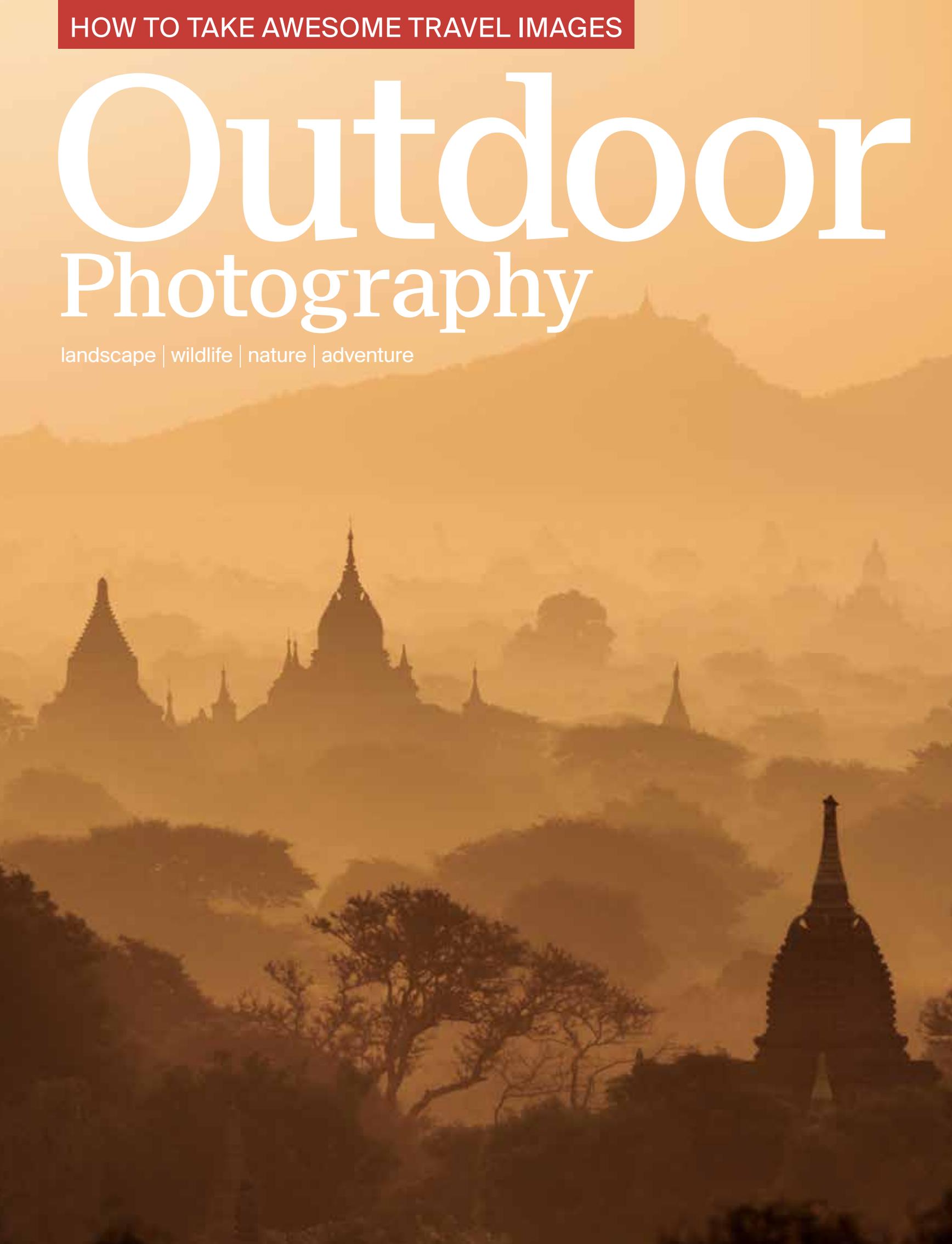


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Legacy thinking

We all have various motivations for being out there taking photographs of the outdoors. For some it may be the sheer joy of indulging in nature and the escapism it offers from more pressured aspects of our lives. For others it could be the innate desire to be creative and express ourselves. Of course, we are always pleased when our family and peers appreciate our creative expression, but how often do we look beyond the here and now in terms of the impact of our work?

Very early on in my photography journey, and possibly inspired by the subjects I was photographing, such as remote Aboriginal communities in Australia and some of the last remaining direct ancestors of the ancient Maya people of Central America, I had a sense that the images I was creating were part of the historical record. It didn't matter whether the images were exceptional or not, the mere fact of bringing the images into being was enough to make them of some importance on a timescale that would outlast my physical presence on the planet.

This month, we have been talking with conservation photography legend Pete Oxford (see page 16), who has dedicated his life to capturing images of nature, people and places that are under threat of dramatic change. Although photography has long been the main source of his income, he has become increasingly aware of the need to document these subjects for future generations – even if it is solely so they will know what once existed. He ably demonstrates that our photographs can be more than ephemeral echoes of our lives.

As well as our images making an impact, the passion we all have for nature can inspire the younger people around us. With the recent passing of long-time *OP* contributor Andy Luck (see page 8), it was remarkably uplifting to witness his children Dom and Amy speak at his funeral about how so much of Andy's passion for wild places and wildlife lives on through them. That is surely the greatest legacy any of us can hope for.



Steve Watkins

GET IN TOUCH

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ON THE COVER

Ben Pipe took this spectacular image in Bagan, Myanmar – see page 28.

THE ISSUE at a glance



Meet conservation photography guru Pete Oxford – page 16



Ben Pipe's guide to capturing superb travel photographs – page 28



Bruce Percy applies his artistic eye to Hokkaido's landscapes – page 41



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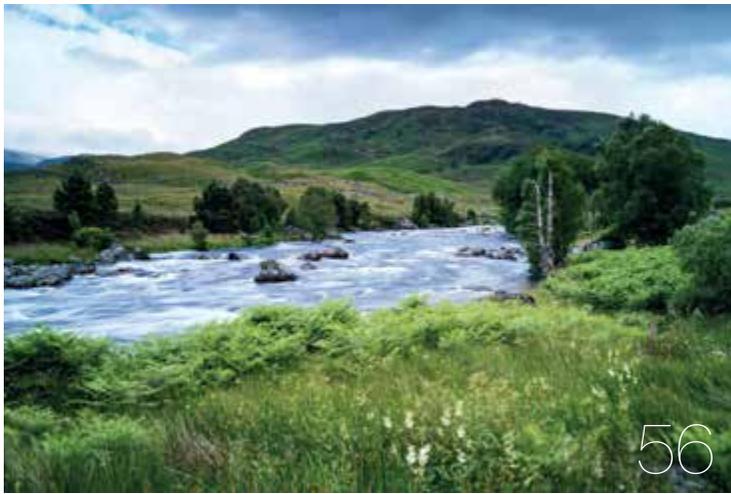
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Pete Oxford is a conservation photographer. He has lived in Ecuador since 1985, where he has been very active using his imagery towards conservation efforts, particularly in Galápagos and the Yasuni National Park in the Amazon – where he also lived and guided. He is a Founding Fellow of the International League of Conservation Photographers. peteoxford.com
focusexpeditions.com



16+68+85

Nick Smith is a writer and photographer specialising in travel and environmental issues. He is a contributing editor on the *Explorers Journal* and is a fellow of the Royal Geographical Society. nicksmithphoto.com



25

Pete Bridgwood is a fine art landscape photographer and writer. He is fascinated by the creative foundations of landscape photography and passionate about exploring the emotional elements of the art. petebridgwood.com



28

Ben Pipe is a London-based travel and portrait photographer. Since graduating in photography he has travelled the world with a camera – from the Sahara desert to the Himalaya. He was a finalist in Travel Photographer of the Year 2011 and his work is widely published. benpipe.com



Richard Garvey-Williams is an award-winning wildlife and landscape photographer and author. Having spent his childhood in Africa, he returns there regularly to run photography safaris. Now based in Devon, he also offers tutoring on Dartmoor. richardgarveywilliams.com



39

Margaret Soraya is a professional photographer. Living in Scotland, she dedicates much of her time to photographing the landscape there, and is best known for capturing the essence of wild, remote places, such as the Outer Hebrides, Loch Ness and the north of Scotland. margaretsoraya.com



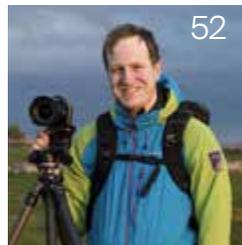
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As a child, **Bruce Percy** showed a flair for the arts, but abandoned drawing and painting for music during his teenage years. Later in life, he picked up a camera and, in his own words, 'came full circle' back to drawing and painting, this time with light. brucepercy.com



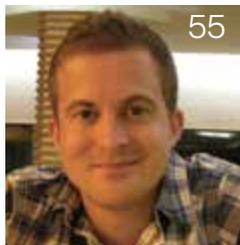
48

Niall Benvie has photographed and written about the natural world and our relationship with it, professionally, for over 20 years. He is co-founder of the international photography project Meet Your Neighbours. niallbenvie.com



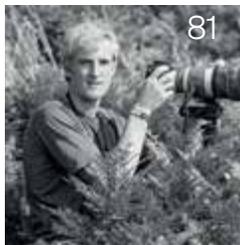
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James Grant is a Peak District-based landscape photographer. Having only bought his first camera in late 2008, he is proud to have picked up numerous awards. He writes articles for various magazines and websites. jamesgphotography.co.uk



55

Stu Meech took up landscape photography in 2008 and is now semi-professional. He can be found photographing land and sea all over the UK, when he's not working as a production electrician in the theatre industry. stumeech.co.uk



81

Photography has been a growing obsession for **Ben Porter** ever since he picked up his first camera, aged seven. Growing up on an isolated island off the north Wales coast has given him a deep appreciation for the natural world, and capturing its beauty provides him with endless enjoyment. benporterwildlife.co.uk



90

At the age of five, **Fergus Kennedy** loved messing around in the sea and playing with gadgets. Forty years on, very little has changed. He is a marine biologist and works as a freelance photographer, drone pilot and camera operator for clients such as the BBC and Canon Europe. ferguskennedy.com

ALSO IN THIS ISSUE

Mark Ferguson markfergusonphotography.co.uk, **Stephen Spraggon** spraggonphotography.co.uk, **Aidan Maccormick** maragorm.com, **David Steventon** flickr.com/photos/92628403@N07/, **Carlton Doudney** paulhollowayphotography.co.uk, **Mat Robinson** matrobinsonphoto.co.uk, **Chris Friel** cfriel.com, **Laurie Campbell** lauriecampbell.com, **Steve Young** birdsonfilm.com

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Alaskan sunset

by Floris van Breugel

This sunset photograph was taken in July on the outer coast of Chichagof Island, with White Sulphur Springs in the distance, in south-east Alaska, USA.

NEWSROOM

CONSERVATION

NEW LAUNCHES

COMPETITIONS

OUTDOORS

TECHNOLOGY

OTHER NEWS

V&A to open Photography Centre

London's Victoria and Albert Museum (V&A) is to establish a new Photography Centre, following its recent acquisition of the Royal Photographic Society (RPS) collection. Formerly held at the National Media Museum in Bradford, the huge archive significantly increases the V&A's existing collection; it includes over 270,000 photographs, 26,000 publications and 6,000 pieces of camera-related equipment.

The creation of the Photography Centre will enable the V&A to more than double its current photography display area while also providing a venue for photography-related events and activities. To celebrate the opening of the new centre, scheduled for autumn 2018, there will be a museum-wide photography festival and a new digital resource for photography enthusiasts around the world.

V&A director Tristram Hunt said: 'Photography is set to become one of the defining collections of the V&A in the 21st century. We have been conserving

and interpreting photography since 1852, and we are now delighted to welcome the RPS collection to the museum. Today, the V&A cares for one of the most important photography collections in the world. We want to share this remarkable resource with audiences and photography enthusiasts on a global scale, both in person and through an unparalleled digital resource.'

The integration of the RPS collection with the V&A's photography holdings unites precious objects such as William Fox Talbot's first cameras with his handmade prints and 1844 publication *The Pencil of Nature*. Julia Margaret Cameron's camera lens joins her entrancing photography portraits and letters, while Frederick Scott Archer's glass-plate camera is reunited with the photographer's prints. The new Photography Centre will also showcase many contemporary works by photography greats such as Sir Don McCullin, Martin Parr and Mark Power. vam.ac.uk

© Victoria and Albert Museum, London



A tribute to OP's Andy Luck

It is with great sadness that we bring the news that Andy Luck, one of *OP's* longest serving contributors and a great friend of the magazine, has recently and unexpectedly passed away.

Andy was a talented environmental photojournalist and wildlife filmmaker who worked in the industry for nearly four decades – much of that time with the BBC. His love of nature was the driving force for his photography, and this shone through in his work. He was passionate about sharing with others the beauty of the wild places and wildlife he encountered. Through his images and films, he made a considerable contribution to the understanding and awareness of conservation issues. He also assisted several environmental organisations around the world.

Here at *OP*, we were fortunate to have Andy on board for over 10 years. He was an excellent technical writer who provided us with countless technique features and in-depth camera reviews. His immense knowledge of photography and wildlife, and his wonderful enthusiasm, also made him a natural addition to the judging panel for Outdoor Photographer of the Year, which he had been part of since the competition first launched six years ago.

On a personal level, Andy was one of the most thoughtful, kind and humble people around, and was always inspiring to work with. He will be sorely missed by everyone in the *OP* team.



The Willowsway, Elford, Hawkhurst, 1852-4, albumen print by Benjamin Brecknell Turner.

RSPB invites photographers to help with puffin research

The RSPB is asking visitors to puffin colonies across the UK and Ireland to become 'Puffarazzi' for the summer and take photographs of the birds carrying fish in their bills; the images will provide the wildlife charity with valuable information about what puffins feed their chicks.

By enlisting citizen scientists, the RSPB hopes it will be able to tackle some of the greatest challenges facing the conservation of puffins, which are now considered to be vulnerable to global extinction. Warming seas, caused by climate change, affect the birds' food sources and are thought to be the

main threat to their survival.

RSPB conservation scientist Dr Ellie Owen said: 'Puffins are wonderful birds and one of the UK species we are most worried about. We are still uncertain about why they are in decline, but there is evidence that lack of food to raise chicks could be a key issue.'

The best time to see puffins feeding their chicks and therefore carrying fish is between early to mid-June and mid to late July. For more information about the project, including top RSPB sites to visit and tips for photographing puffins from a safe distance, head to rspb.org.uk/projectpuffin.



© Ben Andrew



Aerial 3D image of Cheddar Gorge in Somerset.

OS launches online 3D map app

Ordnance Survey has launched a new digital mapping tool to make it easier than ever to plan walks in the UK countryside. Aerial 3D offers detailed aerial views of some of Britain's most spectacular landscapes so that walkers can plot their routes with a greater understanding of the hazards they will face along the way, such as cliffs and crags. Users can either follow one of the Ordnance Survey's publicly shared routes (there are over 750,000 to choose from) or create their own. The software, which is designed to complement standard OS

Landranger and Explorer maps, makes it possible to view peaks, glens, cliffs and lakes from all heights and angles. New features, such as an accessibility layer for wheelchair users, will be added over the coming months.

OS Maps subscribers can start using Aerial 3D straight away. Alternatively, it is currently available in a seven-day free trial that provides access to digital versions of all 607 of Ordnance Survey's Explorer and Landranger maps and includes National Parks Pathways. *Find out more about the app at getoutside.co.uk/3d*

Competitions not to miss

Two of Britain's biggest photography contests are underway – don't miss your chance to enter!

The search for the next **Landscape Photographer of the Year** is on. Offering a top prize of £10,000, the competition invites images of Britain's wide variety of stunning landscapes. It's open to photographers of all ages, and categories cover everything from urban views, close-up details and conceptual landscapes, to more classic vistas. Winning images will feature in a major exhibition later in the year, and around 150 of the best entries will be published in a portfolio book. The competition is open until 8 July. To submit your images, go to take-a-view.co.uk.

You only have until 3 June to enter this year's **British Wildlife Photography Awards**. Open to photographers and filmmakers of all ages, the competition comprises 15 categories covering all aspects of wildlife in the UK. There's a prize fund of up to £20,000, and the best images will be showcased in a touring exhibition and published in a beautiful book. Enter now at bwpawards.org.

BWPA: OP readers' discount

We have teamed up with BWPA to offer OP readers a special entry discount. Until midnight on 3 June, when you purchase a Gold Plan entry on the BWPA website (allowing you to upload any number of images and then submit up to 20 of them into various competition categories), you will receive a £5 discount, dropping the price of your 20 entries from £25 to £20. Simply use the voucher code OPJUL17CN. *All of the fees are fully explained on the competition website.*



© Mirek Galaguis



© Jamie Mina

OUT THERE

BOOK OF THE MONTH

**These Islands:
A Portrait of the
British Isles**

Rosa Park (editor)

Francis

978-0-9930497-4-3

Hardback, £45



The publishing brand Francis is the brainchild of Rosa Park and Rich Stapleton, two of the creators behind indie travel magazine *Cereal*. Park and Stapleton are passionate about producing stylish publications, and their first book certainly doesn't disappoint.

These Islands is full of striking images and various media to open our eyes to Britain's geology, nature and wildlife as seen from a poetic perspective. Divided into four sections – England, Ireland, Scotland and Wales – the 13 selected locations are explored through photography, painting, poetry and creative prose. Highlighted regions and landmarks include the Lake District, Isles of Scilly, Snowdonia and the Wild Atlantic Way in Ireland, and include contributions from photographers Finn Beales, Kate Holstein and Jonathan Gregson.

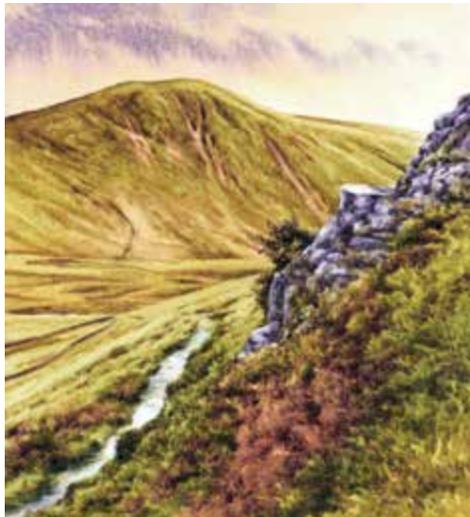
Don't let the title's minimalist design fool you into thinking the book's content is thin; it's full of inspiration. Copies can be purchased at readcereal.com



© Finn Beales



© Finn Beales



WAINWRIGHT'S VIEW

The Wainwrights in Colour

Andy Beck

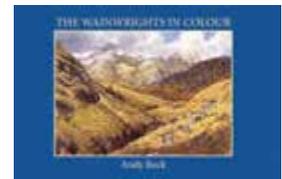
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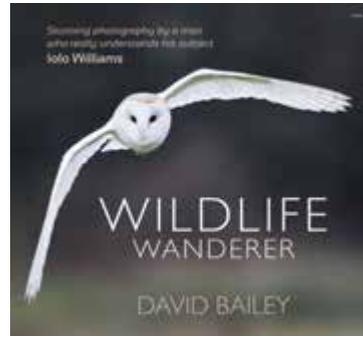
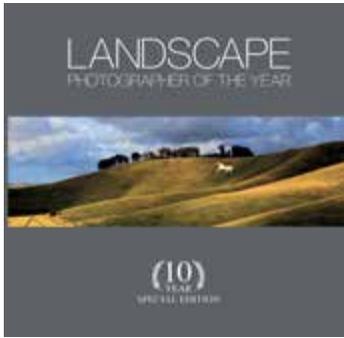
Hardback, £39

Around 10 years ago painter Andy Beck embarked on a mammoth task: to recreate Alfred Wainwright's pen and ink drawings of the Lake District fells in watercolour. Retracing Wainwright's routes, Beck walked just under 2,000 miles, ascended almost 600,000 feet and produced more than 1,500 sketches.

Accompanying Beck on his excursions was his collection of first-edition guidebooks, created by Wainwright almost 60 years ago. Beck says: 'To me, the original versions of the Pictorial Guides are like having one man's personal journal in my pocket.'

Dedicating almost all of his time to the project, Beck's commitment and unerring attention to detail has resulted in a landmark monograph of watercolour pictures. Short pieces relevant to Alfred Wainwright and the Lake District fells, written by Beck, support the paintings. A wonderful, charming tribute to Wainwright, and a different take on his life's work, *The Wainwrights in Colour* should be in the book collection of anyone who loves the outdoors.





LANDSCAPE IN MOTION: MUSIC VIDEOS FROM AROUND THE WORLD

Looking at a different medium depicting your preferred subject matter can lead to fresh and creative thought in your photography, and watching music videos that are linked to the landscape are great sources to learn from. Often taking on a cinematic or narrative-led approach, they can help you to look at the familiar differently. Here are a handful of music videos we thought would inspire you...

Glósóli

Sigur Ros

A charming narrative of children's interaction and enchantment with the wilderness, this story-led video follows a group of youngsters on their pilgrimage along a coastline. Connecting childhood imagination with the stunning Icelandic scenery, it's a creative triumph.

youtu.be/Bz8iE1eh26E

Rudimental

Free featuring Emeli Sandé

Here we follow the story of a boy once bullied who now, grown up, is a fearless wingsuit flier taking to the air above the Swiss mountains. Footage of the protagonist's past is contrasted with stunning footage of the country's breathtaking alpine landscape. Whatever your catalyst is for getting out and enjoying the outdoors, you're sure to connect with this.

youtu.be/KDPW_g2AhAU

Leave the World Behind

Lune

Although a marketing campaign for Volvo, a car appears just a few times in this inspiring video – and fleetingly at that. The focus is instead placed on the Norwegian wilderness: expect awe-inspiring fjörds, winding coastal roads and thrilling footage of free-divers in clear blue waters; filmed at the remote port of Ålesund.

youtu.be/tqXja497ZQo

Hymn for the Weekend

Coldplay featuring Beyoncé

The most colourful choice you'll find in our round-up, here we see the British band integrating with the people of India, largely during the northern festival of Holi. Filmed in various cities – including Varanasi, Mumbai and Kolkata – what the video lacks in narrative it makes up for in stunning, detailed shots, painting a comprehensive portrait of a vibrant country and its culture.

youtu.be/YykjpeuMNEk

Landscape Photographer of the Year: 10-year special edition

Charlie Waite

AA Publishing

978-0-7495-7845-9

Hardback, £35

To celebrate Landscape Photographer of the Year's 10th anniversary, this special edition monograph brings together the very best images entered into the competition in the last decade. With 250 photographs, and a look at each year's judging panel, this is a tribute to the competition's history and its promotion of the UK landscape.

To see our favourite images from the competition's 10-year history, plus a short interview with founder Charlie Waite, go to outdoorphotographymagazine.co.uk.

Wildlife Wanderer

David Bailey

Gomer Press Limited

978-1-7856-2183-3

Hardback, £19.99

David Bailey has spent thousands of hours watching and photographing wildlife in England and Wales. In *Wildlife Wanderer* he provides an informative look at some of our most cherished species, and the book is sure to appeal if you are interested in the countryside.

With his experience as a cameraman, consultant and photographer for the BBC, Bailey knows how to tell a story in an engaging

way. Through pictures and text he shares his encounters with British wildlife, showing us the habitats and behaviour of some of the nation's rarest species – such as red squirrels – with sensitivity and knowledge.

As well as his magnificent imagery, Bailey shares key influences, such as watching a painter-friend create scenes of the landscape early on his career: 'This made me aware of colours, shapes and movements, things I'd never really noticed before.' A charming book celebrating a talented photographer.

A Wild Life: A visual biography of photographer Michael Nichols

Melissa Harris

Aperture

978-1-5971-1251-2

Hardback, £25

Best known for using cutting edge technology to create compelling photo essays that show us the planet in new and different ways, Michael 'Nick' Nichols is one of the most renowned wildlife photographers of our time. In *A Wild Life*, Melissa Harris tells us his story through interviews with the photographer and those closest to him.

Supporting the text are 120 of Nichols' images, including pictures from his pioneering series *The Short Happy Life of a Serengeti Lion*. Here we see Nichols' unique approach to composition: herds of animals in complex yet harmonious arrangements. The book shows why Nichols is such an inspiration to us all.

THE BIG VIEW

EXHIBITIONS NOT TO MISS



Shreep (an East Anglian word meaning 'mist that is clearing slowly') above Loweswater in the Lake District, looking towards Low Fell.

© Rosamund and John Macfarlane

EXHIBITIONS WITH A DIFFERENCE



© Gregory Crewdson

The Motel, 2014.

Cathedral of the Pines

» 23 June to 8 October

» The Photographers' Gallery, London

Six years ago, fine art photographer Gregory Crewdson left New York to escape his newly found fame and settle in rural Massachusetts. He did not take a single picture for two years, deciding instead to absorb his natural surroundings of lakes, woodlands and mountains.

His latest body of work, Cathedral of the Pines, is on show across all three floors of The Photographers' Gallery. Echoing a style seen in 19th-century American and European landscape painting, and with meticulously staged scenes, Crewdson's pictures are full of symbolism, tension and the relationship between man and nature. thephotographersgallery.org



© Mark Power/Magnum Photos

MILIK, Poland, December 2004.

Magnum Live Lab

» To 14 July

» Magnum Print Room, London

Photographers Olivia Arthur, Carl de Keyzer and Mark Power collaborate for an experimental pop-up exhibition in London. Part of Magnum Photos' 70th anniversary celebrations, the three members of the co-operative were artists in residence at Magnum Print Room for two weeks, where they worked alongside Museum of London curator of photographs Anna Sparham.

Each practitioner responded to the local area photographically, creating a new body of work. magnumphotos.com

Iceland: An Uneasy Calm

» To 16 July

» Dimbola Museum and Galleries, Isle of Wight

Iceland has attracted many thousands of photographers in recent years, but Tim Rudman's series is an interpretation quite different from the majority. Taking him eight years to create, the images have an other-worldly feel – partly due to Rudman's unique way of seeing, as well as his decision to use the chemicals thiourea and selenium to tone his silver gelatine prints. Known throughout the photography world for his dedication and talent as a photographer and printer, these images go beyond a simple pictorial portrayal. dimbola.co.uk



© Tim Rudman

Storm over Vestrahorn, Iceland.

The Word-Hoard: Love Letters to our Land

» To 3 September

» Wordsworth House and Garden, Cumbria

Celebrated English nature writer Robert Macfarlane has put together an exhibition that pays tribute to the UK landscape and highlights the language used to describe it.

Accompanying a collection of his parents' images (both Cumbria-based photographers), Macfarlane selected words that have been lost or are quickly fading from our dialect.

When asked why he decided to embark on such an unusual project, Macfarlane said: 'The natural world is steadily disappearing from our language, knowledge and stories, and especially those of our children. I spent two years gathering as many of our place terms and nature words as possible, from more than 30 languages and dialects around Britain and Ireland, and then releasing them back into the imaginative circulation. Without words, the landscape can easily become a bland landscape: generalised, indifferent, unobserved.'

An exhibition that fuses together language, photography and nature to powerful effect, The Word-Hoard is also a family collaboration between son, mother and father. This is a truly memorable display that captures the essence of the natural world and our history; a must-see show if you are interested in the landscape. nationaltrust.org.uk/wordsworth-house



© Keswick Mountain Festival and Snowdonia Outdoor Festival

SMALL WORLD: NATURE EVENTS

Explore the wonder and beauty of nature's miniature world, and enhance your macro skills, with our pick of events around the UK

Bug Hunting for Adults

- » 17 June, 10am-12pm
- » Pitsford Water Fishing Lodge, Northampton

Discover more about pond and meadow dwelling insects during this two-hour event. Begins with a short, illustrated talk to introduce common species of the area.

- » Event free of charge; book your place by calling 01604 780148.

wildlifebcn.org

Mountain Flowers of Red Screes

- » 22 June, 10am-3pm
 - » Kirkstone Pass car park, Cumbria
- Join director of Cumbria Wildlife Trust Peter Bullard on a walk from Kirkstone Pass to Red Screes.
- » Book your place by emailing mail@cumbriawildlifetrust.org.uk

Suggested donation is £10. cumbriawildlifetrust.org.uk

Dragonfly and Damselfly ID Workshop

- » 24 June, 10am-4pm
- » Loch of the Lowes Visitor Centre, Dunkeld, Perth and Kinross

A seven-hour workshop led by Daniele Muir from the British Dragonfly Society. You'll learn basic skills to record and identify these beautiful insects.

- » Donations welcome; book your place by calling 01350 727337.

scottishwildlifetrust.org.uk/events

Butterflies and Bee Orchids

- » 24 June, 11am-3pm
- » Rhiwledyn Nature Reserve, Little Orme, Conwy

With volunteers on hand with advice, discover and enjoy the rare wildflowers and invertebrates living in the grassland.

- » Donations welcome; book your place by emailing Rob Booth at Wildlife Trusts Wales: robbooth@wildlifetrustswales.org

Dragonfly Week

- » 15 to 23 July
- » London Wetland Centre

Includes Q&A sessions, guided walks and workshops. How many of the reserve's 22 dragonfly species will you spot?

Find out more about the schedule by visiting wwt.org.uk

OUTDOOR SUMMER FESTIVALS – THE HIGHLIGHTS

Spend a few days in some of the UK's most beautiful mountainous locations and enjoy a range of activities – for all the family – at the Keswick Mountain Festival and Snowdonia Outdoor Festival...



Keswick Mountain Festival

8 to 11 June
Keswick, Cumbria

Grisedale Pike sunrise walk

11 June, 3am
Skip a few hours of sleep for the special experience of seeing the sun rising over Derwentwater and the Eastern Fells from the north-eastern ridge of Grisedale Pike. The walk takes approximately four hours.
Tickets £30

Newlands Horseshoe

9 June, 10am
A seven-hour walk where you'll climb the northern ridge of the Robinson fell, along the High Snab Bank ridge to the summit, where you'll reach a stunning viewpoint of the Newlands valley.
Tickets £28

keswickmountainfestival.co.uk



Snowdonia Outdoor Festival

11 to 13 August
Bala, Gwynedd

Aran Ridge mountain walk

12 and 13 August, 9am
Enjoy this unique six-hour guided walk up the highest peak in the Aran mountain range, Aran Benllyn. Take in the breathtaking surroundings of Llyn Tegid at the summit before your slow and steady descent.
Tickets £50

Moel y Garnedd walk

11, 12 and 13 August – various times
Approximately a five-hour walk where you'll cross farmland and moorland to reach the top of Moel y Garnedd. From the summit you can take in beautiful scenes of the Arenig, Aran and Berwyn mountains.
Tickets £32

snowdonia-outdoorfestival.co.uk

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LETTER OF THE MONTH

The spirit of adventure

As soon as I saw the picture of Saskun in the Faroe Islands (Where in the World, OP216),

I recognised (after 53 years!) the very spot where I camped while on my solo bicycle adventure in June 1964. In fact, I was nearly trampled in my tent by a herd of cattle making their apparently nightly amble from the hills to the nearby freshwater pool. I was pitched (unknowingly) on their direct route and they were only deflected off it by me noisily leaping around brandishing my photo-tripod. Later in the night, of course, they had to make their way back!

I hoped I could find an appropriate photograph to include with this note, but the search will take too long; I have a huge archive of colour transparencies. Some need rescuing from ageing – like me (I am 85 but still wield the camera)!

Faroe was virtually unknown when I visited in the 1960s and, despite being the UK's closest north-westerly neighbour, it is still little visited. Access is not the easiest, and the islands' reputed 300-days-per-year rainfall does not help.

I was something of a pioneer bicycling adventurer in the 1960s and 70s, having been the first solo cyclist to attempt and succeed in crossing the north of Iceland, in 1962. This was many years before any roads existed there; back then there were just vague, intermittent tracks across the lava desert left by a four-wheel drive truck serving the country's remotest farm. The next part of my trip took me to the eastern fjords (Seydisfjörður). Several subsequent Iceland journeys were on cycles; two incorporating Faroe en route. I then did 'North of Arctic Circle', in 1963, to the very end of Norway's Lofoten Islands, aided by the use of an overnight post boat to Röst. My 1965 trip was 'The Way of the Four Winds': Finnish, Swedish and Norwegian Lapland (Gällivare-Karesuando-Tromsø).

My last cycle tour, to Shetland, may seem

comparatively tame, but I was accompanying the late Bobby Tulloch (a RSPB warden), and on that trip he made the first ever discovery of nesting snowy owls in the UK (on Fetlar Island). I still have the photos: slides on 400 ASA Ektachrome taken in dreich conditions in two to three minutes so as not to disturb the birds.

It amazes me today, from images and adverts in *OP*, how comparatively easy it is to access and obtain superb images of those fantastic destinations, which were only reachable by me through my own physical effort and sense of adventure, with the help of two wheels and my sheer determination to conquer the elements.

John G Corbett, Duns



© Malcolm Bawn

Stormy seas

On 13 January 2017, BBC News reported a storm surge and the possibility of severe flooding, with homes in Norfolk, Suffolk and Essex under the greatest threat from high tides. As I live close to the north-east coast, I expected some dramatic weather conditions: time to wrap up and get the camera out. So, armed with my Canon EOS 7D MkII and Olympus OMD E10 MkII, I set out early.

I decided to venture up the coast to South Shields, where two lighthouses tend to get battered by waves. Even though it was still some six hours from high tide, Sunderland pier was getting a pounding. With an EF 70-300mm f/4-5.6 L lens mounted, I got a few decent shots.

After about two hours my hands were turning blue, so I decided to have a break and return in the afternoon to catch high tide. After lunch, and once the feeling had come back to my hands, I rushed back. I was not disappointed – what a show mother nature put on.

By high tide, the light was fading fast. This did not matter, though, as I had taken well over 200 photos and it was time to head home to see if I had got anything that captured the spectacle. *Malcolm Bawn, via the OP website*

The pursuit of perfection

Niall Benvie's article in the May issue ('Crossings', OP217) stimulated some thoughts regarding the current drive for 'perfect' images.

As a competition judge, I am regularly faced with assessing the impact and technical competence of a range of images. Last year, while in Kuusomo, Finland, I visited a wildlife exhibition primarily focused on the work of Hannu Hautala but also including some younger photographers. Hautala is considered a pioneer and leading wildlife photographer in Finland and remains true to film/slide, whereas the younger photographers use digital equipment. I came away from the exhibition struck by Hautala's images, which created a real connection with me. They clearly had a different quality to the contemporary digital work, which was technically perfect but lacked the intimacy that comes from a long-term relationship with birds and mammals.

This raises a question: how do you compare a picture that really influences the viewer but may have imperfections, with one that is technically perfect but lacks soul? The answer is not clear-cut, and lies with the judgment of the beholder. It could be argued that the emphasis should lie more towards impact, however, because what is the point of an image if it does not produce emotion in us?

Bob Humphreys, via email

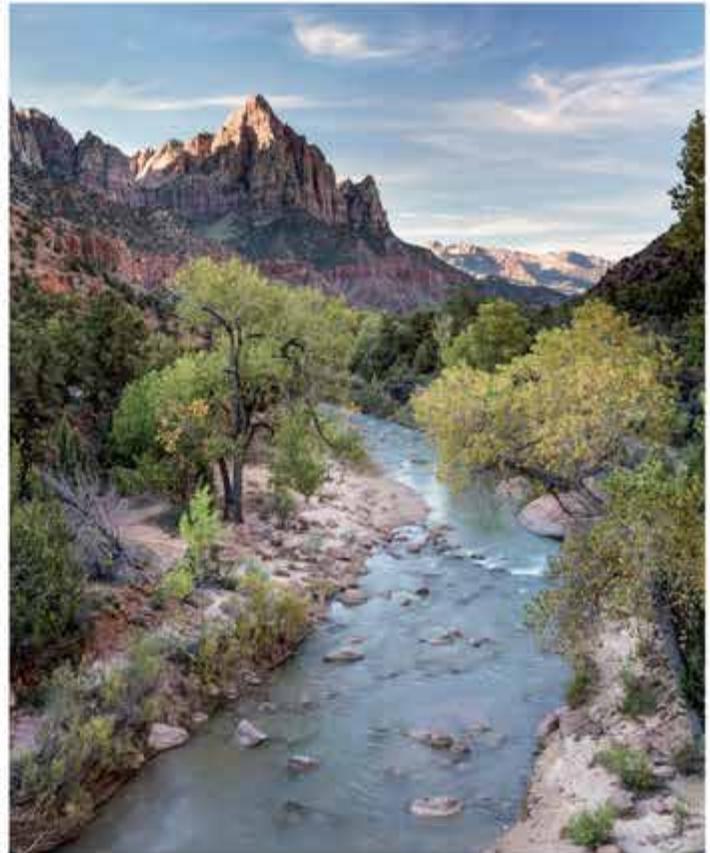
July's letter of the month winner, John G Corbett, receives a Black Diamond Iota headlamp, worth £35.

This month we've teamed up with American extreme outdoor sports company Black Diamond to give away one of their ultra handy headlamps. Designed for climbers and skiers, the headlamp is also a useful piece of kit for photographers to have in their pack. The Iota fits into the palm of your hand, emits 150 lumens of light and has an average burn time of three hours. It comes with a rechargeable lithium battery and features Powertap technology for quick brightness adjustments. blackdiamondequipment.com



Utah - Canyons and Valleys

5th to the 14th October 2017



Our ten day trip will start in the lush green Virgin River Valley set against the mountain backdrop of Zion Park, and then move onto the intense red and orange spires and spikes of Bryce Canyon, without question one of nature's true masterpieces. We will visit breath-taking vistas from the north rim of the Grand Canyon: Bright Angel Point, Cape Royal and Imperial Point.

We photograph the famous Upper and Lower Antelope Canyons near Page, but will also take you to some of the equally magical, but almost unknown slot canyons of Mountain Sheep, Owl and Rattlesnake. During the workshop we will drive to the sensational Monument Valley and also get off the beaten track to shoot the double switch back bends of the San Juan River at Goosenecks State Park. This is without doubt, an American landscape photographic paradise!

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San Rafael Falls on the Quijos River, Amazon, Ecuador. These falls are threatened by a controversial hydroelectric plant.

In conversation with **Pete Oxford**

Conservation photographer Pete Oxford has spent more than three decades documenting environmental issues in Ecuador. From the Galápagos to the Amazon, he uses his imagery to draw attention to the natural world in decline. To do so, he must cast his net wide. 'I specialise in being a generalist,' he says

Interview by Nick Smith

'I consider myself to be a conservation photographer,' says Pete Oxford, before pausing to correct himself. 'Actually, truth be told, I'm a conservationist using photography as a tool. I know it's a bit of a buzzword that tends to be misused. But that is what I believe, and the image is worth a thousand words.' He goes on to say that despite being a professional photographer, his main interest 'has always been natural history'. Pete inherited his love of the natural world from his father: 'When I was a kid we'd go out into the woods and he'd sit me down on a riverbank where we'd spend hours just waiting, waiting, waiting for water voles to appear. He taught me to watch nature, to be patient. My first pet was a snake that I had in Singapore, and I've been interested in wildlife ever since.'

The 58-year-old British photographer, who has been based in Ecuador for the past 32 years, has an uncomplicated view of what his job entails. 'An image transcends all barriers. That's the most important thing. It transcends all age, language and cultural barriers and can be instantly understood by

the brain. If I ask you for a memory, you will visualise it first, while photography is the basic language we should be talking in when we want to get a message across. I like the fact that I can show virtually anybody a picture and they will get it immediately, even though I might have zero communication with them otherwise. If this picture is presented in the right way it becomes a very powerful message of conservation. You create empathy for a cause through the image.' This is where, he says, people like him are able to enter the debate: 'It's our job to create that empathy.'

'I don't go out and take pictures any more,' says Pete, referring to what he sees as the current fashion for simply making beautiful images of the environment, or perfect portraits of animals. He says that for him those days are 'long gone', now preferring to concentrate on creating political pressure for conservation in his own back yard, which he lists as the Galápagos and the Amazon. 'Now that might sound exotic, but these are the main areas where I have done my conservation work.' The potential for the photographic lobby is huge and untapped:

'Anybody who goes into a protected or wilderness area has a duty to help protect it.' The photography comes at a cost: 'These are not free areas. They need protecting and we, as photographers – even amateurs with smartphones – can have potentially a huge impact in terms of the conservation of our natural resources.'

Pete says that while he can see nothing inherently wrong with the 'ten gazillion' photographers out there taking perfect, award-winning wildlife photographs, it is something of a missed opportunity. It's not that he's lost his passion for well-executed photography: it's just that today he's far more concerned with what his photos are about than whether they are perfect. 'When I go out to take a photograph of a jaguar in the forest, I also think it important to turn around and look behind me, to see the tree that's being felled and the bulldozers that are destroying the forest. It's not just about the jaguar any more. It's about what's happening to its environment. Yes, you need the pretty picture and the beauty shot. But you must also be aware of other things that are in play.'

An eyelash viper (*Bothriechis schlegelii*); photographed in a captive situation for a book on the venomous reptiles of Ecuador.



Right Two African elephants (*Loxodonta africana*) meet-and-greet close to a waterhole in South Africa.

Below A young male lion (*Panthera leo*) stares intently as a more dominant individual is spotted in the distance, at Waterberg Biosphere Reserve, South Africa.

Opposite, top Two Cofan Indian brothers, Atanacio and Alejandro Criollo, sit in conversation on the banks of the Agua Rico River in the Amazon rainforest of Ecuador.

Opposite, bottom Tranquilised elephants (*Loxodonta africana*) being loaded by crane on to a flatbed lorry for relocation. The elephants were darted from a helicopter after escaping from a reserve.

Following pages A *chagra* (cowboy) herds cattle into a corral, where they start swirling in a huge circle. The cattle, of fighting bull stock, run wild throughout the year in the high páramo of Ecuador.





Browsing through his website, the viewer will quickly come to realise that Pete's world of conservation photography comes in the form of a family of issues, with sub-genres including landscape, underwater, aerial, wildlife and so on. 'All these aspects are interrelated. I specialise in being a generalist. I am a human sponge.' Despite being a marine biologist by training, he says that he wouldn't choose to become a full-time scientist. 'I couldn't focus my entire life on an amphipod, for example.' From a commercial point of view, Pete thinks that one of the reasons he is able to survive as a professional is his wide range of subjects. But this isn't for the reason of portfolio diversification. Rather, he is following his heart, documenting things that matter to him. 'It just happens that what interests me is everything.'

Within this broad remit there are areas of concentration, and Pete is keen to point out that one of his particular strengths is people and their relationship with the landscape. 'But it's not just about the effect people are having on the environment. It's also protecting the interests of people who live alongside these environments. I think that the cultural losses we are experiencing globally at the moment are very saddening, which is why I like to

photograph indigenous people.'

He's not particularly keen on fly-on-the-wall reportage, seeing more value in 'full interaction, letting them show you how they prefer to be photographed and how they want to represent themselves.'

He hopes that his images will eventually form part of the historical record, while avoiding anthropological colonialism. He's not interested in telling people how to preserve their culture for the benefit of westerners 'looking at them in their little box. I'm trying









Guanaco (*Lama guanicoe*) in Torres del Paine National Park, Chile, take the high ground in the first light of a cold morning to scan for their arch enemy, the puma.

to photograph them before we all become one homogenous thing that nobody's going to like, before we lose all human diversity. Sometimes it's for them. Sometimes for the rest of us. It's the exponential rate of change that's so frightening, and it's ubiquitous.'

From the disappearance of the old ways of the tribal people of Ecuador to the retreat of the polar icecaps and the mountain glaciers, the ends of the earth are under pressure from human influence on the environment. But is it all bad news? 'Well, you must have hope that it's not too late. I am quite a realist and I cannot see much hope for a lot of the issues that I am directly interested in. I cannot see hope for most of the tribal people. In my area there are two uncontacted tribes in the forest. The land is broken up into oil concessions where not even the foreign oil companies are using best practice. It is the most bio-diverse

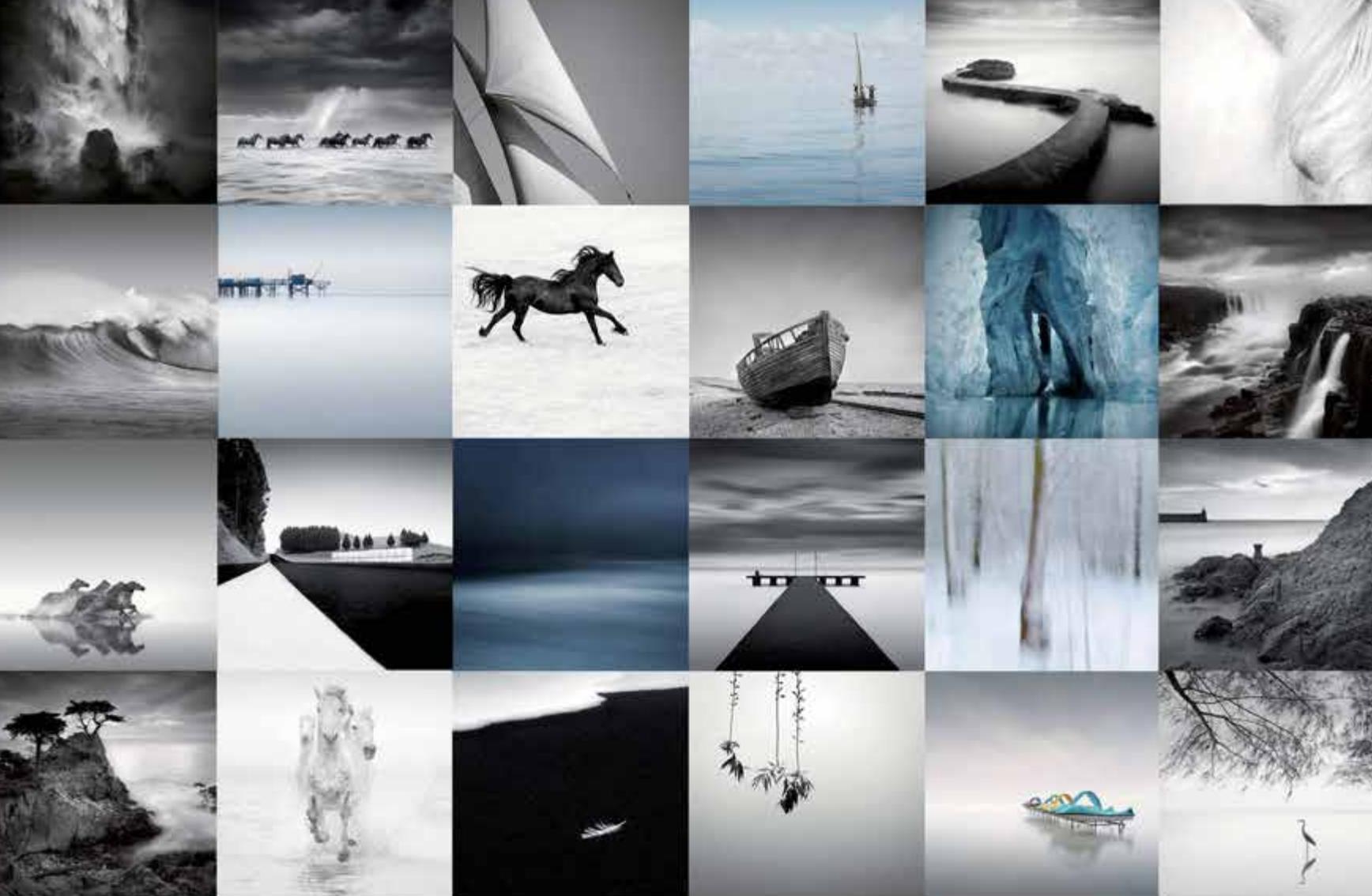
place on the planet and yet it is disappearing.'

To the outsider, Pete's life as a crusading photographer might appear to be enviably enjoyable. But it is a life that he had to design for himself. Even as a kid, he knew that he wanted to explore and be with wildlife. After working in a dead-end job in Torquay, earning a paltry 30p an hour, 'I made the conscious decision I'd never again do something that I didn't want to. And that's what I did. Even when I was out of work I could have taken a bar job. But I didn't. I just kept on the road, hitching around.' At first it was tough for Pete to get established, but 'I think you can do anything if you maintain the passion to do what you want to do.' He also admits that one of the best ways to live a life of doing what you want to do 'is to have no kids. Quite honestly that is one of the best things you can do in terms of conservation, because overcrowding

is the major route to all the problems that the world is facing.' Added to this, his natural wanderlust (that came as a result of constantly being on the move with army parents), meant that 'I could feel at home anywhere within a few days. At university I remember being desperate to get out of the UK, which I saw as just a cage full of people.'

The big question is where Pete's portfolio existence of conservation photography and activism will take him next. It seems that he is keen to get on the road again, pointing his lens at environmental issues. 'I've been in Ecuador for 32 years, but it's time to leave. I'll probably go back to my roots in marine biology. There's a lot of coastal conservation to do in South Africa, so that's one of the areas where I could end up.'

To see more of Pete's work, visit peteoxford.com



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26 - 30 JUN 2017

with Doug Chinnery
and Valda Bailey



Greenland

21 - 27 JUL 2017

with Antony Spencer



Puglia

25 SEP - 02 OCT 2017

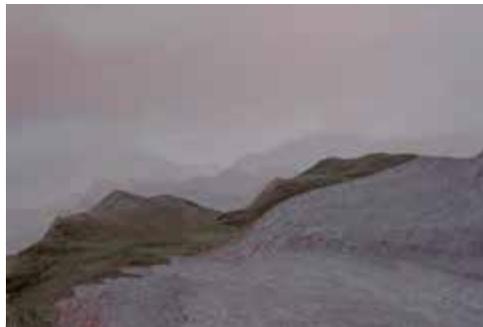
with Paul Sanders



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L I G H T  L A N D



*Introducing blur into our photographs is not just a way to achieve ethereal, dreamlike effects; when used carefully and selectively – in-camera or in post-processing – it can also enable us to create a more realistic depiction of a scene. **Pete Bridgwood** explains...*

Coastal locations give us the opportunity to represent the landscape with utmost simplicity. When it comes to capturing an ephemeral moment like this most emotively, my most important consideration is shutter speed. Using a Little Stopper filter facilitated an exposure of 1/6th of a second, giving a very slight degree of blur to the foreground waves but retaining a degree of realism that would have been lost with a very long exposure.

Whether rendering realism or smearing a dreamscape across our sensor, the question we face is whether or not to capture a degree of motion blur; and it's a question that's nearly as old as photography itself. At the end of the 19th century there were several vocal factions of photographers battling for dominance, all trying to persuade the photography community that their own aesthetic ideals were the ones everyone should follow. Around 150 years ago, pictorialism was the prevalent aesthetic. Pictorialists championed the idea

that creativity reigned supreme and that any degree of photographic manipulation, including the combination of different photographs blended into a single image, was permitted in the quest to evoke an emotional response for the viewer. Over the decades that followed, some photographers vehemently opposed such manipulation. Here in the UK, Dr Peter Henry Emerson was one of the most vocal; he popularised the naturalistic aesthetic, whereby the principal goal was to create photographs that appeared as natural as possible. Ironically, even Emerson insisted on manipulating reality. In order to make his photographs appear more naturalistic, he would defocus or blur the peripheries to mimic the view of the world as seen by the human eye.

Fast-forward to 2017 and we have a vastly more powerful creative toolkit; we can blur and defocus our images globally or selectively in-camera or in post-processing in myriad ways. It's interesting to consider how we might

now achieve Emerson's goal of making our photographs more closely resemble what we see with our own eyes. There is certainly a significant reduction in clarity towards the periphery of our vision, although I'm not sure 'out of focus' is an accurate description. For me, at least, it feels more like a gradual reduction of overall 'awareness'. A subtle vignette is my favoured way of holding the viewer's attention in the central portions of the frame, but I would probably favour moving towards a panoramic aspect ratio as more closely reproducing our human vision. A large panoramic print can be perfectly sharp, but if it's large enough, our visual cortex will process it in a way that is perhaps most similar to reality.

Winterton-On-Sea, Norfolk.
 Fujifilm X-T2 with Fujinon XF 14mm f/2.8 R lens,
 ISO 200, 1/6sec at f/11, Lee Seven5 Little Stopper,
 2-stop ND grad, Manfrotto 055CXPRO3 tripod with
 Manfrotto 405 geared head

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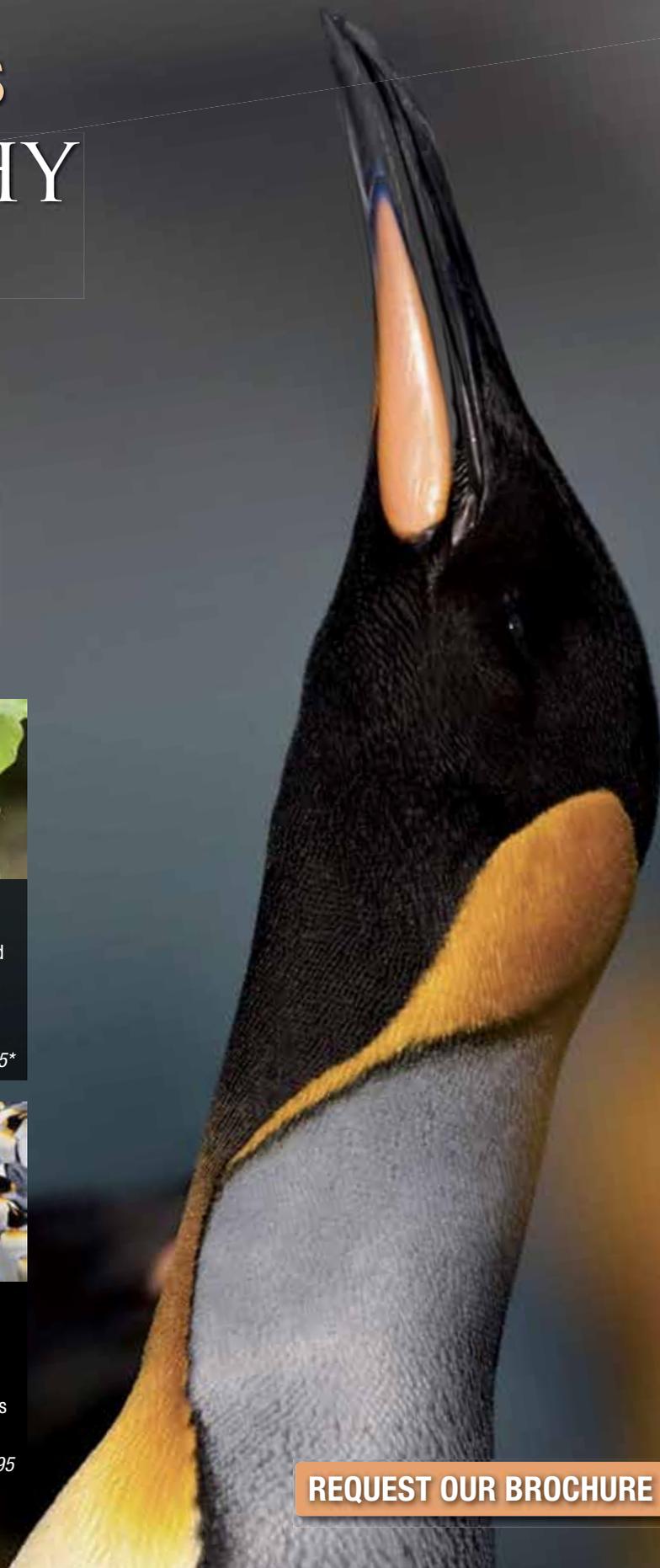


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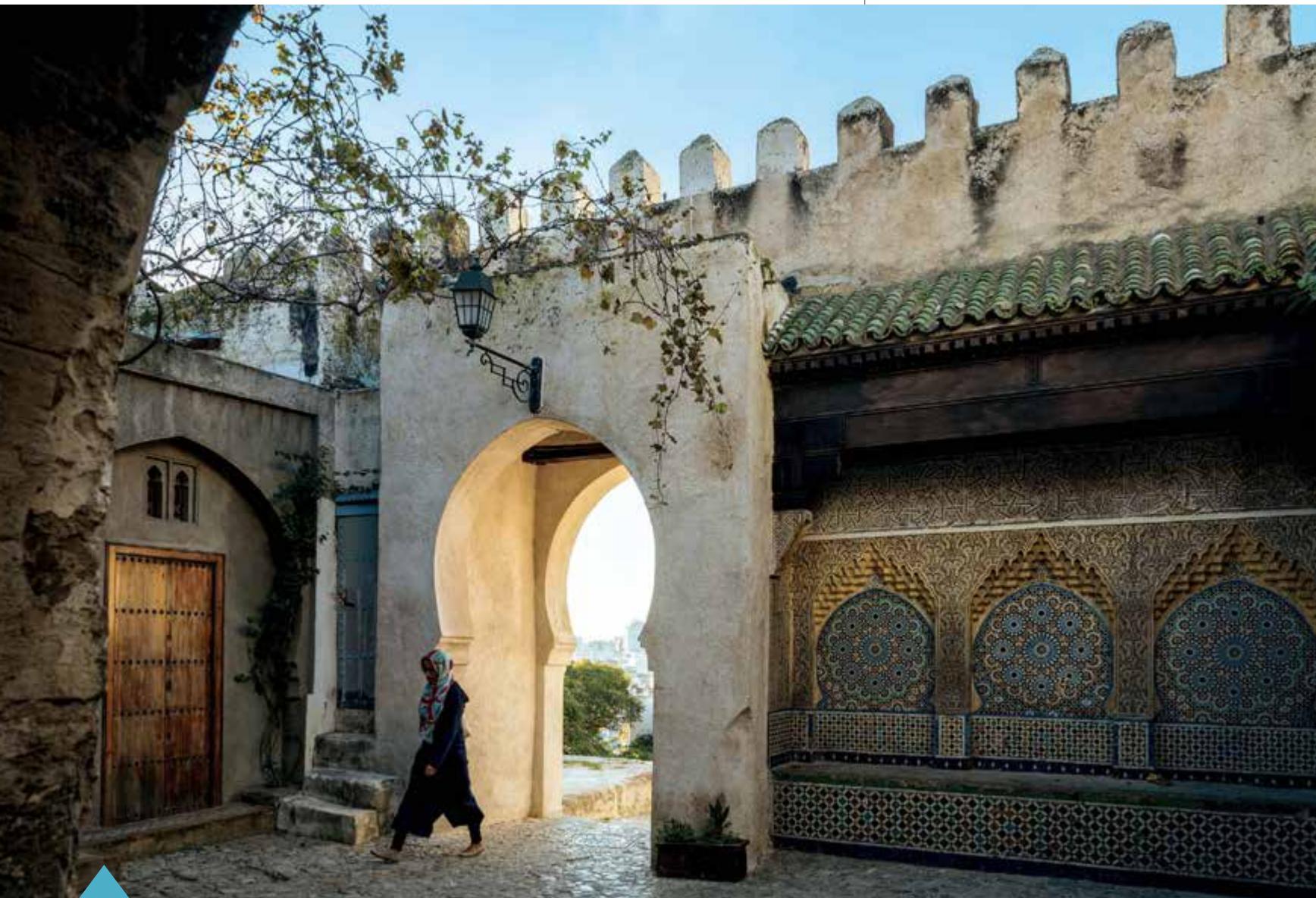
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28 **How to take stunning travel photographs**

36 **Quick guide to... converting images to monochrome**



GLOBETROTTING WITH YOUR CAMERA

Ben Pipe shows us how to take travel images with maximum impact

How to take stunning travel images

*We usually travel the world out of curiosity for new places, cultures and cuisines, and capturing meaningful photographs of these experiences can be challenging. Travel photographer **Ben Pipe** shows us how to enhance our chances of success*



Travel and photography are two pursuits that have never been as accessible, popular and fashionable as they are now. For a travel photographer, that makes it harder than ever, especially if you aim to make a living from it. With a large volume of established professionals vying with rising Instagram 'stars', who are getting hired by brands almost purely on the back of their number of followers rather than necessarily their talent or experience, it is difficult to stand out from the crowd. The imperative nowadays is to consistently provide an original take on a destination, to find a way to tell the story of the places and people you see through your own (hopefully) unique vision.

Travel photography, of course, doesn't have to be about getting published or selling your images. It can provide that

everlasting memento of a great trip. Your ultimate goal may be to hang prints of your adventures on the wall or to create a photo book to share with family and friends; I've recently hung five prints from my January trip to Myanmar on the wall of my office, and that is a very satisfying outcome in itself.

Since I first travelled independently I've taken my camera kit everywhere I've been. I don't know what it is like to not be carrying a camera backpack on my shoulders when going through airport security. Whether I was earning a living from the pictures I take on my journeys or not, I would still keep travelling and shooting, it is an endless quest for that photograph that leaps out from the portfolio and stands the test of time – it's what we do...

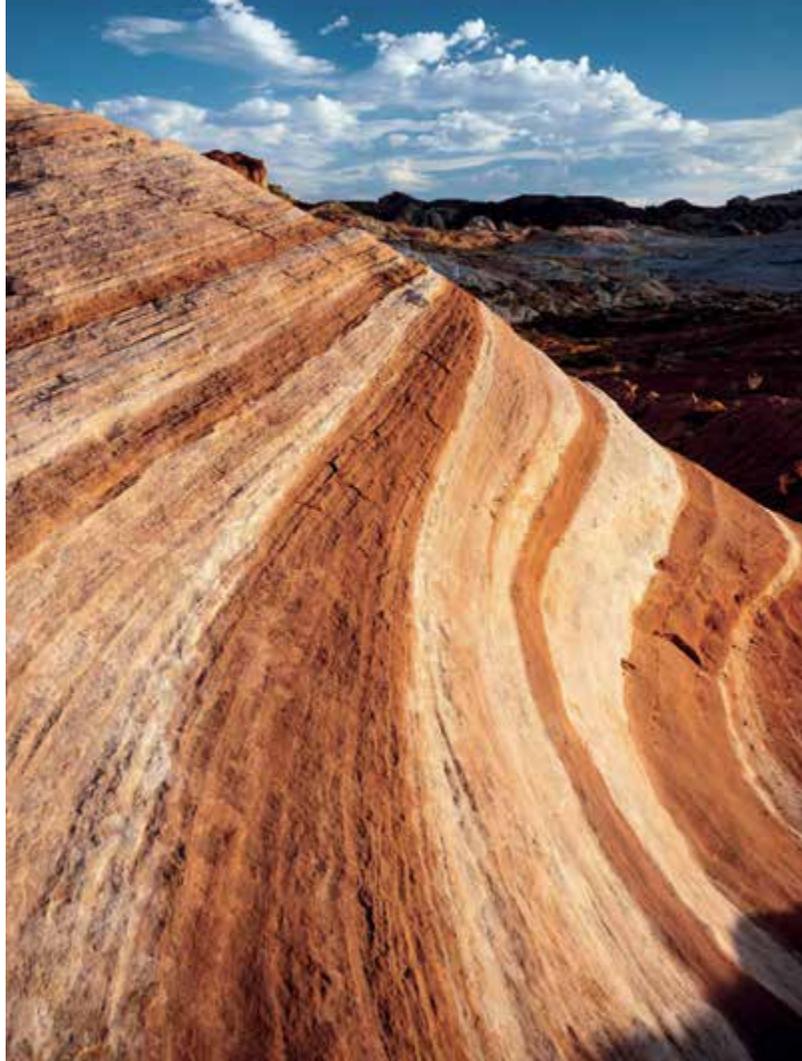
PLANNING

My first inspiration for a trip usually stems from seeing pictures of a place, although in one instance, many years ago, I volunteered for a medical trial in Guatemala, knowing nothing about the country. I was hungry to see that part of the world.

Research for me often begins with a guidebook, perhaps a Rough Guide, Lonely Planet or DK – usually whichever is most recently published. Then I will use online resources, including Pinterest to collate images of locations of interest that I want to visit on the trip. It can be useful for inspiration too, although its search results are pretty random. Before a trip to Las Vegas for a friend's wedding, I found out about the Valley of Fire State Park via a Google search. This beautiful valley is only a 50-minute drive from the city and yet is practically untouched by tourism.

Phone apps such as The Photographer's Ephemeris and Google Earth are handy for looking at the angle and times of sunset or sunrise in the places you are visiting. If you intend undertaking long journeys from east to west, or vice versa, then remember the sunrise and sunset times will change significantly as you travel; for approximately every 100 miles the times will adjust by 10 minutes.

One of the best pieces of advice I've come across is to give a place time. Upon arrival in a new town, after the travails of travel, it can be easy to dismiss a place or to wonder if the next stop will offer more opportunities. It's important to avoid planning a whistle-stop tour, where you try to see every major place and move on every day. I've met many travellers in South East Asia seemingly attempting to visit the entire region within two months, and they're forever arranging their next bus or train ticket. This approach to travel will never yield the best photographs; you need to get under the skin of a place, and spending time there is the only way to achieve this. I initially plan my trip loosely, and don't tend to book travel or accommodation too far in advance. Where possible, I allow at least a few days in each destination.

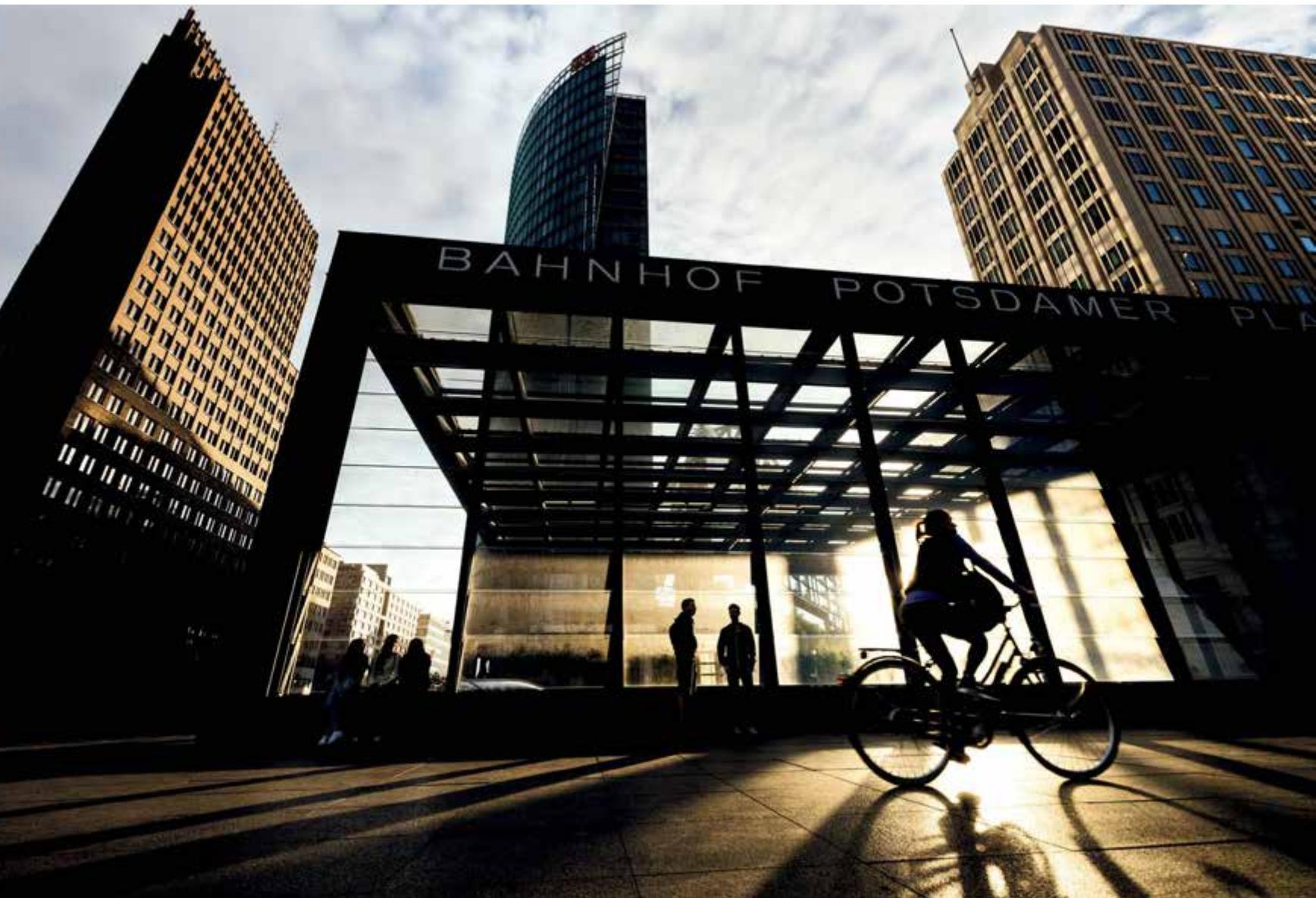


Above The Fire Wave, Valley of Fire State Park, Nevada, USA.
Nikon D810 with 24-70mm lens at 31mm, ISO 64, 1/13sec at f/16, polariser, tripod

Below Milford Sound, New Zealand. I had a week here, but got this on the first day.
Nikon D700 with 17-35mm lens at 20mm, ISO 100, 6sec at f/22, 0.6 ND hard grad, tripod

Opposite View of temples at dawn, Bagan, Myanmar.
Nikon D810 with Nikon 80-400mm lens at 125mm, ISO 64, 1/60sec at f/14, tripod





EQUIPMENT

Deciding which equipment to bring on a trip is among the hardest decisions for a travel photographer. It is rarely possible to carry everything that will be potentially needed, so I assess what kind of photography I'll be doing and adjust the gear list accordingly. If architecture photography is a significant part of the journey then I will opt for shift lenses and wideangle zooms, but if portraits are the main objective then fast primes, such as 35mm, 50mm, 85mm and 135mm, will find a home in the bag. Many trips encompass a range of genres, so for those I'll pack a mix of lenses. For my 21-day adventure in Myanmar at the beginning of the year I took the following photography equipment listed on the right.

I take all my equipment on board the plane as hand baggage, and use a Lowepro AW 350 II Pro Runner backpack, which can hold all of the above kit and a 15in Macbook Pro laptop. My greatest fear as I wait in line to board on budget short haul flights is that the airline staff will order the bag to be placed in the hold. This fate only seems to fall upon those using suitcase-style carry on luggage – it's one advantage of the backpack style camera bag over roller cases.

*Above Exterior of Potsdamer Platz at sunset, Berlin, Germany.
Nikon D810 with Nikon 14-24mm lens at 14mm, ISO 80, 1/125sec at f/11*

Nikon D810 – I sometimes take a Nikon D4 too as a second body.

Nikon 24mm f/3.5 PC lens – on assignment in Hong Kong I took advantage of favourable exchange rates and the cheaper camera prices to acquire this, and it now comes on nearly every trip. When I don't have a tripod to hand I can rest the camera on the floor and use the shift of the lens to effectively raise the viewpoint – a technique I've often used when shooting interiors of buildings that don't permit the use of tripods.

Sigma 35mm f/1.4 – another favourite lens of mine. Even used wide open, this lens is incredibly sharp and is the ideal focal length for travel portraits, allowing me to provide more context than a traditional portraiture lens, such as an

85mm or 135mm, would offer.

Nikon 50mm f/1.4 – very light and compact so there is usually space for it, although on most trips it only gets used occasionally. When I am out exploring a location during the middle of the day, I'll often take just this lens and the camera.

Nikon 85mm f/1.4 – a beautiful lens for portraits that can be used in the darkest of situations. It's quite heavy, however, so if I don't expect to shoot portraits on the trip I would leave it at home.

Nikon f/4.5-5.6 80-400mm VR – it was between this and the 70-200mm f/2.8, but the extra range of the former tipped the balance in its favour. For the telephoto landscape images this focal length is useful for, I don't need to be able to stop down to f/2.8.

LOCAL KNOWLEDGE - A GOOD GUIDE IS HARD TO FIND

Finding someone with extensive local knowledge can be a valuable asset on a trip, and can make all the difference to the image opportunities you come across. One difficulty I've regularly faced is finding guides who understand a photographer's needs. The kind of itinerary a tourist usually wants to do - go out after breakfast and be back by dinner time - is the opposite of what a photographer wants. Travel photography is all about the magical hours of dawn and dusk, and that applies whether shooting portraits or landscapes. During a trip to the Omo Valley in Ethiopia I hardly shot a single frame outside of the golden hours.

Hiring a personal guide can be expensive. I was prepared to pay in Ethiopia because the project I was shooting could add something unique to my portfolio, which would help my images stand out in what is a crowded field. If you are travelling with other like-minded people, or ideally other photographers, then you could split the cost.

If you don't hire a guide then sometimes just speaking to locals can reveal festivals, events or locations you had no knowledge of. After checking into my hotel in Oaxaca, Mexico, I asked the receptionist if there were any local events happening. An hour later I was at a local rodeo 10 miles outside the city, enjoying being the only gringo present. I didn't look to just document the event inside the ring, but also the spectators watching.



Above Portrait of Sabe, Omo Valley, Ethiopia.

On some trips, such as photographing the tribes of the Omo Valley in Ethiopia, a guide was essential. For that project I hired a guide and driver to show me the region. The tribes we visited didn't speak English, and many did not speak Amharic (Ethiopia's first language), so we had to hire another translator in each village.

Nikon D810 with 85mm lens, ISO 50, 1/2500sec at f/1.8, handheld

Below Rodeo at Santa Cruz Papalutla, Oaxaca, Mexico.

This young boy looked shyly around to the camera as his father held him. It was a picture I could only take once comfortable in the environment; I'd been at the rodeo a couple of hours, and in Mexico for 10 days.

Nikon D810 with 35mm lens, ISO 200, 1/2000sec at f/2.8, handheld



THE LOST ART OF LOCATION FINDING

In the early days of my career – shooting landscapes with a Nikon F80, Hasselblad Xpan and a few rolls of Fuji Velvia – it wasn't as easy to research locations to see what they looked like. There were no apps around, so you had to go out and get mud on your boots to find good places.

The number of images being taken has never been greater – it's now in the trillions per year compared to approximately three billion back in 1960 – so the need for originality has never been more vital. Because of the way Instagram, Facebook and other image-sharing platforms work, there is a danger that we will all be going to the same spots, inspired by having seen images taken there previously. Try visiting Angkor Wat in Cambodia at dawn and you'll see what I mean.

When you've got limited time at a destination those sorts of 'star attractions' are the low hanging fruit; it's easy to rock up and repeat the shots you've seen online. But that shouldn't be what travel photography is about. On workshops, I try to teach about the art of receiving a place, but am slightly saddened to find little interest from some clients, who prefer to be taken directly to the next shot. For sure, it provides quick gratification, but it doesn't enhance the skills necessary to plan their own shots in an unknown area.

While in Myanmar this year I did the popular route from Yangon to Mandalay, via Bagan, but instead of then heading

for Inle Lake (I figured we had all seen enough images of the lake fishermen balancing on the prow of their boats), I carried on north to the lesser-visited mountain regions. Those last 10 days were the most rewarding of the trip, and I didn't have to share locations with coachloads of other photographers; in fact, looking back, I don't recall seeing another photographer during those days in the north.

Finding locations is just about getting out there and exploring a region, whether on foot, bike, kayak or car. On the trip to Myanmar, I had found an interesting landscape area near Hpa-an. I tried some evening shots but knew that if there was some morning mist it could be a better picture, so I returned the next day. A farmer walking into frame with his two cattle was the icing on the cake. I was lucky with that, but it was a reward for getting up for nearly every sunrise on the trip.

I often make decisions on where to shoot based on the weather forecast, bearing in mind what will work best for each particular location I want to photograph in an area. As bad weather approached during an April visit to Istanbul, Turkey, I saw potential for a twilight shot of the Ortaköy mosque. Knowing the building would be lit up at night, and how a rough sea could add drama to this scene, I headed there in the evening, even though it would have been easy to retire to the hotel after a long day exploring the city.





Above (top) Ortaköy mosque and Bosphorus bridge at night, Istanbul, Turkey.
Nikon D810 with 14-24mm lens, ISO 100, 0.5sec at f/11, tripod

Above Erasmus Bridge, Rotterdam, Netherlands.
Nikon D810 with Nikon 24mm PC lens, ISO 31, 1/30sec at f/11, tripod

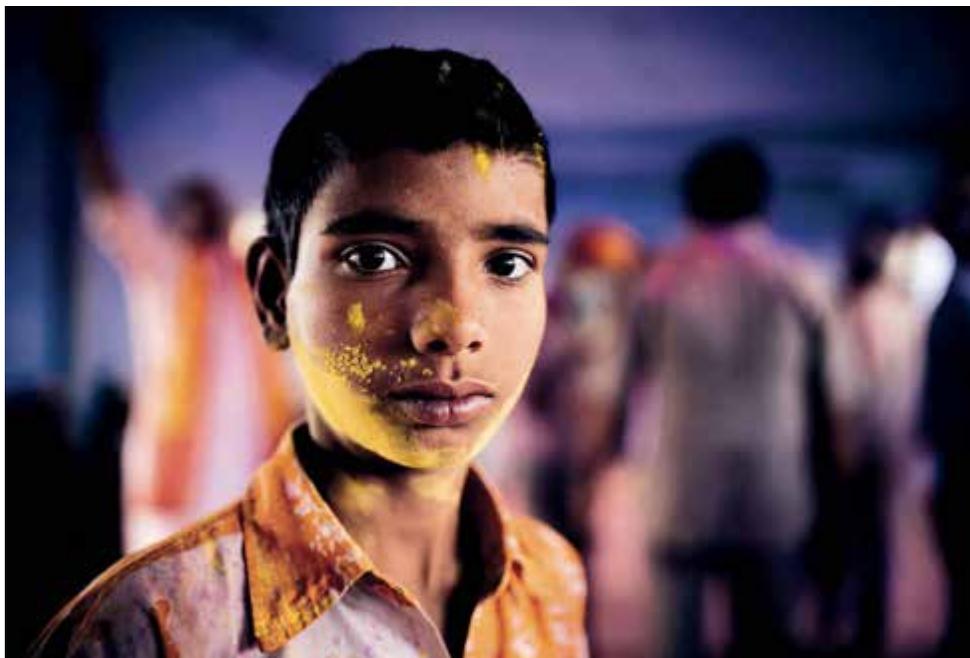
Opposite Landscape near Hpa-an at dawn, Kayin State, Myanmar.
Nikon D810 with Nikon 80-400mm lens at 80mm, ISO 64, 1/60sec at f/8, tripod

AFTER THE SHOOT

After a day's work I copy across the SD card to my Macbook, and there's another backup version of the images on the 64GB CF card in the secondary slot of the Nikon D810. From the laptop, I'll also backup to a portable USB hard drive. By the end of a long adventure the images feel like my most valuable possession. At least it's easy and affordable to make multiple backup copies to give extra peace of mind.

During a trip I'll aim to keep up to date with the captioning as I go along, using Adobe Bridge. This task is much easier when the locations are fresh in the mind, and saves time when I'm back home. It's sometimes difficult to figure out the name of an obscure temple or piazza, for example, when it's a few weeks or more since you were there.

The actual editing of the pictures is a job I prefer to save for later when I get back home, where I can view the files on my iMac's 5k-resolution screen. The time elapsed since shooting also helps crystallise editing decisions; I find I can be more ruthless on the work with a little distance from the emotions attached to being there. I regularly use VSCO Lightroom presets to replicate the look of classic film stocks, such as Fuji Velvia and Kodak Ektachrome, so at the start of the post-production process I will usually play around with these on a whole set of pictures before honing in to do more tailored corrections on individual photographs.



10 steps for success

Be curious – an obvious one for a travel photographer, but take it further; go out and explore beyond the tourist areas, climb over the next hill top, or stroll around the next street corner.

Get up early – location photography is all about dawn and dusk light, so set the alarm. Sometimes you will have a shot in mind, other times you might not, but dawn is a great time to see a country wake up. And if shooting popular landmarks, there will usually be fewer tourists around at sunrise.

Don't be shy; speak to people – one of the biggest mistakes I see photographers make is being too shy to go up and ask a photogenic local person for permission to take their picture; instead they opt to stand back and use a telephoto lens.

Research your destination – find out as much as you can about the country and its regions; look at transport options and distances and put together a rough itinerary of what you want to cover. Try to allow at least two days in each place.

Time your visit for festivals and celebrations – I always try to coincide my trips with local fiestas and events. Some of these may only happen once a year, such as Semana Santa in Spain or Holi in India.

Take a tripod – while modern camera sensors make low light photography ever more possible, a tripod still remains indispensable for me. I usually take a lighter carbon fibre model on long trips, unless architecture and landscape are going to be the focus of the expedition, when I would pack a heavier model.

Get closer – 'If your photographs aren't good enough, you're not close enough', said Robert Capa. And that quote will always remain true in this art form. Move with your feet not your zoom lens.

Shoot into the light – I sometimes worry that I take too many shots into the light in my travel work. I learnt photography using slide film, and shooting into the light was difficult to successfully pull off, but nowadays digital sensors handle highlights so well.

Add human interest – either feature your partner, yourself with the camera's self-timer function, or wait for someone else to walk into the frame. Sometimes all a picture needs to complete it is a figure to provide a sense of scale.

Tread boldly – my uncle, David Noton, who's also a photographer, used to sign this motto on my birthday cards as a child; it has stuck with me...

TAKING TRAVEL PORTRAITS

When you see someone you would like to photograph, the best approach is to make contact with him or her first, perhaps by starting a conversation. If someone agrees to a picture being taken it's important to ensure the camera settings are all in place before raising the viewfinder to the eye. The first few seconds are vital, as the subject usually loses interest, so it's not the time to be making major adjustments to the settings. On the hills of the Isla del Sol in Bolivia, I asked a woman who was busy furrowing the soil if I could take her picture. She gave me five or six frames then went back to work. I hoped the choice of using a very wide aperture had succeeded, and helped her stand out from the rural setting. People photography is often about the eye contact, so make sure you are ready for it when their look comes your way.

Above (top) Lathmar Holi celebrations in Nand Rae temple, Uttar Pradesh, India.
Nikon D810 with Sigma 35mm lens, ISO 200, 1/125sec at f/1.8

Above Portrait of a farmer, Yumani, Isla del Sol, Bolivia.
Nikon D810 with 35mm lens, ISO 100, 1/6400sec at f/2, handheld

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This simple, graphic seascape relies on the lines of the groyne and Teignmouth pier; a slow shutter speed and mono conversion help define these. The soft light and gentle gradation of grey tones in the sky help provide an ethereal quality.
Canon EOS 5D MkIII with 17-40mm lens at 23mm, ISO 320, 40sec at f/10, 3-stop ND, tripod



QUICK GUIDE TO... Converting images to black & white

Stripping out the colour can simplify a picture, alter its mood or more strongly define texture, shape or form, says Richard Garvey-Williams, who has top tips to help you with monochrome conversions

Like all primates, we see the world in colour, so why would we ever want to convert our photographs to black & white? Perhaps part of the reason lies in our cultural conditioning. From a young age we experience much of our visual stimulation and our own expressive doodlings as words or graphics in black ink on white paper, and we have seen how this can often clarify our communications. Without the distraction of colour we are free to enjoy the spatial arrangement and relationships of elements within the picture space and focus on shape, line and pattern. So a black & white image can often actually offer something extra. With experience, we can develop an ability to foresee how a scene might appear in monochrome, and avoid missing out on opportunities for some really potent shots.



Above Rendering this Namibian desert scene in black & white enables us to further enjoy the shapes, lines and textures within it.
Canon EOS 5D MkIII with 24-105mm lens at 84mm, ISO 100, 130sec at f/16, tripod



Tips for shooting with a conversion in mind

Practise viewing what is around you simply in terms of its tones. Think about the shapes, lines and patterns that are there and how these might appear without colour.

It can sometimes help to half close your eyes to dim the scene. This will make you more conscious of the areas that will become the stronger blacks and whites.

Set your picture style to monochrome for live feedback in the field. If you shoot in Raw you'll still have the colour option to fall back on.

Try a polarising filter. Often they will darken the blue of a sky, making any clouds stand out as more distinct features in the mono version.

Processing and refining

During your conversion, experiment with the filters or the sliders that alter the tones of distinct colours in the image. In a black & white adjustment layer in Photoshop you might, for example, slide the cyan slider (or perhaps blue in Lightroom) to the left to darken the blue of a sky, and slide the yellow one to the right to brighten the foreground grass. These can radically alter the appearance of a scene when viewed in monochrome, making certain features stand out or helping conceal distractions.

Try a little dodging and burning to lighten light tones and darken dark tones respectively, to draw attention to certain features. In Photoshop, set your dodge tool to affect just highlights; use an exposure of 3-4% as a starting point and try a few strokes over a bright feature to further lighten it.

It can often help to make the lightest tones virtually white and the darkest tones virtually black, so experiment with sliding the end sliders in a Levels adjustment inwards a little. This is not always appropriate; some images, such as misty scenes, rely on mid-tones.

As with any processing, be subtle and check that you're not degrading the image too much.

Top Silhouettes can work well in black & white, particularly when you want to draw attention to shapes, as with these giraffes at a waterhole in Namibia. In processing you can often get away with creating higher contrast between light and shadow. *Canon EOS 5D MkIII with 100-400mm lens at 270mm, ISO 320, 160sec at f/16, tripod*

Left Although this Dartmoor pony was a beautiful brown colour, the black & white conversion makes it advance from the page. I used selective contrast adjustments and a little dodging to emphasise the texture of the mane and reflections in the eye. *Canon EOS 5DS with 100-400mm lens at 158mm, ISO 320, 1200sec at f/5.6*

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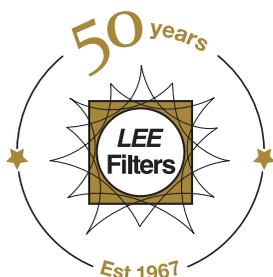
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Solitary refinement

Spending time alone in the landscape is the key to creative fulfilment for Margaret Soraya, and the remote and spectacular Isle of Harris keeps drawing her back to its shores...

It is widely known that landscape photography is very time-consuming and requires complete dedication. So, when I venture out into the wilds to take photographs, I prefer to travel alone without the inevitable distraction that comes from being in company.

All of my most powerful images have been made in times of aloneness. I can't think of a single great image I created while in a group or even with my family. I regard myself as being quite an introverted person, so it is not a hardship for me to cut myself off from the rest of the world for a while. In fact, I can actually only create through aloneness. It is solitude that allows me to be at my most creative, and aloneness revitalises me.

I actively seek out isolated places to work. I adore the beauty in remote landscapes, and the more remote the better. Because I am based in the Highlands of Scotland, it is relatively easy for me to get to places of spectacular beauty.

A few years ago I undertook a tour of the Outer Hebrides, travelling from Oban to Barra, through the Uists and up to Lewis and Harris. I haven't stopped visiting these islands since.

Last February I went to my favourite island, Harris, for three days (Harris is the southern and more mountainous part of Lewis and Harris, the largest island in the Outer Hebrides). I went there in my converted Sprinter van and made sure that I was prepared to be out of digital contact and completely self-sufficient. As it turned out, I did not speak to a single soul for the entire duration of the trip. I just parked up on the edge of Luskentyre beach and immersed myself in the changing moods of this incredible stretch of coastline and its surrounding mountains.

In a place such as Harris, you have to be able to put up with the cold. The winter winds on the outer isles can scour through even the thickest outdoor clothing. You also have to be patient

if you want to get the very best shot, because the cloud formations and light conditions can change from moment to moment, and you need to be prepared for when that photographic opportunity presents itself.

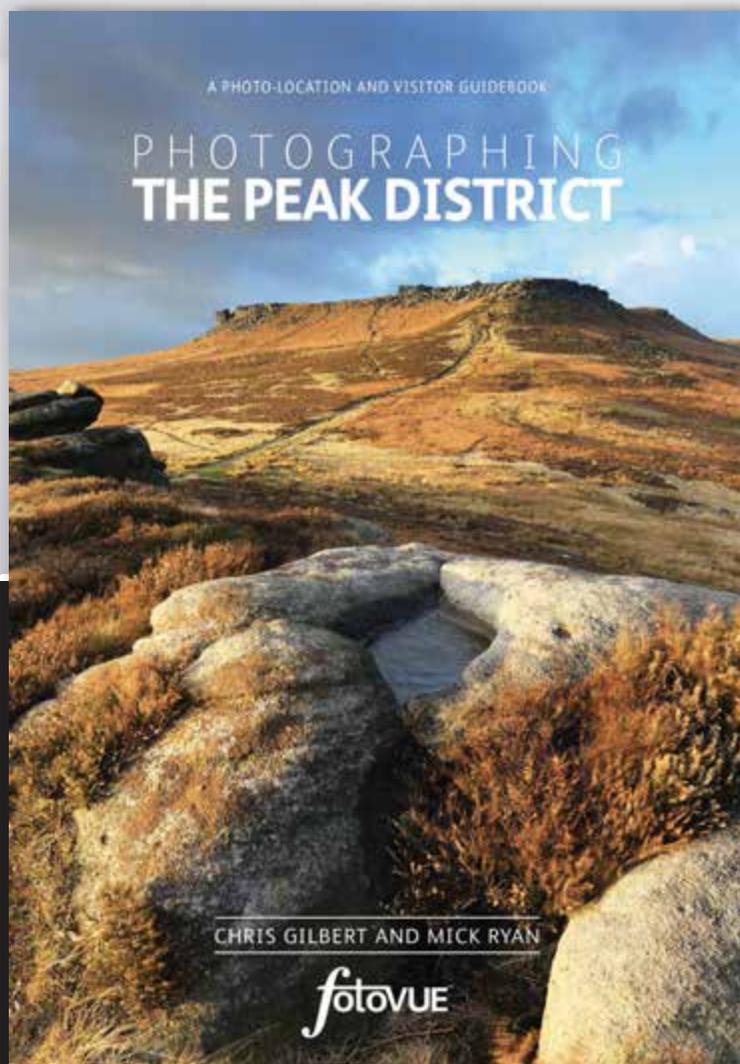
As I think more about why the empty beaches of Harris call me back time and time again for extended stays, it comes down to a number of reasons. There is, of course, the island's compelling beauty. And the fact that it takes a concerted effort to get to means that once you actually arrive it makes sense to stay for at least a few days. But perhaps more so, it is because there is no mobile signal and no one to talk to.

Without any other claims on my attention, I am able to respond more readily to the visual cues as they appear. I came home from Harris in February, as I often do, feeling completely refreshed and with a hard drive full of images that truly reflect the wild, remote stillness of the landscape.

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BLACK BRUSH STROKES ON A WHITE CANVAS

*Taking inspiration from the art world, and following in the footsteps of Michael Kenna, one of his photography idols, **Bruce Percy** has crafted an exquisite set of images that perfectly capture the minimalist winter landscape of the Japanese island of Hokkaido*



I grew up in an art environment. As a young boy, my aunt Helen would send me oil paints and charcoal sticks. She was married to the late John Bellany, a Scottish painter, so I was drawing and painting from an early age. My parents were also very encouraging and supported me in buying materials for my art. I think this is why I feel composition comes easily to me. It is simply something I started to develop as a child.

I know that many photographers approach photography as a way of celebrating the world around them and delighting in the literal, but I have always seen it as an extension of the art world, a way to paint pictures, except that I use film instead of oil paints. Because of this, I have always sought out landscapes that respond to me from an artistic point of view rather than from a literal one.

One such landscape that has always held much promise for my artistic leanings is Japan. When I think of Japan, my mind will often conjure up the woodblock paintings of Katsushika Hokusai, and the ukiyo-e genre. Hokusai is best known for his series *Thirty-six Views of Mount Fuji*, and in particular the print *The Great Wave off Kanagawa* (see opposite page).

Through his use of ukiyo-e woodblock printing techniques, Hokusai was able to distil a scene into its basic graphical forms. The process that goes into creating a woodblock painting has a lot to do with how it looks. In Japanese woodblock printing, first a drawing is made that will be used as a template to create the carved woodblock. The drawing is then glued to the surface of the wood to be carved, and is destroyed in the process of making the carving.



The most striking feature, for me, is the use of a well-defined, bold black line. Although ukiyo-e prints were initially monochromatic (hence the use of bold black lines to outline figures), it evolved into using colour. But even when the use of separate colours could effectively remove the need for outlining subjects, the bold black line remained. I am always seeking strong graphical elements in the landscapes I choose to shoot and I think the use of bold black lines in ukiyo-e paintings appeals to my sensibilities. I have long had an interest in lines and curves to aid the graphical representation of a scene.

In Hokusai's painting *The Great Wave off Kanagawa*, the sea is depicted by the use of curves within curves, and Mount Fuji is constructed with symmetrical curves. But it is not just the



use of bold lines that interests me in Hokusai's work. I also find his use of reduced colour palettes very appealing. In *The Great Wave off Kanagawa* he has reduced the work down to three colours; the result of using separate woodblocks for each one. The waves consist of two shades of blue, light and dark, while the two boats at sea and areas of the sky are depicted in yellow.

Hokusai is also famous for his use of Prussian blue. During his painting career, it was the only blue that was relatively stable and lightfast. Other blues such as indigo dye small and ultramarine, which was made from lapis lazuli, were far too unstable and tended to fade. It was only while I was editing my first set of images from Hokkaido that I realised they were hinting towards Hokusai's use of Prussian blue. Indeed,

once I had made the connection, I deliberately toned many of the scenes to have an off-white hue to them.

I'd like to digress a little at this point and discuss colour palettes. I feel that colour is sometimes overlooked by photographers as a way to make a portfolio gel. I often find a theme in my images through seeing relationships in the colours, and I now use colour palettes as a core component of my compositions. Where once I had thought of composition as solely about the placement of objects, I now see that composition can often be more about tonal responses and selective use of colour.

But it's not just Hokusai's work that has steered me in the direction I have chosen to go. I have been a keen student of Michael Kenna's minimalist images since the late 1980s.



Kenna, for me, is not a photographer in the literal sense. He is an artist who happens to use a camera to create his imagery. His images often contain traces of calligraphy, of black brushstrokes applied sparingly to a white canvas. Kenna taught me to think in graphical terms with the scenery around me. Photographs are but collections of shapes and tones after all.

It's important also to look at the application of mindfulness in our work. I am aware that we are all products of our environment, and that one idea often informs or leads to another. I know from speaking to Michael Kenna that he has his own influences and is also a great lover of the world of painting. He told me a story about how he had two interviews in one day; the first was for a photography course while the second was for a painting course. He was accepted at his first

interview and that more or less set his path; he became a photographer rather than a painter. He has a good knowledge of the art history behind some of the places he photographs and I think this is often a driving force behind his work. For me, this is certainly the case. By studying the historical art of a specific geography, I have often found relationships between it and my current work. With that in mind, I like to think of myself as a mindful photographer; I take great care in trying to understand my motivations and influences. I feel it has made me a stronger photographer over the years because I recognise themes in my work, and fully understand where they derive from. This has given me a great deal of confidence to trust myself with where I have been and, more importantly, where I am going.



BRUCE PERCY'S EXHIBITION AND BOOK

Bruce has just released *Colourchrome*, a monograph covering his work from 2009 to the present, to coincide with his new exhibition in Edinburgh this summer.

Concentrating on tonal range, the book starts with Bruce's minimal Hokkaido images before moving on to the darker tones of the black deserts of Iceland. It concludes with his full-spectrum work from the Bolivian Altiplano. The standard edition costs £35, and there's also a limited number of special edition books, priced at £125, which include a signed, limited edition print (from Hokkaido, Iceland or Bolivia).

We'll have full details of Bruce's exhibition in the August issue of *OP*. To order a copy of *Colourchrome*, head to brucepercy.co.uk/store/colourchrome-monograph.

“photographers can only fully relish the rewards of their efforts when seen in the form of an inkjet print”

Charlie Waite

Landscape photography is about discovery. Photographers can only fully relish the rewards of their efforts when seen in the form of an inkjet print.

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Creating book markers

There are many benefits to bringing our work together in a book, says Niall Benvie, who looks at how the self-publishing revolution is enabling more photographers to go it alone

How our possessions mock us. Recently I decided to address a long-standing domestic issue: closet-fill. More specifically, the time had come to empty cupboards of old laptops, drives, a scanner and CRT display, SCSI cables and other redundant technology. As I rendered each unusable, I reflected ruefully on the emotional investment I once had in these objects that I was now destroying. In their day, any crash or unfathomable failure to respond caused despair and, more often than not, unwanted expenditure.

At around the time of the clear out, I came across a copy of a book I produced in 2004 for Aurum Press and the National Trust for Scotland, called *Scotland's Wildlife*. It was an illustrated series of essays about our relationship with the land in Scotland, dressed as profiles of 70 or so species with a Scottish story. The photography was very pictorial and didn't reflect the routes my work has since taken, but the book was nevertheless something concrete to show for my career up until then. I didn't throw it out.

Advertisers (that is, cynics who persuade the gullible to buy things they don't need with money they don't have for reasons they don't understand) tell us that we can express ourselves through the things we buy. This is self-serving nonsense: owning something that someone else has designed and manufactured merely casts us as consumers, expresses only our access to cash. True self-expression originates internally, then finds its way out into the world; it is not something that can be assumed or appropriated. You and I are fortunate that we do something with great potential for self-expression; we create photographs that reflect what matters to us. And I believe there is no better way of sending our photographs out into the world – of expressing ourselves – than between a pair of hard covers. This is how you put down your marker and say 'this is me'. This is what defines you and what endures – not the things you buy.

While novels may work better on a tablet than as hard copy, when it comes to books of fine photography the electronic version can't compete with a well-produced print version (not least because of our ludicrous infatuation with looking at things on the tiny screens of our smartphones). E-books have been no more successful at killing off beautiful photography books than iTunes has been at killing off vinyl, although Amazon now plays a large role in determining what is commissioned by the traditional publishing houses. Indeed, without a celebrity endorsement, a TV tie-in, massive social media interest or completely anodyne content, mainstream publishers are scarcely worth pitching to these days. But the

good news is that really good alternative routes to publication do exist.

Self-publishing used to be a byword for an unusually expensive form of narcissism, sometimes with justification. But that has changed in two regards: funding, and the recognition of the need to use professional production expertise as part of the process.

In the last year, two colleagues, Matt Maran (*Hampstead Heath: London's Countryside*) and Neil McIntyre (*The Red Squirrel: A Future in the Forest*) have run successful Kickstarter campaigns to fund the independent production of two fine books with high production values. The nice thing about the Kickstarter model is that it not only alleviates the cash flow shortfall that can drown a project at birth; it also tests its viability. There's no market research quite as 'real world' as putting a pitch online and seeing if people pre-order the book. If it doesn't work here, no amount of hoping and faith is going to make it work through 'normal' publishing channels.

Funding aside, self-published books need the involvement of a professional project and production manager who sees to everything from appointing a designer, choosing and sourcing the best paper stock for the project, hiring the printer, and a whole host of other skills few photographers new to publishing possess. I put Matt in touch with one of the best in the business, David Brimble. Among other projects, he was production manager for five recent Wildlife Photographer of the Year books, and I'd commissioned him to produce some costs for me the year before. David turned Matt's great idea and set of images into a book that is light years away from vanity publishing.

These sorts of projects really put your work out there for all to see. Whatever else Matt and Neil do in their careers, they have each created something rather fine and specific to them; they have put down their markers. Even if your ambition doesn't involve putting your book into the hands of the public, I believe that books produced for your own circle of family and friends – or even just for yourself – have immense value. If nothing else, the images are more readily accessible than on a hard drive (that you will undoubtedly be throwing away one day). My daughter and I recently made her first Blurb book in Lightroom and I was more impressed at the quality of production than I'd dared to be. While it may not have the same production values as the other examples I've mentioned, the project was realised. And that's always a good starting point for the next, more ambitious one.



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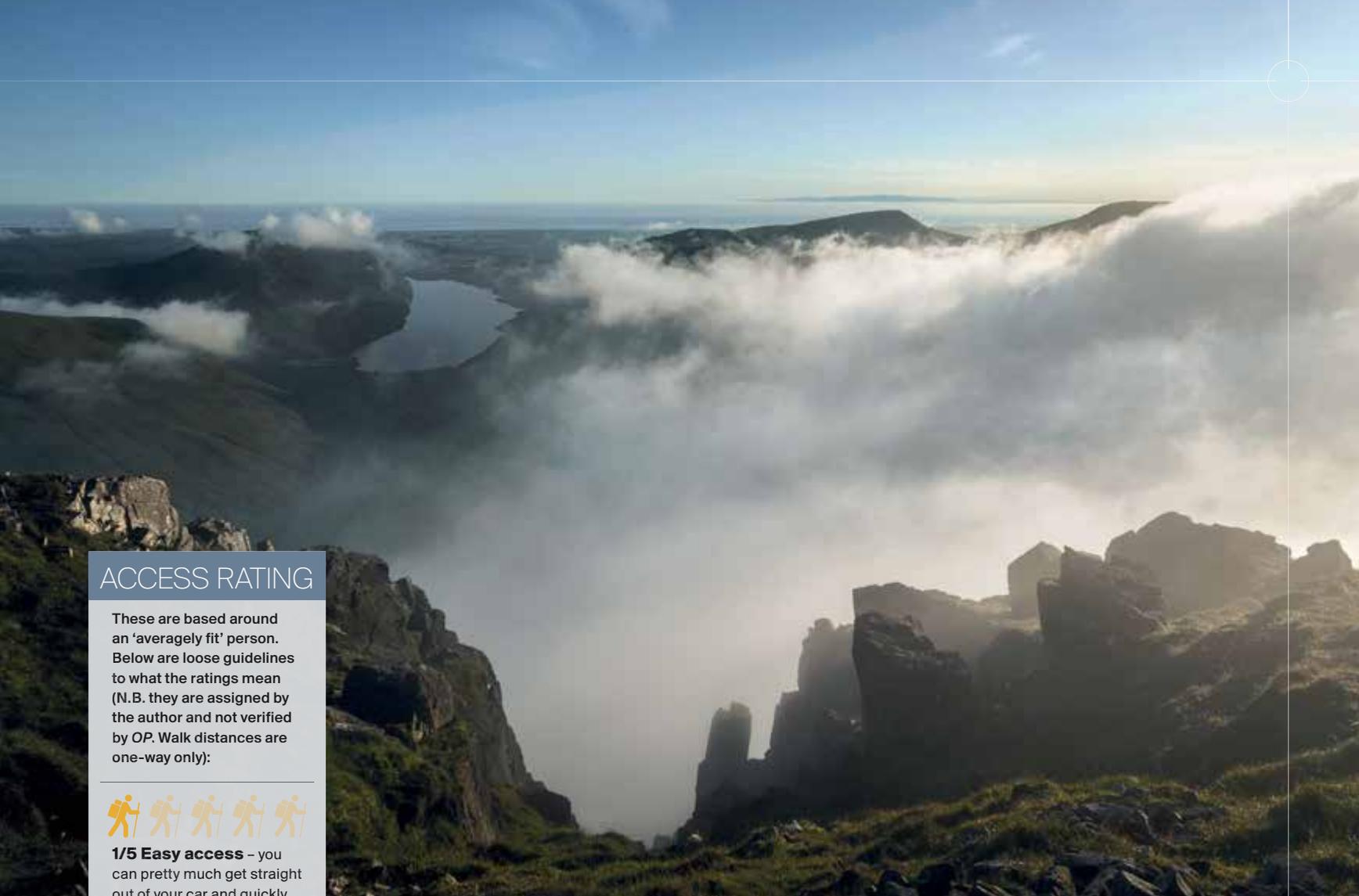
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James Grant - Great Gable, Cumbria

ACCESS RATING

These are based around an 'averagely fit' person. Below are loose guidelines to what the ratings mean (N.B. they are assigned by the author and not verified by OP. Walk distances are one-way only):



1/5 Easy access - you can pretty much get straight out of your car and quickly be at the viewpoint via good quality paths.



2/5 Some gentle walking - generally less than a half mile - is involved, which may be on mixed quality paths.



3/5 A walk of up to about two miles, over quite easy terrain.



4/5 Medium length hike - up to about four miles over mixed terrain, possibly with some quite steep gradients.



5/5 The most difficult access. Long hike over challenging terrain (e.g. mountains/summits/steep coastal terrain); or involves travelling over particularly extreme ground (e.g. scrambling on rocks/exposed coastal paths or mountain ridges) over any distance.

LOCATIONS GUIDE

52 Viewpoints of the month

- 1 **Great Gable** Cumbria
- 2 **Sloden Inclosure** Hampshire

56 Viewpoints

- 3 **Noup Head lighthouse** Orkney Islands
- 4 **Burrow Mump** Somerset
- 5 **Bratton Downs** Wiltshire
- 6 **Upper Dove Valley** Staffordshire
- 7 **River Gaur** Highland
- 8 **Bruach na Frithe** Isle of Skye
- 9 **Wood of Cree** Dumfries and Galloway
- 10 **Hawny Moor** North Yorkshire



Map plottings are approximate

Great Gable | Cumbria

A strong likelihood of temperature inversions draws James Grant to wild camp on top of one of the Lake District's most iconic peaks, where he shoots through the evening to capture the fast-changing conditions

Last July there was a week when the weather was stunningly hot across much of the UK, with temperatures around 30°C. I had just gone full-time with my photography and decided to make the most of a midweek trip. High temperatures and clear blue sky seem a bit of an odd combination for landscape photography, but in times of high pressure the mountains can often still be cloudy and produce inversions. Reading into the forecast, I picked my day and persuaded a friend to head to Great Gable with me.

Driving into the Lake District, it was fairly overcast, as predicted, with low cloud gripping the hillsides. We made our way over Hardknott Pass and saw a few glimpses of light, but it was evident that the cloud was thicker than we'd hoped. When you need to get above the cloud, you have to pick the biggest mountains possible, and they don't get much bigger than those in the Wasdale area.

Even in the late afternoon the temperature was soaring as we made our ascent of Great Gable. We reached the top in good time for sunset, but the summit was enveloped in thick cloud,

although there were a few promising glimpses of light. We assumed it was going to tease us, and with that we scurried to find somewhere to pitch our tents. With a rocky summit and very few patches of grass, this was a challenge in itself, but eventually we found a suitable spot, despite it being less than ideal.

Just after pitching, the cloud started to break, and we quickly headed off in search of Westmorland Cairn to get ready to capture sunset over Wastwater. In summer the sun isn't in an ideal position to give side-lighting over the lake during the golden hour, with the mighty Pillar standing in the way, so we shot quite a bit earlier. Just as we had hoped, though, the clouds started to break and we were soon well above them. We were blessed, and we shot plenty; the scene was changing with every passing moment.

Next, we turned our attention towards Ennerdale. Despite the heat, the clearing sky had created a distinct clarity to the air, and Scotland was clearly visible in the distance. By this point the clouds had really broken up and only a few were left clinging on to

25 miles from Ambleside • 55 miles from Carlisle

ACCESS RATING 

How to get there From the Wasdale Head Inn, take the Moses Trod path between Great Gable and Lingmell. Follow the path, taking the slightly higher route up to Styhead Tarn. From here, turn a sharp left at the mountain rescue box and head up the obvious steps to the summit of Great Gable. Make sure you plan your route carefully with an OS map.

What to shoot Mountain summit views, especially over Wastwater; patchwork fields in Wasdale; and telephoto shots of other valleys, especially over towards Ennerdale.

Best time of day There are 360-degree views from the top, so sunset and sunrise work well.

Nearest food/drink Wasdale Head Inn, Wasdale Head, near Gosforth, CA20 1EX, 01946 726229, wasdale.com.

Nearest accommodation Wasdale Head Inn – as above.

Other times of year Winter sunsets can be classic here, as the sun sets over Wastwater.

Ordnance Survey map OL 6

Nearby locations Lingmell (2 miles); Wastwater (5 miles).



Kirk Fell. I loved how the setting sun was bathing the clouds in warm light, while the shadows of the hillside provided strong contrast. To capture this effect, I attached my telephoto lens and concentrated on the details within the scene, ensuring that the clouds formed a good balance with the shadows. I was quite taken by the layering effect of the clouds and hill, light and shadow. I took a few frames, each shot changing dramatically, and this was my favourite

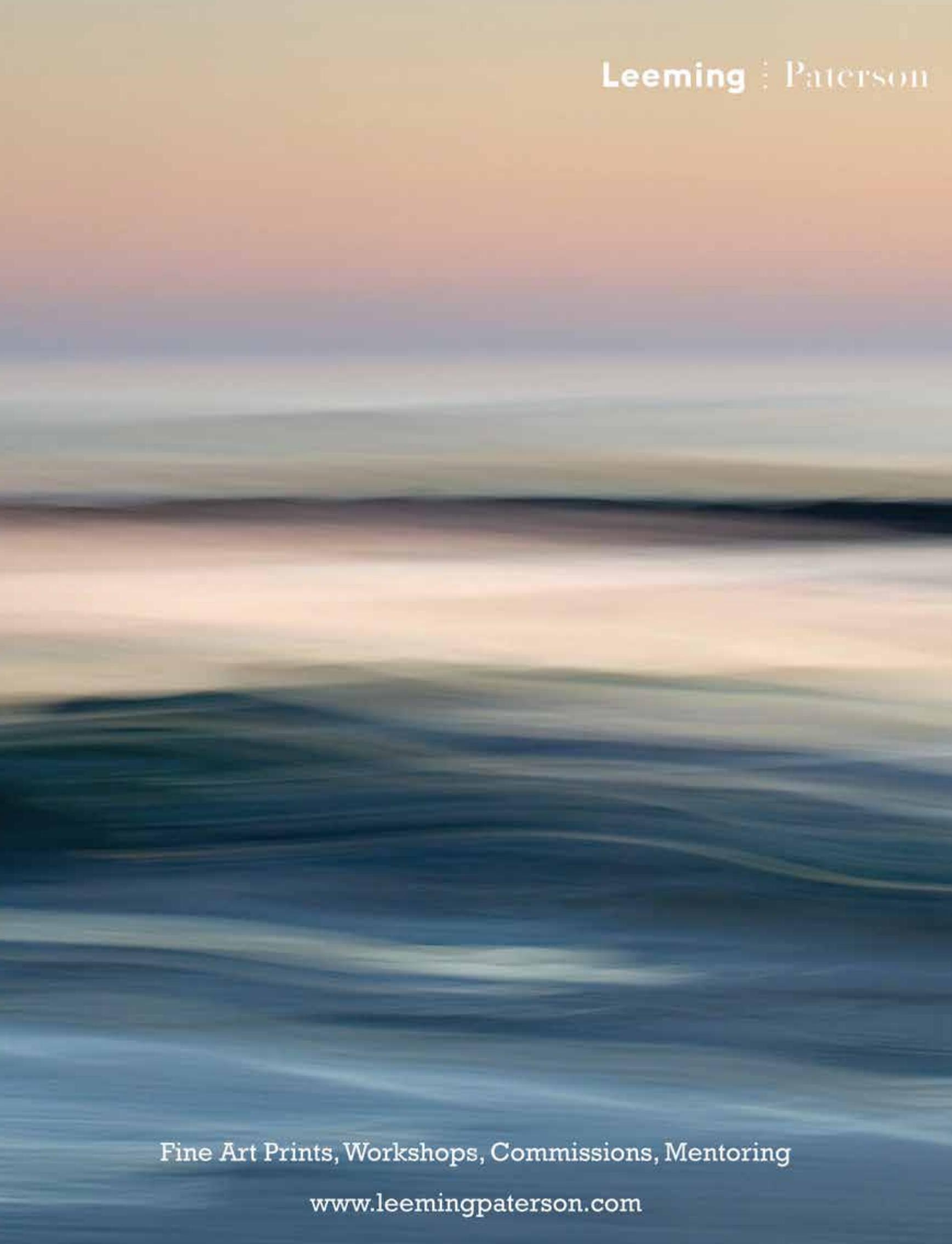


– especially with the cloud at the bottom filling much of the empty space and providing a good frame. With shots like this, I feel it's important to cut out a lot of the sky but not the tops of the hills.

When you have days like this, you have to make the most of the opportunities and keep shooting; reworking the composition as the sun moves and the clouds change. By sundown, all the clouds had evaporated, which left us with a lovely but warm night in the tent.

The next morning I was up for sunrise at 4am and it was already 18°C. I shot some scenes, not minding the clear sky – especially as it was possible to see the shadow of Great Gable with its triangular profile stretched out across the Irish Sea. It was tempting to go back to bed, but the sensible option was to descend the mountain before it got too hot. By 10am it was 26°C and I was kayaking on Wastwater. Who says photography has to be all hard work, eh?

*Sony A7R with
Sony 70-200mm
f/4 lens at 71mm,
ISO 125, 1/350sec
at f/11, remote
release, tripod,
three shots
blended in
post-processing*



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Sloden Inclosure | Hampshire

With mist still lingering after a sunrise shoot in the New Forest, Stu Meech heads to a woodland location he's photographed once before, but this time he's able to capture it in much more favourable conditions

On the morning this photograph was taken I had been out with fellow photographers Kevan Brewer and Damian Ward, shooting the early flowering of bell heather on the open moors of the New Forest. The conditions were superb, with some excellent mist, and, unusually, it was still hanging around after sunrise, so we decided to try to take advantage of it elsewhere.

Close to the location of our sunrise shoot is a wooded area named Sloden Inclosure. I had visited this spot the previous year with Kevan, but we had missed the best of the mist. It was certainly worth another go, as none of us were in any hurry to get back to our cars.

Thinking back to my earlier visit to the enclosure, I remember being taken with the path that leads nicely through the scene and seems almost to disappear over the back of a small rise in the land. On that occasion, the weather had not been ideal, though, and I was really disappointed with the flat light and lack of sunbeams. In fact, I recently found the Raw files and I'm really glad I didn't use them for anything, as in those conditions the scene looked so lacklustre and one-dimensional.

It can be frustrating to head into the woods when there's mist, only to find there's no sign of it beneath the tree canopy. Sloden Inclosure is right on the edge of an area of woodland, and when we arrived there was still some mist around. Given that it was quite a while after sunrise, I worked quickly to capture some shots while the light



beams were still visible. I chose to use the wide end of my 70-200mm lens in order to exclude as much of the sky as possible while retaining a reasonably broad feel to the shot.

In much of my photography I like to create a three-dimensional feel, and always try to include an interesting and worthwhile foreground. The green bracken, dappled by the sunlight breaking through the trees, and the

curving path, worked nicely to give the shot the look I was after. The use of a polariser helped to reduce glare and got the greens looking as vibrant as possible in-camera.

It's always worth revisiting a location if you didn't quite get what you wanted the first time. Hopefully I'll return to Sloden Inclosure another day to capture the same view, just with even more sunbeams coming through the trees.

Nikon D750 with Nikon 70-200mm f/4 lens at 70mm, ISO 100, 1/13sec at f/11, Lee Landscape polariser, tripod

7 miles from Ringwood • 20 miles from Southampton **ACCESS RATING**



How to get there Leave the A31 at Poulner Hill and follow local roads to Linwood. After the Red Shoot Inn (on your left), follow the road for another mile or so before turning left down a gravel track to High Corner Inn. Park here, and follow the footpath down to the open heathland. Walk towards Hasley Inclosure, and once there turn right and follow the gravel path east to Sloden Inclosure. The walk is 1.75 miles, with mixed terrain and some boggy areas, even in summer.

What to shoot Woodland landscapes. Deer and bird photography is also possible.

Best time of day Sunrise for the best chance

of mist. Bright, overcast days for general woodland photography.

Nearest food/drink High Corner Inn, Linwood, Ringwood, BH24 3QY, 01425 473973, highcornerinn.co.uk.

Nearest accommodation High Corner Inn – as above.

Other times of year The enclosure and surrounding area will offer opportunities all year round for woodland photography.

Ordnance Survey map OL 22

Nearby locations Knowlton Church and earthworks (16 miles); Salisbury Cathedral (20 miles).



© Mark Ferguson

Noup Head lighthouse, Orkney Islands

Noup Head lighthouse is dramatically positioned above 80m cliffs on the north-west coast of Westray, one of the Orkney Islands. It was built in 1898 and is now owned by the Northern Lighthouse Board. During summer, wildflowers abound, including the Scottish primrose (*Primula scotica*), which can be spotted by the keen-eyed visitor in the short, clifftop grassland and heath just to the south.

How to get there From Kirkwall, take the daily ferry to Rappness on Westray. Head north by car or bus for six miles to the main village of Pierowall. From here, it is another three miles to the Noup Head lighthouse, although the last mile is on a rough track. Alternatively, you can cycle the six-mile return trip from Pierowall, which passes Noltland Castle.

What to shoot Dramatic cliff scenery, wildflowers, rough seas and, in the summer months, a colony of gannets, which nests just south of the lighthouse.

Best time of day Because the coast faces west, it is best to visit in the

afternoon or evening to capture sunlight on the cliffs.

Nearest food/drink Pierowall Hotel, Westray, KW17 2BZ, 01856 677472, pierowallhotel.co.uk.

Nearest accommodation Pierowall Hotel – as above.

Other times of year Summer is the most colourful season, but in winter you can capture some wild coastal shots in rough weather. Check the wind forecast, as it is a very exposed location.

Ordnance Survey map LR 5

Nearby locations Noltland Castle (3 miles); Papa Westray (5 miles, via ferry).



18 miles from Kirkwall • 130 miles from Inverness

ACCESS RATING      

10 miles from Taunton • 45 miles from Bristol ACCESS RATING     

Burrow Mump, Somerset

Rising to just 24m, Burrow Mump isn't a particularly imposing landmark. It is, however, one of the only hills in a vast expanse of flat wetland, and it offers superb views in all directions. A ruined church sits atop the hill; it's missing its roof but retains enough features to be recognisable as a former place of worship.

How to get there Exit the M5 at junction 25 for Taunton, and take the A38 north. After three miles, turn right on to the A361 for Glastonbury. Follow the A361 for five miles to the village of Burrowbridge. Follow the road as it curves around the foot of Burrow Mump – there is a free car park at the base of the hill on the right.



© Stephen Spraggon

What to shoot Flat wetlands, misty sunrises, ruined church and night sky.

Best time of day Dawn or dusk.

Nearest food/drink The King Alfred Inn, Burrowbridge, Bridgwater, TA7 0RB, 01823 698379, kingalfredinn.com.

Nearest accommodation The King Alfred Inn – as above.

Other times of year Spring and autumn.

Ordnance Survey map Explorer 140

Nearby locations High Ham windmill (5 miles); Shapwick Heath (8 miles).



Bratton Downs, Wiltshire

Bratton Downs is an area of chalk grassland overlooking the Westbury White Horse and Iron Age hillfort near the village of Bratton in west Wiltshire. Located on the northern slope of Salisbury Plain it gives excellent views of the famous hill figure and the Wiltshire countryside below.

How to get there From Bath, take the A36 south for 15 miles then turn on to the A350 and follow it north to Westbury. From the town centre, take the B3098 east and after half a mile take the right-hand turn and follow the road signed for White Horse for just over a mile until you reach the car park. From here, the White Horse viewpoint can be reached after

© Aidan Macconnick



a walk of around 300m along a signed hiking trail.

What to shoot Westbury White Horse and Bratton Camp Iron Age hillfort.

Best time of day Afternoon and evening.

Nearest food/drink Pickleberry Tea Rooms, Bratton, BA13 4RP, 01380 831242.

Nearest accommodation The Old Rectory, Westbury, BA13 4NY, 01380 830930, theoldrectorywiltshire.co.uk.

Ordnance Survey map LR 184

Other times of year Spring for flowering hawthorn and blackthorn.

Nearby locations Cley Hill (8 miles); Roundway Hill (13 miles).

2 miles from Westbury • 18 miles from Bath **ACCESS RATING**

6 miles from Buxton • 34 miles from Manchester **ACCESS RATING**

Upper Dove Valley, Staffordshire

The Upper Dove Valley and the prominent hills of Parkhouse and Chrome have become popular locations for landscape photographers in the Peak District National Park. The image shown here captures late-summer sunrise light on the ridge at the base of Chrome Hill, illuminating the peak of Parkhouse. The view extends further, to the misty depths of the Upper Dove Valley.

How to get there From Buxton, follow the A53 Buxton to Leek road and take the left turn (signposted Brandside). Follow the road past Buxton Raceway until you arrive at a crossroads. Continue straight on to Earl Sterndale, where there are plenty of places to park. If arriving early, however, off-road parking for a few cars is available on the grass verge in the hamlet of Glutton Bridge. The walk



commences by the phone box at Glutton Bridge. Take the lane to the left and continue until you arrive at the bottom ridge of Chrome Hill. From Earl Sterndale, the walk takes about 30-45 minutes.

What to shoot The prominent peaks of Chrome and Parkhouse, and sweeping views across the Upper Dove Valley.

Best time of day Sunrise from late summer to early spring offers the best light on the peaks or the valley.

Nearest food/drink The Quiet Woman Inn, Earl Sterndale, Buxton, SK17 0BS, 01298 83211.

Nearest accommodation Premier Inn, 131 London Road, Buxton, SK17 9NW, 0871 527 8000, premierinn.com.

Other times of year Sunset shoots from Parkhouse Hill work best in winter.

Ordnance Survey map OL 24

Nearby locations The Roaches (8 miles); Mam Tor (15 miles).

© David Stevenson





River Gaur, Highland

Running between Loch Eigheach and Loch Rannoch, and surrounded by mountains, open moorland and forest, the river Gaur is wide, shallow and full of rocks and boulders. At first, there might not seem to be a lot to photograph in this lonely place, but if you take your time and immerse yourself in the surroundings, opportunities start to emerge.

© Carlton Doudney



How to get there Just after the turn for Pitlochry on the A9, take the turning on the left for the B8019. Continue on this road across the river Garry to the end of Loch Tummel, then follow signs to Kinloch Rannoch on the B846. Stay on

the B846 until you reach the end of Loch Rannoch, where you'll see the river Gaur.

What to shoot Wide-open moorlands, distant mountains and tumbling waters.

Best time of day Sunrises and sunsets are good, but there are opportunities at any time of day, particularly during overcast or stormy conditions.

Nearest food/drink Rannoch Station Tea Room, Pitlochry, PH17 2QA, 01882

633247, rannochstationtearoom.co.uk.

Nearest accommodation Moor of Rannoch Hotel, Rannoch Station, Pitlochry, PH17 2QA, 01882 633238, moorofrannoch.co.uk.

Other times of year Winter is good with low-lying snow, frost and ice.

Ordnance Survey map LR 42

Nearby locations Schiehallion (20 miles); Linn of Tummel (30 miles).

35 miles from Pitlochry • 60 miles from Perth **ACCESS RATING**

4 miles from Sligachan • 12 miles from Portree **ACCESS RATING**

Bruach Na Frithe, Isle of Skye

The Cuillin ridge on the Isle of Skye is arguably the finest Scottish mountain ridge. Largely the domain of climbers and scramblers, Bruach Na Frithe is one place where walkers can access this magnificent ridge. The views are stunning, making the hard work of the walk up very worthwhile.

How to get there From the Sligachan Hotel, take the path that follows the Allt Dearg Mor river for two miles to where a cairn marks the at times faint path up Fionn Choire, which gives access to the ridge. Once on the ridge, follow the path in the scree below Sgurr a'Fionn Choire.



© Paul Holloway

The paths keep a little below the ridgeline to avoid rocky obstacles, until the ridge becomes easier and the final ascent to the summit begins.

What to shoot There are vistas to savour all around, but the highlight for me is the view along the twisting ridge.

Best time of day Late afternoon and evening in the summer months for great light across the ridge.

Nearest food/drink Sligachan Hotel, Isle of Skye, IV47 8SW, 01478 650204, sligachan.co.uk.

Nearest accommodation Sligachan Hotel – as above.

Other times of year Any time of year can be good here.

Ordnance Survey map Explorer 411

Nearby locations Am Basteir (less than 1 mile); Fairy Pools, Allt Coir'a'Mhadaidh (2 miles).

Wood of Cree, Dumfries and Galloway

The Wood of Cree is a RSPB nature reserve containing some of the largest ancient woodlands in southern Scotland. The site has some excellent examples of old oak trees, and much of the wood is dripping in moss, ferns and lichens. The Cordorcan burn running through the wood forms several impressive waterfalls before it joins the river Cree.

How to get there From Dumfries, travel west on the A75 towards Newton Stewart. Take the A714 north at the roundabout as you near Newton Stewart, and head



through the town. Follow the main road as it passes over the old stone bridge and take the first left. Continue for four miles until you reach the small car park on the left-hand side. From the car park, the waterfall is around 500m along a signed trail through the wood.

What to shoot Waterfalls and ancient oak trees.

Best time of day Any time of day.

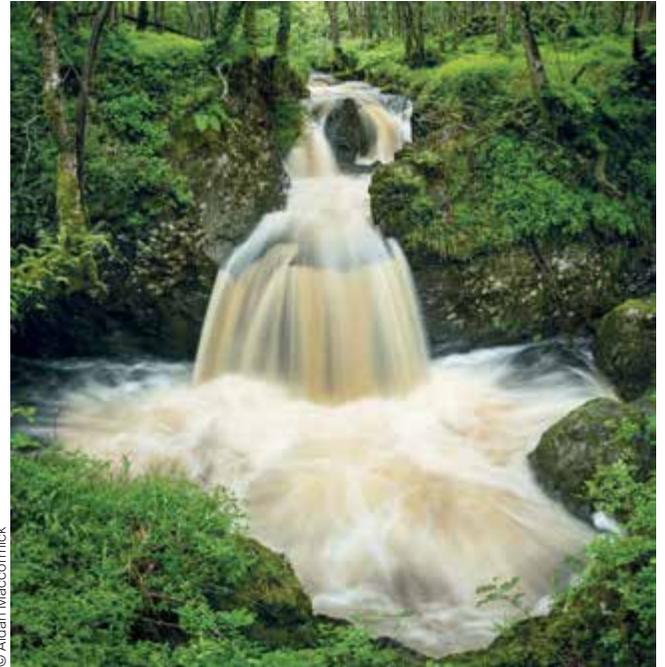
Nearest food/drink Glentool Visitor Centre, Galloway Forest Park, Glentool Lodge, Newton Stewart, DG8 6SZ, 0300 067 6800, scotland.forestry.gov.uk/forest-parks/galloway-forest-park/glentool-visitor-centre.

Nearest accommodation Corsbie Villa Guest House, Newton Stewart, DG8 6JB, 01671 402124, corsbievilla.com.

Ordnance Survey map LR 83.

Other times of year May for bluebells.

Nearby locations Glentool (6 miles); Clatteringshaws Loch (16 miles).



© Aidan Macconnick

4 miles from Newton Stewart • 51 miles from Dumfries **ACCESS RATING**

11 miles from Thirsk • 34 miles from York **ACCESS RATING**

Hawnby Moor, North Yorkshire

Hawnby Moor is a rolling expanse of moorland typical of the North York Moors, with a number of views in different directions. While it can be bleak in the winter months, summer brings a burst of colour to the landscape and, unlike the better-known locations in the area, you won't bump into many other people.

How to get there From Thirsk, head north-east towards Boltby, continuing through the village and up Sneck Yate Bank. Stay on this road until you reach Hawnby, and leave the village on the Osmotherley road. Two miles on, at the top of the road, is a lay-by. Park here and the moor is a five-minute walk north-west.



© Mat Robinson

What to shoot Lone trees, the blooming heather and, if you don't mind a short, sharp climb, the crags atop Hawnby Hill.

Best time of day Late afternoon and evening are best, due to the location being on the western edge of the North York Moors.

Nearest food/drink Hawnby Tea Room, Hawnby, YO62 5QR, 01439 798223, hawnbytearoom.co.uk.

Nearest accommodation The Inn At Hawnby, Hawnby, YO62 5QS, 01439 798202, innathawnby.co.uk.

Other times of year Early autumn can be lovely when the bracken on Hawnby Hill starts to turn colour.

Ordnance Survey map OL 26

Nearby locations Rievaulx Abbey (5 miles); Sutton Bank (7 miles).



POSTAL ENTRY FORM

VIEWPOINTS

My images were all taken in the month of

The name of my location

(We are currently looking for images taken in November, December and January – **please add month to each image filename**)

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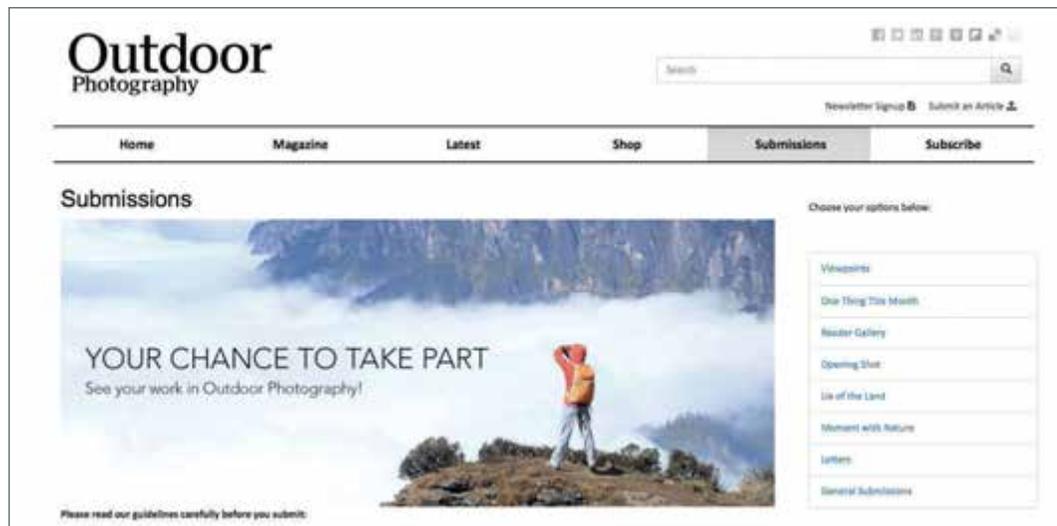
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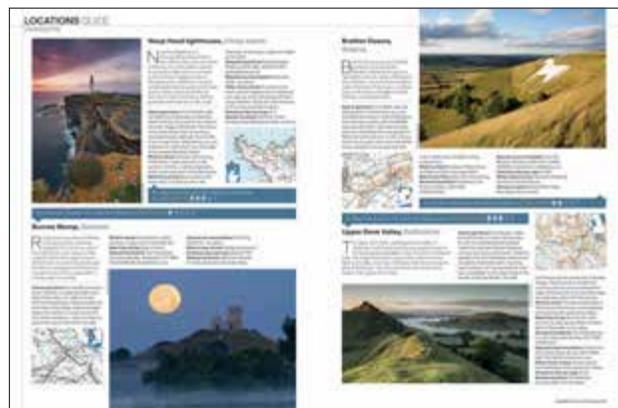
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VIEWPOINT OF THE MONTH

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VIEWPOINTS

Your photos of your favourite locations could earn you £50! Send us up to 10 of your best digital images or slides and, if one is selected, you will earn £50.



READER GALLERY

Send us your very best outdoor images, and if you're chosen as our winner you'll receive a superb prize. This month's winner received one of Columbia's innovative OutDry Extreme Eco jackets, worth £160. Made from 21 plastic bottles, this environmentally friendly jacket is windproof, waterproof and breathable.



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IF YOU ONLY DO ONE THING THIS MONTH...

Take on our 'essence of travel' photo challenge (see page 111), and as well as the chance of being featured in the October 2017 issue of *OP*, you could also win a superb MindShift Gear TrailScape 18L backpack



SOCIAL HUB

Please send your views, opinions and musings to claire.blow@thegmcgroup.com, or send them online or by post. If your letter is our 'Letter of the Month' you'll win a prize; this month's winner received a Black Diamond Iota headlamp, worth £35. Please limit your letters to 200 words or less and be aware that they may be edited.



WRITE FOR US!

We are always on the lookout for inspiring new features. If you have a great idea for an article then please send a short outline (no more than 60 words), plus five accompanying high-res JPEG images for our consideration.



WHERE IN THE WORLD?

Tell us the name of the location of the exquisite gorge waterfall featured on page 112 and this month you could win a pair of Hanweg Cameros Wide trail shoes, worth £130! With an advanced, Bio Ceramic lining – a fabric used in NASA spacesuits – and a lightweight upper made from G-1000 fabric, your feet will stay dry, comfortable and cool whatever the weather. Fitting snugly around the ankle, it has a wider forefoot for additional comfort.



POSTAL GUIDE

DIGITAL SUBMISSIONS

When burning your CD, create two folders: one containing TIFF or JPEG – saved at quality 10 or above – files, saved at 300ppi, RGB or CMYK, and MAC compatible; and a second folder with low-res 72ppi JPEG files. Only send 8-bit files (not 16-bit files) and flatten any layers. Add your own name to the image file names. **If sending Viewpoints for multiple months, please add the month to each image filename.** Please write your name and contact details on your CD, or include this information in a text file on the CD. Finally, print off, if you can, a contact sheet of thumbnails of the images included on the CD.

PLEASE DO NOT ATTACH STICKERS TO YOUR CD

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- 1 Send both low-res and high-res versions of your images
- 2 Add your name to your image filenames
- 3 Write your name and contact details on your CD

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RETURN OF YOUR WORK

Please include a SAE if you would like your submission returned.

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We are unable to accept speculative submissions via email, so please do not send work in this way, unless requested to do so by a member of the *OP* editorial team. Send via post or online instead.

WEBSITE SUBMISSIONS

You can send us links to your website, for us to view your general work only. Please note that strictly no correspondence will be entered into regarding website submissions. Send the link to opweb@thegmcgroup.com.

PLEASE NOTE Due to the many submissions we receive from our readers each month, if you have not heard from us within 10 weeks (except for Viewpoints) then it is unlikely we will be using your work in the magazine on this occasion.

GMC Publications cannot accept liability for the loss or damage of any unsolicited material, including slides.

EXHIBITIONS AND EVENTS

If you would like an exhibition or event to be included in *Outdoor Photography*, please email Anna Bonita Evans at anna.evans@thegmcgroup.com **at least 10 weeks in advance**. You can also send information to the postal address (right) or submit it online.

NEWS STORIES

Is there a current and time sensitive story you'd like us to cover in our Newsroom pages? Please email details to claire.blow@thegmcgroup.com or submit it online at outdoorphotographymagazine.co.uk/contact-us

NEXT MONTH

OP220 ON SALE 29 JUNE 2017

Rachael Talibart's guide to coastal abstracts

Niall Benvie's inspiring colour transects project
Leading lines – see the winners of our competition
On test: Pentax KP – is it an ideal outdoor camera?



After

*Following the devastating loss of his son, Joe, abstract landscape photographer and innovator **Chris Friel** headed to the Isle of Lewis, a cherished place from Joe's happier childhood days. There, Chris found that photography offered some solace*



After a long struggle with mental illness,
we lost our son Joe
on 10 December 2016, aged 16,
when he took his own life.

These photographs are from the Outer Hebrides,
in memory of the happy times he spent there.
They were taken over a single day shortly after he died,
while thinking of him and weeping in the rain.



Three weeks after we lost our son, we went to stay with some friends who have a small house in a remote corner of Lewis. The house has no electricity or phone signal and is only accessible by boat.

With hindsight it was a ridiculous plan, but seemed to make sense at the time. After two plane journeys and a long drive, we set off in their boat on a rough sea at night. When we finally arrived we, and all our belongings, were soaked and frozen.

We stayed there a few days, in an isolated bubble of friendship and love. Just walking, talking, eating, drinking and reminiscing.



Being early January, the weather was foul,
and it rained almost constantly.

On one day the weather cleared a little, and
I set off on my own for a day's hike. I met no one.
These photos were taken during that day, while thinking
of him and the happy times he had spent in the area.



At the time I had no idea where I was headed or why I was even taking photographs.

Looking back, I suppose it was just a clumsy attempt to capture my utter grief on film.

Chris has set up a JustGiving page to raise funds for the Young Minds Trust, the UK's leading charity committed to improving the mental health of children. He has already raised over £40,000 for the charity. You can contribute to the fundraising campaign by going to [justgiving.com/joepickhaver](https://www.justgiving.com/joepickhaver).

A beautiful, limited edition book of Chris' photographs from his *After* series, featuring more of the landscape images taken in the Outer Hebrides, has been designed and published by Joseph Wright. You can find out more about *After* and secure one of only 100 copies being produced by going to [jweditions.co.uk](https://www.jweditions.co.uk).

IN THE SPOTLIGHT

Paul Zizka

Based in Canada's Rocky Mountains, Paul Zizka has developed a highly personal approach to capturing the local landscapes and night skies. Crucial to his work is an ongoing commitment to location, he says. Nick Smith puts him in the spotlight...

Nick Smith Tell me about your inspiration as a landscape artist...

Paul Zizka It's about that sort of curiosity you have as a child and which is largely lost as you grow up. It's about reconnecting with your need to see what's around the corner, what the view might be like from that high vantage point. I'm reconnecting with a former version of myself when I'm exploring the mountains.

NS How did the photographer in you emerge?

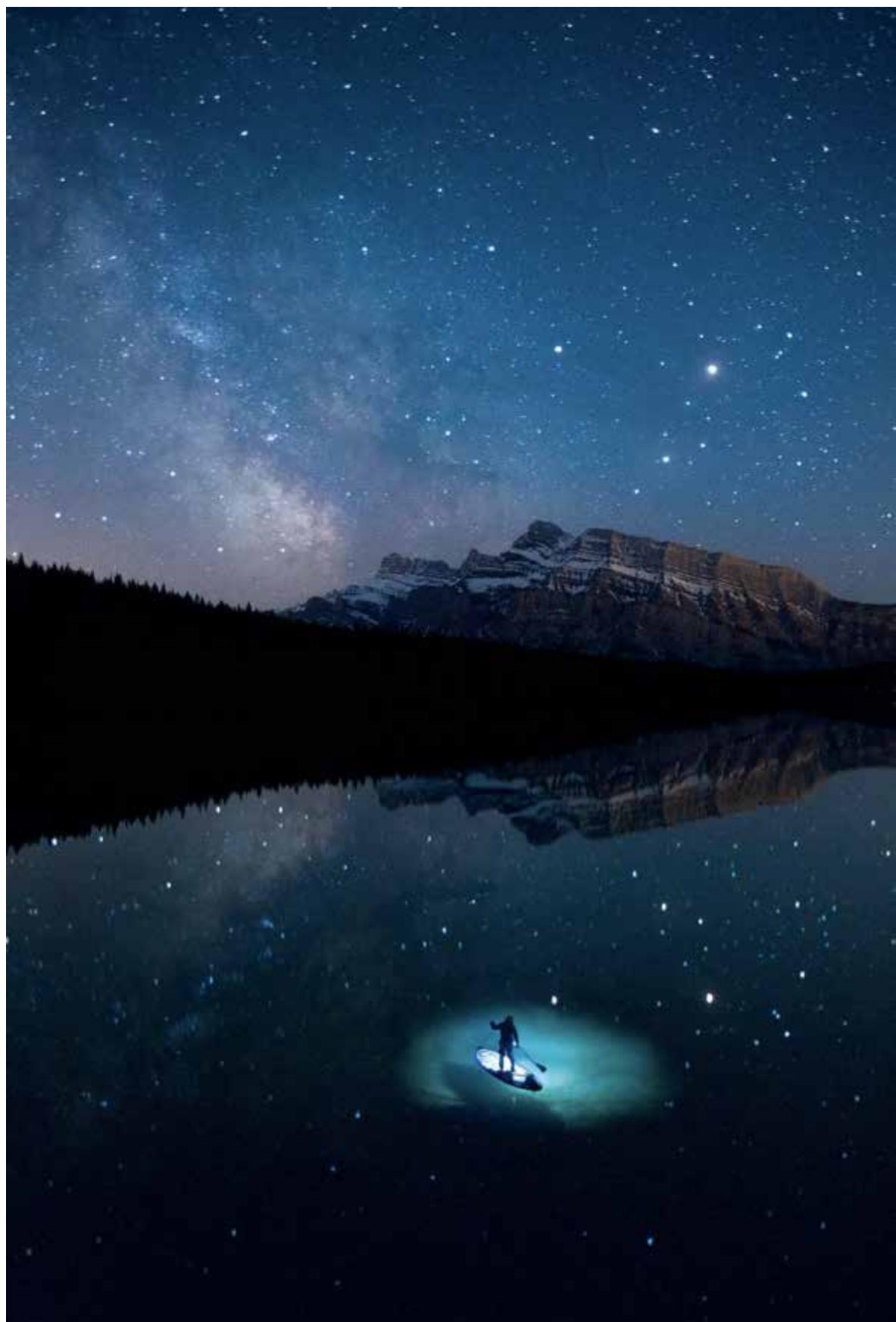
PZ I've lived in the Rockies for about 10 years, and when you consider the opportunities for exploration, you naturally reach a point where you want to document what's around you. Here, you are bombarded with such beauty and you see it every day. Everyone here at some stage will pick up a camera or paintbrush. The response varies from one person to the next, but everyone will want to record it, and that's how I started on my adventures.

NS Have you always been a photographer?

PZ Yes, it was my first real job and so I never really had that build-up of needing to get away from anything. I started off taking pictures just to show the folks back home what it was like where I lived. But you soon start to realise just how powerful a composition can be, the sort of impact an image can have on someone on the other side of the world who is never going to get anywhere close to a glacier or the northern lights. The fact that I could get people closer to these experiences through my images became addictive.

NS What's the balance between the art and craft of photography?

PZ It's a fluid and evolving process where the motivations change, and it depends on who you are and where you are at a given moment. Part of the beauty of it is that the craft will always develop.



The perfect photo experience is to come back home with the images as a by-product of what I am doing. But I also have to monetise that because I'm running a business as well. But, the ultimate experience is to go out there and to be at one with the landscape.

NS When do you know you've got a strong photograph on your hands?

PZ Usually, I find that I've got a pretty good idea when I'm out in the field and sense that creative rush that tells you that you've got something you can be fired up about, that you'll be excited to share. Or perhaps you finally get an image that's been flowing through the back of your mind for a time, when conditions align and you're able to put that together. Often, I find I've got a vibe about what I've captured in the field, before I get back. But when the situation is challenging technically, you never really know if you've managed to get it right.

NS Tell me about the key factors of your style...

PZ As a photographer, it's hard to describe where you're at in terms of your own style. But, for sure, the use of the human element is one of my trademarks. I like to use people as a hook or a way to take the image in a different direction or to take it to the next level. This is important in places I photograph extensively, so that I can keep things



fresh and exciting. I also spend a lot of time in the dark and this is another aspect that is pretty prominent in the photos as well.

NS What about colour?

PZ I'm a lot more concerned about composition, to the point where I'd consider myself a traditional landscape artist. I'm not the kind of guy to go chasing the pinks and oranges. I used to be that way, but now I find I like to commit to a location, knowing that if

I concentrate on composition I can still go home with something, regardless of the light. If I don't get the fiery sunrise or sunset I'm not too bothered. I just got back from Antarctica and there's not much colour there.

NS What's next for Paul Zizka?

PZ There are things that I'd like to expand on technically. I do a lot of astrophotography and I've just started to experiment with fast action at night, mixing sports with lighting and the aurora. Geographically, I'm always very keen to document whatever wilderness remains on the planet. Professionally, I get more and more from helping others with their photography and mentoring them so that they can get in touch with their creativity.

Opposite Stand-up paddle boarder under the Milky Way, Two Jack Lake, Banff National Park, Canada.

Above Ice climbing under the aurora borealis, Athabasca Glacier, Canada.

Left Mountaineering Mount Robson, Mount Robson Provincial Park, Canada.



Paul's top tips

One thing I never go on a shoot without is... my smartphone. It is such a crucial tool for me for planning, and I feel naked without it.

My one piece of advice would be to... not to be overly concerned about what the social media community thinks of your work. Do your own thing.

Something I try to avoid is... rehashing what I've done before. If you do that there's always a danger of staying removed from the composition.

Paul's critical moments

To see more of Paul's work, visit zizka.ca

2007 First camera: a Canon EOS 5D.

2010 Committed to photography professionally, full-time.

2012 Release of time-lapse film Mountains In Motion.

2013 First book: *Summits & Starlight*.

2014 First self-portraits taken in the Canadian Rockies.

2016 Launch of OFFBEAT, focusing on getting people in touch with their creativity.



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READER GALLERY

Each month we publish the best images from all those submitted for our Reader Gallery. Turn to page 60 to find out how to enter your work using our online system. Here is this month's winner...



Winner Chris Dale



My first experience with photography was using my dad's Canon AE-1 SLR during my art A-level. It was just about the only subject I enjoyed at school but I pursued a career in the music industry instead. It wasn't until 2009, after getting my first DSLR, that I picked up photography again. At first the camera only came out of the bag for a couple of weeks a year, mostly for holiday snapshots, but in the last couple of years I've taken photography more seriously. This is largely down to moving to a different part of Nottinghamshire, which has a lot of local woodland and surrounding countryside.

Despite most of my images being taken in the landscape, I don't really consider myself a landscape photographer. I look for small details or creatively interpret the scene – for me this tells more of a story. Recently I've spent more time on abstract and project-based work, looking to produce something new and different from relatively uninspiring locations. I do also have a love for woodland photography.

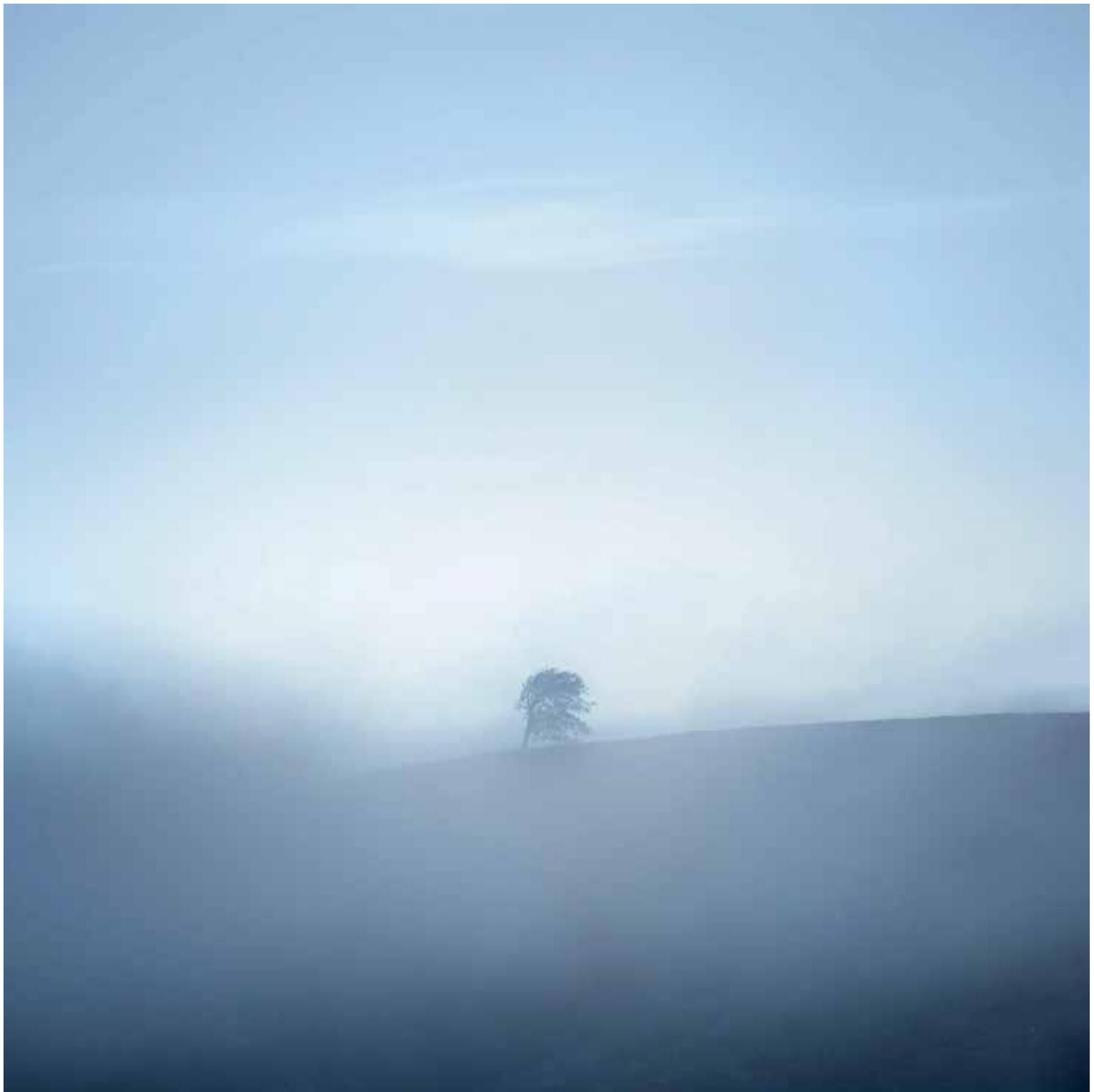
I've set myself the goal to get an image into a book, which was my main reason for entering a couple of the big photography competitions for the first time last year. I was very happy to get a few shortlisted and will be trying again in the future, hopefully to get one stage further. I mainly just want to focus on improving my work and slowly defining a style; I'd like to do some long-term project work and put a bit more meaning into the images.

I had three pictures in the Fotospeed gallery at the Photography Show as part of their weekly competition on Twitter, and got some great feedback. I've also just had an image featured in the Connected exhibition at Patchings – a fantastic local arts centre. It was great to be part of an inspiring event and it was a good way of putting my work in front of other photographers.

Hometown Nottingham
Occupation Hearing loop systems designer
Photography experience Eight years
chrismdale.co.uk

Above The trees mirrored in this woodland pool caught my eye on an uninspiring, overcast day. The polariser brought out the reflections and the small aperture gave a long enough exposure to introduce some handheld movement, blurring out the detail of the branches and focusing on the symmetry of the image.
Canon EOS 6D with Tamron 24-70mm lens at 36mm, ISO 125, 0.5sec at f/20, polariser, handheld





Opposite This was taken at one of my favourite local places to walk, but it is somewhere I find difficult to photograph. I wanted to convey the feeling of the wind blowing through the wheat field and the small copse of trees.

Canon EOS 6D with Tamron 24-70mm lens at 24mm, ISO 100, 2.5sec at f/6.3, 10-stop ND, handheld

Above This was taken on the first morning of a stay in the Yorkshire Dales. I drove around a few spots trying and failing to take traditional wide landscape shots, before swapping to a telephoto zoom lens to concentrate on smaller details, such as this windswept tree on the horizon, just visible through the mist rising out of Swaledale.

Canon EOS 6D with Tamron 70-300mm lens at 300mm, ISO 400, 1/250sec at f/8, handheld

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NATURE ZONE

DISCOVER

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with nature

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On the wing



WATER IS THE SOURCE OF LIFE

Laurie Campbell explores how water features can attract wildlife

Life in the Wild

*Baiting wildlife with food is often the go-to approach for many photographers, but **Laurie Campbell** suggests that creating a water source is an excellent alternative way of attracting a variety of species*

Mention the behaviour of wildlife being attracted to water, and chances are that most people will conjure up images they have seen in television nature documentaries of large mammals gathering to drink at water holes in an arid African landscape. There is a lot more to it than that, of course. Closer to home, for example, something as simple as a dripping garden tap can be a welcome source of moisture to all sorts of animals.

Using water as a way to attract animals for photography is perhaps less controversial than many other methods. Looking at the debate surrounding the issue of wildlife baiting with food over the past year or so, which has been a big topic on social media, it seems that much of the controversy centres on the ethics of what is acceptable. Using live bait is almost universally seen as a complete no-no, while hanging a peanut-filled feeder from a garden bird table, for example is generally considered acceptable. Whatever your views, this is a complex subject, but using water to attract wildlife must rate as one of the most innocuous baiting methods.

Dry spells of weather are obviously going to be the best times to try attracting wildlife with water. Given the fickle nature of the UK's temperate climate, however, it is best to think of this as a long-term project, lasting weeks rather than days. This will ensure you're ready to take advantage of the peak times and allow wildlife to become accustomed to your setup. Locations with little naturally occurring standing water are always going to yield the best results.

Creating a pond is perhaps the single most important thing that you can do to increase biodiversity and encourage wildlife into your garden. If you are starting afresh by constructing a new one, think carefully about its location regarding background, viewpoint and the direction of lighting at the time of day you may wish to use it. Design the pond with a shallow end, and add a bucketful of gravel to create a small, submerged island where the water is only 2-4cm deep. If this is surrounded by deeper water, any birds that visit to



After watching this female sparrowhawk bathing in a woodland stream from a distance, I later erected a hide nearby. To make a short section of the stream more attractive for the bird to bathe in, I removed a few fallen branches and other debris.

Nikon F3 with Nikon 600mm f/5.6 manual focus lens, Kodachrome ISO 64, 1/125sec at f/5.6, tripod, hide



This image of a swallow was taken during a workshop I was running on the Black Isle near Inverness, where we planned to photograph bottlenose dolphins from a shore-based site. I knew there was no standing water for a considerable distance, so I used the contents of a water carrier to fill a depression in the car park. In less than an hour, while we waited for the dolphins to appear, we were photographing swallows visiting to gather mud for nest building.

Nikon D300 with Nikon 500mm f/4 AFS lens, ISO 200, 1/500sec at f/5.6, beanbag

drink or bathe will be concentrated in one small area, making them easier to photograph exactly where you want them. Adding a partly submerged moss-covered rock or an attractive stick to one side provides birds with a convenient perch when they first arrive.

If time and space is limited, you can create a simple puddle by sinking an upturned dustbin lid into the lawn and covering the rim with moss or a thin layer of turf. Alternatively, a birdbath on a plinth is more convenient for eye-

level photography and can be moved around to allow you to experiment with different lighting and backgrounds.

Mammals such as badgers, foxes and hedgehogs will take advantage of garden ponds in times of drought. If you want to attract a wider variety of species, think about creating a pool at a site where you already have a winter feeding site for woodland birds. This should provide a year-round facility and shows the wildlife that can be photographed in one small area throughout the seasons.

Practical tips and creative approaches

» Rainwater is better for garden ponds than treated tap water, and it is important to have a means of storing water in advance of periods of drought. Water storage butts can be used to tap into guttering and downpipes that are designed to carry rainwater to the drainage system. The butts can be connected, and it is best if the outlets are several centimetres above their bases to prevent sediment from blocking pipes. Another advantage is that if your supply of rainwater becomes exhausted and you need to resort to using tap water, it can be left to stand in the water butts for several days or weeks where the biological contents of the sediment can go some way to neutralising the additives of the tap water.

» Whether you have created a small puddle or large pond, including an element of moving water can be a bonus when attracting the attention of wildlife, particularly birds. Solar powered electric pumps for garden pond waterfalls are ideal, and they certainly help to improve water quality by keeping it aerated. A simpler solution, though, and one that can be set up anywhere, is to use a dripping garden hose positioned so that the droplets are allowed to fall on to a clear patch of water.

» If you're working away from a main water supply, consider picking up a plastic water carrier from a caravan and camping supply store. This can be placed on a surface above the level of your puddle and water siphoned out; the flow can be restricted to a drip by fitting a clamp to the end of the hose. Keeping a puddle topped up over long periods can be a serious commitment, and it may be worth investing in a drum-shaped wheeled water carrier that can be rolled or towed by hand.

» Photographing animals anywhere near water offers limitless possibilities to capture creative images. Reflection pools are commonplace, and lots of photographers now offer the use of these in many parts of the UK. These pools are set up to attract a range of species – from red squirrels and pine martens, to woodland birds. They can be large, complex installations with a dedicated hide at one end, but on a smaller scale, and with a little ingenuity, it is possible to create something similar in your own garden.



During a dry summer, I noticed these thirsty badger cubs drinking from a tiny tree pool at the base of a multi-stemmed sycamore. Seeing it emptied very quickly, I subsequently kept it topped up using a plastic water carrier stored nearby.

Nikon F4S with Nikon 80-200mm f/2.8 AFS lens, Fuji Provia ISO 100, 1/125sec at f/8, flash, handheld

WHAT TO SHOOT THIS MONTH...

Laurie's July highlights



▲ The Bass Rock in the Firth of Forth, east of Edinburgh, is known worldwide and is now officially the largest breeding colony of northern gannets (*Morus bassanus*) on the planet – even the birds' Latin/scientific name is derived from the location. The Scottish Seabird Centre at North Berwick now controls landing rights, and runs dedicated photography trips. An important activity on the journey back from the island is to lay out bait behind the boat to provide an opportunity to photograph the birds in flight. One tip: never try to use a lens longer than 200–300mm, and pack a wideangle zoom.
Nikon D3S with Nikon 17-35mm f/2.8 AFS lens, ISO 1000, 1/800sec at f/5.6, handheld



▲ Any visitor to Inner Farne will soon learn that the path on to the island leads straight through the middle of a colony of nesting arctic terns (*Sterna paradisaea*). Naturally, the birds will want to defend their young by dive-bombing visitors, often drawing blood. Many photographers cannot resist the temptation to pause to obtain images of the birds hovering directly overhead, but this can only result in images of disturbed and angry-looking birds. Move away from the path a little, and it's possible to photograph arctic terns, and two other species – common (*Sterna hirundo*) and sandwich terns (*Sterna sandvicensis*) – in a more relaxed mood from a slightly greater distance.
Nikon D4 with Nikon 500mm f/4 VR lens, ISO 640, 1/1600sec at f/8, handheld



▲ We have two species of raft spiders in the UK: the simply named raft spider (*Dolomedes fimbriatus*) and the fen raft spider (*Dolomedes plantarius*). The latter is extremely rare and is only found in three locations in the country, and is rightfully protected under Schedule 5 of the Wildlife and Countryside Act 1981. Getting close enough to photograph it would undoubtedly disturb it, and much of its immediate habitat, and without a relevant photography licence would be a criminal offence. The more commonly found raft spider can be photographed without such restrictions and can be ridiculously confiding.
Nikon D3X with Nikon 200mm f/4 AF macro lens, ISO 100, 0.4sec at f/22, mirror-lock, cable release, tripod



▲ With their calves born in late May and June, the hinds (female) red deer (*Cervus elaphus*), in their reddish summer coats, will have their young close by. The spotted coats of the calves are still evident but fading fast. Apart from visiting a deer centre, the best way to photograph red deer in the Scottish Highlands at this time of year is to wait until evening, when they come down from the high hills. They do this to feed on the lush grasslands at the bottom of the glens, and the lower altitude also helps them to avoid biting insects.
Nikon D4 with Nikon 500mm f/4 VR lens, ISO 400, 1/400sec at f/6.3, handheld

More seasonal subjects...

Flora

Borage (*Borago officinalis*) – has beautiful star-shaped magenta-blue flowers with robust hairy stems that look good when backlit.

Pineapple mayweed (*Chamomilla suaveolens*) – flowers vaguely resemble tiny pineapples, but to appreciate how they got their common name, crush one with your fingers.

Creeping thistle (*Cirsium arvense*) – one of the UK's most common species of thistle. Although the flower heads are worth photographing, check inside for nectar-loving insects on early mornings.

Fauna

Golden-ringed dragonfly (*Cordulegaster boltonii*) – one of our more frequently occurring large dragonflies, with unmistakable yellow and black bands along its body.

Common lizard (*Zootica vivipara*) – about the length of a standard matchstick, the copper-brown coloured young of these reptiles will be in evidence around now.

Great-spotted woodpecker (*Dendrocopos major*) – there's a good chance that breeding birds will be visiting garden peanut feeders with their well-grown young.



Richard Seeley / Shutterstock.com

World wildlife spectacles

Orcas, Canada

Separating Vancouver Island from mainland Canada, the Johnstone Strait is one of the best places for watching orcas (also known as killer whales) in the wild. Nearly 300 of these formidable creatures congregate here every summer, attracted by the salmon that come to spawn in the rivers of British Columbia from late June. Adult orcas measure up to 10m in length and are very playful; they are often seen leaping from the water in huge bursts of spray. Several tour companies offer kayaking trips to put you in the heart of the action; watching them from water level makes for a very special experience.

Brown bears, Alaska

Katmai National Park in southern Alaska is a wild landscape of tundra, forests, lakes and mountains. Although spectacular, it's not the scenery that's the biggest draw for visitors; it's the thriving population of brown bears.

Many of the bears can be seen at Brooks Falls throughout July, when they gather for the annual salmon spawning. Three platforms along the river offer safe viewing.



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9 top sites to see British butterflies

Butterflies are always a welcome sight on warm, sunny days. Here are some of the most scenic UK places where you can see them in abundance, plus top spots to seek out rarities...

1 Leighton Moss, Lancashire
Thirty-five of the UK's 59 butterfly species have been recorded here. Small tortoiseshells and red admirals visit the wildflowers along the edges of the paths in summer, while high brown fritillary can be seen on Warton Crag. rspb.org.uk/leightonmoss

2 Bookham Commons, Surrey
Look for the beautiful but elusive purple emperor butterfly in the ancient oak woods; on summer afternoons, the males gather at two special clumps of trees and put on amazing territorial displays. nationaltrust.org.uk/bookham-commons

3 Tudeley Woods, Kent
Woodland flowers and butterflies flourish in the reserve, located five miles south-east of Tonbridge: search the meadow for gatekeepers and meadow browns, and the woodland for white admirals and silver-washed fritillaries. rspb.org.uk/tudeleywoods

4 Murlough Nature Reserve, County Down
An array of butterflies and wildflowers can be seen from the network of paths and boardwalks through dunes, woodland and heath. They also give you access to one of the county's finest beaches. nationaltrust.org.uk/murlough-national-nature-reserve

5 Mawddach, Gwynedd
The open glades of the reserve, located in southern Snowdonia, are good for butterflies such as speckled wood and meadow brown, and there's also the chance

of rare species, including small pearl-bordered fritillary. rspb.org.uk/mawddach-coedgarthgell

6 Minsmere, Suffolk
Bird activity is limited at Minsmere in midsummer, but plenty of butterflies are active. Follow the woodland trail for your best chance of seeing white admirals and purple hairstreaks, and head to the heath for silver-studded blues. rspb.org.uk/minsmere

7 Stackpole Warren and Cliffs, Pembrokeshire
Enjoy Pembrokeshire's stunning coastal scenery as you look among the clifftop grasslands for butterfly varieties such as brown argus, common blue and grayling. There's also the chance of migrants such as clouded yellow. nationaltrust.org.uk/stackpole

8 Brockadale, North Yorkshire
Situated in the valley of the river Went, the reserve is particularly important for its flower-covered slopes, which are alive with butterflies and other insects in summer. The dark green fritillary and marbled white are hard to miss. ywt.org.uk/reserves/brockadale-nature-reserve

9 Hickling Broad, Norfolk
June is the best time to be on the lookout for the magnificent swallowtail butterfly, which is currently found only in the Norfolk Broads. At Hickling Broad, regular cutting takes place to allow the species to flourish. norfolkwildlifetrust.org.uk/reserves/hickling-broad

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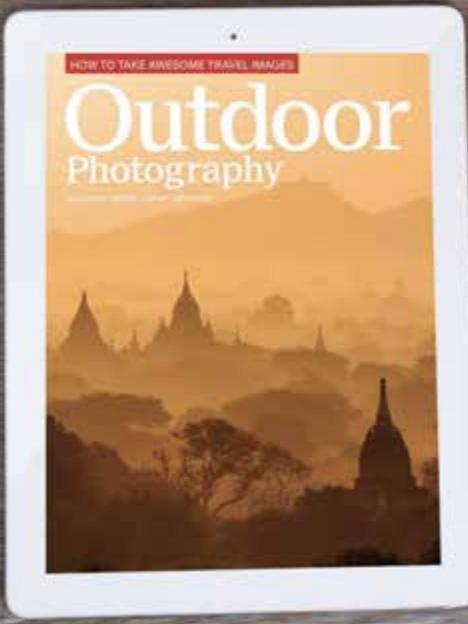
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Midnight mission

Living on the quiet and beautiful Bardsey Island, Ben Porter set himself one long-term goal: to photograph his favourite seasonal winged visitor up close, within its natural habitat and under a dark night sky

It's close to midnight in mid-May; in the pitch black darkness, ghostly shapes momentarily pass through my torch beam as pale figures overhead are illuminated from below. I am standing on a rugged hill on Bardsey Island – a small Welsh islet less than two miles from the tip of the Llŷn Peninsula that juts into the turbulent Irish Sea. The air is full of bizarre calls and rhythmic chants, a cacophony that's almost otherworldly.

The noisy creatures surrounding me are Manx shearwaters, *Procellariiformes* seabirds closely related to the albatross, which return to several British islands in their tens of thousands every spring to breed. Having lived on Bardsey Island since the age of 11, and having developed an obsessive interest in wildlife and photography, these amazing birds have been a creative focus of my work for several years.

One of the key aspects of photography for me is capturing an animal in its environment, to incorporate the wider habitat to give a real

sense of place to an image. I thoroughly enjoy the challenges this technique entails and often utilise wideangle lenses and remote triggers, or spend time gaining a wild animal's trust to gain insights into its life and behaviour. With Bardsey Island's Manx shearwaters, my goal was to photograph this exclusive nocturnal visitor in its natural setting – a task entailing several important considerations.

Manx shearwaters are built for a pelagic life: with legs positioned at their very rear, they bumble about clumsily on land and require something of a runway to become airborne. Contrast this to their supreme abilities at sea and in flight, where stiff wing beats and masterful gliding enable them to endure most weather conditions and facilitate their migration from UK breeding colonies to their wintering areas off the South American coast. Nesting within earth burrows, they are vulnerable to ground predators such as rats, and so persist

almost exclusively on islands free of such pests.

It's taken many long nights and several years to hone my photography technique to capture these fantastic birds in their nocturnal haunt. The image I had in mind required a clear, moonless night with a star-filled sky, but the hardest factor was finding a shearwater willing to sit perfectly still and allow me to inch close enough to effectively use a 15mm wideangle lens.

One night, all the key elements came together and I obtained my best picture so far. Crawling up to a dozing shearwater, I edged the camera and lens through the grass to within a few inches, propping the lens up at the correct angle with my hat. I illuminated the bird dimly with a head torch and set a 30-second exposure to capture the night sky, while incorporating the wider backdrop of the 13th-century Augustinian abbey and Celtic crosses behind. It took many attempts, but this delicate operation eventually paid off.

On the wing

Last summer, Steve Young was on a mission to photograph his garden birds against an attractive floral backdrop, but getting his hoped-for shots proved more challenging than he had anticipated...

I must confess that summer is my least favourite season for bird photography; many species are in heavy moult and not looking their best, with some feathers missing and the rest looking very worn and ragged. Apart from the odd visit to a seabird or tern colony, or maybe a trip to see a rare summer visitor, I usually tend to do very little bird-wise during July and August, turning to butterflies and dragonflies instead.

Like most bird photographers, I have many images of the commoner garden bird species, but most of them are taken during winter; this is the season when numbers are at their highest, and we all try to get those lovely shots of birds perched on frosty or snow-covered perches. So this year, after being stung into action by comments from members of my family – along the lines of ‘Why don’t you ever take nice-looking bird photos?’ – I paid some attention to those common birds in my garden and spent a serious amount of time trying to photograph them in a summer setting.

With a garden full of flowers, trees and shrubs, capturing attractive images should have been a relatively easy task. But trying to tempt the birds into a nice pose in my garden ‘studio set’ proved to be more difficult than I had expected.

My target species were blackbird and robin, which were breeding either in my garden or in the neighbouring ones, and both visited regularly for food. Apples and pears were the blackbirds’ favourite, while the robins always came to a morning and evening supply of mealworms. With fruit carefully placed along a flower border, I set up my 300mm lens on a beanbag at eye level and waited for a blackbird to complete the scene.

And wait I did, because while male, female and juvenile blackbirds came down, none fed in quite the right place; they were either behind the fruit and partly obscured, or just not at the right angle. I fared a little better with the robins, as the tame juvenile had been chased away by another, slightly older bird that had just started to moult some red feathers on the breast. Eventually this ‘new’ robin found the mealworms

and posed briefly on the lawn before taking one and flying off. I eventually managed a blackbird shot after a fresh juvenile landed in the exact spot I wanted it to and started to eat my expensive pear. I was pleased with my images but have to admit to later asking

myself whether they were really worth all the effort. I suppose they were and, looking back, I had lots of frustrating fun trying to take them. They haven’t been allowed a wall display space anywhere in the house, however, so maybe I’ll try again this summer...

The problem with this image of a moulting juvenile robin was getting it to stop in front of the flowers for long enough for me to take the shot.



STEVE'S JULY HIGHLIGHTS



BIRD OF THE MONTH

With its gaudy plumage and long tail, the pheasant is a spectacular bird that offers many photographic opportunities, and yet it is often overlooked. They are usually found on farmland with wooded areas, but can turn up in strange places – one turned up in my own back garden in March. What it was doing there I have no idea, as the nearest farmland fields are a couple of miles away. After a bit of fence hopping, it moved to the playing fields behind the gardens and wasn't seen again.

Pheasants can provide great calling and displaying shots, and if two males should start a fight, make sure you're ready with your camera as it can be a spectacular and violent occasion.



Top left Fights between males can be brutal and amazing to watch; I've only seen it once and managed just three or four shots.

Top right There's no doubt that male pheasants are fantastic looking birds; this one appeared in my own back garden.

Above The female is much duller than the male, but is an attractive looking bird nonetheless.

SMALL THINGS PHOTOGRAPHY TIP



Like most people of my generation, I've always used a macro lens for images of butterflies and dragonflies; it was the way it used to be done when I started, as most other lenses couldn't focus close enough.

Today's digital image quality and the high ISOs available, together with the new generation of lenses, means that using longer focal lengths – such as 300mm – for photographing small subjects such as insects is easy enough. Adding a 1.4x converter will increase the magnification, and crop-frame cameras rather than full-frame models can also bring the subject nearer.

Not having to get as close to a wary dragonfly or butterfly can be a great advantage; I know I'm always guaranteed to stand on that piece of bramble that moves the perch that the butterfly was using.

Obviously, if your interest is in close-ups of smaller subjects, then you can't beat a true macro lens. But for general photography of the insect world, a good 300mm lens, or similar, can be a good choice.

Left **Dark green fritillary:** This butterfly was photographed with my 105mm macro lens, but it would have been a much better shot if I'd used my 300mm; I was limited as to how close I could approach as I was shooting over a wall into a private garden and it was necessary to crop the image in post-processing.

Centre **Peacock butterfly:** Using a D7200 (1.5x crop factor) with a 300mm lens and 1.4x converter attached meant I didn't have to get too close to this butterfly, so there was no chance of disturbing it as it basked in the sunshine.

Right **Azure damselflies mating:** There was no way of getting close to these damselflies without wading into the water (which would have disturbed them anyway), so the 300mm was put to good use.

LOCATION OF THE MONTH



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Galloway Kite Trail, Dumfries and Galloway

Saved from extinction in the UK by what is among the world's longest running protection programmes, the red kite is one of the country's conservation success stories. Once confined to Wales, these magnificent birds have now been successfully reintroduced to England and Scotland. One of the best places to see them is along the Galloway Kite Trail around the peaceful waters of Loch Ken. Created in 2003, the 24-mile route (with an additional 14-mile forest drive in summer) takes in spectacular scenery and includes viewing points and hides to maximise birdwatching opportunities. For guaranteed views, head to Bellymack Hill Farm near Laurieston, where a kite feeding station has been set up. The visitor centre here (open daily from 1-4pm in summer) provides thrilling close-up views of the birds.

Location The trail circles Loch Ken near Castle Douglas.

Nearby locations There are two RSPB nature reserves within an hour's drive of Bellymack Hill Farm: Ken-Dee Marshes (20 minutes) and Mersehead (50 minutes).

Website gallowaykitemail.com



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Great mistakes happen to everyone

'Experience is the teacher of all things' is an expression that might well have been coined for the outdoor photographer. After all, there isn't one of us that hasn't made an embarrassing mistake in the past that we can't learn from, says Nick Smith...

It was one of those late spring sunsets when the air was full of blackbird song and, because we were in central London, wailing sirens. Due to the clemency of the evening, 'Hunter' and I were sitting outside Soho's Dog & Duck quaffing the brown and frothy, swapping tales of life on the road. He's a successful and – if not quite a household name – recognisable figure in the world of polar photography and so, because of what follows, I have cloaked him in the anonymity of a pseudonym. After all, you don't want the photography community at large to know that you're the sort of bloke that goes around lighting fires in helicopters.

There was a reason for creating what he described as a flying bomb. Hunter told me that the expedition team, of which he was the official photographer, was flying north out of Resolute Bay, deep in the Canadian High Arctic, towards their drop off point five hours away. These things are always about safety, my friend reassured me, but there comes a point when the sheer scale of the finances involved means you've got to take the occasional risk. Expedition helicopters are modified to save weight, stripped of their interior comforts to make space for supplementary barrels of aviation fuel. Of secondary importance, passengers are left to try to stay as comfortable as they can. Above the Arctic Circle, warmth is a relative concept, but once the eggbeater's rudimentary heating system had given up its ghost, relative was turning to absolute.

Finding his human cargo literally freezing to death, the pilot periodically landed on the ice to allow the team a few minutes to warm up on terra firma. But it soon became clear to all involved that for every unscheduled landing, the chances of reaching their destination were diminishing dramatically. At which point a wonderfully elegant logic kicked in, leading the guys to light an open fire in the helicopter cabin. All seemed to go reasonably to plan until the pilot objected to a five-foot sheet of inflamed kerosene in his whirlybird and consequently invited the half-asphyxiated explorers to extinguish their improvised airborne bonfire.

'You really should write a book about your exploits as a photographer,' I volunteered, thinking his tale would be the first chapter in one of those unputdownable romps of the hapless adventurer. But Hunter wasn't so sure. 'You see,' he said, 'The problem is that while armchair explorers tend to like blood-curdling stories of cannibalism and frozen cameras, if you're going about your business properly, things like this hardly ever happen.' He went on to say that in his 25 years photographing the polar regions, having attained both poles several times on foot, with dogs, by surface

motorised transport and by air, there weren't enough juicy anecdotes to fill up the inside of a birthday card, let alone a book. That's why, he said, he'd rather go quietly about his business and that he'd be obliged if I repeated his 'fire in a helicopter' saga to no one.

While I could see Hunter's point, his narrative got me thinking. Can there be one of us that hasn't done something just a bit, well, daft in the commission of our photography? I'm probably a little less reticent than my polar friend in confessing my sins, but then again that might have something to do with my stories having more to do with innocent negligence rather than the downright risk to life and limb.

I can clearly recall the several occasions when opening my gadget bag has revealed schoolboy errors bordering on farce. I'll freely admit that there has been more than one occasion when I have failed to pack spare batteries. And I'll cheerfully put my hand up to going out into the field with a camera devoid of a flashcard. I've arrived at a shoot with the wrong lenses, while once I unpacked my gear to find that I was without a camera of any sort (although, in my defence, it had been stolen at that most notorious of international airports in Johannesburg). I've left critical items – such as cloth backdrops, duct tape and polarising filters – in hotel rooms. But none of these incidents has ever put a project at mortal risk, and were I not writing about it in a context such as this would barely give such transgressions a second thought (beyond reminding myself to be more watchful in future). My more excruciating embarrassments seem to fall more into the slightly seditious category of leaving my camera on extreme settings and failing to realise this until halfway through a shoot, or neglecting to take into account a critical variable until reviewing my work in the hotel bar when it's all too late. Both of which can be passed over, quietly forgotten, or placed in the category of deliberate mistake.

The truth is that for most of us, most of the time, nothing ever goes disastrously wrong, and we should be thankful. This is one of the reasons why the helicopter internal combustion story is just that: a story, to be recounted with good-natured self-effacement over a beer as the nightingales sing in nearby Berkley Square.

If Julius Caesar was right in thinking that experience is the teacher of all things, then perhaps from this day on, expedition helicopters are safer than they once were, if only because, as Hunter ruefully pointed out over the remains of his pint, 'I'm not doing that again.'



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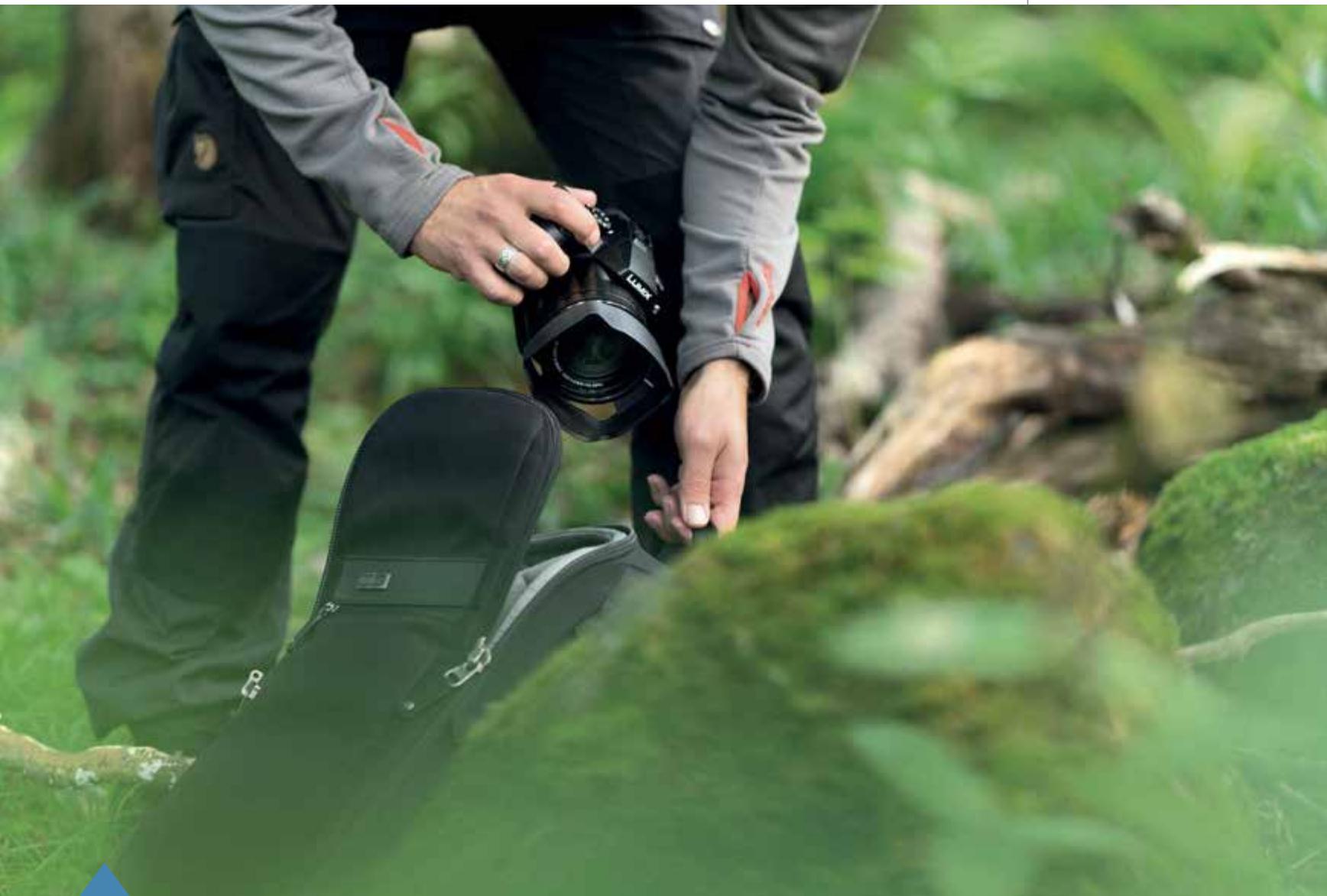
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CAN THE PANASONIC LUMIX DMC-FZ2000 DO IT ALL?

Fergus Kennedy tests this superzoom to see if it delivers on all fronts



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sprayway.com



Country Innovation Raptor trousers

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countryinnovation.com



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Canon EF-S 35mm f/2.8 Macro IS STM

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Guide price £399.99
canon.co.uk



Canon EOS M6

A mirrorless camera that packs the impressive specification of a DSLR into a compact body, the EOS M6 has a 24.2MP CMOS sensor, a continuous shooting mode of seven frames per second (or nine frames per second when shooting with fixed AF), five-axis video stabilisation for full HD 60P film and Dual Pixel CMOS AF for fast focusing.

Guide price £729.99
canon.co.uk

Panasonic Lumix DMC-FZ2000

If you have ever had to make tough decisions about which lenses to pack for a lightweight shoot outdoors, then Panasonic's Lumix DMC-FZ2000 may provide a solution. Fergus Kennedy finds out if it fits the bill

Guide price £1,099

Contact panasonic.co.uk



Below The huge zoom range on the FZ2000 offers a multitude of composition options without the need for lens changes.

(Left) Panasonic DMC-FZ2000 with 24-480mm lens at 125mm, ISO 125, 1/2000sec at f/5
(Right) Panasonic DMC-FZ2000 with 24-480mm lens at 342mm, ISO 125, 1/1250sec at f/5

So-called 'bridge' cameras occupy a space in the market between compact zoom cameras and full-blown interchangeable lens mirrorless and DSLR cameras. It's a fairly niche market, as they tend towards the DSLR end of the spectrum in terms of size, but without the versatility of interchangeable lenses. Nevertheless, this style of camera does have a dedicated following among enthusiasts, so I was eager to understand the appeal not only of the genre but also of this Panasonic model in particular.

The FZ2000 builds on the reputation of its predecessor, the FZ1000. At first glance the specification is pretty similar, with a 20MP, 1in sensor, but the newer model packs a few nice additions.

The already substantial zoom range is improved to a whopping 24-480mm equivalent. An inbuilt variable ND filter, touchscreen and better video quality add further to the overall enhancements.

In the hand, the Panasonic FZ2000 is reasonably large, coming in at a similar size to a medium sized DSLR with a kit lens. The advantage, of course, is that it's still smaller than a DSLR with a 500mm zoom lens. The camera did cause me to wonder when I would reach for it in preference to the DSLR option, with its interchangeable lenses and larger, higher resolution sensor. My answer came by chance, when I was asked to cover a marathon race in the picturesque South Downs. Much of the race was remote, so I wanted to

travel by mountain bike, and to fit both a camera and small drone in a daypack, while having a good range of focal lengths available. The Panasonic was the obvious choice.

The control layout on the camera was straightforward and I found it

LIKES

- Huge zoom range
- Effective and snappy autofocus
- Inbuilt ND filters
- Great video features

DISLIKES

- Bulky for a 1in sensor camera
- Ports interfere with LCD screen articulation when in use





Left If you need to travel light and shoot video as well as stills, the FZ2000 will be a serious option. **Panasonic DMC-FZ2000 with 24-480mm lens at 480mm, ISO 125, 1/500sec at f/4.5**

Right Autofocus tracking was very effective, even at the long end of the zoom range with a subject moving towards the camera. **Panasonic DMC-FZ2000 with 24-480mm lens at 480mm, ISO 125, 1/400sec at f/4.5**

a quick camera to get to know, with all the important buttons and dials within easy reach. The touchscreen was also intuitive and I found it provided a handy shortcut when a function button proved illusive. It's also invaluable for specifying autofocus subjects.

So how did the Panasonic cope on its marathon photo session? The huge zoom range was great for getting a variety of shots of the runners without the need for time-consuming lens changes. Out in the hills, with relatively big gaps between runners, I found myself exploiting the full zoom range, shooting distant runners at the 480mm end and being able to include landscape and context at the wide end as the runners passed me. On a camera of this nature, effective image stabilisation is crucial. I didn't want to bring a tripod, but camera shake is potentially a big issue when shooting at an equivalent of nearly

500mm. It was pleasing to find that the camera's stabilisation performed admirably, with little camera shake in evidence. The other feature that came into its own for this task was the autofocus. Effective subject tracking is essential for this type of photography, particularly at the long end of the lens. Again, it was impressive to discover that the FZ2000 did a brilliant job tracking the runners; it locked on well and I ended up with a very high keeper rate. And at a nippy 12 frames per second maximum burst rate, I had plenty of options to choose from in the edit.

Panasonic have not neglected the video capabilities in this model. The FZ2000 shoots 4K at up to 30 frames per second, with all the usual ports - HDMI out, headphone and mic jacks. The only complaint (and one that can be aimed at most of the competition too) is that when in use, these sockets prevent full movement of the articulating screen. A very welcome addition to the FZ2000 is the inbuilt ND filter offering, which gives three strengths and an auto option. Although primarily a video feature, allowing you to maintain the desired shutter speed, these may also come in very handy for landscape shooters wanting to achieve slow shutter speed effects to blur water or cloud movement, for instance. I found the 4K video quality to be excellent and there are some very useful overcrank options for those wanting to shoot slow motion in full HD.

Sorting through the day's crop of both stills and video, it struck me that I had managed to shoot a very large variety of images in a very short space of time: close-ups of flowers, wide landscapes

and fairly extreme telephoto shots, in addition to video. This camera could handle it all very competently without a lens change. The image quality was always decent. As might be expected, it's not as sharp as you would get from a high-megapixel camera equipped with ultra-sharp prime lenses, and the lens is perhaps not ideal for those who want a very shallow depth of field or like to shoot in very low light. But there again, you could never expect an effective 24-480mm zoom lens to compete with a prime lens; there have to be some compromises in the design.

SPECIFICATIONS

- Sensor** 20MP, 1in
- Resolution** 5472 x 3648 pixels
- Lens** 24-480mm (35mm equivalent), 20x zoom, f/2.8-4.5, non-interchangeable
- Shutter speed** 60sec to 1/4000sec; electronic shutter up to 1/16000sec
- ISO** 125-12800 (80-25600 extended)
- Viewfinder** Electronic
- LCD** 3in articulated (3:2 ratio), 1.04M-dot
- Flash** Inbuilt and hotshoe
- Movie mode** Max 4K up to 30fps
- Card formats** SD/SDHC/SDXC, dual card slot
- Power** DMW-BLC12 lithium-ion
- Size** 138 x 102 x 135mm
- Weight** 915g (with battery)

VERDICT

This is a camera that will suit the travelling photographer who likes to shoot a wide variety of subjects but does not want to deal with the extra bulk of multiple lenses. There are of course much more compact travel zoom cameras available offering similar zoom ranges, but expect further sacrifices in lens design and image quality with these. If you're after a bridge superzoom camera, the Panasonic FZ2000 is definitely one of the top contenders.

RATINGS

Handling	92%
Performance	94%
Specification	95%
Value	92%
Overall	93%

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EF 200mm f2.8 L USM MKII	£699
EF 300mm f2.8 L IS II USM	£5799
EF 400mm f5.6 L USM	£1199
EF 8-15mm f4 L USM Fisheye	£1199
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60 fps
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D4s body box
£3799

D3 body box
£999/1199

D800 body box
£1399

NIKON DIGITAL AF USED

D4s body box.....£3799
D4 body box.....£2299
D3X body box.....£1799
D3s body box.....£1799
D3 body box.....£999/1199
D2xs body box.....£399
D810 body box.....£1799
D800 body box.....£1399
D700 body box.....£499/599
D610 body box.....£899
D300s body.....£349
D300 body box.....£299
D200 body box.....£149
D5000 body box.....£199
D3100 body.....£169
D100 body.....£99
D90 body.....£199
D60 body.....£149
D50 b/o.....£79 D40X b/o.....£99
MBD-1/5 grip.....£149
MBD-14 grip.....£149

MBD-12 grip.....£279

MBD-10 grip M- box.....£129
MBD-10 grip.....£79
MBD-80 grip.....£49
MBD-200 grip.....£49
NIKON AF FILM BODIES USED
F5 body.....£399
F4E body inc MB-23.....£399
F801 body.....£299/599
F601 body.....£29
NIKON AF LENSES USED
14-24 F2.8 AFS M- box.....£1099
14-24 F2.8 AFS box.....£999
16-35 F4 VR box.....£749
16-85 F3.5/5.6 AFS VR.....£399
17-55 F2.8 AFS.....£499
18-35 F3.5/4.5 AFD.....£299
18-55 F3.5/5.6 AFS VR.....£99
18-70 F3.5/4.5 AFS.....£129
18-105 F3.5/5.6 AFS VR.....£179
18-200 F3.5/5.6 AFS VR.....£299
18-300 F3.5/5.6 VR.....£649

28 F1.8 AFS G.....£449

28 F1.8 AFS G.....£449
28-100 F3.5/5.6 AF G.....£69
28-300 F3.5/5.6 VR.....£599
35 F1.8 DX.....£149
35 F2 AFD.....£199
40 F2.8 AFS Micro.....£169
45 F2.8 DN PC-E.....£1099
50 F1.8 AFS box.....£149
50 F1.8 AFS box.....£149
55-200 F4.5/5.6 AFS.....£79
60 F2.8 AFS.....£399
60 F2.8 AF.....£199
70-200 F2.8 AFS VR.....£1349
70-200 F4 AFS VR.....£899
70-300 F4/5.6 VR.....£399
70-300 F4/5.6 AFD.....£129
70-300 F4/5.6 G non VR.....£99
80-400 F3.5/5.6 AFS VR.....£1399

85 F1.4 AFS M- box.....£999

85 F1.4 AFS M- box.....£999
85 F1.8 AFD.....£249
85 F2.8 DN PC-E.....£1099
105 F2.8 AFD.....£579
105 F2.8 AFD.....£399
180 F2.8 AFD M- box.....£449
200-400 F4 AFS VR.....£3699
300 F2.8 AFS VR.....£4199
300 F2.8 AFS VR.....£2999
300 F4 AFS E PF.....£1299
300 F4 AFS box.....£549
400 F2.8 AFS E FL VR M- box.....£ASK
400 F2.8 AFS non VR.....£ASK
500 F4 AFS E FL VR M- box.....£ASK
600 F4 AFS VR.....£ASK
600 F4 AFS II non VR serviced.....£3999
TC17EII.....£249
TC20EII M- box.....£329
TC20EII.....£199 TC20E.....£149
SIGMA NAF USED
18-200 F3.5/6.3 DC OS.....£199

85 F1.4 AFS M- box.....£999

85 F1.4 AFS M- box.....£999
85 F1.8 AFD.....£249
85 F2.8 DN PC-E.....£1099
105 F2.8 AFD.....£579
105 F2.8 AFD.....£399
180 F2.8 AFD M- box.....£449
200-400 F4 AFS VR.....£3699
300 F2.8 AFS VR.....£4199
300 F2.8 AFS VR.....£2999
300 F4 AFS E PF.....£1299
300 F4 AFS box.....£549
400 F2.8 AFS E FL VR M- box.....£ASK
400 F2.8 AFS non VR.....£ASK
500 F4 AFS E FL VR M- box.....£ASK
600 F4 AFS VR.....£ASK
600 F4 AFS II non VR serviced.....£3999
TC17EII.....£249
TC20EII M- box.....£329
TC20EII.....£199 TC20E.....£149
SIGMA NAF USED
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300 F2.8 AFS VR.....£2999
300 F4 AFS E PF.....£1299
300 F4 AFS box.....£549
400 F2.8 AFS E FL VR M- box.....£ASK
400 F2.8 AFS non VR.....£ASK
500 F4 AFS E FL VR M- box.....£ASK
600 F4 AFS VR.....£ASK
600 F4 AFS II non VR serviced.....£3999
TC17EII.....£249
TC20EII M- box.....£329
TC20EII.....£199 TC20E.....£149
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85 F1.4 AFS M- box.....£999
85 F1.8 AFD.....£249
85 F2.8 DN PC-E.....£1099
105 F2.8 AFD.....£579
105 F2.8 AFD.....£399
180 F2.8 AFD M- box.....£449
200-400 F4 AFS VR.....£3699
300 F2.8 AFS VR.....£4199
300 F2.8 AFS VR.....£2999
300 F4 AFS E PF.....£1299
300 F4 AFS box.....£549
400 F2.8 AFS E FL VR M- box.....£ASK
400 F2.8 AFS non VR.....£ASK
500 F4 AFS E FL VR M- box.....£ASK
600 F4 AFS VR.....£ASK
600 F4 AFS II non VR serviced.....£3999
TC17EII.....£249
TC20EII M- box.....£329
TC20EII.....£199 TC20E.....£149
SIGMA NAF USED
18-200 F3.5/6.3 DC OS.....£199

85 F1.4 AFS M- box.....£999

85 F1.4 AFS M- box.....£999
85 F1.8 AFD.....£249
85 F2.8 DN PC-E.....£1099
105 F2.8 AFD.....£579
105 F2.8 AFD.....£399
180 F2.8 AFD M- box.....£449
200-400 F4 AFS VR.....£3699
300 F2.8 AFS VR.....£4199
300 F2.8 AFS VR.....£2999
300 F4 AFS E PF.....£1299
300 F4 AFS box.....£549
400 F2.8 AFS E FL VR M- box.....£ASK
400 F2.8 AFS non VR.....£ASK
500 F4 AFS E FL VR M- box.....£ASK
600 F4 AFS VR.....£ASK
600 F4 AFS II non VR serviced.....£3999
TC17EII.....£249
TC20EII M- box.....£329
TC20EII.....£199 TC20E.....£149
SIGMA NAF USED
18-200 F3.5/6.3 DC OS.....£199

85 F1.4 AFS M- box.....£999

85 F1.4 AFS M- box.....£999
85 F1.8 AFD.....£249
85 F2.8 DN PC-E.....£1099
105 F2.8 AFD.....£579
105 F2.8 AFD.....£399
180 F2.8 AFD M- box.....£449
200-400 F4 AFS VR.....£3699
300 F2.8 AFS VR.....£4199
300 F2.8 AFS VR.....£2999
300 F4 AFS E PF.....£1299
300 F4 AFS box.....£549
400 F2.8 AFS E FL VR M- box.....£ASK
400 F2.8 AFS non VR.....£ASK
500 F4 AFS E FL VR M- box.....£ASK
600 F4 AFS VR.....£ASK
600 F4 AFS II non VR serviced.....£3999
TC17EII.....£249
TC20EII M- box.....£329
TC20EII.....£199 TC20E.....£149
SIGMA NAF USED
18-200 F3.5/6.3 DC OS.....£199

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X-T2 black body box
£1099

OM-D E-M10 body blk or silv each
£249

A7R II body box
£1999

FUJI DIGITAL USED

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X-T1 body black.....£499
X-T10 body black.....£449
X-T100 body box.....£349
X-E1 body black box.....£199
10-24 F4 OIS box.....£649
16 F1.4 XF box.....£599
18 F2 WR.....£299
18-55 F2.8/4 XF.....£449
35 F1.4 R box.....£399
55-200 F3.5/4.8 R box.....£469
56 F1.2 R.....£599
60 F2.4 macro box.....£429
1.4x WR converter M- box.....£239
X-T1 battery grip.....£89
EF42 flash box.....£129
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Sony RX100 MKIII box.....£449
Sony A7R II body box.....£1999
Sony A7 II body.....£999
Sony A58 body.....£199
Sony VG-B30AM.....£69
Sony VG-C70AM.....£139
Sony VG-CE2.....£179

Sony VG-C77M.....£149

Sony VG-C77M.....£149
Sony HV56AM.....£169
Sony LA-E4 mount adap.....£189
SONY NEX USED
A6000 body.....£329
NEX 5 body.....£199
FE 16-35 F4 ZA OSS E.....£129
FE 16-50 F3.5/5.6 EZ.....£149
FE 18-105 F4 G OSS.....£329
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MINOLTA/SONY AF USED
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7000i body.....£39
600Si body.....£69
300Si body.....£19
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28-85 F3.5/4.5.....£99

35-70 F4.....£99

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35-80 F4/5.6.....£25
35-105 F3.5/4.5.....£25
50 F1.7 AF.....£89
70-210 F3.5/4.5.....£99
75-300 F4/5.6.....£99
85 F1.4 G box.....£649
100-300 F4.5/5.6 APO.....£179
100-300 F4.5/5.6.....£149
VC700 grip.....£39
RC1000S conv.....£29
SONY LENSES USED
16-80 F3.5/4.5 ZA DT.....£499
18-55 F3.5/5.6 SAM.....£25
18-200 F3.5/3 DT.....£199
55-200 F4/5.6 DT SSM.....£169
75-300 F4/5.6.....£29
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18-35 F1.8 Art.....£549
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50 F1.4.....£149
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170-500 F5/6.3.....£299
1.4x EX conv.....£99
TAM 10-24 F3.5/4.5 DIII.....£239
TAM 18-200 F3.5/6.3.....£99
TAM 90 F2.8.....£179/249
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Teleplus 2x conv.....£79
Kenko 1.4x Pro 300DG.....£149
MINOLTA FLASH USED
Minolta 5200i.....£29
Minolta 5400HS.....£39
Minolta 5600HSD M.....£99
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E3 body.....£299
E510 body.....£149
7-14 F4 ED.....£499
9 F8 Fisheye.....£79
11-22 F2.8/3.5.....£349
14-42 F3.5/5.6.....£149
14-45 F3.5/5.6.....£79

14-50 F3.8/5.6.....£199

14-50 F3.8/5.6.....£199
35 F3.5.....£99 50 F2 macro.....£349
90-200 F2.9.....£1799
EC-14 converter.....£1199
OC-20 converter.....£199
25mm ext tube.....£99
FL-36 Flash.....£119
HLD-4 grip.....£99
VA-1 angle finder.....£99
SIGMA 4/3 USED
50-500 F4/6.3 EX DG HSM.....£399
OLYMPUS MICRO 4/3 USED
Stylus 1F.....£299
OMD-EM1 body M- box.....£599
OMD-EM5 MKII b/o box.....£499
OMD-E-M5 body box.....£299
OMD-EM10 body blk.....£249
OMD-EM10 body silv.....£249
E10 body.....£279
E-P5 body silver.....£ASK
12 F2.....£479
12-40 F2.8 Pro.....£649
12-50 F3.5/6.3.....£149
14-42 F3.5/5.6.....£169
17 F2.8.....£159

25 F1.8.....£269

25 F1.8.....£269
45 F1.8 box.....£199
40 F1.8 box.....£949
HLD-8 grip.....£149
HLD-7 grip box.....£119
HLD-6 grip.....£99
PANASONIC DIGITAL USED
GH2 body.....£299
G6 body black.....£299
G3 body box.....£129
GX80 body.....£369
GX7 body.....£399
Stylus 1F.....£299
OMD-EM1 body M- box.....£599
OMD-E-M5 MKII b/o box.....£499
OMD-E-M5 body box.....£299
OMD-EM10 body blk.....£249
OMD-EM10 body silv.....£249
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OMD-EM10 body blk.....£249
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E10 body.....£279
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25 F1.8.....£269
45 F1.8 box.....£199
40 F1.8 box.....£949
HLD-8 grip.....£149
HLD-7 grip box.....£119
HLD-6 grip.....£99
PANASONIC DIGITAL USED
GH2 body.....£299
G6 body black.....£299
G3 body box.....£129
GX80 body.....£369
GX7 body.....£399
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OMD-EM1 body M- box.....£599
OMD-E-M5 MKII b/o box.....£499
OMD-E-M5 body box.....£299
OMD-EM10 body blk.....£249
OMD-EM10 body silv.....£249
E10 body.....£279
E-P5 body silver.....£ASK
12 F2.....£479
12-40 F2.8 Pro.....£649
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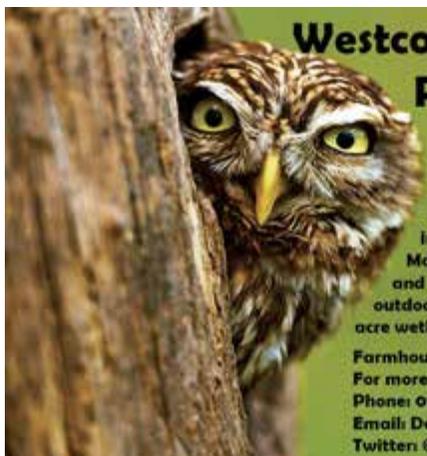
Philip North-Coombes is a critically acclaimed photographer with a client list that includes the BBC, Berghaus, Speedo and Sebago. His assignments take him around the world – from the oceans of Hawaii to the barren beauty of Iceland and the stark grandeur of Mount Everest. Philip is the founder of Tao Photo Tours and is running adventure photo tours to Namibia and Nepal in 2017 and 2018. Each tour will be a creative adventure with the feel and structure of a professional photo shoot – where photographers of all levels can learn how to get the most out of their photography, as Philip says – *“The adventure last days but the experience and skills are for life”*.

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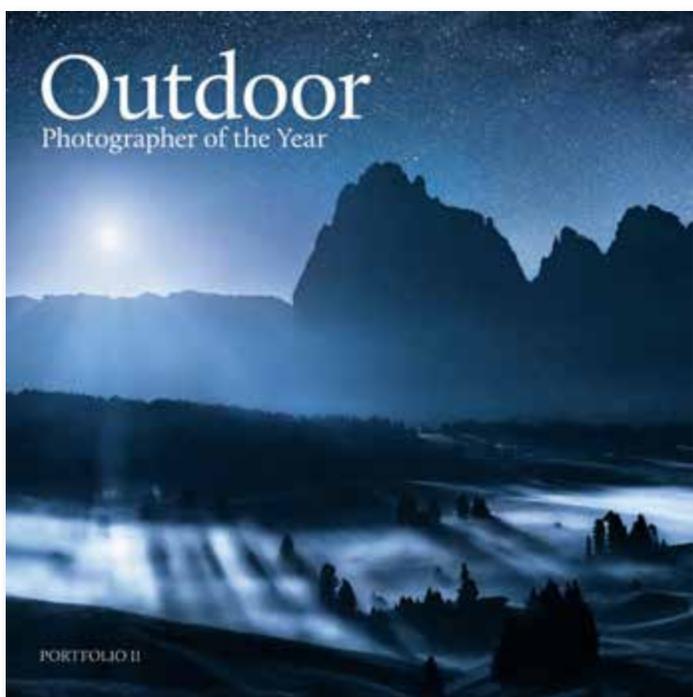
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Golden Eagle Experience in Leicestershire 2017 Dates **£99**
July 16th; Golden Eagle will fly, and perch in carefully chosen natural settings. Jesses hidden for static shots. Controlled flying. Also selection from; Owls, Buzzard, Hawks, Goshawk Max. 8 photographers.



Cheetahs, Lions, Foxes, Birds of Prey, Cambs. **£129**
July 15th; Privileged access to Cheetahs, Malayan Tigers, White Tiger & Corsac Foxes. The Cheetah & Tiger enclosures are not mowed for enhanced photographic opportunities. Private Displays by various Birds of Prey, both static & flying. Jesses hidden for static shots. Barn Owl, Eagle Owl and Red-Tailed Hawk etc.



Amazing Bat Photos & Learn Fill-in Flash Techniques **£139**
July 5th; Oxfordshire. Take amazing bat photos, plus learn how to use balanced fill-in flash on wildlife subjects in different lighting conditions. Max 4 persons. Free loan of Canon digital camera and flash if req'd.



Big Cats at WHF, Smarden in Kent **£155**

May 27th, Aug 12th; Up close to African Lions, Bengal + Siberian + Sumatran Tigers, Servals, Cheetahs, Pumas, Jungle Cat, Amur & Snow Leopards, Caracal, Lynx, Clouded Leopards, Fishing Cat. Large open photographer-friendly enclosures. UK's most popular photo workshop. Really special photo opportunities from just inches away. White Lion pride in a huge natural enclosure. Max 12 clients.



Big Cats at WHF, Smarden, Kent - Specialist event 6 photographers - incl. Jaguars **£199**
July 6th, 11th August; Full day as above, but with additional space at each enclosure. Time is also put aside to review your photos at lunchtime. One to one tuition throughout this very special day. You will see all the animals as above and you will have more personal interaction with the cats. Now including two Jaguars.



Gift Vouchers available for any Workshop or for any Monetary Value.

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Birds of Prey Workshop, Bedford **£119**
August 5th; Private flying displays on pre-determined flightpath helps you to focus on birds in flight. Excellent opportunities with carefully chosen backgrounds. Also static shots in outstanding natural locations. Jesses carefully hidden. This location boasts one of the largest collections of Birds of Prey in the UK. White tailed Sea Eagle, Bald Eagles, Hawks, Owls, Falcons, Kestrels, Buzzards and Long Eared Owl (new).

Foxes, Otters, Wildcats, Badgers & more, Surrey. **£159**
July 12, 13th; Inside enclosures 'til sunset. Also Owls, Snakes, Badgers, Polecats, Weasels, Stoats, Hedgehog, Harvest Mice & various Deer. 2 sessions with the foxes, sometimes only inches away from you. Inside enclosures with Foxes, Otters, Scottish Wildcats. Badgers GUARANTEED. No fences or wires to shoot through.

Small Cats Workshop, Welwyn, Herts. **£109**
July 14th; Privileged access to Snow Leopards, Amur Leopards, Pumas, Caracal, Leopard Cat, Lynx, Servals, Golden Cat, Jaguarundi, Cheetahs, Asian Wildcat. As featured on Animal Planet. Small groups.

Bass Rock Gannets **£225**
June 18th, June 25th; Private boat. Exclusive use of island for just 10 photographers. 50,000 pairs of nesting gannets on one small island. 4.5 hours photography. Amazing close-ups & fantastic flight shots. Large crate of fish fed to gannets as they dive into the sea. An amazing sight that you will never forget.

Gannets diving off Bass Rock **£99**
June 14th; Fantastic new workshop. We sail round Bass Rock without landing on the island. A whole hour of throwing fish into the sea for the Gannets to catch. Amazing diving shots. 1,000 + dives. Tips & Tuition.

Farne Islands Puffins (Over 5 hrs photography) **£89**
June 15th, 24th; 20 species of birds. 50,000 puffins. Guillemots, Razorbills, Shag, Arctic Tern colony etc. You will get unbelievably close to some of the species. Get that much sought after shot of Puffins with their beaks crammed full of sand eels. Tips and Tuition. Approximately 5 hours photography.

Pro Birds of Prey Shoot (2) with Short Eared Owl, Northumberland. **£139**

June 7th, 8th, 13th; Both the falconer and the birds are different to workshop above. Venues are about 20 miles apart. We will take two of the birds down to an amazingly beautiful, little known waterfall. This will provide a unique backdrop for your subjects. The falls are surrounded by trees covered with mosses and lichens. We will photograph up to 10 different species of birds, mainly British. Maximum 8 photographers.

Small Mammals, Insects & Reptiles in NORTHUMBERLAND **£199**

Northumberland July 27th, 28th; Indoor studio set-ups ensuring professional quality photos of stunning subjects. Studio lighting set up for you. Triggers to fit your camera supplied. Cameras and lenses can be loaned without charge. Innovative set-ups to maximise your opportunities. Max 4 persons. Harvest Mice, Red Eyed Tree Frogs, Praying Mantis, Beardeed Dragon, Scorpion, Tarantula, Snakes, Lizards etc.

Birds of Prey on Lindisfarne (Holy Island) incl. Short Eared Owl **£139**

June 5th; New workshop for 2016. Photograph a Short Eared Owl in its natural habitat before continuing with selection from Eagle Owl, Long Eared Owl, Barn Owl, Buzzard, Kestrel, Little Owl, Tawny Owl using boats, Lindisfarne Castle, boat houses & fishing props as backdrops.

DESTINATIONS ABROAD 2017 & 2018

- Masai Mara in Kenya - Birds & Mammals of Costa Rica - The Galapagos Isles
- White Horses in the Camargue - Falklands Tour - Tigers in India
- Animals in Snow in Montana - Brown Bears in Alaska - Jaguars in the Pantanal
- South Africa Wild Dogs and Reflection Pools - Botswana by Boat
- Alaska's Inside Passage - Namibia's Wildlife, Landscapes & the Himba Tribe



For more information, please visit the website or call John Wright on 01664 474040 or 07779 648850 (preferred). We will be most happy to discuss any workshop in detail, or to send more detailed leaflets to anyone without internet access. Photographers on Safari, West End Studios, 55 Stapleford Road, Whissendine, Oakham, Rutland. LE15 7HF

HOLIDAYS, COURSES & TUITION



"Just to say many, many thanks for last week; it was one of the best workshops I have participated in. The weather helped but more-so it was the approach you took in getting us out there to the right places at the right time, being flexible and the willingness to share your expertise and experience" Paul Dowgill - Skye, March 2017

2017 WORKSHOPS

SEPTEMBER

Yorkshire Dales and Coast · 1st - 6th · £895 inc DBB (1 Place)
Harris and Lewis · 9th - 16th · £1495 inc DBB (1 Place)

OCTOBER

Glencoe and Rannoch · 13th - 16th · £545 inc DBB (1 Place)

NOVEMBER

Shropshire · 3rd - 5th · 2 nights £445 inc DBB (2 Places)
Northumberland Coast · 13th - 16th · £545 inc DBB (1 Place)
Snowdonia National Park · 21st - 24th
3 nights £645 inc DBB (2 Places)

DECEMBER

Isle of Skye · 7th - 12th · £645 inc DBB (1 Place)

2018 WORKSHOPS

MARCH

Isle of Skye · 20th - 24th · £825 (1 Place)

APRIL

Northumberland · 2nd - 5th · £595 (2 Places)

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If you only do one thing this month...

Masterful exposures

In our March issue, we asked you to submit your most inspiring and masterfully exposed images, and you were certainly up for the challenge. Here is our winner, who receives a Sprayway Mylas jacket, and 12 runners-up

Winner Dylan Nardini

Opposite Captured high above Inversnaid on the banks of Loch Lomond in March, this shot was taken in one of the brief moments without horizontal snow and sleet. With such difficult conditions, it was a case of finding a composition, getting the exposure and focus correct, lowering the camera, cleaning the lens then quickly raising the camera and firing the shot before snow and sleet hit the lens again. Spotting another fast-moving snow cloud approaching, I worked quickly to capture it as it developed high above the Arrochar Alps. *Nikon D810 with Zeiss 25mm Distagon ZF2 f/2.8 lens, ISO 200, 1/125sec at f/11, polariser, handheld*
dylannardini.com



Curtis Welsh

Right, top On a clear, cold and frosty January morning I took an early walk round some of the fields near where I live in the Scottish Borders. I noticed the setting moon dropping down behind this lonesome tree, which gave rise to this simple image in the cool light of a new day.

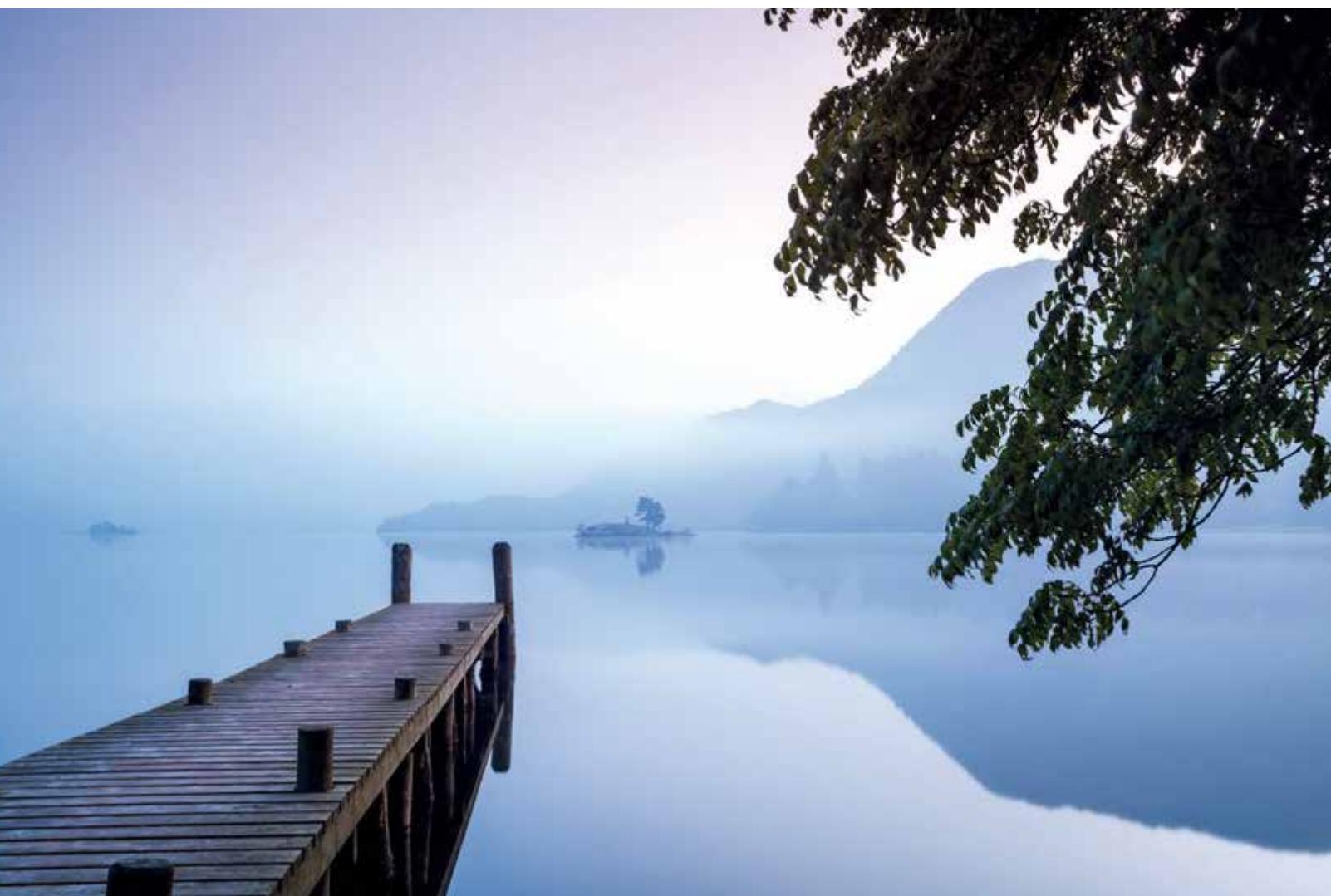
Olympus E-M1 with 9-18mm lens at 13mm, ISO 500, 0.8sec at f/8, tripod
curtiswelshphotography.co.uk

Tim Doggett

Right, bottom I took this image of storm clouds gathering over rice fields during a trip to Cambodia.

Nikon D610 with 24-70mm f/2.8 lens at 24mm, ISO 100, 1/160sec at f/10
tdphoto.co.uk





Pod Parton

Above On holiday in the Lake District, we stopped for four nights at Glen Ridding, on Ullswater. One morning I took a walk by the lakeside; it was very still, with a low-lying mist over the hills and water. I used a 10-stop ND and a ND grad to give a serene feeling to the scene. *Canon EOS 5D MkII with EF 17-40mm f/4 L USM lens at 32mm, ISO 100, 120sec at f/16, Tiffen 10-stop ND, 2-stop ND grad, tripod, cable release*

Katrina Brayshaw

Right I was lucky to be in the area of Ullswater in the Lake District during a heavy hail and sleet storm. I looked up to Place Fell and noticed the snow blowing on the summit with a couple of patches of light coming through the clouds on to the side of the fell. There was no time to set up a tripod, so I handheld the camera.

Fuji X-T2 camera with XF 55-200mm lens (focal length unrecorded), ISO 800, 1/1900sec at f/14, handheld





Jonathan Gaunt

Left This eider duck was photographed in overcast conditions near Seahouses on the Northumberland coast.

Canon EOS 1Dx with Canon 100-400mm f/4.5-5.6 L IS USM MkII lens at 371mm, ISO 1600, 1/500sec at f/5.6, beanbag, anglefinder

jonathangauntnaturephotography.co.uk

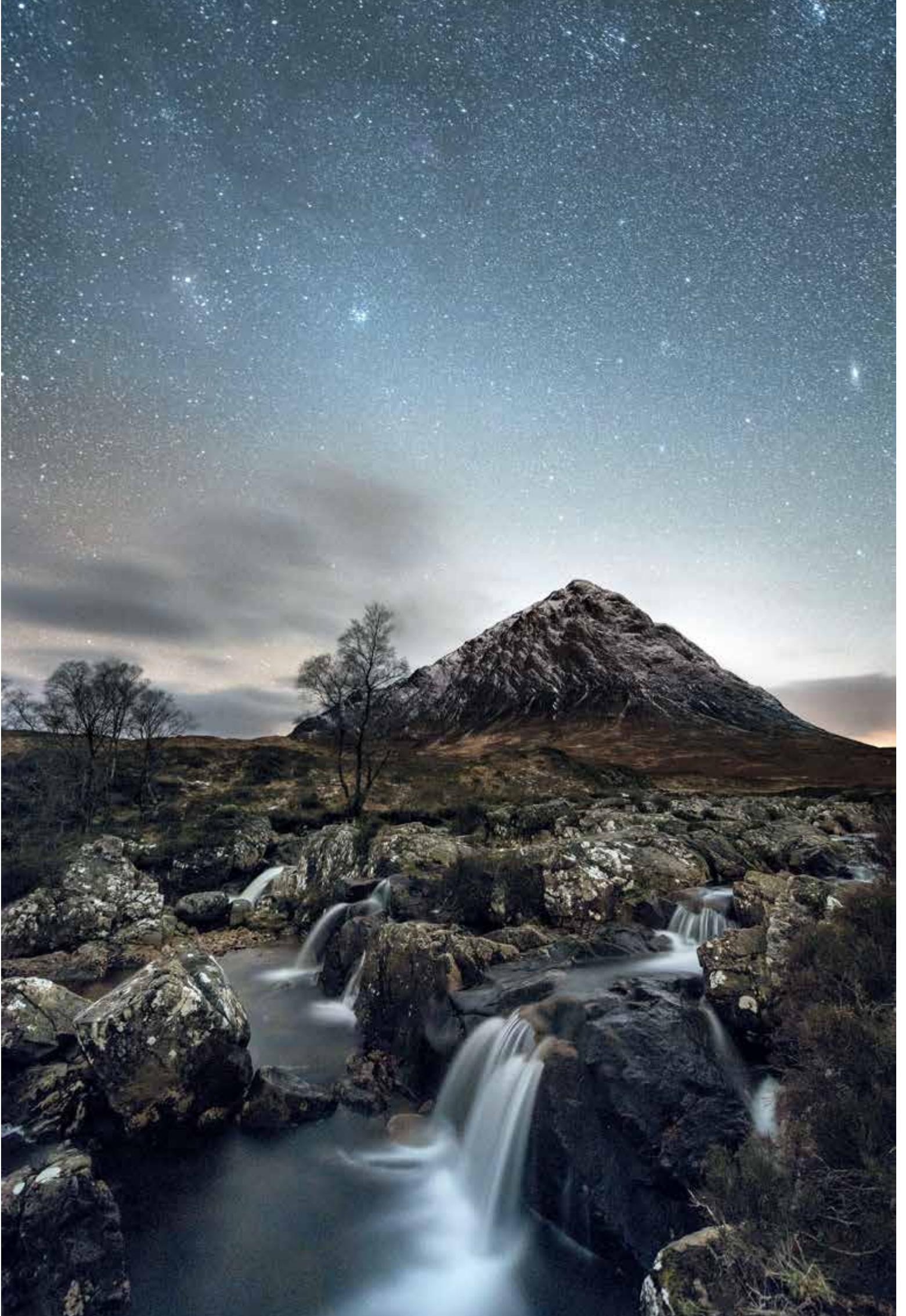
John Richardson

Below This image was made in Glen Orchy in the Scottish Highlands. It was late on a winter's day and mist rolled into the glen just before rain started to lightly fall. I used a long shutter speed, which I felt suited the quiet mood of the scene.

Canon EOS 6D with 24-105mm f/4 L IS lens at 105mm, ISO 100, 75sec at f/13, Lee Little Stopper, tripod

johnrichardsonphotography.com







Johnny Baird

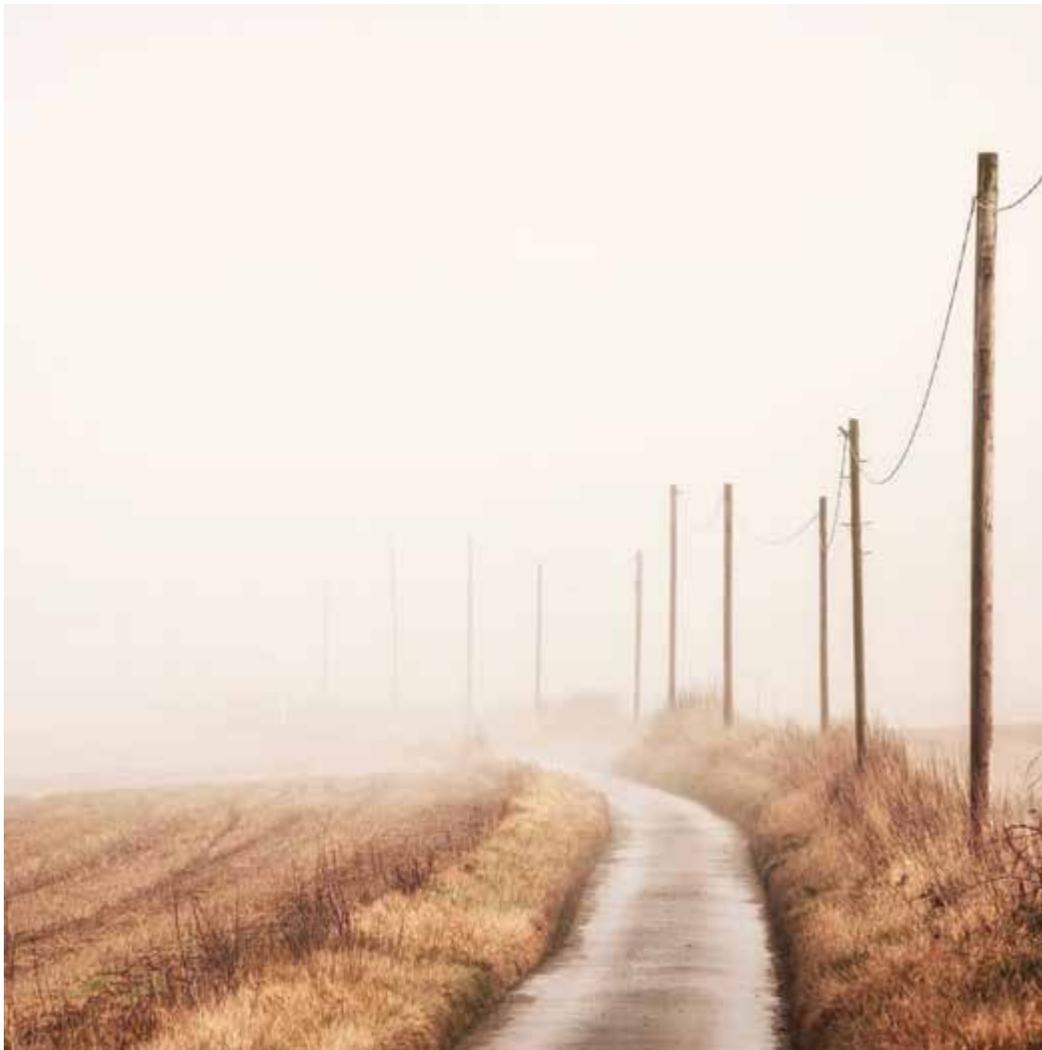
Opposite page This is one of the classic compositions of the river Etive waterfall with Buachaille Etive Mòr beyond, but with a twist. As I shot a few frames I noticed a white pyramidal, diffuse glow extending upwards in the night sky from Buachaille Etive Mòr. On returning home I consulted Stellarium and Earth Sky online and confirmed it was zodiacal light, which is caused by interplanetary dust particles reflecting sunlight. These grains of dust orbit the sun within the inner solar system.

Two exposures blended in Photoshop – For sky: Nikon D810 with Nikon 14-24mm at 15mm, ISO 4000, 30sec at f/2.8; For ground: ISO 1250, 601sec at f/4.5, tripod
[facebook.com/johnnybairdphotography](https://www.facebook.com/johnnybairdphotography)

Kevin O'Brian

Left, top I took this photograph during a morning shoot in the Ogwen Valley in Snowdonia – it's a great place to be. Afon Lloer is a small river that outflows from Ffynnon Lloer, a lake in the Carneddau range, which is higher up the mountain. *Nikon D800 with Nikon 24-70mm lens at 24mm, ISO 200, 1/6sec at f/11, 0.9 Lee ND grad, tripod, shutter release*

kevinobrian.co.uk



Hugh Harkness

Left, bottom The mist was lying heavily across the landscape as I drove north from Cheltenham towards Oxford. I had seen this scene in passing and needed to double back to a track to take the image. I was rewarded with a simple composition of a track and telegraph poles leading into the soft, distant blur. *Nikon D700 with Nikkor 70-200mm f/2.8 lens at 200mm, ISO 800, 1/500sec at f/11*

Mark Ferguson

Right, top Last December, during an unusually settled, windless spell of weather, I headed to this very exposed clifftop location at Yesnaby on the Orkney Islands to capture the sun setting over the north Scottish mainland. A sliver of clear sky on the south-western horizon allowed the sun to illuminate the underside of the altocumulus cloud sheet. I used a four-stop neutral density filter to blur the water, and took multiple exposures that I later combined.

Canon EOS 6D with Canon 16-35mm L lens at 16mm, ISO 100, two exposures at 4sec and 25sec at f/16, 4-stop ND, tripod, blended in software

markfergusonphotography.co.uk



Michael Cummins

Right, bottom I took this sunrise image in September on the Great Ridge in the Peak District. Mist and light converged to create a special moment on an otherwise underwhelming morning.

Sony A7R with Canon EF 135mm L lens, ISO 100, 1/400sec at f/5.6, tripod

michaelcummins.co.uk



Daniel Howarth

Opposite page I shot this at Linthwaite village, near Huddersfield, after a weekend of constant heavy rainfall. I initially arrived at the scene without my camera, when the light was catching the spray from the waterfall, which looked really nice. When I returned a little later with my camera, the light had gone, so I concentrated on taking close-up shots. The river was flowing very fast and this waterfall had some amazing shapes and colours in it.

Nikon D810 with Sigma 70-200mm lens at 200mm, ISO 100, 0.4sec at f/9, Hitech Firecrest polariser, Manfrotto tripod

danhowarthphotography.com



YOUR NEXT CHALLENGE

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Essence of travel

We all love to travel, and whether that takes us to far-flung, exotic locations or to the distant corners of the British Isles, there is great satisfaction to be found in capturing the places, people and experiences in photographs. It's not an easy mission though, as we are often faced with limited time in each location and have to quickly get to grips with the photographic potential to stand a chance of creating powerful images. Luckily, with travel covering all the photography genres, from landscape and wildlife to portraiture and architecture, there is always something to point your camera at.

Take a good read through Ben Pipe's informative guide to getting impactful travel photographs and then send us your best ones for a chance to be published in our October issue. To submit your images, head to outdoorphotographymagazine.co.uk/submissions. Closing date for entries is 19 July 2017. See page 60 for full details.

Enter and you could win a MindShift Gear TrailScape 18L backpack, worth £165!

The winner of our 'Essence of travel' competition will not only see their image published in the October issue of *OP*, but will also receive a superb TrailScape 18L backpack from MindShift Gear. Ideal for outdoor photographers, the backpack is spacious enough to hold a full camera system, including a DSLR fitted with a 70-200mm f/2.8 lens, and yet it retains a slim and compact profile. It also has a dedicated compartment for a 13in laptop and 10in tablet, and a front zippered pocket that can hold six litres of extra gear. To ensure all-day comfort, the TrailScape is built with a contoured back panel with lumbar support and a robust, padded shoulder harness. Other features include lash points for expanding capacity, a mounting system for a tripod, a seam-sealed rain cover, and interior zippered pockets for small accessories.

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If you can identify the location of this stunning waterfall, you could win a pair of Hanwag Cameros Wide trail shoes, worth £130!

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Where is it?

This exquisite waterfall is in one of the most remote and geologically striking regions on the planet. But is it:

- a) Zebra Canyon, USA
- b) Hamersley Gorge, Australia
- c) Tlaxco Canyon, Mexico

The answer and the winner's name will be revealed in OP222 (on sale 24 August 2017). You can enter the competition online at outdoorphotographymagazine.co.uk/c/win, using 'Waterfall219' as the code, or send your answer to opcomp@thegmcgroup.com, stating 'Waterfall219' as the subject. Alternatively, drop it in the post to: Where in the world - 'Waterfall219', OP, 86 High Street, Lewes, East Sussex, BN7 1XN.

Deadline for entries is midnight on 19 July 2017.

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APRIL ISSUE WINNER

In our April issue, we asked you to name the tiny village shown in the image below. The correct answer is:

b) Saksun, Faroe Islands



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Roger Owen from Leeds is the winner of the Coleman Kobuk Valley three-person tent – congratulations!



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