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ISSUE 152

Landscape

Photography Magazine



MASTERING THE ART OF COLOUR & COMPOSITION



Colour And Composition

Mastering the art of colour and composition is essential for creating visually compelling and emotionally resonant images. Colour, with its unique ability to guide the viewer's emotions and direct attention, plays a crucial role in storytelling. Understanding the colour wheel, colour harmony, and the psychological impact of different hues allows us to create more dynamic and meaningful work.

Composition, the arrangement of elements within a frame, is equally important. Techniques such as the rule of thirds, leading lines, and framing help in guiding the viewer's eye and balancing the image. The interplay of colour and composition can transform a simple scene into a powerful narrative.

Effective use of negative space, contrast, and symmetry also enhances the visual appeal. By mastering all these elements, we can create images that not only captivate the viewer but also convey a deeper message, making the art of colour and composition a

cornerstone of successful visual communication. Read the feature on page 28.

Dimitri



Editor: Dimitri Vasileiou

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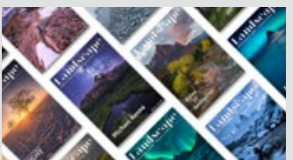
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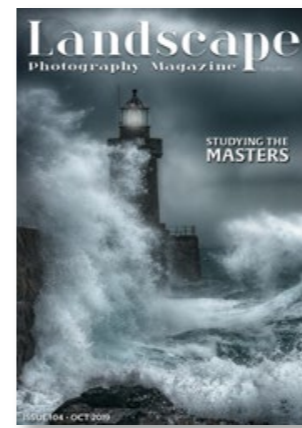
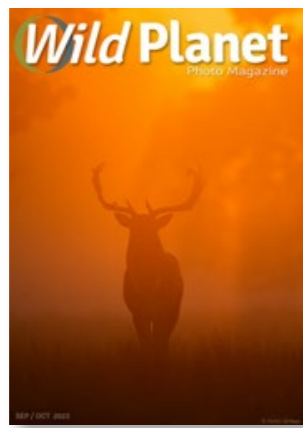
Rosenlauri
Switzerland

This month's cover is by LPM reader...
Marko Klavs





Andrew George | Iso Syöte, Finland • Nikon D810, Nikon 14-24mm f/2.8, f/16, 1/6sec, ISO 100



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Roy Goldsberry

I am a retired chemical engineer, married, with two adult sons.
I have lived in Michigan since 1998. I now enjoy travelling to scenic places in the US and abroad to capture landscape pictures.
I particularly enjoy national parks, mountains, canyons and lakes. For me, photography is a way to preserve and share my experiences of visiting those places of natural beauty.

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I have lived in South London all my life, perhaps drawn to stay put by the abundance of green spaces. It is said that parks cover 34% of the south London area, offering a sanctuary of nature amidst urban life. Peckham Rye is one of these cherished green spaces, a common ground steeped in history. Legend has it that in the 18th century, William Blake experienced visions in the Rye, the first of which was of 'a tree filled with angels, bright angelic wings bespangling every bough like stars'.

While I can't claim to have seen anything quite so divine, I have always felt a particular attraction to one solitary London Plane tree standing proudly in the middle of the Rye. Its imposing presence and tranquil beauty inspired me a few years ago to embark on a year-long photographic project. My goal was to capture this tree's transformation throughout the seasons.

Each month, I photographed the tree from two distinct locations, carefully noting my position relative to nearby landmarks like benches or bins. I meticulously recorded the height of my tripod and my camera settings to ensure consistency. My original plan was to be in place at first light, aiming for an unobstructed frame. However, the reality of urban life meant that people often wandered into my frame. I adapted by deliberately including human elements like cyclists, dog walkers, and joggers in one set of pictures while keeping the second location free of human life.

This image, taken in March from the second, people-free location, encapsulates the serene beauty I sought to capture. It shows the tree in its early

spring splendour, devoid of the bustling life that usually surrounds it. Through this project, I have come to appreciate not just the tree's seasonal changes but also its role as a silent witness to the rhythm of life

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Paul Grimwood | Peckham Rye, London, England • Canon 5D Mk II, Canon 70-300mm f/4-5.6 IS II, f/9, 1/15sec, ISO 100

in Peckham Rye. This lone London Plane tree, much like the green spaces of South London, stands as a testament to nature's enduring presence in our urban world.





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Mastering the Art of
Colour And Composition

Unlocking the secrets of colour and composition. This exploration by **Dimitri Vasileiou** delves into the artistry of photography, revealing how these elements shape captivating visual narratives in photography





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Schuss Pass is located along the Mad River Valley in central Vermont, USA. It includes multiple hairpin turns through the Green Mountain range, including the 3,637-foot (1,109 m) General Stark Mountain.

Given the abundance of snowfall here, the area boasts a small ski area that is considered one of the most challenging on the East Coast of the United States. It averages more than 150 inches (380 cm) of snow a year and is well known for its narrow trails and minimal grooming, unlike most of its larger competitors.

I had been waiting for the right conditions to photograph Schuss Pass in winter: fresh snow and bright, overcast skies without direct sunlight or contrast. In February, the elements appeared to have converged in my favour, so I headed north to Mad River Valley.

These curves are more interesting from the air, so I had planned to use a drone instead of a camera. However,



Michael Blanchette | Schuss Pass, Waitsfield, Vermont, USA • DJI Mavic 3 Pro

when I arrived in the late afternoon of the first day, it was too windy to fly, and low clouds covered the top of the mountain, reducing visibility. Therefore, I aborted the attempt to fly and vowed to return early the next morning.

Conditions were much better the

following day when I took this photo from the drone. The trees were covered by a white blanket of snow from a recent storm, while the ploughed road surface emphasised the curves. While taking the photo, a white vehicle navigated one of the turns to add a sense of scale to the

scene. A single home sits in the middle of the lower curve, almost entirely blending in with the white background.



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The Art of **Mindful Photography**

By adopting a more mindful approach, you may discover the hidden beauty in places you once overlooked. As **Christopher Cullen** says, it fosters creativity and reduces the need for travel to far-off locations





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- Fujifilm GFX 100S
- Fujifilm GF 35-70mm f/4.5-5.6
- Samyang 24mm f/3.5 Tilt/Shift
- Canon 70-300mm f/4-5.6 IS II
- Fringer EF-GFX adaptor
- Gitzo Tripod
- Leofoto LH-40 Ballhead
- Lee Filters
- Lee filter holder
- Lowepro Backpack BP300AW

I chose the GFX 100S not just for the 100mp sensor but for the dynamic range, the larger sensor size and, most importantly, for the Fujifilm Velvia colour.

I chose to opt for fewer lenses than I used to have, as these days, I prefer to concentrate more on photography and less on equipment. This allows me to carry a smaller and lighter backpack.

Dimitri Vasileiou



To start the ball rolling, here is my current gear list. Join me and share your gear with our readers, exchange views on gear and why you chose the ones you currently own. We will create a dedicated page on the website where all gear lists submitted will be displayed to allow anyone to comment, ask questions and exchange ideas on gear.

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Magdalena Narloch Nalaskowska | Rogalin Landscape Park, Greater Poland Voivodeship, Poland • Sony A77 V, Sigma 18-200mm f/3.5-6.3, f/22, 1/750sec, ISO 100

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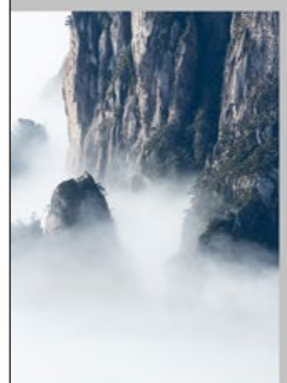
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Exploring

Faroe Islands

Discover the breathtaking beauty of the Faroe Islands. From iconic lighthouses to hidden gems, as **Nicolas Alexander Otto** explains, these locations offer endless opportunities for photographers





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JACOB MOORE

I grew up in a small town in Western Australia and discovered a love for photography while studying at university.

After saving up enough money to travel, I went on my first big trip. Starting in Europe, I travelled to parts of Asia and Africa before finally ending up in Central America. With no money in the bank but a hard drive filled with incredible memories, I decided to take photography more seriously. I have been on countless trips since then, driving around Australia in my van and living in Norway for 9 months, all so I can capture the world through my eyes.

With no plans to stop, I hope to capture many more photographs to show the world.

Nikon D800
Nikon 14-24mm f/2.8
Nikon 70-300mm f/4.5
Nikon 50mm f/1.4
Benro filter holder
Fujifilm XT-20
Fujifilm 10-24mm f/4
DJI Mavic Pro
Manfrotto tripod



Sugar Loaf Rock, Western Australia • Fujifilm XT-20, Fujifilm 10-24mm f/4, f/22, 1/4sec, ISO 200



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On a crisp November morning, as the sun cautiously emerged on the horizon, the sky was briefly illuminated with golden hues – a warm prelude before the arrival of dark, heavy clouds. These clouds, laden with impending rain, seemed to carry an air of mystery, poised to release their showers upon the earth. The valley, shrouded in a delicate mist, took on an almost magical quality as if revealing a hidden world to those who looked closely.

At the heart of this scene stood a majestic tree, bare of leaves but steeped in history. Its twisted branches, like the hands of a skilled conductor, reached skyward as if orchestrating a symphony of nature. Beneath its ancient limbs, time appeared to pause, caught in an atmosphere where reality blended with the ethereal.

The mountains in the distance, silent guardians of the horizon, gradually emerged from the mist, adding to the scene's wild beauty. The shroud of mystery around their peaks suggested untold stories and secrets held within their rugged slopes.

Despite the sharp cold in the air, the sight of such an enchanting landscape brought a sense of warmth. Each breath felt like a tribute to the natural world, and every thought seemed to dissolve into the surrounding beauty.

In this moment, it became clear that nature offers endless wonder, an eternal gift for those who take the time to appreciate it. That November morning, with its rich colours and shifting moods, was a testament to the quiet romance that nature so often provides.



Andrea Lorenzetti | Orciano Pisano, Pisa, Tuscany, Italy • Canon 40D, Canon 28-70mm f/2.8L, f/8, 0.5sec, ISO 100





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The Language of Art VI

If we metaphorically compare major languages to tree trunks and secondary languages to branches, we can say that languages naturally ‘branch out’. And, as **Alain Briot** explains, this branching signifies how languages evolve, diverge, and form new varieties over time



One form of linguistic branching is the development of dialects. Dialects are essentially subsets of a primary language, whether that language is verbal, visual, auditory, or otherwise. Just as a branch extends from the trunk of a tree, dialects extend from the core of a language, offering variations that reflect different regions, cultures, or communities.

In the context of art, this concept can be applied to the ‘language’ of art movements. Artists working within different art movements utilise distinct dialects of the broader artistic language. For instance, several artists might work within the same movement, each developing their personal style – a unique branch growing from the main movement. Alternatively, artists working in different movements might create entirely new branches, contributing

fresh dialects to the language of art.

Regardless of the approach, each artist is, in essence, speaking a dialect of the artistic language. These dialects represent specialised subsets of the language, understood and used by particular groups of artists rather than by the entire artistic community. The diversity of these artistic dialects parallels the diversity found in verbal languages, where the primary language serves a broad, national purpose, and dialects cater to regional needs.

Abstraction

A language serves as a versatile tool to convey a wide range of messages. It is not the message itself but rather the means through which messages are communicated. Similarly, a dictionary is not a narrative; it is a toolbox, a collection

of words or art elements that can be arranged in countless ways to express myriad ideas.

In the context of art, one of the artistic ‘dialects’ that exemplifies this concept is Abstraction. Both Abstract and Realist artists undergo similar foundational training and share a common language – the language of art. However, they use this shared language to convey different messages.

Abstract artists diverge from the traditional use of the art language, which typically focuses on creating realistic representations. Instead, they create images that do not refer to identifiable subjects. In branching out from realism, Abstract artists develop a new dialect within the art language, enriching the artistic lexicon with new ‘words’ and ‘grammar’.

What is Abstraction?

Abstraction in art refers to the representation of ideas or subjects that are known to the artist but may be unfamiliar to the audience. In this way, abstraction is like a secret the artist shares with viewers, inviting them to decipher its meaning. However, abstraction does not exist in isolation. As a dialect – a subset of the broader art language – Abstraction inherently references both the language of art and the specific movement from which it arises.

Abstraction thus points to two key referents: the artist and the art movement they are associated with. For instance, Picasso’s work simultaneously refers to himself and Modernism, as Picasso was a central figure in the Modernist movement. In this sense, abstraction is both a personal >>



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MARNIX VAN MARCKE

I started photography as a hobby, but soon, it became a true passion. Throughout the years, I followed many workshops and courses to perfect my craft. After my professional career, I developed my activity as a full-time freelance photographer. As such, I give lectures, run workshops, organise photo tours and publish books.

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Nikon Z7 II
Fujifilm X-H1
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Nikon 24-70mm f/2.8
Nikon 70-200mm f/2.8
Fujifilm 10-24mm f/4
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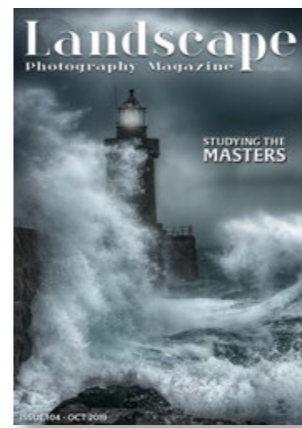
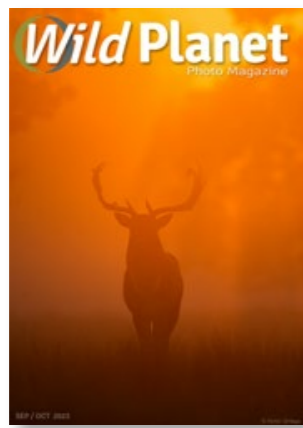


Gasadalur, Faeroe Islands • Nikon D810, Nikon 24mm f/3.5 PC-E, f/11, 1.3sec, ISO 64



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Hannah Hillebrand



I started my working life as an ICU nurse. Over and over again, I am reminded of the environment that life is in right now. That is a big part of what encouraged me to pursue my second career as a cellist, healer and photographer and what drives me to be fearless in pursuing what sets my soul on fire. On all the days, I am an adventurer – and I take my camera along! I take photos that I hope will inspire curiosity in others to see this world as wondrous.

I believe in hard work, in challenging myself and in finding my 'why' each and every day. I believe in everyday magic and moments of awe. I strive to embrace impermanence and mortality with joy and grace and allow it to change the way I live. I believe in the natural world's power and that we are inseparable from nature. I believe in living a life from which I do not need a vacation. I believe we can empower each other to live simply, fully and vigorously. I believe strongly in empowering others to explore the depth of the human experience, especially the emotions and feelings we are so often taught to push away. Live your truth. Speak it kindly.

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Photography is a personal journey with no rigid rules, and as **Puneet Verma** explains, it is an expression of one's inner world, and it is through this expression that we find joy in the art





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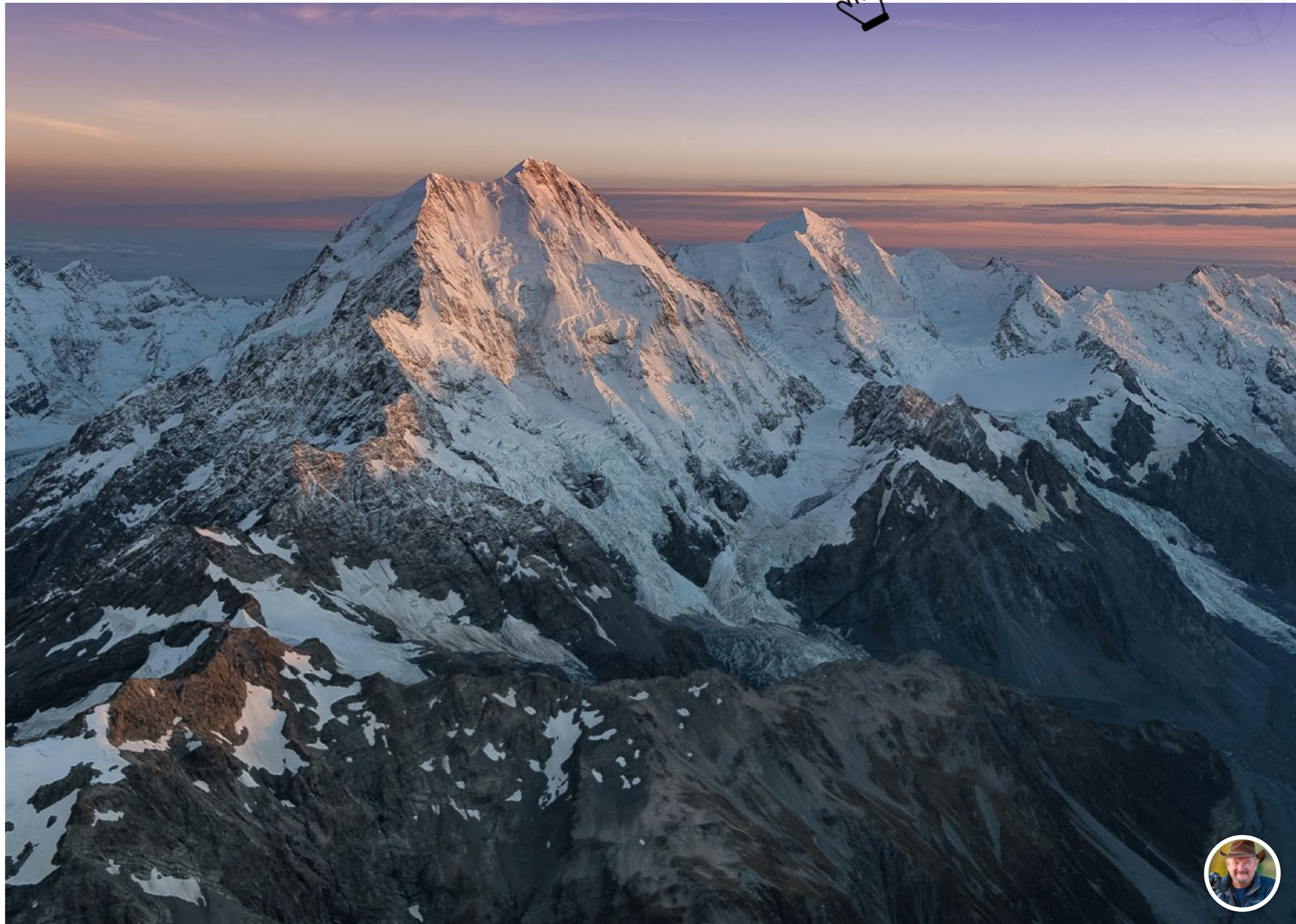


You are 12,000 feet up in a helicopter with all the doors removed, the bitterly cold wind screeching through the cabin, legs and fingers almost numb with the freezing chill, just as the sun comes up from behind the snowy peaks of the Southern Alps. New Zealand's highest peaks, Aoraki-Mount Cook and Mount Tasman, are suddenly lit up in the early morning sun, and the Tasman Sea to the west comes into view.

This was one of the most exhilarating experiences of my photography life. It was an incredible scene of awesome beauty, an untamed alpine wilderness, a palette of textures and colours and a scale that was hard to fathom, vulnerable as we were in that small aircraft.

Communicating with our pilot was no mean feat, as the noise of the howling wind made radio talk between us impossible. The trick is to ask the pilot to bank the helicopter both left and right so that everyone on board has an opportunity to shoot through the open doors without the rotors getting caught in the frame. The helicopter is moving fast, and there is precious little time to make composition adjustments. Preparation is key.

One really significant advantage of a mirrorless camera when shooting from a helicopter is the fact that the electronic viewfinder will clearly show the rotating blades. In contrast, an optical viewfinder will not since they are moving so fast. So, I was able to achieve a high success rate in eliminating the rotors from my images.



Neil Protheroe | Aoraki-Mount Cook, Southern Alps, South Island of New Zealand • Fujifilm X-T2, Fujifilm 18-55mm f/2.8-4, f/3.2, 1/1000sec, ISO 640

Next, we must shoot at a very high shutter speed, at least 1/1000th of a second, in order to render the image sharp. Since everything in the scene is at infinity, a wide aperture can be used, and I chose f/3.2 for all my shots.

Since it is very difficult to make changes to camera settings while airborne – not least due to the cold – I decided to take advantage of my camera's auto ISO function to obtain a correct exposure value in rapidly changing lighting conditions.

This meant that all I had to worry about was composition and focus throughout the flight, giving me the best chance of coming away with a correctly exposed and focused composition.



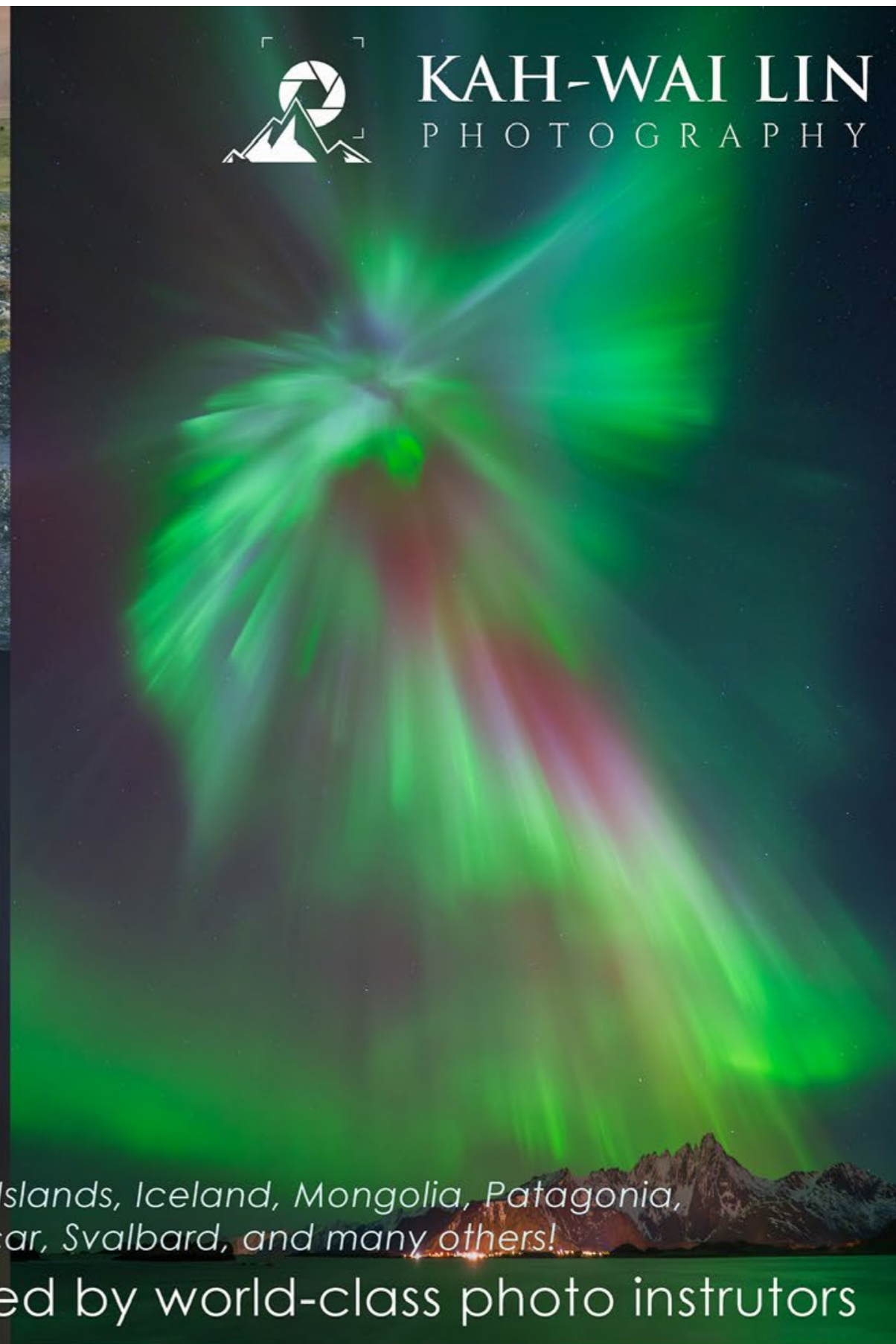


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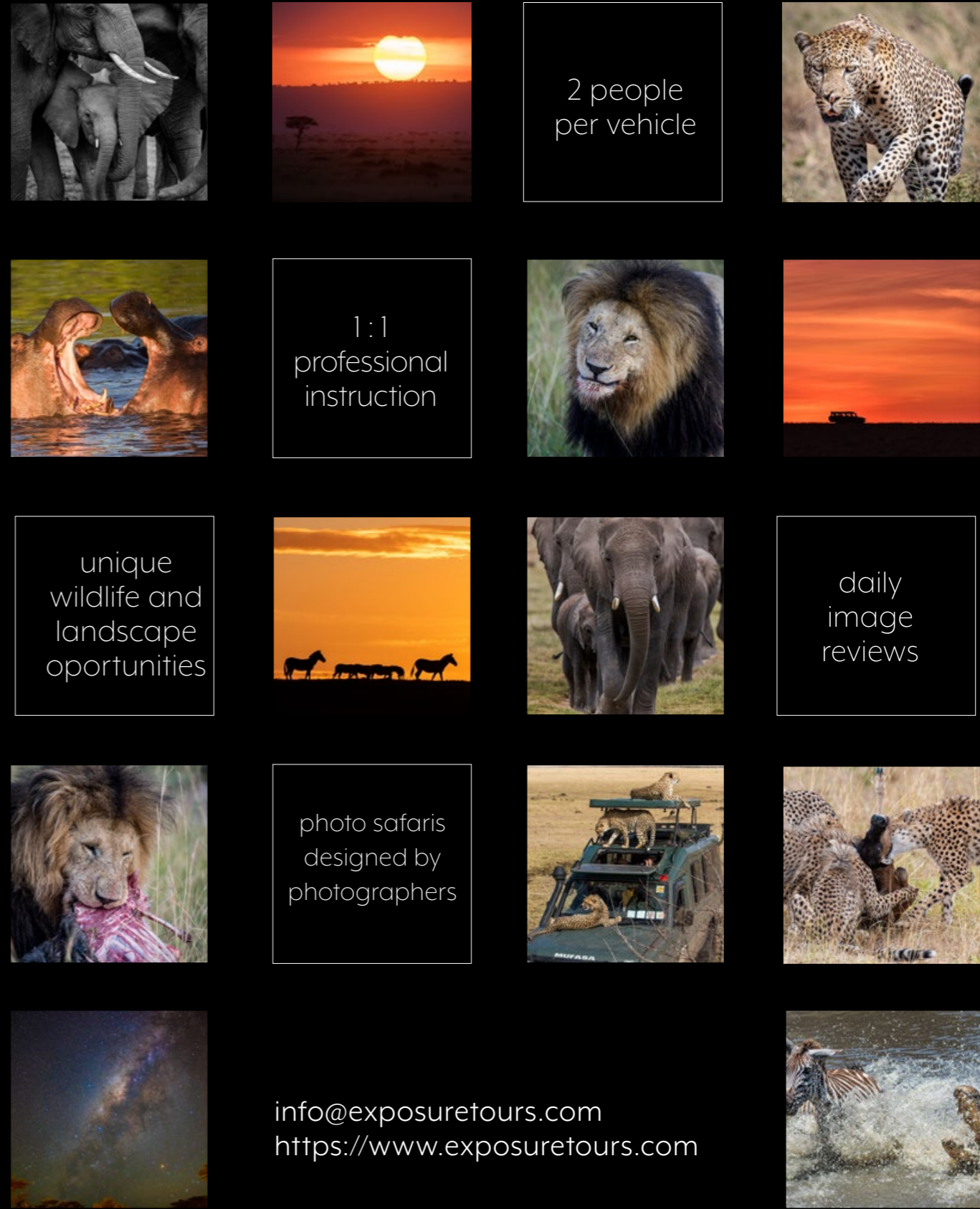
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Utah
Death Valley
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We love landscapes and we create carefully designed workshops taking a small number of participants to some truly breath-taking places around the world. Using our in-depth knowledge of these beautiful locations our aim is to give you every opportunity to get great photographs while improving your technique through expert tuition in the field, as well as in post processing sessions which help you get the most out of your images.

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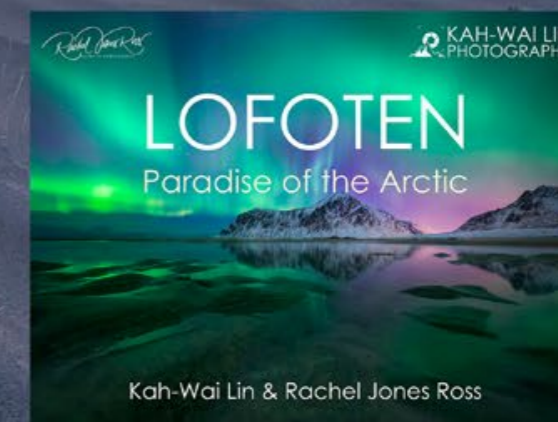
See the list of our current workshops at
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Adriana Benetti Longhini | Altopiano of Asiago, Italy • Canon 550D, Canon 17-40mm f/4L, f/9, 1/60sec, ISO 100

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