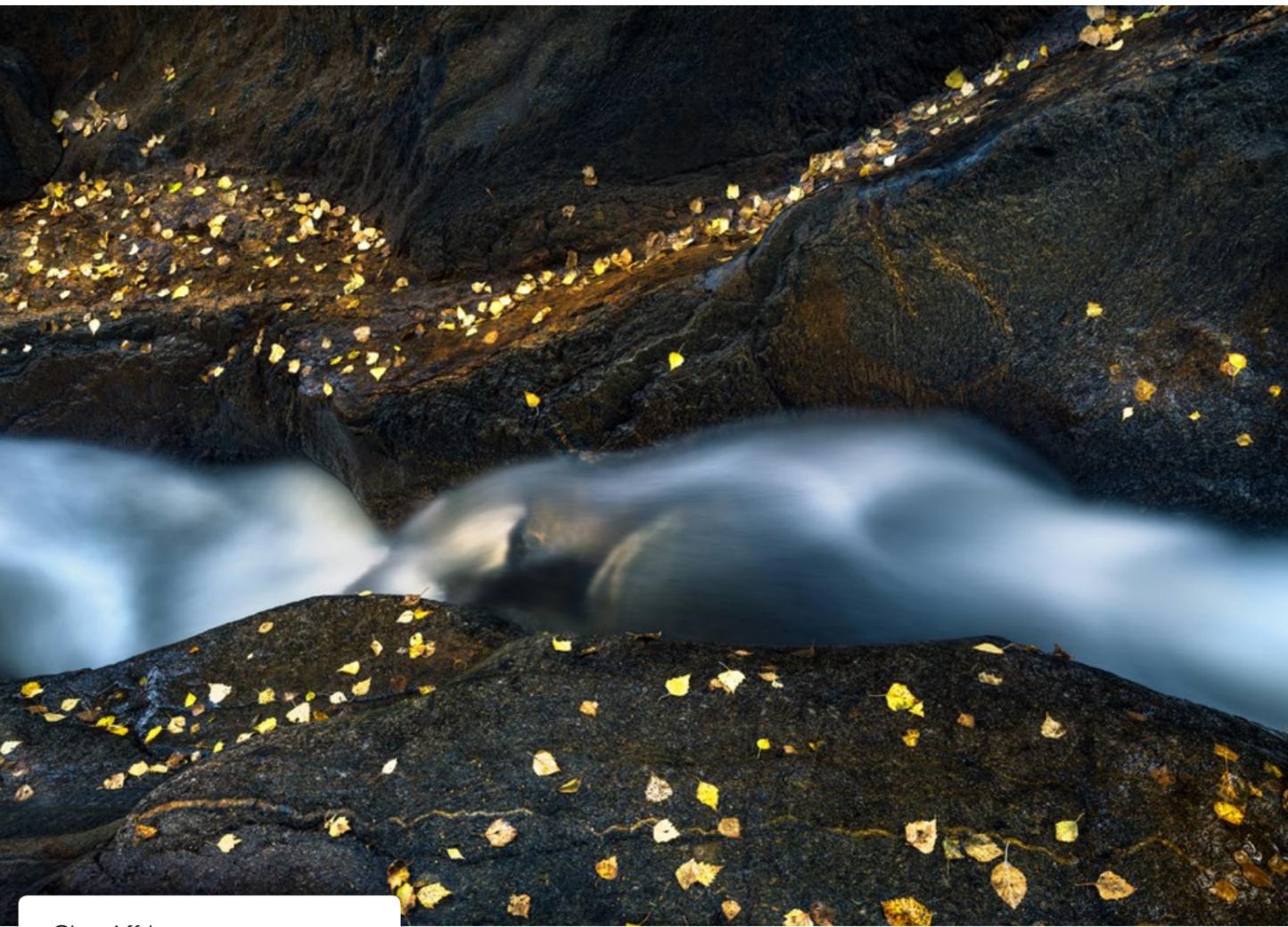


Jokulsarlon Beach
Iceland
Sandra Kepkowska, Poland
Nikon D4
Nikon 16-35mm
f/11, 3sec, ISO 100

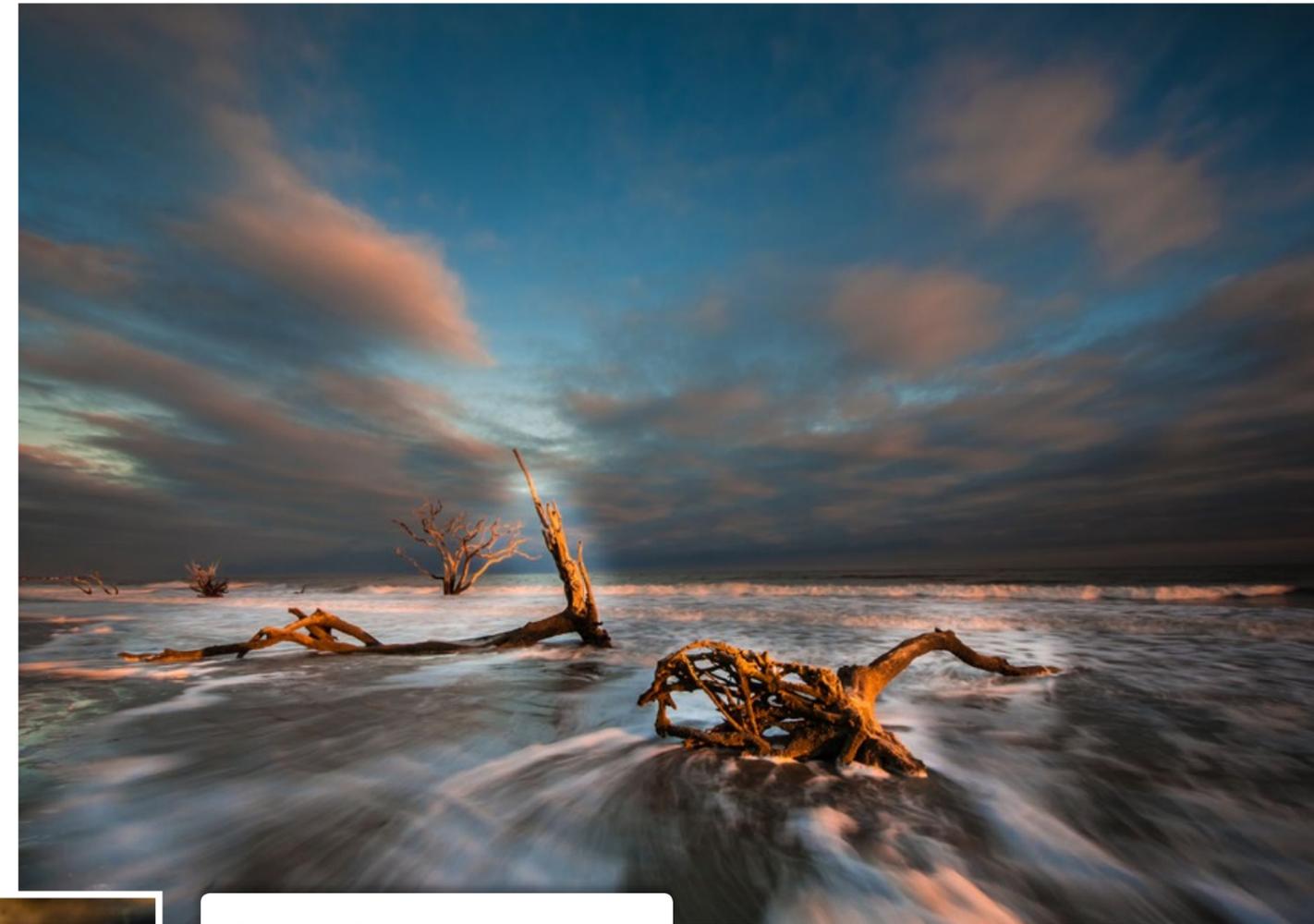


Lake Bled
Slovenia
Nejc Trpin, Slovenia
Fujifilm X-T10
Fujifilm XC 16-50mm f/3.5-5.6
f/8, 0.3sec, ISO 200





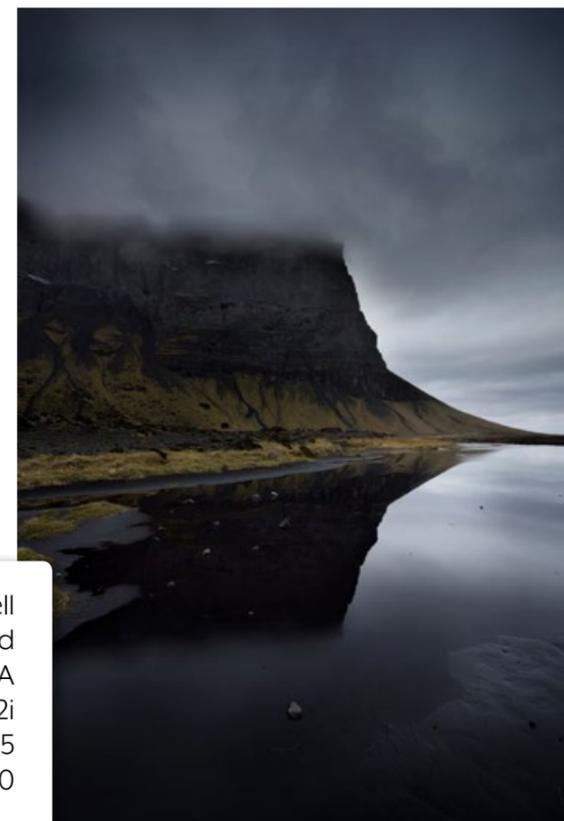
Glen Affric
Scotland
Phil Corley, UK
Pentax 645Z
Pentax 28-45mm f/4.5
f/16, 8sec, ISO 100



Boneyard Bay
Edisto Island, USA
Riddish Chakraborty, USA
Nikon D7100
Tokina 11-16mm f/2.8
f/8, 1/500sec, ISO 100



The Quiraing
Isle of Skye, Scotland
Trevor Chin Quee, Canada
Sony A7R II
Sony 16-35mm f/4
f/16, 1/10sec, ISO 100



Kalfafell
Iceland
Steven Dammer, USA
Canon Rebel t2i
Canon 10-22mm f/3.5-4.5
f/8, 1/250sec, ISO 100





Ultimate Alaska Photographic Safari Including Katmai & Kodiak

with award winning wildlife photographer,
film maker & broadcaster Trai Anfield



2 places available this August from £4990
contact +44 (0) 1946 841495
northamerica@wildlifetrails.co.uk



435-644-5506

Dreamlandtours.net




Pete's Photo Tours
Landscape Workshops and Tours



CAPTURE THE MAGIC OF THE LIGHTHOUSES IN BRITTANY

Our Brittany photo workshop takes in some truly unique and stunning aspects of the French coastline and its outstanding lighthouses (there are 110 lighthouses). The photo workshop is about visiting the best spots for photography in Brittany.

Brittany is France's lighthouse country, home to the most iconic examples all along its rugged coastline,

Take Your Photography To A Higher Level
With Pete Stephenson Photography
<https://petestephenson.co.uk>

SEASCAPES OF THE OREGON COAST APRIL 2018




jennifer king
PHOTOGRAPHY WORKSHOPS

INSPIRING PHOTOGRAPHERS ACROSS THE GLOBE

AVAILABLE LIGHT IMAGES

ALISTER BENN & JUANLI SUN



Unique, small group workshops in
China, Spain & Scotland

Taking your Creativity to the Next Level.



www.availablelightimages.com

Tuscany Photo Tour



BOOK YOUR SPACE 

See Your Advert Here

For **£35** Only!

Book Today 



Nature's Light
Photography Tours and Workshops

- Compose the dunes this November
- Dedicated to Landscape Photography
- Guaranteed small group workshop with one to one tuition

www.natureslight.co.za



Dedicated Landscape Photographic Workshops in Namibia, Madagascar, Southern Africa and Iceland

ALAIN BRIOT FINE ART PHOTOGRAPHY WORKSHOPS



WWW.ALAINBRIOT.COM



**STUDY FINE ART PHOTOGRAPHY
IN INSPIRING LOCATIONS**
Navajoland, Antelope Canyon, Death Valley, Sierra Nevada, Sedona, Sonoran Desert, Zion, Grand Canyon, Arches, Canyonlands, Capitol Reef, Escalante, Bryce Canyon, White Sands, Mono Lake and many more.

**LEARN TO MASTER THE ARTISTIC, THE TECHNICAL
AND THE MARKETING ASPECTS OF
FINE ART PHOTOGRAPHY**
See the list of our current workshops at
<http://beautiful-landscape.com/Workshop-home.html>

**ENJOY A LOW STUDENT-INSTRUCTOR RATIO
AND DETAILED LOGISTICAL PLANNING**



essential seeing
MEANINGFUL PHOTOGRAPHY LEARNING

NEW EBOOK!



Printing with intent
THE COMPREHENSIVE EBOOK ABOUT
COLOUR MANAGEMENT AND FINE ART PRINTING

MASTER THE ART OF PRINTING IN 120 PAGES

www.essentialseeing.com



Patagonia, Chile by Carlo Passaseo from Italy • Fujifilm X-T2, Fujifilm 10-24mm f/4 R OIS, f/13, 6sec, ISO 200

Landscape

Photography Magazine

Next Month
JULY 2019 • ISSUE 101

