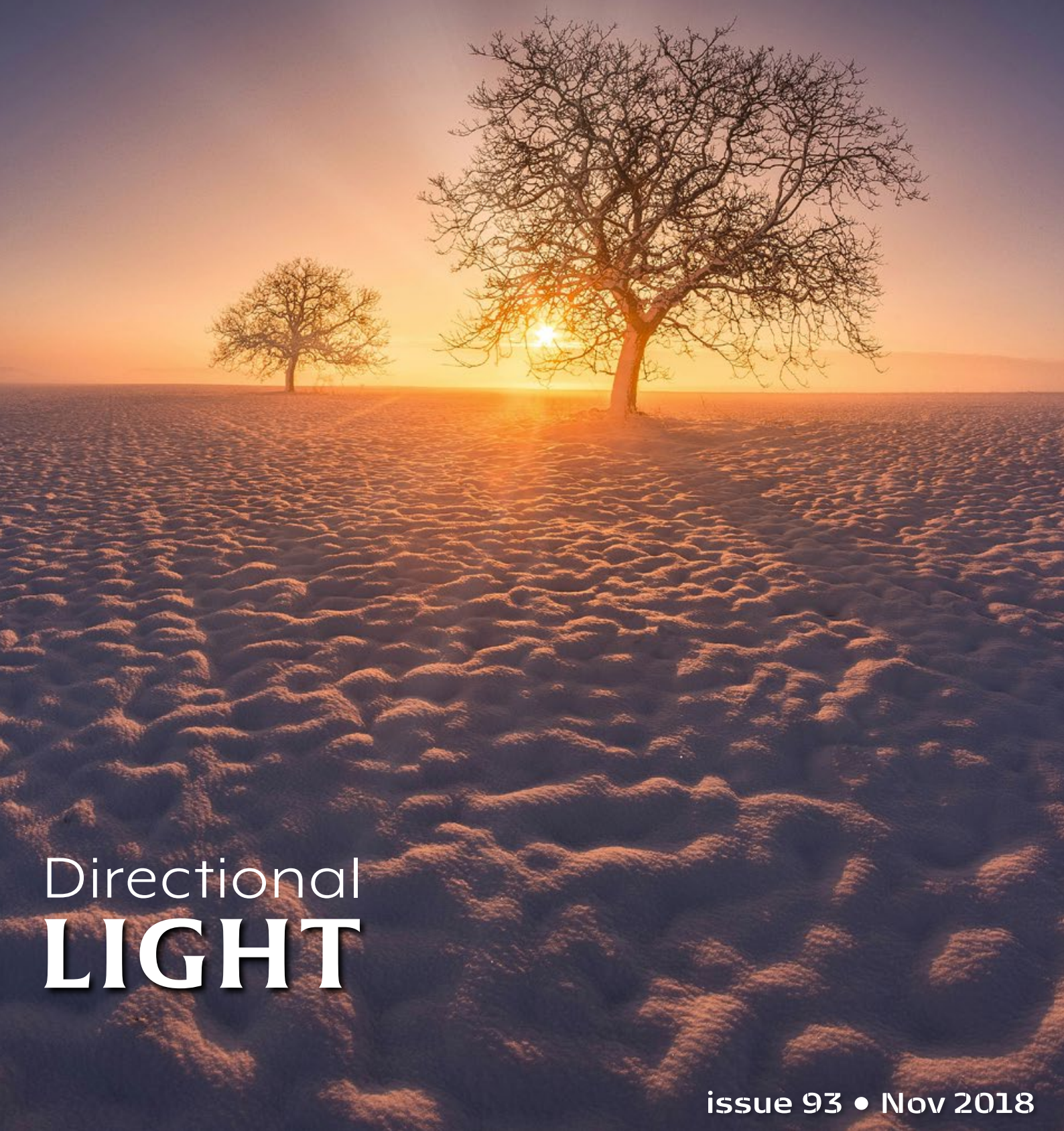


Landscape

Photography Magazine ©Tony Victorien



Directional
LIGHT

issue 93 • Nov 2018



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

SKOMER PUFFINS

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

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

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

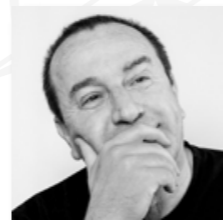
Matthew Cattell
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Welcome



Beautiful Subtlety

In today's fast-paced world, the way we consume many things, including media, has changed vastly. We demand instant gratification and instant responses, wanting everything faster, bolder, brasher. It can take more to grab our interest, more to shock us – but is that really such a good thing?

Has this desire for 'more' stopped us from appreciating the opportunities of the moment, or the importance of subtlety? Do we capture and process our images differently; over saturating natural beauty and tranquility in our quest for 'more'? As Tiffany Reed Briley says in her article this month, "fight for your creativity and inspiration", but keep things subtle too.

Autumn Visions

A big thank you to everyone who took part in our search for this year's best autumn images. We wish we had enough space to display every single picture you sent us.

Lens of a Lifetime

Starting this month, Landscape Photography Magazine and mpb.com are celebrating the camera lens with a series of features about YOUR 'Lens of a Lifetime'.



Dimitri Vasileiou

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Chinon, Loire Valley France

This month's cover is by LPM reader...
Tony Victorien





WIN
\$100

The weekend's plan was to explore the western side of the Brecon Beacons, an area I have not experienced much of, if at all. The first climb started with Pen y Fan in the centre of the park and one of the more popular tourist attractions. Climbing a mountain straight after work is strangely refreshing but it wasn't until the following morning when any real photographic opportunities really presented themselves.

The day started at 4am on Pen y Fan. Looking over the valleys below and witnessing the cloud inversion lift as the summer sun quickly broke through the clouds was very uplifting. Shortly leaving Pen y Fan and Corn Du we headed back down the mountain to find breakfast and begin the real fun part of the journey.

On Saturday the plan was to do a fairly lengthy hike across the Fans and end up at our campsite at Llyn y Fan Fawr under Fan Brycheinoig. It was an extremely hot and sunny day, with temperatures around 32 degrees and little to no shade throughout the day, but the thought of the lake at the end of the day with cold fresh water and a wild swim kept us going.

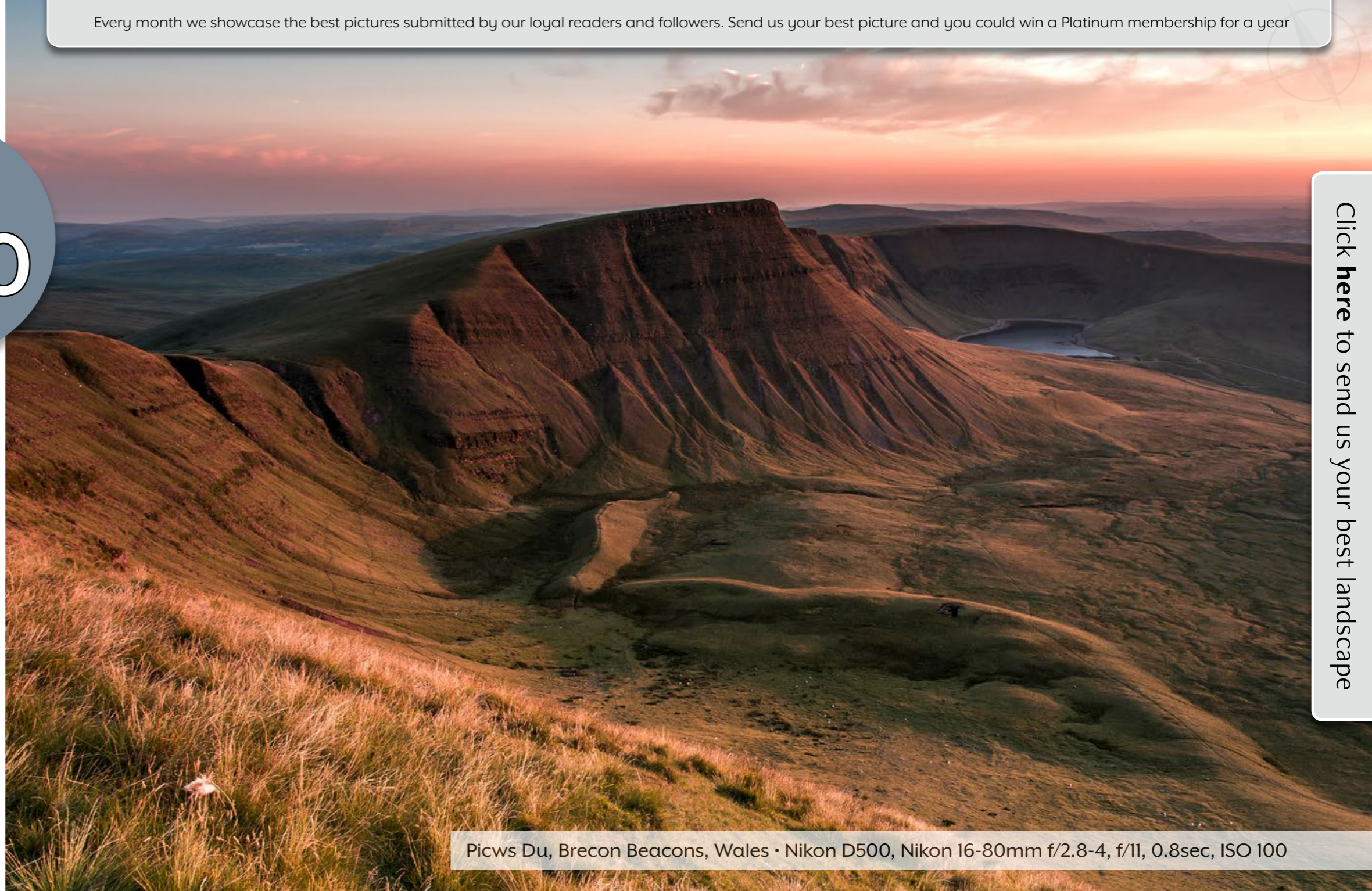
Fast forward eight hours and twelve miles across the Fans and we arrived at Llyn y Fan Fawr at 5pm ready to pitch, eat and enjoy some well deserved rest. With our plan for the evening to wander back on ourselves to view the sunset over Llyn y Fan Fach and Picws Du, we had one final push which was to climb back up Fan Foel.

Exhausted from the day already, the first thing we did when we reached the summit and our vantage point was to sit down and enjoy the view. With our legs weary and bodies aching from mild sun burn and heat, we didn't need much more than the view that we were graced with.

Unlike the previous evening on Pen y Fan and Corn Du, which lacked much in the way of clouds or colour, this time the sky erupted with colour. Casting a deep

orange across the mountains before us, the contrast between the sandstones and rich greens was mesmerising.

As a first visit to the west side of the Brecon Beacons, I was truly spoilt with the views, which have now spurred on a summer of continued visits to the area.



Picws Du, Brecon Beacons, Wales · Nikon D500, Nikon 16-80mm f/2.8-4, f/11, 0.8sec, ISO 100

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MATTHEW HOLLAND

I am a Berkshire, England based creative multimedia designer and outdoors enthusiast. I have been involved with Scouting UK and Duke of Edinburgh schemes for 20 plus years now, and this has created my addiction for the outdoors.



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BEST OF THE REST >>



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Dolomites, Italy by Didier Ernwein from France • Canon 5D Mk III, Canon 16-35mm f/2.8L, f/8, 241sec, ISO 100



Ponta de Sao Lourenco, Madeira Island, Portugal by Duarte Sol from Portugal • Canon 5D Mk III, Canon 16-35mm f/4L IS, f/10, 60sec, ISO 100

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Monument Valley, Arizona, USA by Guang Xiao from Hong Kong • Sony a850, Sony 16-35mm f/2.8 ZA, f/8, 1/50sec, ISO 100

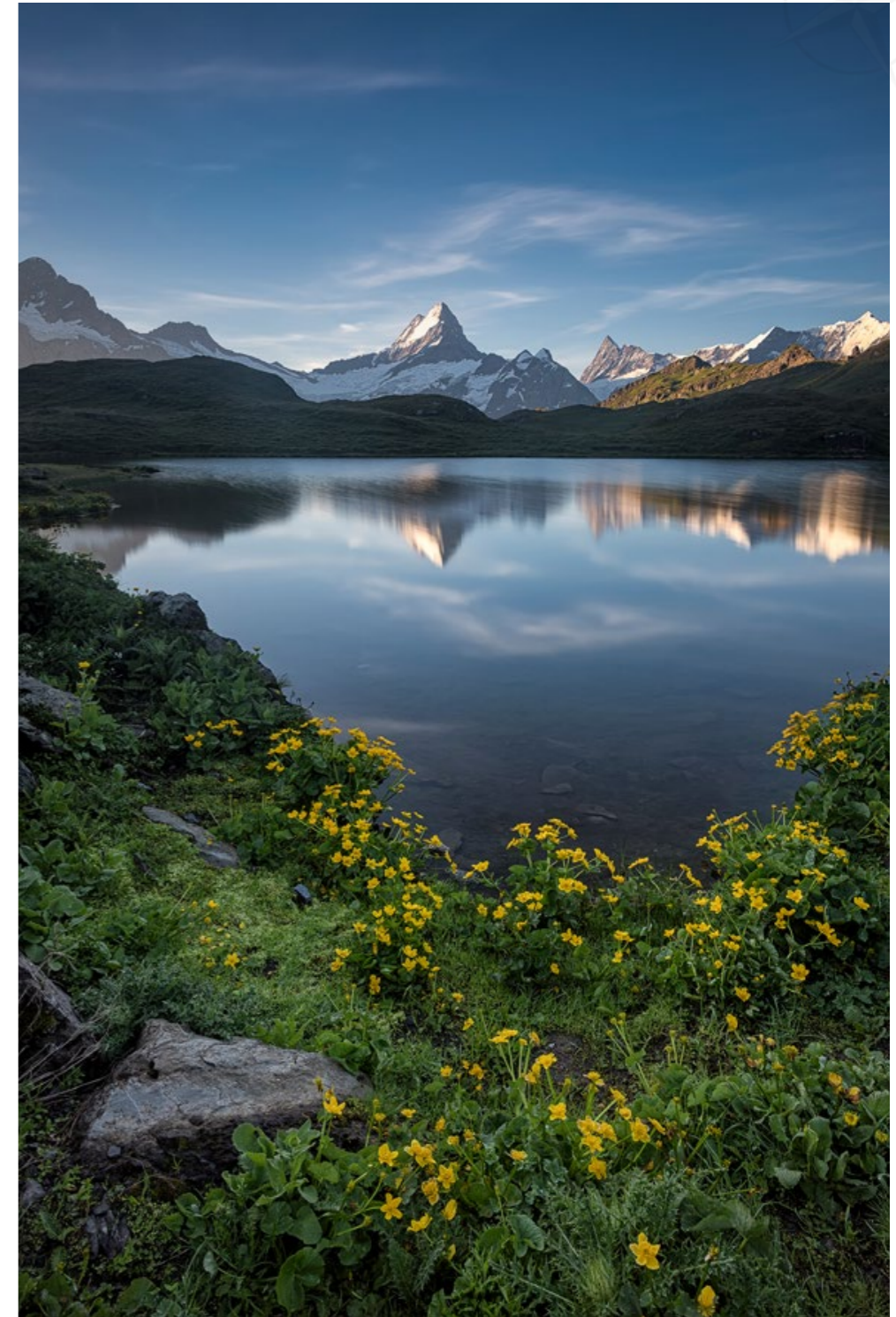
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Stokksnes, Iceland
 Andrea Frapporti, UK
 Nikon D600
 Nikon 24-85mm f/3.5-4.5G
 f/8, 72sec, ISO 100



Ouray, Colorado, USA
 Jackie Cavanagh, USA
 Nikon D7200
 Tokina 11-20mm
 f/11, 0.6sec, ISO 320



Bachalpsee, Switzerland
 Fabrice Petruzzi, Switzerland
 Nikon D810
 Nikon 14-24mm f/2.8
 f/8, 30sec, ISO 200



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Kofa Mountains, Arizona, USA by Victor Carreiro from USA • Nikon D750, Tamron 15-30mm f/2.8, f/16, 1sec, ISO 400



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Monolithos, Rhodes Island, Greece by Ilias Nikoloulis from Greece • Nikon D5100, Tokina 11-16mm DX II, f/9, 1/13sec, ISO 100

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 Convict Lake, California, USA by Jameel Hyder from USA • Canon 5DsR, Canon 24-70mm f/2.8L II, f/14, 1/10sec, ISO 100


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Emerald Lake, Banff NP, Canada by Juan Pablo de Miguel from Spain • Nikon D750, Tamron 15-30mm, f/9.5, 30sec, ISO 50

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 Nant Mill, Wrexham, Wales by Karl Dyson from UK • Nikon D7000, Tamron 10-24mm f/3.5-4.5, f/11, 4sec, ISO 100

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Lake Leitisvatn, Faroe Islands by Chris Ibbotson from UK • Canon 5D Mk IV, Canon 16-35mm f/4L IS, f/16, 90sec, ISO 50



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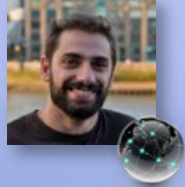


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Val di Cecina, Tuscany, Italy by Luigi Trevisi from UK • Nikon D80, Nikon 18-105mm, f/16, 3sec, ISO 100

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Valensole, France by Marzio Lanzoni from Italy • Canon 5D Mk II, Tamron 70-200mm f/2.8 DI VC, f/11, 1/100sec, ISO 500

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Derwentwater, Keswick, England by Michael Hawthorne from UK • Canon 70D, Canon 17-55mm f/2.8 IS, f/13, 10sec, ISO 100

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Somewhere in Tasmania by Scott Taylor from UK • Canon G7X at 21mm, f/8, 1/125sec, ISO 640

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Galleria

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Marlboro Point, Utah, USA
Dan Norris, USA
Canon 5D Mk IV
Sigma 20mm f/1.4
f/2.8, 15sec, ISO 2500



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Fiona Ruck



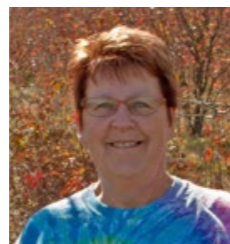
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Get involved!

For more details about how to submit your work just [click here!](#)

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B+W EXPOSURE

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

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



Shot by Ian M. Gaston
Camera: Sony A7R
Lens: Canon 70-200 f/4
Filter: B+W 67mm Kaeseman HTC Polarizer
www.iangastonphotography.com





Badlands National Park

The beauty can sometimes lie in the macro: grains of sand, salt and clay, carved into relief by water and wind. Ian Plant zooms in to talk about his love of the South Dakota Badlands. ↪



What Are You Photographing?

People never seem to be able to see the wood for the trees. Adam Burton gets it off his chest: the most annoying response to the most often-asked question. ↪

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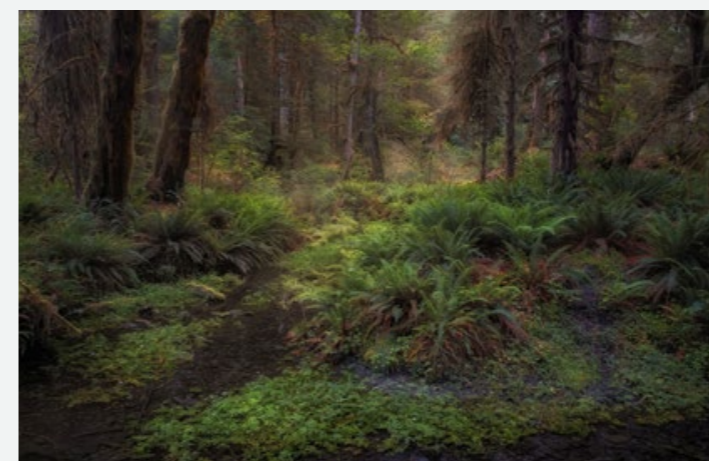
Directional Light

Harking back to its Greek etymology, the word 'photography' rather simply means: 'to draw with light'. Andy Brown explains how to make the beauty of directional light work for you. ↪



Interview: Dougie Cunningham

Dougie Cunningham is a young Scottish landscape photographer who is rapidly making a name for himself. He won the Classic View section of the 2016 LPOTY and was featured on the BBC's One Show. ↪



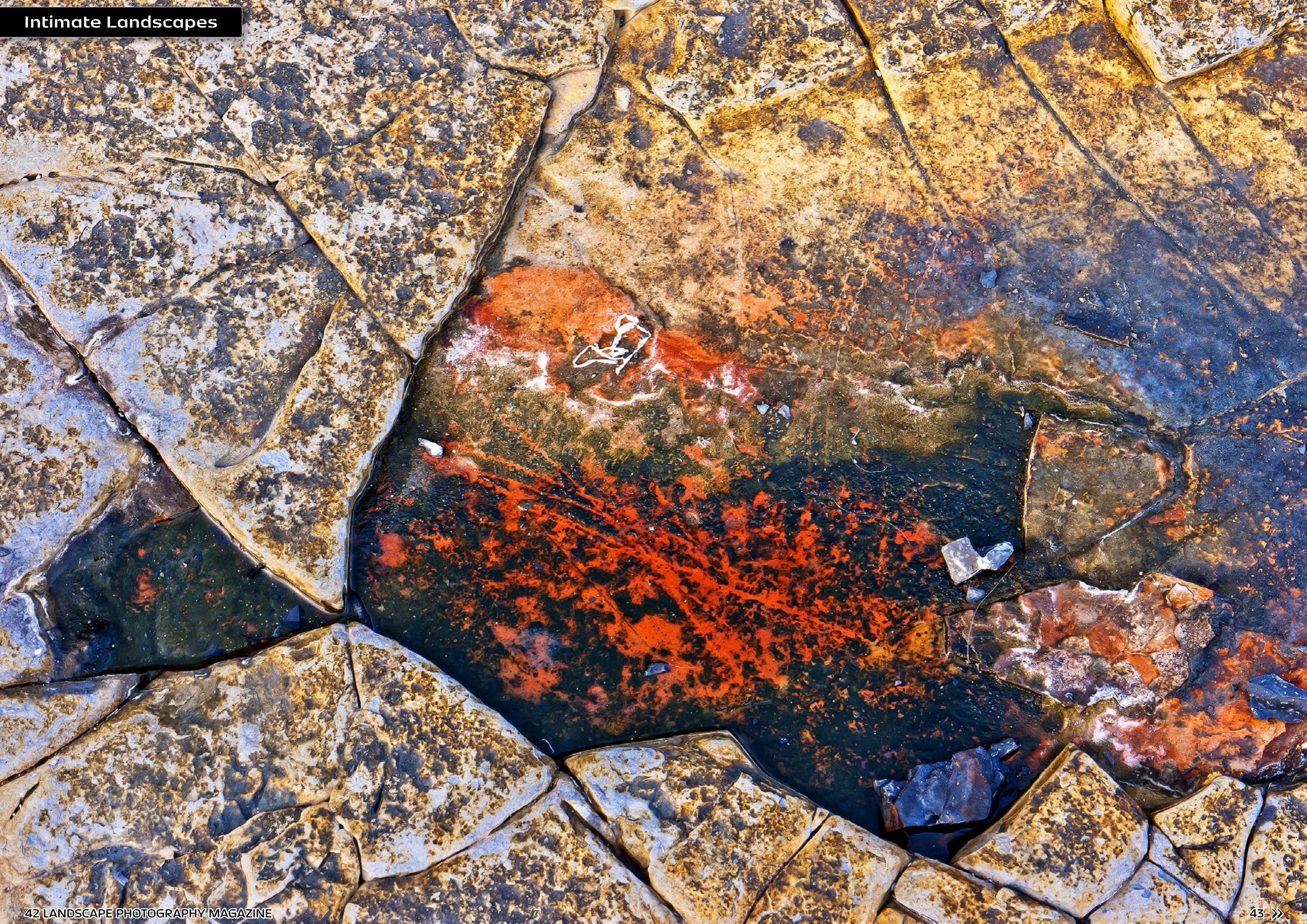
Stuck in a Rut

Are you stuck in a creative rut? Do you feel burnt out and lack of inspiration? Tiffany Reed Briley is sharing some valuable advice that could potentially help you kickstart your creative journey. ↪



Cape Wrath

A rarely explored part of Scotland crossed with a unique location – Cape Wrath – led to a photography trip like no other. Dimitri Vasileiou takes us to the cold and beautiful north. ↪



WIN
\$30

Dorset's Jurassic Coast is something of a time warp; here you can travel through history and time.

In this landscape rocks and fossils detail each element of the Earth's past; with the cliffs and shoreline

providing a living texture through the layers of sedimentary rock, exposing 185 million years of history.

The Jurassic Coast is one of the most photographed locations in Dorset and I am very fortunate to live within easy reach of this World Heritage Site. The skies, the light and the elements combine to make this a fascinating location for artists and photographers.

The rocks around Kimmeridge Bay provide shapes, colours and textures as a result of years of sea activity and erosion. In late afternoon light their colours and textures are enhanced by a low sun which provides a palette of colour.

I came across these 'inner landscapes' when visiting Kimmeridge one afternoon. Leaving home the lighting looked promising but nearing the location, the sky became heavier and darker. Undaunted I pressed on and walked around the bay while the tide was out. I suddenly became aware of the shapes, textures and colours in the rocks, stones and dried up rock pools. When the late afternoon light burst through, it immediately enhanced the textures and colours in the shoreline and



Kimmeridge, Dorset, England • Panasonic DMC G1, Lumix G 14-45mm, f/10, 1/30sec, ISO 100

the rock formations.

The 'inner landscape' style of photography has since become a fascination for me and the resulting images are proving extremely popular on my website as giclee and canvas prints.

ROGER LANE

I was born in Dorset and have lived and worked in the Wimborne area for most of my life. After a forty-four year career with a local aerospace company, I took early retirement in 2004 to pursue my interests of photography and writing.



Click here to send us your best landscape picture



Cape Wrath

A rarely explored part of Scotland crossed with a unique location – Cape Wrath – led to a photography trip like no other. **Dimitri Vasileiou** takes us to the cold and beautiful north



It is always a nice surprise to photograph unfamiliar locations, especially ones you have seen very few or even no images of. This was the case

with my trip to the most northerly part of mainland Scotland.

I had seen the name ‘Cape Wrath’ in Scotland’s maps and that name had been

engraved in my memory. It sounded exotic, mysterious, macabre. So, I always thought that one day I would visit the area, and that day was near.

I decided to visit the northern part of the county of Sutherland and stay at the small but beautiful village of Durness. This allowed me access to the breathtaking >>

Cape Wrath

» coastline of northern Scotland with its white sand and extraordinary sea stacks – what a remarkable place for seascape photography.

Another beautiful part of this northern area is the locations around Oldshoremore, with its pristine beaches and wild nature. It is around the same area that one can find old, abandoned crofts with stone-built walls, rusty corrugated tin roofs and sheds with flaky paint, if you have an interest in that kind of photography.

However, the icing on the cake was going to be a visit to Cape Wrath. This is a completely isolated area with a single-track road, which leads to a lighthouse built around 1828. This required a short ferry journey across the **Kyle**. It was only the time I visited the crossing point; I found out it was a passenger ferry only and that the rest of the journey would have to be done on a private 16-seater minibus, which did not allow for enough photographing time on location – what a disappointment. Nevertheless, I decided to go ahead with it and I am glad I did. The whole experience was unique and utterly worth it.

The ferry turned out to be a ‘barge’ that could carry roughly eight to ten people. This meant that it had to cross the Kyle twice if more people were interested in visiting the other side.

Let the fun begin

Stewart, the minibus driver, was the first part of this trip’s entertainment. A lovely guy deep down, he seemed to want to portray a sense of depression and melancholy, although his Scottish ‘banter’ was one-of-a-kind and highly entertaining. Although the 12-mile long track-road lasted for an hour due to the road’s non-existent maintenance, the time flew by. Stewart was

very knowledgeable on the area and his interesting way of explaining things was highly entertaining.

Much of the cape is owned by the Ministry of Defence and is used as a military training area, including as a live firing range. Thankfully, there was no military exercise during our visit.

The lighthouse

Upon our arrival we were informed that we could stay only for an hour. This would allow us to get a quick snack at the lighthouse cafe and take a short walk. In reality, the time left for photography was extremely limited and I only managed to grab a picture of the lighthouse.

Later on I found out that I could have taken the early morning minibus to the lighthouse and caught the late evening one back to the ferry. This would have allowed me enough time to walk around, familiarise myself with the place and potentially capture 2-3 nice images. Well, there is always next time, and a next time there will definitely be. ↩

Dimitri Vasileiou is the editor of LPM, a landscape and outdoor photographer, writer and workshop tutor. Dimitri is the owner and tutor of Inspiring Photography, a photographic workshops and adventures company.
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WINNER

John Dodson
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This amazing location is a true gem of western Colorado, a part of the state known as the western slope. This view is actually taken by the side of the highway, a road stop well known to photographers.

We had arranged a trip to Telluride, Colorado, a charming mountain town some thirty miles from this spot. This area is one of the prime autumn viewing locations in the western USA. Dense foliage and dramatic mountain peaks provide multiple compositional possibilities, most without the need for extensive hiking. We joined a photography workshop led by an energetic young man with extensive knowledge of the area which assisted in finding prime locations with a minimum of hassle. While it is possible to explore the area on your own, having a guide is a tremendous help for enjoying the best locations in the shortest amount of time, a resource always in short supply.

We happened to have made the trip to Colorado just as the autumn colors were peaking, always a matter of pure luck. A beautiful sunrise greeted us and I noticed this zig-zagging line of quaking aspens with bright yellow foliage leading up to Mt Sneffels. The lateral sunrise light illuminated the yellow treetops and set them off from the red-orange leaves of the dense scrub oak bushes.

Autumn leaves can always be so fickle.



Dallas Divide, Colorado, USA • Nikon D800, Nikon 70-200mm f/2.8, f/11, 1/125sec, ISO 400

Within a couple of days after this picture was captured the trees were nearly bare. Excursions for this arrangement of color are always such a matter of chance. So for us, this was truly a fortunate trip, as we reside in Florida, half a continent away.

A big thank you to everyone who took part in our search for this year's best autumn images. We wish we had enough space to display every single picture you sent us.

JOHN DODSON

I am a senior emergency medicine physician, ageing fast, but still in semi-active practice. Photographing over the past 40+ years, having gone digital since 2001. My wife, the inveterate iPhone photographer, fortunately enjoys my frequent photo excursions wherever they may take us.





Grand Tetons National Park, USA • Canon 7D Mk II, Canon 24-105mm f/4L IS, f/11, 1/25sec, ISO 500

I was at the famous Schwabacher's Landing in Grand Teton National Park, Wyoming attempting to get a good sunset reflection. Unfortunately, there were so many other photographers in the prime locations and a bit of wind rippling the water that I couldn't get what I had hoped for. I moved upstream a little to some nearby beaver ponds and this picture jumped out at me. An absolutely beautiful fall this year.

JERRY TURNER

I am an amateur photographer from Texas and have been taking landscape pictures since I first bought an Argus C-3 in the early 1960s. My current interests focus primarily on birds, landscapes and historic sites, but I enjoy any subject in front of the camera.



Portland, Oregon, USA • Canon 5D Mk IV, Canon 16-35mm f/2.8L III, f/10, 1/50sec, ISO 800

The Japanese Gardens is a spot everyone should visit when in Portland, no matter the time of year. However, if you are in the area in autumn it is a must see. The colors are amazing and burst everywhere around you, especially the garden's most famous and well know Japanese Maple tree.

This image is a little more tricky to capture than it looks, as the maple is not that large. Plus, it hangs around you and you must be extremely careful not to disturb the area by touching or damaging the branches or leaves. For this capture I was laying on my belly and elbows below the hanging branches with my camera basically on the moss, pointing almost directly straight up into the plethora of color and dark lines of this tree's gorgeous branch formation. My goal was to get the sun burst through the branches and after several tries, I was able to get a nice burst in the part of the scene I was looking for.

This is an area that can be revisited and photographed often, as each time you sit with this ancient species it gives you another opportunity to see the different lines, energy and beauty that this amazing piece of nature offers us. There are times that dramatic and massive landscapes can take your breath away, and then there are times where one single tree can tell the entire story of life, the entire beauty

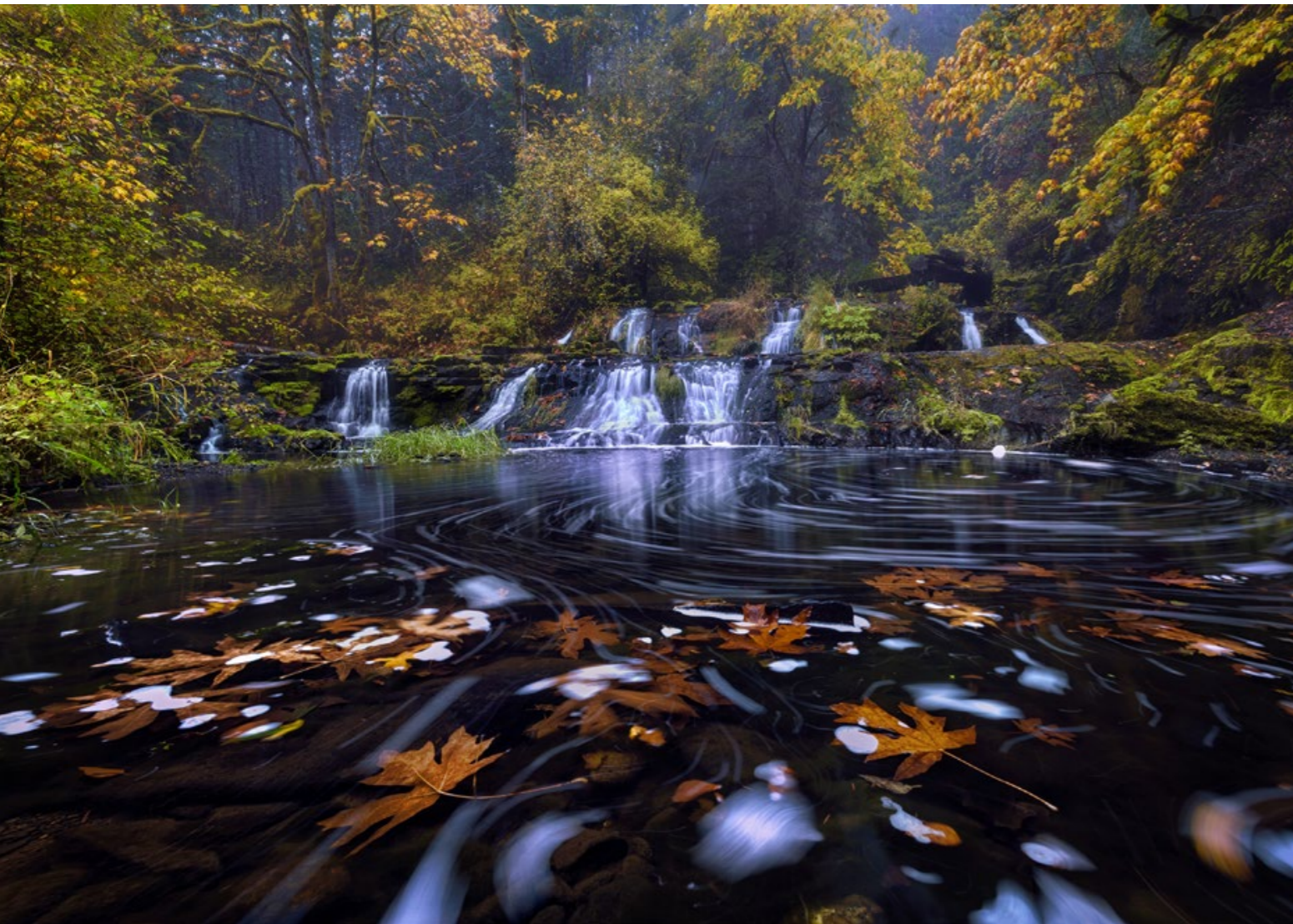


of nature. That single tree is this Japanese maple and when visited in the autumn, your spirit will be filled with great energy and joy towards nature.

JAY MOORE

Born and raised in the Pacific northwest, I was inspired at an early age by the mountains, ocean and natural beauty that surrounded me. I quickly found photography as a creative outlet to capture the sense of inspiration I felt when exploring these places.





Vancouver Island, BC, Canada • Canon 6D, Canon 17-40mm f/4L, f/11, 20sec, ISO 50

This picture was captured in the early morning of a mid-autumn day on Vancouver Island in Canada. I ventured into the woods to this subtly known waterfall and was blown away by the incredible fall colours and fog that surrounded it. The bubbles created by the falls get caught in a whirlpool, which when long exposed create a swirl effect like you see here.

JACOB KLASSEN

My Name is Jacob Klassen and I am a 24 year old avid landscape photographer who resides on Vancouver Island, BC, Canada.



San Juan Mountains, Colorado, USA • Canon 6D, Canon 70-300mm f/4-5.6L IS, f/16, 1/20sec, ISO 320

The San Juan Mountains of SW Colorado were hit hard this year by a record setting drought which helped spark the 416 Fire earlier this summer claiming over 70k acres. The fire is now out and the regrowth has begun but the landscape has been changed for decades to come.

This picture was taken just a few miles up the canyon where the fire charred land. Amazingly, even though over 1,000 homes were evacuated, no structures were lost due to the hard work and heroic efforts of the firefighters and first responders. Before the rain hit and when the fire was still raging, a remnant of Hurricane Bud made it just in time to help squelch the fire.

Because of the severe drought in our area, all public lands were closed off during that time including the San Juan National Forest which includes the famed Ice Lakes Basin among many other beautiful hiking destinations. The steady rain for two days was the perfect amount, not too much to flood the burned slopes, but just enough to significantly diminish the fire. After the rain, all public lands reopened allowing us to catch the wildflower bloom which had just started to peak.

Presently, my favorite time of year is now upon us as the leaves and brush changed well ahead of time due to the severe drought. Although it has been a



hardship for many, it is ironic that these terrible conditions can bring forth such beauty. The drier the better for fall foliage color and brightness.

All sunsets are beautiful but some simply stand out more than others. This particular sunset was one of those moments with its blinding golden light illuminating everything around me where I felt very fortunate to be present in such grandeur.

PATRICK DILLON

I am a fourth generation Durango, Colorado native who has been blessed to live in such a beautiful location of our world. I use landscape photography to try and capture these gorgeous scenes and share with others, whether it is Mountains or the desert landscapes found throughout my region.





The Rocky Mountains in Colorado are a prime location in the US for fall color. The combination of yellow aspen trees and the mountain ranges make for wonderful autumn images.

I had been to Colorado several times but not in the fall, so I was very excited when I found that we had arrived on time for peak foliage color. We worked our way from the Maroon Bells and Mt Sopris through the McClure and Kebler Passes. Our last stop would be the San Juan Mountains around Ridgway, Colorado.

We awoke on the second day to an early snowstorm. Luckily, the snowfall was light enough to allow us to drive up to the Dallas Divide for sunrise. Much of the land between the mountains and the highway is owned by the fashion designer Ralph Lauren, and his ranch hands patrol it zealously. So, photographers are pretty much confined to roadside pullouts. Nevertheless, the view is glorious.

While we were there, a tow truck driver pulled over and grinningly asked us if we knew how cold it was. Turns out, it was -10 degrees C, but no one cared as the combination of blazing aspens, fresh snow and Mount Sneffels made it worth it.

They say timing is everything.

Had we arrived two days later, these aspens would have had only a few dull, shrivelled leaves done in by the cold snap. Instead, we were treated to a clash of the seasons!

MICHAEL THOMAS

I am an avid amateur photographer with a main interest in landscape photography. I have photographed most of the national parks in the US and Canada as well as many places in Europe. I also like urban landscapes, architecture and general travel photography.





**ANDREW COX**

I am a self-taught photographer who has lived in Cornwall all my adult life. There are few things I enjoy more than finding a quiet spot on a secluded stretch of coast to watch the sun go down.



WIN
\$30

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



Wheal Coates, Cornwall, England • Canon 5D Mk IV, Canon 16-35mm f/4L IS, f/11, 603sec, ISO 100

Wheal Coates engine house is one of the iconic Cornish views. It is situated behind St Agnes beacon on the North Cornish coast and perched on steep cliffs that look over the North Atlantic.

Tin was mined here in the 1800s but, in the days before steam, flooding was a continual problem as the operation extended out under the sea bed. It must have been unnerving to crawl through narrow, dark tunnels with the sound of surf breaking overhead.

If you visit the site today, there is a metal grill welded over the top of the open shaft. As a child I used to drop stones through it and marvel at how long it would take before the echo of a splash bounced back up.

There is a beach called Chapel Porth beneath the cliffs and, at low tide, it is possible to walk along and look up at the old mine workings. At high tide the swells can be forced into old adits which work like blowholes ejecting a fine mist of spray

out of the side of the cliff. Extreme care must be taken walking off the path as some of the workings are uncovered.

A ritual takes place here every May which celebrates the legend of a giant called Bolster. He was a loathsome individual who preyed on local livestock and worse. He defeated the knights and other dignitaries who challenged him until, one day, he fell for a local maid called Agnes. She dared the giant to prove his love for her by cutting his wrist and filling

a hole in the cliff with his blood. What Agnes knew, but Bolster did not, was that the hole drained into the sea. Faint with the loss of his blood, Bolster fell over the cliff to his death, a scene that is re-enacted with gusto using a papier mache giant every year.



Learning to See

How do we explain what we do and how can we teach it to others? **Alain Briot** finds the words to express how photography is the centre of aesthetics and experience

Why is it so difficult to explain the things we do every day? The things we do intuitively, almost unconsciously? The reason is simple. They come naturally, almost easily, without having to purposefully think about them. In my case, it is also difficult to put into words my personal photography system, which has largely been developed through years of trial and error, and years of learning what works and what doesn't work, until one day I found myself looking at one of my images thinking, "I really like this one. How did I get there?" You and I got to where we are, I am tempted to say, due to perseverance; we never gave up and we love photography so much that we somehow found both the motivation and

the finances to continue in the face of less than satisfying results.

I am a visually oriented person. I have a long history as a visual artist working in several different forms of media. When I began photography in 1980, I had already been trained as a fine artist in painting and drawing, and I had practiced art under the guidance of my parents since my early childhood.

Furthermore, I am focused on representing what I perceive as being beautiful in the most aesthetic way I can conceive of. I practice aesthetics on a daily basis, yet I do not call it aesthetics. I don't actually have a name for it, but I create beautiful images of natural places. That is all.

I am looking for an effective way to teach what I do without making the subject unnecessarily complicated. After all, it would be easy to approach it from a theoretical perspective using lengthy and obscure terminology, and creating a text which, although it may be of interest to academics, would provide no help whatsoever to photographers wanting to create better photographs.

So, how does one explain in a clear manner something that we do unconsciously? One way is to explain how we precede step by step, breaking the topic down into major areas. This approach has the advantage of being simple, of going straight to the point, and of moving from one concept to another in

a logical and organized fashion.

The process

I have identified nine major areas related to aesthetics, which encompass what I work on when I photograph. I have also identified three areas related to art and business. I wrote a book describing this process: *Mastering Landscape Photography*. This book is available as an eBook and a printed book on my website and in online bookstores such as Amazon and many others. Here are the chapters that are featured in the book:

Aesthetics

- How to See Photographically
- How to Compose a Photograph >>

Learning to See

- » • How to Choose the Best Lens for a Specific Composition
- How to Find the Best Light for a Specific Photograph
- How to Choose the Best Film for a Specific Image
- How to Determine the Best Exposure for a Specific Scene
- How to Decide which Photographs are Keepers and which are Not
- How to Create a Portfolio of Your Work
- How to Establish a Personal Photographic Style

Art and business

- How to Be an Artist
- How to Be an Artist in Business, Part 1
- How to Be an Artist in Business, Part 2
- How You Can Do it Too

In the first nine chapters I covered the topics related to aesthetics by explaining my personal approach and by describing the tools I use.

The organization of these chapters follows the steps I take when creating photographs as well as the steps I recommend you take: find something you want to photograph, compose a photograph, determine if the light is right,



calculate the proper exposure, decide which photographs you like best and, ultimately, assemble a body of work and develop your own photographic style.

Seeing photographically

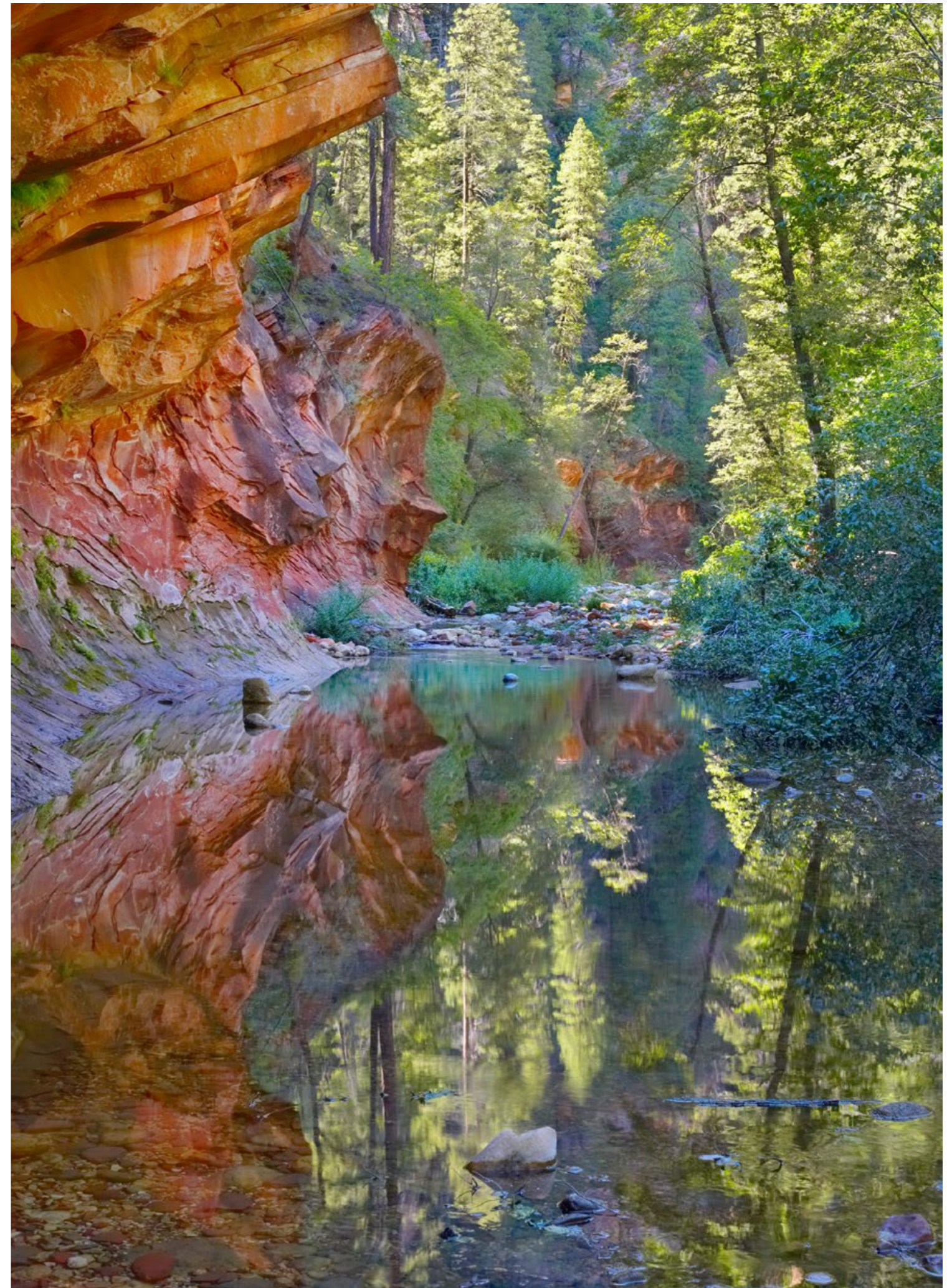
I firmly believe that I cannot take a photograph of something I have not seen photographically. In other words, I must first see something, then see a photographic opportunity, and finally, see a photograph, before I can set up my camera and compose an image. I have met many photographers who 'shoot away', so to speak, hoping that when they return home they will find a 'good shot' somewhere in the mass of originals they are bringing back. Unfortunately, this approach often results in disappointment.

This is not to say that taking a lot of photographs is bad practice. Many professional photographers shoot large quantities of photographs and get excellent results. However, they do know how to see photographically and are not just shooting in the hope that something will turn out. My viewpoint is not based on the number of photographs one takes: rather, it is based on why and how one photographs, and on the premise that what one sees directly influences what one photographs.

Creating photographs is all about seeing, and in this sense it is no different from other two-dimensional arts such as painting and drawing. Creating photographs is really about studying and practicing 'the art of seeing'.

Eliminating all sensory input except for visual input

Imagine I am walking through the landscape in the spring, surrounded by the chatter of birds and the smell of fresh »





» flowers. A breeze is softly blowing, swaying the leaves and the trees ever so gently. I feel both relaxed and energized by the warm weather, the new growth and the overall rejuvenation of spring.

If I am to compose a photograph that expresses how I feel, I must remember that none of the pleasant fragrances, the gentle breeze or the feelings of respite I experience will be represented in the photograph. None of this will be present in the final print unless, through my personal knowledge in photography, I can manage to translate these non-visual feelings into visual information. What is captured from the original scene is what we can see.

Is it possible to translate these other feelings into visual elements? Yes, I believe it is. However, only with study, practice and exercises aimed at sharpening our visual skills will there be guaranteed success. Translating feelings into images is actually one of the most challenging aspects of photography. As Ansel Adams put it, "Photograph not only what you see but also what you feel." This is certainly a tall order, but not an impossible one.

Focusing on the visual aspects of the scene

It is easy to be fooled by our senses into thinking that what feels good, sounds good, and smells good will also look good. What captures our attention when all our senses are at work may or may not be the visual aspect of a scene. Therefore, in order to create successful photographs, at this point we must ask ourselves these questions:

- Is there something visually interesting in the scene?
- What is the most important point of visual interest of this scene?

- How can the photograph visually convey my feelings?

To answer these questions we must first learn to see the way a camera sees.

Learning to see in two dimensions

A camera sees differently from the way we see. One of the main differences being that a camera has only one lens and one eye, while we have two. We have binocular vision while cameras (except for stereo cameras) have monocular vision. If we do not learn to see with only one eye, either by closing one eye or looking through a viewfinder while composing a photograph, we will end up with mishaps, such as the proverbial tree sticking out of someone's head. In this instance, when looking at the scene with both eyes, the tree does not appear to come out of that person's head because binocular vision allows us to measure the distance between the person and the tree. Monocular vision removes all sense of depth, leaving us with only a sense of height and width.

A photographic print has only two dimensions. Because depth, the third dimension, does not exist physically, a photographic print has no physical depth. In order for a photograph to be realistic and pleasing to our eyes, depth must be simulated. If we were sculptors we wouldn't have to worry about any of this; we would have width, height and depth as part of our medium. Since we are artists working in a flat medium, we must learn how to create the appearance of depth.

Recreating depth

The appearance of depth can be created with the help of perspective by implementing the following simple techniques: »

Learning to See

» Converging lines

We have all seen photographs of roads going from near to far until the road finally disappears into the distance. Such photographs create a very strong sense of depth because the roads act as lines leading our eyes into the distance. The photographic print or monitor is absolutely flat, but to the eye it appears as if we are looking into a scene many miles deep.

Foreground/background relationship

We know that we perceive nearby objects as appearing larger than faraway ones. For example, a Ponderosa pine tree appears gigantic when we stand right in front of it, but the tree appears to shrink to the size of a matchstick when viewed from several miles away. Placing such a tree in the foreground of a photograph, and placing another similar tree in the background, will definitely give the viewer a clear indication



of distance. Comparing the relative size of the two trees in the image allows the viewer to actually gauge the distance relatively accurately. Wide-angle lenses are often used for this purpose. However, any lens can be used, as it is the intent that matters rather than the equipment.

Overlapping

This technique relies on one simple rule. We know that objects in front of other objects are closer to us physically. Using this rule, we can purposefully compose a photograph so that certain objects overlap other objects, thereby giving a strong sense of depth to the image.

Haze

Atmospheric haze offers another way to recreate the appearance of depth in a photograph. We know intuitively and from experience that haze (and fog) gets thicker as the viewing distance increases. Distant objects are harder to see than nearby objects.

Combining the above techniques

These depth-creating techniques are often used in combination with one another.

Stay tuned as next month Alain Briot will continue with more advice. ↩

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



eBooks

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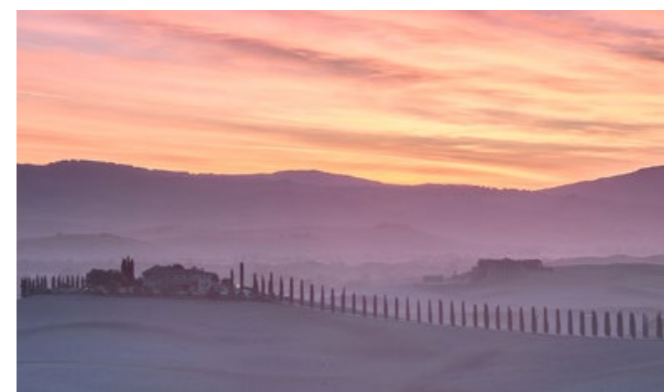
Beginner's Guide To Landscape Photography

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



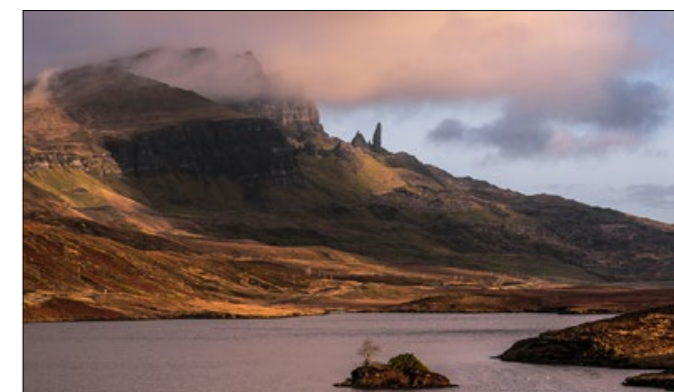
A Guide to Tilt and Shift Lenses

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?



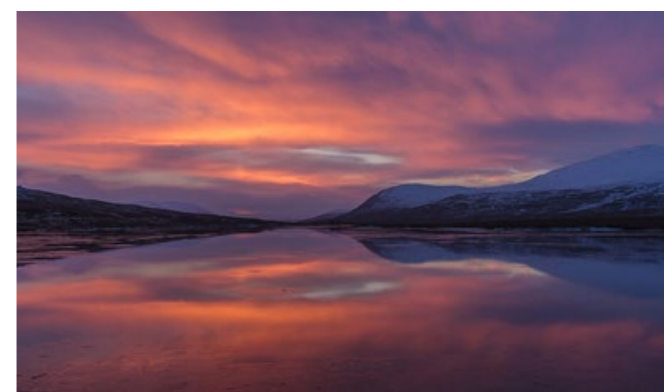
Starting A Photography Business

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.





WIN
\$30

While out at the Leonardtown Wharf, one of my favorite sites to catch bald eagles, I was surprised by a sudden and powerful thunderstorm.

I took refuge under the park pavilion when the rain started, still hoping to capture some good images of the eagle that remained perched at the top of a dead tree.

However, there was no place where I could see my subject and keep my gear safe from the elements, so I waited. Then, the hailstorm started. Not wanting to waste the chance of dramatic weather pictures, I tried some slow shutter speed work of the visible landscape. I only got a few pictures in before the hail stopped and the skies cleared as suddenly as it had started.

Looking through the images captured that day, I found the ones of the waterfront under assault from the hail to be most interesting. It was when I converted the image to monochrome that I found the dramatic effect I had hoped to capture, surprisingly the best picture of the day.



Leonardtown Wharf Park, Maryland, USA • Nikon D7200, Nikon 200-500mm f/5.6 VR, f/5.6, 1/50sec, ISO 500

Click here to send us your best landscape picture

STEVE SUMOSKY

With the thousands of miles of shoreline, abundance of state and national parks, and with an area rich in aviation heritage, I pursue landscape, wildlife and aviation photography around my current residence in Southern Maryland.



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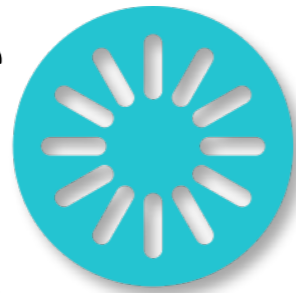
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wins our first prize

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Monument Valley, Arizona, USA • Nikon D800, Nikon 14-24mm f/2.8, f/8, 1/6sec, ISO 640

What lens has 'changed your life' and why?

The Nikon 14-24mm f/2.8 was a life-changer regarding photography for me. It is said that gear doesn't matter in photography, and I agree, but I found a completely different result in my images after I got this lens, mainly because of the type of photography I do; landscapes during low-light hours, night photography and vast landscapes.

This lens is also very special to me as I photographed the first Northern Lights of my life with it and has always come very close in many unforgettable locations such as the Canadian Rockies, Lofoten Islands, Kamchatka Peninsula and many national parks across the US.

How long have you been shooting with it?

I have been shooting with this lens since the end of 2016 when I bought it from a friend who was not using it.

What drew you to that lens initially?

- The ultra-wide angle which lets you get very close to the foreground while capturing a broad landscape at the same time.
- The controlled distortion that keeps elements straight and doesn't produce a strong 'coma' effect in the stars when shooting night photography.
- The sharpness throughout the entire frame, even in the corners.
- The luminosity for shooting some of my favorite topics such as Northern Lights.

Has this lens lived up to or exceeded your expectations?

It has completely lived up to my expectations. I read many good reviews about it, but the quality – once I started using the lens – was even better than expected.

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

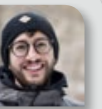
If you are passionate about landscape photography and you enjoy shooting things close to you to make them appear larger, if you do night photography and want a high-quality lens, then this is the lens for you. It is also perfect for architecture following the little distortion it produces.

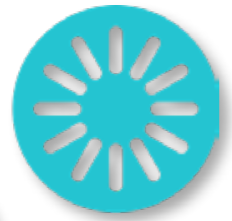
What is your future lens purchase?

Probably a brighter lens dedicated to astrophotography. Meanwhile, for my current projects I hope to keep shooting with this lens for many years, this is definitely my lens of a lifetime!

DANIEL ZAFRA

I am an amateur landscape photographer from Spain living in the US. My main passion is to travel where you cannot only capture beautiful pictures but experience moments that leave a mark on you for life; from dancing with the northern lights in the arctic to sleep under the Milky Way in the desert.





Which lens has changed your life and why?

The **Nikon 14-24mm f/2.8**. I mostly shoot landscapes and nightscapes and this lens works well for both genres. It offers a really nice focal range which comes in very handy. You can also use it wide open at f/2.8 which is ideal for shooting the milky way.

How long have you been shooting with it?

I have been shooting with it for the past year.

What drew you to that lens initially?

I wanted one lens for everything. This was the best one in my opinion.

Has this lens lived up to or exceeded your expectations?

OSCAR KESERCI

I am a landscape photographer based in Finland. I travel a lot around the nordic countries but I always visit my second home country Greece really often. Here in Finland I also run my own photography workshops.



Lofoten, Norway
Nikon D750, Nikon 14-24mm f/2.8
f/8, 1/40sec, ISO 64



Yes, it has. I am very happy I bought it. I would never sell this baby!

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

If you want to buy this lens and want to use filters on it, you need to know that you must buy the very large filters which are also costly. In my opinion though, it is really worth it.

What is your future lens purchase?

I have the **Nikon 14-24mm f/2.8** and the **Nikon 24-70mm f/2.8**. My next lens will be the **Nikon 70-200mm f/2.8**.



Otago Peninsula, New Zealand • Canon 5D Mk IV, Canon 16-35mm f/2.8L, f/11, 1/13sec, ISO 100

Which lens has changed your life and why?

The **Canon 16-35mm f/2.8L** has revolutionised my landscape photography. It captures a wide enough angle and is a constant friend when I want to create reliable starbursts.

How long have you been shooting with it?

I have had this lens for almost 18 months. Prior to this, I had the 16-35mm f/4.

What drew you to that lens initially?

The aperture blade setup allows for reliable starbursts and being f/2.8, it is excellent in low light. Although it does not have image stabiliser, the speed allows me to deliver great handheld images.

Has this lens lived up to or exceeded

your expectations?

Exceeded my expectations. It is light and always reliable.

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

Get one! Upgrade your f/4 and you will find there are more possibilities.

What is your future lens purchase?

Another prime. Maybe a fisheye, or if I win the lottery an **800mm** prime.

ANDY THOMPSON

I am an outdoor professional teaching, guiding and instructing in a range of New Zealand and world locations. Working from slide film and now digital, it is exciting to embrace new technology.





Winterton on Sea, Norfolk, England • Canon 550D, Canon 18-135mm, f/7.1, 2.5sec, ISO 100

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system with a good quality/price ratio, I highly recommend the Tokina 11-16mm. It is very solid and well made.

What is your future lens purchase?

I think it will be the **Tamron 70-200mm f/2.8 G2** for Canon mount.

Which lens has changed your life and why?

The **Tokina 11-16mm f/2.8**. I wanted to try nightscape photography and I needed a faster lens, more solid and wider.

How long have you been shooting with it?

Six years now. I felt the need to take the next step in my photographic way.

What drew you to that lens initially?

The fast aperture and ultra wide angle of view. My 18-55mm was very limiting.

CARLOS DIAS



I am a landscape and nightscape photographer based in Coimbra, Portugal.

Photography and travels have always been part of my life. Nowadays I like to spend my time trekking and hiking to discover new places to photograph. Mountains are my great passion.



Serra da Estrela Natural Park, Portugal • Canon T2i, Tokina 11-16mm f/2.8, f/13, 2.5sec, ISO 200

Which lens has changed your life and why?

Canon EF-S 18-135mm f/3.5-5.6 IS

How long have you been shooting with it?

6 months

What drew you to that lens initially?

The speed and range of apertures as well as focal length as it reduces the number of lenses I have to carry when I am out shooting.

Has this lens lived up to or exceeded your expectations?

Exceeded all expectations.

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

Buy it. This lens is great and very versatile.

What is your future lens purchase?

A **400mm** lens for wildlife photography.

LOU MASON-WALSH



I am a keen amateur photographer mixing photography with my day job. I love all photography but especially landscapes and seascapes, as well as natural abstracts. I find photography very relaxing.

Has this lens lived up to or exceeded your expectations?

It exceeded my expectations for sure! It was a true investment and I am so glad to have bought it.

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

If you are looking for a good and fast lens for your APC-S



Photographer's guide to Cornwall

In 2016, **David Hay** reviewed the first four books in a series of photographic guides to different parts of the UK. Since then, author Ellen Bowness has been busy and has recently completed the eighth book in the series, featuring the photographic delights of Cornwall

The format is the same as before with 50 top locations and the practicalities of visiting them.

- Compact size. Fits in your pocket or camera bag while on location
- Well priced at only £12.95
- Comprehensively illustrated with images by top photographers like Ross Hoddinott and Guy Edwardes
- Detailed maps of all the locations
- Post codes and grid references for each site
- Guidance on the best times to visit
- Contains a table of sunrise and sunset times at two week intervals throughout the year
- Includes a location summary table listing the time from carpark, difficulty of walking and a photographic interest rating for each site of one to four stars.

This is another very useful book in the series. If you are going to visit Cornwall

in England to take photographs, this book contains all the information you will need. Recommended.

Published by Long Valley Books
123 pages • £12.95

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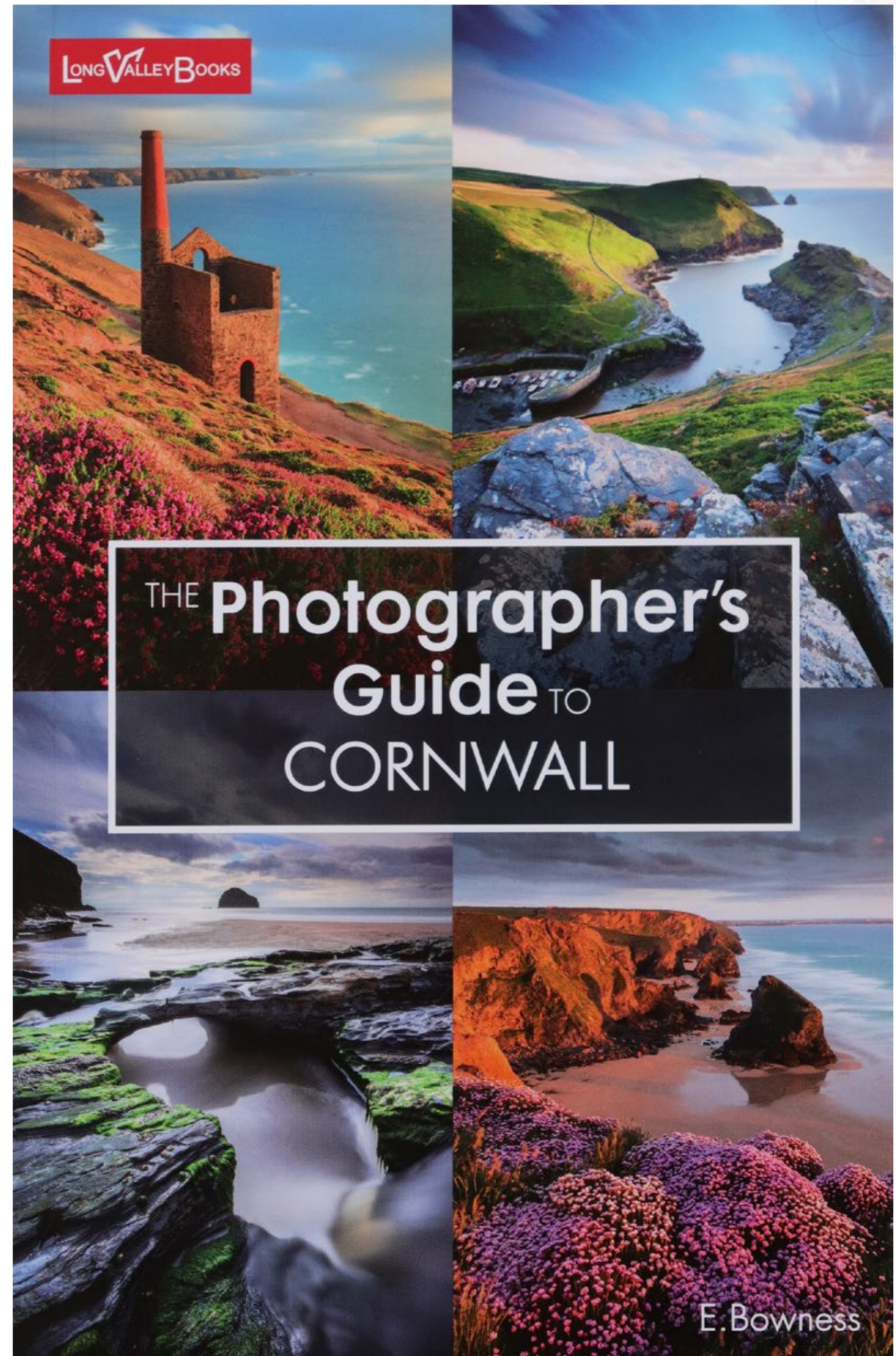


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<https://phototours.directory>

The screenshot shows the website's header with the logo 'Landscape Photography Workshops' and a navigation bar with dropdown menus for regions: AFRICA, ASIA, CANADA, EUROPE, OCEANIA, S AMERICA, USA, UK, YOU, and Q&A. A prominent orange button says 'Promote Your Photo Tour'. Below the header is a large hero image of a person photographing the aurora borealis in Iceland, with the text 'Iceland Photo Tours and Workshops' at the bottom left. To the right of the hero image are two dark blue call-to-action boxes. The first, 'ADD YOUR COMPANY', lists 'Join the Directory', 'Promote your photo tours', and 'Reach new clients'. The second, 'BROWSE THE TOURS', lists 'Choose the destination', 'Choose the company', and 'Choose the price'. Below these are two statistics: 'PHOTO TOUR OPERATORS' (Increase your Reach • Engage our Audience) and 'VISITORS' (Over 90 Photo Tours • Countless Destinations). A 'Featured Photo Tours' section follows, displaying six tour cards with images and titles: 'Glencoe and Surroundings Winter Landscape Photography Tour', 'Arches and Canyonlands in Moab Photography Workshop', 'Kayaking Tour of the Swamps of Louisiana', and three others with scenic landscape photos.

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 →



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

Pawel Zygmunt

I am a Polish born landscape photographer living in Ireland for the last 13 years. I love travelling and photographing the beautiful landscapes of the Emerald Isle as well as Scotland and Poland. My work has been published in many photography magazines.



Nikon D810
Nikon 16-35mm f/4 VR
Sigma 24-70mm f/2.8
Manfrotto 058B
LEE filters



Prockagh, Malin Head, County Donegal, Ireland • Nikon D810, Nikon 16-35mm f/4 VR, f/7.1, 30sec, ISO 64



Coumeenole Beach, Dingle, County Kerry, Ireland • Nikon D810, Nikon 16-35mm f/4 VR, f/11, 3sec, ISO 100

When did you start photography?

I started my adventure with landscape photography around four years ago.

How important is photography for you?

Very important. I consider it as added value to travelling. My main goal is to see places, get to know cultures and discover the world – I am delighted if I can capture something beautiful.

Your favourite location?

I have two favourite places. The one is

Donegal in the north part of Ireland. A place very remote and wild. It has everything you need – lakes, mountains, dramatic Atlantic coast with steep cliffs and sea stacks. The second place is the Isle of Skye in Scotland. The landscape there looks like from a different planet – dramatic and fast changing weather offers many photographic opportunities.

Your future photographic plans?

I am planning to travel a lot. I am going to visit Scotland soon and hopefully Iceland, Faroe Islands and Norway.

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

Don't be afraid to go out and try, regardless of any failures. Be patient and good results will eventually come.

“

My main goal is to see places, get to know cultures and discover the world



Featured Artist • Pawel Zygmunt

Ballinafagh Church, County Kildare, Ireland • Nikon D810, Nikon 16-35mm f/4 VR, f/8, 1/40sec, ISO 100



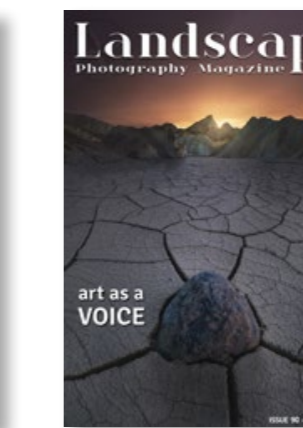
Featured Artist • Pawel Zygmunt

An Port, County Donegal, Ireland • Nikon D810, Nikon 16-35mm f/4 VR, f/14, 15sec, ISO 64



Featured Artist • Pawel Zygmunt

Silent Valley Reservoir, County Down, Northern Ireland, UK • Nikon D810, Nikon 16-35mm f/4 VR, f/14, 25sec, ISO 100



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What Are You Photographing?



People never seem to be able to see the wood for the trees. **Adam Burton** gets it off his chest: the most annoying response to the most often-asked question

What Are You Photographing?

I must start this article with an apology, as it is going to be ever so slightly negative. There has been something bothering me for many years now, and I feel the need to unburden myself. I hope you don't mind.

Wherever I am set up somewhere in the landscape, taking photographs, when other people are around there is usually always curiosity. I'm sure every landscape photographer will relate to this. Sometimes people watch from a distance, wondering what you are photographing. Occasionally somebody approaches, and then you get the question that we must have all been asked a million times: 'What are you photographing?' I wouldn't take any issue with that question, if I didn't know the standard response that would follow my answer.

So, let's set the scene. You are standing beside a totally still lake surrounded by mountains, the towering peaks reflecting in the mirror-calm water in front of you. Gorgeous, rich morning sunlight has just turned a thin layer of mist above the surface of the water to miniature, floating gold clouds. It is perfect, the conditions every landscape photographer dreams of. As you are shooting, you notice some people have appeared and are now standing nearby, watching you curiously from a distance. You nod and smile, and, feeling encouraged they approach. At this point, you simply know what they are going to ask. 'What are you photographing?' It's a simple enough question, and my response would be something along the lines of 'I'm shooting this incredible view, it's a beautiful morning isn't it?' All good so far? But, just about every single time after I have answered this question, the response makes my



heart sink. 'Oh, I thought you were photographing a bird'. At this point, you can replace the word 'bird' with pretty much any other word in the English language aside from any words that describe the scenery in front of you.

This brings me to my point. Why does nobody who approaches me ever, **ever**, comment on how beautiful the scenery is? In their eyes there always has to be

something, anything really, but it has to be something other than the view that I am capturing. Sometimes they respond with nothing more than a disappointed sigh and a nose-wrinkling 'oh' before sauntering off. I know it shouldn't bother me, but it does, and it bothers me so much because it happens so often. In fact, all the time!

Below are a few other standard responses I've had over the years: 'Oh,

I thought you were photographing something interesting' in reaction to me stating I was shooting a glorious rolling valley view from a mountain top, or 'well, if you go down that way quickly you could shoot a heron' in direct response to me answering that I was shooting a woodland river scene.

Why is it that many people seem to think that if you have your camera out >>



» you must be shooting 'something', and that something couldn't possibly be the landscape? Is it only photographers that appreciate natural scenery? I don't believe that for a moment, but on the evidence of countless encounters I have had with people while out taking photographs, maybe I should start to reconsider that opinion. Maybe hikers do it for exercise and couldn't care less about where they are walking?

Sometimes people don't ask what you are shooting. Every so often, somebody will sneak up behind me without uttering a word, pull out their smartphone and

capture the same scene I am shooting, only to retreat to safety and start scrutinising their picture. I don't know what they are hoping to find in their picture, and nor do they, but we both know it has to be something. All I know is one thing: it couldn't possibly be the beautiful scenery in front of their eyes!

I know this article may be coming over just a teensy weensy little bit on the negative side, but I don't mind because it really cheeses me off. I've been reduced to this level of grumpiness by years of attempting to respond eagerly and positively about how beautiful nature can

engendered an appreciation in landscape photography as an art form that the UK public may lack.

Having said that, I was leading a workshop in the Canadian Rockies a couple of years ago. Several of us were sitting on the shore of Lake Louise, just in front of the busy hotel, with tripods set up to shoot the beautiful view. A couple stood watching us for a few moments and then asked what we were photographing. I turned to look at them, and slowly responded 'Lake Louise'. The lady took this as good humour, adding 'Well, I suppose we asked for that'. The gentleman, however, took offence and

be, only to be looked at as if I was mad. Maybe they have a point, maybe it's me!

I'm not sure this is the general worldwide response to landscape photography; I suspect it may be a UK thing. Despite the massive popularity of landscape photography, amongst photographers in the UK I'm not sure it is appreciated in quite the same way by non-photographers. In North America, landscape photography is taken seriously, and when I've been capturing photographs that way I don't recall being asked the question, certainly not to the same levels. I think the likes of Ansel Adams and Galen Rowell have perhaps

persevered: 'I mean, what precisely are you photographing?' I slowly turned around, looked at the view and then turned back before carefully answering: 'The lake and the mountains... Lake Louise'. I really didn't know what else to say to describe what we were photographing.

The man responded with that aforementioned nose-wrinkling 'oh' and a sigh before walking away. Interestingly, they were both British! ↩

Adam Burton is one of the UK's leading landscape photographers and author of five books. Since 2008 he has been working as a full time pro, regularly supplying imagery and undertaking commissions for a wide range of clients.
www.adamburtonphotography.com





Brooding rainclouds overhang the cool, jewel-like waters of Lake Powell in Arizona as it winds its way around warm, richly coloured desert formations of America's west.

I was flying over this magnificent area in a powered parachute.

Living in an RV, I set out in 2013 with a friend to explore the vast open plains and national parks of the USA, capturing the beauty of their amazing landscapes, flora and fauna, totally avoiding large towns and cities.

This project took three months to complete and in that time I had amazing experiences and met some wonderful people. Flying early morning or late afternoon, the air was often very cold and damp, so I had to be careful that this did not affect my camera equipment – keeping it covered most of the time when I wasn't taking pictures.

I love the rich red colour of this landscape in contrast to the green water, with many houseboats dotted here and there. The powered parachute had no doors or windows to obscure, enabling me

WIN
\$100



Lake Powell, Arizona, USA by Fiona Ruck from Australia • Canon 5D Mk III, Canon 16-35mm f/2.8L IS II, f/5.6, 1/1000sec, ISO 400

to have a clear 360 degree view.

Lake Powell is a man made reservoir that stretches for almost 300km from northern Arizona up to southern Utah. Various rivers feed into Lake Powell including the Colorado river from Colorado, Green River from Wyoming, San Juan River from New Mexico, Escalante River and Dirty Devil River from Utah. This area is

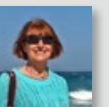
extremely popular and attracts around two million people a year; many of which spend their holidays in houseboats navigating these beautiful waterways.

POTM is sponsored by



FIONA RUCK

Since leaving England as a teenager, I have lived across Europe, USA, Africa, Asia and Australia and in those travels I have seen and photographed the splendour of nature in all its forms. I am now based in Sydney, Australia.





Dogie Cunningham

Dogie Cunningham is a young Scottish landscape, commercial, sports and wedding photographer who is rapidly making a name for himself. He won the Classic View section of the 2016 Landscape Photographer of the Year awards, was featured on the BBC's One Show and Scotland Outdoors. His first book, *Photographing Scotland*, had to be reprinted due to high demand and will soon be reviewed in LPM. **Mike Bell** caught up with him in his native city of Glasgow.



When did your photography begin?

I got my first camera when I was 10, a little Canon point-and-shoot, but I really made a conscious effort to start taking good photographs when I started climbing and kayaking while I was studying Chemistry at University. I'd take an old film SLR, break it down and stick it in a Peli case between my legs in a kayak. My mates and I would be doing these rapids and taking photographs of each other to encourage ourselves to go for it!

How did you become a professional?

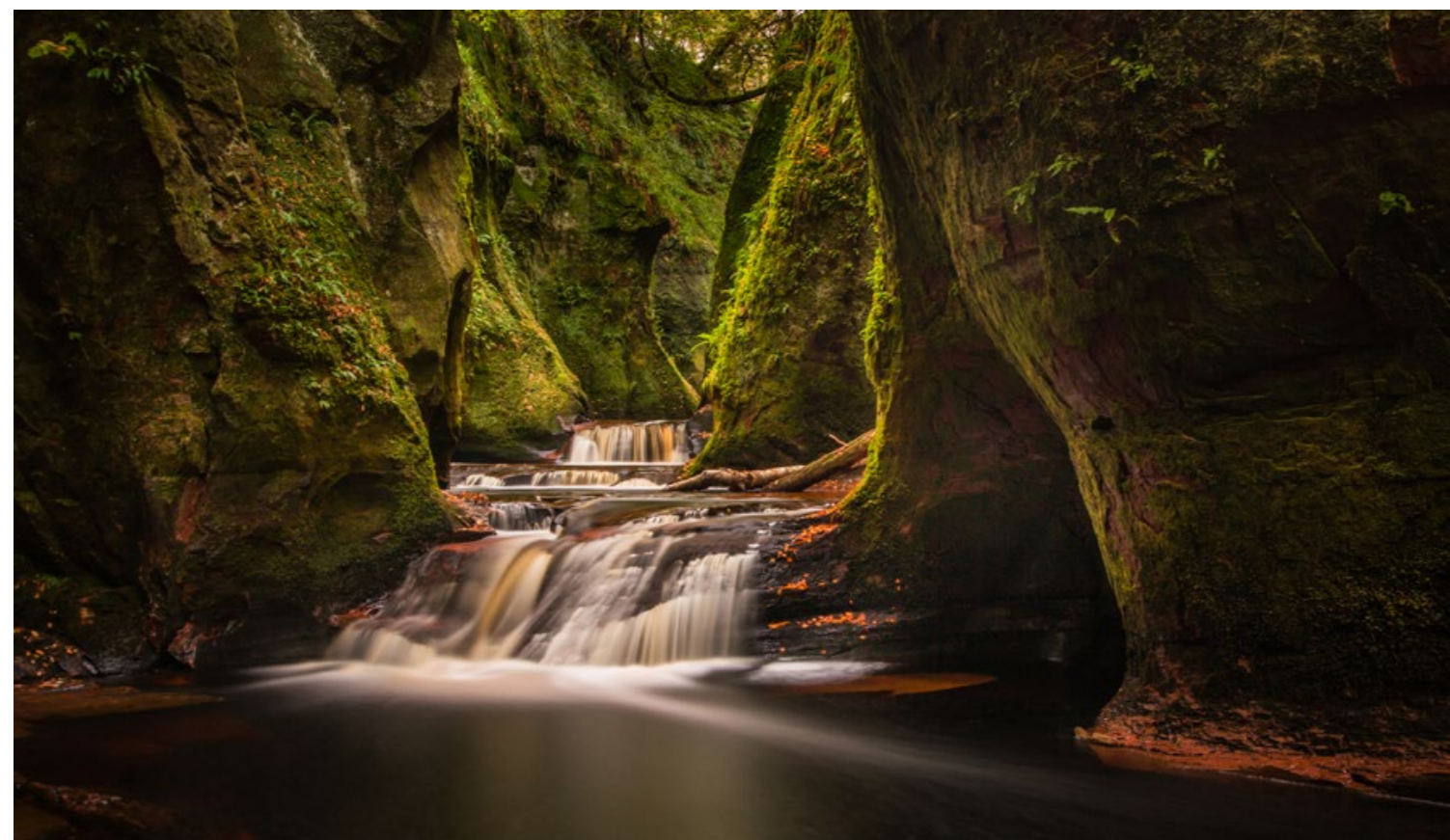
I spent a few years living and working in the Lake District, England as site chemist on a huge construction site. In my spare time

I would learn as much as I could about photography and that was where I started going out to photograph landscapes. The people I met while I was out in the Lake District started asking me to do little jobs for them. It happened almost by accident. I took some promo shots of headtorches for Petzl, a couple of friends asked me to

shoot events for them, the occasional friend's wedding, that sort of thing. After a couple of years my chemist contract ended and I went travelling in Patagonia. Upon my return I was fortunate enough to be asked to do an exhibition of my Patagonia images

at the Keswick Mountain Festival. This led to other contacts and commissions for the hillwalking magazine, The Great Outdoors.

In my spare time I would learn as much as I could about photography and that was where I started going out to photograph landscapes



That in turn led to publishers FotoVUE asking me to undertake the 'Photographing Scotland' book.

So, you have been a professional now for eight years. How did you feel about this transfer from amateur to professional?

The word amateur comes with so many connotations. It is absolutely no reflection on a person's skill. There are pros and cons of both situations. One of the hardest things about being a professional is still taking photographs that you enjoy taking, remembering why you got into it and maintaining your enthusiasm and passion.

How do professional landscape photographers make a living?

It's hard. The opportunities are limited. People don't generally buy prints these

days. There are some outlets like craft fairs and exhibitions but it is a lot of work for little return. I sell some images to the press. I've had some success selling images to companies for promotional material, decorating boardrooms and retail spaces.

For this commercial work are you shooting to a brief or do companies approach you for images that they know you have?

A bit of both. Some of them are looking for images of a specific place and if you have your website SEO (search engine optimisation) settings right, they will get in touch. I think getting approached to shoot a specific set of images is less frequent than it used to be, although it still happens, sometimes.

I was shooting an event at the World >>



Do you see yourself moving into fine art landscape photography?

I have never been entirely clear what the term fine art photography really means. It seems to me that it can be used to mean almost anything you want it to. I'll be quite happy just taking photographs that I enjoy taking and that people appreciate and enjoy them too.

You are not just a landscape photographer. Does your wedding and outdoor sports photography help with your landscape work?

I definitely think it all helps. Getting stuck in one box is never healthy. I know wedding photographers who shoot many more weddings than I do, earn more money but then get exhausted by it all. I split my time between landscapes, events and weddings. Shooting landscapes

definitely makes you a better wedding photographer. Your eye for composition improves and becomes second nature. As a landscape photographer you instinctively use massive depth of field so have to use composition to draw attention to your main subject. Many wedding photographers use narrow depth of field to separate their subject. Being able to use both techniques fluently gives you more options and helps to make you a more rounded photographer.

What is in your bag for a landscape shoot in a typical remote location?

I always take and use a tripod regardless of how much light there is and I always use a cable release. For a shoot I will take one body, a Canon 5D Mk III. My standard lens is the Canon 24-105mm but I will often take along a Canon >>

>> Economic Forum in Davos and the company I was working for had decorated their café with several of my landscapes. Three months later the CEO of another big company contacted me. He had seen my photographs at Davos and wanted images of five specific locations to decorate all their boardrooms. That turned out to need a mixture of stuff I had in my archives and new work I specifically shot for him.

has played a huge part. It is so much cheaper and easier to learn these days. People have become more experimental with compositions and they build on what has gone before them. It is a natural progression.

I don't think you can develop your own style as a conscious decision. It is something that has to grow over time

Do you have a unique style?

I am not sure that I am qualified to make such a judgement on my own work. Some people could pick out my images from those of others, as I tend towards certain compositional styles.

I don't think you can develop your own style as a conscious decision. It is something that has to grow over time.

Do you think the standard of landscape photography we see published is rising?

I think it is getting better. Standards rise as people strive to do better than what they see. The digital revolution





» 17-40mm as well. On occasion I take a telephoto lens with me. I also take a box of Lee 100mm filters containing a set of graduated ND filters and a 3-stop Pro glass ND. There is a trend these days for 10-stop ND filters and the results can be amazing but it is easy to overuse them. Three stops is enough for me! I carry a polariser but don't use it often to be honest.

What one piece of kit would you never leave behind?

As I spend a lot of time up in the Scottish hills on my own, I have started carrying a personal locator beacon (PLB). These combine a GPS receiver with a satellite transmitter so coverage is worldwide. Once activated, it sends your co-ordinates to the emergency services (the coastguard in the UK). Mobile reception in the hills is unreliable and after a few

days away no one knows where you are. Best practice in the hills is that somebody should always know where you are and when you are expected back. That is not practical when you are away for several days chasing unpredictable light, so the next best thing is a PLB.

You sell prints on your website. How important is printmaking to having success as a landscape photographer?

There are so many outlets now for purely digital imagery that you can be a successful landscape photographer without ever printing. It depends on your measure of success. But it is incredibly satisfying seeing your work in print. I had an exhibition earlier this year in the Drygate Brewery to celebrate the book coming out. It was part of the Celtic Connections folk music festival and even having seen many



of the same images printed in the book already, it was amazing to see them all printed nice and large and hung on the wall.

Is there a dream location that you haven't visited yet?

I would love to visit the Lofoten Islands and Greenland. At the other end of the scale I would love to go to Namibia and South Africa.

What are your future plans? Will you be running workshops any time soon?

I have a few things on the boil for that, in conjunction with a big estate up in Sutherland and a big hotel in Perthshire. I will be doing something in the Outer Hebrides as well. There may be another book. I also have a project that had to go on hold while I finished the Photographing

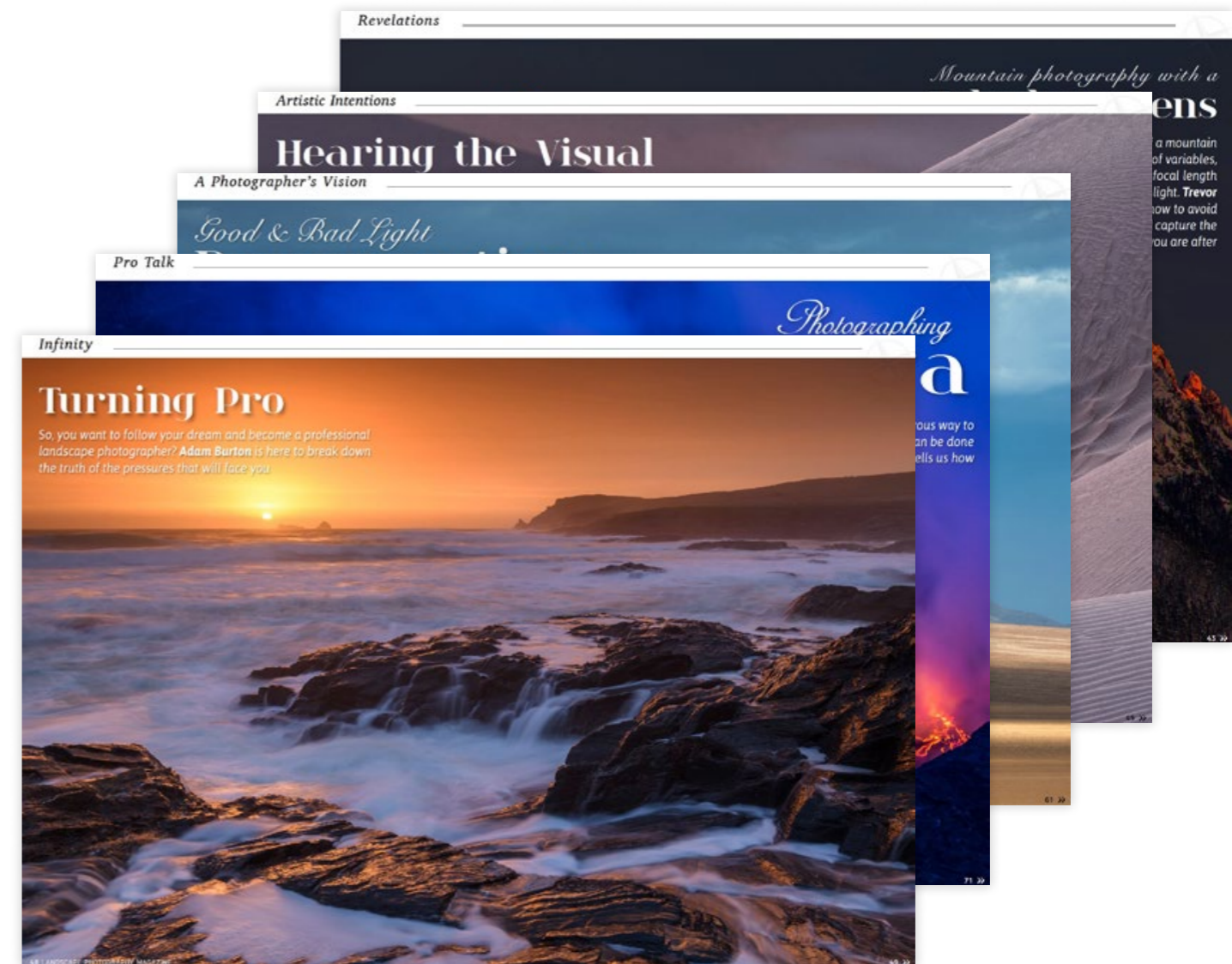
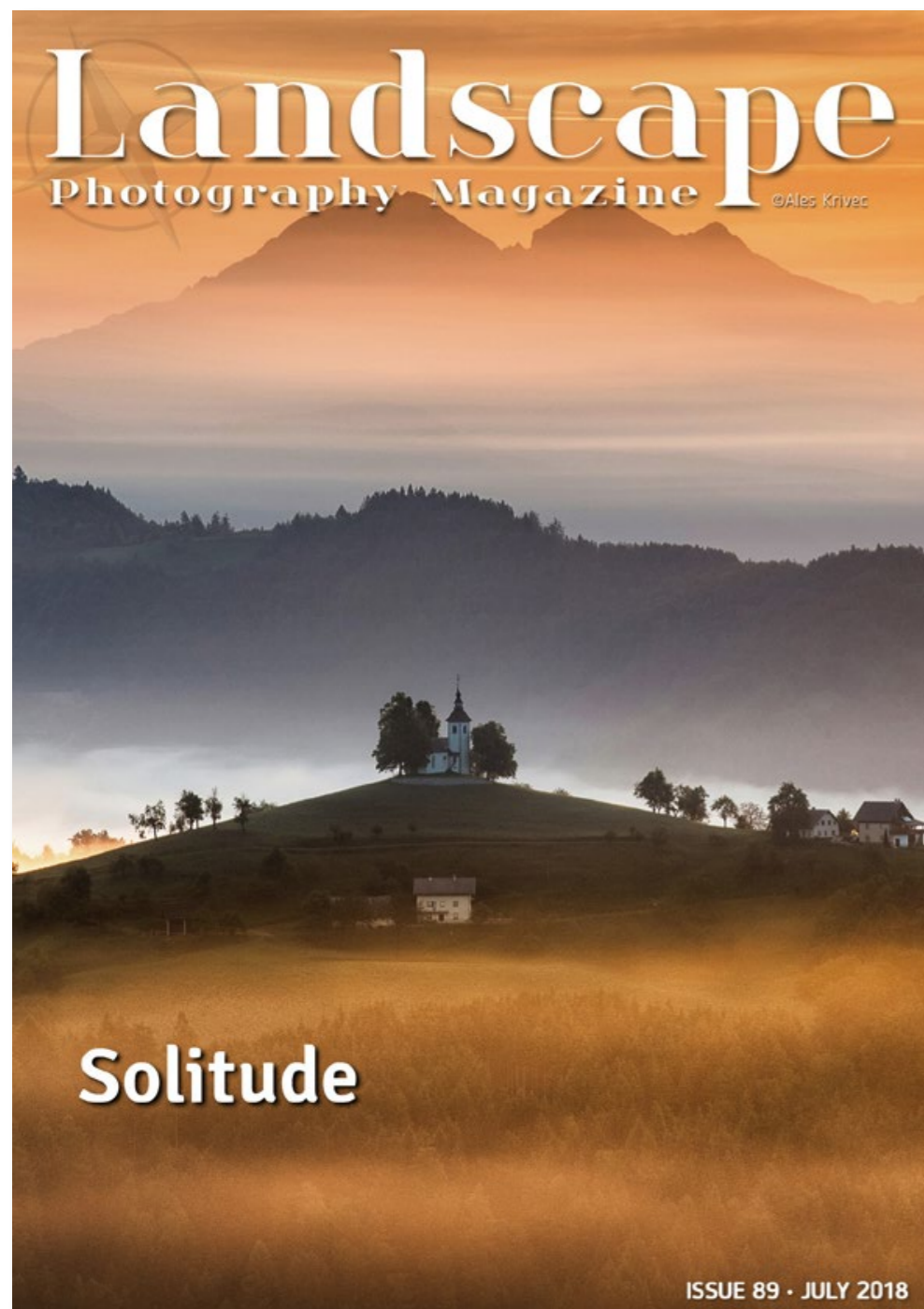
Scotland book. It is a collaboration involving storytelling but I can't announce any details yet. ↩

Dougie Cunningham is a Glasgow based photographer who recently completed a five year project to write a guidebook to Scotland specifically for landscape photographers. Besides landscapes, he also photographs weddings and events. He maintains that his camper van, Nemo, is his favourite piece of photography kit. www.leadinglines.net



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Stuck in a Rut

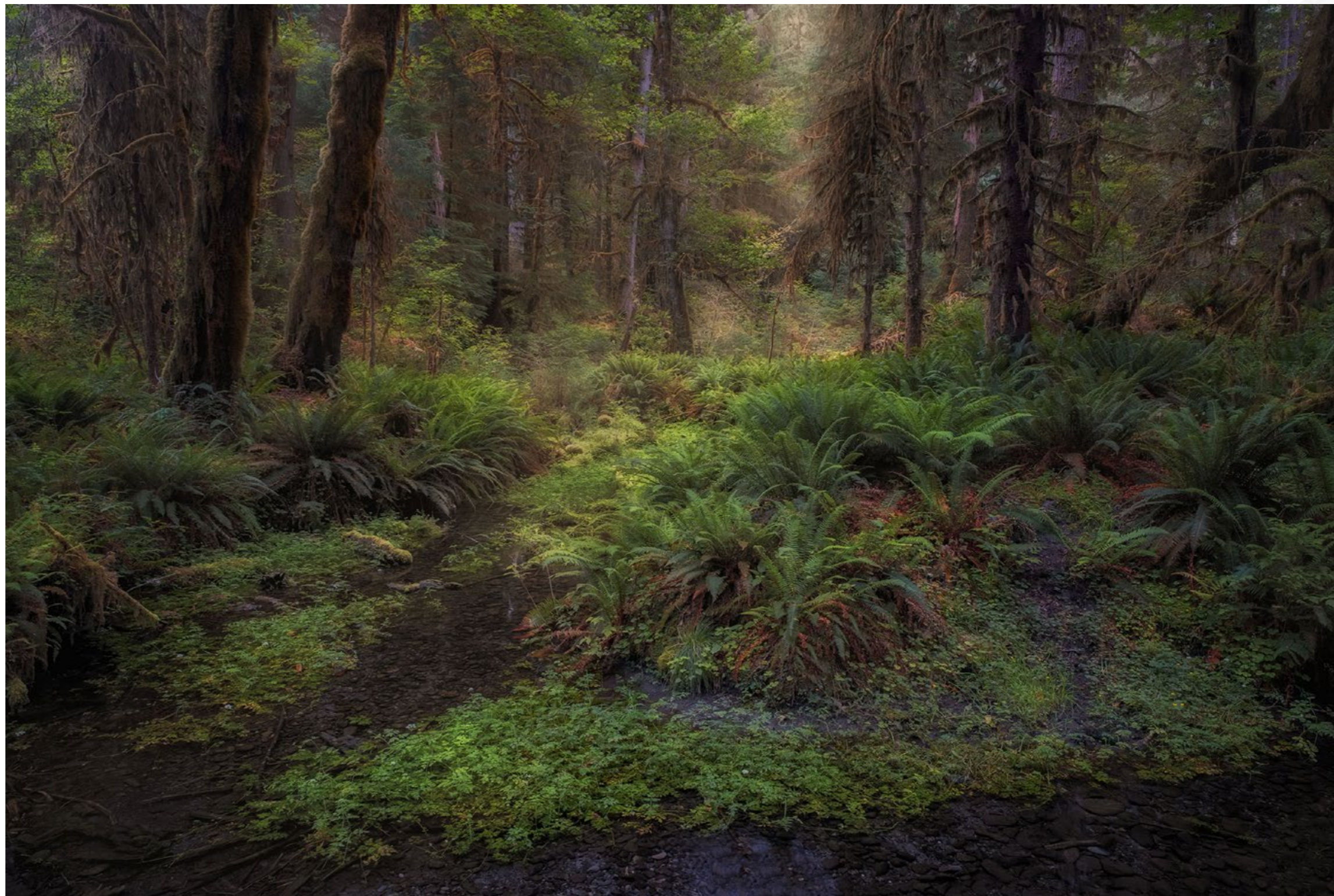
Are you stuck in a creative rut? Do you feel burnt out and lacking inspiration? **Tiffany Reed Briley** is sharing some valuable advice that could help you kickstart your creative journey

Whether you have experienced a full burnout from turning the art form that you loved into a business, or you are a creative person who is experiencing a rut with their inspiration, the bottom line is that we have all experienced some form of dry spell at one time or another in our creative journey.

Creating when we have lost the inspiration to create can be a tough place. In fact, during those dry spells it can be difficult to pick up a camera, much less sit down to process in front of your computer.

In this article I would like to share with you my personal journey from creative highs to burnouts and how one new piece of gear changed everything for me. Although this is sponsored by Fujifilm, it's written from my heart and I can guarantee you it is authentic. Here is my story.

In 2009, I had recently ended an engagement and seven-year relationship. During that time I had found my identity wrapped up in the person I was with. Once I had stepped away from that relationship, photography found me. I had used a camera throughout my life on family vacations and had an interest in photography, but I had never given any serious thought about it actually becoming pivotal to my life. Shortly after, my family encouraged me to pursue photography and thought I might have a natural talent to see compositions. I did so by



attending a photography workshop in the Great Smoky Mountains National Park. While there I was lucky enough to have a talented and seasoned photographer take me under his wing and teach me everything he knew. His encouragement and mentorship propelled me to enter the Professional Photographers Association's annual print competition, where I received

Diamond Photographer of the Year. It was a shock to everyone (me especially) that this honor would be given to a person in their first year of entering the competition, and I have a strong mentor to thank for that.

Unknowingly at the time though, I would begin to place pressure on my photography and myself to be able to go back and win again. I began to

photograph what was safe, what the judges wanted to see and, by doing so, landed myself in an extreme creative rut. Photographing the safe and predictable subjects is never awe-inspiring.

Photography had become my new identity and very much an escape. Where I once found joy in being among nature and creating images, I soon found myself experiencing burnout that led me to a >>

I began to photograph what was safe, what the judges wanted to see and, by doing so, landed myself in an extreme creative rut

Focus on Fujifilm: Stuck in a Rut

» place of frustration. In fact, it took me three years to move forward and step out of that dark creative place. During that time I had stopped photographing for the joy of the process of creating and instead began to photograph to win the approval of other people.

In 2015 I was attending the Photo Plus Expo in New York City. While walking up and down the booths I was instantly drawn to the bright colors hanging on one of the walls. Assuming it was a printing lab, I turned the corner to see who was responsible for such gorgeous printing and colors. It was Fujifilm. It also turned out to be my dear friend Karen Hutton's images.

“**Something shifted on that trip; where I was once burned-out and lacked an interest in creativity and photography, I now had a new challenge**”

I pulled her aside and asked “How did you get those colors?”. It was the first spark that my photographic heart had felt in a long time. She replied “it's the camera”.

When the **FUJIFILM** system arrived in the mail, I was excited to see if I could achieve those same vibrant colors and whether my sweet friend, Karen, was telling the truth about this camera body.

Moving to a new system after being a dedicated Nikon girl was difficult. My husband and I were scheduled to spend a week in the Great Smoky Mountain National Park. I placed my Nikon on the shelf and committed myself to one uninterrupted week of time with the



FUJIFILM system. I'll be honest, it was frustrating at first. But, over the course of those first few days, as I began to understand how it worked, I saw the colors appear on the LCD and subsequently then appear on my computer monitor, I fell in love.

Something shifted on that trip; where I was once burned-out and lacked an interest in creativity and photography,

I now had a new challenge. The external controls were a fresh change and I found that by altering my approach with the camera, everything changed. My love for photography was reignited.

Today, my husband and I have three businesses that are all based around nature photography, and I am still using the FUJIFILM system. When I have opportunities to teach, I am always

encouraging folks to use what they have to be the best they can be. I also challenge them to use what they currently have in new ways.

Certainly, the message of this article is not that if you are experiencing burnout, you should run out and buy a new camera system, Fujifilm or otherwise. I simply hope your takeaway is that if you find yourself in that same creative rut »»



» that I found myself in, you will work to try something new. Perhaps it will be a new camera, attending a workshop or, maybe, venturing into a new location on your own. It could also be something as simple as learning a new technique in your post processing, or changing the subject matter of what it is you capture.

Whether this article meets you in a moment of current creative rut, or you tuck it away for the next time you hit a dry spell, I'd like to encourage you to press through and keep going. Fight for your creativity and inspiration.

Also, remember this: the fastest way to kill your creative spirit is when you start photographing for other people's praise,

approval, or 'likes'. Stay true to your own heart, continue on the journey and follow the path that caused you to pick up a camera in the first place.

Happy shooting, friend. ↩



The fastest way to kill your creative spirit is when you start photographing for other people's praise, approval, or 'likes'

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





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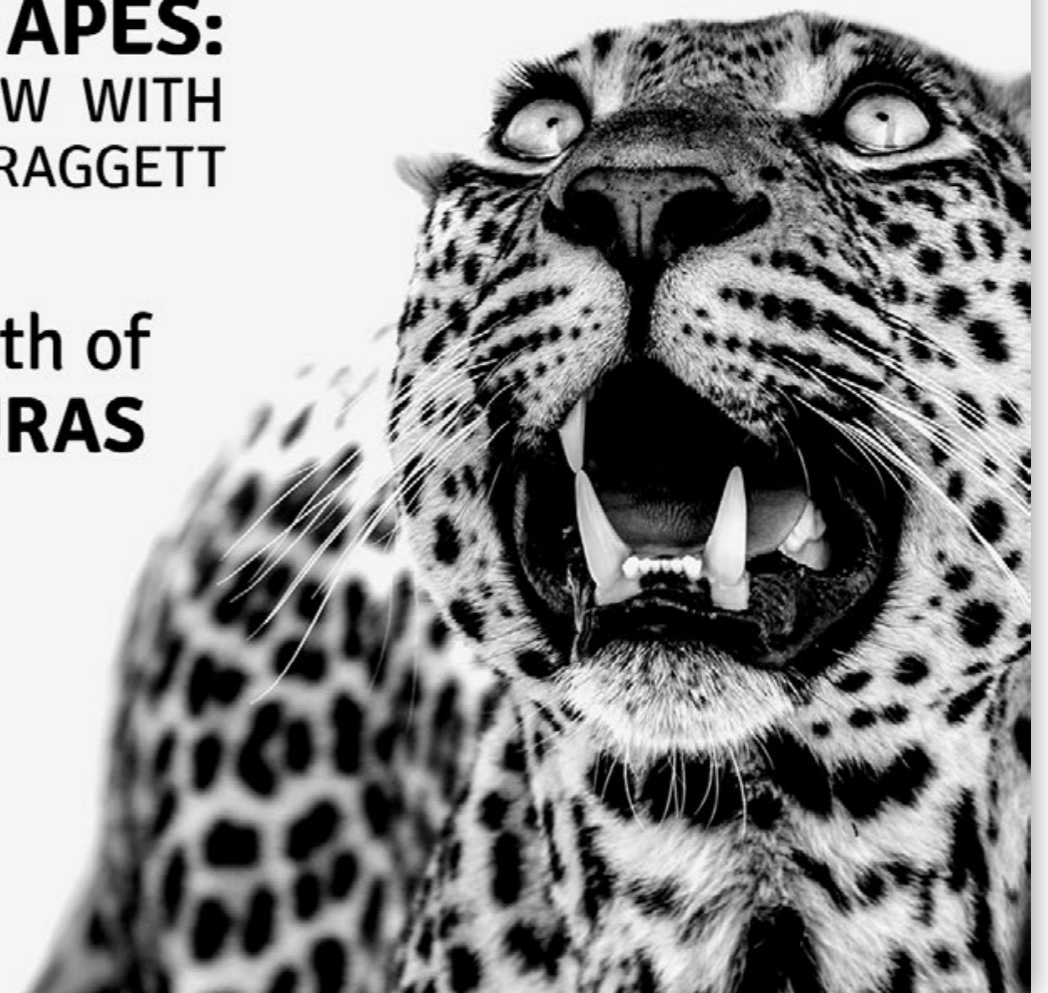
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Badlands National Park

The beauty can sometimes lie in the macro: grains of sand, salt and clay, carved into relief by water and wind. **Ian Plant** zooms in to talk about his love of the South Dakota Badlands



Badlands National Park

Although I have been fortunate enough to travel the world and see many beautiful and inspiring places, among my favorite locations to photograph is a swath of stark rock formations carved out of an otherwise featureless prairie, the Dakota Badlands of the United States. The landscape was deposited in layers composed of tiny grains of sand, silt and clay. Sharply eroded formations have been sculptured and carved into the soft rock by the continuous action of wind and water, giving them the appearance of crumbling castles. When people think of great landscape photography places, South Dakota doesn't usually spring to mind, but I can think of few places that are better suited to mastering the fundamentals of successful landscape photography. This is a challenging and chaotic landscape that makes you work hard for your pictures, but when you can figure out a way to make it work, the results can be surprisingly spectacular.

Badlands National Park is at the heart of this tortured landscape and is the focus of most landscape photography efforts, but the formations continue outside the park into the surrounding grasslands, a mix of (mostly) federal public lands, some Native American tribal lands and private holdings. Sometimes I explore the formations neighboring the national park for something different, or fly my drone (which is prohibited in the park) to capture the stunning erosion patterns from above.

The Badlands don't make it easy for you. Although beautiful, the formations are modest in size and the compositions aren't always that obvious. There is plenty of interesting raw material to work with, but that is part of the problem: the landscape is a chaotic jumble and you have to work



An aerial perspective reveals the colors and patterns of the deeply eroded Dakota Badlands. DJI Mavic 2 Pro Drone, ISO 100, f/3.5, 1/50 second.

hard to put it all together in a compelling way. I spend many days scouting for good compositions and then I return as often as necessary until weather and light cooperate to bring everything together to create a successful photograph. Luckily, the Badlands are prone to stormy weather

during the summer months, which means that dramatic light and colorful clouds often occur at sunrise and sunset.

Whenever taking landscape pictures, I always try to create a 'sense of place'. I start by cataloging the features of the landscape that set it apart from

other places and make that landscape special and unique. Then, I do my best to incorporate those features into the pictures I take. For the Badlands, those special features are its cracked mud, colorful layered sediments, and dramatic erosion patterns. I work hard to bring >>

Badlands National Park

» these features together in a way that not only produces compelling compositions, but also allows me to tell the story of the landscape.

There are many nascent erosion channels, extremely small rivulets carved in the soft rock that are just the very beginning of what will eventually become deeper erosion chasms (maybe in several tens of thousands of years one will become the next Grand Canyon). I use these channels whenever I can as leading lines and curves in my compositions. I am always hunting for the more deeply carved channels, as they stand out better from their surroundings, helping to create visual separation and distinct compositional shapes.

Seen from high above, this erosion is multiplied and magnified, writ large over

the entire landscape. Aerial photography reveals colors, textures and patterns that the mind can barely even begin to imagine from a ground-based perspective. Although drones are prohibited in the national park (you can take a helicopter flight over the park for aerial photography), there are plenty of formations to be found in the neighboring public lands, which are perfect for drone photography. Aerial landscapes require all the same ingredients of ground-based landscape photography to succeed. I do plenty of scouting to find interesting compositions, and then wait for the perfect light to bring it all together.

What I love most about the Badlands is that they don't really have any famous photo icons. Many popular landscape locations around the world have something that stands up obvious to all who come,



I photographed this erosion pattern from several hundred feet above the ground, with the first blush of sunrise gilding the landscape with a hint of golden light. DJI Mavic 2 Pro drone, ISO 100, f/3.5, 1/120 second.



I found these well-defined erosion patterns which I used as my foreground. The radial pattern of the clouds complemented the foreground shapes. Canon 5DSR, Canon 11-24mm f/4 lens, ISO 100, f/11, 0.5 seconds, focus stack blend.

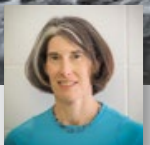
like Snake River Overlook in the Grand Tetons or Mesa Arch in Canyonlands. The result is that everyone flocks to these spots, battling with hundreds of other photographers just to get the same picture as everyone else. Not so in the Dakota Badlands: although the landscape formations all have their own unique character, none of them really stand out as being much different from the formations around them. The landscape isn't going to do the work for you, which forces you to really hone your skills as a photographer. To succeed in a place like this, you need to develop strong composition skills and learn to work creatively with light and weather. It is these challenges that make it special; the Badlands are a place where you can park your car, wander into the

wilderness, and find photographs that are unique, meaningful and completely your own. Which, of course, is what you should always be trying to do anyway! ↩

Ian Plant is a full time professional nature photographer, writer and adventurer. His work has appeared in numerous magazines, books and calendars. He is also the author of a number of ebooks and digital processing video tutorials.
www.ianplant.com



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



Canmore, Alberta, Canada by Denise Kitagawa from Canada • Samsung S5

Silver Membership Winner



Directional Light

Harking back to its Greek etymology, the word ‘photography’ rather simply means: ‘to draw with light’. **Andy Brown** explains how to make the beauty of directional light work for you

Light is there at the heart of everything you commit to your landscape imagery, and without the faintest glimmer of it there is nothing your eyes, let alone your camera, can register. So, why isn't it as simple as that? Why can't we simply head out during the hours of daylight, point and click and achieve masterful results with magnificent lighting effects? Well, there are of course a host of reasons, but for now we will focus on one of the simplest to grasp (but perhaps one of the more easily controlled in studio-based photographic disciplines) – directional light.

Set up a tripod-mounted camera somewhere secure throughout the day, perhaps pointing at your garden, take a picture every hour, and it's not difficult to gauge the difference in the resulting images due to the effect of the angle of light – and that's before you begin taking account of complicating factors like kelvin (colour temperature), dusk/dawn, seasonal variants or anything else. We know the sun rises in the east, treks across the sky, and sets in the west. How this plays out depends on your unique perspective in relation to the angle of the subject you wish to shoot, but you will witness a 180-degree arc where unblocked natural sunlight will illuminate your subject by encroaching first upon

one side, spreading across it, and finally slipping from the other in a farewell bid. Farewell, but never goodbye, for the same will happen tomorrow, albeit from an ever so subtly different angle due to the earth's positioning to the sun. For long, drawn-out shadows cast by the sun lower in the sky, look for the months surrounding winter, but bear in mind the effects are likely to be weaker than in the summer months when the sun's rays give the impression of bolder, deeper shadows and enhanced contrast. Contrary to popular belief, and seemingly defying logic, the earth is actually closer to the sun in the winter and furthest away in the summer due to its elliptical orbit, but for us in the northern hemisphere it is the earth's canted axis towards our star that makes the reverse seem true.

Directional light will not help you in a specific, wide-sweeping scene where the numerous elements are in fact the reason for the composition and a sense of balance is pivotal, but it will practically beg you to elevate one to become the star of the show in a tighter frame – in much the same way as a spotlight picks out an actor on stage to the hushed reverie of his audience. That is not to say wider vistas cannot benefit from the theatrics of directed light – one of the most magical >>





available results cannot be overestimated. You have only to imagine a field of grass where each blade seems flat and indistinct in the noon sun, compared to the undulating swathe of shadows and shifting contrasts strong directional side-lighting causes early or late in the day. Of course, overhead light is still in itself directional, and while the absence of shadows here can flatten a landscape, there are occasions where their deliberate omission can actually benefit in ruling out distraction.

The same flattened landscape, or possibly elements therein, will typically benefit from a more three-dimensional representation, and this is where surfaces, either natural or manmade, both figuratively and literally shine. With a multi-faceted structure, sunlight will typically grace one plane, then another and another throughout the day. If in the morning it is hitting the direct opposite of the plane you want to photograph, then consider returning in the evening when the tables have turned. Don't forget to explore backlighting as another possibility – look for trees or subjects where a low-lying sun can create incredibly atmospheric contrasts unseen at other times, but as always think of your own safety first and never put your eyes at risk.

It is late, you are tired, and the sun has gone down. Should you head home? No! Directional light is present 24 hours a day, and is also provided courtesy of the moon when it is at its fullest, and of course artificially in the form of street lights and other manmade illuminations. These latter can be phenomenally effective and often easier to work with, in that their effects are static given that both source and subject matter are immobile and constant all year

round. It shouldn't be forgotten that many of us live within an urbanised landscape, but that makes it no less vital or interesting – in fact, I would argue the contrary. Deep, near-impenetrable shadows and beautifully lit neon light sources combine so well in lending a scene a certain gravitas, and being manmade they are always likely to be set reasonably low, which is why the intricacies of shadows can be so well utilised at night time due to the resultant elongated shadow tones. This is an amazing time to inject your imagery with mood, but be aware that you will need to pay great heed to your histograms to ensure detail isn't lost at either end. If the contrasts are simply too strong, don't necessarily dismiss them, as what a single frame can't always capture, a bracketed sequence might. Colour control is a complication where an artificially lit night landscape is concerned, as there is a much greater variation in the colour temperature of available sources – representing them to your benefit is a skill in its own right and experimentation will pay dividends, as will the ability to correct, or better still play to, colour casts.

'Drawing with light'? You'd better believe it! ↩

» effects nature can deliver comes in the form of crepuscular rays, those beams of sunlight that filter so dramatically through broken cloud, alighting brilliantly on aspects of the landscape.

So, should you simply sit back and let the sun decide what you will photograph? Absolutely not – leaving it to luck will happily render pleasing results on occasion, but a lack of planning or foresight will ensure you miss a far greater number of

golden opportunities. The trick is to find your subject matter first, make sure it has interest in its own right, but think about what it could be, if the light was angled just so. Practical knowledge such as the times of dawn and dusk will help if you are seeking to maximise contouring and three-dimensional illumination, as will simple devices such as a reliable compass – even if they are purely available as an app on your smartphone! The spectrum of

Andy Brown is a UK based landscape and outdoor photographer. His primary fervour and passion is for monochrome and split-toned, ultra long exposure imagery.
www.andrewrobertbrown.com





Ignat Ionut Cristinel

I am a freelance photographer based in Iasi, Romania. I took the path to photography in 2002 and went through various photography genres since then. I am in a constant learning process and all my photos have a part of my soul.



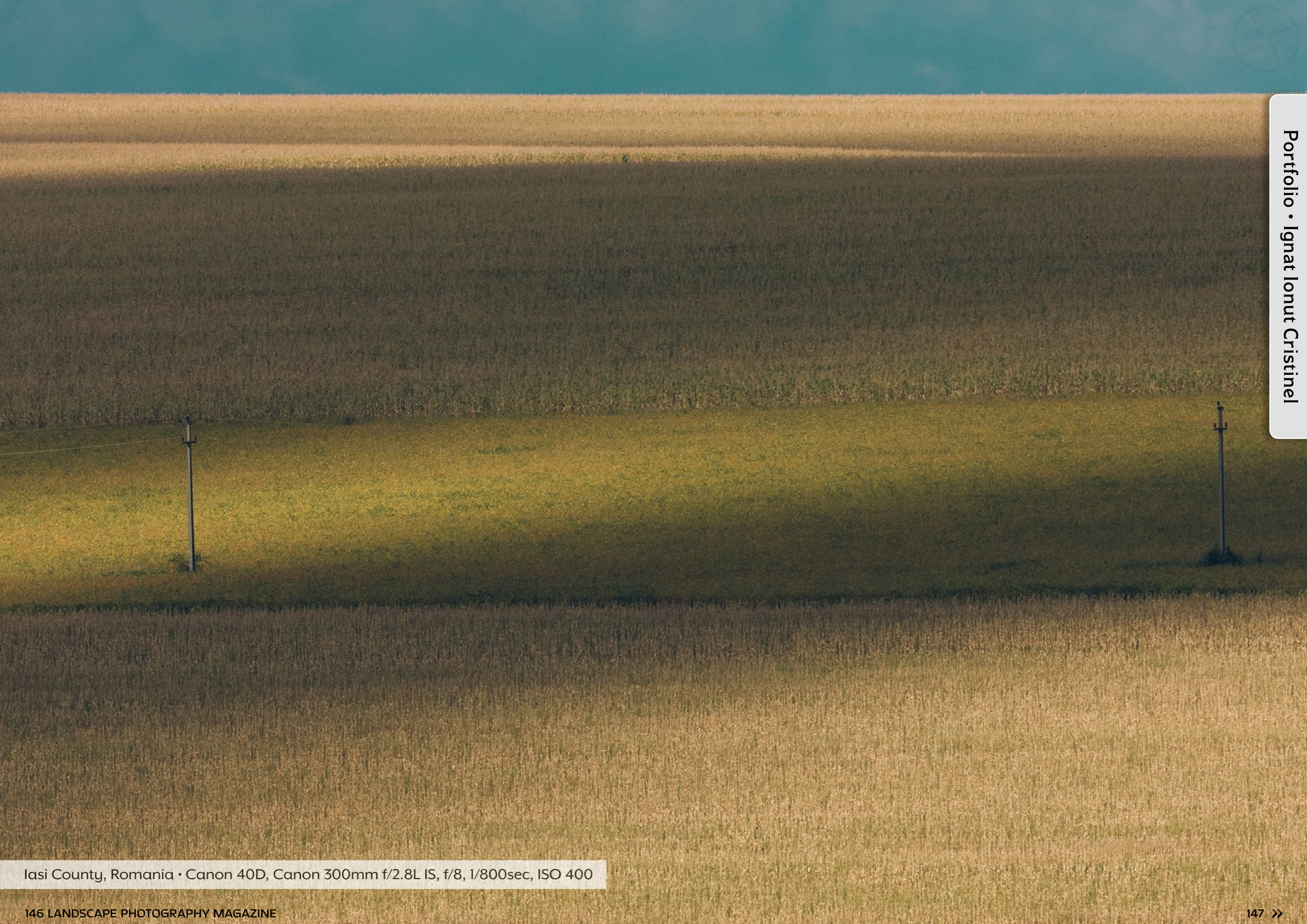
I am currently a nature and wildlife photographer who shows the beauty of the world we live in.

Canon 40D
Fujifilm X100
Pentacon 300mm f/4
Carl Zeiss 35mm f/2.4
Carl Zeiss Pancolar 50mm f/1.8



Silver Membership Winner

Iasi County, Romania • Canon 40D, Canon 70-200mm f/2.8L IS II, f/8, 1/800sec, ISO 400



Iasi County, Romania • Canon 40D, Canon 300mm f/2.8L IS, f/8, 1/800sec, ISO 400



Iasi County, Romania • Canon 40D, Pentacon 300mm f/4, f/4, 1/640sec, ISO 800



Iasi County, Romania • Canon 40D, Yashica ML 100mm f/3.5 Macro, f/8, 1/8000sec, ISO 1600



Graphical Images

Now that autumn is here, we should be looking at the beauty of the season, and what follows. **David Hay** tells you how he used new techniques to capture snow last winter

Graphical Images

Graphical images are the type of images that could have been drawn with pen and ink or painted with simple brushstrokes and winter is the best time to try out making them. Snowfall simplifies the surface details and offers a blank canvas on which you can construct your images, just like a sheet of white paper. Simple shapes work best, giving an abstract quality to your work. Tight framing can also lead the viewer to examine the images more closely as they try to work out what the subject matter is.

In most winters, snow falls during the coldest spells of weather. Ponds freeze over and snow accumulates on top of the ice. Last winter something unusual happened at my local pond. A late heavy snowfall came after a milder spell of weather. The snow fell directly onto the water's surface and a thick layer of slush built up. The following morning ducks emerged from sheltering under the trees and slowly pushed their way through the surface slush. In doing so they created small tracks of clear water through the thick layer of slushy snow.

I noticed that the matte finish of the slushy surface produced an interesting diffuse reflection of the gaunt trees behind the pond. However, a small area of open water, where the ducks had swum through, allowed the image to have a focal point, which helps the eye to settle in the frame.

Lone skeletal trees in a snowy landscape are a very popular subject for landscape photographers. This type of image could be considered to be graphical as the branches and twigs might have been drawn with a fine pen. These images have high impact. The viewer is never in any doubt about the subject matter, as their eye is drawn immediately to the main subject.

If you want to try a more artistic and less obvious treatment, try homing in on the details that make an interesting pattern, but exclude the whole subject. In the case of the trees and shadows image, I zoomed in to just part of the trees and

When a viewer first looks at an image like this, their brain has to work out which parts are the trees and which parts are the shadows cast by the trees

the shadows that they were casting onto the snow. When a viewer first looks at an image like this, their brain has to work out which parts are the trees and which parts are the shadows cast by the trees. This slows down their understanding of the image and forces them to look more closely at it. If the tops of the trees had been included, the viewer would simply recognise the subject immediately and then they would move quickly on to the next image.

High contrast images can pop out of a page and draw your attention to them. If you walk into a photography exhibition, your eyes will be drawn first to the simplest images on the wall. A useful hint

for finding the most striking images in your own collection is to shrink them down to thumbnail size. On a page of thumbnails, only the simplest images will stand out. If they look good at this small size, they will look even better when enlarged.

So, why not try out this technique for yourself? Keep the subject matter simple. Zoom in with a telephoto lens or go close to your subject. Concentrate on the graphic details and people will wonder if the resulting images are drawings, paintings or photographs. ↩

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



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Main picture: Olga Kulakova



Blake Randall



Rajesh Jyothiswaran





Gold

Membership Winner

I was on a trip to Squamish, British Columbia, Canada to visit my sister and her family.

I had left the house before sunrise on a few occasions to try and find a nice place to photograph but most mornings had a perfectly clear sky with no clouds, which didn't make sunrise very interesting. At least I got a chance to scout a few locations and found a nice spot where the sun would rise over the mountains in the distance. The curve-shaped river in the wetlands lead the eye in the direction of the sunrise – this is an area of Squamish known as the Spit.

I was getting disheartened on the last morning of the trip and I wasn't expecting much, but got up and out early. I set up in the dark and waited patiently for the show. I was a little scared as I was the only person about and had heard of bears in the area.

The sky started to lighten slowly and

became more and more colorful. I could see that there was a nice amount of clouds to make the sunrise interesting. Just before the sun poked above the mountains, I was filled with amazement. There was very little wind so the water was still and mirrored the sky beautifully.

The view was breathtaking. I hurriedly took as many pictures as possible, slightly switching my position a few times to get the frame I was after.



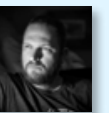
Squamish, British Columbia, Canada • Sony A7rII, Sony 16-35mm f/4, f/22, 1/5sec, ISO 100

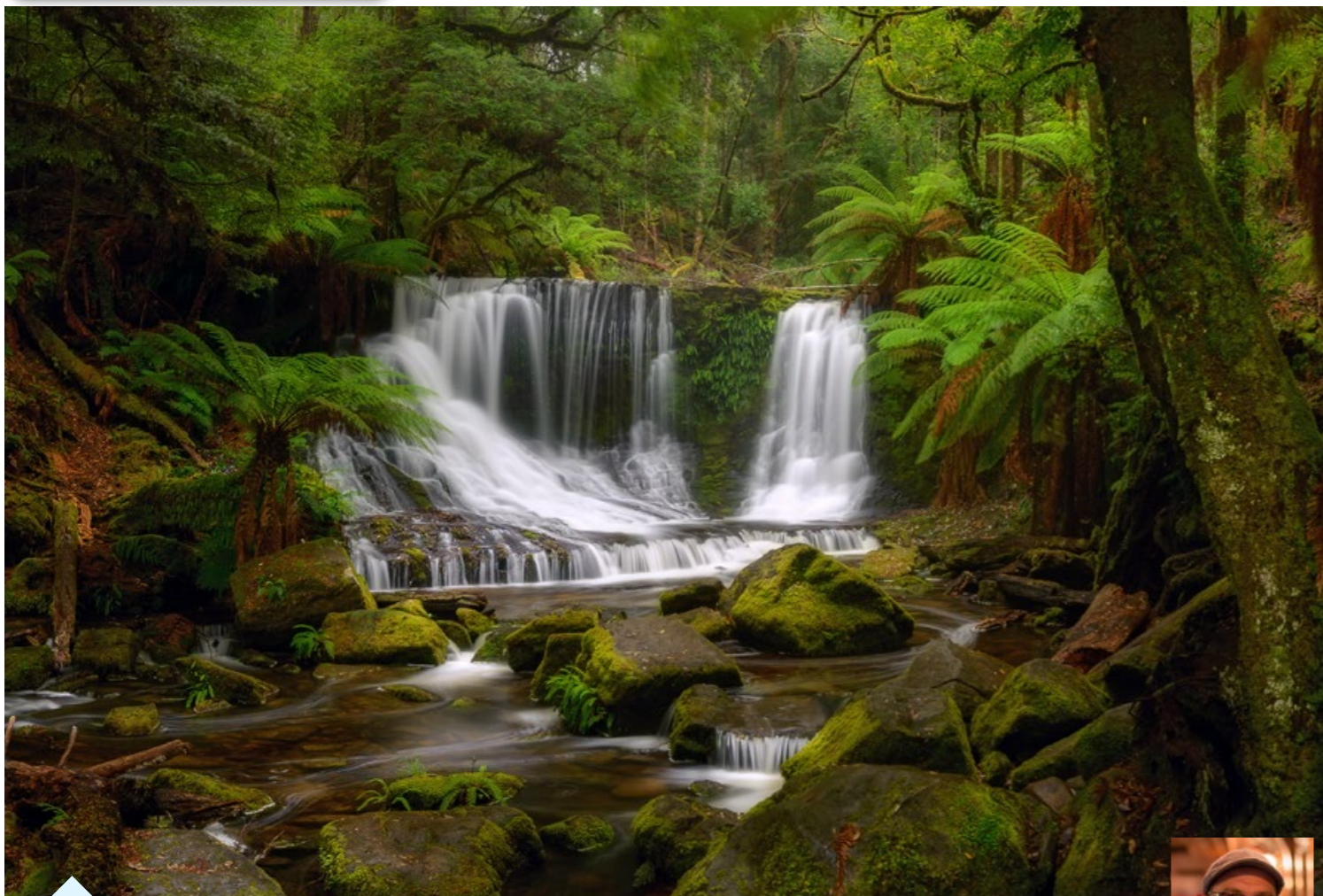
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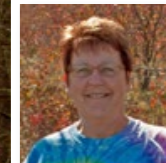
GEOFF ODDIE

I was born and raised in South Africa but moved to England at the age of 24, where I lived for 8 years before immigration to the USA. I currently live in California with my wife and daughter. I work full time in the tech industry and in my spare time I pursue my passion for photography.

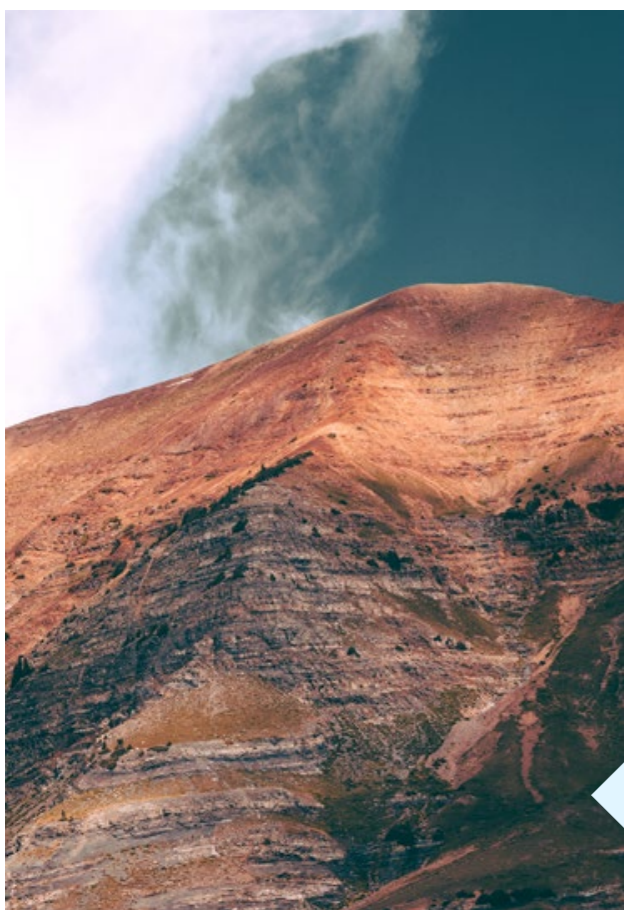




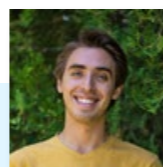
Mt Field National Park, Tasmania by Andrii Slonchak from Australia
Nikon D800E, Nikon 16-35mm f/4 VR, f/16, 6sec, ISO 100



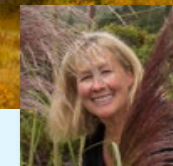
Mabry Mill
Blue Ridge Parkway
USA
Regina Worrell, USA
Canon 7D
Canon 18-135mm
f/3.5, 1/400sec, ISO 100



Scarp Ridge, Colorado, USA
Theo Wecker from USA
Canon 5D Mk IV, Canon 70-200mm f/4L
f/11, 1/40sec, ISO 100

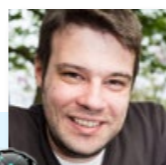


Hope Valley, California, USA by Amy Stephenson from USA
Canon 7D, Canon 24-105 mm f/4L IS, f/8, 1/250sec, ISO 400

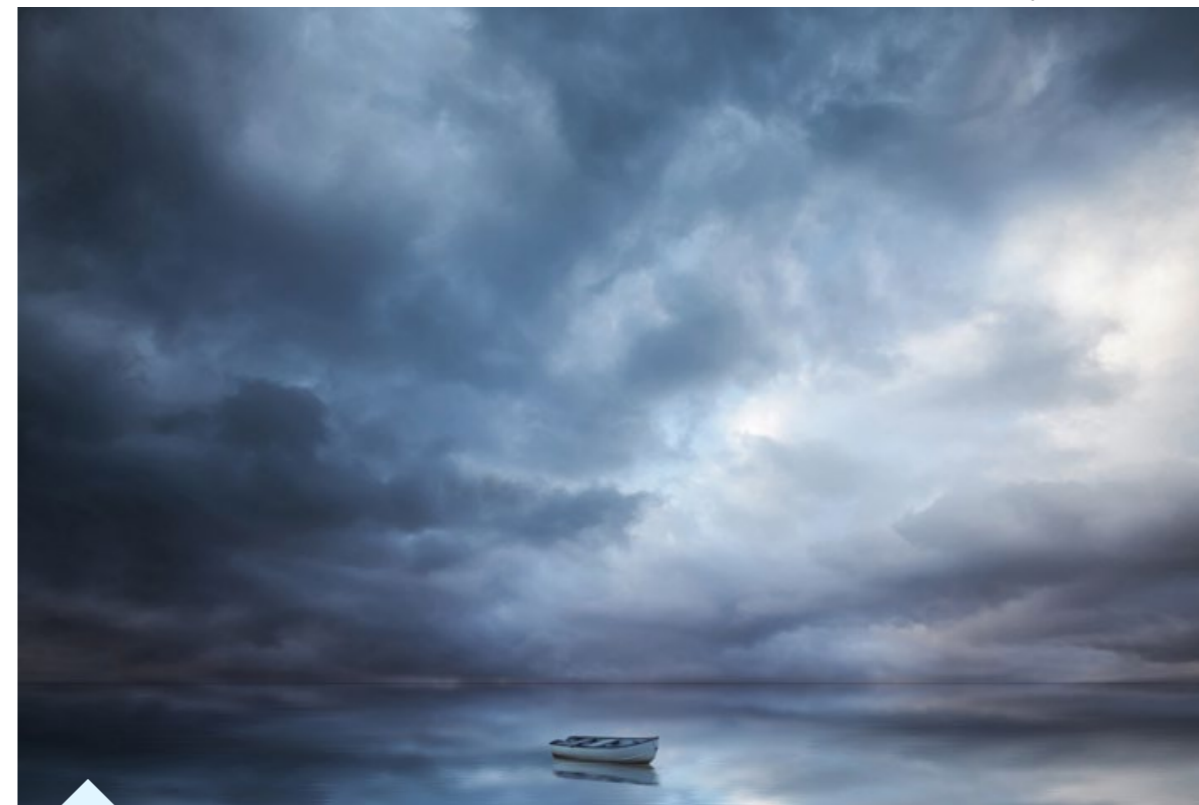




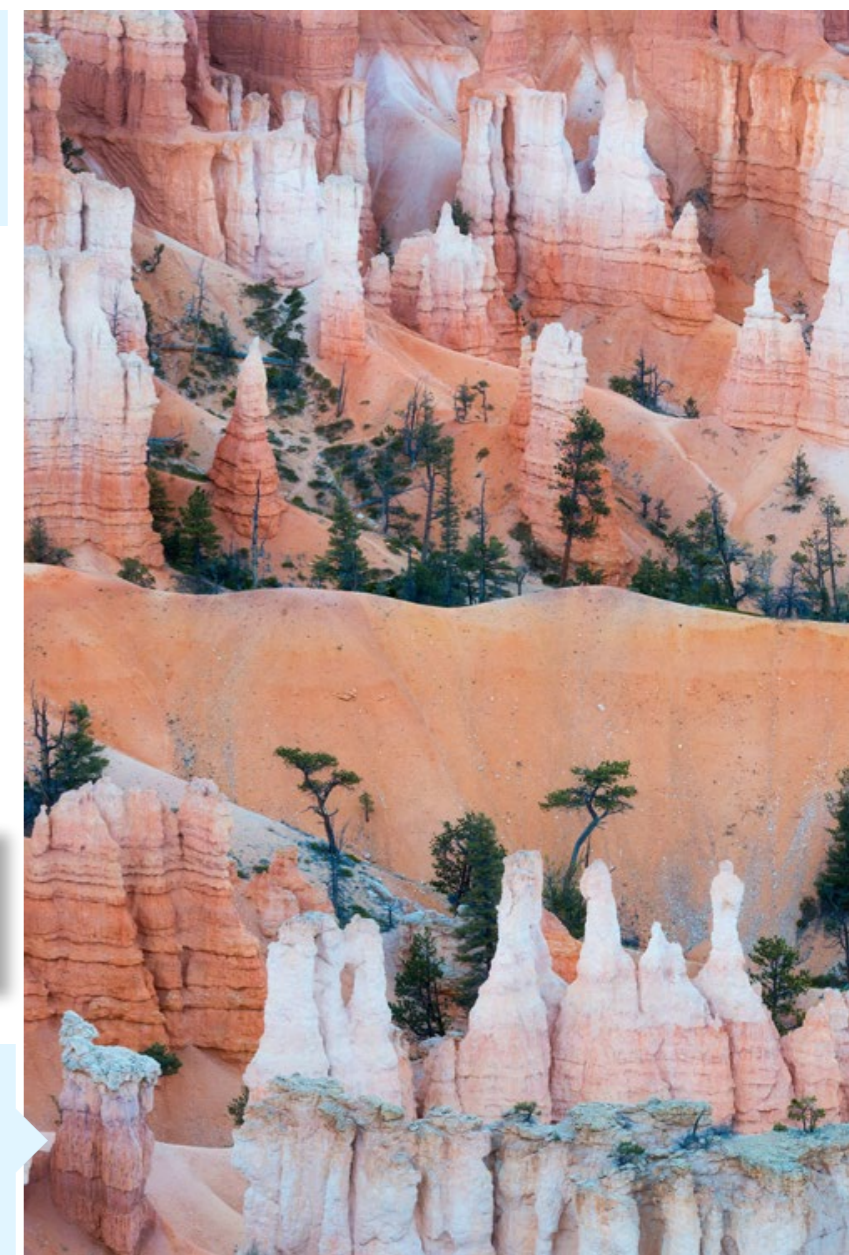
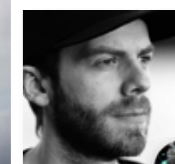
Hamshire, England
Aneta Talbot, UK
Canon 5D Mk III
Canon 50mm
f/5, 1/1250sec, ISO 100



San Quirico d'Orcia, Italy by Giacomo Gramazio from Italy
Canon 6D, Canon 24-105mm f/4L IS, f/13, 1/10sec, ISO 50



Baltic Sea, Sweden
Christian Lindsten, Sweden
Nikon D800e, Nikon 16-35mm
f/18, 1/30sec, ISO 100



Bryce Canyon, Utah, USA
Kathryn Wallace Yeaton, USA
Canon 5D Mk III, Canon 135mm f/2L
f/16, 1/13sec, ISO 400

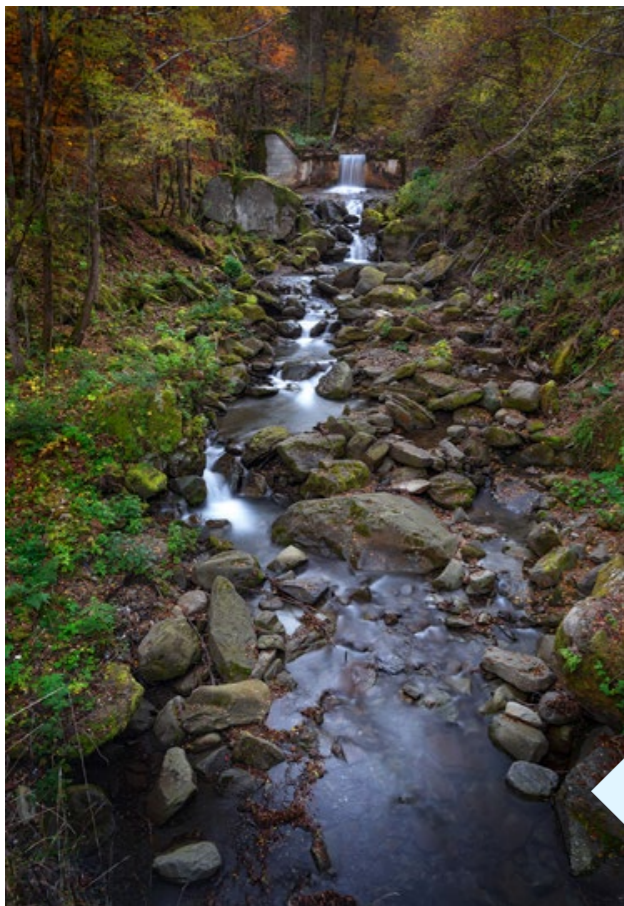




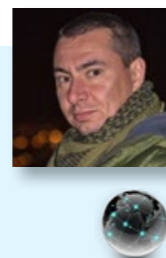
Los Medanos de Coro NP, Venezuela by Jefferson Gonzalez from Venezuela
Canon 5D Mk IV, Canon 16-35mm, f/2.8L II, f/16, 6sec, ISO 50



Margerie Glacier
Glacier Bay NP
Alaska, USA
Kim Sosin, USA
Olympus E-M5 Mk II
Olympus 14-150mm
f/11, 1/1000sec, ISO 320



Fanano, Italy
Tommaso Di Donato, Italy
Sony a7R, Samyang 24mm Tilt/Shift
f/5.6, 10sec, ISO 100

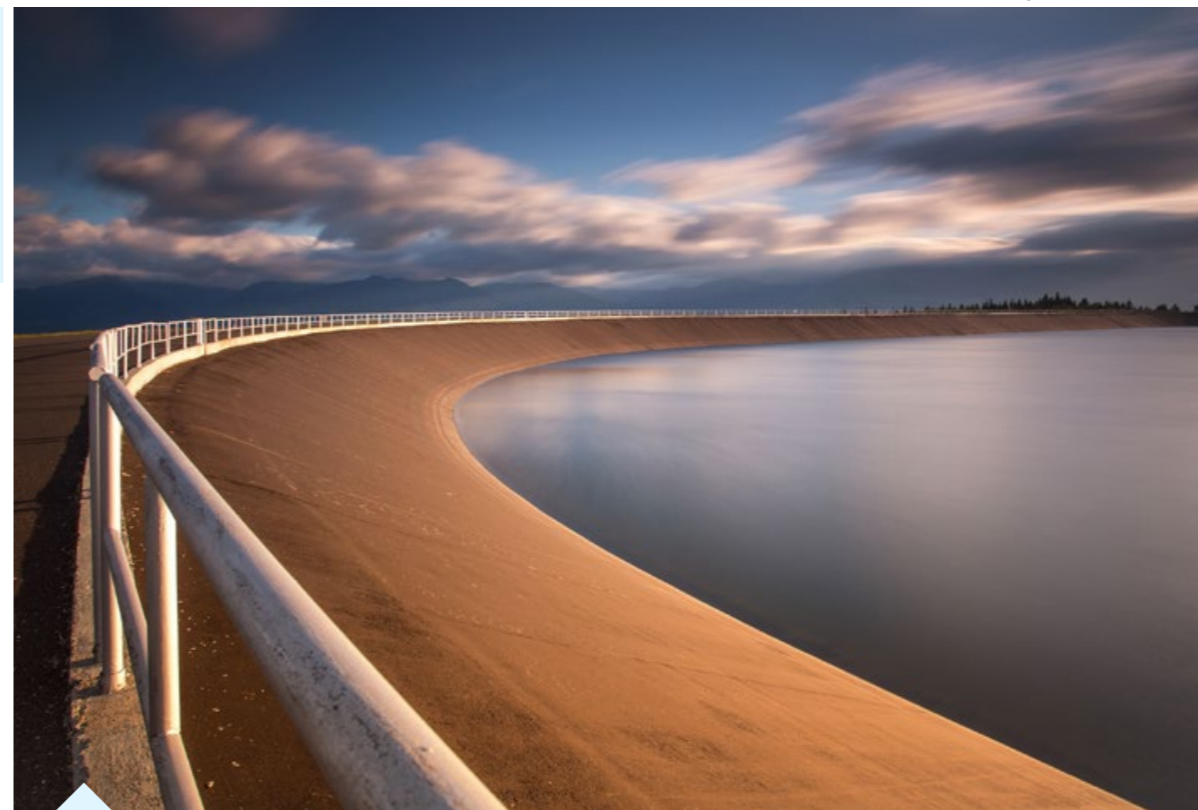


Dunraven Bay, Wales by Daniel Wretham from UK
Canon 5D Mk II, Canon 17-40mm f/4L, f/8, 0.5sec, ISO 50





Queen's Bath
Kauai, Hawaii, USA
Nathan Goldberg, Canada
Nikon D750
Nikon 14-24mm f/2.8G ED
f/16, 1/50sec, ISO 100



Water power-plant of Black Vah, Slovakia
Matej Rumansky, Slovakia
Canon 5D Mk III, Canon 17-40mm f/4L
f/8, 63sec, ISO 50



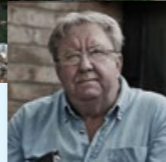
Dinorwic, Wales by Rob Bates from UK
Canon 70D, Canon 10-22mm, f/16, 1/250sec, ISO 100



Malham Cove, Yorkshire Dales, England
Yaopey Yong, UK
Canon 5D Mk II, Canon 16-35mm f/2.8
f/18, 0.4sec, ISO 100



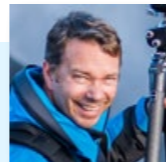
Dungeness, Kent, England by Tom Lloyd from UK
Nikon D800, Nikon 24-20mm, f/22, 71sec, ISO 50



Sedona, Arizona, USA
Stephanie Harbridge
from USA
Canon SXHS
1/1000sec, ISO 160



Reine, Lofoten, Norway
Patric Norlin, Sweden
Canon 5D Mk III, Canon 17-40mm f/4L
f/4, 20sec, ISO 800



Tatoosh Mount Range, Mount Rainier, USA by Tina Arnold from USA
Canon 6D, Tokina 16-28mm f/2.8, f/16, 1/4sec, ISO 100



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Palouse Falls, Washington State, USA by Blake Randall from Canada • Nikon D750, Nikon 14-24mm f/2.8, f/2.8, 30sec, ISO 3600

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