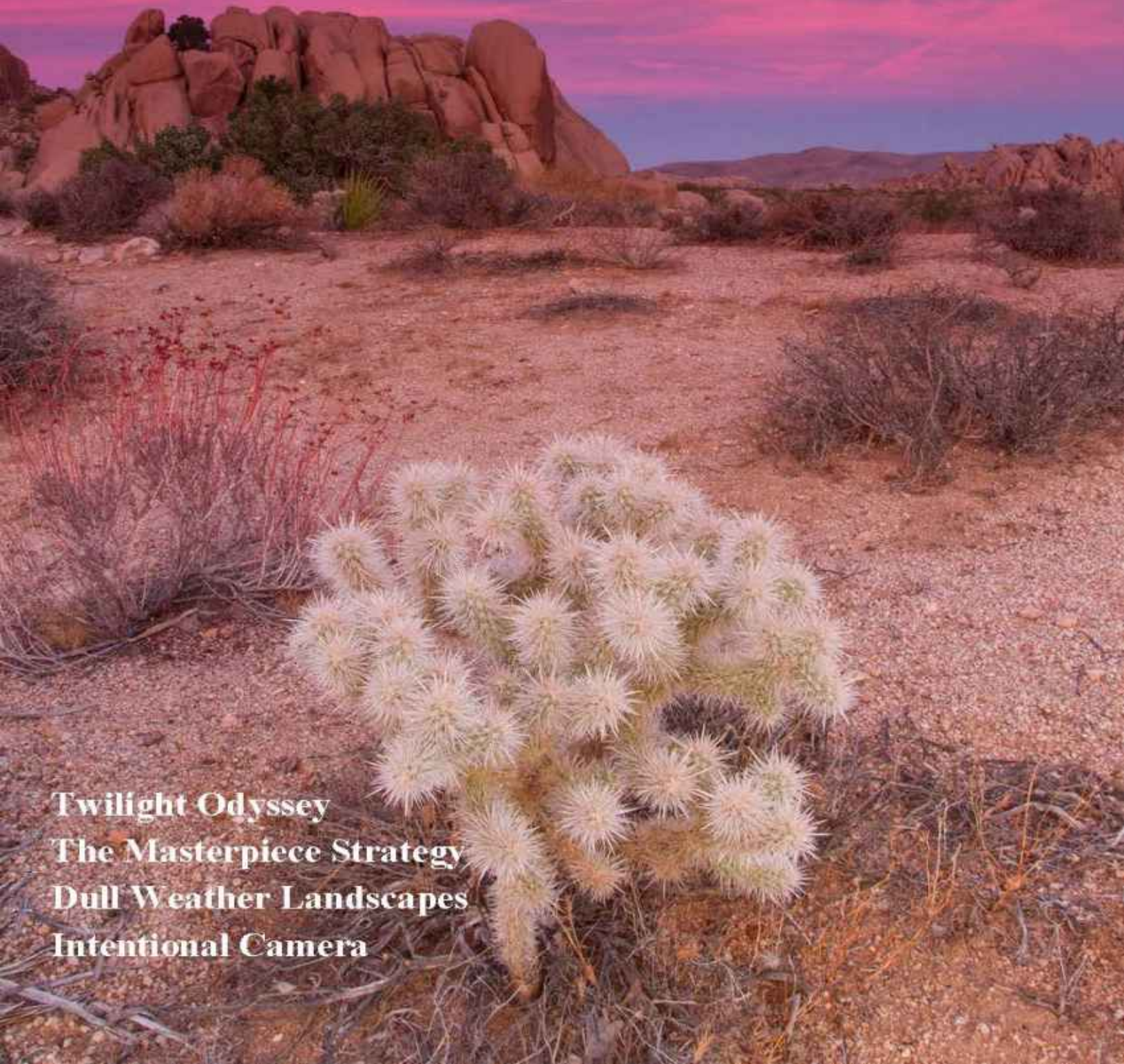




# Landscape

# Photography Shots



**Twilight Odyssey**

**The Masterpiece Strategy**

**Dull Weather Landscapes**

**Intentional Camera**

FOURTHSEASON201201

Welcome



Hello everyone

Just back from my workshop on Milos island in Greece, where besides the superb images all participants managed to capture, the weather was lovely and warm and the food exquisite – I must admit that



COLOUR

جائزة حمدان بن محمد بن راشد آل مكتوم الدولية للتصوير الضوئي

I came back a couple of kilos heavier.

Anyway, the first thing I wish to mention is the change in the profile page. Now you can visit your profile page to check your details, your membership status (recurring Silver-Gold-Platinum), as well as how many days are left in your account. To visit your profile page, click on your username at the top right of the website page and right next to 'Sign Out'.

Now, let's see what we have for youth this month. First of all, we have a really good interview with Steve Gosling. As well as being one of Britain's leading black & white landscape photographers, Steve Gosling is also one of the most versatile. He uses two contrasting camera systems, an Alpa with a Phase One back and the Olympus OM-D system. Are you into photographing blossoming trees? Then Sue

Bishops article is just perfect for you, find it on page 64. Photography and sailboats are natural soul-mates. As

Ron Odenheimer says on page 24, "the slow life on board encourages one to linger, take time to think and really get to explore areas of interest".

As we all know, we can't always have perfect light for our photo shoots. So, we asked Mark Hamblin to write an article on dull weather photography.

Do you shoot RAW or JPG? A RAW file contains the unprocessed and uncompressed data from every pixel on the sensor. Every little bit of information is recorded and nothing is discarded. Mike Bell explains the pros of capturing images in RAW format.

Enjoy



South California  
USA

This month's cover image is by LPM reader Marc Graf.

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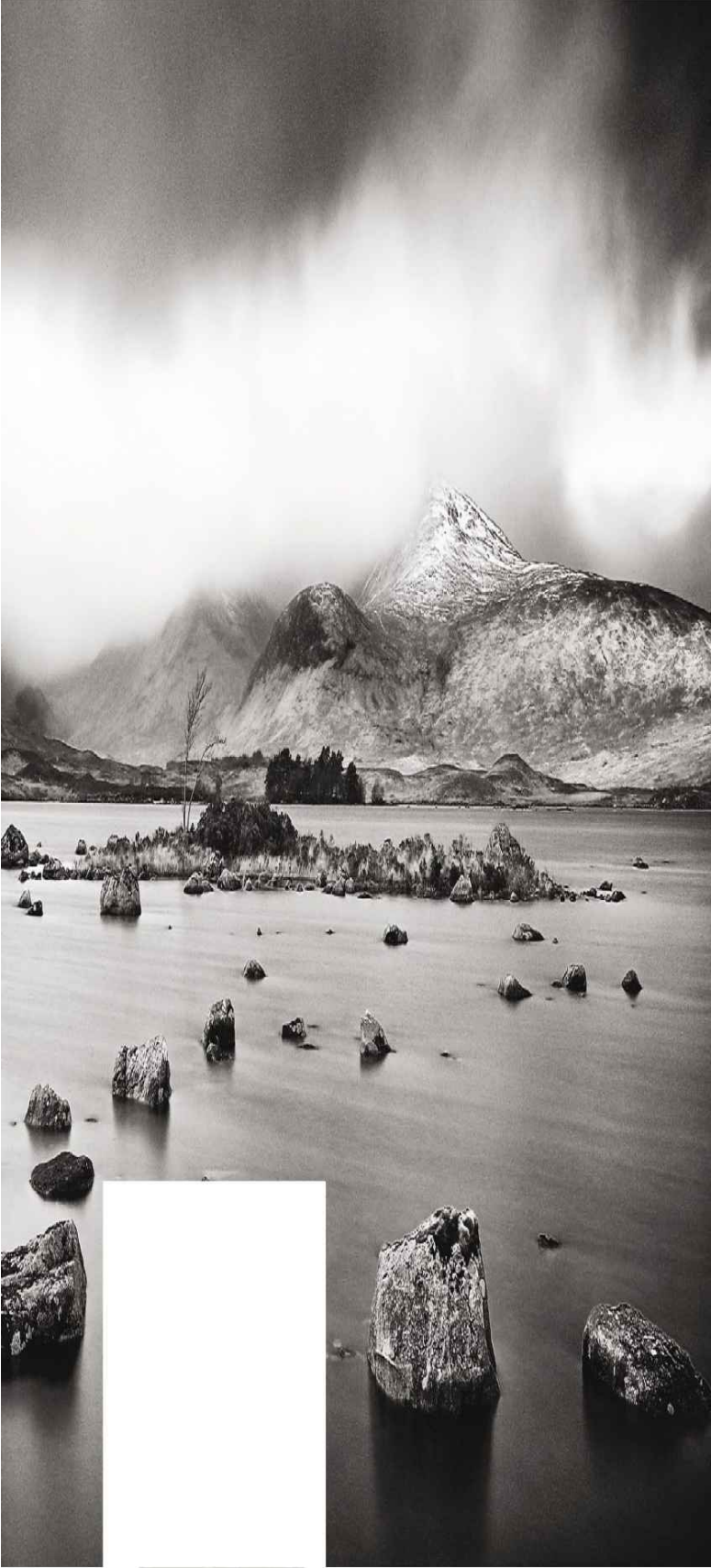
## **Featured Articles**





I BELIEVE THAT A PASSION FOR THE SUBJECT IS AN ESSENTIAL PRE-REQUISITE FOR A SUCCESSFUL PHOTOGRAPH...









Stepping Stones

by Steve Gosling. Info: Olympus OM-D E-M1 | 18mm | 82.4 sec | f/16 | ISO 200



## MY OM-D

by Steve Gosling

If the photographer feels ambivalent about whatever is seen through the viewfinder how can they hope to have any impact on those who see the final photograph? Communicating mood and emotion are my most important motivators for making images. I've never been overly concerned with technical perfection or producing an accurate pictorial record of a subject or a location.

For me the heart of photography is to capture and communicate what I'm feeling, as much (if not more) than what I see at the time of releasing the shutter. If my photographs speak to the viewer on an emotional level then I have succeeded in my work.

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for more information.

Landscape Photography Magazine

# First Frame

Baobab's Avenue, Menabe region, Madagascar by Manuel Subirats



wf

Nikon D300, Nikon 24-70 f/2.8 @ 31mm, f/22, 5sec, ISO 100 Take part in our "First Frame" section, [click here](#) for details

Contributors



Dimitri Vasileiou



David Hay



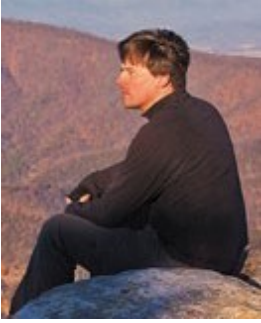
Mike Bell

## Readers



Ron Odenheimer

## June in LPM



Ian Plant



Rafael Rojas



Mark Hamblin



Shaun Walby



Keith Wilson



Andy Brown



Erez Marom



Karen von Knobloch



Alain Briot



Paterson & Leeming



Sue Bishop



Axel Künstner



Dennis Bromage



Trevor Anderson



Guy Tal



Cheryl Hamer

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James Thompson



Lukas Wernicke



© Shaun Walby 10 LPM



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shown.



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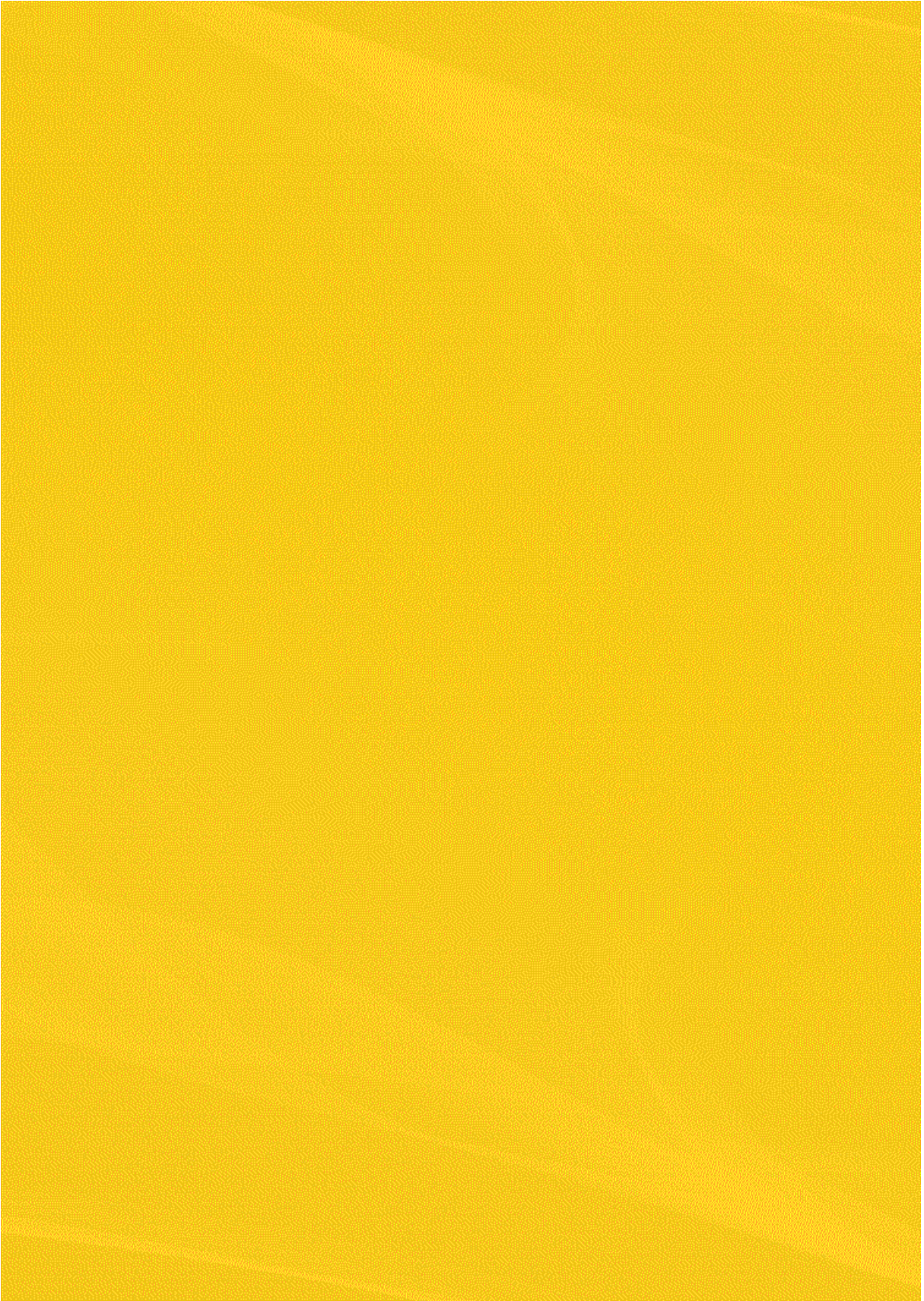
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Editor's Favourites



**cullen bay**  
Moray Coast, Scotland  
Canon 70D

Canon 18-135mm f3.5-5.6 IS STP @ 50mm  
f/13, 5sec, ISO 100  
0.45 ND Grad Hard



12 LPM



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# Landscape

## Photography Magazine

Landscape Photography Magazine

### Portfolio

JAMES FERRISON • CANADA

The rugged coast of British Columbia, Canada is where the blue and purple of the ocean is inspired by the rugged mountains behind it. I found the most beautiful views of the coast along the Sunshine Coast. I found the most beautiful views of the coast along the Sunshine Coast. I found the most beautiful views of the coast along the Sunshine Coast.

**ON THE BAG:**  
Camera: Canon  
Lenses: 24-70mm f/2.8, 16-35mm f/2.8, 70-200mm f/2.8, 100-400mm f/4.5, 500mm f/8, 600mm f/11  
Tripod: Really Right Stuff  
Filters: ND, CPL, UV



Photo Workshop Diaries

### Intentional Camera Movement

Abstract pictures still require good composition and the correct exposure, say **Moray & Ted**. They spent a day with **Mariano Natale** photographing by using the ICM technique, here is the story

One of the best things we can do as photographers is to experiment with Intentional Camera Movement (ICM). It's a technique that allows us to create abstract images by moving the camera or lens during the exposure. This can be done in a variety of ways, from using a tripod and a long exposure to using a handheld camera and a fast shutter speed. The key is to be creative and to have fun with it. ICM can be used to create a wide range of abstract images, from soft, blurry shapes to sharp, geometric patterns. It's a technique that can be used by photographers of all levels, and it's a great way to explore your creativity and to create unique images.

Photo Workshop Diaries



**INSPIRATION**  
Mariano Natale is a professional photographer and a member of the ICM community. He has been using ICM for many years and has created a wide range of abstract images. He is a great resource for anyone interested in learning more about ICM.

**Advice**  
Moray Ferrison and Ted Leeming are professional photographers and members of the ICM community. They have been using ICM for many years and have created a wide range of abstract images. They are a great resource for anyone interested in learning more about ICM.

[Back to contents page](#)

# Living The Life

Most people associate happiness with fleeting episodes of elation, but, as **Guy Tal** says, contentment is a sustained state, a goal to be pursued in its own right, regardless of any other purpose or outcome

**S**adly, some independent artists find the high-contrast art world to be a lonely, isolated space. The creative process from good concept to a finished image, and the subsequent marketing and promotion, is a long, often unglamorous, and sometimes frustrating process. It's easy to get discouraged, to feel like you're not getting anywhere, to feel like you're not making any progress. It's easy to feel like you're not making any progress. It's easy to feel like you're not making any progress.

with feeling episodes of elation, but contentment is a sustained state, a goal to be pursued in its own right, regardless of any other purpose or outcome. It's easy to get discouraged, to feel like you're not getting anywhere, to feel like you're not making any progress. It's easy to feel like you're not making any progress.

emphasizing themselves like so many contemporary artists. It's easy to get discouraged, to feel like you're not getting anywhere, to feel like you're not making any progress. It's easy to feel like you're not making any progress.

## I measure my success not by how many images I make, how popular I am or my annual income

In creative negotiations, photographers are often in the position of a weaker party. It's easy to get discouraged, to feel like you're not getting anywhere, to feel like you're not making any progress. It's easy to feel like you're not making any progress.

to the fact that the majority of photographers are not making any progress. It's easy to get discouraged, to feel like you're not getting anywhere, to feel like you're not making any progress. It's easy to feel like you're not making any progress.

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**Guy Tal** is a professional photographer, writer and educator living and working in the United States of America. He has been a staff writer for the *Wallpaper* magazine.



Instagram

Advice

# Away From The Sun

As **David Vuoleius** says, 'you don't need to point towards the sun to create a lovely sunset or sunrise picture'. Avoid the high-contrast situations that can cause problems by facing away from the sun

**W**hen you think of a sunset or sunrise, you probably think of a high-contrast scene with the sun low on the horizon, casting long shadows and creating a dramatic sky. But what if you could create a similar scene without the high-contrast situation? It's possible, and it's a lot more fun.

to the fact that the majority of photographers are not making any progress. It's easy to get discouraged, to feel like you're not getting anywhere, to feel like you're not making any progress. It's easy to feel like you're not making any progress.

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## Avoid the high-contrast situations that will cause serious composition problems by facing away from the sun

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**David Vuoleius** is the author of *Landscape Photography: Methods, a step-by-step guide to creative photography*, and is working on *David Vuoleius' Guide to Landscape Photography*, a professional-level guide to landscape photography.



www.landscapephotographymagazine.com

14 LPM

# Featured Artist

SHAWN HULLY • ENGLAND



As a landscape photographer, I've always been drawn to the dramatic, the moorland, the mountains. I've always been drawn to the dramatic, the moorland, the mountains. I've always been drawn to the dramatic, the moorland, the mountains.

**IN THE GALLERY**  
Canon 5D Mark II  
Canon EF 24-105mm f/4L IS II USM  
Canon EF 100-400mm f/4.5-5.6L IS II USM  
Nikon SB-900 Speedlight  
Nikon 100-400mm f/4.5-5.6L IS II USM



# Compelling Clouds

Everyone wants to photograph gorgeous sunrise and sunset skies. So the question is often asked: how does one get dramatic and colorful sunset or sunrise light? Ian Plant has the story.

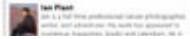
Cloud cover determines what light you get, how much, and its coloring. Clouds can also catch some soft sunset light, often glowing in fiery red and orange colors. There's a lot to be had from clouds as they're getting ready to go. In fact, the most intense light on the landscape occurs when clouds in the sky catch the light — it's enough to light up the scene and give photographers something that light into the landscape scene. Although getting up early and waiting for soft light is a common way to get great sunset and sunrise light, I prefer to learn what types of weather patterns can best complement getting great shots, although predicting the weather is an uncertain endeavor.

**The worst thing in the world is to walk away from a water because conditions seem bleak, only to have the sky light up with beautiful color.**

Clouds will do what they will do, but I prefer to be in a location when clouds are about to break. Although weather forecasts are generally good, weather conditions always seem generally good or great, or even perfect, and you're often left with a lot of time on your hands. On the other hand, you can't necessarily get good chances of unexpected weather. If you're not prepared, light can sometimes sneak through the gaps to illuminate subjects, which can be a great chance to get a shot. Often, the best time to catch good light is when it seems to be ending.

When you see before the light is at its best, something inside in the air can make compelling photography conditions. For example, during a sunset over a lake in the Pacific Northwest, I saw soft sunset conditions clearly, but a beautiful sunset. There were just enough clouds in the air to make the light colorful and the composition exciting. We started waiting from the shore, however, concerned over a light rain after sunset, when the light began to be compromised. In fact, the clouds were perfect. Without the clouds, the image wouldn't have worked at that point. With the clouds, something came together.

Other weather patterns can help, especially when trying to catch great conditions, especially if they're hard to come by. Sometimes, clouds clearing that moment can give you an idea of what's to come. If you're not sure, you can always wait for a better shot. I can't say I'm being to determine the best location for an interesting sunset or sunset about 10 miles. I can't say I'm being to determine the best location for an interesting sunset or sunset about 10 miles. I can't say I'm being to determine the best location for an interesting sunset or sunset about 10 miles.



**Ian Plant** is a full-time professional nature photographer, who's also a nature writer. He's worked for numerous locations, including national parks.

**A Photographer's Vision**

# Finding Your Personal Vision

Starting to take photographs is not very different from starting to write. In the beginning, says **Rafael Rojas**, we learn how to handle the camera, just as we did with the pen. We practice, we copy, we compare and, finally, we develop.

There is one particular idea that occurs to many authors: practice the mechanics of photography. It is the idea of not having a good camera, but rather, not having a good camera. It is the idea of not having a good camera, but rather, not having a good camera. It is the idea of not having a good camera, but rather, not having a good camera.

The same thing, we find the writer teacher and want the same amount of time practicing. But for some reason, our individual writing style develops. It's not that we're not practicing, but that we're not practicing in the same way. It's not that we're not practicing, but that we're not practicing in the same way.

**We need to let go of ourselves and do things we like, go to places we like, do with people we like and the experience we like.**

In the beginning, we all try to copy the models we see. It's a natural thing to do. We see a great photograph, and we want to do it. We see a great photograph, and we want to do it. We see a great photograph, and we want to do it.

As we practice, we find the writer teacher and want the same amount of time practicing. But for some reason, our individual writing style develops. It's not that we're not practicing, but that we're not practicing in the same way. It's not that we're not practicing, but that we're not practicing in the same way.

Book Review

# The Photographer's Eye The Photographer's Mind

A twin compilation of books published by the prolific author **Michael Freeman**, the first named *The Photographer's Eye*, and the second *The Photographer's Mind*. **David Hay** reviewed them both and advises us whether or not to buy them.

Michael Freeman is a prolific author. He has written many books on photography, and his books are well known. He has written many books on photography, and his books are well known. He has written many books on photography, and his books are well known.

The author has decided to do a bit of both in the follow-up book, *The Photographer's Mind*.



**Advice**



**David Hay**

Heads and feet combine with photography and travel to create a unique experience. It's not just about the camera, but about the experience. It's not just about the camera, but about the experience.



**Rafael Rojas** is a full-time professional nature photographer, who's also a nature writer. He's worked for numerous locations, including national parks.

**Landscape Photography Magazine**



Books, he goes into more detail about the thought processes involved in taking pictures. For the better part of the book, Chapter 4 will concentrate on composition.

Published by ALEX  
£17.99 • \$30.35 • €21.99  
(£12.25 • \$20.64 • \$14.99 print)

This book is a very well-written and easy-to-read guide to many aspects of photography, including composition and photography in both landscape and portrait. It's a very well-written and easy-to-read guide to many aspects of photography, including composition and photography in both landscape and portrait.

# Dabb & Co, Maldon

An old Australian gold-mining town where little has changed for 150 years provides Keith Wilson with an opportunity to focus on the weathered storefronts for clues about the past

One of my favorite locations in Australia is the small coastal town of Maldon in central Victoria. It may only be a few hours drive from the nearest metropolitan Melbourne, but it's nearly 100 years older than I am. Maldon is a town that has long, winding streets that date back to 1854. Maldon's history is a story of a town that was built in a place of mining history where one can learn a great deal about the town that is the history of the town.

It's a mixed message, yet enough to add to the story of the building.

Surfaces & textures Maldon is also a town where the old and the new meet. The old buildings are made of stone and brick, and the new buildings are made of concrete and steel. The old buildings are made of stone and brick, and the new buildings are made of concrete and steel.

### Beginners Guide

# RAW Format

A RAW file contains the unprocessed and uncompressed data from every pixel on the sensor. Every little bit of information is recorded and nothing is discarded. Mike Bell explains the pros of capturing images in RAW format

Most beginners start by considering the camera when they buy a camera. They think that the camera is the most important part of the system. They think that the camera is the most important part of the system. They think that the camera is the most important part of the system.

So why does the jpeg look better? Because of the processing. The camera software does a lot of processing to the image before it saves it to the card. The camera software does a lot of processing to the image before it saves it to the card.

Each of the raw files gives you more color information than you can see. Each of the raw files gives you more color information than you can see. Each of the raw files gives you more color information than you can see.

you may think this photo is uninteresting. It's not. It's just a bit of a different perspective on a familiar scene. It's not a bit of a different perspective on a familiar scene. It's not a bit of a different perspective on a familiar scene.

Maldon, Victoria, Australia. Photo taken by Keith Wilson. Photo taken by Keith Wilson. Photo taken by Keith Wilson.



Keith Wilson is the Editor of Wild Photo. He has been a professional photographer for over 20 years. He has been a professional photographer for over 20 years. He has been a professional photographer for over 20 years.

Back to contents page

It's a mixed message, yet enough to add to the story of the building. It's a mixed message, yet enough to add to the story of the building. It's a mixed message, yet enough to add to the story of the building.



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Camera menu showing RAW processing options. Camera menu showing RAW processing options. Camera menu showing RAW processing options.

Mike Bell is a professional photographer and author. He has been a professional photographer and author. He has been a professional photographer and author.







# Penmon Lighthouse

Like a beautiful butterfly emerging from its cocoon, says Cheryl Hames, she was left speechless while watching Penmon Lighthouse emerging through the mist during a lovely Spring morning on Anglesey. Here is her story

and the picture was their work for me and my. The sun was shining and the light was so bright that I was almost blinded. I was so happy to see the lighthouse and I was so happy to see the lighthouse. I was so happy to see the lighthouse and I was so happy to see the lighthouse.

penmon on Anglesey Island in North Wales. These things are all things of my life, my life, and my life. I was so happy to see the lighthouse and I was so happy to see the lighthouse.

**Cheryl Hames**  
 Cheryl is a professional landscape and portrait photographer based in Anglesey, the world's largest island. She has been a professional photographer for over 10 years and has been a member of the Royal Photographic Society since 2005. She has also been a member of the British Society of Professional Photographers since 2010. She has a passion for photography and has been a member of the Royal Photographic Society since 2005. She has also been a member of the British Society of Professional Photographers since 2010. She has a passion for photography and has been a member of the Royal Photographic Society since 2005.

[Back to contents page](#)

Canon 5D Mark II  
Canon 100mm f/2.8 L IS Macro  
16, 15 March, 2012

When I was in my first year of photography, I was so happy to see the lighthouse and I was so happy to see the lighthouse. I was so happy to see the lighthouse and I was so happy to see the lighthouse.

Although I could hear the bells ringing in the distance, I was so happy to see the lighthouse and I was so happy to see the lighthouse. I was so happy to see the lighthouse and I was so happy to see the lighthouse.



Photo Talk

# Landscape Photography's Many Benefits

Landscape photography can enhance perception and imagination, open up a world of new possibilities, and also take us back to our ancestral roots. Trevor Anderson shares his experiences

When I was in my first year of photography, I was so happy to see the lighthouse and I was so happy to see the lighthouse. I was so happy to see the lighthouse and I was so happy to see the lighthouse.

penmon on Anglesey Island in North Wales. These things are all things of my life, my life, and my life. I was so happy to see the lighthouse and I was so happy to see the lighthouse.

**Trevor Anderson**  
 Trevor is a professional landscape and portrait photographer based in Anglesey, the world's largest island. He has been a professional photographer for over 10 years and has been a member of the Royal Photographic Society since 2005. He has also been a member of the British Society of Professional Photographers since 2010. He has a passion for photography and has been a member of the Royal Photographic Society since 2005.

[Back to contents page](#)

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jamesthompson • canada



The rugged coast of British Columbia, Canada is where I live, play, and photograph. I'm inspired by the dynamic interplay between ocean, shoreline, and coastal rainforest. Add the ever changing light conditions to the mix and the photographic opportunities are endless. I travel by car, mountain bike, foot or sea kayak to my photographic destinations and have

recently started leading photo tours aboard a classic 70ft schooner (Outer Shores Expeditions) along the BC coast.

**in tHe baG**

Nikon D700

Nikon D300

Nikkor 17-35mm f/2.8D Nikkor 24mm PC-E f/3.5D ED Nikkor 50mm f/1.4D

Micro Nikkor 105mm f/2.8D Nikkor 70-200mm f/2.8G VR II Nikkor 200-400 f/4D VR Gitzo tripod

Markins Ballhead

Singh-Ray filters

AquaTech rain hoods



**berre Point** Malcolm Island, British Columbia, Canada

Nikon D700 Nikon 17-35mm f/2.8D @ 30mm

f/11, 1/10sec, ISO 200 Singh-Ray CP filterColorCombo CP All pictures © James Thompson

16 LPM Landscape Photography Magazine

# Portfolio



W »

17 LPM

**above • eagles beach** Courtenay, British Columbia, Canada Nikon D700 Nikon PC-E 24mm f/3.5D f/11, 1/2sec, ISO 200 Singh-Ray CP filter Stitched panorama of 2 images **right • Napali coast** Kauai, Hawaii, USA Nikon D700 Nikon 70-200mm f/2.8G VR II @ 90mm f/8, 1/90sec, ISO 800 Singh-Ray CP filter **farright • sprinGislaNd** Kyuquot Sound British Columbia, Canada Nikon D700 Nikon 70-200mm f/2.8G VR @ 140mm f/8, 30.0sec, ISO 200 Singh-Ray CP filter

Portfolio • James Thompson



18 LPM



»

19 LPM

Portfolio • James Thompson





above • curly lily

Goldstream Provincial Park

Vancouver Island

British Columbia Canada

Nikon D700

Nikon 70-200mm f/2.8G VR II @ 200mm

f/2.8, 1/90sec, ISO 500

left • rebecca spit

West Coast British Columbia, Canada

Nikon D700

Nikon 70-200mm f/2.8G VR II @ 200mm

f/8, 1/45sec, ISO 200

Singh-Ray CP filter

Stitchedpanoramaof7images

below left • great bear fog



Great Bear Rainforest

British Columbia, Canada

Nikon D700

Nikon 70-200mm f/2.8G VR II @ 190mm

f/16, 1/125sec, ISO 200



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Aperture Landscape Photography Magazine



## Sailing And Landscape Photography

Photography and sailboats are natural soul-mates.

As Ron Odenheim says, the slow life on board encourages one to linger, take time to think and really get to explore areas of interest



I

In July of 2012, my wife Judy and I left our home in Portland, Oregon, USA aboard our 37 foot sailboat, Cetacean; a Tayana 37 cutter. We both love to travel and have a sense of adventure,

and feeling that there were advantages to staying in different places, sailing made sense as our method of transportation. In addition, I enjoy exploring and am a keen photographer and Judy loves to write.

Neither Judy nor I had any previous sailing experience, but when our children left home we thought to try something different. We took lessons and bought a small boat to practice, and over a period of ten years, we learned a great deal about boats, sailing and cruising (travelling in boats).

After a few years, we bought a bigger boat and took six weeks off from work to circumnavigate Vancouver Island in British Columbia as a test. A few years later, we took a year off work to see if we could live together in a confined space. Now, seven years later, we are on the boat fulltime, or at least until it ceases to be fun.

Travelling by sailboat is anything but fast and sometimes less than convenient; but is usually fun and the lifestyle allows us to meet people, immerse ourselves in the local culture and find unusual places by talking to the locals.

For me, the feel and ambiance of sailing fits in with the contemplative nature of landscape and other types of photography. There is also time to read, to improve, to learn, and to question. I love the adventure of finding and exploring new places, especially when they lead to interesting, unique and hopefully meaningful photographs. I believe we all grow as photographers when we do more than “visit, shoot and leave”; perhaps even gaining insight about the correlation between photos and life. »

24 LPM

## Sailing & Landscape Photography



» Thus far, we have only been cruising for a year and a half, but in that time we have traveled about 3000 miles. We have lingered in and explored San Francisco Bay for many months, hiked the hills of Marin County and travelled back into the Sacramento River Delta. It is a fantastic place to spend time and provides many photo opportunities. Travelling south down the length of the Californian coast, we entered Mexico. Baja, the first chunk of the Mexico coast we encountered, is nearly 1,000 miles long which takes a while to sail. Another of our destinations, Isla San Benitos, is seldom visited as it is home to only a dozen or so fishermen and their families, and only a few naturalists and cruise liners ever go there. The xxxxxxxx



left • puerto gato, baja, Mexico

Canon 7D

Canon 10-22mm f/3.5-4.5 @ 10mm

f/14, 1/200sec, ISO 100

below • isla salinas, sea of cortez, Mexico Canon 7D

Canon 10-22mm f/3.5-4.5 @ 10mm  
f/11, 1/320sec, ISO 200

**ron odenheimer**

Although an avid photographer for years, I understood late in life that photography was an art form and not a platform for technology. I realized how little I knew about the art of photography. In our travels, my wife and

I are trying to capture in images and writings the beauty and essence of the places and cultures we visit.

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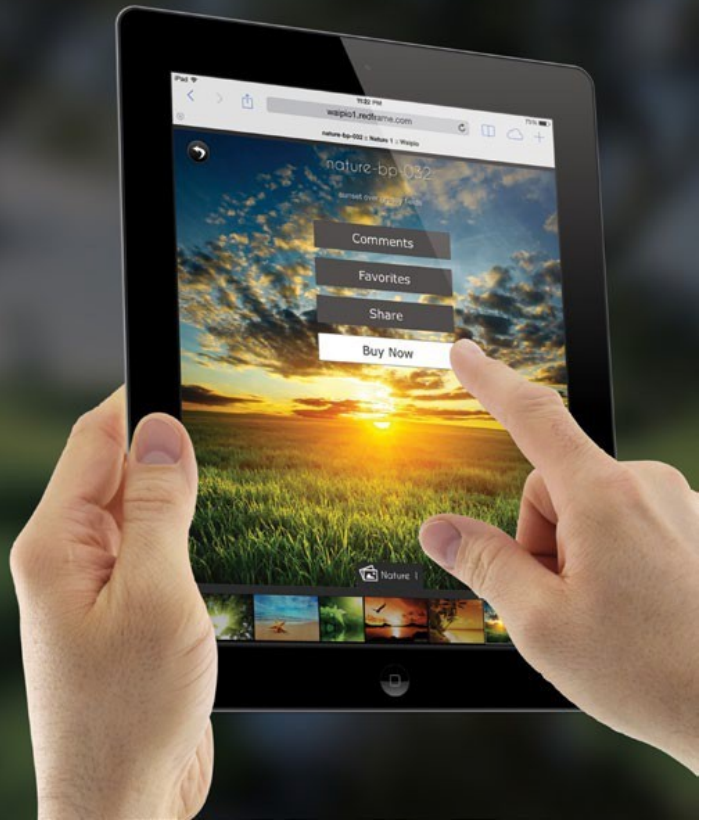


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# Next Month

## Photographing Cityscapes



Spotlight



## Away From The Sun

As Dimitri Vasileiou says, you don't need to point towards the sun to create a lovely sunset or sunrise picture. Avoid the high-contrast situations that can cause problems by facing away from the sun

W

hat I'm about to type in the next few lines might be perceived as a statement by some, and there might be a bit of truth in that. I often say to people who participate in my workshops that 'you don't need to point towards the sun to create a lovely sunset/sunrise picture'. Of course, my intention is not just to make the statement but explain the reason behind it as well, so here it goes.

I had heard from some people before that the Moray coast in Scotland has plenty to offer to landscape photographers.

Besides the obvious locations, one can find some hidden treasures as well. However, some

people who love making images stunning location. If like myself you love photographing closeups of details in the landscape, this is definitely the place for you – more on Cove Bay on a future article, though. However, during our first visit the tide was medium to high and not all the coastline was revealed. We both wanted to visit the location again during low tide. We checked our tables and the next low tide was during sunset. We were slightly sceptical about this, as this is not actually a sunset location, and although we wanted to visit other locations during sunset, the decision was made to go back. A couple of days passed and we were back at Cove Bay around 90 minutes before sunset.

“

of sunrises or sunsets only, might The tide was going out with a have a bit of a problem. You see, peak low around 30 minutes the entire Moray coastline faces

north. At this altitude, to have a clear view of the setting or rising after sunset. We noticed that constantly more and more of the coastline was revealed and plenty

more compositions were *Avoid the high contrast situations that can cause various exposure problems by facing away from the sun* turning up. We had plenty of time to spare and we were both busy making

various close-up images. Just before sunset, I turned my attention

sun, one needs to be there during the summer months only, and this

in ‘crazy hours’ as we know them. During the winter months, the sun rises and sets behind the mass of land and this can cause problems.

I visited the Moray coast with my good friend Mike Bell last April for a few days of photography. We visited the well-known locations and we also discovered some treasures. One of the places I had heard of before was Cove Bay. Upon our arrival, the feeling was mutual: this is a

towards the setting sun and

made an exposure – I wasn’t entirely happy with it, though, the contrast was far too high for my liking. By looking at the sky I knew that there was going to be a lovely afterglow. The light was fading fast and the shutter speeds were getting longer. I walked a few yards further and I noticed a different picture. I had to set myself and the tripod on top of a rock in order to gain height. I wanted to have some separation between the two foreground rocks, but to no avail. It was impossible to achieve it while keeping the

composition I liked and performing rock balancing at the same time. By the time I had everything set and ready to make the exposure, it had only been 12 minutes since I made the previous one –

I had to work quickly as the light was fading fast. However, this time there was a beautiful pink afterglow in the sky, just as I had predicted. The shutter speed was slow enough to record the motion of the incoming waves the way I intended it to. This time I was facing north with the sun having set almost 90° to my left, and yet the afterglow had painted the sky with a lovely soft pink pastel colour and there was less contrast bathing the entire scene, just the way I like it. Who said that you need to point towards the sun to capture sunset images? Avoid the high-contrast situations that can



cause various exposure problems



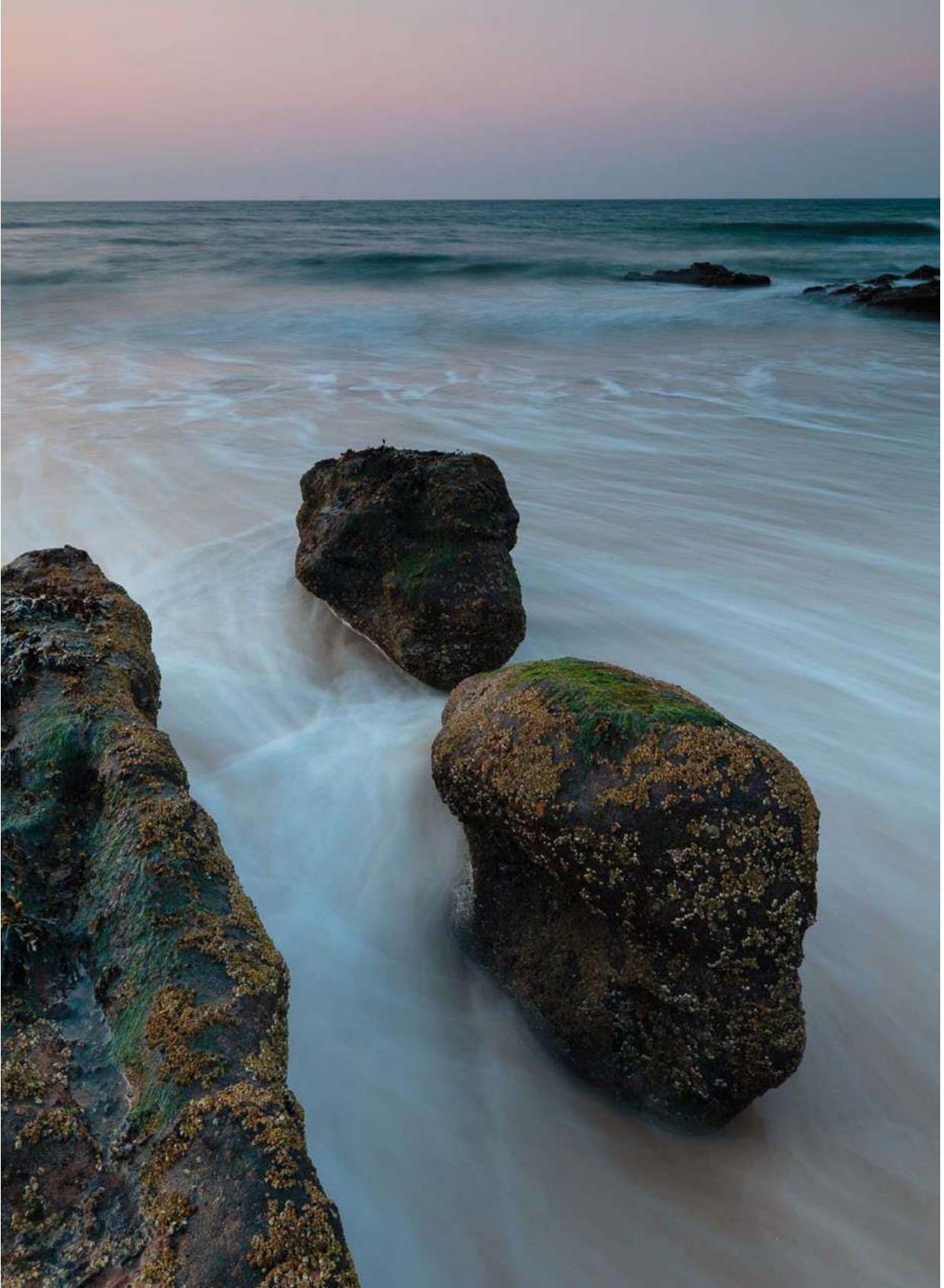
by facing away from the sun. Canon 70D Canon TS-E 17mm f/4L f/13, 2.5sec, ISO 100

### **dimitri vasileiou**

Dimitri is the editor of Landscape Photography Magazine, a landscape and outdoor photographer,

writer and workshop tutor. Dimitri is the owner and tutor of Inspiring Photography, a photographic workshops and adventures company.

[www.inspiring-photography.com](http://www.inspiring-photography.com) **Back to contents page**  
Advice



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**shaun walby • engl and**



My interest in photography started many years ago alongside my passion for mountaineering, particularly in Chamonix, in the French Alps. Alpine

routes require a pre-dawn start. The scenes before me as the sun came up at high altitude were stunning, the seed was sown firmly; my love of landscapes has its roots among awe inspiring Aiguilles of the Chamonix Valley.

I work in colour and monochrome, the latter sparked by seeing 'The clearing storm' picture by Ansel Adams many years ago. Monochrome work for me has a powerful, emotional, atmosphere that can be harder to portray in colour. However, the wonderful light and colours present at dawn and dusk is the time when I think and compose for colour photography.

### **in the baG**

Canon 5D Mk II

Canon 17-40mm f/4L



Canon 24-105mm f/4L IS

Canon 70-200mm f/4L

Manfrotto 055CXP03

Manfrotto 410 junior geared head Manfrotto 732CY

Lee ND grad filters  
Lee 'Big Stopper'  
Hoya circular polariser  
Canon shutter release cable

Landscape Photography Magazine

## Featured Artist



W

All pictures © Shaun Walby »

Featured Artist • Shaun Walby



“

*There is nothing important in life than how we spend our very limited time here. As I spend a fair amount of my free time involved with all the various aspects of photography, then yes, photography is very important to me*





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36 LPM



**Sedona**



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# ***Sedona***

## **Sedona Series Camera Bags**

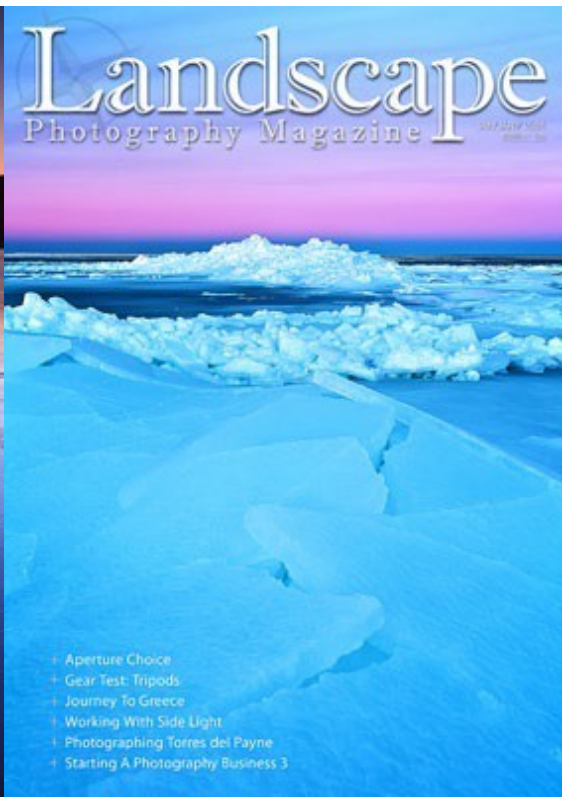
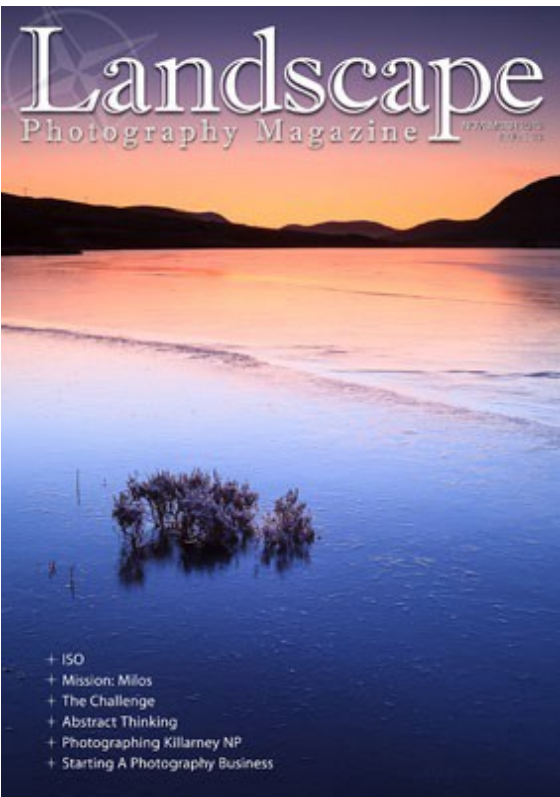
Inspired by the outdoors, the Sedona Series is made from durable, weather resistant materials. Its customizable interior offers the perfect fit for any setup. A large quick access enables fast, secure removal of your gear. These bags also boast a tripod or monopod/walking stick holding system along with a stowed rain cover, providing quick protection should the weather turn foul. Sedona comes equipped with two lower front straps to hold larger accessories such as sleeping bags or jackets. With additional features like a hydration-ready holding system and built-in lifesaving emergency whistle, the Sedona Series is the perfect bag for any outdoor enthusiast.

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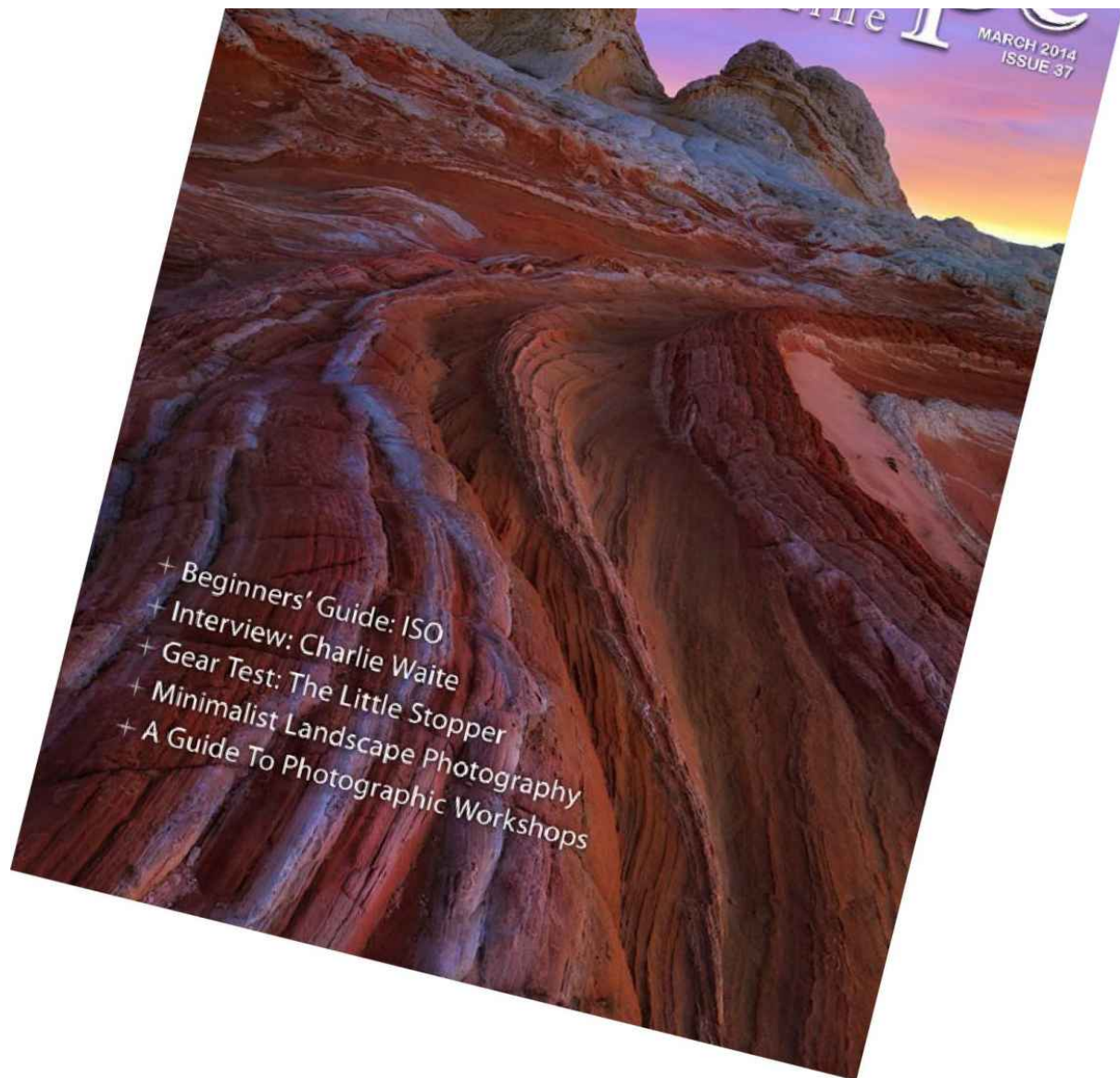
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**Pro Talk**

# Compelling Clouds

Everyone wants to photograph gorgeous sunrise and sunset skies. So the question is often asked: how does one get dramatic and colorful sunset or sunrise light? Ian Plant has the story

C

Cloud cover determines what light you get, how much, and its intensity. Clouds can also catch sunrise and sunset light, often glowing in fiery red and orange colors. I think it is fair to say that clouds are key to getting really great light. In fact, the most intense light on the landscape occurs when clouds in the sky catch the light – if enough clouds light up, they can act as giant reflectors, bouncing that light onto the landscape below. Although getting up early and staying out late are prerequisites to getting great sunrise and sunset light, it helps to learn what types of weather patterns are most conducive to getting great skies. Although predicting the weather is an uncertain endeavor even for professional forecasters, successful landscape photography requires a certain amount of ‘weather sense’. Although this sense is often intuitive and honed over years of field experience, here are a few tips to help you optimize your chances of catching the best clouds and light. Partly to mostly cloudy skies generally give you the best chance of getting colorful sunsets. Although you want a lot of clouds in the sky to catch the color of the rising or setting sun, too many clouds will block the light. Of course, the

“

*The worst feeling in the world is to walk away from a scene because conditions seem bleak, only to have the sky light up with beautiful color*

clouds will do what they will do, but it pays to be on location when mixed cloud cover is present.

Skies with clouds that lack definition (basically, uniformly overcast skies) don't generally result in great sunrise or sunset images. Distinct clouds with definition, on the other hand, give you a reasonably good chance of awesome light. When clouds have separation, light can sometimes break through the gaps to produce stunning results, even when cloud cover is significant. Often, the best time to catch great light is when a storm is clearing at sunrise or sunset. Storm clouds are often very large, dramatic, and photogenic. All you need is a tiny gap at the horizon, right where the sun is, to set fire to an otherwise completely cloudy sky. Even after (or before) the light is at its peak, interesting clouds in the sky can create compelling photography conditions. For example, during a recent photo shoot in Chile's Patagonia region, I was with some workshop clients during a beautiful sunrise. There were just enough clouds in the sky to make the light colorful and the compositions exciting. My favorite moment from the shoot, however, occurred over a half-hour after sunrise, when the light began to cool somewhat. A few clouds drifted over the mountains, creating a dynamic radial pattern. Without the clouds, the image wouldn't have worked all that well. With the clouds, everything came together.

Online weather services can help immensely when trying to predict good conditions, especially if they offer hour-by-hour forecasts. Satellite maps showing cloud movement over time are also very helpful. I have a few weather apps loaded on my smartphone, so I can check cloud movement via satellite in real time. This helps me when I am trying to determine the best location for an upcoming sunrise or sunset shoot. If I can, I aim to be on location at a spot that will be near the edge of a weather front during the magic hours.

Nothing, however, beats simply being on location as much as possible. The worst feeling in the world is to walk away from a scene because conditions seem bleak, only to have the sky light up with beautiful

color. If there are clouds in the sky, I try to be on location with plenty of time to spare for sunrise or sunset.

So when you have good clouds in the sky, make sure you are out there, waiting for the light show to begin. You might get nothing, as seemingly optimal clouds might just as easily block the light. But if the show goes off, you'll regret not being there. As the saying goes, once bitten, twice shy!



### **ian plant**

Ian 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](http://www.ianplant.com)

Advice



**torresdelPaiNeNatioNalpark,chile**

Canon 5D Mk III

Canon 16-35mm f/2.8L II @ 16mm **Join the world's leading online landscape photography magazine** f/14, 0.5sec, ISO 50

**3-stop ND filter** [Click here for full details](#)

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Landscape Photography Magazine **axel künstler • germany**

# My Favourite Location

nehren, germany



W

© Axel Künstner

**Send us 'Your' Favourite Location picture**

42 LPM

Usually, the places I love most to take photographs are the ones near by. Right now I am located in southwest Germany, just next to the wonderful Swabian Alb. The Alb is a quite old formation. The mountains are more like rolling hills due to millions of years of erosion.

This picture was taken very close to Nehren on a little plateau. During summer time crops grow on this plateau. In autumn the plateau takes either a

brown or green colour. This year, we had a wonderful autumn, which allowed the grass to grow tall again. The scenery shows the moment right after sunset. The dark clouds are still illuminated by the sun and a small piece of blue sky was visible. The play of colours was just wonderful. Unfortunately, the tree in the foreground lost a big branch in the centre during a tremendous hailstorm last summer.

Google Map

nikon D7000

nikkor 16-85mm @ 16mm f/8, 1/20sec, ISO 200



43 LPM

A Photographer's Vision Advice



# Finding Your Personal Vision

Starting to take photographs is not very different from starting to write. In the beginning, says Rafael Rojas, we learn how to handle the camera, just as we did with the pen. We practise, we copy, we compare and, finally, we develop

I

f there is one particular idea that causes panic and horror amongst the community of photographers, it is the idea of not having achieved our 'personal vision' and 'style'. After

reading, hearing and talking so much about these terms, it might seem logical to start thinking that attaining a truly personal level of photographic expression is the lucky destiny awaiting a few chosen ones, or maybe a kind of magical mojo intrinsically written in their genes.

The reality is very different. We are all disparate, creative and artistic and have a unique and personal way of seeing and relating to the world around us. The only problem is that we need to acknowledge this and stop looking for ourselves outside, and start looking inside instead.

When talking about personal vision and style in photography, very often I use the analogy of learning to write. When we are children, we are given calligraphy notebooks where we are told to repeatedly write letters, then words, then sentences.

“

*We need to let go of ourselves and do things we like, go to places we like, be with people we like and live experiences we like*

In the beginning we all try to copy the models as exactly as possible. Little by little, we learn through imitation. After many hours of writing, our letters start to look like the originals. At this point, most of the students in the classroom show a similar writing style, and if the notebooks were mixed up, it would be difficult to know which one belonged to which student.

Hundreds of hours of writing the same books, we had the same teacher and spent the same amount of time exercising, but for some reason our individual writing style becomes different and unique. Even at that very tender age, our personality, tastes and experiences are powerful enough to establish a strong and univocal relationship between ourselves and our work.

Starting to take photographs is not very different from starting to write. In the beginning, we learn how to handle the camera, just as we did with the pen. We practise our technique, we copy what we see, we compare and, finally, we develop. The divergence comes when we lose the patience we once had as a child, and start to ask questions and judge our photographic work, sooner than we should. We want shortcuts; we want our personal work to be done quickly, now. What would happen if a child started to worry about its writing being similar to the others' after only a few weeks of writing? What would happen if, instead of exercising more, the child started to compulsively look over the shoulder at the writing of its peers? Surely, the first creative blockage of its life would take place. Even worse, he/ she might decide to copy the personal style of their classmates, claiming it as their own. Fortunately, this situation seldom happens when we are children. We do things without thinking, without judgement and without any goal in mind. We just let go, and learn by practising, practising, and then practising some more. Acquiring our personal style does not become the goal, but the inevitable side effect of the process.

As we grow up and undertake a creative endeavour, we seem to forget that there is no need to attain or reach out for our personal vision and style since it is already embedded in us. The only thing we need to do is to unleash it, by being honest about who we are and by photographing,

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later, however, our style of writing starts to change. [photographing and then photographing some more.](#)

**Gradually, the letters start leaning, we distort the** [Click here for full details](#) **We need to let go of ourselves and do things we like,**

A's and O's, we decide to skip a few traits, we link go to places we like, be with people we like and live others, and our words and sentences start to look

very different from those of the other students.

Without realising it, our personal way of writing starts to appear before our eyes. We all started with experiences we like. In those situations, we will easily find subjects or ideas we feel strongly connected to and that, for one reason or another, we really want to photograph. We need to stop judging our

tropical blues, seychelles Nikon D3X

Nikon 24-70mm f/2.8 @ 55mm f/6.3, 5sec, ISO 100



© Rafael Rojas

results and free ourselves from preconceptions and mental templates. And then – and this is the most important thing – we need to photograph as much as we can. There are no shortcuts. Stop reading and start ‘writing’, and your style will find you.



**rafael rojas**

Rafael Rojas is a fine art photographer, author and lecturer, whose work has been awarded in the most

prestigious international photography competitions. He has published several books and recently started the new series of electronic books “A photographer’s vision”.

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

Infinity Landscape Photography Magazine

# Photographing Almond Blossom

Feeling the warmth of the sun, inhaling the fragrance of almond flowers, ears filled with birdsong. Sue Bishop visited Valencia in Spain to photograph almond blossom, here is her story



»46 LPM

## Photographing Almond Blossom

I

It was one of those very, very early morning flights.

I looked blearily out of the rain streaked plane window at the sunrise – or to be more accurate, the gradual lightening from dark grey to mid grey – over the wet tarmac of the runway as we taxied

for take-off. It was the first week of February, after the wettest January on record in the UK.

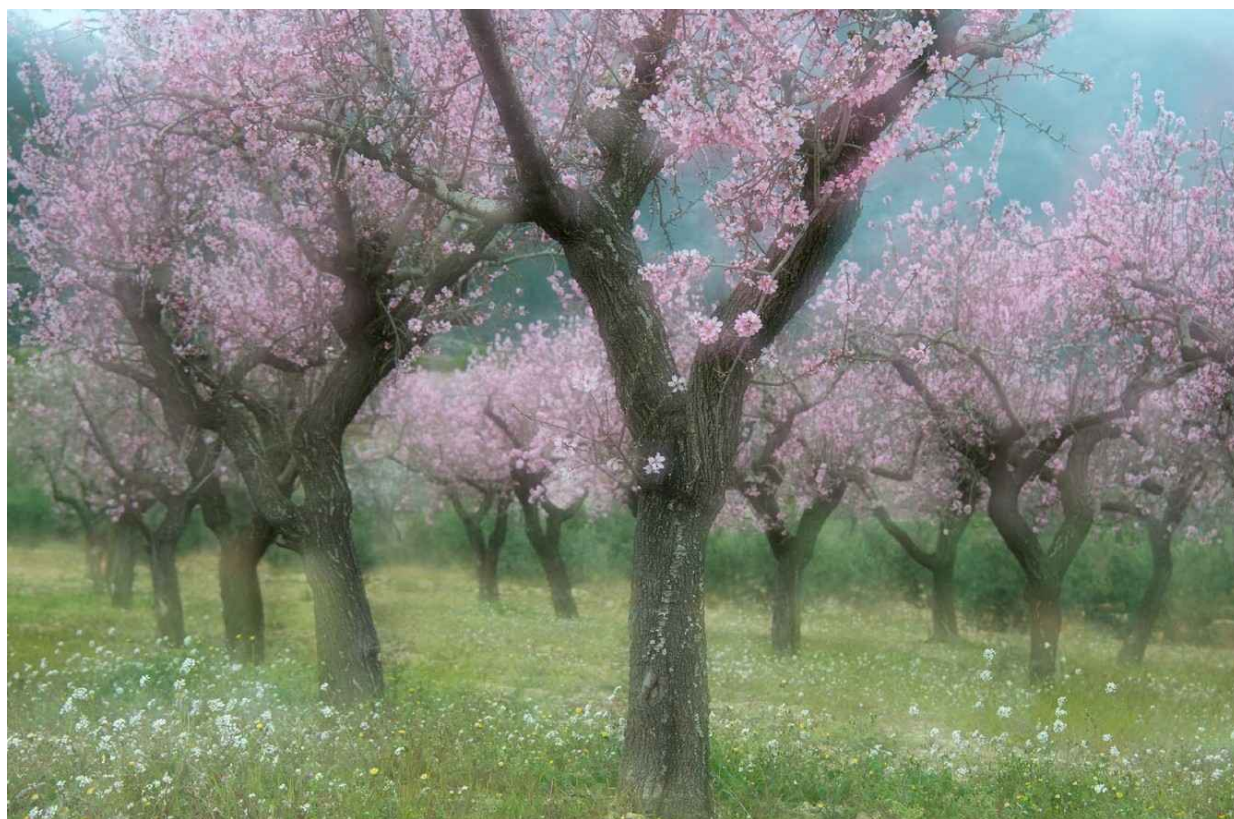
Only a few hours later, I was walking through almond orchards with my camera bag on my back, feeling the warmth of the sun on my face, inhaling deeply as a gentle breeze brought the fragrance of almond flowers, my ears filled with birdsong and my eyes with the vista of trees frothing with pink and white blossom.

This little piece of heaven was in the Valencia province of Spain. I was staying in a village called Parcent, in the Casa Carrascal, a lovely hotel owned by my good friends Sue and Dave. I had almost four days ahead of me to explore and take photographs – complete bliss!

Sometimes in a situation such as this, it's easy to forget that your own euphoria won't necessarily translate into a good photograph. I was experiencing the place with four of my senses – sight, hearing, touch, and smell – but of these, only sight is relevant to a photograph. And sight is a very selective thing. I saw only the beauty of the blossoming trees; the camera would see that too, but would equally see the bare trees amongst the flowering ones, the patches of scrubby earth below them, or an unsightly cement building behind. So I allowed myself an hour or so just to revel in it all, and then began to make my mind think like a camera, and look more objectively for something that would make a beautiful image.

Sue and Dave had told me that nobody minds if you walk through the orchards on their land. Even so, the first time I did it, I half expected to hear a

shout from an outraged landowner! But whenever anyone saw me wandering through the trees, they



gave me a friendly wave and a smile. And in fact





**previous page**

Nikon D800

Nikon 28-300mm f/3.5-5.6 @ 52mm

f/8, 1/200sec, ISO 160

Soft focus added in Ps Elements

**aboVe**

Nikon D800

Nikon 28-300mm f/3.5-5.6 @ 92mm

f/7.1, 1/60sec, ISO 250

Multiple exposures

**leFt**

Nikon D800

Nikon 28-300mm f/3.5-5.6 @ 160mm

f/6.3, 1/40sec, ISO 250

Multiple exposures

being able to do this was a huge bonus, as  
I often found that the best viewpoint was not

from the road. The only way to find the images that work best for you is to walk around every side of every field, looking at it in all directions, and then walk through it looking for that perfect tree with just the right background. I was out for 9 hours each day, and in that time I would maybe only cover 10 kilometres on a map – but with all my meanderings, I had in fact done a lot more than that!

Almond trees are pruned whilst they are in flower, so in some of the orchards many of the blossoming branches had been cut and lay on the ground. Fortunately though there were many more that had not been pruned when I was there. Some orchards had buds just unfolding, others were in full flower, and a few were starting to show leaves among the blossom. When the weather was warm, a tree could change quite noticeably in just a few days.

In many of the orchards the trees were growing from bare earth. I was on the lookout for orchards where grass, or even better, wildflowers, had been allowed to grow between the trees. After a few hours of looking, I began to think that the trees growing in cleared land had been generally better tended and so had more blossom, while the blossom on the trees with grass around them was often a bit sparser.

But I was not to be daunted in my search for that photographically perfect orchard! My eyes were on full alert for close ups, individual tree portraits, lines of trees making

pleasing patterns, and wider vistas showing the orchards in their mountain setting. For close ups, a windless day is preferable, as it's very difficult to compose and focus properly on a flower that is being tossed »

## Photographing Almond Blossom



toP

Nikon D800

Nikon 24-70mm f/2.8 @ 24mm

f/9, 1/80sec, ISO 250

Polarising filter

aboVe

Nikon D800

Nikon 28-300mm f/3.5-5.6 @ 160mm

f/5.6, 1/80sec, ISO 320

Soft focus added in Ps Elements

riGHt

Nikon D800

Nikon 28-300mm f/3.5-5.6 @ 170mm

f/9, 1/125sec, ISO 250

Multiple exposures

» about in the wind! You also need to find a flower that is in peak condition – ideally having only opened up that day. It also needs to have a nice gentle mix of colours behind it, with nothing too bright or too dark to distract. If there is a reasonable amount of space between the flower and its background, then you can throw the background out of focus with a wideish aperture.

Often I found a lovely individual tree, but the area immediately around it made it difficult to find a good background for the photograph. My ideal was to find one where the backdrop could be other blossoming trees, or a gentle wash of out of focus foliage, or a tree which I could set against a dramatic mountain behind »





» it – the orchards were in a valley surrounded by beautiful

mountains. Sometimes the trees were planted in orderly rows, and then you could look for a picture using the repeating pattern of the tree trunks. I would sometimes spot these from a distance, but on getting closer find that the pattern didn't work, either because of a tree with no blossom on it, or because the aisle of the trees led the eye towards a background that wasn't visually pleasing – the worst time was when I saw a lovely line of trees leading the eye down to a parked van!

As well as being planted in orchards on the valley floor, there were trees planted in terraces on the sides of the mountains. Some of this terracing involved beautiful old stone walls, which themselves could add a pattern to an image.

As always in any kind of photography, light was a»

**riGHt** Nikon D800

Nikon 28-300mm f/3.5-5.6

@ 160mm f/5.6, 1/320sec, ISO 200

Soft focus added in Photoshop Elements



**leFt**

Nikon D800

Nikon 28-300mm f/3.5-5.6

@ 180mm

f/9, 1/160sec, ISO 160

Multiple exposures

**riGHt**

Nikon D800

Micro-Nikkor 105mm f/2.8

f/4.5, 1/3200sec, ISO 200

Reflector





» major consideration. On my first gradations of blue from one side full day there was an overcast of the picture to the other, and sky, and this was ideal for create an artificial looking result. making gentle, romantic images I am a romantic at heart, and of blossoming trees above soft sometimes in the bright light of grass or wildflowers. On such the sun, the blossoming trees a day, it's best not to include didn't look quite romantic enough too much sky, as a white sky for me, as the hard light seemed doesn't usually add much to to delineate every separate petal an image. Overcast light is also and twig. So in post processing, ideal for close up photographs I added a touch of soft focus in of flowers, as it lights all parts some of these images by creating of the flower equally and avoids two new layers of the original, harsh shadows. On my trip the using Gaussian blur on one only day which was still enough layer, and then putting a sharp for close up photography was layer on top of it and reducing also sunny, so I used a reflector the opacity slightly. On my to push some light back into the overcast day, I created a similar shadowed side of the blossom. feel in-camera by taking multiple

My other days were clear and exposures, with one exposure

“

sunny, and then it becomes sharp and another defocused.necessary to think about the This could also be done on direction of the light. Fortunately the sunny days, and created a in February the sun never gets too slightly more extreme effect.

At the end of each long day of looking,

*Often I found a lovely individual tree,<sup>looking, looking at</sup>  
but the area immediately around  
it made it difficult to find a good  
background for the photograph*

almond trees, I went  
to bed glowing with  
fresh air and sunshine,  
with almond blossom  
dancing in front of my

eyes. Arriving back  
at Gatwick in the rain

high in the sky, so it is possible to shoot throughout the day without worrying about the harshness of overhead sun. But the angle of the light, i.e. front light, side (what else?) felt like coming back to a harsh reality. I'm already feeling tempted to go back to Valencia in February next year!



light, or back light, will make a big difference to the resulting photograph. Front light is safe in terms of being easy to expose correctly, and doesn't create unsightly shadows, but can be a bit flat, and will not add interest in itself. Back light can illuminate the blossoms beautifully against a dark backdrop, but you may want to bracket quite widely, as there is a wide range of tones between brightly lit white blossom and the



dark, almost black tree trunks. Side light gives lovely shape and

## **sue bishop**

Sue Bishop is one of the UK's leading flower and landscape photographers, and the author of three books about

modelling to the trees and also to the landscape around them, and can also give a bit more of a 'lift' to the blossom than front

photography. She is also a co-founder of the photographic holiday company Light & Land. To see more of Sue's work, visit

light does. If the light is coming [www.suebishop.co.uk](http://www.suebishop.co.uk) from the side, a polariser will help the white and pink blossom to really sing out against the blue of the sky; but beware of over polarising, which can cause odd [Back to contents page](#)



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In Conversation... Landscape Photography Magazine

## Steve Gosling

As well as being one of Britain's leading black & white landscape photographers, Steve Gosling is also one of the most versatile. He uses two contrasting camera systems, an Alpa with a Phase One back and the Olympus OM-D system. Here, he reveals his photographic influences and why he finds a special connection with the scenery of Iceland and the Isle of Skye  
*Interview by Keith Wilson*



»56 LPM All pictures © Steve Gosling

In Conversation... Steve Gosling

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s a photographer, has it always been landscape that has captured your imagination? There was always a camera around when I was a child and my grandparents had a huge collection of family photographs going back years that I would spend hours looking through. So I grew up with photography and a fascination with the photographic image and like every one else, I guess, I photographed anything and everything. But as I moved into my early 20s I combined my interest in photography with my love of the outdoors and began to concentrate on landscape photography. I'm a great believer that we should photograph our passions, the things that inspire us, and I never fail to be moved by the sights, sounds and smells of the landscape.

How long have you been a full-time professional? I sold my first photograph in 1987 and since then I have done various stints of freelancing around a full-time job, then on a part time basis. I've been a full-time professional now for over 10 years. Deciding to go professional is a big decision. What made you decide that the time was right? I first considered being a professional photographer way back in my early teens but to get on a college course at the time you needed to be good at science and maths. Unfortunately, they were the subjects I hated the most at school so I abandoned that idea! But photography remained an interest and at different times in my life I considered taking it up as a profession.

However, it was a coincidence of things in my life that made the decision easier: my kids getting older and my wife working full-time, plus the death of my father reaffirmed that you only get one shot at this life and that you shouldn't postpone your ambitions because no one knows what the future holds. I'd rather be on my deathbed knowing I'd given professional photography my best shot than regretting I had never tried to make it work. There's nothing like a reminder of our own mortality as an incentive to take a risk!

What do you pack in your camera bag on a typical assignment?

- Alpa TC coupled with a Phase One P45+ digital back

- Schneider 36mm & 75mm lenses
- Olympus OM-D E-M1
- Zuiko 12-40mm f/2.8 lens
- LeeFilters: NDgrads(soft and hard); ND filters from 2 stops to 10 stops
- Leica Distafinder (to assist focusing with the Alpa)
- Hoodman viewer (invaluable for checking focus on the digital back)
- Lots of spare batteries (long exposures eat batteries!)
- Odds & Sods: cable releases, cleaning cloths, dry sack to put over the camera when it's raining, hot shoe spirit level

“

*A successful photograph should resonate with the viewer at more than the visual level; it should stir emotions*

As well as landscape you specialise in fine art photography. How do you define a fine art photograph and at what point does a landscape image become a fine art photograph? Now there's the start of a debate that could rage on forever! For me, fine art photography is about the production of images that could hang on a gallery wall or sit comfortably as a print in someone's sitting room. Underpinning this is a belief that fine art photography has to be founded on an idea, a concept or an emotion. In other words, the photographer has something more to say than simply, 'Look at this beautiful scene.' The latter are record photographs, not art.

Since turning professional how has your



### **steve gosling**

One of Britain's leading fine art landscape photographers, Steve Gosling's work has been widely exhibited in the

UK by the National Trust, the Royal Horticultural Society and at the Joe Cornish Gallery. Each year Steve runs photo workshops to Iceland, Italy, the Yorkshire Dales and the Isle of Skye. In 2015, he is extending his workshop

programme further abroad, possibly to the Faroe Islands, Svalbard and several locations in the USA.

[www.stevegoslingphotography.co.uk](http://www.stevegoslingphotography.co.uk) own style evolved and developed? **Join the world's leading online landscape photography magazine** Ironically, I've become less concerned

**about the commercial potential of my** [Click here for full details](#) **Back to contents page** k t t h t i f i t h h t t



Take your photography to new heights. Sigma Fisheye lenses create striking visual effects with a full 180 degree field of view. The 4.5mm and 8mm designs create a circular image whilst the 10mm and 15mm designs produce a full frame picture. Originally created for scientific applications such as solid angle measurements of cloud distribution over the sky, more recently they work perfectly for photographers using computer stitching software resulting in panoramas and 360° virtual tours.



U S C I F h

# Landscape Travels

## Dabb & Co, Maldon

An old Australian gold mining town where little has changed for 150 years provides Keith Wilson with an opportunity to focus on the weathered storefronts for clues about the past

O

One of my favourite locations in Australia is the small country town of Maldon in central Victoria. It may only be a two-hour drive from the modern metropolis of Melbourne, but in many respects Maldon is much farther away. This is a town that time forgot. Walking along its main street of 19th Century buildings with broad verandahs and wrought iron balconies, you could be excused for thinking you were on a film set. But this is no theme park or ghost town; Maldon is a piece of living history where one can clearly imagine what life was like in the town's heyday 150 years ago, when it was part of the biggest gold rush the world has ever seen. Back in the 1850s and 60s, tens of thousands of people worked the watercourses and mined the hills of the surrounding countryside seeking their fortunes. This rapid influx of people, mostly from Europe and China, saw Maldon quickly become

“

*It's a minimal message, yet enough to add to the story of this building*

one of the ten biggest towns in the state of Victoria. Today, barely 1500 people live here, supporting a handful

of cafes, art galleries, antique stores and souvenir shops for the weekend visitor.

### **Surfaces & textures**

Maldon is also a popular retreat for artists and writers, and it has featured as the setting for several Australian period films. For the stills photographer, inspiration lies in the town's colonial architecture: there is an extraordinary variety of shop and store facades, many with their original signs. I've been

to Maldon in all weathers over the years and apart

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from the rare torrential downpour, there is never an minimal message, yet occasion when a suitable subject cannot be found. just enough to add

**Of course, I am talking primarily about [Click here for full details](#) to the story of this**

architectural photography, but what makes Maldon's buildings so appealing is the many different surfaces, textures and materials that make up a single facade. Add the period signs (some restored, building, to reveal a little of its purpose and history.

At first glance, others fading into the past), and you have a real sense of glimpsing into the glorious, raucous era of the gold rush.

### **Abstract study**

My picture here shows the entrance to Dabb & Co, originally an agricultural store, later a popular antique warehouse, but now seemingly a closed shop left to the

elements. The peeling red painted door is the first thing you notice, but by cropping out the roofline and edges of the building either side, the facade takes on a more

abstract appearance. It becomes a two dimensional study

of rectangles within rectangles, of different colours, surfaces and textures: weathered timber, rusting

corrugated iron and dark cobwebbed windowpanes. Then, above the door you can just make out the faint white lettering, CORN CRUSHING, crudely painted across the rusting

corrugations. It's a

you may think this store is abandoned, derelict. But look again. Is that a stack of newly delivered newspapers lying by the front door, tightly wrapped in a blue plastic bind? Someone lives here still.



dabb & co store eNtraNce

Maldon, Victoria, Australia

Nikon D300 & Sigma 17-50mm f/2.8 EX @ 19mm f/11, ISO 200, shutter speed not recorded



Advice

### **keith wilson**

Keith Wilson is the Editor of Wild Planet Photo Magazine, the world's only photography eMagazine devoted to

wildlife photography A distinguished editor of photography books and magazines, Keith is the founder of both Outdoor Photography and Black + White Photography magazines, and a former editor of Amateur Photographer. He is also a Fellow of the Royal Geographical Society and on-line tutor in travel photography at My Photo School.

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

**[Back to contents page](#)**



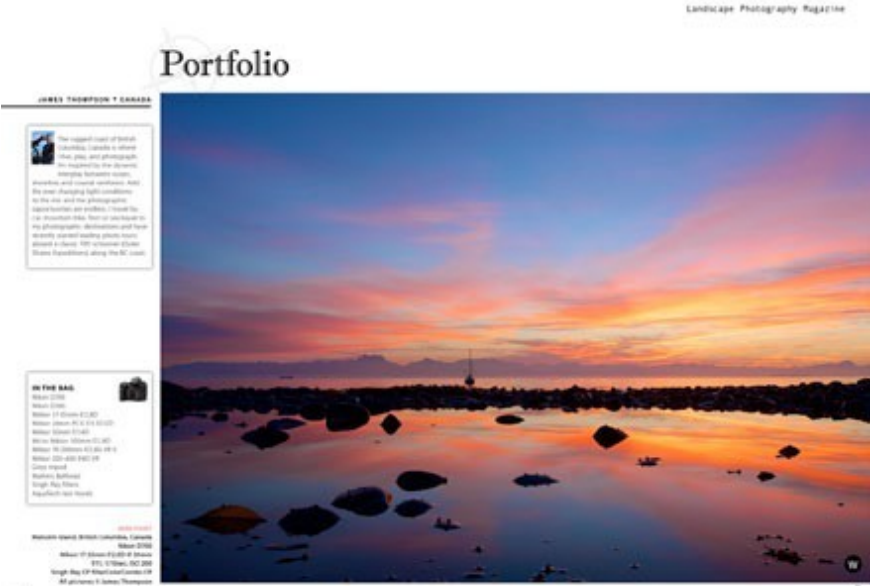


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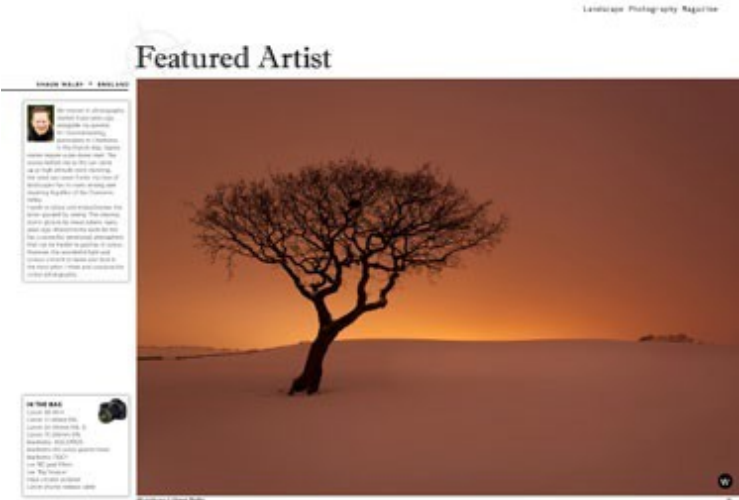
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Portfolio

Your chance to have your landscape photography featured across multiple pages of our lovely magazine.



Featured Artist

Display a portfolio of your best images in our most popular section and promote yourself and your photography.



June 2014

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01. Francisco P. Fort  
Lagunas de La Mata, Spain

02. Kokon Zissade  
Sajpanidobus, Iceland

03. Adriana Benetti Longhini  
Monte Cimino, Atropino of Asago, Italy

04. Stewart Mollister  
Alham Valley, Fokestone, Kent, England

Submit your best picture and win Lexar prizes

Landscape Photography Magazine

## Articles

There is a whole world of landscape photography and many of our readers love to write their views and thoughts. You can share your stories and thoughts by contributing your article.

## Wall of Fame

Each month LPM publishes the best ‘Enthusiast’ images. Enter the ‘Wall of Fame’ and, besides having your picture displayed in the world’s leading online photography magazine, you could also win a Professional memory card for your camera.

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Each month LPM publishes our readers' inspirations. Over the inspiration section only. Besides having your picture displayed in the world's leading online photography magazine, you could also win a F-stop Black Box Mountain Backpack worth £100 - \$150.



# Inspirations

KAREN VON KNOBLOCH • CANADA



**My Inspiration**  
This image is a montage of a single image of a blooming full tree and then a multiple exposure of the same tree to create a painterly feel. My 90 year old father is a watercolour artist and he inspires me with his painting to create that watercolour feel with my brush, my camera. Having been once to Monet's garden, years ago, his work also inspires me.

**Technicalities**

A manfrotto tripod and cable release were used along with a circular polarizer to ensure sharpness of the image and to bring out some of the colour with the contrast light that was present at the time.

Vineland, Ontario, Canada  
Nikon D6000  
Nikon 16-55mm f2.8 @ 25mm  
f/16, 1/160sec, ISO 250

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62 LPM

## Inspirations

Share your inspirations with the world. Submit your picture and tell us what inspired you to achieve your creation and how you did it.

## My Favourite Location

Take part in our brand new section in the magazine 'MyFavouriteLocation'. If you have visited a location recently and found it inspiring or you already have a favourite location, we want to see your pictures.



# My Favourite Location

NEHREN, GERMANY



Usually, the places I love most to take photographs are the ones near by. Right now I am located in Southwest Germany, just next to the wonderful Saarland Alb. The Alb is a quite old formation. The mountains are more like rolling hills due to millions of years of erosion. This picture was taken very close to Nehren on a little plateau. During summer the crops grow on this plateau. In autumn the plateau takes either a brown or green colour. This year, we had a wonderful autumn, which allowed the grass to grow tall again. The scenery shows the moment right after sunset. The dark clouds are still illuminated by the sun and a small piece of blue sky was visible. The play of colours was just wonderful. Unfortunately, the tree in the foreground lost a big branch in the centre during a tremendous hailstorm last summer.

Google Map 

Nikon D7000  
Nikon 16-85mm @ 16mm  
f8, 1/200sec, ISO 200 

Send us 'Your' Favourite Location picture

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## Beginners Guide Advice

# RAW Format

A RAW file contains the unprocessed and uncompressed data from every pixel on the sensor. Every little bit of information is recorded and nothing is discarded. Mike Bell explains the pros of capturing images in RAW format

M

any beginners admit to preferring to capture images in jpeg format even when their camera allows them to capture them in RAW format. They say that the images look sharp and vibrant straight out of the camera. Many have heard that landscape photographers should use RAW format but they don't really understand why. Some have tried RAW and found the results a bit disappointing. In this article I'd like to explain why you should persevere with RAW if you want to get the best possible results from your landscape photography files.

A RAW file contains the unprocessed and uncompressed data from every pixel on the sensor. If the sensor can detect a difference in colour or tone from one pixel to the next it will record it. Nothing is discarded. A jpeg is a processed and compressed file with some of that original information discarded for ever. So why does the jpeg look better? Because of the processing. Sharpness and contrast are added by the in-camera software which gives the image immediate appeal. What about that discarded information though? Most modern DSLRs produce RAW files with 14 bits of colour information – that's 2 to the power 14 i.e. 4096 separate tones in

“

*So why does the jpeg look better? Because of the processing. Sharpness and contrast are added by the in-camera software which gives the image*

## *immediate appeal*

each of the red, green and blue colour channels. Jpegs are only 8 bit files so they contain 8 bits of colour information – that's 2 to the power 8 i.e. 256 separate tones in each of the red, green and blue. So, does that loss of colour information matter? If you just want to print straight from the camera without any processing you will probably never notice any loss of detail or quality. The main reason to shoot RAW is when you intend to enhance your images by processing the RAW file and then converting it to a jpeg for use. A RAW file gives your processing software the maximum amount of information to work with. Whether you use the RAW conversion software that came with your camera or third-party programs like Adobe Lightroom or Photoshop, you can perform sharpening, contrast enhancements, white balance adjustments and so on exactly as you want them, not just according to the limited jpeg presets used by the camera. Of course, you can apply further processing to a jpeg but the scope for change is limited and the risk of generating artefacts is greater.

Try setting the image quality to RAW + fine jpeg the next time you shoot. Then try to produce a final jpeg for printing from each of the file formats. The most obvious differences you will notice are:

- White balance – using the RAW file you can set the white balance after the event to any setting you want and you will get exactly the colours you would get if you had set the camera to that white balance setting. The jpeg will only have the colour temperature of the individual white balance setting you had when you shot. You can try to 'warm up' or 'cool down' the jpg colours using colour balance sliders but this can give unnatural looking results.
- Under and over exposure compensation – if the exposure was incorrect, there is considerably more latitude for adjustment in a RAW file before you lose detail in blown out highlights or blocked-up shadows.
- Dynamic range and contrast – if you need to



colour channels. Those 4096 distinct tones are

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lighten the shadows in your landscape scenes rounded up or down by the in-camera software to reveal detail or darken the highlights to reveal

**the nearest value from a choice of 256. That is why** [Click here for full details](#) **detail in the bright areas, or simply just increase**

the files are so much smaller. My Canon 5D Mk contrast or clarity, generally you will find that a III produces RAW files which are 25-30Mb in size RAW file is much more forgiving than a jpeg. Try but the large fine jpegs are around 6Mb despite these alterations on an 8 bit jpeg file and you will containing the same 22 megapixels as the RAW file. find banding appearing in areas where similar tones are adjacent. This is because there has been too much rounding to the nearest 8 bit number at the RAW to jpeg conversion stage in camera. This is the single most important factor that makes me choose RAW for landscape photography. My image of sunset at Findhorn beach was recorded in RAW format and contains a huge range of subtly different light tones, many of which would have been lost in a jpeg capture.

- Noise – at high ISO settings the in-camera sharpening can exaggerate the digital noise in the image. I find it better to have the unsharpened RAW file to work from as I can remove the noise in Lightroom and then carefully sharpen the image exactly as I want it to look.

Are there any drawbacks to shooting RAW? The main ones I find are:

- 

Memory card capacity – you will fill your

memory card / hard drive much more quickly. The answer is to take fewer but better images and to invest in larger cards and a better computer. I never said landscape photography was a cheap pastime!

- Buffer capacity – if you shoot in burst mode, the camera's buffer will fill up and stop taking photos after a smaller number of captures.
- Images are not instantly available in a usable form – I cannot emphasise enough that a RAW file is just the starting point in image creation. Unless

you spend some time on it, you will get results that are poorer than the jpeg you could have had straight out of the camera. If your

family are clamouring to see the school sports day photos straight away, don't shoot RAW!

I use RAW format for all my landscape work and also my travel and portrait photography. For events and sports I tend to go for jpegs but I take care to choose the white balance setting carefully and really work at getting my exposures spot-on in camera.



## Mike Bell



### fiNdhorN beach

Moray Coast, Scotland

Canon 5D Mk III

Canon TS-E 45mm f/2.8

f/13, 1/50sec, ISO 100



### Mike bell

Mike Bell is a semi pro photographer and resident of Scotland. He is also a very enthusiastic tutor, highly

passionate with landscape photography and loves spending time outdoors. To see more of his work visit

[www.discovered-light.co.uk](http://www.discovered-light.co.uk)

**Back to contents page** Landscape Photography Magazine

# Inspirations

Each month LPM publishes our readers' 'Inspirations'. Enter the 'Inspirations' section and, besides having your picture displayed in the world's leading online photography magazine, you could also win a f-stop Black Box Multi Pack backpack worth £101 - \$155.



karen von knobloch • canada

## My Inspiration

This image is a montage of a single image of a blooming fruit tree and then a multiple exposure of

the same tree to create a painterly feel. My 90 year old father is a watercolour artist and he inspires me with his painting to create that watercolour feel with my brush, my camera. Having been once to Monet's garden, years ago, his work also inspires me.

## Technicalities

A manfrotto tripod and cable release were used along with a circular polarizer to ensure sharpness of the image and to bring out some of the colour with the contrasty light that was present at the time.

Vineland, Ontario, Canada  
nikon D800e



Nikon 16-35mm f/2.8 @ 35mm  
f/16, 1/160sec, ISO 250

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## The Masterpiece Strategy

How do you take the best photographs you can? Do you go through the 'masterpiece strategy?' David Hayshares his experience on the procedure many use to take a landscape picture, as well as his own way

W

hen I am out taking landscape photographs with other photographers, I notice that many of them adopt what I call 'the masterpiece strategy'. When they arrive at a location, they spend quite a lot of time examining the view in front of them, looking for the best possible composition. Viewing the scene through a rectangular frame can help narrow down the compositional possibilities. The frame can be turned vertically or horizontally and moved away from, and towards, the eye to simulate the field of view of different focal lengths. Having decided on the best composition, the photographers then erect their tripods, carefully placing the feet securely and levelling the head. Once it is stable they mount their camera body on top with the pre-fitted quick release plate. Next

“

*If you spend a week on a workshop and come back with one great picture a day, seven 'masterpieces', for most people this would be very satisfying*

they make their lens choice, usually from a large backpack of lenses lying near the tripod. The chosen lens, often a tilt and shift lens, is fitted to the camera body after the ceremonial removal of the lens caps and a quick puff from a blower brush on the front and rear surfaces. Then a filter system, usually in a Lee holder, is attached to the front of the lens and a selection of ND and ND grads is inserted and adjusted, after metering the exposure difference between the sky and the foreground. Finally, the remote release is attached to the camera and a two second or ten second delay selected.

People often tell me that setting up their tripod helps them to slow down and become more aware of what is in front of them. After looking at the selected frame for a little while, slight changes in the composition to include or exclude little details often becomes more obvious.

Then the serious business of getting the whole scene in focus starts. Repeated checks are made of the foreground and background sharpness while adjusting the controls on the tilt and shift



**david hay** David is a retired biologist who specialises in nature and travel photography. He is based in Pitlochry, Scotland where he runs workshops in digital photography. To view his gallery visit

[www.imagepro.photography.com/davidhay](http://www.imagepro.photography.com/davidhay)  
68 LPM

lens, usually viewed at high magnification in LiveView mode, sometimes with a Hoodman magnifying viewer for extra precision.

Now we come to the important business of exposure. The camera is usually set to the lowest ISO value for maximum quality and minimum noise levels. Landscape photographers, in my experience, usually use the aperture-priority mode nowadays, rather than the manual mode that was more popular a few years ago. The chosen aperture, often around  $f/16$  on a full frame camera, is set and the camera is allowed to select the appropriate shutter speed.

Finally, we are ready to take a photograph. Usually this takes the form of multiple RAW files, often bracketed over several stops to allow highlight and shadow areas to be blended in later from different exposures, if needed.

This level of care and attention often takes a considerable time to carry out so what are the results like? They are superb. The best possible image of that location is reliably captured. If you spend a week on a workshop and come back with one great picture a day, seven 'masterpieces', for most people this



would be very satisfying. Ansel Adams said that if he got 12 good pictures in a year, he was happy.

Anyone who has been out photographing with me will know that this is not how I take photographs, but everyone is different, we all have our own style. I like to keep mobile and frame up my compositions on the move while exploring the location, but I certainly recommend the masterpiece strategy for those people who want the very best possible results.



Milos island, greece Canon 60D Canon 18-55mm f/3.5-5.6 IS @ 21mm f/11, 4sec, ISO 200

Advice



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A Guide To Landscape Photography Magazine

## Dull Weather Landscapes

Are we the kind of landscape photographers who take pictures only when the sun shines? Mark Hamblin provides some inspiration and advice on how and what to shoot when the weather turns 'bad'



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70 LPM

**Dull Weather Landscapes**

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*Falling sleet or snow looks amazing in landscape images, either shot with a fast shutter speed to isolate the flakes or by setting a long exposure*

Great light is very subjective and what may be great light for some subjects, the same light will not suit others. A mistake that I made early on when I first became interested in shooting landscapes was thinking I needed sunshine to create great pictures.



Whilst that is certainly true for some scenes, it is definitely not a prerequisite for all situations and for many landscapes it is a distinct disadvantage. So when faced with what may appear to be less than perfect lighting conditions, it is usually simply a case of shifting your horizons and seeking out subjects that are best suited to being shot in dull weather.

So let's first define dull weather. Basically we are talking about extensive cloud cover with very little brightness and no shadows. Light levels are usually »

72 LPM

### **Mark hamblin**

Mark works as a freelance nature photographer specialising in Scotland's wild places and has worked on the widely acclaimed

2020VISION and Wild Wonders of Europe projects. To view his latest work and for details of photo tours and guiding services visit

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

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Vision & Light Advice



# Twilight Odyssey

Just before it gets completely dark, just before it gets bright; welcome to the twilight zone. Dennis Bromage takes us on a journey and explains all about his love of twilight photography

I

have set myself a project to photograph the North Yorkshire coast at twilight. This is the time that the sun has crossed the horizon, but before it gets completely dark, or the time in the

morning before it starts getting bright; twilight is a magical time for me. I love the way that the camera sees the inky blues as darkness draws in and starts to take control. At this time, even the greyest of skies take on a lovely moody blue, and even empty blue skies take on beautiful deep tones that create a wonderful mood and breathe new life into the landscape. If you can combine and contrast these blues with the warm oranges and yellows of artificial light sources, such as street lights and/or the cosy glow coming from house windows, then you can double the effect and transform what might have been a grey, miserable and lifeless scene into something truly special.

Over the past 12 months, I have been slowly revisiting locations that I had previously photographed in 'better conditions'. At first I viewed I love the fact that when you turn up at a location, you don't quite know what you are going to get, especially with small coastal villages. You have an idea for a composition, but until the light fades, you don't really know what will happen or how the interaction of the artificial and natural light will play out. Hidden lamps start to unexpectedly illuminate alleys and pull dark corners out of the shade and, as it gets darker, the pools of light spread further and further. I find unexpected reflections very interesting; you can be shooting across a harbour and, what was originally a drab expanse of water, suddenly becomes a surface stripped with colourful lights. Patterns on the sand also take on a whole new life as the artificial light starts to take control. The lamps almost act like the sun, giving

strong directional light. This adds form and shape to all subjects, creating perhaps the Holy Grail for me, but exploring low light photography has really broadened my horizons. I now enjoy shooting on drab, overcast days, or on days with bright clear empty skies, almost as much as I do on dramatic days and am really excited by the possibilities twilight brings on these sorts of days. I would even go so far as to say that for many locations I now prefer grey days when I can enjoy experimenting with the twilight at a relaxed pace without any real pressure.



**dennis bromage**

Dennis is a professional landscape photographer and one-to-one workshop tutor based in North Yorkshire in England. He is currently

focusing his attention on the landscapes and coast of his beautiful and picturesque home county. To view more of his work visit

[www.dennisbromage.co.uk](http://www.dennisbromage.co.uk)

## **Back to contents page**

saNdseNd hotel Yorkshire, England Canon 5D Mk II & Canon TS-E 24mm f/3.5L II f/8, 8sec, ISO 800

© Dennis Bromage

“

this as a challenge; to see what I could make of a beautiful three dimensional forms. location on a less than perfect day, and as a way The endless complexity in the way the of getting out of the house when cabin fever set various light sources interact fascinates in. However, after reinventing several old images, me, but there is much more to it. During

*I love shooting in strong directional sunlight, and those days when you have a mix of sun and showers are still perhaps the Holy Grail for me, but exploring low light photography has really broadened my horizons*

these times, you get long exposures without the need for heavy neutral density filters, so waves can be flattened out to a silky blur and clouds are rushing through the scene creating dynamism and drama. You can also capture light trails as cars pass through urban scenes or down country

which in itself was quite refreshing, I started to see the possibilities that twilight offers. After a while, I actually started falling in love with this [Join the world's leading online landscape photography magazine image](#), or they could even be the subject

**sort of lighting and I could see new opportunities, [Click here for full details](#) or focal point of the image itself.**

which in turn opened all sorts of creative doors. I love shooting in strong directional Twilight has given me ways to bring to life sunlight, and those days when you locations that I had previously struggled to capture. have a

mix of sun and showers are still



**Next Month**

**Striving For Perfection**



**Field Diaries Advice**

## Zero Forecast

By ignoring the weather forecast, says Erez Marom, he has managed in the past to end up with a few unique images that otherwise he would have missed. So, should we completely ignore weather forecasts? Here is his story

L

andscape photographers love looking at forecasts, and for good reason. The readier

you are for what's going to happen, the better prepared you are for the cloud conditions, the light direction and the overall weather – the more you can plan your shot, and so you

can get to the right place at the right time to achieve what you've been planning for a long time. I agree, and I fully support people who direct themselves mainly using forecasts. But I tend to do things differently.

The way I see it, if you limit yourself to shooting only in predetermined conditions, you miss out on all of the beauty, the adventure, the surprise – things that make up a whole experience, not only a planned shoot. Some of my most beloved pictures were taken in seemingly adverse conditions: extremely bad weather, bad Aurora forecast, wrong season, you name it.

What started as a result of lack of knowledge and time – going to shoot when and where it's possible, instead of in the 'right' place and time – has now evolved

vik, icelaNd

Canon 5D Mk II

Canon 17-40mm f/4L @ 20mm

f/16, 6sec, ISO 100



into a conscious strategy; an awareness that forecast is only that, a forecast, and you can find most of the interest outside of the boundaries that this seems to dictate. I find this attitude liberating, and moreover, beneficial to my pictures, in both diversity and visual appeal.

For example, let's go back to a magical night in northern Iceland, February 2013. I had been working hard scouting locations for my Iceland workshops, and shooting, withstanding winds and fighting my way in the deep snow took all the precious energy I had. By evening, temperatures were down to -15 degrees and I was getting quite sleepy. On top of that, the Aurora forecast was a disappointing zero!

The logical thing to do was give up and go to sleep, but instead I decided to go and shoot star reflections on the snowy lake Mývatn. I wasn't expecting much more than stars, but then the magic of the unexpected happened: a faint green line appeared, first on my images (long exposure and high ISO reveal more than the eye can see at night), and then in front of my eyes. The green line gained strength and brightness and slowly began rising above the horizon. A few minutes later, a spectacular Aurora Borealis lightshow began – one of the most amazing I have seen to this day.

On another occasion, again in Iceland, I was shooting with a friend in the southern village of Vik. The weather was terrible: a day or two before we were confined to our hotel for 24 hours under a monstrous snowstorm, and the snow was still falling, accompanied by harsh winds. Against all logic, we decided to try our luck and ignore the forecast. When approaching the black beach, we were struck by sharp sleet stinging our faces. We had to stand like

penguins, unable to see or do anything. But then, the sleet stopped for a minute, and I was left with a black beach, completely covered by white grains. This was one of the most unique landscapes I'd seen, and without a doubt a very original capture of this ultraphotographed location. Again, going against the forecast proved the right thing in retrospect.

Ignoring the forecast can seem counter-intuitive. But as nature photographers, the most interesting, visually compelling and exciting shooting experiences come at the time and place where we least expect them.



**erez Marom**

Erez is a full-time nature photographer and traveler based in Israel.

Erez authors professional articles on nature photography, and offers unique photography workshops in fascinating locations worldwide.

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

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**lake MývatN, icelaNd**

Canon 5D Mk III

Samyang 14mm f/2.8

f/2.8, 30sec, ISO 3200

© **Erez Marom**

Landscape Photography Magazine

**PRO**



# Feedback

I

n terms of composition, I think this image stands on solid ground. The leading line of the path coming in from the lower right helps to draw the viewer's eye into the scene. The sunlit wall on the left provides additional interest, balancing the composition nicely. The exposure is also well balanced, with appropriate treatment given to both highlight and shadow areas of the image. Some of the highlights on the wall might be a bit overexposed; digital sensors don't handle overexposure very well, so it is important to control the highlights as much as possible. Some clouds in the sky would have been nice to add some more interest and color to the photo. Overall this is a well done image, but one should always strive to increase the uniqueness and "wow factor" of their work. This is a good start, but there is certainly room for improvement, and for seeking more dynamic compositions and light.

Ian Plant

Pentax k-7 f/4.5, 1/500sec, ISO 400

80 LPM



**jacob garan • usa**

I am a 19 year-old optical sciences and engineering student at the University of Arizona, and I have been an amateur photographer for five years. I began

my photography experience with my high school's yearbook program and currently I take photos for several clubs at



**Mark bauer, uk** Mark Bauer is one of the UK's leading landscape photographers with work published worldwide. He is



Advice

**ian plant, usa**

Ian is a full time professional nature photographer, writer, and adventurer. His work has

the author of 3 books, including 'The Landscape Photography Workshop' (with Ross Hoddinott).

To see more of his work visit

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

the University of Arizona such as Freshman Class Council, Engineers Without Borders- University of Arizona chapter and Notoriety Acapella group. I have recently focused my photography on portraits and landscape, as opposed to sports and similar high school subjects. I hope to become a skilled landscape photographer within the next few years at my university. 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](http://www.ianplant.com)



f

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June 2 14

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## **WALL OF FAME**

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W<sub>2</sub>

01. Francisco P. Font

Lagunas de La Mata, Spain 02. Fokion Zissiadis

Seljalandsfoss, Iceland

03. Adriana Benetti Longhini

Monte Corno, Altopiano of Asiago, Italy 04. Stewart McAlister

Alkham Valley, Folkestone, Kent, England

3



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WINNER 1



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# ADVICE

## OF THE MONTH

### After The Rain

It's been said that there's no such thing as the 'wrong' weather for imagery, but I'm sure, says Andy Brown, no one would argue that certain environmental conditions are preferable to others

O

One thing you can be sure of as a landscape photographer is that, no matter how much you plan, sooner or later the weather will be against you. It's been said that there's no such thing as the 'wrong' weather for imagery, but I'm sure no one would argue that certain environmental conditions are preferable to others. If you have ever stood miserably in the pouring rain, sodden through, while your camera gear nestles safely away, fearful that simply removing the lens cap will allow unmanageable spotting on the front element, then you will agree I'm sure! Of course, there are ways and means to address anything nature can throw at you, but the alternative is to deal with the aftermath. Rain leaves in its wake the most wonderful possibilities, both obvious and gloriously subtle. Light reflects from surfaces that

would otherwise remain flat, dull and uninspiring. It emphasises and increases luminosity, creates reflectivity (the possibilities with puddles alone are endless), and lends your photographs a certain mood that is often ignored by the 'picture postcard' brigade. Think of surroundings you know well, be they your back garden, your commute to work or some other familiar locale. You will have doubtless observed these settings in a myriad of weather conditions, and noticed just how marked a visual effect wet weather in particular brings. Next time it rains, remember every cloud has a silver lining; plan a shoot to capture some of the changes you have observed and apply them to a situation that just may benefit. Of course, if you are feeling especially brave, you don't have to wait until it stops; face away from driving rain and try to use the lens hood as a shield. You might also want to take an umbrella.



### **andy brown**

Andy is a UK based landscape photographer. His primary fervour and passion is for mono and split-toned, ultra long

exposure imagery. To see more of his images visit his website

[www.andrewrobertbrown.com](http://www.andrewrobertbrown.com) **Back to contents page**

Canon 5D Mark II

Canon 17-40mm f/4L @ 29mm f/7.1, 1/40sec, ISO 100

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**An Island Dream Advice**

## Penmon Lighthouse

Like a beautiful butterfly emerging from its cocoon, says Cheryl Hamer, she was left speechless while watching Penmon Lighthouse emerging through the mist during a lovely spring morning on Anglesey; Here is her story

and the picture can then look flat and dirty. The sun was shining on the bright white surface of the lighthouse so strongly that all I could do was overexpose by 1/3rd of a stop before the lighthouse itself overexposed and the highlights were lost. Using graduated neutral density filters was too difficult with this composition despite my best attempts, so I stuck with the 1/3rd overexposure and then lifted the whites slightly more in Photoshop.

So, I was planning this month to talk about the wildflowers on Anglesey at this time of

year, and show some pictures of the profusion of wild garlic in St Mary's churchyard near Llanfairpwllgwyngyll, or the beautiful avenue of daffodils and primroses on Church Island in Menai Bridge. Those things are still there (if you are quick) and are looking really lovely –well worth a visit if you are close enough. However, I simply couldn't

pass over my magical mystery lighthouse emerging from the mist like a butterfly from a cocoon!



### **cheryl Hamer**

Cheryl is a professional landscape photographer based in Anglesey. As well as loving her photography, Cheryl is also passionate

about helping others to develop their photography. She runs workshops in the UK and worldwide via [www.cherylhamer.com](http://www.cherylhamer.com) and specialist courses for women via

[www.womenbehindthelens.co.uk](http://www.womenbehindthelens.co.uk)

**Back to contents page**

penmon lighthouse, anglesey, wales Canon 5D Mk III Canon 24-105mm f/4L IS @ 105mm f/8, 1/640sec, ISO 100

W

Well, as I said in my first although I could hear the deep article, it's the light on tolling of the bell sounding Anglesey that I really love, and out its warning. As I waited, this month I was treated to a the sun rose diagonally off to truly magical experience. my right and steadily became Throughout the many years that stronger and stronger and blue I have been visiting Anglesey, sky began to appear above. I have been to Penmon Then the lighthouse began to Lighthouse lots of times – it's emerge from the mist, slowly and an iconic part of the local surely revealing more of itself. landscape and much vaunted I was instantly reminded of a by photographers as a great beautiful butterfly emerging from location, particularly at sunrise. its cocoon – simply magical. So, it was inevitable that it I was really lucky on this would feature in my articles at occasion, with the mist in my some point – I was just trying favour and the sun rising in just to work out when and how! the right place. However, we Then, those wonderful gods of do also make our own luck as photography intervened again to photographers. We need an make it a no-brainer! The evening awareness of the landscape close weather forecast indicated we to home and some idea as to how might have some mist around best to capture it. Of course, I am sunrise, and I immediately thought now extremely lucky that I have of the lighthouse. So, I duly set this iconic location within a short my alarm, crossed my fingers, distance from home. I would really and tried to sleep – something urge you all to give some thought

I'm not too good at in this kind to your local landscape; do you of situation as I am like a kid at have any striking trees close by, Christmas and get too excited! or a local church with a tall spire, Waking up bleary eyed the or even a relatively low hill that next morning, I was very happy to might

poke up out of the mist? see a good mist lying across the land. With the butterflies fluttering was more difficult than it might away madly in my stomach,  
Join the world's leading online landscape photography magazine appear. I wanted to overexpose  
I raced down to the lighthouse. slightly in order to make the mist

**I was then treated to one of** [Click here for full details](#)

the most magical sights I have otherwise such a profusion ever seen. When I arrived, of white can trick the camera



I could barely see the lighthouse, meter, lead to underexposure,

© Cheryl Hamer  
Foto Talk Advice

**Landscape Photography's Many Benefits**



Landscape photography can enhance perception and imagination, open up a world of new possibilities, and also take us back to our ancestral roots.

Trevor Anderson shares his experiences

reconnect us to our ancestral roots, and should never be taken for granted. I owe a debt to photography for the heightened drive it gives me to experience these events more often.

Nature photography is an incredible asset to a rich sensory experience of life. It could be a doorway to new experiences around the world and a key to appreciation of the environment. I am very grateful that fate had me find a camera a few years ago!



### **trevor anderson**

Trevor is a Pacific Northwest based Landscape Photographer. He believes

visual art is a necessary component for healthy self expression and encourages others to appreciate the art inherent in life. To see more of his work visit

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

**[Back to contents page](#)**

**jökulsárlón, iceland** Canon 5D Mk II & 17mm lens f/16, 0.8sec, ISO 50

T

he ice is cracking from and tuned me to the frequency below and slowly rising to of nature. Colors began to seem the surface while the seagulls more brilliant and light contrasts make alarming calls. The sky began to seem more apparent. moves from a neutral gray to The slow-moving autumn leaves a dark black as the remaining seemed to hang in place as if sunlight casts an amber glow frozen in time and the dusting of

on the cold ice. My senses are snow on distant mountains began heightened and I am completely to lure me towards the prospect lost in the moment, capturing of hiking through a snowy this unfolding event taking place landscape amongst rocky giants. at Iceland's Jökulsárlón, which Needless to say, I was fixated is next to one of Europe's by the way nature photography largest glaciers. I am here to could shape observation.

“

witness the historic Grímsvötn This heightened sense of volcanic eruption, mostly due to observation and imagination my passion for photography. began fuelling my excitement

I was fortunate enough to get for more hiking trips, and still does at an increasing rate these days. This excitement *I am very grateful that fate had me* has led me to see some *find a camera a few years ago!*

amazing sights at some fantastic locations, and continues to push me to imagine new possibilities

into photography a handful of while staring at a map. I long to years ago as a teenager, but I do experience the seasons along recall a time where little attention a local or maybe even distant was paid to things such as a trail somewhere. Stepping foot sunset. Stumbling upon a cheap into nature with a camera in my film camera to photograph some hand takes me into a different popular fishing spots for a website world where I can combine project ended up to be one of nature's creativity with my own. the best things fate had planned Getting out into nature is also for me. At this point I started to very beneficial for the health notice a change in perception. It of my body and mind. In doing was as if time seemed to move this we enter into a world rich in more slowly while capturing clean air and bountiful stars, and

nature. Through the camera I was  
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if it is remote enough, it is also

**able to record things that had** [Click here for full details](#)

always been there but which Wi-fi frequencies that bombard  
I had failed to tune into. It was as us on a daily basis. These are



if the camera was a tuning device  
essential experiences that

© Trevor Anderson

March 2014 Winners Landscape Photography Magazine

## Shoot The Land

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[www.shoottheland.com](http://www.shoottheland.com) Winner



**Jayanta Roy**

90 LPM

**Alex Conu**



Finalist



Alex Conu

Finalist

above • reiNe

Lofoten Islands, Norway

Canon 5D Mk III

Canon 17-40mm f/4L @ 17mm f/4.5, 4sec, ISO 2000

**right • uttakleiv beach** Lofoten Islands, Norway Canon 5D Mk III

Canon 17-40mm f/4L @ 17mm f/8,30sec, ISO 400

**left • iNdia**

Nikon D3100

Tokina 11-16MM f/2.8

f/9, 1/800sec, ISO 100

## Portfolio Lukas Wernicke »



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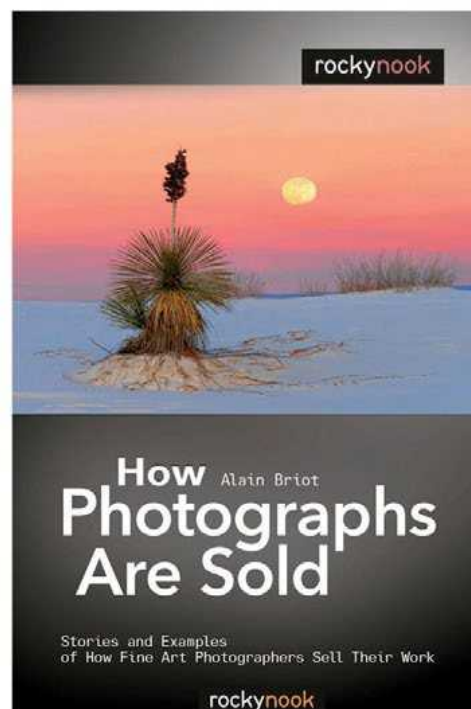
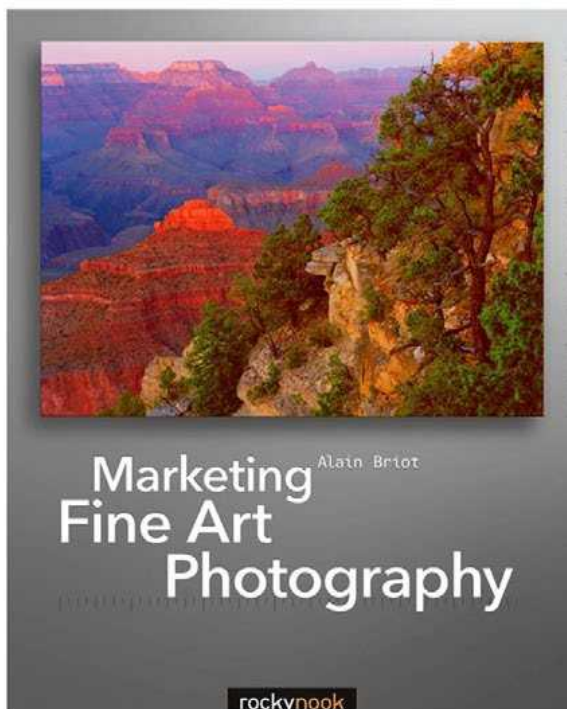
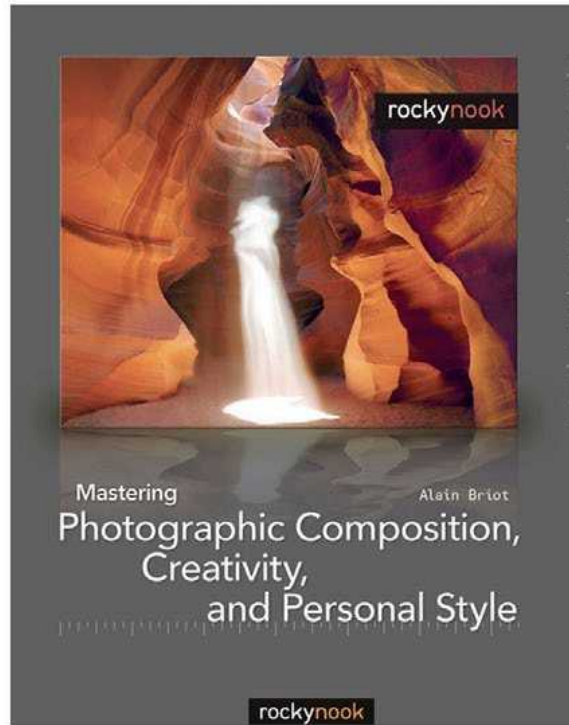
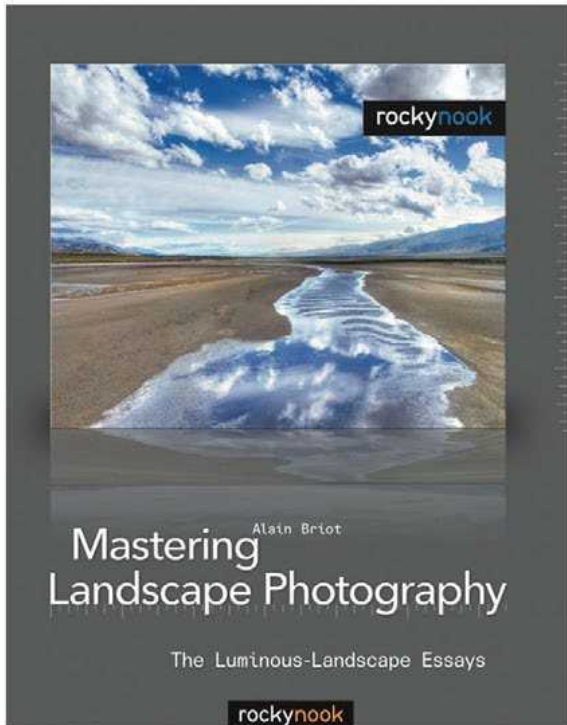
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**lukas wernicke • germany**



I am 28 years old and live in Kiel that's based at the baltic sea in the very north of Germany.

Since my childhood I have

been fascinated by nature and the outdoors. In 2007 I hired a DSLR, this was the way I discovered landscape photography. I love to spend my free time by getting up at 3am to catch the first sunlight over the baltic sea. I love to travel with the camera and record amazing locations.

### **in tHe baG**

Canon 6D

Canon 7D



Canon 17-40mm f/4L

Canon 24-105mm f/4L IS

Canon 300mm f/4L

Canon Extender 1.4

Tokina 12-24mmf/4

Vanguard Alta Pro 254CT Tripod Manfrotto Ballhead

Lee Filters

**usedoM islaNd** Mecklenburg-Vorpommern, Germany Canon EOS 6D Canon 17-40mm f/4L @ 21mm f/16, 1/15sec, ISO 500 Lee 0,9 ND soft grad filter  
All pictures © Lukas Wernicke

Landscape Photography Magazine

# Portfolio



W »

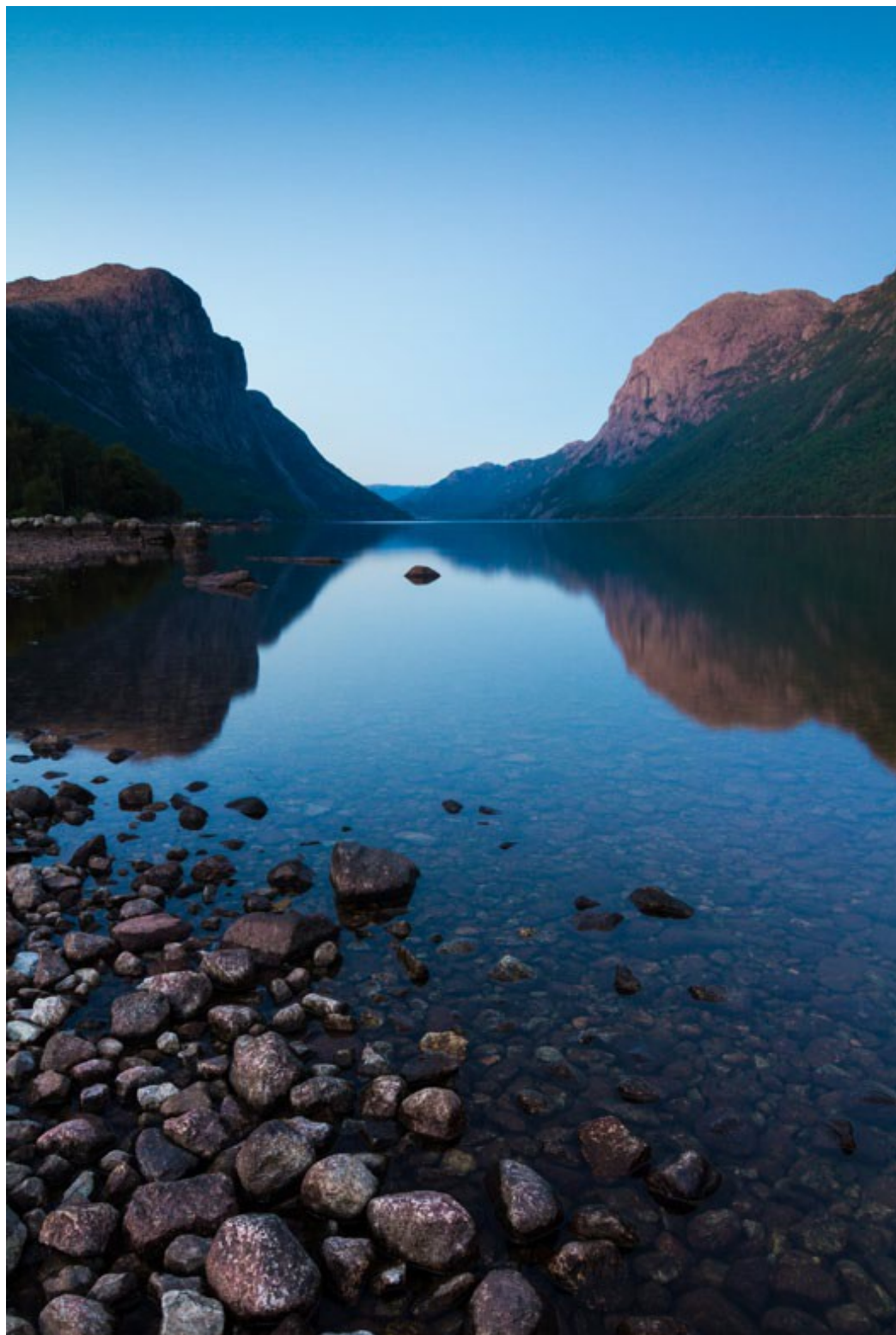
Portfolio • Lukas Wernicke



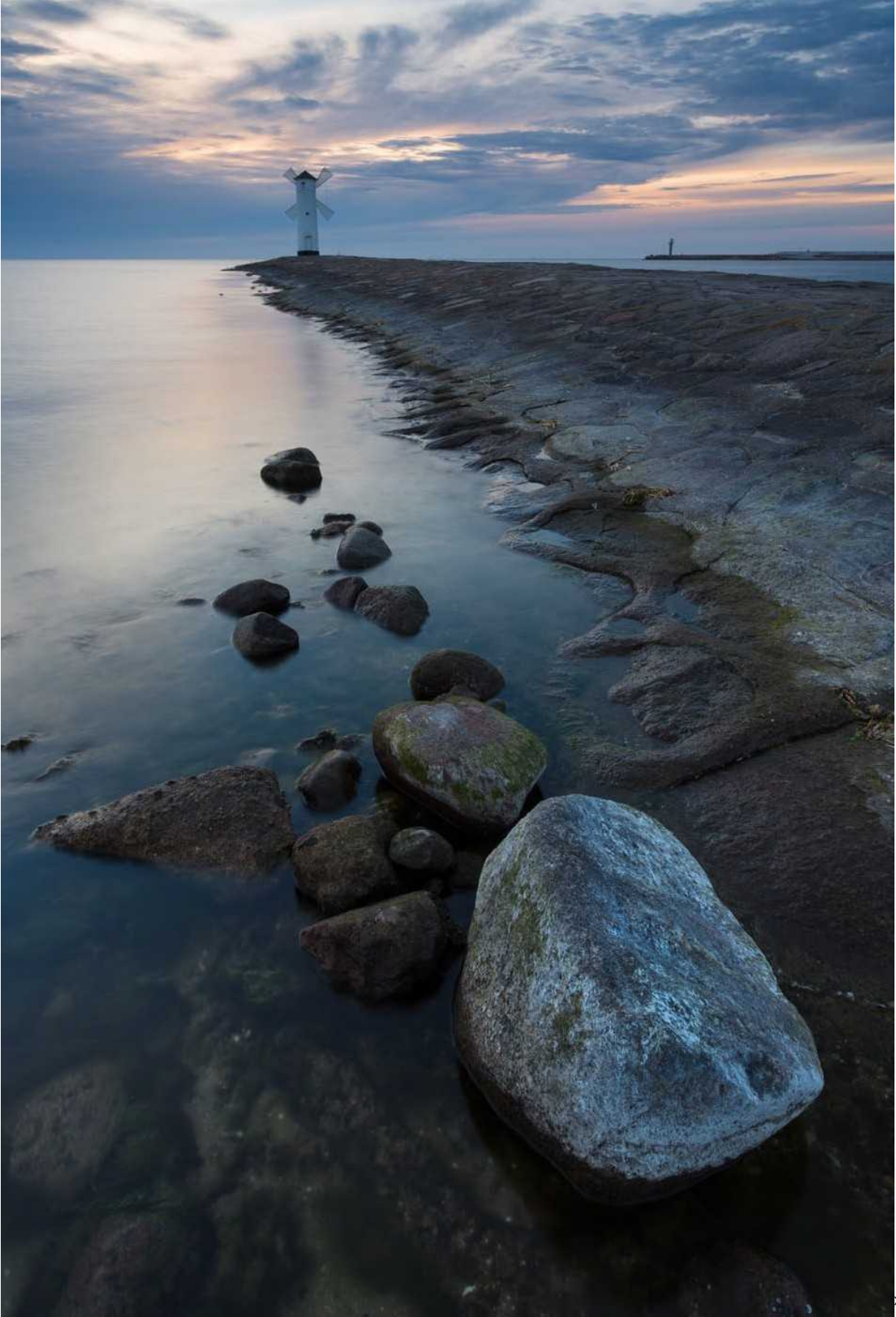
above • kalteNhoferMoor Schleswig-Holstein, Germany Canon 7D Tokina 12-24mm f/4 @ 17mm f/20, 1/15sec, ISO 100 Lee 0.9 ND grad filter right • fjordlaNd Fjordland, Norway Canon 1Ds MKIII Canon 70-200mm, f/2.8 @ 85mm f/22, 10sec, ISO 100 2-stop ND Grad, 3-stop ND far right • ŚwiNoujŚcie

**lighthouse** Świnoujście, Baltic Sea, Poland Canon 6D Canon 17-40mm f/4L @  
20mm f/13, 2,5sec, ISO 100 Lee 0,9 ND soft grad filter

100 LPM







Editor's Choice <sup>101 LPM</sup>  
102 LPPM



[sparklakewithsouthsister](#) Oregon, USA Canon 6D Canon 17-40mm f/4L @ 19mm f/13, 2sec, ISO 100 Lee 0.9 ND grad filter Lee Polariser Tripod

10»3 LPM







104

LPM

**above • kalteNhofer Moor** Schleswig-Holstein, Germany Canon 6D

Canon 17-40mm f/4L @ 29mm f/13, 1/4sec, ISO 100

Lee Polariser

**left • icelaNd**

Canon 7D

Tokina 12-24mm f/4 @ 15mm f/20, 2,5sec, ISO 100

Polariser filter

**far left • sylt islaNd**

Schleswig-Holstein, Germany Canon 6D

Canon 17-40mm f/4L @ 21mm f/13, 0,3sec, ISO 100

Lee 0,6 ND soft grad filter Lee polariser



Final Frame»



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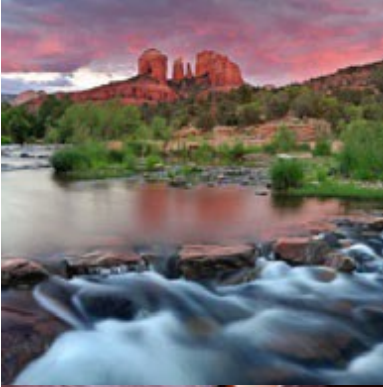
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**Top: Colleen Miniuk-Sperry**  
**Middle Row: Alan Ross, Lynette Tritel, Suzanne Mathia, Roberta Lites**  
**Bottom Row: Robert Haas, Dean Hueber, Ivan Martinez, Richard Maack**

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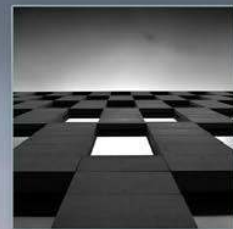
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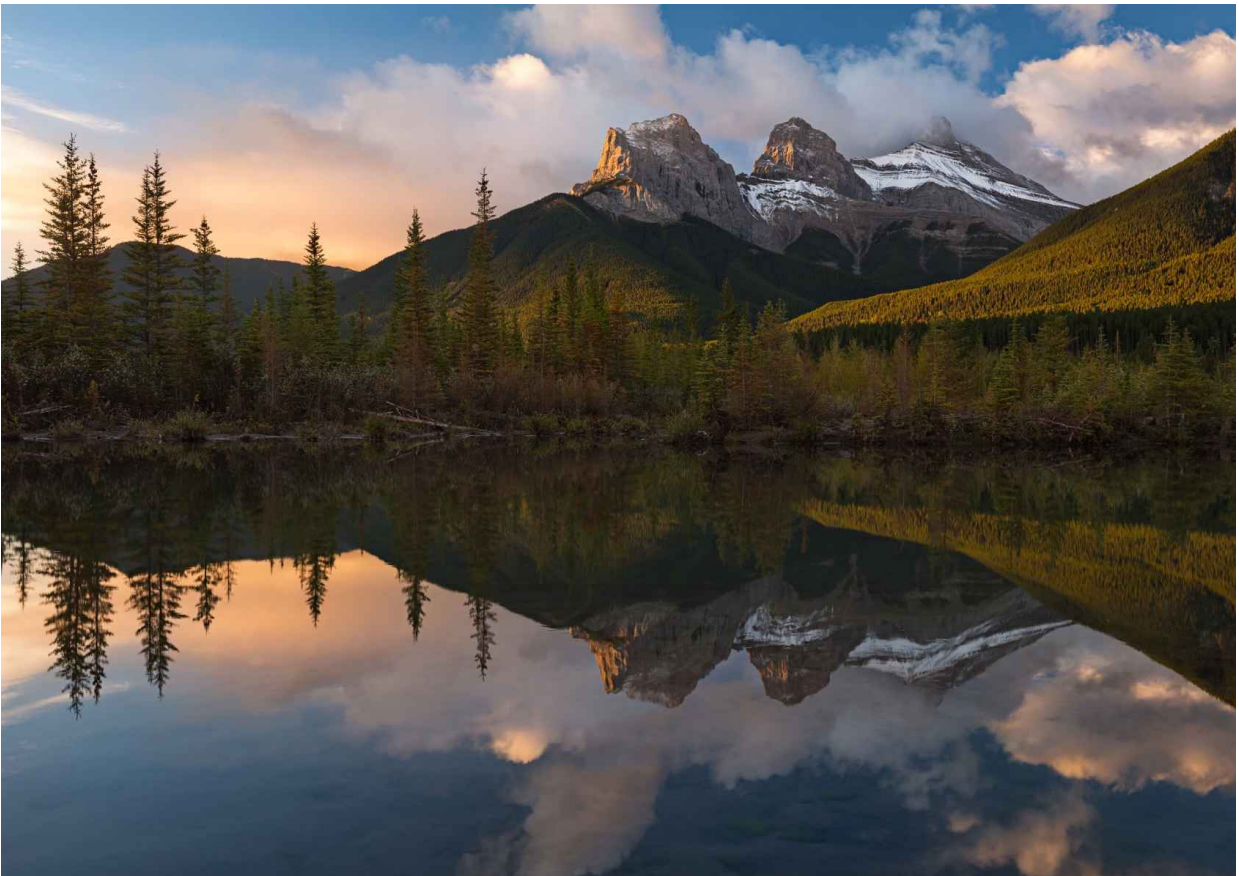
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# Final Frame

Canmore, Alberta, Canada  
Joel Brady-Power, USA



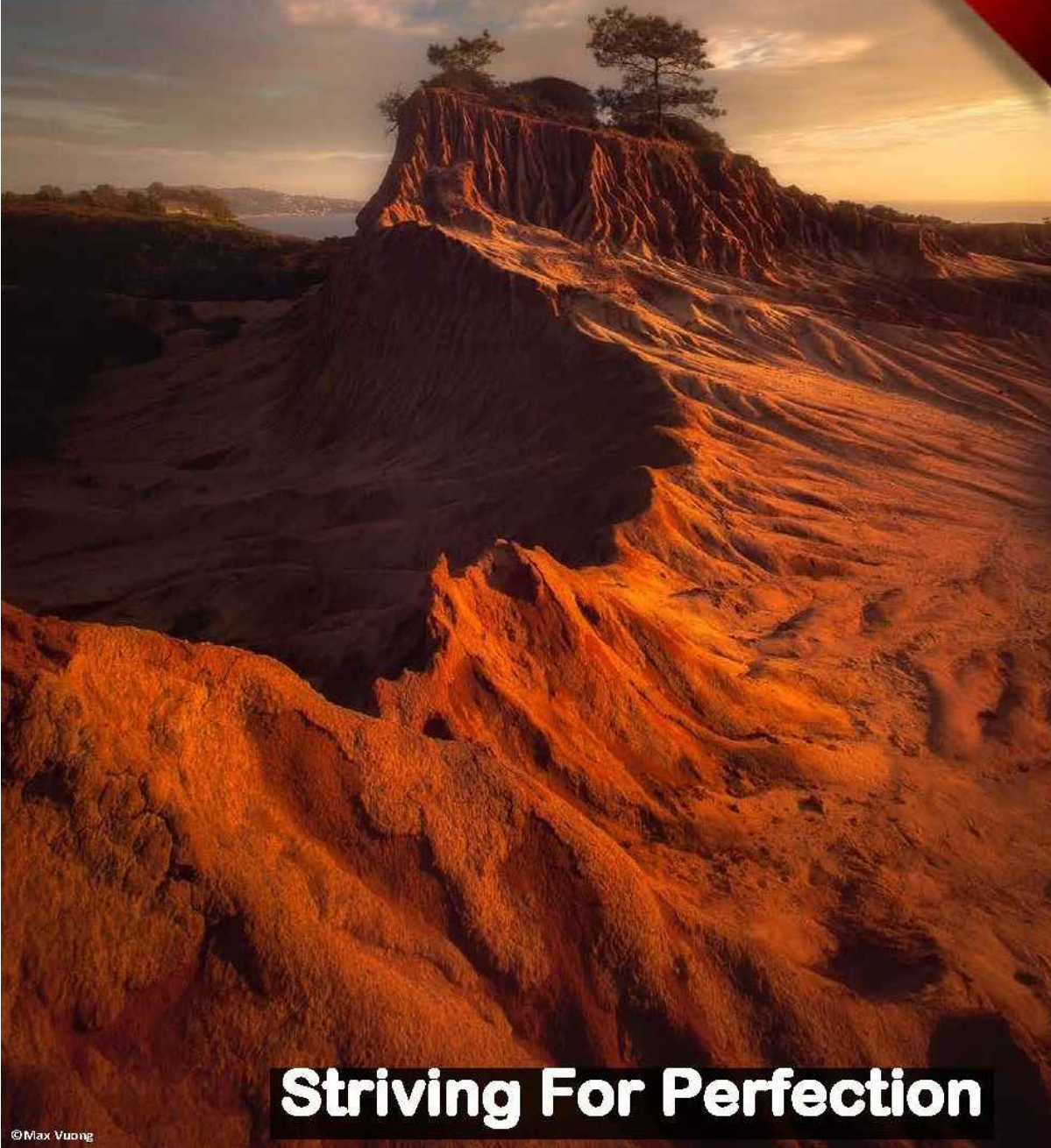
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Nikon D800e, Nikon 16-35mm f/4 @ 29mm, f/16, 0.6sec, ISO 100 Take part in our “Final Frame” section, [click here for details](#)

# Lands

Photography Magazi

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