



Landscape

Photography Magazine

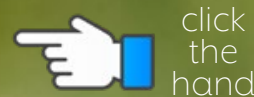
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Welcome



Legacy of Compassion

I recently visited Krakow, Poland. Besides old architecture – which I really enjoy – Krakow is well known for its access to Auschwitz, its old salt mines and the Schindler's factory, which is now a museum.

For those who might not be familiar, Oskar Schindler, a German industrialist during World War II, is celebrated for his remarkable efforts to save the lives of over 1,200 Jewish individuals from the horrors of the Holocaust. Operating a factory in occupied Poland, Schindler employed Jewish workers, ultimately shielding them from deportation to concentration camps.

Schindler's transformation from an opportunistic businessman to a humanitarian hero is a testament to the power of individual courage in the face of profound evil. Witnessing the atrocities inflicted upon Jewish communities, Schindler risked his own safety and fortune to protect his employees, viewing them not as mere workers but as fellow human beings deserving of dignity and salvation.

The lives saved by Schindler and his associates represent a profound triumph of human decency amidst unparalleled darkness. Many survivors and their descendants attest to Schindler's unwavering commitment to preserving life, viewing him as a beacon of hope and resilience in humanity's darkest hour.

Decades after the war, Schindler's story was immortalised in Steven Spielberg's Academy Award-winning film, 'Schindler's List' – highly recommended. Oskar Schindler's noble actions continue to inspire generations, underscoring the imperative to confront injustice and uphold human dignity, even at great personal risk.

So, sit back, take a deep breath, relax and ask ourselves: when was the last time we did something that helped a fellow human being?

Dimitri Vasileiou

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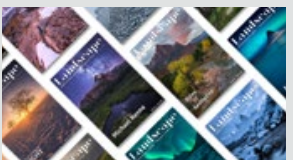
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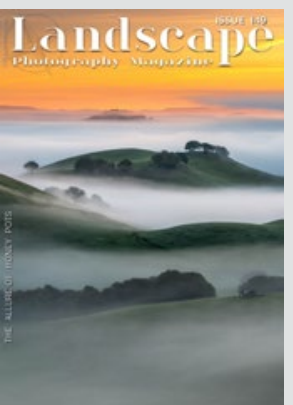
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**Sonoma Country
California, USA**

This month's cover is by LPM reader...
David Safanda





Tusher Canyon is a remote, ancient landscape located northwest of Moab, Utah. Drive on Highway 191 north from Moab for 10 miles to the Mill Canyon turnoff. Then, drive west from this turnoff along a good gravel road. This leads to a right fork and the well-marked Tusher Canyon.

The best time to visit this colorful area is late afternoon in spring or fall when temperatures are cooler.

I set out from Moab in mid-afternoon. Once in the canyon, a high-clearance 4WD is required, as well as a good supply of water and snacks. Stay tuned to weather forecasts; heavy rain can quickly fill lower areas of the canyon.

The geology of Tusher Canyon is an exposure of the Jurassic layer of the earth, a beautiful deep saturated red. Layers of Entrada Sandstone and a view of Determination Towers are to the east.

Once in the canyon, driving through the sandy wash brought me to unique rock formations and outcroppings, such as in this picture, which was captured in late afternoon, mid-May.

Late spring conditions brought clearing storm clouds over the distant La Sal Mountains. I chose mid-May because the sun had moved north, giving me good coverage of the foreground and landscape to the east.

I have photographed this area several times, and it always gives me a feeling of an ancient landscape. It is easy to imagine the deep canyon terrain in a cooler, wetter time.

Tusher Canyon has a remarkable history. Pioneers have recently crossed, and ranchers have moved cattle across this land. For at least 8000 years, people have passed through this area.



Bryan Haile, USA | Tusher Canyon, Moab, Utah, USA • Nikon D850, Nikon 17-35mm f/2.8, f/22, 1/50sec, ISO 320

Nomadic groups move between the fertile hunting grounds of the canyons and La Sal Mountains and the nearby Green and Colorado Rivers.

Approximately 112 million years ago, the land was a mix of seabed and

swamps. Many Dinosaurs roamed here, such as Allosaurus, Stegosaurus, and the Utah Raptor. Close by, in the adjacent Mill Canyon, is the Mill Canyon Dinosaur Trailhead Interpretive Site, an excellent display of dinosaur tracks and an

interpretive trail. For photographers, Tusher Canyon offers a unique, outside-the-park experience.



Panos Laskarakis, Greece | Dragon Lake, Ioannina, Greece • Canon 1DX, Canon 16-35mm f/2.8L II, f/16, 1/100sec, ISO 2500



Pascal Hibon, Belgium | Pollare, Ninove, Belgium • Nikon D850, Nikon 24-70mm f/2.8, f/8, 1/3sec, ISO 64

It was a blissful early July morning in 2021. I was standing under a jetty somewhere in the province of Castellon in Spain, about a twenty-minute drive from my summer home through rice fields and marshland.

I arrived at this spot a few minutes after five hoping to catch an interesting twilight scene before sunrise.

The sea brought gentle waves, and the hidden sun painted the horizon in a dim gold. As I set up my tripod and camera, I could sense that this time around, conditions would be optimal.

I had been to this location on several occasions before, and this was indeed the most defining. Though I was expecting to get a dissipated summer mist covering or smoothing out the horizon, I got a sky of fair-tinted gold instead.

The jetty is a long lead way to a viewpoint that has been closed for some years. Just as well, access to underneath the jetty is very frequently closed. This location is one of my favourites in the area, and although the Mediterranean twilight is very colourful in the summertime, the winter and spring seasons frequently bring in mist.

The sun rises left to the jetty, and if you are lucky and there are clouds to cover the first rays of light on the horizon, then it will be worth getting your camera in action. If the winter or spring evening twilight is misty or slightly cloudy at this location, you get what the local people call the sky 'cielo malvarrosa', a 'hollyhock coloured sky'.



Edwin Doughty, Spain | Under the Jetty, Castellon, Spain • Canon R, Canon 16-35mm f/4L IS, f/11, 152sec, ISO 50





Norbert Rupp, Germany | Near Lake Eichsee, Kochel, Bavaria, Germany • Fujifilm GFX50S II, Fujifilm GF 32-64mm f/4, f/10, 1/12sec, ISO 100





Graziano Raimondi, Italy | Twr Lighthouse, Llanddwyn Island, Wales • Nikon D750, Zeiss Distagon 18mm, f/11, 80sec, ISO 100



Luc Stadnik, Brazil | Pontal do Parana, Brazil • Canon 7D II, Canon 100-400mm f/4.5-5.6L IS II, f/20, 1.3sec, ISO 100



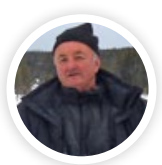
Panos Laskarakis, Greece | Plitvice National Park, Croatia • Canon 5D Mk III, Canon 24-105mm f/4L IS, f/22, 1.6sec, ISO 50





Doug Reynolds, USA | Forest Grove, Washington County, Oregon, USA • Canon 6D Mk II, Canon 24-105mm f/4L II, f/5, 1/320sec, ISO 100





Phillip Rubaloff, USA | Mesquite Dunes, Death Valley, California, USA • Nikon D7000, Nikon 18-200mm f/3.5-5.6, f/9.5, 1/60sec, ISO 100



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The allure of **Honeypots**

While iconic locations hold a magnetic allure, says **Dimitri Vasileiou**, we must tread carefully, balancing our passion with a commitment to preserving the integrity of the places we photograph and a great respect for nature



The allure of honeypots

In the world of photography, certain locations beckon with an irresistible allure, drawing photographers from far and wide to capture their unique beauty. These hot spots, often referred to as photographic honeypots, stand as a testament to the harmonious marriage of stunning landscapes and the artistry of our lens.

A photographic honeypot is more than a picturesque location; it is a magnetic force that attracts photographers seeking to immortalise its beauty. These hot spots become hubs of creative energy, where we converge to capture iconic images and explore the nuances of our craft.

Distinctive characteristics

Photographic honeypots share common traits that elevate them to the status of sought-after destinations. They often boast extraordinary natural beauty, unique geographical features, or historical significance. Whether it's the rugged grandeur of a mountain range, the serene reflection in a pristine lake, or the architectural marvels of a historic city, these locations provide a visual feast for photographers.

From the ethereal glow of the Northern Lights in Iceland to the surreal landscapes of Patagonia, the world is dotted with hot spots that have become pilgrimage sites for photographers. Destinations such as Antelope Canyon in the United States or



the lavender fields of Provence in France lure photographers seeking to capture their charm.

The draw for photographers

We are drawn to these honeypots for

more than just their visual appeal. There is an inherent challenge in capturing an iconic location in a unique and personal way, showcasing our perspective amid the countless images captured by others. The challenge lies in infusing our own artistic

interpretation into a scene that has been photographed by countless others – and that in itself is an enormous challenge.

Impact on local communities

The popularity of honeypots can have >>

A photographic honeypot is more than a picturesque location; it is a magnetic force that attracts photographers seeking to immortalise its beauty



>> profound effects on local communities. While it brings economic benefits through increased tourism, it also poses challenges such as environmental impact, over-tourism, and the delicate balance between preservation and accessibility. The responsibility lies with both photographers and local authorities to ensure the sustainable enjoyment of these hot spots.

As the popularity of certain locations soars, we face the challenge of capturing unique perspectives while respecting the environment and fellow photographers. Timely visits, responsible practices, and a commitment to leaving no trace become essential tenets for all of us who seek to balance our passion for photography with environmental stewardship.

Local gems and hidden treasures

While the iconic honeypots shine brightly on the photography map, there is an emerging appreciation for the hidden gems – the lesser-known locations that offer equally breathtaking scenes. These hidden treasures provide us with the joy of discovery and the opportunity to craft images that are not instantly recognisable.

The evolving landscape

In the age of social media, photographic honeypots can experience a surge in popularity overnight. An Instagram post or a viral photograph can turn a secluded spot into a trending destination. This dynamic landscape underscores the need for us to be mindful of the impact our images can have on the places we capture.

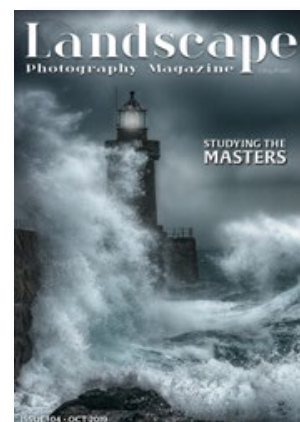
Photographic honeypots weave a tapestry of inspiration, drawing us into a

While the iconic honeypots shine brightly on the photography map, there is an emerging appreciation for the hidden gems – the lesser-known locations that offer equally breathtaking scenes

dance with the extraordinary. While these locations hold a magnetic allure, we must tread carefully, balancing our passion with a commitment to preserving the integrity of the places we photograph. As we navigate this intricate relationship between artistry and responsibility, the world's honeypots remain beacons, inviting us to explore, capture, and appreciate the unparalleled beauty that our planet generously offers. It is our duty and responsibility to protect this planet we all call home.

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

My Camera Gear

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Nikon 16-35mm f/4
Nikon 18-200mm

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TED FORMAN, USA
I am a nature and travel photographer based out of the Pacific Northwest region of the USA. I seek to capture and create evocative landscape images, both wide and intimate scenes, in the best quality light. My goal is to give the viewer a sense of what it felt like for me to be there at that moment.

Canon R
Canon R7
Canon RF 24-105mm f/4L
Canon RF 100-400mm f/5.6-8L
Canon EF-S 60mm Macro
Mefoto Tripod
Breakthrough Filters



Theodore Roosevelt National Park, North Dakota, USA • Canon R, Canon 24-105mm f/4L IS, f/8, 1/50sec, ISO 1250



The Palouse, Washington State, USA • Canon 70D, Sigma 150-600mm f/5-6.3 OS, f/8, 1/320sec, ISO 500

When did you start photography?

I started photography in 1978 when I purchased my first SLR camera. I was shooting color slide film for several years, occasionally black and white. However, it wasn't until the early 2000s, when the digital revolution took hold, that I became a serious nature photographer.

How important is photography for you?

Photography is the main thing I do, inspiring me to get out and discover the world around me. It has helped me to see

details in the natural landscape that non-photographers don't see.

Your favourite location?

I love photographing the landscapes of all the national parks in the USA, but my favorite would have to be Arches NP. I have been many times, and I love the red rock formations found there, which seem to look so different depending on the direction of the light.

Your favourite photographer?

Having lived close to Yosemite NP in the

late 1970s, I grew fond of the work of Ansel Adams, who did much of his work in that area. However, two of my favorite photographers presently are Art Wolfe and Ian Plant, who are both very willing to share their knowledge with the greater photography community.

Your future photographic plans?

I would very much like to revisit Alaska and photograph its amazing national parks. Other than that, a return trip to Iceland and a first visit to Norway would be very welcome.

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

Slow down and take your time. Carefully observe your surroundings wherever you are and take in all that nature offers. Do this every time before you click the shutter.



Autumn Cottonwoods, New Mexico, USA • Canon 70D, Canon 18-135mm f/3.5-5.6 IS, f/8, 1/125sec, ISO 320



Grand Teton National Park, Wyoming, USA • Canon 80D, Canon 18-135mm f/3.5-5.6 IS, f/11, 1/15sec, ISO 100



Arches National Park, Utah, USA • Canon Rebel T2i, Canon 18-55mm f/3.5-5.6 IS, f/5.6, 1/30sec, ISO 800

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 »

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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



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Alpe di Siusi is a high alpine meadow in the Dolomites of Northern Italy. This is a magical place, especially during sunrise and sunset. The meadows are used as pasture land for grazing cattle in the summer and fall. It is a popular summer hiking destination as the gondolas, and ski lifts remain open. Although most ski lifts have closed, fall is a beautiful time to travel to this area. In winter, it is a trendy ski destination with all of the lifts open and busy.

Accessing Alpe di Siusi can be challenging as there are very restrictive rules for driving cars into the area. Most vehicles must be parked outside the area in one of several parking lots, and access is only by gondolas or busses. One may park and hike, but that involves more walking than we were interested in. One exception to the rule is if you have reservations and are staying in one of the local hotels. Then you may drive directly to your hotel and leave your car parked there for your stay. There are hefty fines for being caught breaking these rules. My wife and I travelled there in the fall of 2022. We opted to stay in one of the hotels, which



Dale Miller, USA | Alpe di Siusi, Italian Dolomites, Tyrol, Italy • Sony a7R IV, Tamron 28-75mm f/2.8, Blended Exposures

worked out great.

Thanks to the restrictive rules, they have maintained a beautiful, peaceful and serene area. Although there are compositions everywhere one turns, our focus was on the Gruppo Dei Sassolungo range. We found a great location about

a 20-minute walk from our hotel. Many small ski hut buildings scattered throughout gentle rolling hills and valleys create an interesting foreground to the Sassolungo Range.

Adding pre-sunrise morning fog was the icing on the cake as far as we were

concerned. This picture is a blend of 5 bracketed exposures. I was particularly interested in catching the sun rising behind the mountain and lighting up some fog in the distance.

PRIZE
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CASH

Grand Rapids, MI, isn't precisely a landscape photographer's paradise. In fact, it is quite the opposite. But there are plenty of parks that each offer their own beauty. Some parks are hilly, and some are more open. With fields of flowers in the spring and summer, some are old-growth forests; of course, there is the lake shore on Lake Michigan.

The park where I took this picture is called Crahen Park. It is a small local park only a few miles from my home. It is excellent for walking, jogging, biking, and dog walking. It offers a paved trail as well as a wooded one.

On this day, we were getting our first snow of the season. It was windy, so the snow blew sideways, creating a fog-like look in the distance. I had hiked all over this park looking for exciting trees to photograph in the falling snow. Unfortunately, I was covered in fresh, wet snow. I kept cleaning off my camera bag every time I opened it. I also had to keep wiping my lens to keep it clean and spot-free.

I kept my Canon 70-200mm lens on my camera and just kept shooting with that for tighter compositions. Also, as usual, I had my tripod with me. I took



Thomas Miller, USA | Crahen Park, Grand Rapids, MI, USA • Sony A7R IV, Canon 70-200mm f/2.8L IS, f/8, 1/13sec, ISO 50

several different exposures with various shutter speeds, trying to show the motion in the falling snow but also taking longer exposures to show more blur and make the scene look foggier.

After I had walked all over the park, I finally noticed this small tree with its red

leaves still clinging to the branches. The red leaves popped against the bright white snow. The fallen leaves on the snow were an added touch.

You never know what you will find when the conditions are right.



Mount Rainier is the King of the Cascade Mountain Range; it stands alone and is breathtaking. Just rounding a highway turn, even in populated Seattle, the mountain will appear and, amazingly, always looks different.

The best time for experiencing its spectacular presence is usually before October, late in our calendar year, and that may be stretching it. On a cold early October evening, I had the good fortune to be with my photography pals, who love Mount Rainier National Park as much as I do. We chose this particular night because it had amazing possibilities, as it was the night of the full Blood Moon eclipse. We headed to the Sunrise Region of MRNP to experience the eclipse. What a great night full of laughter, taking photos to our heart's content and trying to stay warm. I was the only one with a free day the morning after; I was already in Mount Rainier's breathtaking Cascade volcanic area, so I immediately thought of a way to extend the adventure and possibilities.

I took a short drive up to Tipsoo Lake near Chinook Pass. At a graceful



Ken Vensel, USA | Mount Rainier, Tipsoo Lake, WA, USA • Pentax K-5 II, Sigma 17-70mm f/2.8-4 DC, f/6.3, 20sec, ISO 100

elevation of 5 thousand feet plus, it is full of huckleberry, lupine, Indian paintbrush and Partridgefoot – the natural flora.

Of course, not all the colors are there at once, but the yellow, orange and purple colors were there for a subtle enhancement before sunrise for the grand view of the

Blood Moon setting beside Mount Rainier.

I caught the moment in all its glory and was doubly rewarded with extraordinary reflection.



This photo was taken a few years ago, but it is still one of my favourites, and it shows the Vasco da Gama bridge in Lisbon at dawn.

This bridge over the Tejo River was built in time for the 1998 World Expo, which was very important for the city. May of 2023 marks the 25th anniversary of the Expo, which motivated me to look into my image library for photos of this area.

This location is very popular with photographers, and I have visited it several times over the years. The bridge is quite 'elegant', with clear and distinct structural lines, providing a strong visual perspective as it spans the river for more than 12 km.

I arrived well before sunrise to find the area covered with fog, which is common in the river. What was interesting to me was that the fog was present in a layer that was not covering the bridge and the water. It was possible to see the bridge receding into the distance, with the yellow light of the



Paulo Bizarro, Portugal | Vasco da Gama Bridge, Lisbon, Portugal • Canon 6D, Zeiss 21mm f/2.8, f/11, 30sec, ISO 100

lamps contrasting with the dominating blue tones of the early morning.

I mounted my camera on the tripod, and I framed the image using a wide-angle lens, with one of the pillars providing a strong anchor point in the foreground – while the rest of the bridge can be followed

in a diagonal line punctuated by the yellow lamps. I took a few more photos during this session, but none were quite as interesting as this one.

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The blue hour provides some of the best light on the dunes, but it also provides some problems. I had visited these dunes previously and knew where we were going as we set out an hour before sunrise. It was about a mile walk across the desert to the base of the dunes. My photography buddy headed south while I decided to explore a new area by circumnavigating the base of the large dune to the north. My favorite captures are of unexpected scenes. The hunt was on.

It took half an hour to make my way around to the far side of the dune. The purple mountains were becoming a silhouette against the sky and a backdrop to a large expanse of completely untracked sand that reminded me of perfectly whipped cream. The wind ripples, and ridges that make for interesting contrast in so many dunes images were only faintly visible in the flat light. Once the sun was up, there would be time for those captures higher on the dunes. For now, I had to find compositions that worked with the scene before me.

Although I captured some images without a foreground anchor, I preferred this one with the imperfect plant to give



Robert Strain, USA | Death Valley National Park, California, USA • Canon 6D Mk II, Canon 24-70mm 2.8L II, f/5, 0.8sec, ISO 200

the scene a bit more depth.

Post-processing presented some issues. As the image was so flat, the sliders were helpful in spreading out on the right side of the histogram, thus creating more pleasing tones in the sand. The contrast was also selectively increased on the very flat

mountains. I then reduced the chromatic aberrations on the mountain peaks with the stamp tool.

Of course, when I met up again with my buddy, he didn't tell me about his great finds, and I didn't tell him about mine!



Lomagnupur Mountain stands at 688ft high, a volcanic beast that seemingly rises out of nothing to form this awe-inspiring sight that dominates the whole area.

We were pretty lucky with this picture as the mountain can be notoriously hard to photograph, with the top often covered in clouds or other conditions that don't lend themselves to landscape photography.

At the end of that day, we were driving past, and the conditions were perfect: no low cloud and plenty of water in the pool at the fore perfectly allowed for a complete reflection. We ended up shooting for about an hour in the end, up until and through sunset.

This is a super wide take on it, shot at 14mm and a somewhat eye-watering 515 seconds (over 8 minutes) exposure.

With there being little wind about, I wanted a very long exposure to create movement in the sky, which would add to the dramatic feel of the image. I don't really like the long exposure calculators you get with apps, as they can be far out too often. So, it was a case of taking one picture, checking the histogram and seeing how much



Pete Rowbottom, UK | Lomagnupur, Fljotshverfi District, Iceland • Nikon D850, Nikon 14-24mm f/2.8, f/13, 515sec, ISO 64

I had left to play with on the right-hand side. Then, come up with a time, plus add further time for the dwindling light at sunset.

The histogram is pretty much stretched left to right, black to white, giving me everything I needed – plus the extremely

long time provides plenty of sky movement.

Unplanned pictures can sometimes throw some magic your way, as this one did – what a great end to a day.



A few years ago, I organized a photo trip with friends to the beautiful Scottish Highlands. We spent one week in the Glencoe region and another on the Isle of Skye.

The Highlands are indeed a photographer's paradise. To plan the trip, I relied mainly on both regions' Landscape Photographer's Guide, having bought the eBooks on LPM's [website](#).

Planning is a fundamental element for blue hour photography, and I decided to capture this picture before leaving Canada. The night before the shoot, considering the weather forecast for the morning, I made my final plans. On September 19th, sunrise would be at 07:04. The time needed to climb the mountain would be about an hour, and peak blue hour is generally 45 minutes before sunrise. The time to travel from our accommodation in Broadford to the Old Man of Storr parking lot would be 47 minutes. Therefore, we had to leave the house at 04:30 to capture this image.

Once on the mountain, I spotted this large rock formation. I walked further up to compose the image incorporating the



Jacques Geoffroy | Old Man of Storr, Isle of Skye, Scotland • Olympus OM-D E-M1, Olympus 12-40mm f/2.8, f/5.6, 25sec, ISO 100

curves on the distant mountains, the two beautiful lochs and the two lovely peaks in the foreground.

I set up my tripod, camera and cable release. To compose the image, I used a 22mm focal length lens. I opted for a long

exposure to avoid using high ISO. Once again, I used the live time feature on my camera to achieve perfect exposure. The picture was captured at 06:22, and exposure time was 25 seconds.

The planning and early rising were well

worth the effort. In this photographer's paradise, I captured another amazing blue hour image, [Eilean Donan Castle](#), which I had also planned before leaving Canada.

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In weather when most hikers would consider staying at home in a mountain hut, I love to venture outside to capture images with a magical atmosphere, creating a series of images.

This series called 'Forest Glow' came to life with its first image in 2014. Since then, I have managed to enhance it only by one to three images per season, as it requires rather specific weather conditions.

Not counting the fact I need to find an interesting tree, there also needs to be snow in the forest and some fog to lessen the contrast of the background.

My technique is also rather special for landscape photography, although not unique. I use a single off-camera flash to create the colour contrast of the cold blue winter atmosphere of the area and the warm light touch on the single tree in the frame. I set the camera white balance to very cold – depending on the conditions around 3000K – to have the landscape blue, and I add an orange gel filter to the flash, so the light emitted looks nice and warm.

I mostly use a wide-angle or extremely wide-angle lens to be close



Vojtech Herout, Czech Republic | Cinovec, Ore Mountains, Czech Republic • Nikon D850, Nikon 14-24mm f/2.8, f/14, 1/200sec, ISO 200

enough to the subject. As I have been a Nikon guy since 2005, the most common combination is the Nikon D850 with a Nikon 14-24mm f/2.8 AF-S G ED lens; this picture was captured with that combo.

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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.

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While passing through Venice on our way to the Dolomite Mountains, we were fortunate to spend some time photographing the iconic city. On our first night in Venice, I joined a friend in photographing from Ponte Dell'Accademia. This famous bridge is one of only four bridges to span the Grand Canal in Venice, with this one being near the southern end of the canal.

We chose to take our photographs from the popular bridge at dusk with the intent of including both the city lights and colorful streaks from passing boats – due to the long exposures. Facing east from our vantage point on Dell'Accademia, the Grand Canal makes a gentle left turn toward Basilica di Santa Maria Della Salute (often abbreviated to the Salute), which appears brightly lit in center background. The Roman Catholic basilica is an iconic 1600s church with a vast cupola, started in 1631 as a votive offering in hopes of ending the plague that had been devastating Venice.

We set up our tripods on the bridge and waited for several boats to sail the Grand Canal at the same time, hoping to capture parallel streaks. I used a low ISO setting in order to increase the shutter speed during 'blue hour' for longer light streaks. But it made for a tricky shoot since every passerby tended to move the wooden suspended bridge ever so slightly, threatening to shake our tripod-mounted cameras and ruin sharpness.

As with many long exposures, this one involved repeated trial-and-error, constantly waiting for multiple passing boats on the Grand Canal,



Michael Blanchette, USA | Grand Canal, Venice, Italy • Nikon D810, Nikon 24-70mm f/2.8, f/8, 90sec, ISO 100

and re-shooting the scene using a long exposure. We started photographing around 30 minutes after sunset and continued for another 30 minutes. The myriad of light streaks on the canal form leading lines toward the basilica.



This past winter, I travelled to the Canadian Rockies for the first time. It is always a challenge to bring back exciting images from areas you have never visited before, which comes down to various things such as weather, mood, being in the right place at the right time, etc.

As a landscape photographer, you have to learn to chill out. Nature offers us a lot, but we cannot force creativity when we are outside in the wilderness.

On this trip, the weather was challenging. However, having gained experience from many trips elsewhere, I always have to be aware and ready to get my chance.

On this early afternoon, everything came together perfectly: the super moon was just above the horizon, scattered clouds offered mood and lines on the frozen lake brought drama to the scene. Finally, it was an easy picture to capture, but it also would have been easy to walk by without noticing anything.

The wilderness can tell many stories; we just have to listen. Not an easy thing to do because we are always in a hurry and struggling with all life's distractions. We should take the chance nature gives us. A chance to focus, take a deep breath, calm down, and enjoy what we see in front of us! That is what landscape photography means to me, but it took me a long time to realise.



Mirko Vecernik, Germany | Abraham Lake, Canada • Nikon D810, Nikon 14-24mm f/2.8, f/16, 1/4sec, ISO 100





Ray Bulson, USA | Wonder Lake, Denali NP, Alaska, USA • Canon 5D Mk II, Canon 24-105mm f/4L IS, f/14, 1/13sec, ISO 100



Mountains make their own weather, especially tall ones. Denali is the tallest mountain in North America at 20,310 feet. The high one – as it is known by the Koyukon people of Alaskan Athabaskans – has a vertical rise from base to the summit of over 18,000 feet. That is considerably more than the vertical rise of Mount Everest at 12,000 feet.

Part of the extended Alaska Range, this massive massif forces warm, moist air from

the Gulf of Alaska upward, which collides with colder dry air from the Arctic. As a result, Denali is usually partly or wholly obscured by clouds. Visitors to Denali National Park hope the ‘mountain is out’ during their stay. Park rangers categorize your chances of seeing the mountain into two informal groups: the 30% club and the 10% club. That is, 30% of park visitors get to see part of the mountain, and 10% get to see all of the mountain, respectively.

On this beautiful fall day in mid-September, I was fortunate to become a member of the 10% club. Cold, dry weather created beautiful blue sky conditions, allowing for the full mountain view from base to summit.

This picture was captured from the Wonder Lake area 85 miles from the park entrance. The tundra was ablaze with autumn colors of alpine blueberry bushes. This particular spot is called Blueberry Hill

because of the abundance of blueberries. Denali loomed large even though it was twenty-six miles away!

This iconic, grand Alaskan landscape attracts visitors worldwide to this spectacular wilderness park, weather permitting!

I recently spent some time in Northern Spain, where my main objective was to explore the coast known for having a wealth of sand beaches, rocky beaches, sea stacks and cliffs. This is a long coast, and my time was limited, so I knew I would be able only to sample a bit of what this part of the world has to offer.

I decided to spend the afternoon at this extensive beach and cliff complex with hiking trails both on the rocky shore and the cliff above.

When I saw this rocky arch a short way offshore, I decided to concentrate on its structure and watch for a time to see how the slow ocean swells would interact with it. Most of the time, nothing much would happen because the ocean was relatively calm, but occasionally, a more significant wave set would happen along and be forced through the arch. It would then dissipate in a dramatic fan-like arc after coming out, and I knew I had to study this with my cameras for a while. I photographed several patterns like this one, but this was easily the most photogenic during my time there.



Daniel Anderson, USA | Liencres, Spain • DJI MAVIC 3, f/2.8, 1/120sec, ISO 100



While birch trees are native to Slovakia, it is not common to find silver birch woodlands here. The one in the photograph is in the foothills of Mala Fatra National Park at the village of Turcianske Klacany.

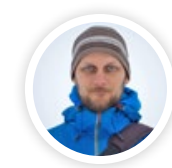
I tried to photograph this place several times, and it proved to be more challenging than one would expect. The place has a lot of character, and the autumn colours are beautiful. However, just like with any other woodland photography, it is difficult to find a strong composition. The place offers many opportunities for 'pattern' pictures, but finding something contrasting that would stand out is not easy. In fact, I never thought I would photograph anything other than tree trunks in the fog or tree trunks with the autumn foliage on this trip. That was the sole reason I went to this particular woodland.

However, to my surprise, I was able to find several other subjects, and these two beech trees were my favourite. They were much smaller than the birch trees, so I could include them whole while leaving out the forest canopy. This allowed their bright foliage to stand out against the foggy background.

I was also delighted with how the beech trees are framed by the trees in the foreground. I like the sense of depth and space. It seems like a path leads into the picture, inviting the viewer to enter the small clearing. There is a bit of mystery to this scene. It has a special character which would make it a perfect setting for some folklore tales.



Milan Gonda, Slovakia | Mala Fatra, Turcianske Klacany, Slovakia • Canon 5D Mk III, Canon 70-200mm f/4L, f/25, 0.6sec, ISO 200



This photograph captures the essence of nature's wild and unpredictable temperament. The sublime power of nature can be seen in the darkening clouds as a storm begins to approach. The hues of the sky tell a story of the impending change, with hues of murky greys that cling on to any semblance of light.

The picture's focal point is a stationary rowing boat on the shore of the lake. The boat appears to be weighed down by the stillness of its surroundings, a stark contrast to the impending chaos of the storm.

The image is captured from a low angle, giving the sense of being close to the ground, as though the viewer were standing on the shore of the lake, surrounded by the grave quietness that precedes any storm. The immense size of the clouds emphasises the boat's isolation, making it appear small and vulnerable, like a lost vessel in a vast, dangerous sea.

As the storm clouds move in, the image takes on an almost surreal quality, with the light shifting to give the feeling of a cinematic moment. The colours become deeper and richer, with the brooding atmosphere heightened by the stark contrasts in tone.

The mood of the photograph is melancholic, but there is also a sense of admiration and respect for the ferocity of nature. The stillness depicted in the scene highlights nature's magnitude and that, despite our best efforts at controlling the world around us, there

is a higher power that can conquer us in an instant.

Ultimately, this picture is one of introspection and marvel at the majesty of the natural world. It gives us a moment to pause, consider the things we cannot control and appreciate the beauty of the world at its most raw and fierce.

TAKE PART



Richie Moylan, Ireland

The Black Valley, Co Kerry, Ireland • Fujifilm X-T3, Fujifilm 10-24mm f/4 R OIS, f/11, 1/800sec, ISO 640





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.

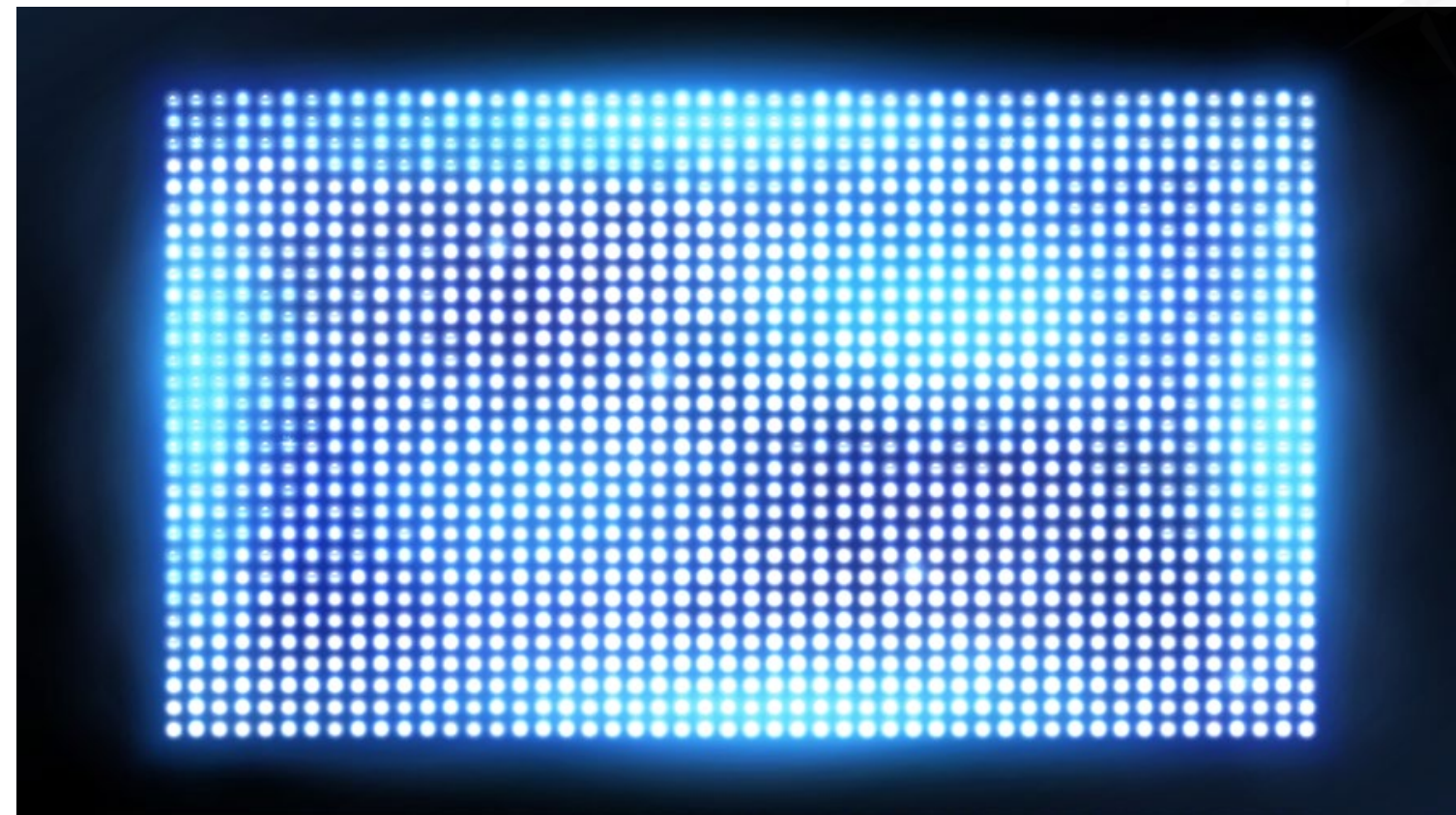
Why would that be a good thing? Because

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 »

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

>> 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

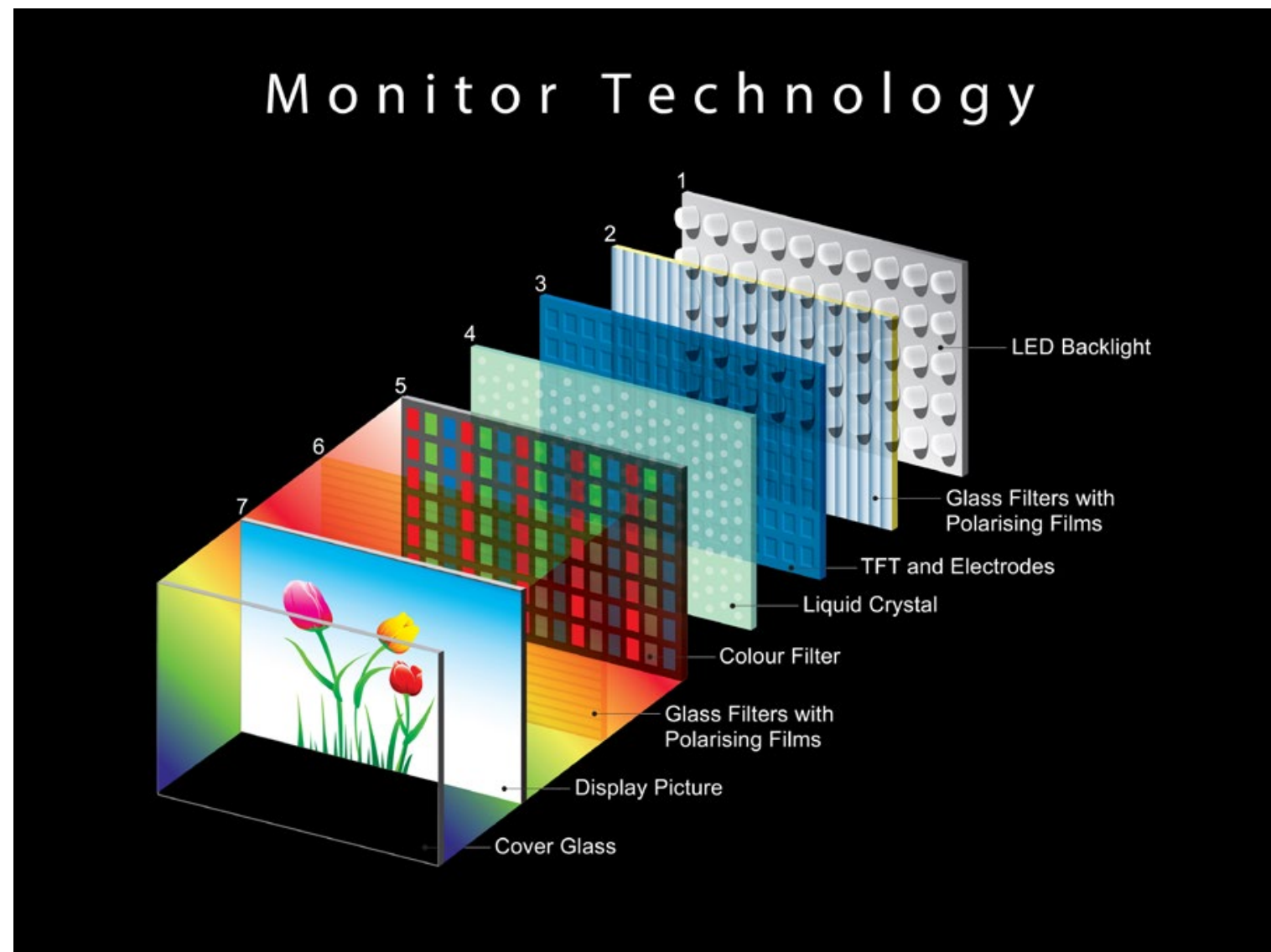
Maximizing the excellence of quality detail in photos entails at least seven separate general but major phases

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

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



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

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. >>

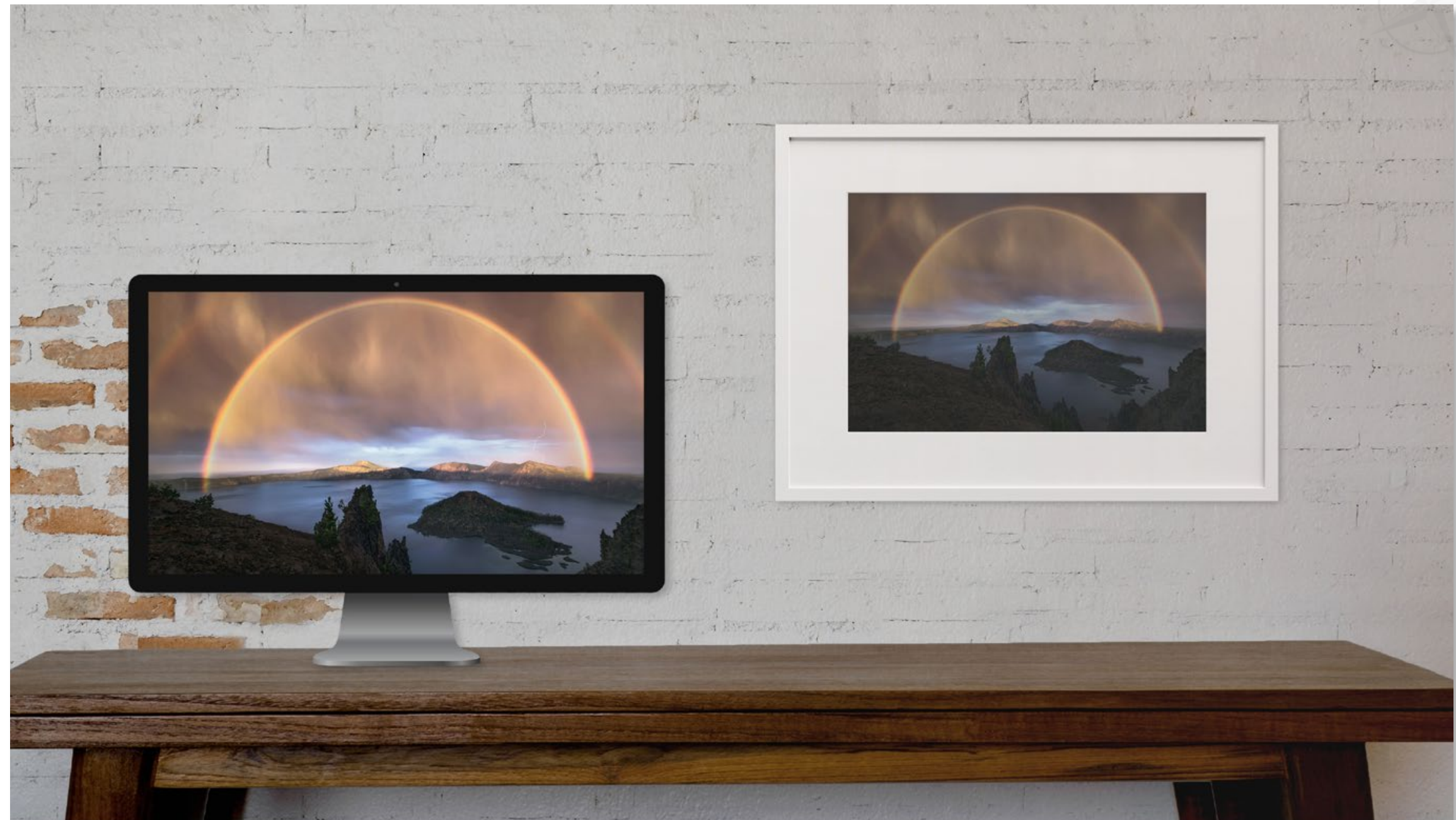


Image Calibrated for Web/Display (Left)

Same Image NOT Calibrated for Print (Right)!

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



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BRIAN RIVERA, USA

I became interested in photography after taking a photography class in high school. Since then I have continued my studies in this medium, including multiple workshops, courses and competitions with a specialization in natural world imagery. Furthermore, I have constantly looked towards other photographers, past and present, as well as painters to better improve my work. Moreover, I have been fortunate enough to travel the world on photographic expeditions to some of the world’s most remote and beautiful places such as Alaska, Canada, Maine, Colorado, Wyoming, Georgia and Washington.

- Nikon D750
- Nikon D810
- Nikon 70-200mm f/2.8
- Nikon 200-500mm f/5.6
- Nikon 300mm f/4
- Nikon 20mm f/1.8
- Lowepro Flipside 300
- Polar Pro Filters
- Gitzo Tripod



The Yukon, Canada • Nikon D810, Nikon 70-200mm f/2.8, f/18, 1/500sec, ISO 500



Wyoming, USA • Nikon D750, Nikon 20mm f/1.8, f/9, 1/1000sec, ISO 100

When did you start photography?

I started photography in junior high school when I took a course on this subject. Since then I have continued my studies in the medium, including multiple workshops, courses, books and competitions with a specialization in natural world imagery.

How important is photography for you?

Photography is very important to me and a central part of my life. I express myself better with images than with words. It allows me to share my vision of the natural

world with others and, hopefully, influence their care for this unique planet.

Your favourite location?

I have several favourite locations. However, one location that is close to my heart is Alaska. The dramatic seasonal changes are as if you are stepping into a new reality. I especially love the soft golden light provided by the low angle of the sun during the winter months.

Your favourite photographer?

I have several favourite photographers. In school, however, I not only studied favourite

photographers but also great artists which have since influenced my work, including Georgia O'Keeffe and Robert Bateman. My favourite photographers include Max Rive and Art Wolf.

Your future photographic plans?

My future photographic plans include expanding my knowledge of photography not only on the creative side but also on the technological side, to better share my vision with others. Through my photographs, I hope to inspire the public to better take care of this unique planet we all call home.

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

The top advice I would give to a younger me about photography would be to have fun. Only by having fun can you be creative in the harsh conditions of the remote landscapes of this planet. I would also say to follow your heart and create images that you find interesting.



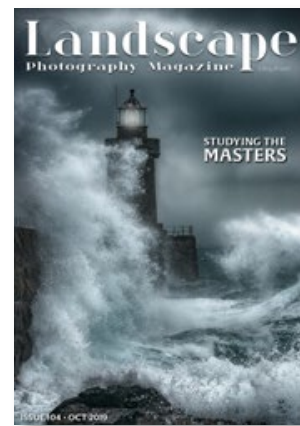
The Yukon, Canada • Nikon D750, Nikon 70-200mm f/2.8, f/5.6, 1/400sec, ISO 100



Haines, Alaska, USA • Nikon D750, Nikon 300mm f/4, f/14, 1/400sec, ISO 100



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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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Is Photography Art?

This is an age-old question which has been asked for just about every work of art. As **Alain Briot** says, art is in the eye of the beholder, some see our work as art and others don't, but it is up to us to decide

There are often questions and discussions regarding whether a photograph is an art or not. The way I see it, there are two issues or two aspects to this question:

- 1) Is it art in the eyes of the photographer?
- 2) Is it art in the opinion of the audience at large?

The first is a question which can be answered only by the person creating the images. Simply put, is the artist's goal to create art or not? In other words, what kind of photographs does the artist want to create? Documentary, forensic or journalistic images? Souvenir or vacation-type images? Artistic images perhaps? In other words, the answer to the question 'is

it art,' as it pertains to the photographer or the artist, is based on the photographer's motivation for creating images.

The second one is a public question which pertains not to the artist's motivation but rather to the public's evaluation of the photographer's output. It is a judgment passed by the public, informed or not, about the nature of the artist's work. While the photographer may have been intent on creating art, the public may disagree about the nature of this output. It may be art to some and not to others.

It is worth noticing that this is an age-old question which has been asked for just about every work of art. It is also worth mentioning that art is a polarizing subject,



meaning that it creates polarized opinions with people expressing extreme opinions for or against specific works. Finally, it is important to remember that, by nature, polarized topics will not see a consensus. Picasso's work, even though it is featured in art museums worldwide, still raises questions about whether it is art or not. Such is the nature of polarized subjects. Acceptance by some, even if they are authority figures, is not sufficient to quell other people's opinions.

The audience

Knowing one's audience and choosing the correct audience is important. What is the point of creating art if the audience

constantly says that you are not creating art? At that point, you have to decide whether the audience is wrong or if you are wrong. And if one is creating art, meaning the photographs are not documentation, forensics, journalism or souvenirs, then it is the audience that becomes the limiting factor because they are holding the artist back rather than helping them advance towards their goals. Of course, the audience can be right. Our work may not be art at all. However, the audience can also be wrong. What we do may be art and they just don't see it. The fact is that it is for us, the photographers, the artists, to decide which is what and whether they – the audience – are right or >>



Whatever your activity, as long as it involves the opinion of other people, it is bound to elicit positive and negative feedback

ahead unconcerned by opinions be they positive or negative. Others listen to positive opinions and disregard negative feedback. Finally, some listen to negative opinions and change their work to please their audience. Of all these possible reactions it is the last one that I advise using caution before adopting it. Art is not meant to please an adverse audience. Art may not be intended to please at all. The goal of modern art was to shock the audience and if modern art artists had listened to the audience's displeasure and remedied their discontent, they would have gone against the fundamental tenets of their movement.

Art and Criticism

If you don't like criticism, don't do art. I don't know which activity does not elicit criticism of one kind or another. However, if you can't take criticism do your best to find a criticism-free activity and stick to it. Let me just say that it won't be art. Whatever your activity, as long as it involves the opinion of other people, it is bound to elicit positive and negative feedback. However, art is particularly prone to criticism because art is a polarized activity, meaning that people rarely express subtle opinions when it comes to art. In a nutshell, when it comes to their opinion of a specific work of art, most people either love it or hate it and they make no secrets of what they think, usually voicing their >>

>> wrong. After all, most of the art created after the Renaissance has been labelled as 'art' by some and as 'not art' by others. To go further, most of what we consider art, against the past Renaissance, was considered 'not art' when it was first produced. So, if we continue this reflection,

if it wasn't for the artists' decision to continue creating their work, regardless of the critiques, there would have been no advances in art. We would still be looking at Renaissance-type art and complaining that art never changes!

In the end, it is a necessity of art – and

a necessity for the artist – to know when to listen to the audience's opinion and when to disregard their opinion. In a way, doing so is an art more than a skill and in that regard, every artist follows a different approach. Some listen intensely and consider every argument. Others plough

Whatever your activity, as long as it involves the opinion of other people, it is bound to elicit positive and negative feedback

» views publicly as if they were the measure of all things. Of course, this is great if they love your work because it will boost your self-confidence. However, it can have the exact inverse effect if their opinion is negative, in the sense that it can damage your self-confidence in the exact inverse amount as what positive feedback can do to you.

So, what is an artist to do? Well, each of us is free to have our reaction to this situation. Mine is to listen to comments, be they positive or negative, and decide whether they matter to me or not. This process was time-consuming in the beginning because I started with a blank slate as far as commentaries on my work go. It is now rather quick because I have heard so much that a lot of what I hear now is the repetition of previous comments. In other words, as my career moves forward, I learn less and less that is new from the feedback that I receive. However, that does not mean that I find commentaries on my work useless. Useful feedback does surface from time to time. The challenge is to isolate it within the mass of already-heard pointless feedback.

Picasso

Picasso is an interesting artist to study in the context of this essay about art because he may be the quintessential artist. Not only is his work remarkable, but his life and

his approach to art are also remarkable. Picasso's life is a demonstration of not only creating art but also living and thinking as an artist. Picasso spent his entire life learning, unlearning, breaking rules and questioning everything he had learned.

Picasso did not see the world as a logical place. Living between and during the first and second world wars, he saw a world which lost its values, a world turned upside down by war. This profoundly influenced his work. His writings help us understand why his work is the way it is. As he said: The world does not make sense, so why should I paint pictures that do? For Picasso, the goal was not aesthetics. The goal was to challenge what we believed and to express what his society, and the world as a whole, were going through.

For Picasso, knowing the context in which a work of art is created was just as important as knowing an artist's work: it is not sufficient to know an artist's works, it is also necessary to know when they did them, why, how, under what circumstances and so on. This enlightens how we approach our relationship with our audience by providing a framework for the presentation of information related to our work and for keeping track of our career and our personal development.

Conclusion

As I said before, I often get questions regarding whether my work is art or not. In the context of this essay on the subject of art, I want to say that to me this is a non-issue. What I do is art, simple as that. What else would I be doing otherwise? Forensics? Documentation? Recording? Journalism? I don't think so. For me, art is a transformation of reality. My goal for



my work is purely artistic with no desire to represent things as they are but rather to alter and transform the subject to express my emotional response to it. If some do not understand or disagree regarding what I do, this is their right. However, it does not change one bit what my purpose is.

I understand that some may like my work and others may dislike it. This is equally fine with me because I do not control what people find aesthetically pleasing or displeasing, good or bad, or tasteful or not.

We need to trust the artist because, sometimes, the artist finds the ability and the skill to turn banal into art. To transcend reality, even ignore it. To transform what

we see every day into something unique, something we have never seen before, something we can only find in their work.

Alain Briot creates fine art photographs, sells his prints worldwide, teaches photographic workshops and offers DVD tutorials.

His 3 books are available as printed books on Amazon.com and as eBooks on his website.

www.beautiful-landscape.com





Early morning mist filled the dips and hollows as I drove north from Glasgow to the Trossachs National Park for photography.

The day before, I had climbed Ben A'an and photographed Loch Ard and Loch Katrine, so I decided to try Loch Ard this time.

It was well below freezing, and flat calm when I photographed Ben Lomond reflected in the loch with lovely soft light and high clouds in a powder blue sky.

As the morning wore on, the heavy clouds came in from the south, and the light collapsed, so I decided to take to the hills and photograph waterfalls, as the conditions were not good for landscape photography.

After parking at Kinlochard, I started walking towards the shore. It was already 11:30 – well past the golden hour – when a brief flash of sunshine illuminated the trees on the far shore, turning them golden against the cool blue elsewhere; I managed to capture one picture before the light went.

I stayed there for another hour, hoping for more flashes of light, but all I managed were a couple of long lens panoramas showing very detailed but dull trees. When I eventually processed the images, I was pleasantly surprised as I had been so concentrated on the framing that I hadn't noticed the mist clinging to the trees in the background.



Ken Rennie, UK | Loch Ard, Stirling, Scotland • Nikon D810, Nikon 70-200mm f/4, f/9, 1/50sec, ISO 64



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Boston
MA, USA
Carolyn LaRose, USA
Canon 850D
Canon 18-55 f/4-5.6 IS
f/8, 1/200sec, ISO 100

Transylvania County
North Carolina, USA
April Moore
Nikon D850
Tamron 24-700mm f/2.8
f/6.3, 4sec, ISO 100



Steamboat Springs
Colorado, USA
Mary Henry, USA
Nikon D5200
Nikon 55-300mm f/4.5
f/8, 1/250sec, ISO 100

Crystal Lake, Ouray
Colorado, USA
Betsy Botsford, USA
Nikon D850
Sigma 24-105mm f/4
Blended Exposures



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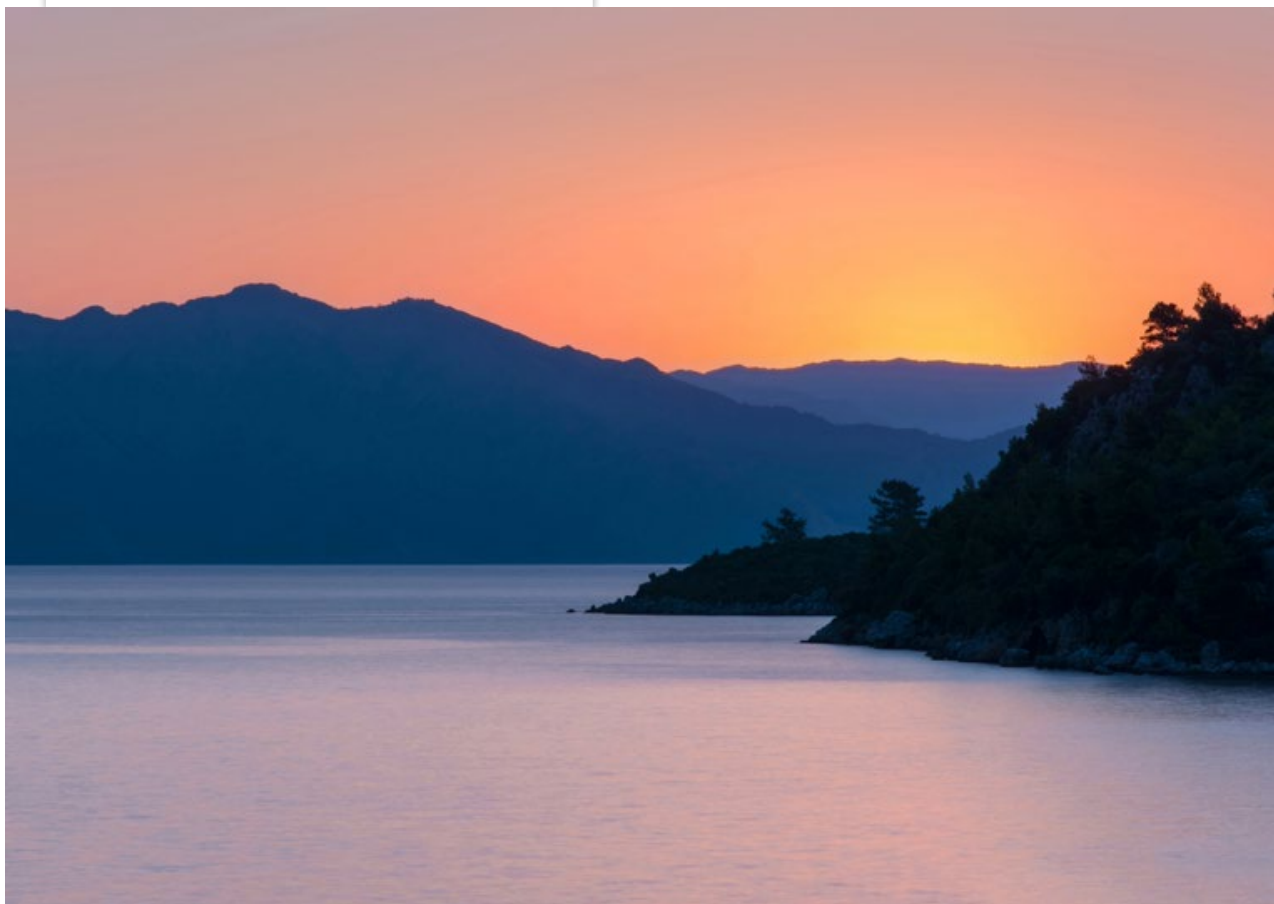
Kumlubuk
Marmaris, Turkey
Pelin Genc, Turkey
Nikon D7100
Nikon 18-105 f/3.5-5.6 VR
f/16, 1.3sec, ISO 100

Ohope Beach, Bay of Plenty
New Zealand
Glenda Spackman, New Zealand
Canon R6
Canon 24-205mm f/4L IS
f/8, 30sec, ISO 200



Feshiebridge
Kingussie, Scotland
Simone Opdam, Netherlands
Sony 7M III
Sony 28-70mm f/3.5-5.6
f/22, 4sec, ISO 125

Monument Valley NTP
Utah, USA
Marion Faria, USA
Canon 5D Mk IV
Canon 24-105mm f/4L IS
f/22, 1/5sec, ISO 200



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Tuscany
Italy
Antonio Colucci, Italy
Sony A7R
Sony 16-35mm
f/16, 30sec, ISO 50

Thakgil
Iceland
Andrew Desiderio, USA
Nikon D850
Nikon 14-24mm f/2.8
f/5.6, 160sec, ISO 100

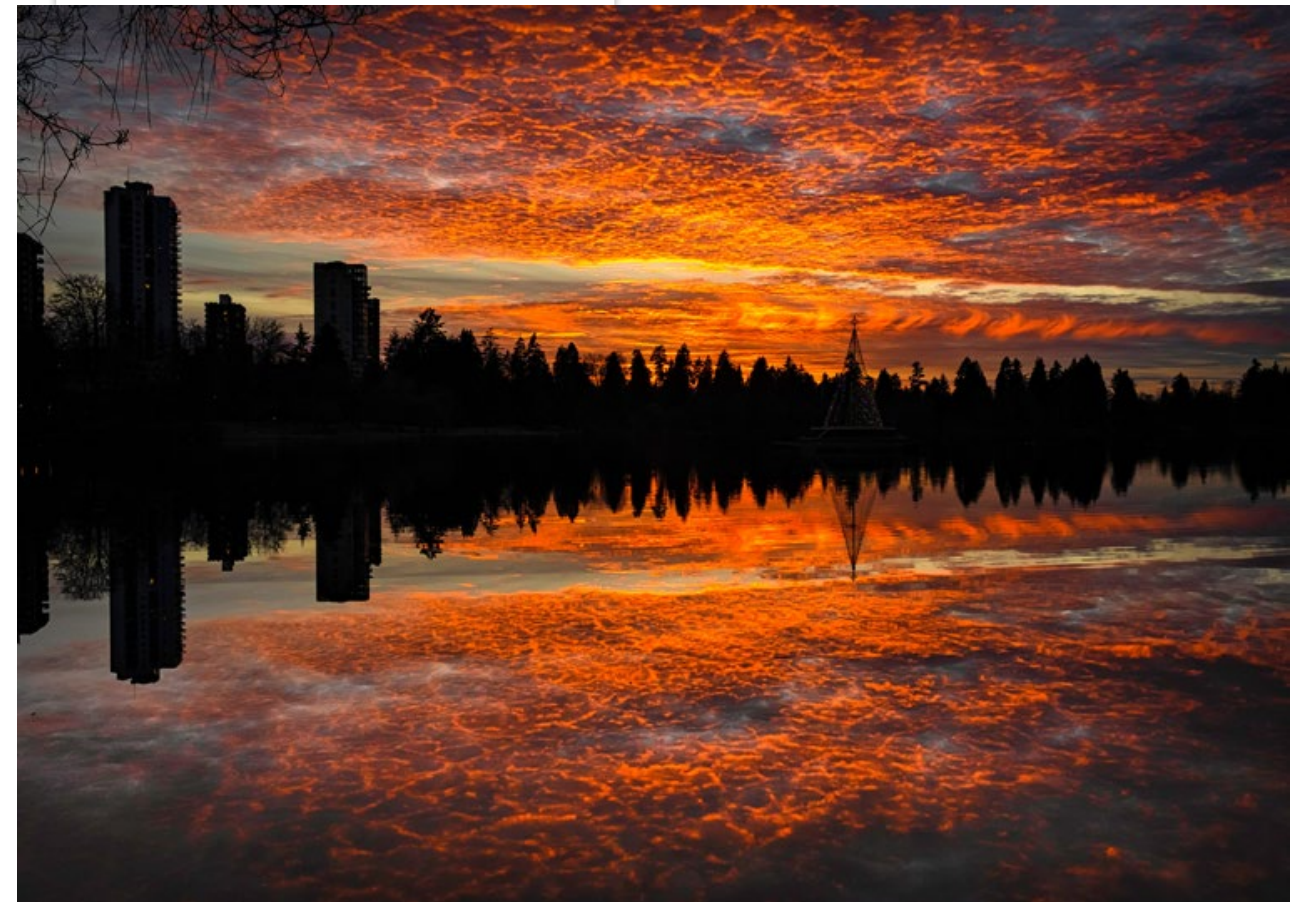


Lost Lagoon
Vancouver, Canada
Bernhard Michaelis, USA
Fujifilm X-T2
Fujifilm 18-55mm
f/13, 1/60sec, ISO 640

Loch nan Eilean
Isle of Skye, Scotland
Bernd Halsner, Germany
Nikon D810
Nikon 24-70mm f/2.8
f/16, 1.3sec, ISO 64



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Antarctica
Bernie Lewinsky, USA
Sony 7R II
Sony 70-200mm f/2.8
f/9, 1/200sec, ISO 5000

Mount Moran
Grand Tetons, USA
Bob Coorsen, USA
Canon 6D
Canon 70-200mm
f/22, 1/15sec, ISO 50



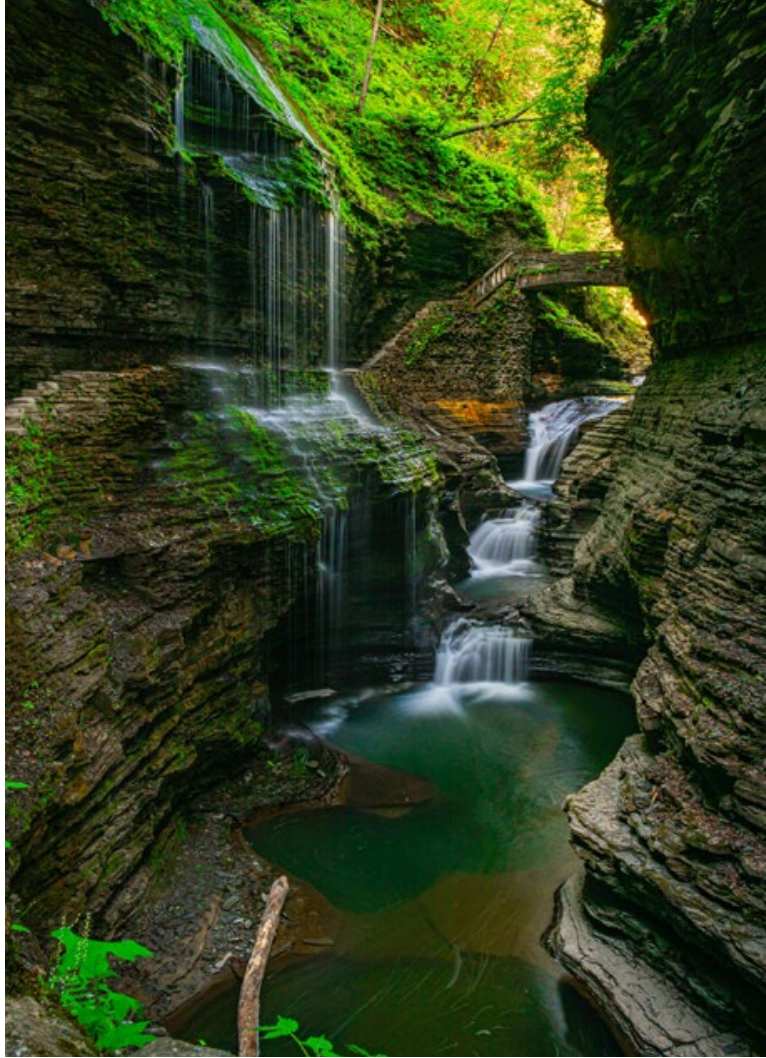
Smokey Mountains NP
NC, USA
Brian Bishop, USA
Canon 7D
Sigma 18-50mm f/2.8
f/20, 2.5sec, ISO 100

Lands End
Cornwall, England
Craig Hutton, UK
Canon 7D
Canon 24-70mm f/2.8L
f/11, 10sec, ISO 100

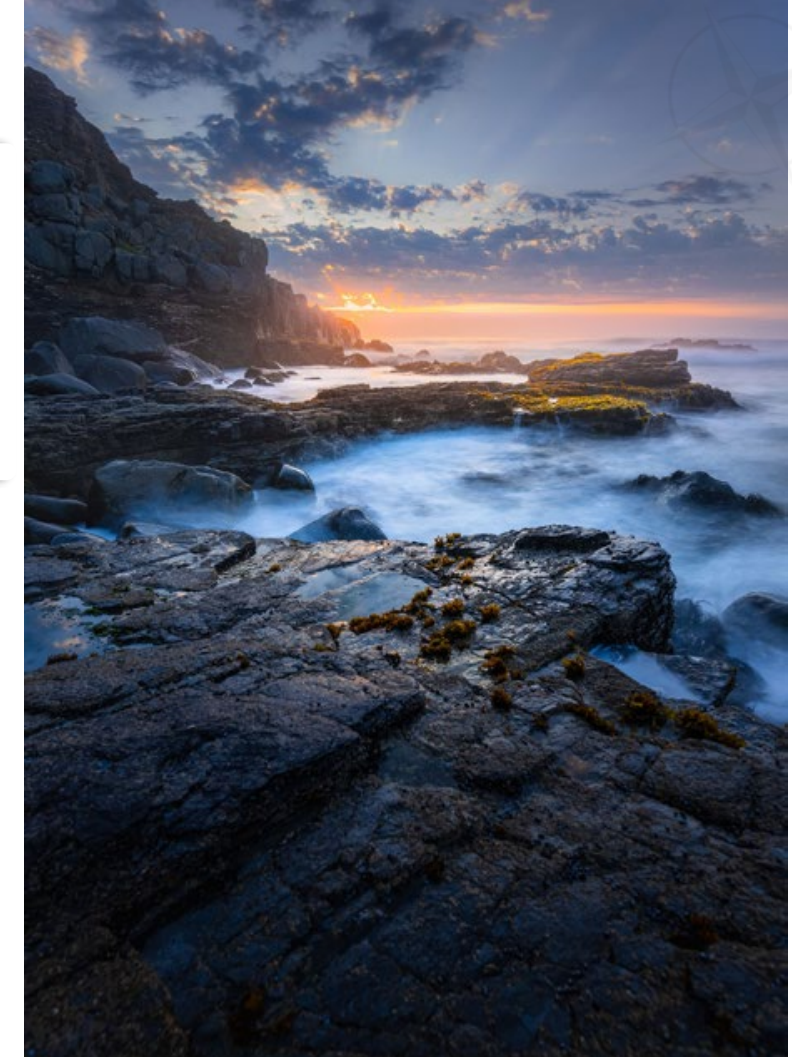


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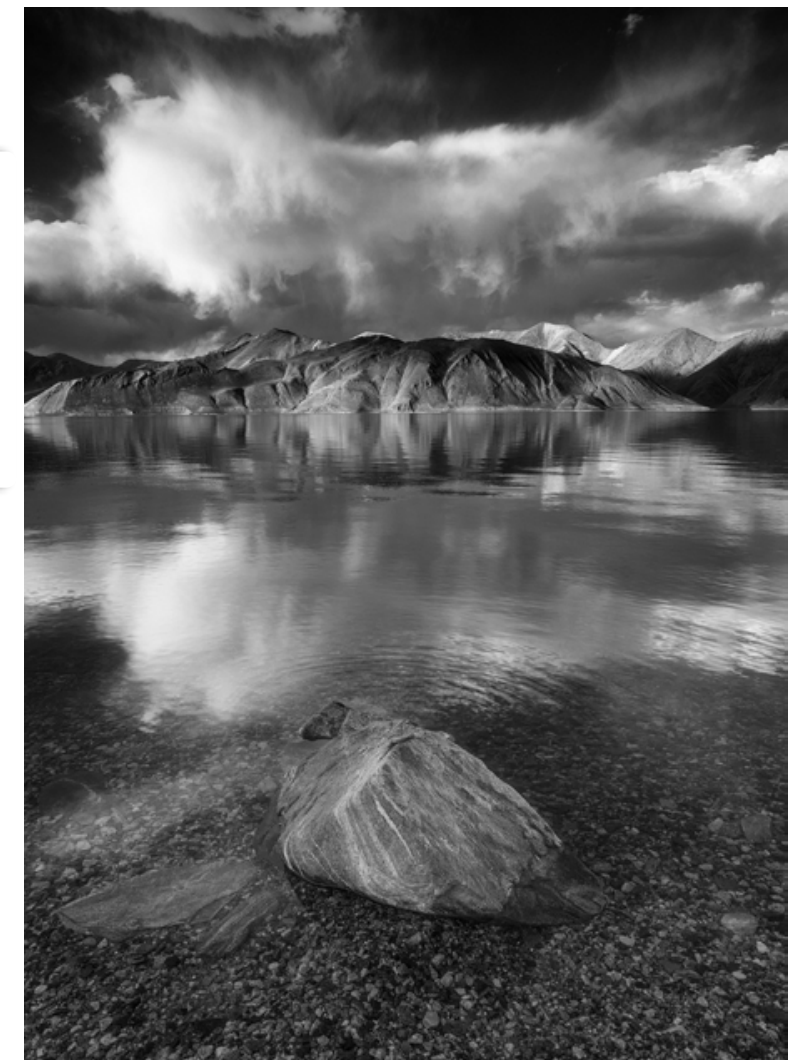
Watkins Glen State Park
New York, USA
Brian Menasco
Pentax K1
Pentax 31mm
f/10, 3sec, ISO 100



Pichilemu
Chile
John Waldron
Nikon Z7
Nikon 14-30mm f/4
f/4, 5sec, ISO 200



Red Rock Canyon
NV, USA
Eleanor Stout
Canon Rebel XT
Canon 18-55mm
f/8, 1/100sec, ISO 100



Pangong Tso
Ladakh, India
Satie Sharma, USA
Canon 5D Mk II
Canon 17-40mm f/4L
f/22, 1/6sec, ISO 100

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Jacques Geoffroy | Colle Santa Lucia, Belluno, Italy • Olympus E-M1 MK II, Olympus 12-40mm f/2.8, f/4, 1.6sec, ISO 200

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Pete Rowbottom | Swordale, Isle of Skye, Scotland • Nikon D850, Nikon 16-35mm f/4, f/11, 1/25sec, ISO 64

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Michele Borgarelli | Westman Islands, Iceland • Nikon Z7 II, Nikon Z 24-200mm f/4-6.3, f/25, 13sec, ISO 31

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Ron Ouellette | Sabtang Island, Philippines • Sony A7 IV, Sony 24-70mm f/2.8, f/22, 30sec, ISO 50

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Teddy Sugrue | Owengarriff River, Killarney, County Kerry, Ireland • Nikon D810, Sigma 24-70mm f/2.8, f/11, 1sec, ISO 31

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Uwe Pletsch | Zugspitze, Bavaria, Germany • Olympus OM-D E-M10, Olympus 40-150mm f/4, f/5.6, 1/400sec, ISO 200



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Lloyd Lane, UK | Praia da Samoqueira, Sines, Portugal • Olympus E-M1 II, Laowa 7.5mm f/2, f/9, 3.2sec, ISO 200

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