



Landscape

Photography Magazine

©Steve Schwindt

FREE SAMPLE ISSUE



The Alpe di Siusi / Seiser Alm is one of the most iconic locations in the Dolomites in Italy and probably one of the most photographed landscape locations in the world. Thus it is very tricky to get away with a picture that is both appealing and not boring.

You basically have two options. Either you come up with a completely new composition or you get very lucky and go for the iconic frame in great conditions.

Long story short: I got very lucky. Even though the Dolomites are not very far from my hometown in Austria (2h drive), I had never been there before. In August 2018 I wanted to change that and planned my photography vacation there.

When I arrived at the Alpe di Siusi, I was not prepared for what was about to come. A daytime car ban during summer to protect nature. This resulted in an approximately 1h hike to the photo-spot.

I was very disappointed that it did not pay off that very evening. Don't get me wrong, this place is amazing in any weather conditions, however, a cloud in front of the sun resulted in a grey-ish picture. Even though other locations were planned for the next morning, I decided to go for Alpe di Siusi again. This time it paid off. Getting up at 04:30, driving there and hiking for 1h was totally worth it.

As stated before, this is the most iconic picture you can get in the Dolomites. In



Seiser Alm, Alpe di Siusi, Italy • Canon 5D Mk IV, Canon 24-105mm f/3.5-5.6 IS, f/11, 1/100sec, ISO 100

addition to the well arranged mountain huts in the foreground, a little stream runs in between the hills and creates a nice leading line. Sassolungo mountain (3181m) in the background is not just an interesting mountain on its own, its sharp and steep drops also create a nice contrast to the round and soft shapes in the foreground.

DANIEL EICHLEITNER, AUSTRIA

When I first started with photography, it became very clear that I was attracted to landscape imaging. Since then I have been hiking and exploring the alps, always having my gear with me to capture the moment.





Swakopmund, Namibia by David Kooijman from Italy • Canon 6D, Canon 24-105mm f/4L IS, f/18, blended exposures, ISO 100



Black Mountains, North Carolina, USA by Nils Johan Hakansson from USA • Nikon D800, Nikon 17-35mm f/2.8, f/16, 2sec, ISO 100



Newport, Oregon, USA by Rajesh Jyothiswaran from USA • Sony Alpha a7R II, Sony 16-35mm f/4, f/13, 1/8sec, ISO 50



Dallas Divide, Colorado, USA by Ken Henke from USA • Nikon D810, Nikon 50mm, f/3.5, 2sec, ISO 500



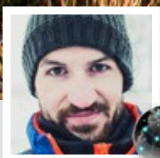
Bridalveil Fall, Yosemite NP, California, USA by Franka Gabler from USA • Nikon D800e, Nikon 80-400mm AF-S, f/16, 0.8sec, ISO 80



Mount Saint Helens by Candice Watson from USA • Canon 5D Mk III, Canon 16-35mm f/2.8L III, f/2.8, 20sec, ISO 1600



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



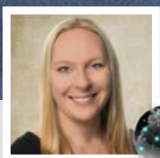
Picws Du, Brecon Beacons, Wales by Matthew Holland from UK • Nikon D500, Nikon 16-80mm f/2.8-4, f/11, 0.8sec, ISO 100



Portland Head Lighthouse, Maine, USA by Christina DeAngelo from USA • Nikon D850, Nikon 14-24mm f/2.8, f/11, 1.6sec, ISO 64



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



Oxbow Bend, Grand Tetons NP, USA by Jennifer Clark from USA • Sony A7r, Sony 16-50mm, f/11, 1/30sec, ISO 100

Contributors

Sample Issue



Dimitri Vasileiou



Adam Burton



Mark Metternich



Michael Pilkington



Shannon Kalahan



Joshua Snow



Stephen Spraggon



Frances Vandewalle



Sergio Paparoni

Featured Photographers



Kyle Jones



Isabella Tabacchi



Harmen Piekema



Judith Kuhn



Conor MacNeill



Candice Watson



Sandra Cockayne



Daniel Eichleitner



Faye Dunmall



Matthew Holland



Sonja Jordan



Mike Reid

Get involved • Upload your feature

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



Follow LPM

follow us on our social media platforms • never miss a thing

Flickr



Facebook Page



Facebook Group



Twitter



Instagram



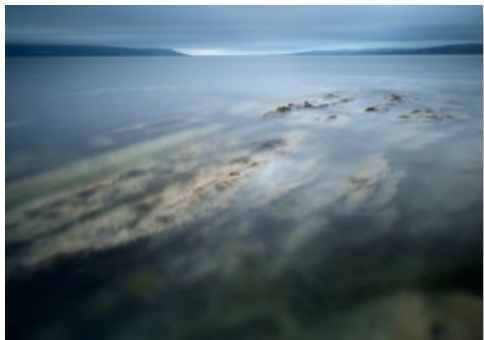
Flickr Group



keep up to date with our latest news, competitions and giveaways



Turning Pro



Getting it Right in Camera



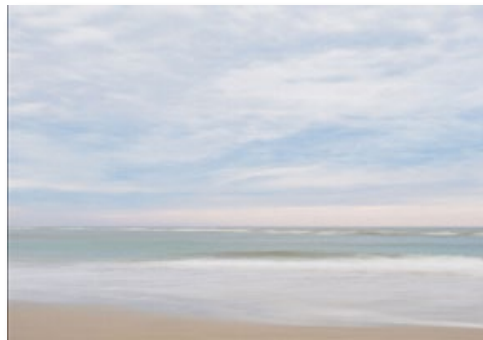
Fine Art Printmaking



In Conversation... Joshua Snow



Art As A Voice



Pro Advice for Beginnings



Winter Visions



Nocturnal Visions



Write for us • Upload your article

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



Turning Pro

So, you want to follow your dream and become a professional landscape photographer? **Adam Burton** is here to break down the truth of the pressures that will face you

Over the years I have lost count of the number of people who have contacted me to ask advice regarding pursuing photography as a career choice. From school leavers to university students, through to hobbyist photographers wishing to change career.

As somebody who turned a hobby into a profession over a decade ago, I am only too aware of the appeal of becoming a full-time professional landscape photographer. What's not to like? You get to be your own boss and spend your time in the outdoors, photographing beautiful landscapes.

As you will no doubt already know, and any honest pro will confirm, the reality is not quite as idyllic as that. The question I often find myself asking is: After all this

Let's grapple with the biggest misconception first: being a professional gives you far more opportunity to take photos

time would I consider going back to a regular job? My answer is always the same, a resounding 'absolutely not'. But if I could have my time again, knowing what I now do about the decline of the industry would I have still made the decision to turn pro? Probably not.

Anybody who wishes to turn professional is surely already aware of the advantages. For a landscape photography enthusiast it's the dream job, isn't it? An aspiring student once wrote to me seeking my advice about starting a photography business; she wrote 'I'd love to become

a photographer so I can travel the world and make money taking photos'. I had to admire her eagerness, and didn't want to dampen her enthusiasm but, in all honesty, there is a bit more to it than that. And yet, this sentiment seems to be so popular nowadays that, while once this kind of email would have been unusual, now it is incredibly commonplace.

I don't want to sound like a sourpuss

here. I think it is a wonderful thing to break with the typical working convention of a 9-5 (or 8-8, as seems to be the case these days) job, and instead follow a career that you are passionate about. After all, we spend most of our lives working, so we really should enjoy it. When I first started working in an office at 16, I remember the depressing realisation that pretty much my whole life would be spent working five days

a week with only two days to recover. I recall feeling that somewhere along the line somebody had got the numbers mixed up, surely it should be the other way around?

But anyhow, that's beside the point here. This article is really about trying to give prospective pros a real heads-up, not of the advantages of this professional because they are obvious, but (without sounding >>



>> too negative) the reality of it.

So, let's grapple with the biggest misconception first: being a professional gives you far more opportunity to take photos.

This has to be one of the biggest motivations. We all enjoy taking photos, and pros take more than amateurs, right? Well, in my experience, in most cases it is completely the opposite, certainly when compared to a serious amateur.

People often ask how many days per week I am out shooting (for myself) with my camera, and are always surprised when I admit that I may go out once per week, twice if I'm lucky. Sometimes, weeks go by without me taking a photo. This is partly because the other parts of running a landscape photography business occupy my time. Admin work, responding to emails, planning and running workshops, processing images, writing books and magazine articles, and so on.

“Although there are still many libraries out there willing to sell work on your behalf, license fees can be ok at best and very often pathetic

Feeling the pressure

In addition to the above, the pressure of making money from your images continually weighs down on you. Almost as soon as I turned pro I increased the pressure on myself to capture images from every trip, otherwise it was money wasted. This was a feeling that I previously hadn't experienced; up to that point any trips were being funded by my regular job, if I came home empty-handed, it was disappointing but it didn't really matter. But now, there was no other job to pay the bills, so with each and every shoot I felt huge pressure to return home with

images. That pressure does funny things to you; I became far more obsessive about the weather forecast and choosier about when to go out with my camera. I could easily talk myself out of trips and to this day I still do. Then, there is a new pressure about what subjects to shoot.

Shooting for yourself

Up until you turn professional, your photography is, or rather should be, all about what appeals to you. But, once your income depends on your photographs, you face a crucial decision. Do you continue to shoot what you love, or do you shoot what makes the most money? The choice you make here will have a huge impact on whether being a professional photographer is the right move for you. We all

love dramatic landscapes, but it is a simple fact that outside of photography websites they have a limited appeal. An image of a village or town photographed on a sunny cloudless day will probably be far more saleable.

While any photography subjects may be preferable to working a regular 9-5 office job, most photographers seeking to turn pro do it because they believe they can continue to shoot the kind of images they enjoy. The sad fact is that, for most, this isn't the case.

Selling your images through libraries
In the golden age of landscape photography, professionals used image libraries to market and sell all their pictures, leaving them free to leisurely roam and photograph the world's most beautiful >>



» destinations. Sadly, that time is well and truly over; royalties have plummeted due to the emergence and popularity of digital photography and the availability of imagery through the Internet. Although there are still many libraries out there willing to sell work on your behalf, license fees can be ok at best and very often pathetic. These fees continue to drop and with so much competition will never recover. In order to make a decent return from image libraries, you now have to invest huge quantities of time, photographing, processing, captioning and then key-wording images. Even with doing all these things, the returns won't justify an international photo trip, or probably even a domestic one. To make real money you need to put your eggs in several baskets.

Other revenue streams

So, you have registered with a few libraries in the hope of some regular sales, but what else can you do? Shoot loads of commissions, right? Well, if you are lucky a commission will come along every year or two but these are not something you can depend on.

Another way to make money is through selling prints, both online and through craft fairs, exhibitions and galleries. However, online print sales can be sporadic and finding outlets to sell/exhibit your prints can be very hard work. I rarely sell prints through my website and, being no salesman, long ago gave up trying to sell at craft fairs and exhibitions.

Historically, supplying images for

photography magazines was always a sure fire way of making money. However, the magazines have benefitted from the surge in digital imagery already mentioned above and fees have been slashed. Now you are more likely to find work with a magazine if you can both write and supply pictures. You may not have anticipated being a writer when you turned pro, but it is an essential skill these days.

As well as magazines, your writing skills may be required to write blogs and books, both of which can help to pay the bills and elevate your profile. Next,

consider all the usual products where scenic photographs are found; greeting cards, postcards and calendars. All of these could be potential candidates to showcase your imagery, but remember many of them will favour blue skies over dramatic landscapes.

One thing to bear in mind whenever you are selling images is that potentially you are competing against amateur photographers who are prepared to give their work away for nothing or sell it for peanuts. This can make things very depressing for professionals.

Photography workshops

The surge in photography workshops and tours in recent years is directly related to the drop in license fees with image libraries. Whereas once landscape pros could rely on libraries to pay the bills, that role has now switched to photography workshops. To a general observer, photography »

“
As well as
magazines, your
writing skills may be
required to write blogs
and books, both of which
can help to pay the
bills and elevate your
profile



Turning Pro

>> workshops could seem like an obvious and easy way to survive as a professional. And they are right to an extent; workshops, tours and tuition now provide the biggest revenue stream for all the professionals I know. But an aspiring professional shouldn't underestimate what is required to run a workshop; you not only need

professional landscape photographer now is that you need to be as good at running a business as you are at taking photographs. In fact, you probably need to be better at the business side than you are behind the lens.

Last but not least, you need to remember that you need to promote yourself on various social media platforms, which will take a large piece of your time, daily.

If you can build your profile, develop a variety of revenue streams and continually market yourself while still finding time to shoot what you love, then you

will have a very good chance of turning your dream into reality. Nobody ever said it would be easy, but with effort you can make it work. ↩

While photography workshops can be tremendously rewarding, they require a huge amount of planning beforehand and are exhausting

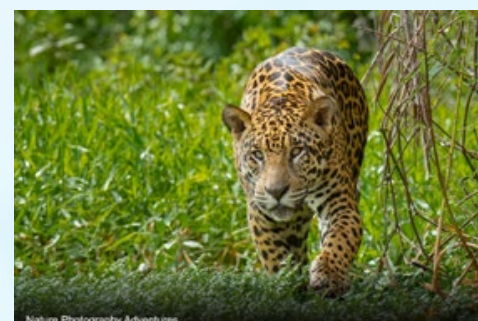
to be an experienced photographer who understands their locations in depth, but also be a strong communicator with good training skills.

While photography workshops can be tremendously rewarding, they require a huge amount of planning beforehand and are exhausting. Also, be prepared to restrain yourself from photographing that incredible sunset, as your focus should always be on helping your clients to capture images, not you.

The harsh reality about being a



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



PhotoTours Directory



Where Will You Travel Next?

Book your next adventure





Getting it right

In Camera

What are the benefits and judgments associated with eschewing post-processing when creating sharp images?
Michael Pilkington unpicks this modern phenomenon

This is a phrase that I come across from time to time. It is a phrase that I have to say I find a little annoying. Why is that? It is because it implies a number of different things. It implies that if you don't get it right in camera you are somewhat incapable or inferior. It also implies that you do not need to do anything else to the image post-capture in Lightroom or Photoshop.

Another phrase you might have come across is 'Straight Out of the Camera' or SOOC. Try Googling it. There are Flickr and Facebook groups dedicated to this Holy Grail. Indeed, you will also come across many discussions on the subject waxing lyrical about what this actually means. So, what does it mean? Well, it means that

you use the JPEG or RAW file straight after you take the photo with no additional post-processing. This already includes a contradiction. A JPEG file is post-processed in camera. You can set a number of different parameters in camera and rely on your camera manufacturer to create a viewable image based on their interpretation of how the raw file should be presented as a jpeg. So, while it might be referred to as 'Straight Out of the Camera', it doesn't really qualify, in my opinion. On the other hand, a RAW file is simply what it says. Referring to Wikipedia, a RAW file is defined as follows: 'A camera raw image file contains minimally processed data from the image sensor of either a digital camera, motion picture film scanner or image scanner. RAW files are named so because they are not yet processed and therefore not

ready to be printed or edited with a bitmap graphic editor (such as Lightroom or Adobe Camera Raw). It goes on to say, 'they fulfill the same role as negatives in film photography; that is, the negative is not directly usable as an image, but has all of the information needed to create an image.'

However, as soon as you bring it into a bitmap graphic editor, some kind of interpretation is done so that the bits and bytes that make up the digital file are converted to become viewable.

Perhaps this is being pedantic and we should assume that opening an image in Lightroom or Photoshop is a necessary step and is essentially 'straight out of the camera'. The question is whether this image at this stage is satisfactory?

What we have to think about is what is an image and how it relates to what we see. I am guessing that the SOOC purists expect the two to be the same. Indeed, I could concede that the image you get out of the camera is decent enough, but is it really what you saw?

When we look at a scene, a beautiful landscape, you in fact survey it, taking in different parts of the view and assimilating them in your mind. Your pupil is contracting and dilating to account for different levels of brightness. In summary, you are taking multiple and different exposures. The camera is different. You can only select one exposure that is good for the shadows and also good for the highlights. The dynamic range of the camera sensor (for the Nikon D850 this is 14.8) is much less than the human eye

The overall brightness of the scene may be quite different to what you have chosen to expose for



(around 20 stops). In short, the exposure you select is often a compromise. The overall brightness of the scene may be quite different to what you have chosen to expose for. It is for that reason alone that some level of post-processing is necessary. You have to recover or control the highlights and the shadows as well as the blacks and whites in the image.

Often, when viewing an image straight

out of the camera, or the first time in an editor, it is usually 'flat'. Indeed, you could present this version to the world and claim how wonderful the image is as it is 'straight out of the camera'.

Nevertheless, there are many different components of an image that cannot be corrected or addressed in post-production and these are the things that need to be taken care of in the field. >>



>> Focus and depth of field

You cannot make an image sharp in post-production that was not already properly focused during the exposure. There is only one plane of focus in an image and you have to choose where that is. Linked to this is depth of field, which are those areas in front of, and behind, the focal plane that are acceptably sharp. In other words, they appear sharp to our eyes but are in fact not on the plane of focus. If you want shallow depth of field you could in theory blur the background to simulate this if you

“Using a graduated filter in Photoshop, Lightroom or Adobe Camera Raw is not the same thing and is not to be confused with using a graduated filter in the field

didn't quite get it right in camera. However, this could take some effort, which can easily be avoided by getting it right at the time of making the image.

Having great depth of field is another challenge and it may be necessary to use a specialist lens such as a tilt and shift lens or use focus-stacking. In the latter case, it is important to make sure that all the images are identical, other than the position of the plane of focus, to aid blending in post-production.

Exposure

You may think that this is one of the things that can easily be corrected in software, and you would be right. However, you have to consider the implications of doing this. If when taking the image you have clipped your black or white points, then

no amount of moving sliders in software will recover this. Clipping means there is no data. Clipping of blacks results in pure black and have no shadow detail within them. Similarly, clipped whites are pure white with no highlight detail within them.

Another concern you might have with under-exposed images will be noise. As you increase the exposure in software the noise in these areas will become more apparent. In the same way, subtle tones in highlights may well be lost in over-exposed images.

It is essential to get the right exposure in camera to ensure that you have most latitude in post-production. It is important that blacks and whites are not clipped and a sufficient exposure time has been chosen to capture shadow detail. If the dynamic range of the subject is too great, then multiple exposures may be

the way forward. One exposure is made specifically to capture shadows detail and one dedicated to capture highlight detail. In post-production, these can be blended together.

Filters

If you are a landscape photographer, you may well be using graduated filters to help manage bright skies. Holding back highlights in this way helps to reduce the brightness range of the scene, allowing you to expose for those important shadow details. Using a graduated filter in Photoshop, Lightroom or Adobe Camera Raw is not the same thing and is not to be confused with using a graduated filter in the field. In post-processing, a graduated filter is simply a way of declaring what areas of an image are to be affected when >>

Getting it Right in Camera

>> making adjustments.

Some filters are used for creative effect. These would include neutral density filters and polarizing filters. Using a neutral density filter cuts out light uniformly and enables you to prolong exposure times. In this way, you can capture movement. Objects moving within the scene are blurred to a lesser or greater extent depending on the exposure time. This effect cannot be created in Photoshop or Lightroom. Similarly, a polarizing filter can manage reflections and in so doing increase the apparent saturation of the subject.

Composition

The composition and all of the elements within it, including objects and light, are at the heart of your image-making. It is this that can make your photograph fabulous or just ordinary. So, getting this right, in camera, is absolutely essential.

We know we can add to an image or

use the transform tools in Photoshop to change the perspective of an image or correct a 'wonky' horizon or converging verticals when pointing upwards at buildings or trees. You can remove some irritating items in the frame such as wayward branches, telephone lines or even drop in a whole new sky (you don't do that, do you?).

As a landscape or nature photographer who relies on the whims of natural light and the weather, it is unlikely that you will have an image that is finished straight out of the camera. However, you can do many things to make sure that you have created the best possible capture by creating a 'digital negative' that is ready for creating that exhibition quality print.

Good camera craft, familiarity and confidence in your equipment means that you can direct your energies toward, paraphrasing Ansel Adams, making a photograph and not taking it. ↩



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



Advertise with us

Place your Advert in the Magazine

Promote Your Photo Tours & Workshops

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

Choose the package that suits your business...

<https://store.landscapephotographymagazine.com>



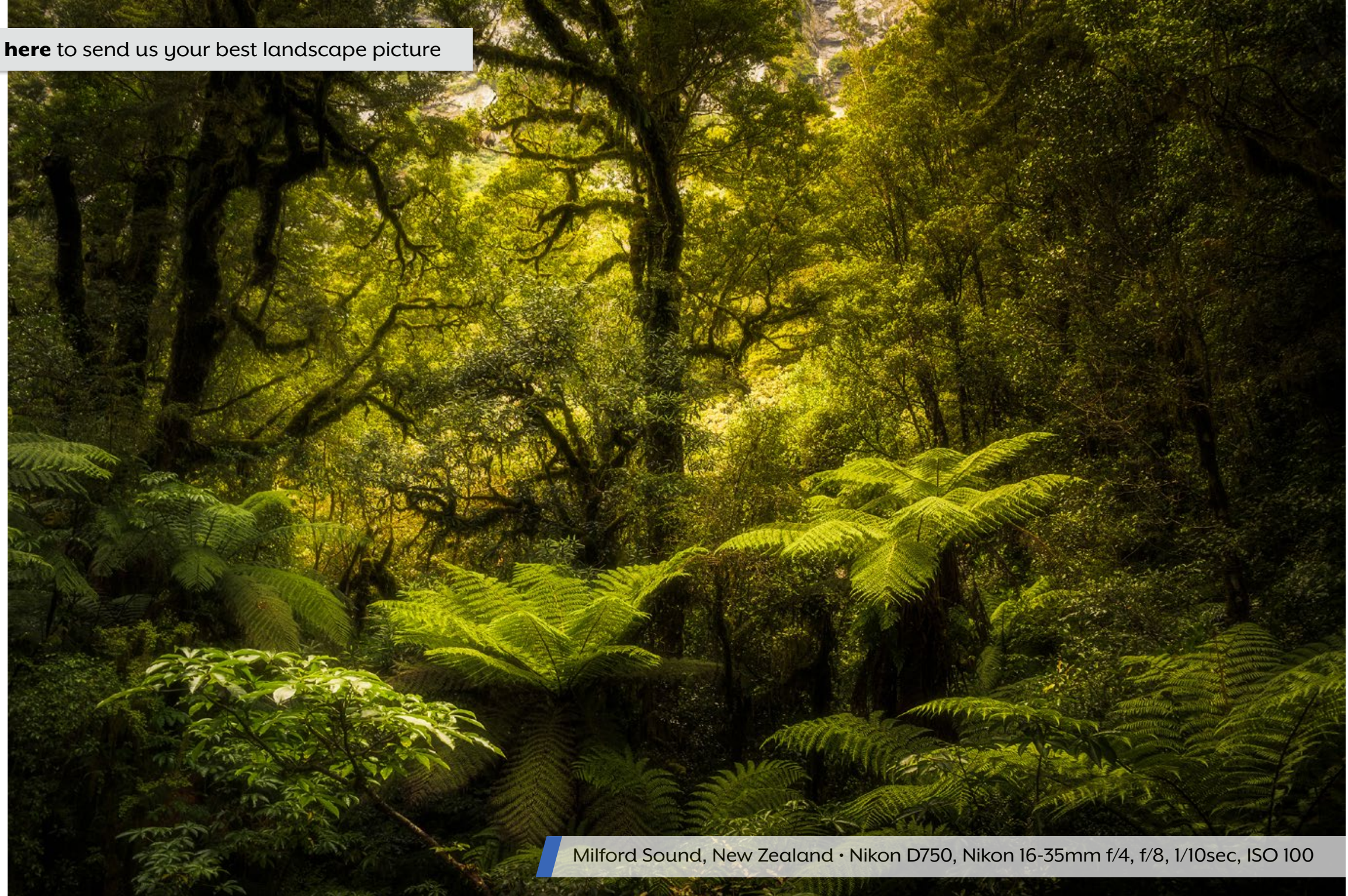


We made our way along one of the many walking trails in the Milford Sound area of New Zealand. This time we were enjoying the walk in nature more than searching for photographic opportunities. Although we were carrying our cameras, it was one of the few times we didn't have our tripods with us.

A pleasing composition is difficult to achieve with all the chaos and high frequency detail of the forest. In addition, this image was technically challenging due to the low light conditions without the proper equipment. Somehow, I managed to rest the camera on a log and produce this image in perfect focus with a shutter speed of 1/10sec. I believe I managed to capture the peaceful and ageless freshness of this place.

The trees leaning in on either side keep the eye from wandering out of the frame and the ferns with all the other small shrubs in the foreground almost reach out of the image, whilst the cooler colours of

the foreground and warmer tones in the background create depth. Each time I look at this image I am transported back to this peaceful rainforest and feel invigorated.



Milford Sound, New Zealand • Nikon D750, Nikon 16-35mm f/4, f/8, 1/10sec, ISO 100

FRANCES VANDEWALLE, AUSTRALIA

I have a love of the outdoors and have been fortunate enough to travel a lot. I am compelled to try and capture the essence of a location. Being able to share these moments through photography is a privilege and a passion.

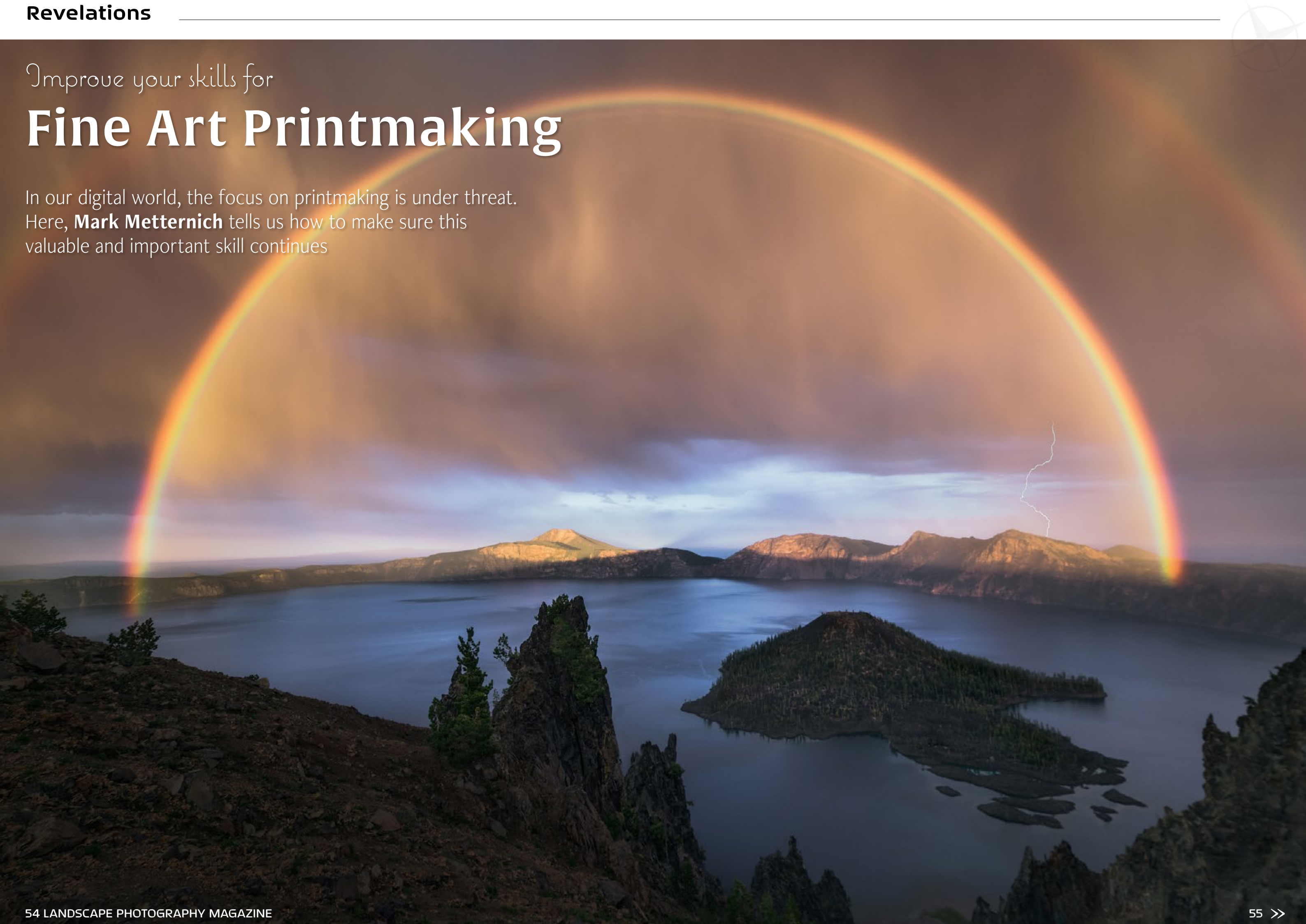




Improve your skills for

Fine Art Printmaking

In our digital world, the focus on printmaking is under threat. Here, **Mark Metternich** tells us how to make sure this valuable and important skill continues



As a photographer, there is nothing quite like mastering the art of a fine art print. For many, like myself, it is the crescendo of the entire experience of training, acquiring and developing an incredible image. Photographers invest tremendous amounts of time, energy, resources and money in education toward improving and even mastering their skills, but I believe many do not finish the training needed in post-processing, with an emphasis on printmaking, to master a fine art print fully. With vast misinformation on the internet about printmaking, this article will hopefully help you make dramatic improvements in your print quality. I hope that you are inspired to work at reaching the finish line to truly master an exquisite enlargement of your precious best images.

Point 1

Calibrate your monitor specifically for print output, in opposition to web/display calibration. As a color management educator and print lab consultant for over a decade, I have often been surprised at how many photographers do not realize that an LCD/LED monitor, calibrated for web/display purposes, cannot produce accurate feedback to allow for the production of an accurate quality print. Prints are not LCDs or LEDs. The media of print is nothing like the many thousands of mini panel light bulbs shooting intense photons straight into our eyes (via monitors). In complete opposition, prints are pigment on paper or sometimes



other materials (or they are paper that has been subjected to color change by lasers or LEDs), and they are very dull in comparison. They also possess different colors and contrasts. The physics of the brightness, contrast, colors and general vibrancy of paper is exceptionally different, quite tame, dark and dull in comparison to the ever-growing brightness of

monitors. The most significant point in making excellent, vibrant prints is to adjust our monitors (especially their respective luminosity) as close as possible to print. This is the beginning of what I call ‘working within realistic parameters’.

A quality monitor and an excellent colorimeter/calibrator are needed to begin proper color management. A colorimeter is a device that calibrates (measures and

adjusts) our monitor so that its brightness is targeted to a specific luminance – and then at that particular luminance, it also corrects the colors, tones and contrast. I currently recommend the X-Rite iOne Display Pro.

As the vast array of potential print types all have an inherent, unique and subdued brightness and vibrancy compared to our monitors, the intensity of our monitors’ >>

A quality monitor and an excellent colorimeter/calibrator are needed to begin proper color management

» tones and colors have to be adjusted to target our printing method of choice. So, this is where mastering printmaking begins its journey.

General target numbers well accepted in the industry (but always debated) specifically for printmaking have three basic parameters: 2.2 gamma (overall contrast) 6500 white-point (global color temperature) and most importantly 65 brightness (cd/m²) also known as luminance, or more accurately ‘candelas’. These are the three primary perimeters we set up in the colorimeter software just before running our print calibration. When done correctly, watch out. We are now a whole lot closer to creating an impressive, vibrant and glorious print.

Antithetical to print standards for general web/display viewing are also 2.2 gamma and 6500 white-point, but where there is a big difference is in brightness/luminance/candelas (cd/m²). 120 to 130+ is the general range. This is a much brighter monitor.

All this, simply put, means that we need

lighting of our editing room or workspace) has a significant effect on these general calibration target numbers for print and web. The above general figures are for mellow, subdued and medium-lit room conditions. If you edit in a brighter room, the critical brightness parameter (in the colorimeter software) needs to be increased a bit. Moreover, if you edit your images in darker conditions, that number needs to be lowered a bit. Only testing and time can produce perfect results.

Point 2

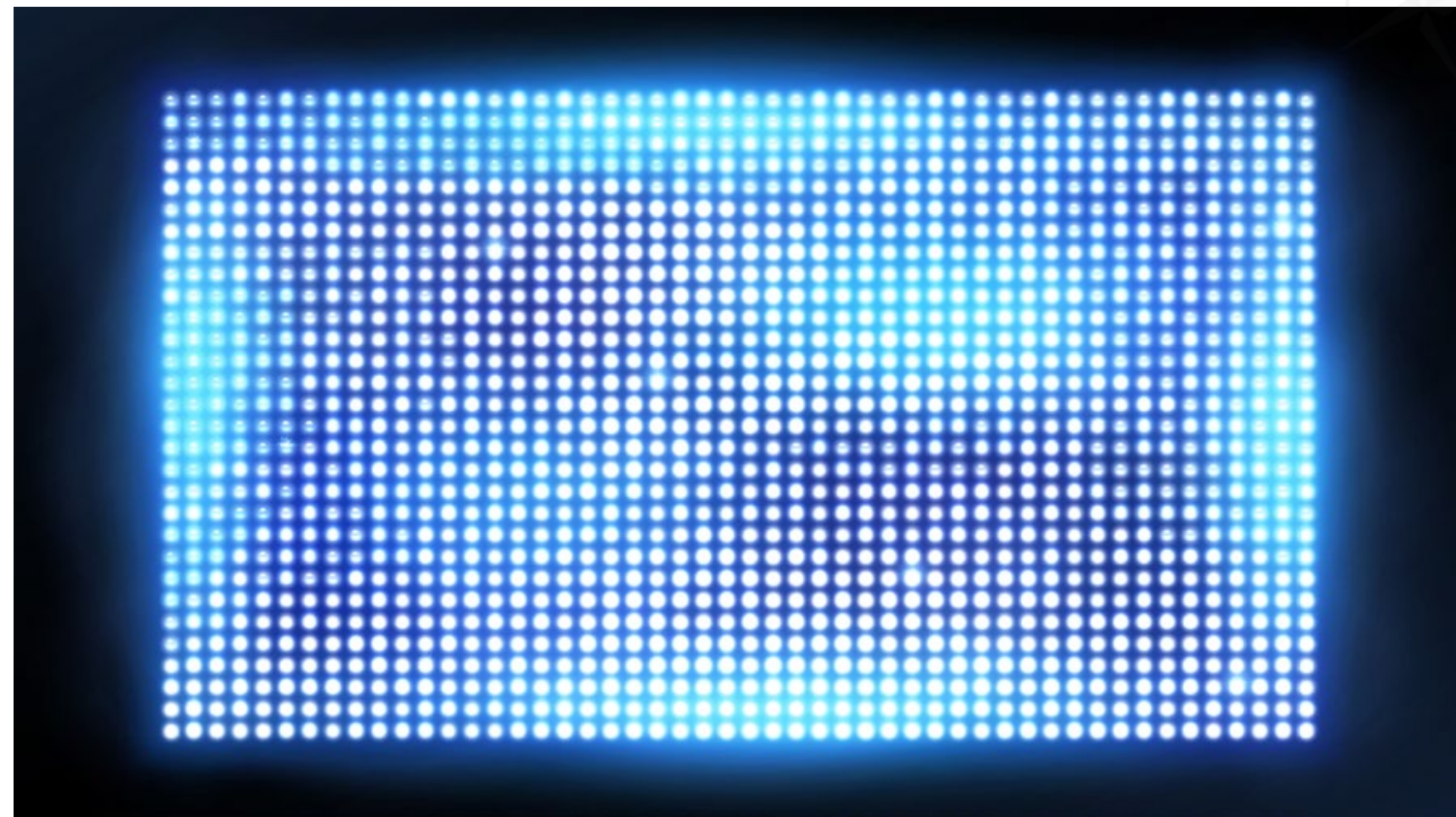
For prints, when using post-processing software such as Adobe Lightroom, Adobe Camera Raw or Photoshop, it is best to develop our images on a white canvas/background. This technique has long been a secret of the best printmakers and goes a very long way in dulling or mildly drowning out the look of our images displayed on our monitors. The surrounding white light makes our images look darker.

Why would that be a good thing? Because we will automatically compensate by developing/adjusting our images with the much-needed increase in brightness and vibrancy lost in print media. The white canvas around our photo makes the image represented on our display even more realistic to how

to substantially and carefully darken our monitors to mimic the characteristics of prints. Then we also need to brighten our monitors to make ideal images for web/display purposes. These are two different worlds. For superior results, we need to calibrate back and forth.

Of note, our room brightness (the

photos print. Most software programs like Adobe Lightroom and Photoshop allow us to easily right-click on the canvas that surrounds our photo and choose a variety of tone options. Inversely, when I work on an image for a specific website (like my own), I will select the very same tone or color as my website’s background for my



working canvas in Photoshop.

Point 3

The three potential workflow approaches. Monitoring calibration choices so far described in this article often brings photographers to the next question. This is: what type of workflow should we adopt from the very start when processing photos? Should we process images for web/display viewing, which means a brighter monitor? After that, when we decide to make a quality print, should we recalibrate their monitor darker for print? Should we attempt to change, adjust and match the file to the unique characteristics of print? Should we photograph and process for web/display viewing and then later attempt to adjust a copy of our original finished master file to make a quality print? For the more conscientious printmaker, this approach is not advisable.

I used the above approach for many years because I wanted to make images

for web or social media as these images directly marketed and represented my business. However, serious problems would often arise when I needed to make a critical, quality fine art print. As I ran into the very significant problem of not being able to get the print to have the exact same beautiful vibrant look of the web representation, I began to try a second approach that I now would never advise.

I began again from scratch in raw and would completely start over with all the print parameters implemented (darker monitor, white background...) at the very start, and then I would reprocess the image. Although I achieved excellent print results this way, the problem with this approach was that it doubled my workload. Who has that kind of time? Another issue that arose was that it was challenging and often impossible to match the exact look of the original version.

An excellent solution and third workflow option for many serious printmakers is to »

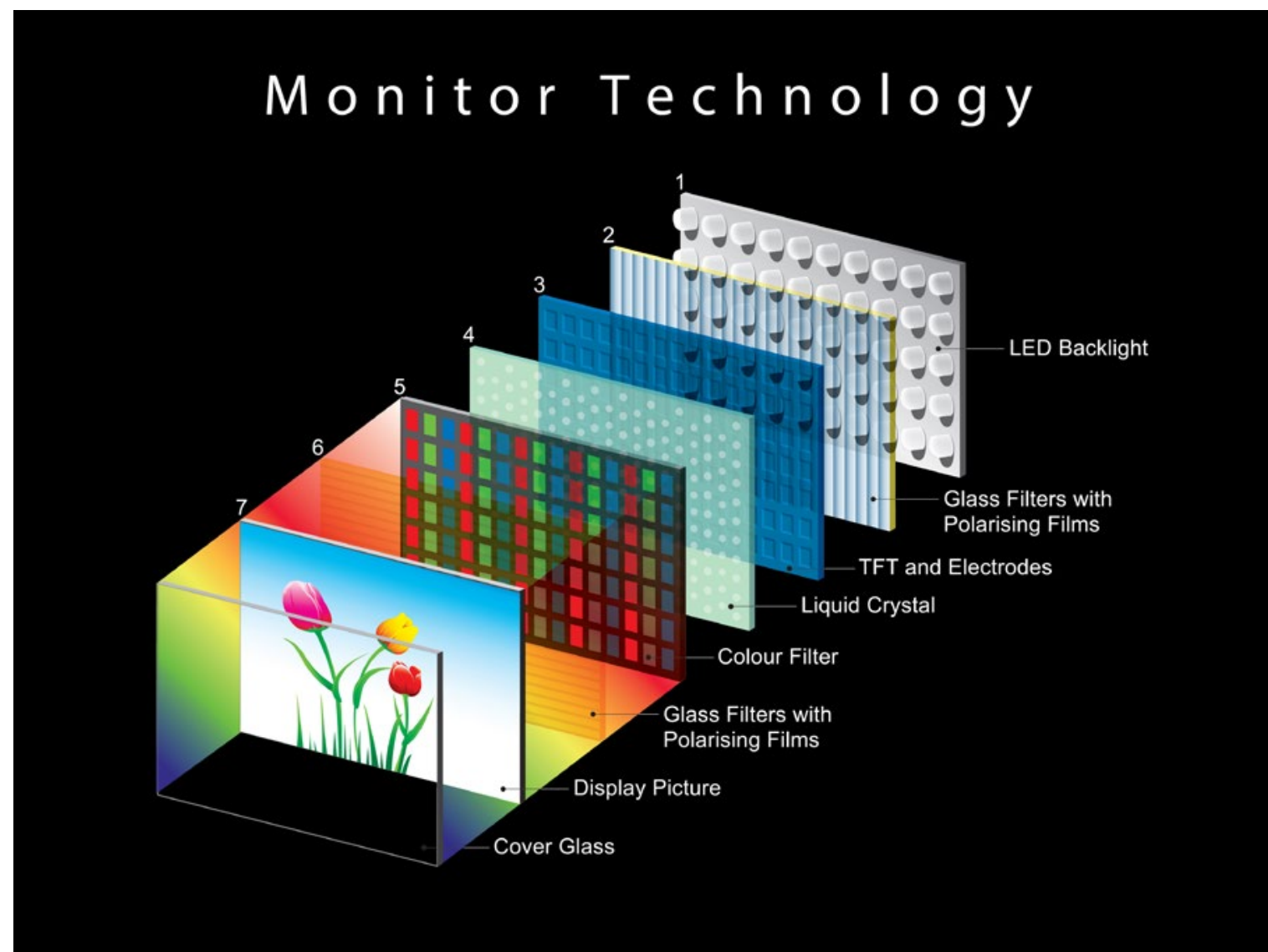
>> begin to process our precious master files from raw to completion, remaining in print parameters to the very end. Once the master file is finished, it is much easier to make a copy of the file and then prepare (subdue) it on a recalibrated monitor for web/display viewing. On a monitor brighter for web and using appropriate canvas color (the specific canvas color of your output destination) the trick is to lower the picture's brightness, contrast and saturation. To achieve this technique of lowering and re-correcting the contrast, I often use Photoshop's levels including the output sliders. Lowering the saturation is easy using Photoshop's hue/saturation adjustment. Lastly, we need to size the image down and sharpen it for the web.

Point 4

Embrace learning the very best sharpening protocol for printing. One of the most significant problems in photos sent to print labs (or people's home printers) is the incorrect use of the various types of sharpening at the wrong stages in the post-processing workflow. There are entire books written on the science of print-sharpening and the technology is always improving, which means it is challenging to keep up with the absolute best protocol

Printmaking Workshop we guarantee to be the best, most comprehensive and cutting-edge print workshop in the industry. Renowned master print guru of gurus Robert B. Park (owner of the highly acclaimed boutique fine-art print lab, Nevada Art Printers) and innovator of the best super gloss photo paper in the world (Lumachrome HD) and I allocate a significant amount of time to the subject of mastering all phases of sharpening protocol.

We could easily write an entire book about this subject so, to keep things as simple as possible, most of the juicy details cannot be shared here. My advice is to consider joining the industry forerunning workshop



Maximizing the excellence of quality detail in photos entails at least seven separate general but major phases

for print. Not only that, but there are occasional breakthroughs in sharpening not always shared with the general photography world.

In The Ultimate Mastering Fine Art

or check out several of my instructional Video Tutorials on the subject, which can be found at www.markmetternich.com.

Maximizing the excellence of quality detail in photos entails at least seven separate general but major phases. All seven are listed below, but only two can be discussed in a small amount of detail in this article.

The seven general fundamentals of quality detail mastery are:

1. In the field shooting practices to maximize quality data in raw files.
2. Noise profile: minimizing, lowering, controlling and working around it.
3. Careful, less destructive post-processing and color management

practices.

4. Custom, advanced pre-sharpening techniques (before the upscale).
5. Superior upsizing algorithm choices (the best is not what most think).
6. Revolutionary, holistic and custom output-sharpening approaches based on different detail types within an image.
7. Enhancing detail quality via ingenious simulation and accentuation techniques.

In brief, let's discuss custom, advanced pre-sharpening techniques (sharpening an image before upsizing it). One of the best pieces of advice is to avoid raw sharpening. Especially the sharpening presets under the 'detail' tab in Adobe Lightroom. This preset is not ideal and is even damaging to your photo. The best thing to do is turn it off. Excellence in pre-sharpening can enhance the quality of detail in photo enlargements substantially.

Seven basic pre-sharpening steps:

1. Sharpen as a layer in Photoshop using the Camera Raw filter/detail/sharpening (as a layer, you can powerfully brush or mask it in and out of the appropriate areas of higher or lower detail).
2. Keep the capture sharpening out of all smooth surfaces (for example clouds, long exposure blurry water or blue skies).
3. Avoid 4k or 5k monitors (you cannot see the critical detail as you must to pre-sharpen with excellence, and there is no workaround). Avoid laptops.
4. Use a less than 4k monitor, preferably 27 or 30 inches, wide-gamut, perhaps a 10-bit panel. These monitors can be acquired affordably.
5. View all pre-sharpening at 100% viewing distance only.
6. Do not overdo it. Use extreme care throughout your image. If you see any >>

>> indication of oversharpening, it will show up in an enlargement. If in doubt, back off. Alternatively, avoid it altogether.

7. If your image has too much noise in it, you will be unable to do pre-sharpening without worsening its indication.

Point 5

Superior upscaling algorithm choices. Upsize in Photoshop using Adobe Bicubic Smoother or even better, the Lanczos algorithm found in the free Raw Converter Raw Therapee. Although there is extreme controversy about upscaling algorithms, nothing beats the authentic detail produced by Lanczos upscaling.

Point 6

After upscaling, use revolutionary, holistic and custom output-sharpening approaches based on the specific types of detail within an image. This comprehensive subject is worthy of so many more words. To look further into this, consider checking the resources mentioned earlier.

The exciting fact in printmaking is that breakthroughs abound. A favorite one of some top print gurus is new High Pass Sharpening techniques. In the past, there were limitations in High Pass Sharpening that often prevented images from reaching optimal sharpness. No longer. In our workshop we now expound on many incredible advancements and variations of High Pass Sharpening. I will share two

Upsize in Photoshop using Adobe Bicubic Smoother or even better, the Lanczos algorithm found in the free Raw Converter Raw Therapee

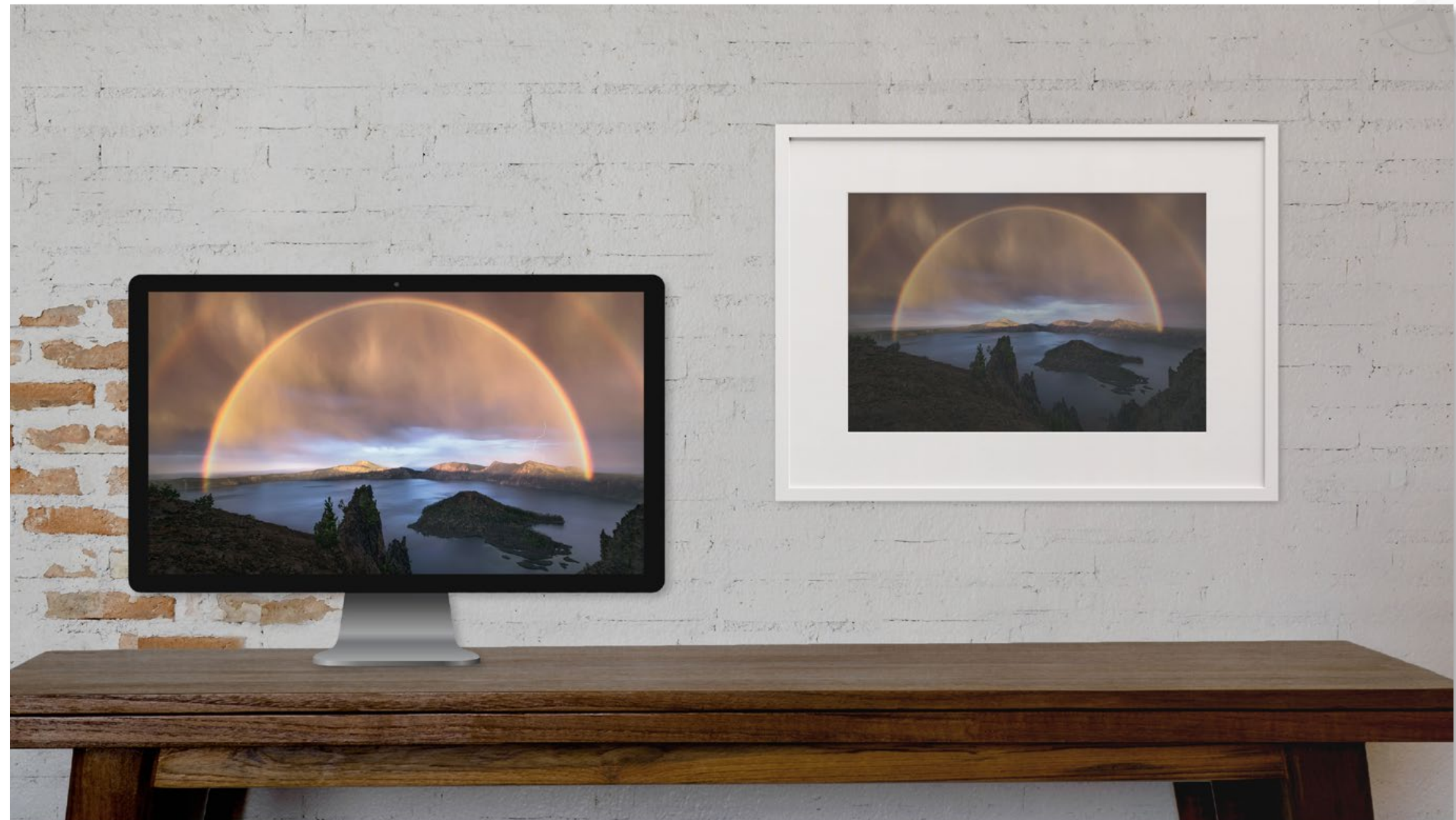


Image Calibrated for Web/Display (Left)

Same Image NOT Calibrated for Print (Right)!

more basic advancement techniques here.

1. In Photoshop, viewing at 50% viewing distance, try using High Pass sharpening in the typical Overlay Layer Blend Mode at a lower radius (like 0.5 - 1.5) but because this does not adjust most images to complete sharpness, duplicate the High Pass Layer (Ctrl J - PC - or command J - Mac) as many times as necessary to

multiply the effect until reaching optimal sharpness. Then, make a Composite/Stamp/Merge Up Layer of the desired result, PC: (ctrl/alt/shift/E) Mac (command/option/shift/E) and then, after deleting all the High Pass layers (but not the stamp layer or unsharpened layer), brush or mask the desired amount of sharpening in or out of the right areas using a Layer Mask and a black or white brush. High Pass can now

go all the way.

2. Try High Pass using the Linear Light Layer Blend mode. On some images, this mode is like High Pass on steroids. Use the same method as above (also at 50% Viewing Distance) but with Linear Light you might find that you can use a lower radius for even finer detail enhancement. I experiment with Overlay Blend Mode, Linear Light and, sometimes, Soft Light. >>

Fine Art Printmaking

>> The key is to either create careful selection masks to keep the sharpening out of soft areas and/or to sharpen on a layer above the unsharpened layer so that by using standard layer masks the effect can get brushed into the image in the right places and just the right amounts. This approach is comprehensive, but it blows away the results of throwing Unsharp Mask, Smart Sharpen or any other sharpening on an enlargement.

By calibrating your monitor specifically for print in opposition to web/display calibration, developing your images on a white canvas/background, choosing the right workflow option for your print needs and utilizing the best upsizing algorithm (Lanczos) you will dramatically improve your fine-art printmaking skills. You should also enthusiastically embrace new innovative output sharpening techniques like custom advanced High Pass Sharpening and improving all masking skills in Photoshop.

Print mastery, on the other hand, comes by implementing all the techniques in this article but requires even more exciting and revolutionary methods. The results of what we can now do in the area of mastering fine art enlargements are incredible. There is an unmatched special reward and significant gratification when you get to see your precious image masterfully printed into a fine art piece which can be enjoyed for generations to come. ↩

Mark Metternich has been a pro landscape photographer for nearly twenty years, with his fine-art gallery prints sold around the world. In addition to leading photography workshops, Mark produces post-processing training videos. www.markmetternich.com



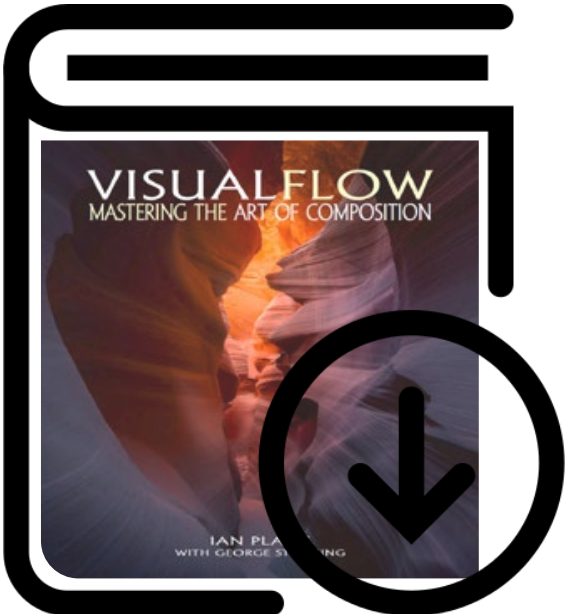


Landscape

Photography Magazine ©Ramtin Kazemi

Do you have
the next LPM cover?

Upload it today 



Mastering the art of composition



A Guide To Tilt And Shift Lenses



A Practical Guide To Exposure



Beginner's Guide To Landscape Photography



Photographer's Guide To Glencoe



Publishing your own book



Starting a photography business



Luminosity And Contrast

Download All eBooks





Joshua Snow

We talk to the fine art, landscape and night photographer **Joshua Snow** about leaving his old life for a new one, teaching, taking risks and his influences
Interview by Tiffany Reed Briley



In 2016 you left your career as a mechanical engineer after some time spent in the desert of Utah. Can you articulate what happened in the desert that changed the course of your life?

I think it was the stark difference from anything I have ever seen. I had never seen mountains, or the desert, or skies quite so dark. At the time I was getting obsessed with night photography so the dark skies really had a profound affect on me. I have spent my entire life looking for that one 'thing' I was meant to do. That week in the desert revealed what that was.

Was that a solo trip or were you there with friends? Out of all the places that have dark night sky, what was it specifically about the desert that captivated you?

Honestly, in the northeast there aren't many places with truly dark skies and certainly nothing to the level of the desert southwest!

The combination of the alien landscape and very dark skies is something really special.

New York is a gorgeous state, but do you feel that stepping away into the desert, which is so dramatically different from your home, propelled your decision to go into photography full-time?

Without a doubt it did. I think we all get tired of where we spend too much of our lives, always lusting for something different. I do miss upstate NY, the autumn months especially. I have never been anywhere else quite like it. The smell of decaying leaves,

the misty air, the colorful hardwoods – it is just special. There is no better inspiration to do anything, than to do something different.

It's a bold move to leave a stable career, income and predictability for a saturated market like photography. How did you find the courage to do that, and what tipped the scale when you decided to jump into this?

You are right, it is a saturated market. Anything I have ever done in my life, I have done it to the tenth degree of my capability, and photography is no different. I think that I offer something different, something unique. I am a very technical person and I think that my work is unique,

so the combination helps me be a good instructor. I am not an art historian, I am not a formal student of photography, but it hasn't stopped me from being creative. Being able to show people that photography doesn't have to be lived

by strict rules and opinions is what I love about it!

How did you go about finding and refining your own style?

That was honestly the product of stepping away from social media, in response to realizing I was letting the actions of others affect me. My grandfather had passed away during that time and I ended up reactivating my account to stay connected with my followers. When I came back, I decided to unfriend a lot or most of the people that were in the photography >>

“Anything I have ever done in my life, I have done it to the tenth degree of my capability, and photography is no different



>> scene that I really didn't interact with, or know personally. Then, I left most of the groups I was in, and unliked all of the photography-related pages. I was being bombarded, desensitized all day long by the work of others and as an experiment I wondered if by using the idea of 'out of sight, out of mind' I couldn't begin to really find myself, my own inspiration and my own style. It worked, and I quickly became much happier with my own work.

Many people ask the question "how can I find my style?" Based on your journey, what advice can you give them?

Don't rely on the work of others to give you inspiration!

Do you have any words of advice for those considering doing photography full-time?

One of the things I have always lived, and has sort of become my motto, is "Don't be afraid to fail, but hate failing so much that you do whatever it takes to succeed". Success isn't measured by money fame or by anyone's opinion of you; it has to come from within you. The day I realized that, everything changed.

There are an overwhelming number of people leading workshops in places that require permits and insurance, and they blatantly disregard that. It is a dangerous thing to take people to places without protecting yourself, the land and them, or not being able to deal with a medical situation if it arises!

What is the one thing you wish you had known in 2016 that you now realize?

I have learned so much in two years, mainly that it is OK to not worry about what others are doing unless it is affecting



you directly, or putting others in harm's way.

In regard to your photography, what have you learned in your photographic journey that you wish you had known two years ago when you started out?

I will never stop learning, and I will never stop wishing I knew then what I know now.

When you left your career, did you go straight into workshop instruction?

I continued on the engineering path right up until leaving my job earlier this year, and a big proponent of me leaving my job was how wanderlust-full I was, and how much I resented my job, and the monotony of it all. I started leading workshops in the Finger Lakes, mainly focused on waterfalls.

When I moved to Moab, I missed the deadline for permits for almost anywhere I wanted to lead workshops, so I had to wait until 2017 before I could start my southwest workshop life. I took private and group workshops as often as I could, while working full-time and I eventually became too busy to deal with a day job anymore. Now life has been a great balance! >>

>> **If you were to pick 3 photographers who have had the greatest impact on you and your inspiration, who would they be and why?**

Truthfully, I don't follow many photographers, but there are a few! Namely Erin Babnik, Ryan Dyar and Marc Adamus, but gather a lot of my inspiration from painters such as Thomas Moran and Albert Bierstadt!

How have Moran and Bierstadt influenced your creativity and how have you applied that to the actual work of creating?

Their ideals in painting and the use of light and color. The soft, magical, fairytale style evoked things in me, things I wanted to feel in my own work.

You state on your website that 'your only constant goal in life has been to inspire others to take risks, and fight for what they want for themselves'.

What has been the single biggest lesson you have learned from your own life experience that makes this goal so important?

Life is really short, and to spend it doing anything less than what you want to do, love to do or what makes you happy doesn't make sense. We are not on this earth to work our lives away and squirrel money, we are here to live! So, live it how you want.

You stated in your bio that your post-processing work includes quite a bit of advanced techniques. Are you primarily

self-taught?

Completely self-taught. I have bought one or two tutorials over the years, but I have spent almost as much time playing with Lightroom and Photoshop as I have breathing over the years. Most of what I know is by experimentation and trial and error!

What is the one technique you learned that you feel was a benchmark which accelerated your art?

Something I call light-shaping, a riff on dodging and burning, as well as color-dodging! It is at the heart of what makes my style!

Do you teach light-shaping only in workshops, or do you have online tutorials that can teach us how you do that?

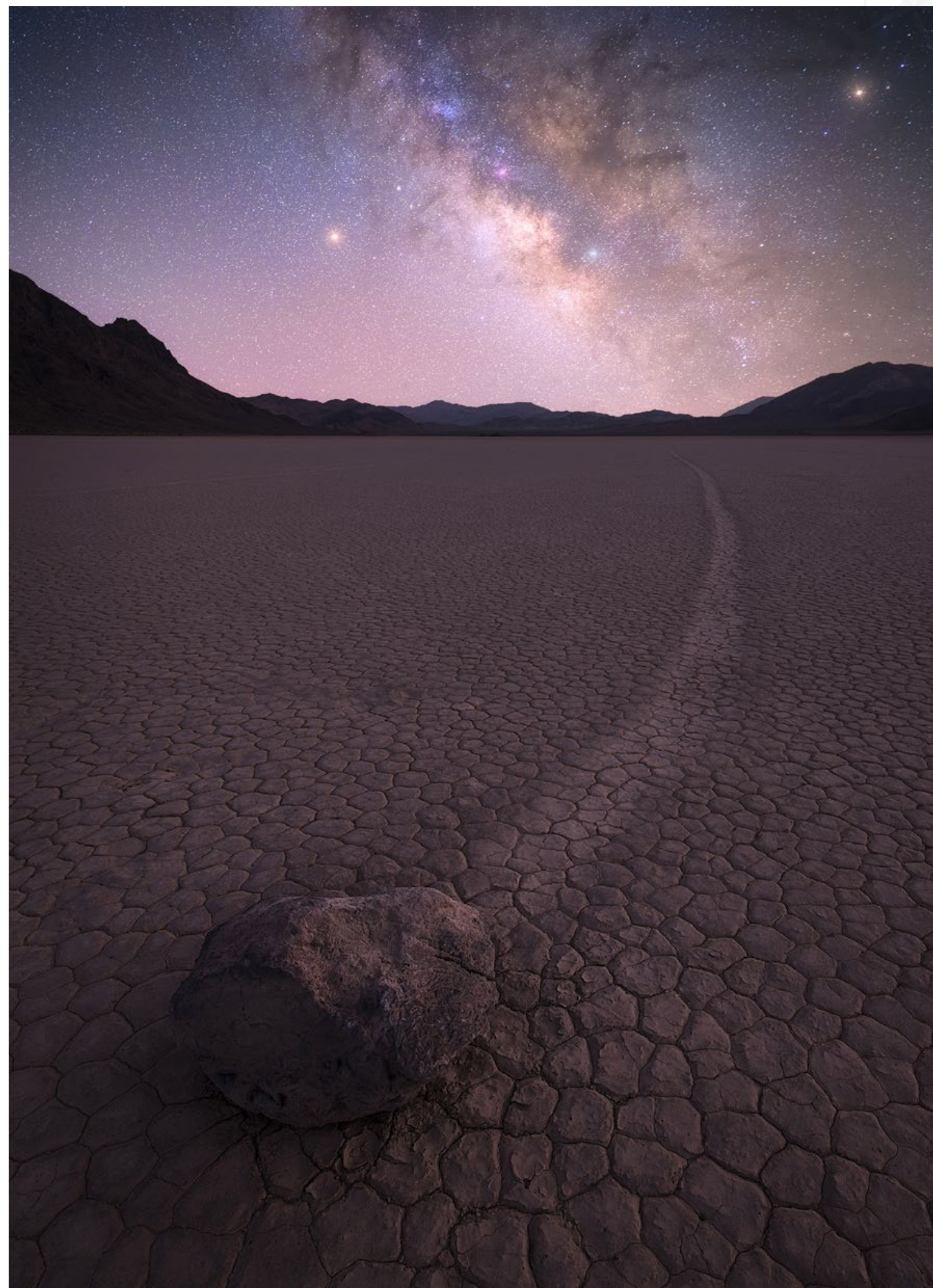
Currently, I do not have any tutorials specifically on dodging and burning, or light-shaping, but I will soon!

I am outlining a video series I have not started yet.

How do you scout for new locations? Do you have a system or any advice you can give to our readers that would help them in their own scouting?

Many of the places I venture to are places I have seen from afar, passing through, or have seen throughout my life in magazines, books or the internet. But I do spend a lot of time on Google Earth looking for new places, off the beaten path, or places that are hiding in plain sight. That being said, I have no issue with shooting places that are heavily trafficked >>

The publishing world has changed dramatically in the past ten years. It is actually far easier to get images published now than it was back then



>> or photographed because I like to put my own spin on things!

Do you have a particular place that is your favorite?

The Columbia River Gorge has to be one of my favorites and I am really thankful that I had a chance to shoot a lot of it before the fires last year.

Have you been back since the fires?

I have not, but I hope to though. I am heading back to the redwoods and the South Oregon coast in a couple of weeks to recharge the inspiration batteries!

The Columbia River Gorge has to be one of my favorite locations

If we could look inside your bag, what would we find?

I use the Nikon D850, D810, Nikon 14-24mm, 24-70mm and 70-300mm. I use Really Right Stuff support equipment, F-Stop Gear bags and Nisi filters. I have been writing and contributing to RRSs blog and magazine and I am a very close friend and part of 'We are F-Stop', and a Nisi filter ambassador.

As mentioned above, the industry is saturated with so many incredible photographers. What do you hope sets you apart from everyone else?

My style, for sure, and lately it's something that people have been mentioning quite often. They can look at a photo and know it is mine; that's a really good feeling.



What is one location you are anxious to visit that you have not yet been to?

Olympic National Park! Forest scenes are something that challenge me more than anything. ↩

Joshua Snow is a full time fine art landscape photographer, educator, writer and former mechanical engineer. He leads photo tours and workshops in Moab and all over southwest USA. His passions are creating art, travelling and teaching.
www.jsnowphotography.com





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

CANDICE WATSON, USA

I am a pro Landscape photographer from the Pacific northwest. My Photographic journey began in 2011 when I bought my first DSLR. I found my true passion for Landscape Photography on a trip throughout Utah. While I have always loved being outdoors, it wasn’t until I looked through the viewfinder of a camera that I began connecting with nature.



- Canon 5D Mk III
- Canon 16-35mm f/2.8L III
- Canon 24-70mm f/4-5.6L IS
- Canon 70-200mm f/2.8L II IS
- Canon 70-300mm f/4-5.6L IS
- Canon 50mm f/1.4
- Rokinon 14mm f/2.8
- Really Right Stuff TVC – 34
- Really Right Stuff BH-40
- Lee Filters
- B+W Circular Polarizers
- F-Stop Kashmir Backpack



Mount Saint Helens, Washington, USA • Canon 5D Mk III, Canon 16-35mm f/2.8L III, f/2.8, 20sec, ISO 1600



Fjallsarlón Glacier Lagoon, Iceland • Canon 5D Mk III, Canon 16-35mm f/2.8L III, f/19, 0.7sec, ISO 100

When did you start photography?

I bought my first DSLR in March of 2011. What started out as something I thought my son and I could do together, quickly turned into the greatest passion of my life. However, it wasn't until my trip throughout Utah in 2014, that I fell in love with Landscape Photography.

Your favourite location?

Iceland is one of those places that is so beautiful and diverse. It has everything from Glaciers, black sand beaches and waterfalls. There isn't one thing that isn't beautiful. I will say though that chasing the

little icebergs on the beach is my favorite thing to do there.

How important is photography for you?

Photography is one of the most important things in my life, aside from family and friends. It not only has taught me to see the world differently, it has also given me purpose. Photography is a very personal thing for me, and not just something I do. A part of me, goes into every image I capture.

Your favourite photographer?

There are so many who are among my

favorites and who inspire me daily. People like Ryan Dyar and Mark Metternich. But, if I had to choose one, besides my brother, it would be Gary Randall. I not only love his work, but I admire how he encourages others.

Your future photographic plans?

Currently I have plans to travel to Banff National Park and then Alaska. I want to continue working on my craft and eventually transition into teaching workshops. I have learned photography from many people and would love the opportunity to teach others, something

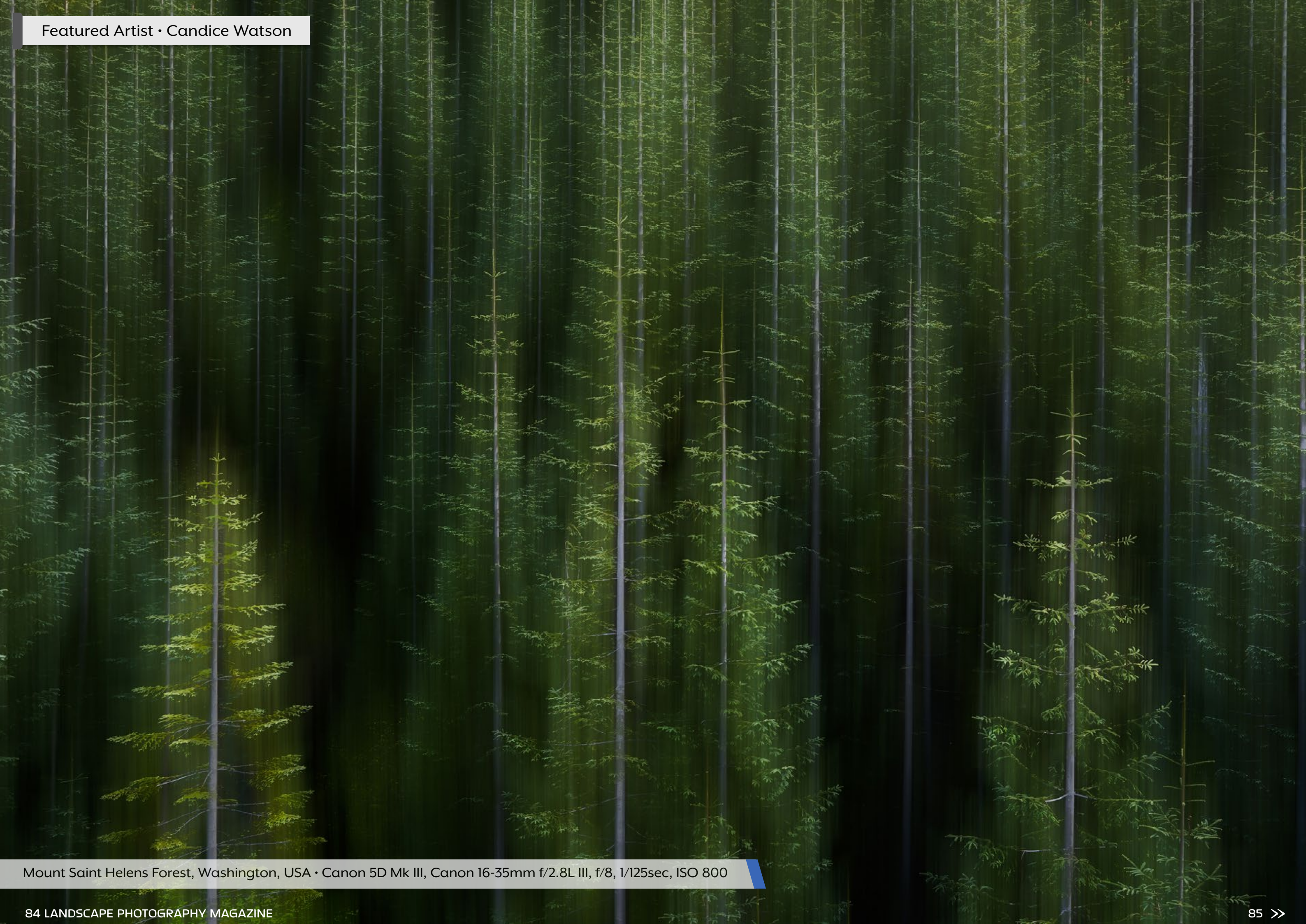
I love so dearly.

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

Don't allow fear to hold you back, or let your failures discourage you. Photography, as in life, has its greatest moments. It's the lessons, although hard at times, that we grow from the most. Finally, just relax! Photography is not a destination, it's a journey, so enjoy the ride.

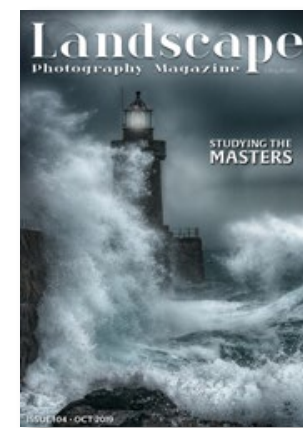
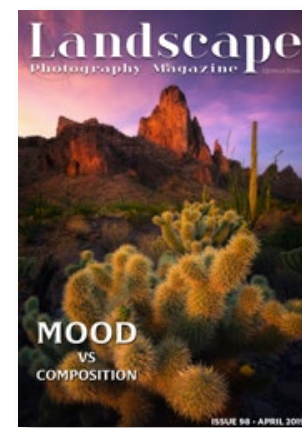


Horseshoe Bend, Colorado River, Arizona, USA • Canon 6D, Canon 16-35mm f/2.8L II, f/11, 1/250sec, ISO 1000



Mount Saint Helens Forest, Washington, USA • Canon 5D Mk III, Canon 16-35mm f/2.8L III, f/8, 1/125sec, ISO 800





BACK ISSUES

Get our Platinum membership
and download
ALL BACK ISSUES

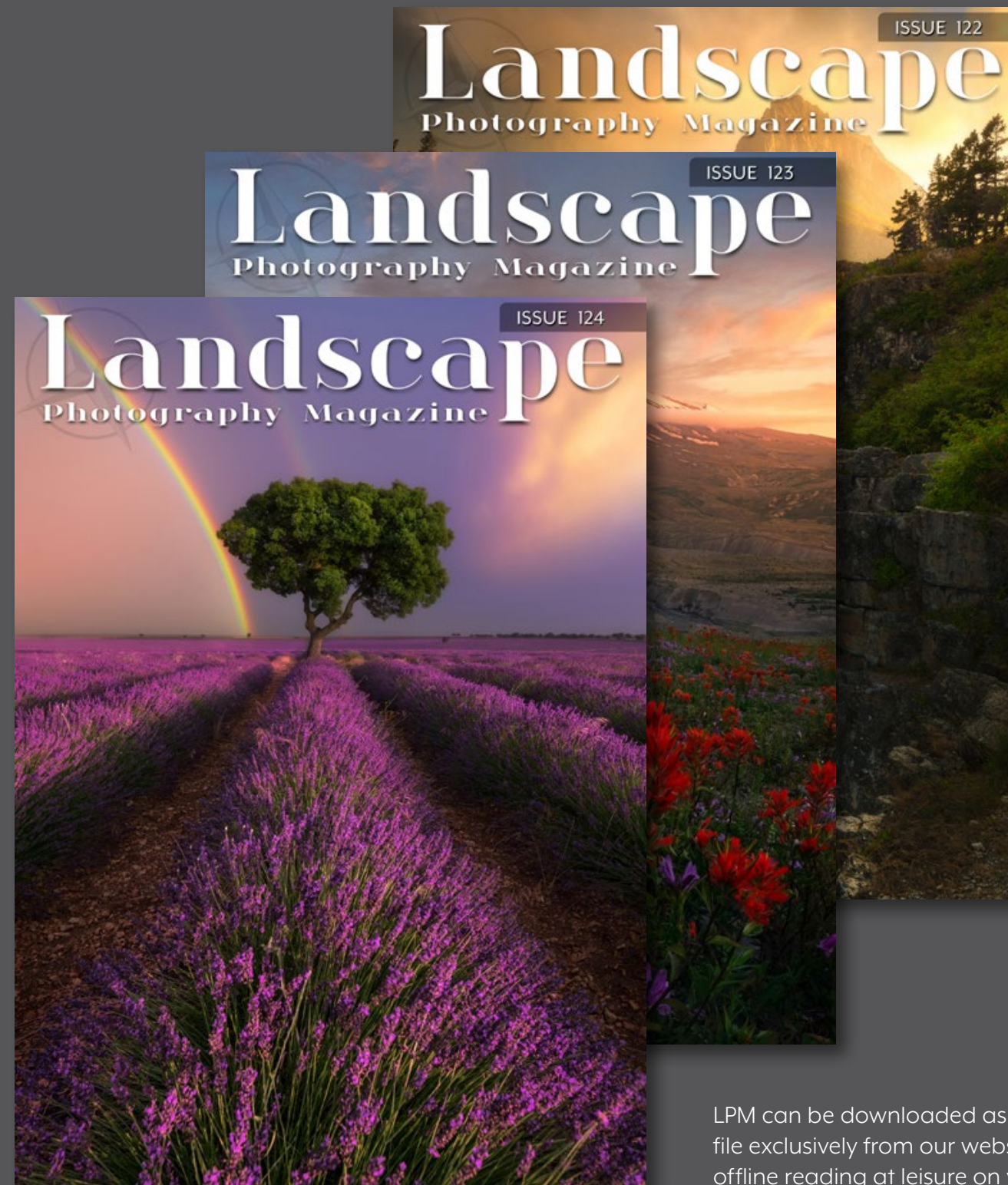
NOW

just **£45**

Platinum Membership

Exclusive Benefits

- 12 months membership
- Download over 140 issues
- Download 2 premium eBooks worth £19.45
- Instant download worldwide
- Priority on submitted images
- Fast customer service



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

Promote • Educate • Inspire

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

This is who we are

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

This is what we do

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

JOIN US

Subscribe Now!





I visited Banff with friends last January for some winter photography. For our first morning we scoured our various apps and data sources to pick a good spot for sunrise, eventually deciding to head to Canmore. On the way, we saw the light developing and made the decision to stop at Vermilion Lakes instead. I knew from previous visits that there would be open water for reflections at the 3rd Vermilion Lake and we went straight there. We were rewarded with the most intense sunrise color I have ever seen.

I liked this composition due to its simplicity. The mountains and their reflection take center stage, framed by the sunrise color and foreground ice. I processed the image in a way to emphasize the rays of light shining from behind the mountains and to make sure that the reflected color was visible on the ice. The foreground snow was very close to my camera, so I took several images to focus stack and ensure everything was sharp.

The sunrise color lasted long enough so I took advantage to try different compositions, including various vertical orientation frames and different foregrounds. At one point I managed to sink through the snow and foliage and fill my boot with the decaying muck in the

lake. I don't recommend it, especially in sub-zero temperatures.

Through it all, this remained my favorite picture from the trip and one of my favorites from 2018. The picture takes advantage of tracking the weather, having previous local knowledge and willing to change plans as conditions develop, as well as having a vision for the final image. I also learned to be more careful where I put my feet.

WINNER
\$100



Vermilion Lake, Banff National Park, Canada • Canon 5DS R, Canon 24-70mm f/2.8L II, f/11, 0.8sec, ISO 100

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

KYLE JONES, USA

I am a landscape photographer based in Northern California, USA. I enjoy traveling and use my photography as a motivation to visit beautiful places and try to see in them under the best possible light.



I was doing some winter photography in the Tetons when I had to get out very early and shoot by the light of the full moon. The temp was hovering around -15F as dawn approached, so I was surprised to see another photographer pull into the parking lot. I was even more surprised to see a second, then a third, then a fourth. By the time almost a dozen other photographers had arrived at this particular parking lot, I realized what was happening. The full moon was going to set between two peaks, and they were all there to capture that picture. I guess there must have been some guide book with that information, but that is not why I was there.

So, a bit frustrated I decided to move on. I figured the scene was pretty well covered and, to be honest, I don't like photographing in groups. As I left, a photographer with two tripod-mounted cameras yelled that I was going to miss the best part. I thanked him, wished him luck, and started driving north. A few miles away, as I was watching the brightening scene and the ice fog, I noticed a small clump of dark trees which mimicked the shape of the snow-covered mountains. It was perfect in its flat, dawn-illuminated light, but if the sun should appear, it wouldn't work. So, with no time to put on snow shoes, I grabbed my gear and trudged through hip-deep snow until



Grand Teton National Park, USA • Nikon D3x, Nikon 24-70mm f/2.8, f/6.7, 0.3sec, ISO 100

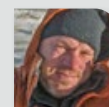
I found a slight rise in the ground with more manageable snow, composed, and hit the shutter button just a couple minutes before the sun hit the peaks.

Had I stayed at my original location along with all the other photographers,

I never would have been able to make this unique image.

CHUCK KIMMERLE, USA

I am a photographer working exclusively in black and white, which gives me maximum opportunity to present a scene as I related to it. I started as a photojournalist, transitioned into educational and now as a landscape photographer.



I usually travel alone and have the flexibility of where I photograph daily and have found that to be a productive way. However, in this case I had decided to accompany a group to the Lofoten Islands of Norway in February of 2018. It was a more relaxed environment as I didn't have to constantly try to guess the weather for where to go, leaving that up to our group's leader, a local professional landscape photographer.

We were based in the southern village of Reine. On this particular morning, we would be heading out while it was still dark, as usual. I learned we were going to head over to the bridge above Hamnøy for a sunrise shoot. I have never shot from a bridge, so I had some initial skepticism. We parked the van, got out and walked up onto the bridge and my skepticism quickly disappeared as I saw the scene in front of me.

It was still semi-dark. I worked on a

composition, setting the tripod down low with the Nikon 14-24mm lens barely squeezing between the vertical bars on the bridge railing. The clouds were still gray and without color. We have all been in this situation, waiting for the sun to rise and hoping the clouds will light up with the warm sunrise colors.

The added complication was going to be capturing the water draining off the rocks in the foreground. As the sun rose, the magic happened, lighting up the clouds. I cranked away frame after frame every time the waves hit the rocks. I knew there had to be a good one in there somewhere. This was the keeper and I could not be more pleased. Pretty good for shooting off of a bridge, I thought to myself.

JOE FILER, USA

I began serious nature photography in 2007 photographing wildlife, which I did extensively in multiple countries. After a few years the wider variety of locations and scenes for landscape photography called out to me. I can't wait to see where I go next.



Hamnøy, Lofoten Islands, Norway · Nikon D850, Nikon 14-24mm f/2.8, f/8, 1/20sec, ISO 64

I live in the Alps, which means that I am one of the lucky people that see snow during almost all winter. By mid-December last year I hiked near the village of Bernex to a place called Mount Benand and got plunged into a very dense blizzard. I could not see over fifteen to twenty meters, the snow was circling in the wind and I could not see any path or mountain to use as a landmark. Luckily, I know this place very well since it is one of my favourite spots to go mountain biking or hiking in Haute-Savoie. Therefore, I choose to head to a place where I knew a small chalet was.

As I expected, the weather did not change at all during the first part of the hike, which took me about an hour, and I was able to capture this foggy picture that looks almost like a drawing. Before even thinking of taking the image, I stood still for fifteen minutes to impregnate myself of the atmosphere, to feel the moment instead of just taking a picture. Then, I managed to find the way to a small path in the forest in order to enjoy a different point of view on the snowstorm.

The trees were oscillating due to the heavy winds and the snow was illuminating the scene with a very special radiance. After hours wandering in the snow, I finally got back to my car feeling like I was

coming back from another world, where nobody else existed since I did not cross the path of any person or animal during the whole hike.



Mont Benand, Bernex, Haute-Savoie, France • Canon 7D Mk II, Sigma 18-35mm f/1.8 Art, f/11, 1/50sec, ISO 250

FLORIAN LEGRAND, FRANCE

My main subjects are landscapes and wide-field astrophotography but I also take pictures of animals and extreme sports such as downhill mountain biking. To me, photography is an excellent communication medium to invite people to love and preserve the environment.



Lapland in February is cold. It's frosted ice on your eyelashes cold. Dry snow falls on the ground, trees and houses are covered with a thick layer of glittering white. The sun barely passes the horizon but the moon and the stars reflecting off the snow make everything brighter than imaginable.

I had travelled to Lapland in search of new landscape imagery, something different, away from the ever-repeating places that graced my social media feed every day.

I hired a car and I drove, endlessly. I didn't have a predetermined schedule, rather I just explored and noted down areas to scout from google maps that looked interesting.

On one particular day and while hunting down a frozen lake for a potential aurora picture, I stumbled across a hill of lone trees. It was a bright day and the backdrop wasn't ideal but I made a mental note and continued on my way.

The following day I woke to a blanket of thick fog clinging to everything in its path. My heart leapt. Quickly I dressed, ate a little and set off for the trees I had seen the previous day. The conditions were perfect. The fresh virgin snow was thick and fluffy and adorned every tiny branch. The fog had hidden the ugly backdrop. It was this little lone, sorrowful looking tree that caught my eye. There was something melancholy in the way it stood, as if it had the weight of the world on its shoulders.

It was -28 degrees that day. I managed to fire off a series of frames over a period of ten minutes before my camera froze up and the ice burn on my fingers became unbearable. This was the resulting picture. A reminder of the beauty that can be found in the bleakest of times and places.



Saariselka, Finland • Sony A7r2, 70-200mm f/4, f/13, 1/160sec, ISO 100

FAYE DUNMALL, UK

I am a self-taught landscape photographer from the UK. I first picked up a camera just a few years ago. My goal is to capture unique landscapes to share with the world.



art as a **VOICE**

In today's culture of harsh criticisms and an online mob mentality, speaking up about significant issues can be a daunting task. **Shannon Kalahan** shares her advice on how to best communicate with your audience

Zabriskie Point
Death Valley NP, USA

When I was a child I used to wonder about my parents’ preoccupation with taxes and politics. I remember hearing them talk and not understanding the nuances of most of the things they were discussing. It was all Greek to me.

Time passed, but my interest in ‘adult conversation’ didn’t evolve. In fact, as a teenager, I was downright dismissive of it. “That stuff is for old people. It’s so boring!”

I can’t remember the exact moment that I began to carry the weight of adult concerns. Like most changes, it happened in stages, sneaking up on me until one day I found myself angry that the newest tax reform had taken away a credit I had come to expect. As I was texting my friends, explaining how frustrating it was that the current political climate was making things difficult for the middle-class, I realized that somehow I had grown up. Somewhere along the line I had begun caring about taxes and politics because they were no longer a vague concept floating in the ether. They directly affected me.

The changes didn’t stop there. My late 20s and early 30s brought challenges that I eventually learned to see as opportunities for growth. As an adult I found a confidence that had been fleeting in my teenage years. I finally had enough life experience to start developing informed opinions and the strength of character to recognize the moral obligation that came with those opinions. I began to strongly believe that we have a responsibility to speak up about the things that mattered.

The more I travel and create photographs, the heavier that obligation feels. I cannot experience the breathtaking beauty of the glaciers and ice caves in Iceland without also feeling sadness



Kirkjubæjarklaustur, Iceland. We pulled over into a little gravel pull-off to take a photo of a set of cascades upstream. However, after I captured that, I remembered that the best picture isn’t always the obvious one. I turned around to look downstream and this scene filled me with peace. The soft light and the calm landscape reminded me exactly why I love nature so much.

about the rapid increase in ice melt due to climate change. I cannot photograph seals off of the coast of Cape Cod without worrying about the change in sea life

migration patterns and what that means for the food chain.
I cannot hike in popular tourist destinations without carrying out trash

and seeing damage to sensitive flora. I cannot drive four hours to find dark night skies, only to wonder about how the increasing light pollution is affecting our >>



I had envisioned this picture for quite some time before all of the conditions lined up for me to take it. I live in an area loaded with light pollution, so I need to drive at least an hour and a half to get any sort of decent night sky images. This was taken at Beavertail Lighthouse in Rhode Island, USA and is a composite of three images, taken one right after another. One frame is focused at infinity to capture the Milky Way, one was focused on the lighthouse and underexposed due to the light on the building and one was a low ISO long exposure focused on the rocks in front of the lighthouse.

>> own circadian rhythms and health. Time and again, I have worried about issues that touch my soul and wondered what could I do to improve them. How could I use my talents to make a difference? How could I use my photography to start a conversation? Would my voice even be heard among the crowd? The only answer I kept coming back to was that to

stay silent about crucial topics was to be complicit.

The concept of ‘things that matter’ is different for everyone. Water quality, water accessibility worldwide, international strife and the politics that goes with it, clean energy sources, child trafficking, sex trafficking, equality in its various forms, economic reform, healthcare accessibility,

education, curing cancer, autism awareness. The world has an infinite amount of causes to champion. Often, what a person is passionate about has a lot to do with their own life experiences. If cancer has touched your life, you may be more likely to donate to cancer-related charities. If you find joy in the company of animals, you may volunteer your time for a shelter.

If you have been discriminated against, you are more likely to speak up during teachable moments. Since we are multi-faceted creatures, there is a possibility that all three scenarios and more resonate with you.

The first step towards using your voice for change is embracing the idea that you can make a difference and having >>

This is an image of a beautiful soft, misty sunrise taken near Lower Saranac Lake in the Adirondacks of New York, USA



» the desire to do so. There are many ways you can get discouraged, or justify not speaking up at critical moments. It takes strength of character to take the hard road, but in the end, knowing you have left things better than you found them is worth the struggle.

For so many of us, I think the next biggest hurdle is finding a way to talk about the things that matter in a way that is comfortable and meaningful to us. Not everyone is confident enough to be a public figure, preaching from a soapbox and inspiring a crowd. In fact, a lack of confidence can significantly deter someone from speaking up at all. I recently had a conversation with David Lovelace, a graphic artist and musician out of Connecticut and he suggested that many people may feel that what they have to say isn't significant. He explained it is similar to the mindset that we come up against when asking people to participate in elections. Time and again you hear citizens say, "What difference could my one vote make?" However, Lovelace told me that the way to overcome those self-worth and insecurity

issues is to realize that a good idea will stand on its own merit regardless of how you interpret yourself. Furthermore, there is no way to predict how your 'trivial' idea may change someone else's life.

Every single person has a story to tell and contributes something to society. For those people not comfortable being in the limelight, using art as either a messenger or a direct medium for change can be a rewarding alternative. By definition, art is the expression or application of human

creative skill and imagination, producing works to be appreciated primarily for their beauty or emotional power. Although this definition varies and has evolved over time, art is understood to be reflective of both the artist's worldview and experiences and is meant to stir feelings in and inspire the viewer. It is, by design, a natural vehicle for communication.

In 2006, a sculptor named Jason deCaires Taylor installed the world's first underwater sculpture park off of the coast

of Grenada. The sculptures themselves were created with both activism and conservation in mind. His art is designed to raise awareness about the environmental issues we face, with a secondary purpose of restoring and protecting coral reefs. The Grenada location, and many subsequent sites, have been chosen for their proximity to coral reefs and have been constructed from materials that are a solid yet ocean-friendly bedrock for newly spawned coral formations. »



>> There are also many notable examples of using the art of photography as a vehicle for change. From 2004-2011, Brazilian photographer Sebastiao Salgado captured images for Genesis, a project documenting unblemished landscapes, wildlife and cultures that live in accordance with ancestral tradition. It is billed as a potential path to humanity's rediscovery of itself in nature. In 2010, travel and landscape photographer Colby Brown founded The Giving Lens, whose mission is to pair photography education with volunteerism internationally.

As recently as 2017, landscape photographers raised their voices in response to a proposal by the United States government to redesignate the boundaries of some American national monuments. Generally speaking, landscape, nature and wildlife photographers tend to be passionate about protecting wild spaces. Those genres of photography are deeply intertwined with concepts such as the ethics of good stewardship, 'leave no trace' and the importance of following local regulations, conservation versus the global impact of destructive activities, wildlife preservation and appropriate boundaries regarding wildlife. Furthermore, America has a rich history of using photographs of our open spaces to promote their preservation and maintain accessibility.

When the boundary changes were proposed, many landscape photographers began digging through their archives to share their best images from the protected lands. They hoped to show fellow Americans, many of whom had never visited these national monuments, exactly what was at risk. They hoped to inspire Americans to demand that their representatives preserve the land for future

generations.

With so many inspiring examples of how art could be a voice for positive change, it was impossible not to wonder what I could do with my own photography. In a conversation with David Pasillas, a close friend and photographer from Maine,

I explained my growing compulsion to use my talents to make a difference. We discussed the usual ideas of print sales to fundraise or themed open studio events to raise awareness, but that didn't feel like it was enough. I opened the discussion up with some female landscape photography friends and the notion of environmental-themed educational posts to accompany photos came up, as well as supportive cross-promotion to combat gender bias. Both ideas resonated with me, but still, didn't feel like it was enough. I wanted to use my talents for something impactful.

I began stewing over concepts and discarding each of them. To take it a step further, I searched the internet for large-scale ideas, but they all felt like they belonged to someone else – nothing reached into my soul and tugged at my >>

This picture was captured in Rannoch Moor in Scotland, during a blustery, snowy day in January. This particular picture is one that represents perseverance and optimism. Not every day will bring blue skies, but there is still something good and lovely to be found if you are open to it.





>> heart the way it seemed like it should. But then a few things happened.

First, I began to get feedback on those same educational posts I had tried combining with my images. Many of the comments were some variation of, “Great points!”, “I never thought of that!” or “Wow, these words are so powerful!”.

Second, a child that I have always considered to be like a nephew was diagnosed with cancer. Without hesitation,

I put together a fundraiser and within a few weeks I was able to raise them over \$700 towards the family’s medical expenses. It felt like a drop in the bucket and I desperately wanted to do more for them, but they were overwhelmed with genuine heartfelt gratitude.

Finally, my friend Melissa Wert of the Massachusetts-based company Print Therapy talked publicly about some of the experiences that drove her business model. She is a talented watercolor artist who creates poetic cards for difficult moments and that decision was spurred both by trauma she endured in her younger days and by her bout with postpartum depression. The outpouring of #MeToo comments and emails she got in response to her candid story was astounding. People felt like they finally had permission to acknowledge their own traumas. I spoke to Melissa about it and she expressed a powerful sentiment: the simple act of sharing the story behind her cards helped other people to feel okay about their own stories. It allowed them a measure of validation and healing.

In that moment, I realized that the little things that we do are also, cumulatively, the big things. I didn’t need a complicated project to make a powerful change. I just needed to keep choosing to contribute

“
I needed to put my art out into the world to be seen, I needed to create an emotional connection with the viewer and I needed to deliver a message

something worthwhile to this world. In terms of my photography and writing, that meant consistently touching on a few key points: I needed to put my art out into the world to be seen, I needed to create an emotional connection with the viewer and

I needed to deliver a message. One of the best pieces of advice I ever received from a mentor was to “talk about what >>





>> you do". You can't expect the world to care about what you have to say if you don't share it. People can't be expected to appreciate your artistic vision if they don't know you are an artist. This can be a difficult proposition for many photographers I know. I can't speak for anyone else, but in my case, I am simply not good at self-promotion. It doesn't come naturally to me. However, the idea that I am sharing a photograph for something bigger than my ego, for the purposes of conveying something that impacts all of us, has made it easier to talk about what I do. Then the conversation is really about why I do it.

Next, it's important to create an emotional connection with the audience. The very act of putting your art into the world is an invitation for the audience to listen to your message. However, listening isn't enough. An emotional connection will inspire your audience to action, which is necessary for change.

Lastly, there will likely need to be

an educational component. As you are tugging at the viewer's heartstrings, you also need to explain why your particular cause is important. The audience needs to understand why a topic is important and action is needed.

In today's culture of divisive politics, harsh criticisms and an online mob mentality, speaking up about significant issues can be a daunting task. Add insecurities into the mix and the obstacles to standing up for what is right can seem overwhelming. It is hard to deny, however, that finding my voice has made a positive impact on the people around me. Furthermore, pairing that voice with photography has allowed me to contribute something both beautiful and meaningful to society. When self-doubt does rear its ugly head, I just remember a famous quote by Ronald Reagan. "We can't help everyone, but everyone can help someone." A small step in the right direction is still a step towards change. ↩

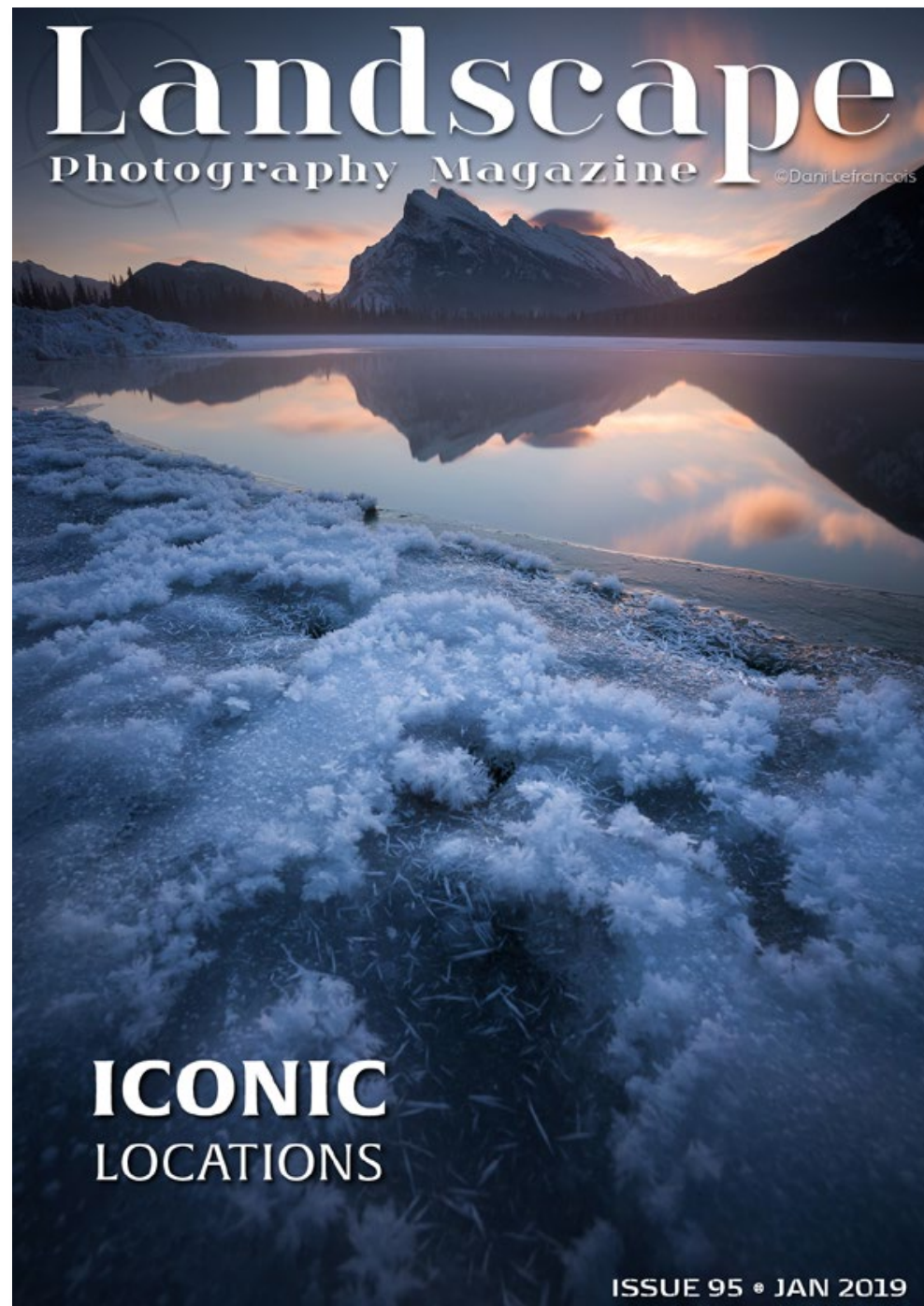
This picture was captured along the Ring Road of southern Iceland. This mountain is attached to a rapidly shrinking glacier field. Every time I see this image I wonder how much longer these beautiful places will be available. Humans are known to contribute to climate change and I frequently wonder what I can do to help reduce my carbon foot print.

Shannon Kalahan's photographic journey began in 2002 while volunteering for a local animal rescue. She has since built a successful business as a landscape, wedding and newspaper photographer, author and educator.
www.seeingspotphoto.wordpress.com



TAKE PART

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



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



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

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



The image shows a typical Dutch summer scene with blooming flowers and fat rainclouds in the Dutch countryside. In summer we often have really nice cloud formations but they often seem to disappear around sunset.

This is a picture that I had in mind for quite some time. I was hoping for a large cloud cover and an open horizon so the low setting sun could light up the landscape. I had to time this perfectly because I wanted the deep orange/pink light, so the sun had to almost touch the horizon.

Indeed, it happened a few days before this picture was taken. I was looking towards the sky and saw nothing of interest. Then, only a few minutes later, the sky exploded but I was too late. I was only able to photograph the afterglow, which was also really nice but not as spectacular as what I had witnessed when I was speeding towards my shooting location.

A few days later I was in luck! As I was driving I saw an orange glow appearing in the sky and there was a gap towards the horizon. I knew that was the moment I had been waiting for. I drove to my shooting location which is only 5 minutes away from my home. I knew that in about 15 minutes or so the sun would appear from underneath the clouds, so I set up my tripod really low to the ground and close to the water. I had to be a bit more careful as a few weeks earlier I had drowned my other camera – luckily my lens and polariser were unharmed. I then composed the picture with the oncoming light in mind.

I could not have wished for a better

moment. I used a polariser to deepen the colours and to remove a bit of the glare from the water. I also used a medium ND 8 grad filter to dampen the strong light a little bit, in order to get the right exposure for the foreground. The sun popped up from underneath the clouds casting an incredible light on everything around! The light was perfect and the flowers in the foreground complemented the pink of the light.

I remember feeling very calm while working on this image, no rush, no stress just pure happiness and gratefulness.



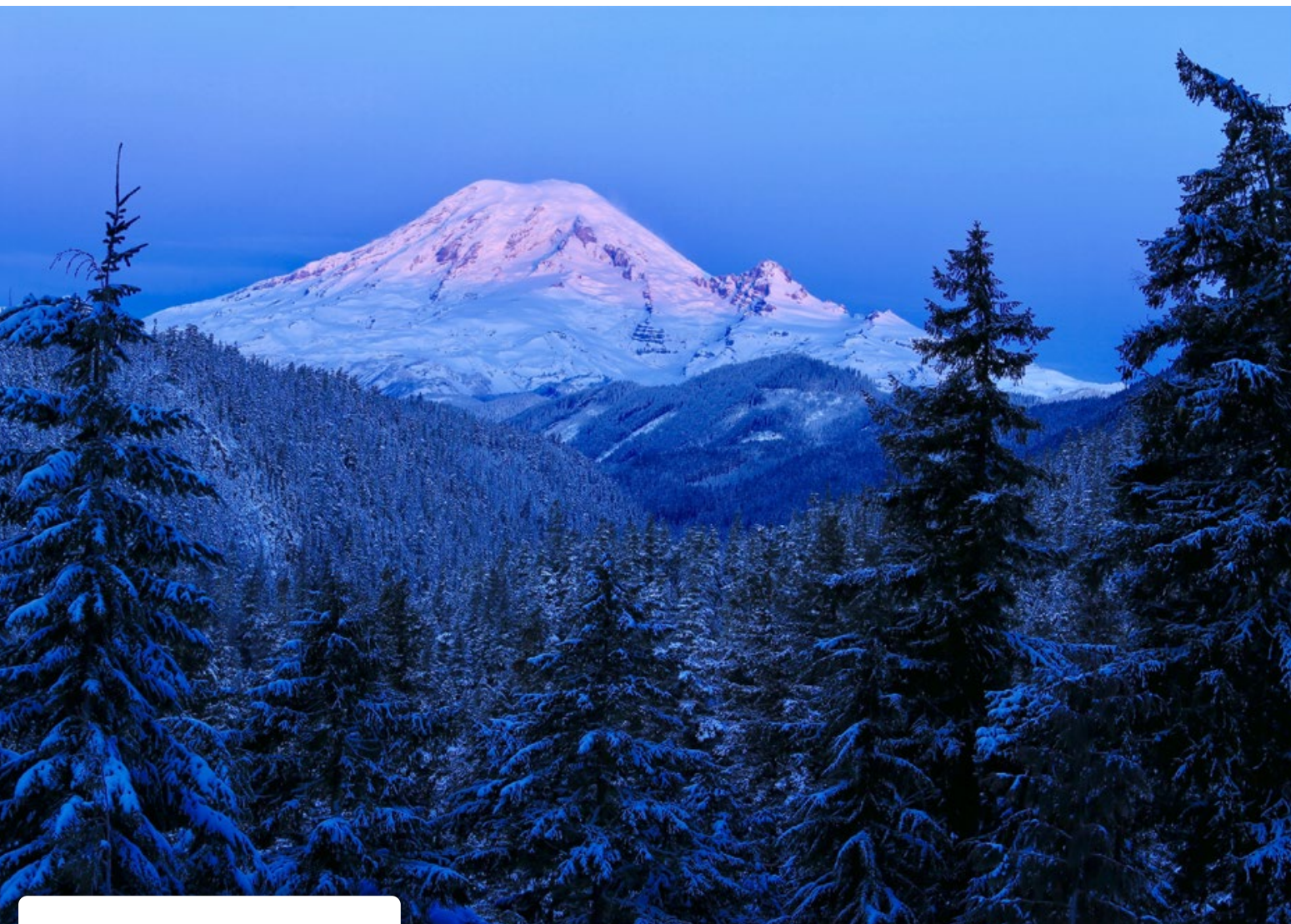
Groningen, Netherlands • Canon 7D, Tamron 17-50mm f/2.8 SP, f/16, 1sec, ISO 100

Click [here](#) to upload your picture

HARMEN PIEKEMA, NETHERLANDS

As a kid, my dad taught me how to use an analogue camera and from that moment I was hooked on photography. With this old camera I was often outside in the field, wandering around.





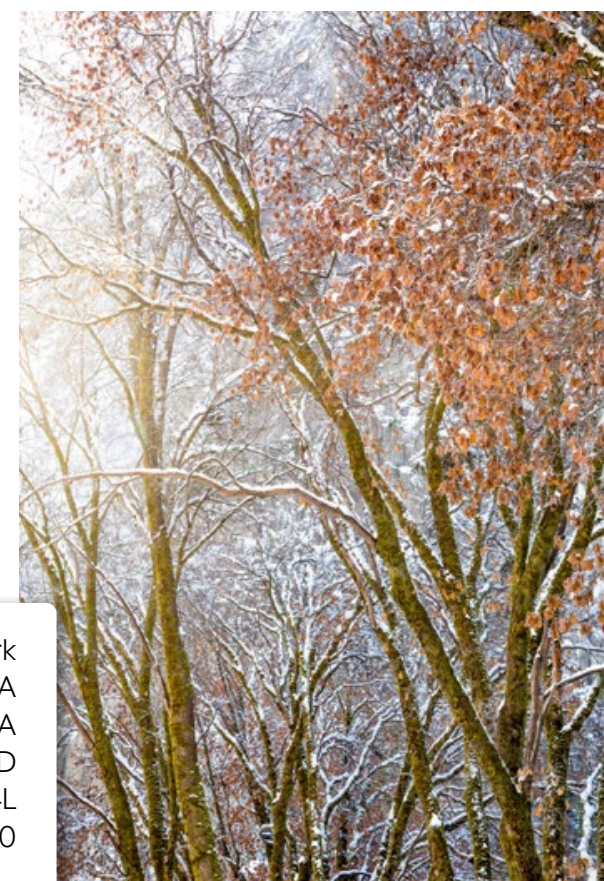
White Pass
Washington State, USA
Lynn Hopwood, USA
Canon 6D
Canon 70-200mm f/4
f/16, 0.3sec, ISO 100



Mount Hood
Oregon, USA
Gary Randall, USA
Nikon D810
Nikon 20mm f/2.8
f/18, 1/160sec, ISO 200



Le Conquet
France
Keith Durham, UK
Nikon D800
Nikon 16-35mm
f/16, 6sec, ISO 100



Yosemite National Park
California, USA
Beth Young, USA
Canon 6D
Canon 24-105mm f/4L
f/13, 0.3sec, ISO 100





Palouse Fall State Park
Washington, USA
Steve Giardini, USA
Nikon D800
Nikon 14-24mm f/2.8
f/22, 6sec, ISO 50



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



Annapolis
MD, USA
Renee Lynn, USA
Canon Powershot SX60 HS
f/3.5, 1/30sec, ISO 640

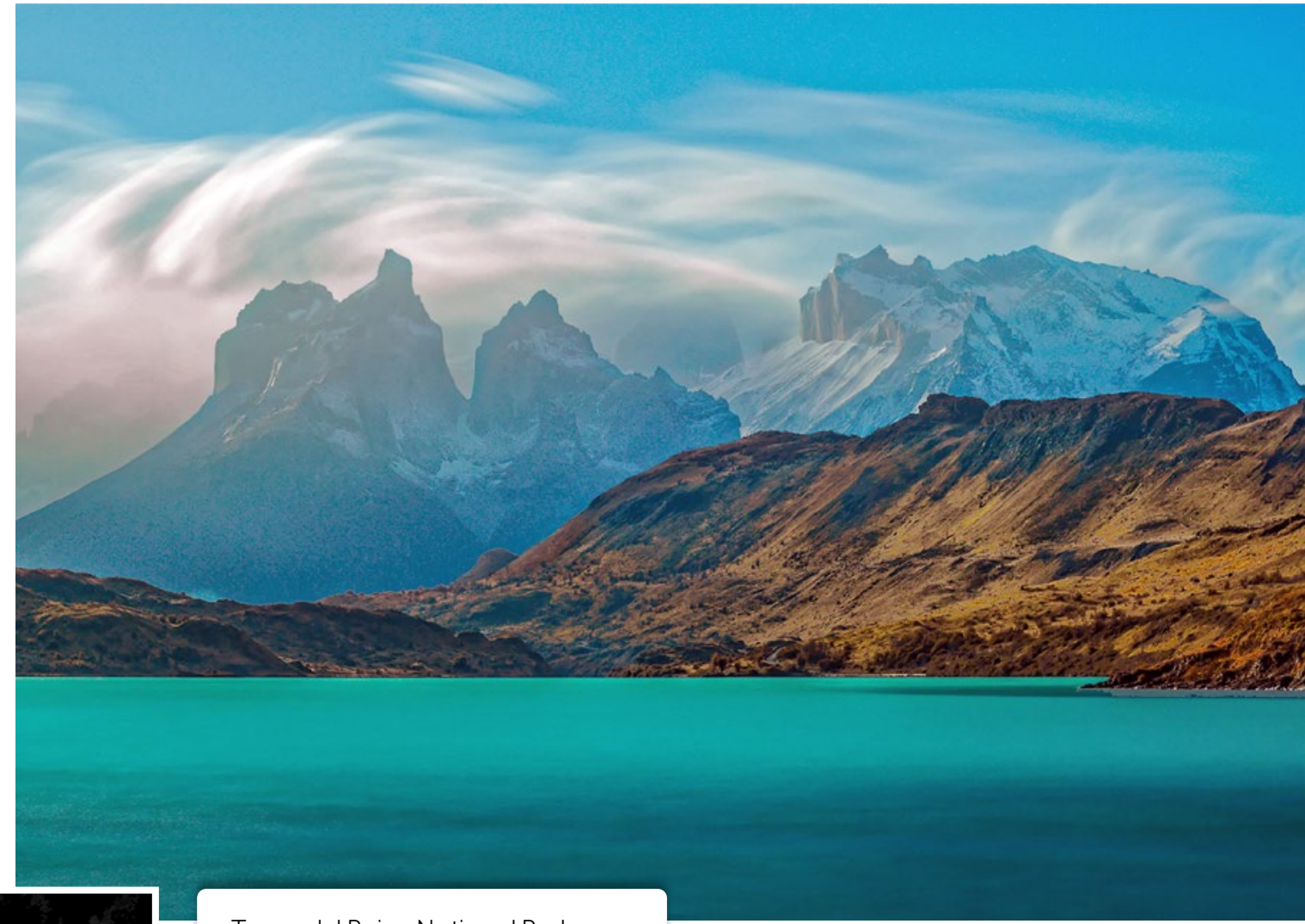


Lofoten Islands
Norway
Steve Oldfield, UK
Nikon D810
Nikon 28-300mm
f/11, 1/25sec, ISO 100





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



Torres del Paine National Park
Chile
Art David, USA
Nikon D800
Nikon 24-70mm f/2.8
f/16, 1/16sec, ISO 200

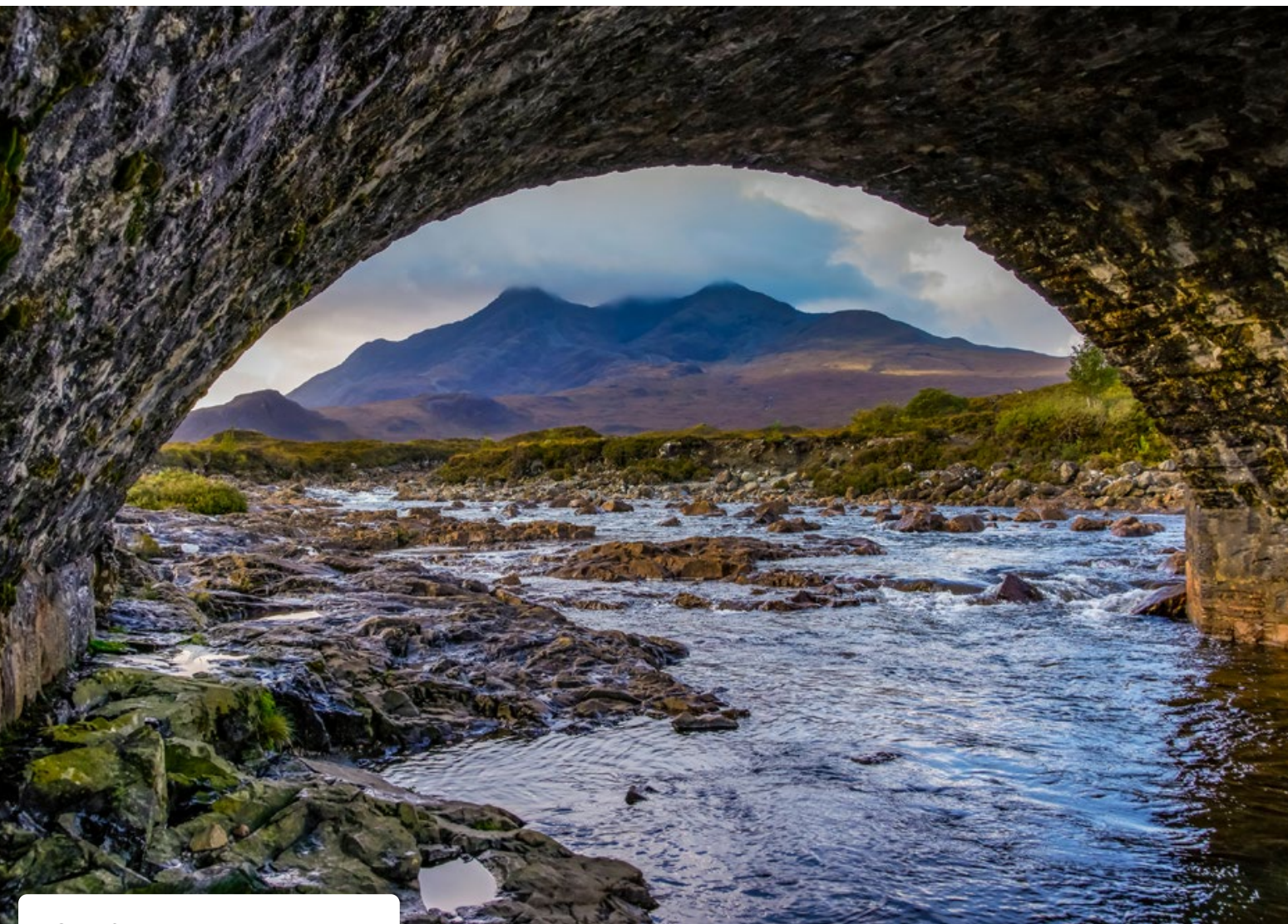


Yellowstone National Park
USA
Stacy Howell, USA
Canon 5D Mk IV
Tamron 150-600mm
f/5.6, 1/125sec, ISO 100

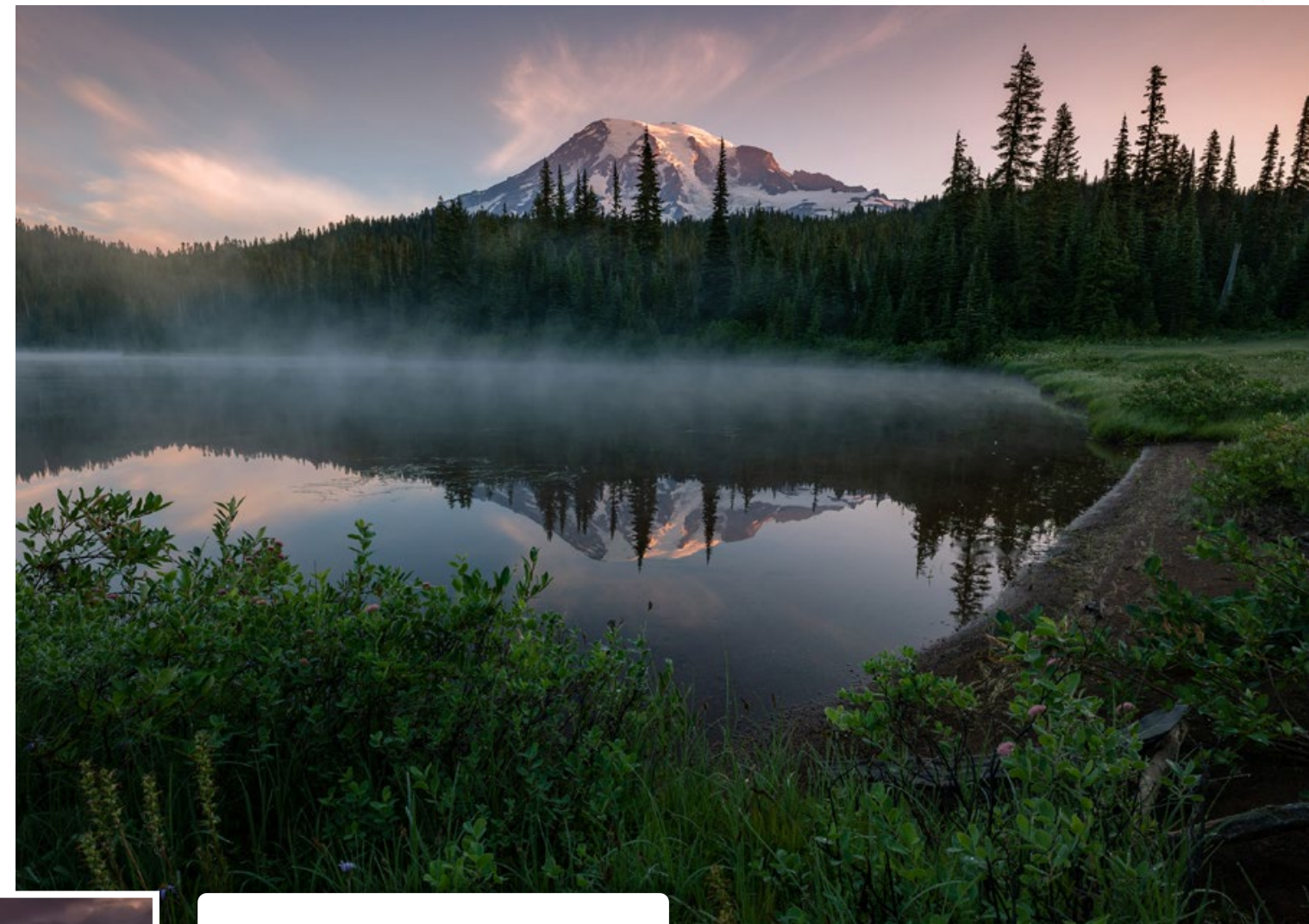


Gloucester
Massachusetts, USA
Emily Farewell, USA
Nikon D750
Nikon 16-34mm
f/11, 1/3sec, ISO 320





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



Reflection Lakes
Mt Rainier NP, USA
Scott Eliot, USA
Canon 5D Mk IV
Canon 16-35 III
f/14, 0.4sec, ISO 100

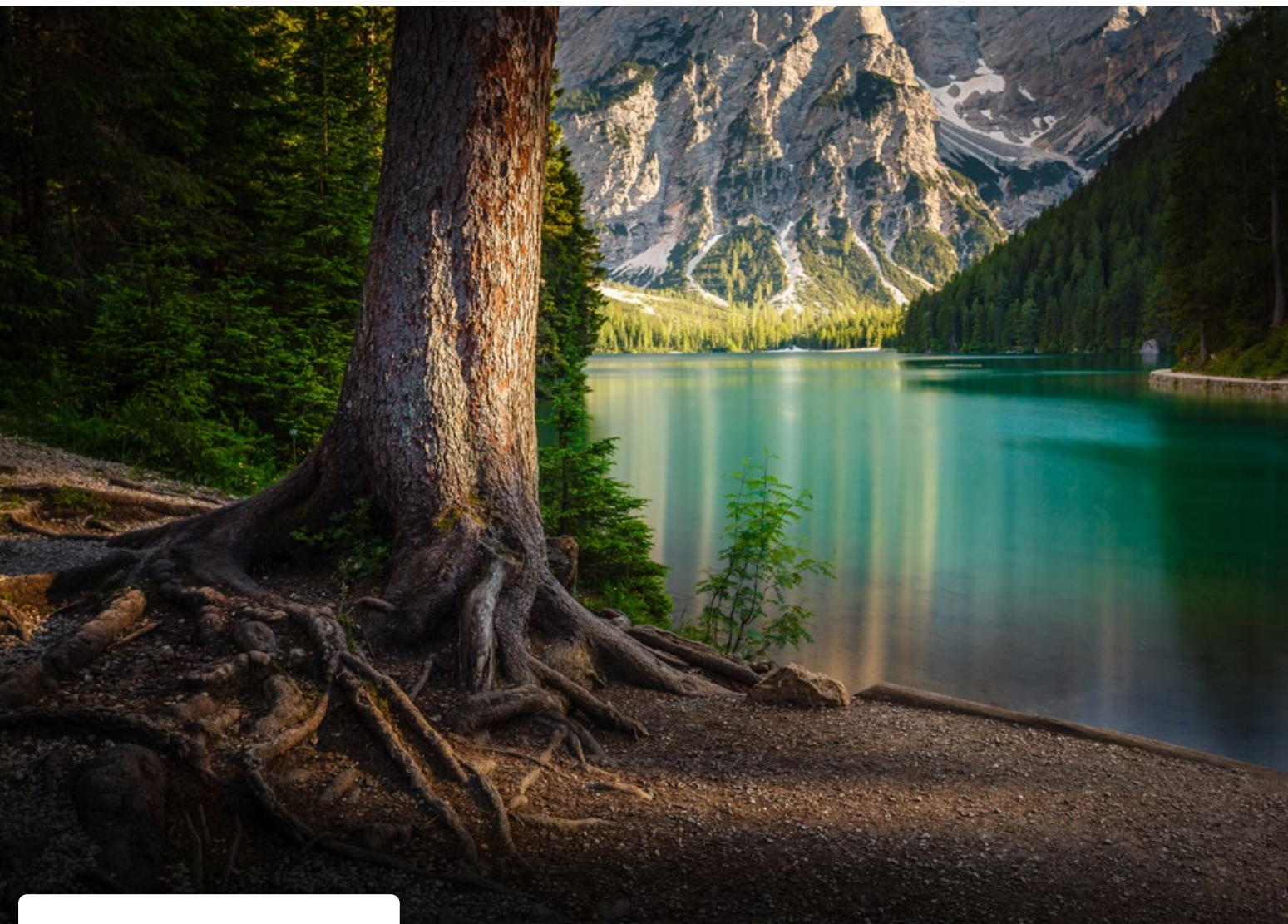


Tenerife
Spain
Sonja Jordan, Austria
Nikon D800
Nikon 16-35mm f/4
f/11, 0.5sec, ISO 100

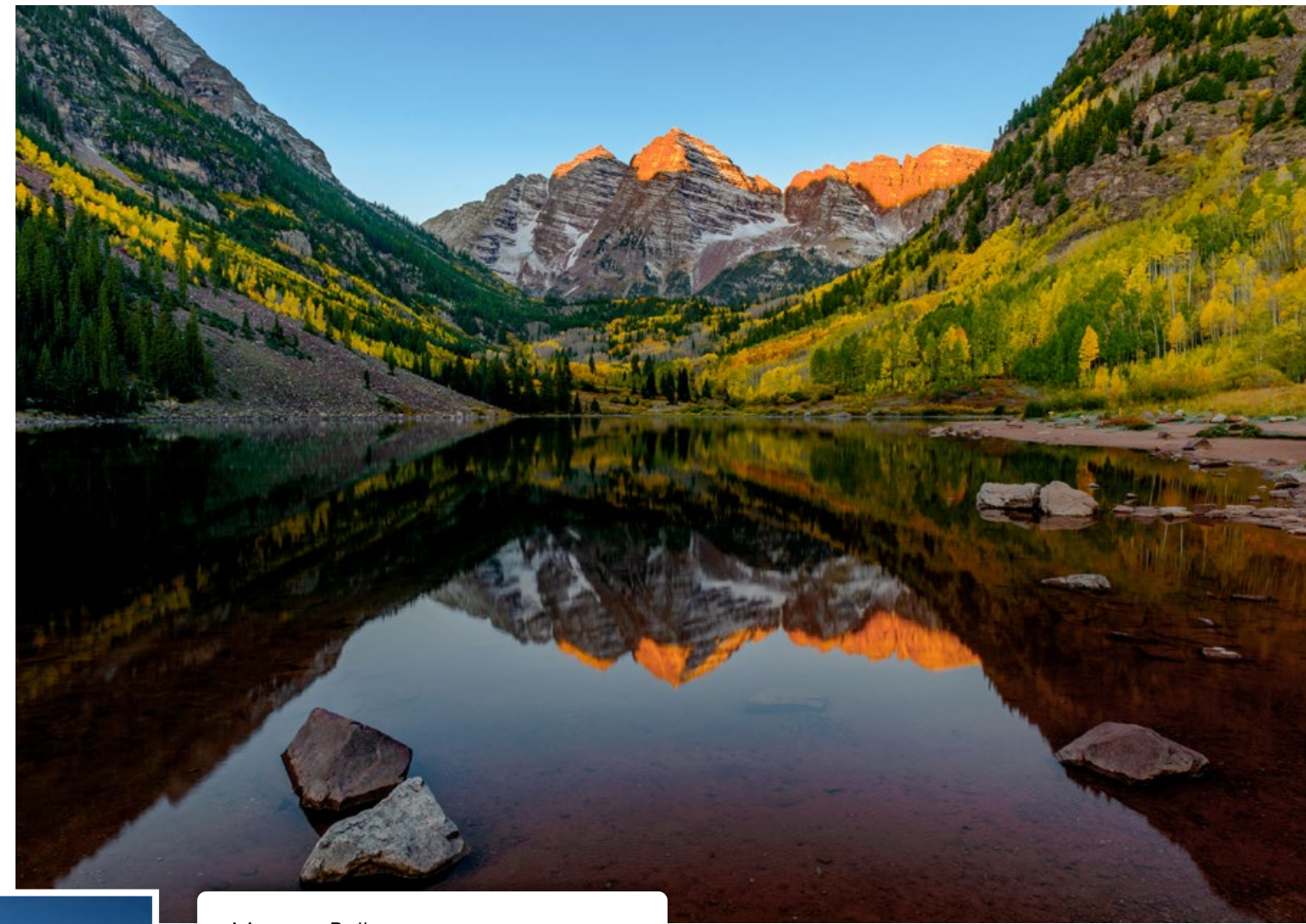


Mardale Head in Cumbria
England
Chester Wallace, UK
Canon 6D
Canon 24-105mm f/4L IS
f/13, 1/40sec, ISO 400





Lake Braies
Dolomites, Italy
Adriana Longhini, Italy
Canon 5D Mk II
Canon 17-40mm f/4L
f/8, 51sec, ISO 100



Maroon Bells
Colorado, USA
Carlos Cintron, USA
Nikon D800
Nikon 24-70mm f/2.8
f/14, 0.6sec, ISO 100



Nugget Point Lighthouse
New Zealand
Drema Swader, USA
Canon 5D Mk IV
Canon 16-35mm f/2.8L III
f/14, 2.5sec, ISO 800



Commondale
Yorkshire, England
Trevor Shelley, UK
Sony a7r
Canon 16-35mm f/4L IS
f/13, 1/8sec, ISO 100





County Antrim, Northern Ireland by Judith Kuhn from Germany • Canon 5D Mk IV, Tamron 70-300mm f/4-5.6 Di, f/8, 8sec, ISO 100