



Landscape Photography X-Masters



10 photographers. 10 unique ways of seeing the world.



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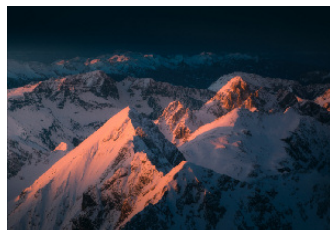
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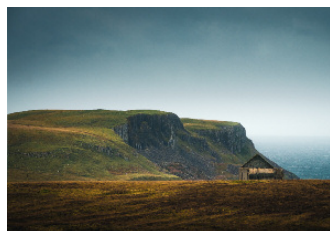
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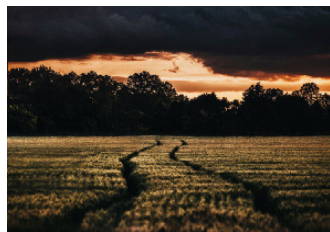
I always try to capture something unique, that speaks about me and not only the landscape.
by Andrea Livieri



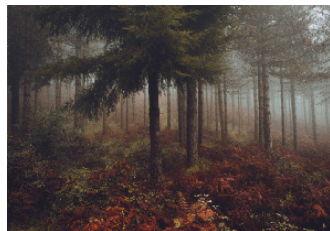
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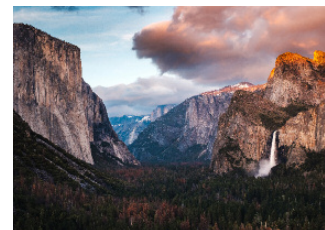
If you learn how light and the weather conditions affect a location, it's easier to be at the right place at the right time.
by Leire Unzueta



Dealing with the unknown is a big part of landscape photography.
by Anthony Robin



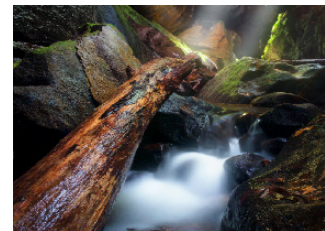
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by Robert Doeleman



I have always regarded the post-production stage as an integral part of the digital photographic process.
by David Thompson



A designer approach to landscape photography
by Clement Breuille

“I always try to capture something unique, that speaks about me and not only the landscape.”

by Andrea Livieri

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Could you please introduce yourself to the readers?

Hi, everyone, I'm Andrea Livieri and I come from Venice (Italy). I've been a professional musician since the age of 15. It's a passion of mine. I love all the forms of art and see it in everything that surrounds me, but my first love was definitely music—especially rock music with electric guitars. The expression of whatever devilry is in mind comes out in the form of a sound, which is probably why I love it so much.

I have always taken pictures over the years, since I was a child just for fun. At first, I used cheap compact cameras, then I bought a nice compact cameras, and then, during the summer of 2009, I bought my first DSLR. From there, I began reading and seriously experimenting with it. I started taking pictures of my friends and my family, and shared them within social groups online. The positive feedback I received spurred me on even further. I haven't done any photography courses or been mentored so I suppose I represent a generation of self-learners. Now, photography is a fundamental part of my life. It's a means of self-expression

in realms where music falls short.

The interest for Landscape photography comes a bit later. I'm very passionate about travelling, mountains and hiking, and in the north of Italy we have the Dolomites, probably the most photogenic mountain peaks in the entire world, I love them. All began here.

At this time I'm running several landscape photography workshops in the Dolomites and recently I started a new collaboration with a really great photographer from Lisbon who I'm planning for some international photography workshops and a unique photographic tour experience here in the Dolomites. More info very soon.

What is the philosophy behind your images? Do you have a preconceived image in mind when you're heading to a certain location?

I don't have any preconceived image in mind when I go out for shooting. I love to try something new every time I'm in the field, different composition, angles, focal length, etc...



Fuji X-T2
Fuji XF16-55mmF2.8 @34,20mm
f/11 . 1/15" . ISO 200







I always try to capture something unique, that speaks about me and not only the landscape. When I'm scouting new locations, always resonate in my mind frames of movies that I saw. Fantasy movies are probably my biggest source of inspiration, for every genre of photography. I'm a huge fan of Tolkien's work, I love them!

How do you scout locations with potential interest from places you haven't visited yet, without actually going there?

As landscape photographers we are very lucky, nowadays we have a ton of tools on the web and on our smartphones that help us to plan a shot quite well. When I visited Iceland for the first time, I planned all the locations by myself using only informations that I discovered online. Everything works perfectly. In my opinion the most useful source are traveling or hiking blogs, moreover not photography related. Sometimes food blogs have useful

information that can be converted for a photographic purpose. Other two crucial online tools that I use every single time I have to plan a session or a trip are Google Maps and Google Earth, they are totally free and very powerful.

About the applications on my smartphone, I'm a PhotoPills and TPE 3D addicted, stunning apps and absolutely essential for any enthusiastic or professional photographer.

Finding the perfect spot with the right weather is the result of a bit of luck and a lot of hard work. What was the most magical scene you've shot, and have you been pleasantly surprised by a location you had low expectations of?

A couple years ago, in the mid July, I was in the Dolomites at Passo Giau to have a fresh beer over the mountains and enjoy the outdoor. The weather was anything but great, no sun, a cloudy sky,

Fuji X-T2
Fuji XF16-55mmF2.8 @31,10mm
f/16 . 1/30" . ISO 200





flat light and moreover it was pretty cold. I had absolutely no plans about shooting something specific. During the summer season the sunset comes very late in the day and the weather in Dolomites is quite unpredictable. It was the 8 in the evening when the clouds along the horizon just faded away and the entire sky starts to burn out. What an epic and unexpected scene! I took my camera and tripod and I started to run for 5 minutes like crazy to a hill that was on the opposite side of the Gusela (the iconic peak that you can see in the image). About thirty minutes of pure color explosion, hard to forget! In the summer, above 2,000m, different rhododendron species grows up with crazy colors, and they would play in my favor for the composition. For this type of shot, despite the short time available to me, I proceed in a very meticulous and organic way. I don't think only about the light, but I try every time to find and arrange interesting shapes. The collection of pink rhododendrons in the foreground works as an echo shape of the peak in the background, and this correspondence between these two elements makes the composition much stronger.

Looking at the most popular trends currently on Instagram, in your opinion how far it is necessary to include the human element in any landscape?

Most of my images do not include human elements but sometimes and for certain purposes they can work quite well. First of all, what do you mean with “human element”? The human element doesn't have to be a person; it can also be structures of any kind as long as they're familiar. This ensures that the viewer can relate to it and its surroundings, whether that be for the size comparison or simply to convey the emotion of the scene. Including a human element is not a bad thing in some cases, but be careful about making the photograph too much about the person. If one or more people are included in a nature scene, they become the subject. Even if they are very small in the frame, the human element trumps anything else. It draws the eye and the background landscape or seascape supports the human subject(s). In case I prefer to keep their inclusion subtle so it doesn't distract from the surrounding landscape (ideally the real focus of the photo).







Fuji X-T2
Fuji XF16-55mmF2.8 @34,20mm
f/11 . 1/15" . ISO 200

What is it specifically about the X-System that made you stick with Fuji? What are the benefits and characteristics that you value the most in this camera system?

Oh man, there would be too many things to say about why I love the X-System. My main camera is the Fujifilm X-T2, and the first benefit on using it is absolutely the light-weight. When I have to hike for about 2 or three hours, every single gram matters. X-T2 is a joy to use in the field, the photography experience is completely different from any other cameras I owned; each control is easy to access and everything is placed in the right way. Shooting the Dolomites in the winter time is always a challenge, very low temperatures, strong wind, and your hands start to freezing quite quickly. Control wheels on the top of the camera and aperture rings on the lenses are absolutely a big plus, especially when you use gloves. I am very impressed by its capabilities. An amazing image quality, outstanding ergonomics, fast and accurate autofocus system, superb EVF and LCD performance, very impressive video recording features, logical menu system

and excellent weather sealing to make it a beast of a camera for enthusiasts and professionals. Add the amazing line-up of Fujinon lenses and the X-T2 can challenge even some of the most capable DSLRs, except in a lighter and more compact package.

Thinking of the optimal set of lenses for a landscape kit, whether they are Fuji branded or not, what are your current choices and why?

I currently use a variety of lenses. For the landscape purpose my favorites are:

Fujinon 10-24mm f/4

It's not perfect, but probably the best wide angle lens I ever used.

Crispy details, great contrast and colors, solid construction and great feel to the focus, zoom and aperture rings, OIS built-in. I use it when I have to shoot big scenarios and I need to emphasize elements in the foreground.

Fujinon 16-55mm f/2.8

What a lens! It has a flawless optics. I don't use it so much for landscape photography, but sometimes it's very useful to fill the gap from 24mm (10-



24mm) and 50mm (50-140mm). The only negative to this lens is its weight, and for long hiking it's not the best choice.

Fujinon 50-140mm f/2.8

I love tele-shots, I like them so much! I use this lens very frequently for close framing as well panoramic shots (multiple single shots and then stitched in Lightroom). The only downside, as the 16-55mm, it's quite heavier and bigger than 55-200mm model. Maybe I will add it to my lens kit in the next future, and I'll probably use the 50-140mm only for portrait or video works.

Landscape photography and filters are, most of the time, connected. For some people, speaking in filters is almost the same as Quantum Physics. Do you prefer to use filters, or to combine exposures? What's your most used filter, and why? What brand do you use?

Filters are an important tool for every landscape photographer. I almost every time use a polarizing filter, which reduces glare, the reflection, and it makes the image more contrasting, more saturated, and gives the image a certain look that you can't achieve any other way; and that's because that you have a reflective surface in your image such as wet rocks or haze in the atmosphere, it gets rid of all of that, it polarizes the light so your image just it looks richer and just much better. ND filters are very useful for long exposures and capture movements in the landscape, silky waters or smooth clouds. Two years ago I switched from Haida filters to NiSi V5-Pro System, beautiful pieces of glass and the holder is absolutely amazing. I use three gradations, 11 stops, 6 stops and 4 stops.

About GND filters, I own some models, but I use them rarely. There are occasions when they won't work but when they do I always favor those over bracketing my exposure.

Fuji X-T2
Fuji XF16-55mmF2.8 @34,20mm
f/11 . 1/15" . ISO 200



For your personal approach to this genre of Photography, do you prefer the portability of the APS-C line of cameras or the ultimate resolution of the GFX?

GFX is a superb system, tons of pixels and a pristine image quality, but I think I'll stick with the portability of the X-T2. Regarding the resolution in Megapixels, 24Mp are more than enough to suit my needs.

What about the tripod, do you use it 100% of the times or are there occasions when it stays at home?

The tripod is always with me. It's a very simple tool to keep our camera steady when we use it in challenging light conditions as sunrise, sunset, long exposures or night photography. I own three different tripods from two big brands Manfrotto and Benro, all of them with a ball-head and the Arca-Swiss Quick Release System. Each tripod has a different weight and dimensions. The small one for easy traveling, the middle one for long hikes, and the biggest for locations with a difficult weather (strong wind, sand beaches, etc...).

Regarding post-production for landscape photography there is not much consensus. From those that limit it to the minimum, only to improve the direct output of the camera, to those who make long hours of adjustments and manipulation to obtain the result idealized in their minds. Between these two extremes, where do you stand?

My approach to photography isn't terribly different than the one I have with music, because I think that every art form has a strong relationship with each other. Let me try to explain this. When you have to create a music album, there are several stages needs to be done to achieve the final result: Songwriting, Pre-Production, Arranging, Recording, Mixing and Mastering. You can choose how much time to spend for each step. Photographically speaking, post-production covers the two final stages (mixing and mastering) and here you can decide where and how far you want to bring the data you captured with your camera in the field. It all depends on your vision.

I'm probably in the middle, I have

passion for outdoors and I really like post-processing but I don't want to spend most of my life in front of a computer.

What processing software do you use for the Fujifilm files? Why do you use it instead of other?

I use three different softwares, depending on the direction I want to give to a specific shot. Adobe Lightroom CC, Exposure X3 by Alien Skin and Capture One 11 by Phase One, each one has a distinct flavour, the interfaces are slight different but you can find every adjustment you need for an accurate post-processing. It's the same process that you go through when you have to mixing an audio track in a mix, which EQ, Compressor or any other effect will I can use to achieve a specific mood.

I'm in touch with Alien Skin for a while, and those guys are making an amazing job on their flagship software. Exposure X3 is growing very fast, and Alien Skin 110% listens to everyone's feedback and makes an update for almost as quick as they can, which is

really great. It shows that they really care about the buyer.

Landscape photographers usually suffer a lot, because they have to wake up before the sunrise - most of the times a lot before, and in some seasons they arrive home long after dinner time. All of this without any guarantee that they will get a decent image. What do you have to say about this and what's the best advice you could give to all the ones willing to start doing landscape photography?

Most of the time you need to spend much efforts to create a compelling landscape photo. There are two main reasons comes to my mind on why landscape photography is so fascinating to me:

Landscape photography gets me out in nature. Shooting landscapes forces you to get outside and find the beauty around you. Sometimes this means discovering places right in front of your eyes that you just never noticed were beautiful before. Other times this means exploring new places and getting out on a hike or nature walk.



Fuji X-T2 . Fuji XF16-55mmF2.8 @34,20mm . f/11 . 1/15" . ISO 200

Even if I don't come back with images that excite me, I'm always better for having gotten out in the fresh air. It also pushes me to explore new places that I might not have discovered otherwise.

Not only does landscape photography pushes me to explore new places, but it gives me a push to get out during those times of day that we are often holed up inside, such as sunrise, sunset and nighttime. Because it can be more challenging to get out at those times, we often don't in our daily lives. But since these are the times when the most interesting light can be found, landscape photography pushes us to set an alarm in the morning rather than sleep in, or to stay out for (and even past) sunset. Or it leads us to find a dark place at night and observe the stars. I have seen more sunrises thanks to shooting landscapes than I ever had before. And the adrenaline high when the LCD screen captures what you saw, is indescribable.

What do you like the most in landscape photography: the dawns or

the sunsets; the sounds of the birds and water, or the absolute silence; the morning's fresh air or the cold end of the days; the rain - we can't remember of everything, but you get the idea? There's something special in this genre of the photography? For you it's...

I love to spend some time alone, the absolute silence, the morning's fresh air as well the cold end of the days. I used to love hiking when I was a child, and being outdoors. Nowadays, it's the same thing, I'm kind of an outdoor guy. Shooting landscapes is like therapeutic meditation. Getting out to shoot landscapes clears my mind and soothes my worries and anxiety. When I get out and set up to shoot a landscape scene, I find that my mind is freed of my worries and distractions. I become completely focused on the scene around me and setting my camera to achieve my vision. Watching the sun come up over the horizon or dramatic clouds change as they move across the sky becomes entrancing and my mind and body are freed from the tension of anxiety as I focus on capturing the wonder of nature. For that time, all that matters is freezing those moments in

front of me and in finding creative ways of capturing the beauty unfolding.

Let's imagine that we have no interest in shooting landscapes. What can we still learn from a landscape photographer?

Motivation, perseverance, patience, planning, advanced camera techniques as well post-processing skills that could be really helpful for other photographic genres, complex light gestures to take some inspiration from, for examples to apply them on portrait photography. The weather has no clear rules, you will learn to be a better improviser and a lot of other stuff that you can't even imagine!

Apart from photography, do you have interest in other creative activities?

As I said before I'm also a musician for about 25 years. At this moment, in addition to my main work as photographer, I'm working on the upcoming release of the new album of my band The Moor (www.themoor.org). BTW, I realized the first video clip "Lead the

Difference" with the Fujifilm X-T2.

Thanks to the amazing Maurício & Hugo and to the great community at Fuji X Passion!

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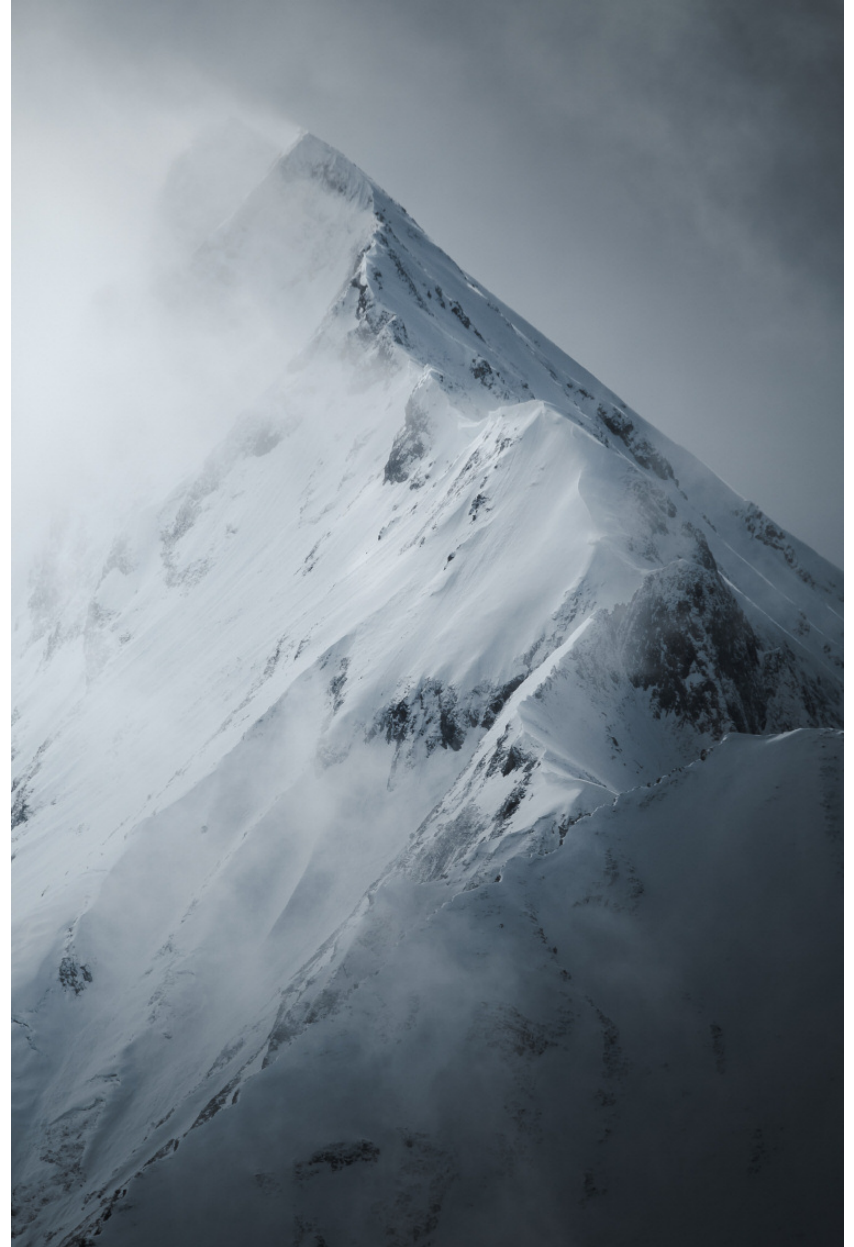
Fuji X-T2 . Fuji XF50-140mmF2.8 @115mm . f/11 . 1/15" . ISO 200



“Landscape photography is for me
an abstract art, a paint which the
nature offer us to transcribe.”

by Kevin Meynier

www.kevinmeynier.jimdo.com





Could you please introduce yourself to the readers?

Self-taught photographer living in France, natural enthusiast but more particularly of mountain, I travel the tops of each of them being on my way. Absorbed by the purity of the winter, to retranscribe the icy atmosphere which reigns over the landscapes in this period came to me naturally, just like to shoot a Dantesque summit so like a portrait as well as the minimalist landscape. I like particularly the celestial, velvet atmospheres and uncluttered. That's why I do not hesitate to be hiding in the snow at the top of a mountain, waiting for the enveloping clouds and for the perfect light.

What is the philosophy behind your images? Do you have a preconceived image in mind when you're heading to a certain location?

My photos are an internal part of me, my chaos in a way. Many people see this one as an incomprehensible

disorder, of dark, loose of sense.

No sense is carried by the Chaos, it is a door towards the discovery of a new sense.

Attracted by the wild and restless, sharp and abrupt tops, such of the impressive scales overtaking the mist and the domain of the understanding, I plan, every place every exit, minutely according to the graphics of a landscape, its geographical situation and a season.

How do you scout locations with potential interest from places you haven't visited yet, without actually going there?

For this first phase, we begin with the scouting and for that I work mostly with Google Earth. This software allows me to visit in 3D a place even before going there, I scrutinize every square meter near a selected subject, following the position of the sun, to define a more or less precise route of the spots of camp.

Fuji X-T2
Fuji XF16-55mmF2.8 @55mm
f/8 . 1/20" . ISO 400







Finding the perfect spot with the right weather is the result of a bit of luck and a lot of hard work. What was the most magical scene you've shot, and have you been pleasantly surprised by a location you had low expectations of?

All this preparation, free leash in the imagination, and also in the unforeseen. Naturally, we cannot plan in the perfection how will be a scene over a moment. It is also necessary to know how to be in the unknown and to improvise, moreover it is often in these improvisations that we make our best images...

I have memory, of a place in the French Alps, which was not absolutely planned by base in my route, but which further to some discussed with a friend, it will have been necessary 5 minutes to decide to go to this place. I knew that this one was attractive, pleasant... Arrived on the spot, thus I put my camp and thus cross my first night. The next day, it was pouring down,

non-stop. I decide to climb little all the same, until find a spot more or less sheltered by trees and thus I wait. Now in spite of the rain, rays of sunshine come to light, as well as full of small low clouds, almost appearing from the ground! This resulted my famous image of the cycle of the water or clouds flowing by a waterfall gave birth again to a cloud, like an hourglass...

Looking at the most popular trends currently on Instagram, in your opinion how far it is necessary to include the human element in any landscape?

At present, we see a lot (too much?) of landscapes with a person above on networks as Instagram, it's not my type of image but I respect the taste of each. Personally to include the human being to give a scale to a part of landscape, or the human being in action (ski, hike, mountain climbing) is an aesthetic option and could be considered even

Fuji X-T2
Fuji XF100-400mmF4.5-5.6 @158,80mm
f/7.1 . 1/2500" . ISO 500



completely artistic. Not so much the selfie with profusion on every place, it doesn't catch at all my attention, it's even the opposite. Generally the problem is simply that everybody often makes the same photo, on the same spot, on the same image processing, and even with an identical garment, without any originality, it's a pity.

That being said, we also see beautiful things on networks, really unique clichés, and I take pleasure to look at them, really.

What is it specifically about the X-System that made you stick with Fuji? What are the benefits and characteristics that you value the most in this camera system?

It has been now several years since I started taking photos. For a long time I photographed everything and nothing, family, dogs. I was equipped with an old Canon 1Ds with some lenses, until I decided to resell everything for some

new and more recent equipment. I thus fell over on Fuji quite naturally, at the just beginning because I liked the notched thumb wheels and the retro look. But little by little I began to enjoy so much these pieces of equipment, especially because they're very practical and work just as I want them to.

Thinking of the optimal set of lenses for a landscape kit, whether they are Fuji branded or not, what are your current choices and why?

I began with the landscape photography with a Fuji X-T1, then I bought and resold many Fuji lenses... What I can now certify, it is that we can make landscape photos with any focal length, from the ultra wide angle to the big telephoto lens.

Today I rationalized my lens set, on one hand because now I found my style, my universe, my way of working, on the other hand to relieve my bag during big expeditions over more than a week to

Fuji X-T2
Fuji XF100-400mmF4.5-5.6 @400mm
f/8 . 1/1000" . ISO 400









carry the backpack, I thus shoot at the moment with an X-T2 as well as the 16-55mm f/2.8 and the 100-400mm.

Landscape photography and filters are, most of the time, connected. For some people, speaking in filters is almost the same as Quantum Physics. Do you prefer to use filters, or to combine exposures? What's your most used filter, and why? What brand do you use?

As a supplement to these optics, I regularly use 100mm NiSi filters, with the V5 PRO filter holder of the same brand, but the one who is permanently almost screwed, whether on the 16-55mm or 100-400mm, it is my filter GND1.2.

It is my essential accessory not to say compulsory.

For your personal approach to this genre of Photography, do you prefer the portability of the APS-C line of

cameras or the ultimate resolution of the GFX?

Many photographers speak only about the weight and size for the reasons to their switch to mirrorless, but for me it was not so much a matter of size and weight but usability as well as the quality of the work this equipment produces.

If I could offer myself a GFX, I would work unquestionably with it today for its ultimate resolution especially on the landscape!

What about the tripod, do you use it 100% of the times or are there occasions when it stays at home?

When we go to photograph during with long hikes, we have to pay attention on the weight of everything. Every utensil whether it is to sleep (tent, sleeping bag) or the cooking (stove, pan) is chosen on two criteria: durability and weight. But when it comes to Photography, I won't give up on any possibility, and it is thus for it

Fuji X-T2
Fuji XF100-400mmF4.5-5.6 @123,80mm
f/8 . 1/200" . ISO 200



that I take my tripod all the time, regardless the duration of my ascents. However I use it only little, especially in the evening in fact, during my ready meal of the tent, it's put with the ready for use device in case of sudden divine light!
If you can do the big things, you can do the little things as well.

Regarding post-production for landscape photography there is not much consensus. From those that limit it to the minimum, only to improve the direct output of the camera, to those who make long hours of adjustments and manipulation to obtain the result idealized in their minds. Between these two extremes, where do you stand?

Landscape photography is for me an abstract art, a paint which the nature offer us to transcribe. I work a lot my shots, the framing, composition, filters, in order to have an image out of the camera that is 75% finalized.

The processing part comes then, where I add my artistic leg by means of simple and small general adjustments as well as located. I do not modify the atmosphere or the general aspect of a scene, but I come to improve it, to adorn it, by shaping it according to the image I had in front of me at the time of the capture.

What processing software do you use for the Fujifilm files? Why do you use it instead of other?

To get the best of my raw files, I work essentially with Lightroom, which these days, suits me amply. I try to get a little more control with Photoshop for micro-adjustments, more precise and more ambitious than Lightroom.

Landscape photographers usually suffer a lot, because they have to wake up before the sunrise - most of the times a lot before, and in some seasons they arrive home long after dinner

Fuji X-T2
Fuji XF100-400mmF4.5-5.6 @100mm
f/8 . 1/250" . ISO 200







time. All of this without any guarantee that they will get a decent image. What do you have to say about this and what's the best advice you could give to all the ones willing to start doing landscape photography?

Landscape photography is a work of patience, we have to wait often a lot for a precise scene, or it's required to walk a long way. But all this remains a great pleasure for me. It is even my own therapy to evacuate all the stress and fatigue of the everyday life.

I particularly like leaving several days, to climb mountains to put my bivouac in a hole of snow there, and live alone without anybody else, just me and the nature. Some moments the conditions are rough, complicated, but that always remains the best way of obtaining the best portrait of a short-lived scene.

What do you like the most in landscape photography: the dawns or the sunsets; the sounds of the birds

and water, or the absolute silence; the morning's fresh air or the cold end of the days; the rain - we can't remember of everything, but you get the idea? There's something special in this genre of the photography? For you it's...

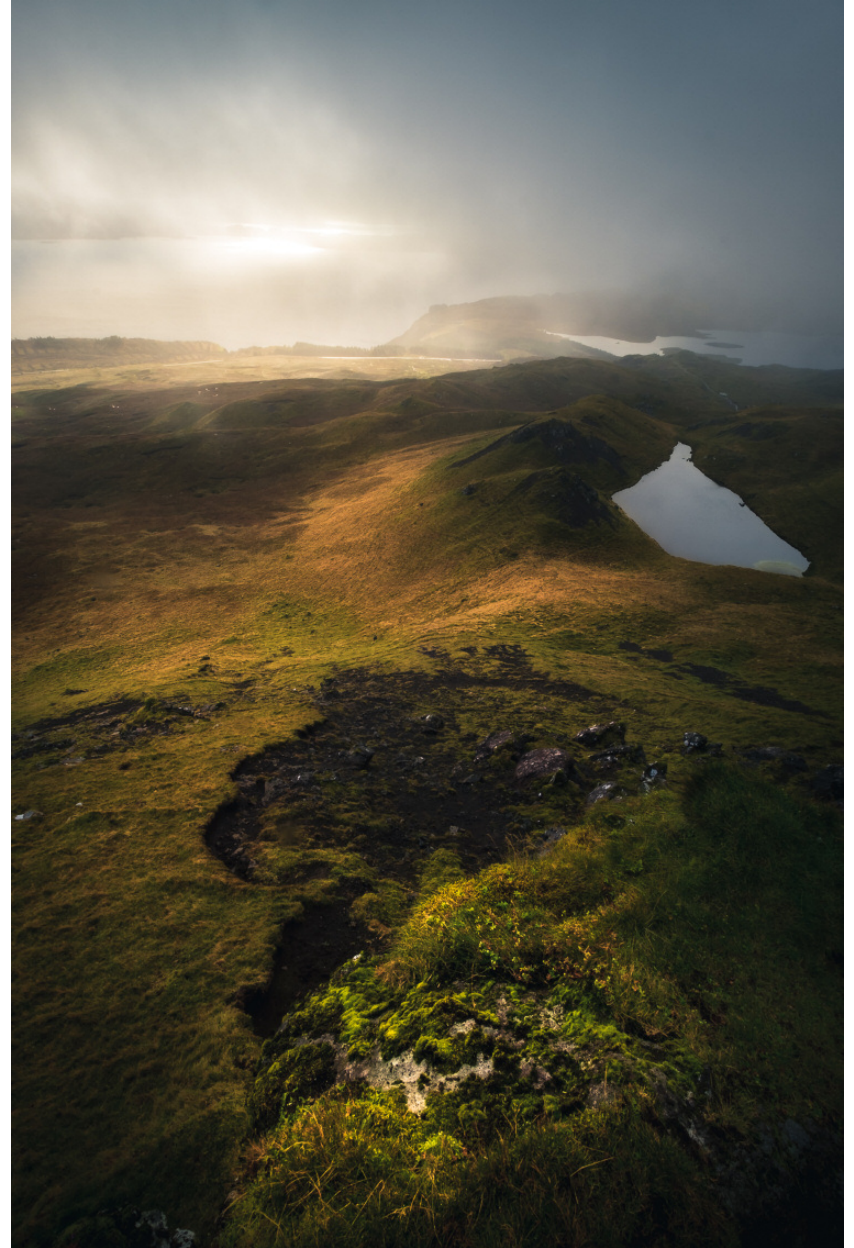
The moments which I prefer the most in landscape photography are the very cold mornings, with negative temperatures, when some rays of sunshine begin to arrive with this sea of mist which wraps the wild tops of every mountain. In these moments, I take a pleasure absolved to observe, to admire, and to draw my completely minimalist and white images.

Let's imagine that we have no interest in shooting landscapes. What can we still learn from a landscape photographer?

For the most part of people, who do not explore or climb a few peaks, nor even discover new wild places, the landscape photographer is as a window

Fuji X-T1
Fuji XF10-24mmF4 @10mm
f/8 . 1/10" . ISO 320





on these unknown and dreamy places,
he allows everybody to travel through a
single photography. For us, landscape
photographers, it is a little of our
purpose I think...

**Apart from photography, do you have
interest in other creative activities?**

Except photography, I like all which is
artistic, I draw from time to time, but I
also like very much working the wood. I
carve diverse objects which go of the
kuksa (Lapp traditional Cup) to a
flowerpot in the shape of Groot
(character of BD) via (including) a
stool in spiral for the great pleasure of
my wife and my daughter.

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Fuji X-T1
Fuji XF10-24mmF4 @10mm
f/10 . 1/40" . ISO 200

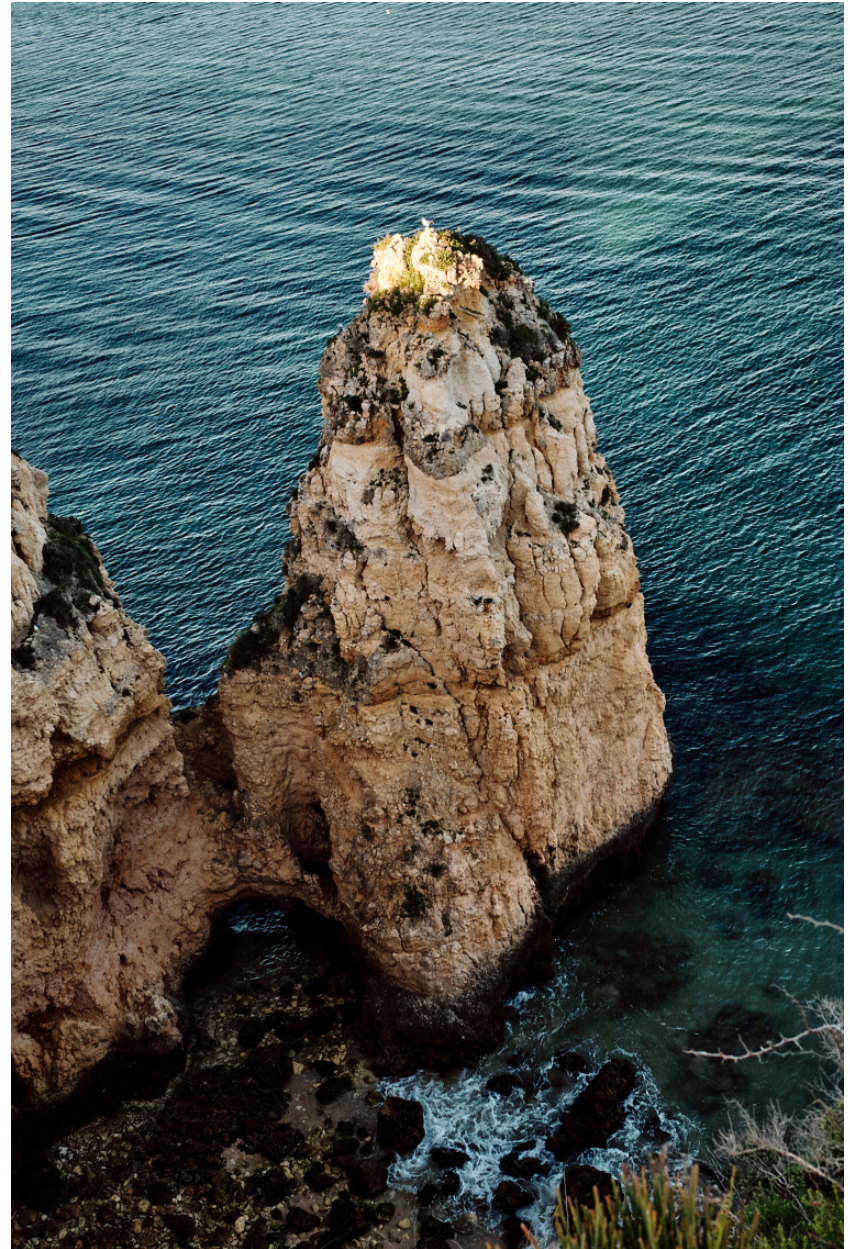




Four days in Algarve with the Fuji X-T2 and the XF 16-55mm f/2.8R

by Fabien Bazanegue

<https://fabienbazanegue.com>



I am back from a short trip in Algarve in the south of Portugal where I stayed four days not far from Faro.

The feelings I have got about this trip are a bit weird. I am at the same time disappointed and enchanted by this destination.

Disappointed because I found it ugly in some places. The region (mostly the south coast) has been totally devastated by mass tourism which made many cities and villages lost their soul and charm.

Enchanted on the other hand because I was delighted by some of Algarve preserved landscapes like the Vincentine Coast at the north of Cape Saint Vincent.

Let's start then with the enchanting part.

VINCENTINE COAST

When you look at a map and you don't see many road going along the coast it

is often a good sign that the area has been well preserved and that you will find there some beautiful natural landscapes.

With the Vincentine Coast it is exactly the case and I was not disappointed!

Here are some good spots (amongst many others) I have scouted.

PRAIA DO CASTELEJO

Integrated to the Natural Park of Southwest Alentejo and Vicentine Coast, the Castelejo Beach has a dazzling beauty where the black shale rocks contrast with the golden sand.

Fuji X-T2
Fuji XF16-55mmF2.8 @16mm
f/22 . 27" . ISO 100



PRAIA DE AMADO

Considered one of the best beaches in Portugal for surfing, Amado Beach is sought after by practitioners from all over Europe, and is very often the scene of international competition events.

Fuji X-T2
Fuji XF16-55mmF2.8 @55mm
f/6.4 . 1/1400" . ISO 100





PRAIA DA BORDEIRA

A few kilometers away from the village of Carrapateira, Praia da Bordeira is 3km of wild, rugged sand surrounded by craggy limestone peaks and emerald blue waves crashing to the shore.

The Beach is another well known Portuguese spot from surfers and makes the happiness of children who love wading in its lagoon.

Right image: The footbridge on the rock on the left hand of Praia da Bordeira was partially destroyed by the storm 'Hercules' in 2014 when waves came crashing over this high cliff. A not so subtle reminder of the power of the ocean.

Fuji X-T2
Fuji XF16-55mmF2.8 @16mm
f/8 . 1/640" . ISO 800



CABO SAO VICENTE

Cabo de São Vicente (the Cape of Saint Vincent) is the most southwesterly extremity of Europe. This wind blasted and storm pounded headland is just what visitors expect, for what was considered, up until the 14th century, the end of the known world.

The jagged cliffs rise 60 meters from the ferocious seas and high above guarding the busy shipping lanes is one of Europe's brightest lighthouses that can be seen 60 miles away.



FORTALEZA DE SAGRES

The Fortress of Sagres (The Fortaleza Sagres) is a military construction located at the southern tip of the Sagres Peninsular, not far from Cape Saint Vincent.

Sagres fort is not a classically constructed fort, it is more a large wall that divides the mainland from the headland, with the other three side protected by 60 meters high cliffs. This uniquely designed fort protected the town from Northern Africa raiders.

Inside fort's walls is a giant and curious stone pattern that measures 43m in diameter. Named the Rosa Dos Ventos (literally, a pictorial representation of a compass), this strange configuration is believed to be a mariner's compass or a sundial of sorts.

It's a great walk around the perimeter of the promontory. Don't miss the limestone crevices descending to the sea, or the labyrinth art installation by Portugal's famous sculpture-architect Pancho Guedes.



SOUTHERN COAST

PRAIA DE ALBANDEIRA

Praia de Albandeira is one of Portugal's Best Kept Secret. This beautiful secluded beach is located not far from Lagoa.

From the top of the cliffs you can enjoy some amazing views over the beach. You will also see a famous rock that looks like an arch, known as Arco de Albandeira. The arch has been formed by many years of erosion. These unusual rock formations make Praia de Albandeira a unique beach.

To be noted: the spot is as good at sunset as it is at sunrise.





SEVEN HANGING VALLEYS TRAIL

Most probably one of the jewels of Algarve, the seven hanging valley trail offers stunning views, stunning coves and stunning geology. This very easy trail is definitely not to be missed – and yes, it is in fact very easy to get excited about this winding and fragrant trail will take you through some of the most beautiful natural gems of the Algarve.

The walk itself takes place along the top of coastal cliffs defined by deeply sculpted shapes and beautiful ochre and golden hues.

This scenic route runs from Praia da Marinha in the east to Praia de Vale Centeanes in the west. Among others, it offers a string of notable stops at the **Alfanzina lighthouse** (right), and at the Benagil and Carvalho beaches (below).



PONTA DA PIEDADE

Ponta da Piedade is just outside Lagos town, at the tip of the promontory. There is a lighthouse at the roads end (not open to the public). It is one of the wonders of the Portuguese coastline.

This majestic natural promontory created by an inspired god and inhabited only by seagulls, is composed of caves and rock formations that take red, ochre or golden tones during certain hours of the day, especially at sunrise and sunset.

There, you can measure the formidable work of erosion in the sandstone cliffs: stone arches, tunnels and imposing caves connected to each other.



MY GEAR

I started in photography with a Canon 450D, A gift for my 40th birthday. Quickly I felt a bit constrained with this entry level camera so I switched to the newly (at that time) Canon 6D in 2013 which I kept for nearly 4 years. I learned a lot with it and made some stunning trips (US Southwest, Moroccan Desert, New York, etc.) and great shots but when I was coming back home I always felt very tired of carrying all that heavy stuffs. So in early 2017, truly convinced the Fuji gears were really what I needed, I decided to resell all my Canon gear (body and lenses) and replace them with the lighter and less bulky Fujifilm X-T2. Since then, I felt in love with it.

With the way it is so easy to manipulate, everything seems to be so handy, at the right place. And what a gain of weight!! My back is thanking me on every new travel! And obviously that was done without any quality loss on my images, quite the contrary!

For the lenses, I started with the XF 16-55mm f/2.8 R LM WR which was the only lens I owned for almost a year

and a half. Recently, I bought a second hand XF 10-24mm f/4 R OIS which I already love! When I had the Canon 6D I also owned a 16-35mm lens which I was terribly missing since my switch to Fuji. I had a great deal opportunity about a month ago and I jumped on it! It did some stunning pictures of the old Nice with it some days ago (check out on my Facebook page).

So, all the shots from my Algarve trip have been done with the 16-55mm solely. If you like to travel light, I find this lens perfect and really polyvalent for travel photography as it can adapt to many situations and also because it produces sharp images. For example, I spent 3 weeks in the Cyclades islands last summer with this lens only and I rarely felt I was missing an other one.

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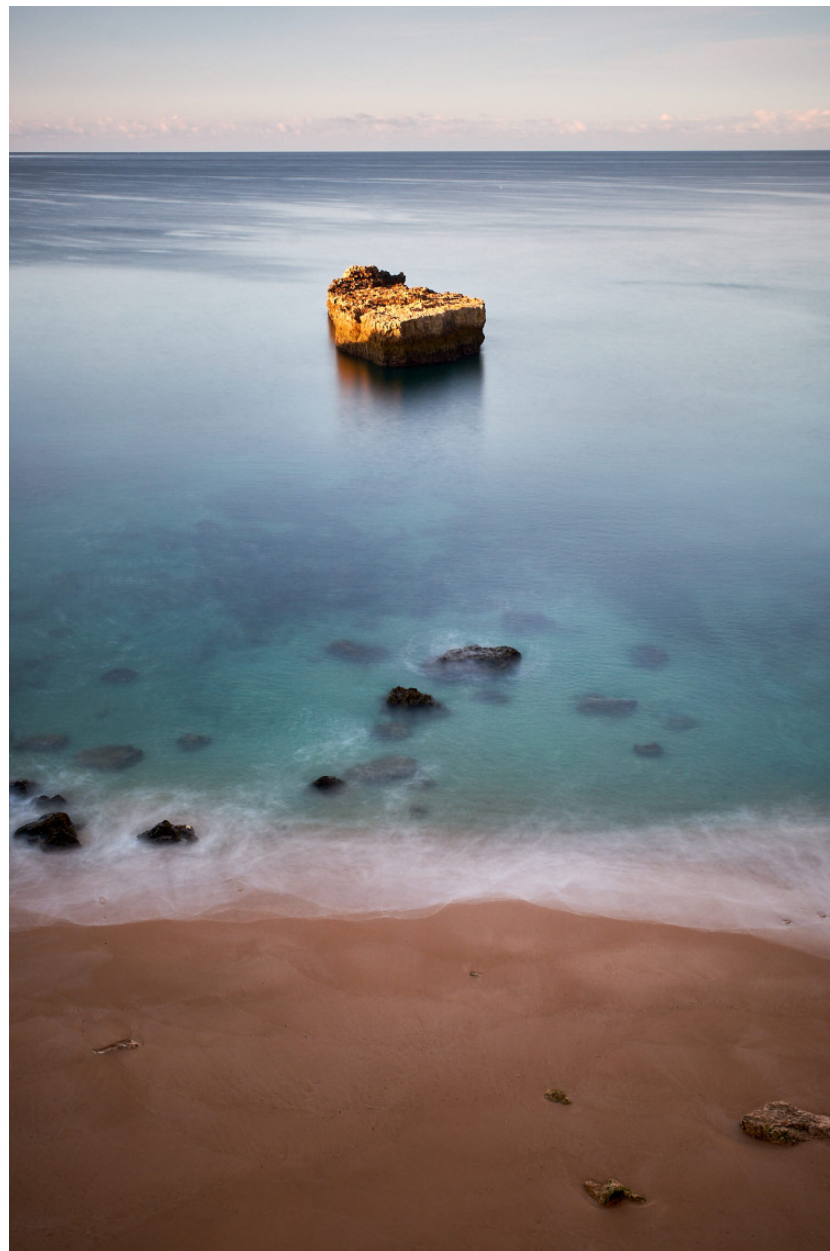
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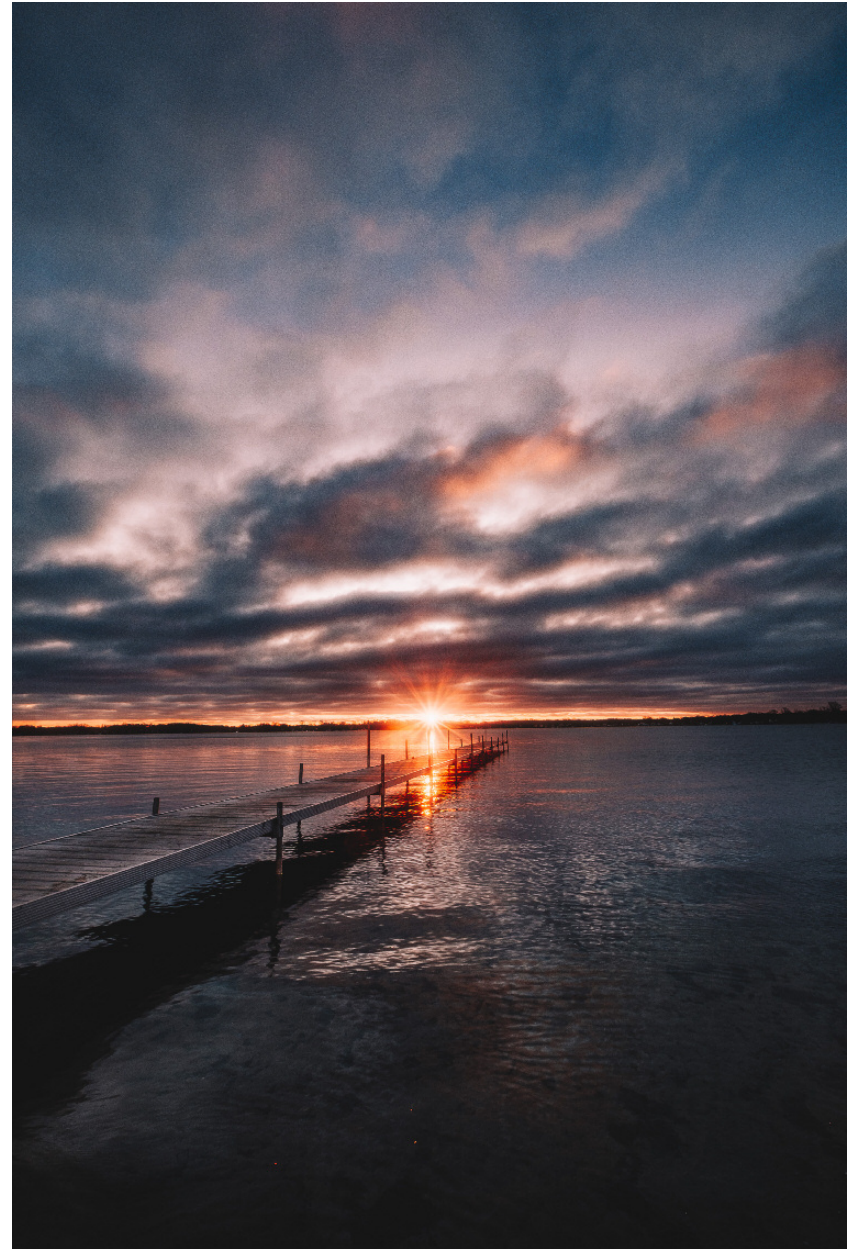




“There is nothing more invigorating
and adrenalin-inducing for me
than being in a new place
for a sunrise or sunset.”

by Bryan Minear

<http://bryanminear.com>





Could you please introduce yourself to the readers?

Hello readers! I am Bryan Minear, an Official Fujifilm X-Photographer currently based in Southeastern Michigan. I am a husband and father of a now 2-year old boy, as well as a full-time Senior Designer at Vanguard World US. In what spare time I have, I am constantly running around and trying to make something unique out of the mundane landscape here in the Midwest.

What is the philosophy behind your images? Do you have a preconceived image in mind when you're heading to a certain location?

I think typically I just go out with a hopefulness that I come home with one unique image for the day. We don't have a lot of beautiful scrawling landscape scenes here so it's tough to go out with a preconceived image in mind. But I do live around quite a few horse farms and wetlands, so there are times when I

know that I want to shoot wildlife.

How do you scout locations with potential interest from places you haven't visited yet, without actually going there?

Google maps is my best friend. I am originally from Ohio, and lived in Dallas, Texas for a little while. When I moved to Michigan I was on Google every day looking for lakes, parks, and anything that looked remotely interesting within an hour from my house. After being here for over 4 years now, I feel like I have all but worn out all of those. I keep convincing my wife that we need to move out West so I have much more options. Beyond Google, I will still search Instagram by location from time to time, and hope that I can pull up more than a bunch of selfies. And the app PhotoPils is an absolutely must for tracking the sun and moon and figuring out the best time of year to shoot a certain scene based on the location of the sun.

Fuji GFX 50S
Fuji GF250mmF4R
f/4 . 1/480" . ISO 100







Finding the perfect spot with the right weather is the result of a bit of luck and a lot of hard work. What was the most magical scene you've shot, and have you been pleasantly surprised by a location you had low expectations of?

Not to sound cliché, but as of this moment in 2018, the most meaningful landscape image that I have shot is one I took at the Grand Canyon in February. It has just as much to do with the story of getting there as it does the photograph itself.

I have wanted to see the Grand Canyon since I was a little kid. Heck, I have family that lives in Tucson, so it was inevitable that I would get there one day. It was just one of those larger-than-life places that you saw in movies growing up, but it was always just out of my reach. Fast forward to 2017, my wife and I were planning to go for a wedding, and had to cancel all plans due to our son needing an emergency surgery. So finally a year later my wife

and I got to go, and the same day that we woke up at 3am to drive to Monument Valley to catch the sunrise, we spent the sunset at the South Rim of the Grand Canyon. I ALMOST tried to justify not going because I felt like I was being too selfish. This was a vacation with my wife after all, not a purely photo trip. But she convinced me to go, and walking up to the edge was like something out of a film. I have absolutely no words to describe its indescribable beauty. So of course, arriving a few hours before the sun was scheduled to set, we got to take it in and scout 'my shot'.

The best part was that it was February, and had snowed the day prior, so there was still a lot of snow that was scattered along the cliffs providing the perfect foreground texture juxtaposed against the red rocks in the background. I found my composition and waited. As the sun went down, the rocks lit up like something out of a painting, and the wispy white clouds overhead danced

Fuji X-T2
Fuji XF50-140mmF2.8 @50mm
f/7.1 . 1/30" . ISO 200



beautifully. I couldn't have asked for a more perfect experience after waiting all of those years.

As far as low expectations go, all of my local spots around home I always have super low expectations of finding something unique. But as I said earlier, there are a lot of wetland areas around me, so we get a lot of random fog. More specifically, when summer is turning to fall, and winter to spring. Fog in and of itself can provide such an ethereal presence to any scene, but a handful of times over the past 4 years I have woken up to thick fog with golden sun trying to break through it. The unbelievable glow and depth that can be achieved by incorporating layers of haze and soft shadows always just feels to me that I'm walking around in a scene from a film. It's always the kind of thing that I wish happened more often, but unfortunately it would probably lose its magnificence.

Looking at the most popular trends

currently on Instagram, in your opinion how far it is necessary to include the human element in any landscape?

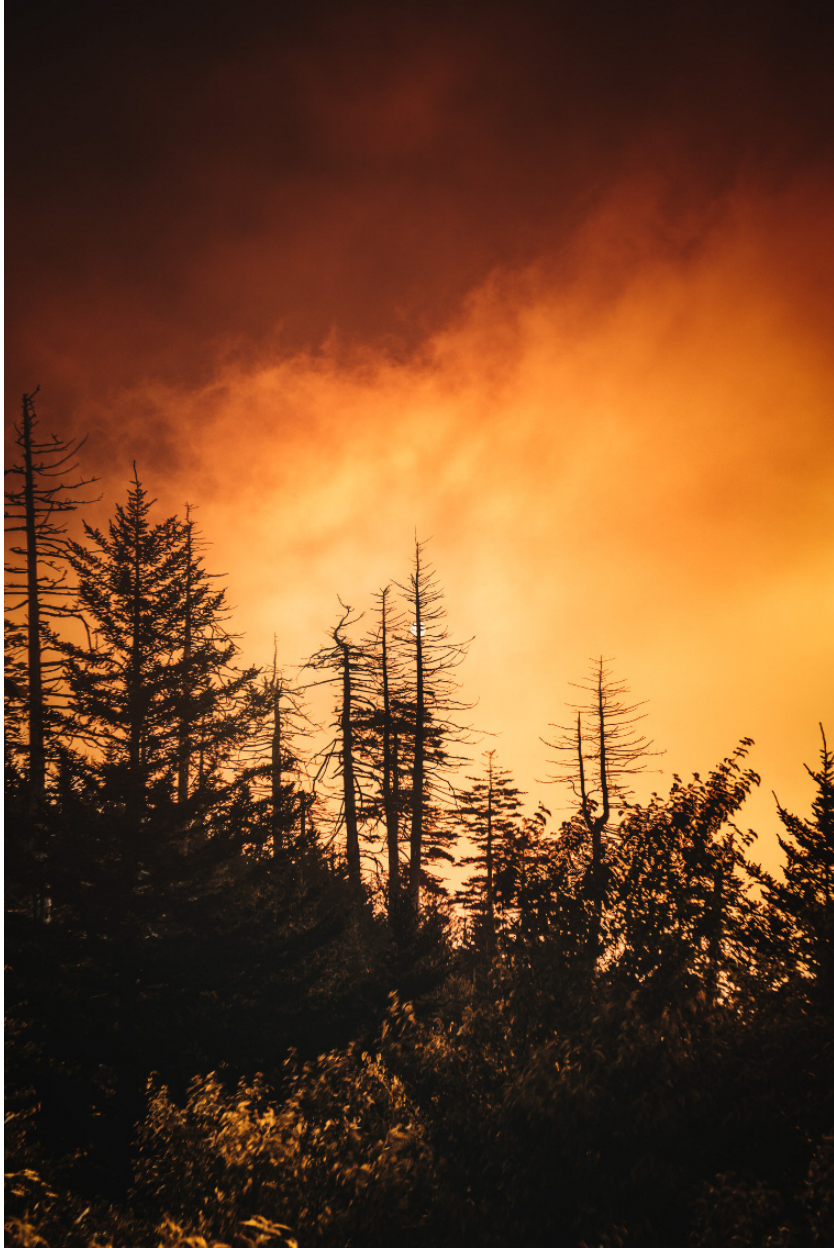
I think adding a human element for scale can be such a wonderful thing. Unfortunately, as with all trends, it begins to feel a little monotonous. But there is some sort of magic to seeing a tiny silhouetted human body against a vast overarching landscape scene. It always allows me to imagine myself as if we were there within that very scene. That being said, I don't think that it's necessary at all. It's not something that I have done for some time specifically because I tend to try to buck trends as often as I can. That's just a personality quirk of mine.

What is it specifically about the X-System that made you stick with Fuji? What are the benefits and characteristics that you value the most in this camera system?

Where to start... Initially what drew me

Fuji X-H1
Fuji XF50-140mmF2.8 @50m
f/4 . 0.5" . ISO 200





to the system in the first place was purely aesthetic. I have collected vintage film cameras since I was a teenager and the callbacks to the feel and function of those cameras reached out to me subconsciously. I HAD to have that little X100, I didn't even care about the specs. Initially the X-Series was for 'fun' and my DSLRs were for 'work'. But my Canon DSLRs saw less and less use as the system evolved and became more capable. And my style of shooting and what I was shooting changed as well. I used to be such a pixel-peeping full frame snob, but as I started shooting with XF glass, there was little to nothing to peep, the images just came out exactly how I wanted them too. I have no problem saying that the X-Series helped me rediscover my love of the art of photography. There are 3 things that are absolutely essential for me now. The physical buttons and dials to control my settings, the weather-sealing, and the color science. All are absolutely pivotal to the way I shoot now.

Thinking of the optimal set of lenses for a landscape kit, whether they are Fuji branded or not, what are your

current choices and why?

I carry 4 lenses with my wherever I go. The 10-24mm f/4, 50-140mm f/2.8, 16mm f/1.4, and 56mm f/1.2. I have shot with just about every lens that they offer and those are the ones that I decided that I couldn't live without. The 50-140 is my absolute go-to. I have shot so much ultra-wide landscape stuff over the course of my career, that zooming in and compressing the scene has felt almost like a leveling-up of sorts. As a designer I am super picky about my compositions, and really being able to fine tune and get a different look is where I have been lately. That being said, I always carry 2 bodies with me and the 10-24 is on the other. I still love shooting wide, so shooting with 2 bodies really allows me to focus on what I am shooting than worry about changing lenses all the time. The 16 and 56 are more specialty lenses. I can use either in place of the aforementioned zooms if I want to limit myself to shooting with a prime to get more creative, but they are also there if I want to go bokeh-crazy for a bit. To be honest when I am not shooting landscape, a big part of what I

do is commercial projects, product and lifestyle photography, and those 2 primes are perfectly suited for that type of work.

Landscape photography and filters are, most of the time, connected. For some people, speaking in filters is almost the same as Quantum Physics. Do you prefer to use filters, or to combine exposures? What's your most used filter, and why? What brand do you use?

All of the above. With the expanded bracketing capabilities introduced in the X-T2 a few firmwares ago I am more often bracketing than not. Typically, 5 exposures, but that really varies based on the dynamic range of the scene. To be honest with the "Merge to HDR" feature in Adobe Camera RAW I find a lot of what I used to use graduated filters for capable in post. That being said, I love shooting long exposures during the day with 10-15 stops of ND, and that can NOT be reproduced in post. So, ND filters are still a huge part of my kit. I am a self-confessed cloud junkie, and I know when the time comes when I need to

pull out my filters to capture that lovely movement. For the past few years I have been using the Formatt-Hitech Firecrest holder system and filters, and I have been very happy with them. I usually have a 10-stop, 4-stop, and 3-stop soft grad with me and they seem to achieve all that I ever need. More often than anything, I have the 10-stop and 4-stop stacked on top of each other so I don't have to resort to shooting at f/22 to get a longer shutter speed. I have no beef with f/22, it just never fails that regardless of how hard I've tried, I always have a filthy sensor.

For your personal approach to this genre of Photography, do you prefer the portability of the APS-C line of cameras or the ultimate resolution of the GFX?

That is a question that more recently I find harder and harder to answer. I don't own a GFX but I have had more than my fair share of experience shooting with it, and every time that I do I get closer and closer to investing in one. I still firmly believe that for my style of shooting the smaller APS-C system has the advantage.



The versatility and lens selection far surpass the GFX as of right now. But with the release of the GF250mm lens (one of my most shot focal lengths) I found myself justifying the size to image quality ratio. I've found in a lot of circumstances that the GFX renders bracketing completely unnecessary for me. The dynamic range of the sensor is astounding, and though I have never been much of a "crop after the fact" kind of editor, the flexibility with the larger resolution is nothing to scoff at.

What about the tripod, do you use it 100% of the times or are there occasions when it stays at home?

I mean, I am the Graphic Designer for a company that makes tripods, so I tend to always have a tripod with me in some capacity. Sometimes I'll even carry a Gorillapod just so I have a backup option. Even on quick trips to NYC where I know that I am only going to be able to shoot for an hour or so, I pack a travel tripod. The minor inconvenience of having to carry something else around is nothing compared to not being able to shoot properly, especially when we are talking

about carbon fiber. I've been in way too many situations in my past where I didn't have one when I needed it and I missed out on the shot.

Regarding post-production for landscape photography there is not much consensus. From those that limit it to the minimum, only to improve the direct output of the camera, to those who make long hours of adjustments and manipulation to obtain the result idealized in their minds. Between these two extremes, where do you stand?

I believe I lie somewhere in the middle. I think it all comes down to the shot and my particular vision at the time. I am a highly skilled in photoshop as a graphic designer, and there are many examples from my past where I was doing more compositing in my work. And I have no problem with artists that do that. Similarly, I respect those photographers that are more "purist" in their approach. Your art is your art and we should all have a mutual respect for each other's work.

That being said, I would never make a

false claim about a photo, I do believe you have to maintain your integrity no matter where you stand. And I tend to try to lean on being believable with my edits. Technology has come a long way, but just because you can push your shadows and pull your highlights by 100 doesn't mean you should do it. I am far more particular about my highlights than shadows. More specifically, blown highlights in my images are something I try to shy away from if at all possible. And then I will try to get my shadows as natural and dark as I possibly can while still leaving a little bit of detail and texture.

I usually have an idea in mind for the finished product as I am clicking the shutter, and whether that ends up being an advanced color grade in Photoshop, or a wifi-transferred JPEG. It is irrelevant to the visual journey I am attempting to take the viewer on.

I'll paraphrase my favorite Ansel Adams quote that says "Ordinary photographs are just reminders of experience. Art photographers go far beyond the subject and capture inspired moments."

I want anyone viewing one of my photographs to feel like they are looking at something completely unique, because aren't they? Every photo taken is a completely unique moment in time and it's my feeling that they should be presented as such.

What processing software do you use for the Fujifilm files? Why do you use it instead of other?

I have tried a myriad of options. We all know that Adobe doesn't have the greatest technology in place to handle X-Trans files. But they also are the only ones that implement some of the features that I regularly use. First, I use a plugin called Irident X-Transformer to turn my .RAF files into cleaner .DNG files. And then I process everything with Adobe Camera RAW and finish in Photoshop. I started editing in RAW before Lightroom existed and was never a huge fan of the "one-stop-shop" approach to software, so while I use it from time to time for certain things (like processing timelapses) my main workflow stays true to the way I have always done it.



Landscape photographers usually suffer a lot, because they have to wake up before the sunrise - most of the times a lot before, and in some seasons they arrive home long after dinner time. All of this without any guarantee that they will get a decent image.

What do you have to say about this and what's the best advice you could give to all the ones willing to start doing landscape photography?

The struggle is real. Haha. But something that I learned not so long ago is that though the image is our 'prize', the 'experience' is worth so much more. The images we shoot end up being gateways back to experiences that we never want to forget. I can't even count the number of times I have gotten up early (or just never gone to bed) in order to go out and capture something incredible. More often than not, you get let down and don't end up coming home with what you had hoped for. But it's these losses that make the 'wins' so much sweeter.

What do you like the most in landscape photography: the dawns or the sunset; the sounds of the birds and water, or the absolute silence; the

morning's fresh air or the cold end of the days; the rain - we can't remember of everything, but you get the idea? There's something special in this genre of the photography? For you it's...

The chase. There is nothing more invigorating and adrenalin-inducing for me than being in a new place for a sunrise or sunset, and not knowing how much time I will have to get what I want before the sun dips behind a cloud or changes from gold to white. There are so many variables to consider. Planning can really only get you so far. So much of what we do is based on pure luck that it's infuriating. But I wouldn't trade it for anything.

Let's imagine that we have no interest in shooting landscapes. What can we still learn from a landscape photographer?

Dedication, perseverance, and planning. Before becoming a landscape photographer, I did so much less location planning and scouting for my shoots. And if something didn't come out the way I liked, I just accepted it and moved on. Now I will visit a

location hundreds of times if I really have to just to get the shot that I really want. Beyond those things, I truly believe that landscape photographers appreciate photography in a completely different way. The majority of us (similar to street photographers) are just doing it for the love of doing it. There is no client or paycheck, and there is something really beautiful about that.

Apart from photography, do you have interest in other creative activities?

I have way too many and not enough time to accomplish them. As a graphic designer I love creating branding and logos, as well as catalog layouts and working with typography. I am also a guitar player and I love writing music, but I don't do it nearly as often as I used to. It's hard enough to find the time to maintain a full-time job, and an extracurricular photography career, all while having a young son. Thankfully he is already starting to show an interest in photography and music, so I do hope to spend a lot of time doing both with him as he gets older.

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“If you learn how light and the weather conditions affect a location, it’s easier to be at the right place at the right time.”

by Leire Unzueta

<http://leireunzueta.com>







Could you please introduce yourself to the readers?

My name is Leire and I'm an outdoor and travel photographer from the Basque Country, in northern Spain.

What is the philosophy behind your images?

Do you have a preconceived image in mind when you're heading to a certain location? My husband and I are very lucky to own a camper van in which we travel for at least a month every year. Through my photos, I try to tell the story of our adventure and the places we get to visit and also to show how wonderful the world is. When I'm home, I usually know where to head to depending on the weather conditions. As you can see in my work, I prefer rainy and foggy days, so I try to show the beauty of nature on those days.

How do you scout locations with potential interest from places you

haven't visited yet, without actually going there?

I'm mostly in charge of scouting the locations that we are going to visit when we travel, and therefore I love Google Maps and Street View. I think it's a wonderful tool to get a sense of what we'll find once we get to the location. Social media is also a great way to get a better idea of what a place looks like. Sometimes I also reach out to other photographers to ask for directions or further details, which I think can be important when planning a session.

Finding the perfect spot with the right weather is the result of a bit of luck and a lot of hard work. What was the most magical scene you've shot, and have you been pleasantly surprised by a location you had low expectations of?

I think if you learn how light and the weather conditions affect a location, it's easier to be at the right place at the

Fuji X-T2
Fuji XF16mmF1.4
f/5 . 1/125" . ISO 200

right time. I like photographing a place over and over again, and be surprised by the way it looks in one season compared to another, or with harsh light compared to the soft light of a cloudy day. I've experienced many magical scenes, mostly after a full day raining and a big storm.

As for locations, I also think that shooting the same place over and over again becomes a bit boring, and I usually lack inspiration when I don't travel during an extended period of time, so when the conditions are great I usually get surprised and just one photo can make my day.

Looking at the most popular trends currently on Instagram, in your opinion how far it is necessary to include the human element in any landscape?

I think it's important when you want to show the scale of a certain location and a way of portraying how tiny we are

compared to the landscape that surrounds us. I also include people in my photos in order to make the viewer want to be the person in the photograph, as a way to inspire people to travel.

What is it specifically about the X-System that made you stick with Fuji? What are the benefits and characteristics that you value the most in this camera system?

I've been using both Canon and Fujifilm cameras simultaneously for the last three years or so, but I've always been more attracted to the X-System, not only for the beauty of their cameras, but also for their size and quality. I think it's great to be able to carry such a small and powerful camera as the X100F with me at all times, even when I'm not planning on making any photos. In the beginning, I was a bit hesitant to fully commit to the X-System because I had a hard time editing the XTrans Sensor files.

Fuji X-T10
Fuji XF18-55mmF2.8-4 @18mm
f/5 . 1/125" . ISO 640







However, after lots of hours working on the colors and the look that I like, I was able to convince myself that I only needed the X100F and the XT2 along with a few lenses. So I sold all my Canon equipment around April this year.

Thinking of the optimal set of lenses for a landscape kit, whether they are Fuji branded or not, what are your current choices and why?

I mostly shoot wide, therefore the 16mm f1.4 is a must lens for me. My favorite focal length is the 23mm, so I also bring the 23mm f1.4 when I travel. I think I'd be able to shoot an entire trip with just those two lenses, but I also take the 18-55mm just in case. It's really convenient when you don't know what you are going to find when you get there. For example, the "kit lens" was the only lens I used during our road trip to Norway and last year around Japan. I like sticking to one body and one lens, even though I bring

more gear when I travel. I get focused on the scene in front of me and not so much in choosing on which lens I want to shoot with. I think limiting yourself is also a way to experiment and become more creative.

Landscape photography and filters are, most of the time, connected. For some people, speaking in filters is almost the same as Quantum Physics. Do you prefer to use filters, or to combine exposures? What's your most used filter, and why? What brand do you use?

When I became serious about landscape photography, I got a set of Formatt Hitech ND filters and the Big Stopper by Lee. Even though I still have them, I haven't used them in the last few years, so I don't really need them for the kind of work that I do nowadays. If I could keep just one, that would be the Big Stopper, because it gives you the opportunity to be more creative with long exposures.

Fuji X-T10
Fuji XF18-55mmF2.8-4 @18mm
f/5 . 1/125" . ISO 640



For your personal approach to this genre of Photography, do you prefer the portability of the APS-C line of cameras or the ultimate resolution of the GFX?

I haven't had the chance to shoot with the GFX even though I've held it in my hands and I've seen lots of photos taken with it. I don't necessarily need bigger files, because I don't print huge billboards or prints, and so far I've managed well with the quality and resolution of APS-C cameras. Most people see my work on their screens, so I don't really need a bigger sensor, plus the files are bigger in size too and that means I would have to change my computer and get a few more hard drives. I do lots of printing at the end of each month and the sensor on the Aps-c cameras are more than enough for the size of my prints.

What about the tripod, do you use it 100% of the times or are there occasions when it stays at home?

My tripod stays at home 99% of the times, in fact I don't recall the last time I used it.

Regarding post-production for landscape photography there is not much consensus. From those that limit it to the minimum, only to improve the direct output of the camera, to those who make long hours of adjustments and manipulation to obtain the result idealized in their minds. Between these two extremes, where do you stand?

I think post production is an important factor in order to develop a style or a look. I don't spend a lot of time with each photo, because I already know in my mind what the photo is going to look like when I'm out in the field. I've spent so much time on learning how to edit, that nowadays I can finish editing a whole session in less than an hour. I'm on the side of those who edit (develop) their files to some extent, just as we developed our film during the analogue times.

Fuji X-T1
Fuji XF18-55mmF2.8-4 @18mm
f/3.6 . 1/60" . ISO 3200





What processing software do you use for the Fujifilm files? Why do you use it instead of other?

I only use Adobe Lightroom because I've used it for so long and because I'm not really interested in learning how to use another software. It gets the job done, so why change?

Landscape photographers usually suffer a lot, because they have to wake up before the sunrise - most of the times a lot before, and in some seasons they arrive home long after dinner time. All of this without any guarantee that they will get a decent image. What do you have to say about this and what's the best advice you could give to all the ones willing to start doing landscape photography?

I guess I'm not a conventional landscape photographer. I'm too lazy to wake up before sunrise to drive to a location, and I don't really like photographing sunsets. Due to my working hours (I teach English to

workers in different enterprises), I mostly shoot after my first class in the morning, which finishes at 8.30am and I arrive to the forest around 9am. Because of the conditions that I like to shoot in, mostly cloudy and foggy, I can spend the entire morning photographing. However, when we are traveling with our van it's a lot easier to catch the morning or evening light because we usually stop before sunset and stay for the night where I'm going to shoot the following morning.

What do you like the most in landscape photography: the dawns or the sunset; the sounds of the birds and water, or the absolute silence; the morning's fresh air or the cold end of the days; the rain - we can't remember of everything, but you get the idea? There's something special in this genre of the photography? For you it's...

It's a mix of all of those things. I prefer the morning fresh air along with light

Fuji X-T10
Fuji XF18-55mmF2.8-4 @44,40mm
f/5.6 . 1/125" . ISO 200

rain and fog in the middle of a forest, but I like watching the sun go down from the top of a mountain. I like listening to the wind and water, but I like to walk on my own in absolute silence, deep in my thoughts. I think each location and the way you feel ask for one thing or the other.

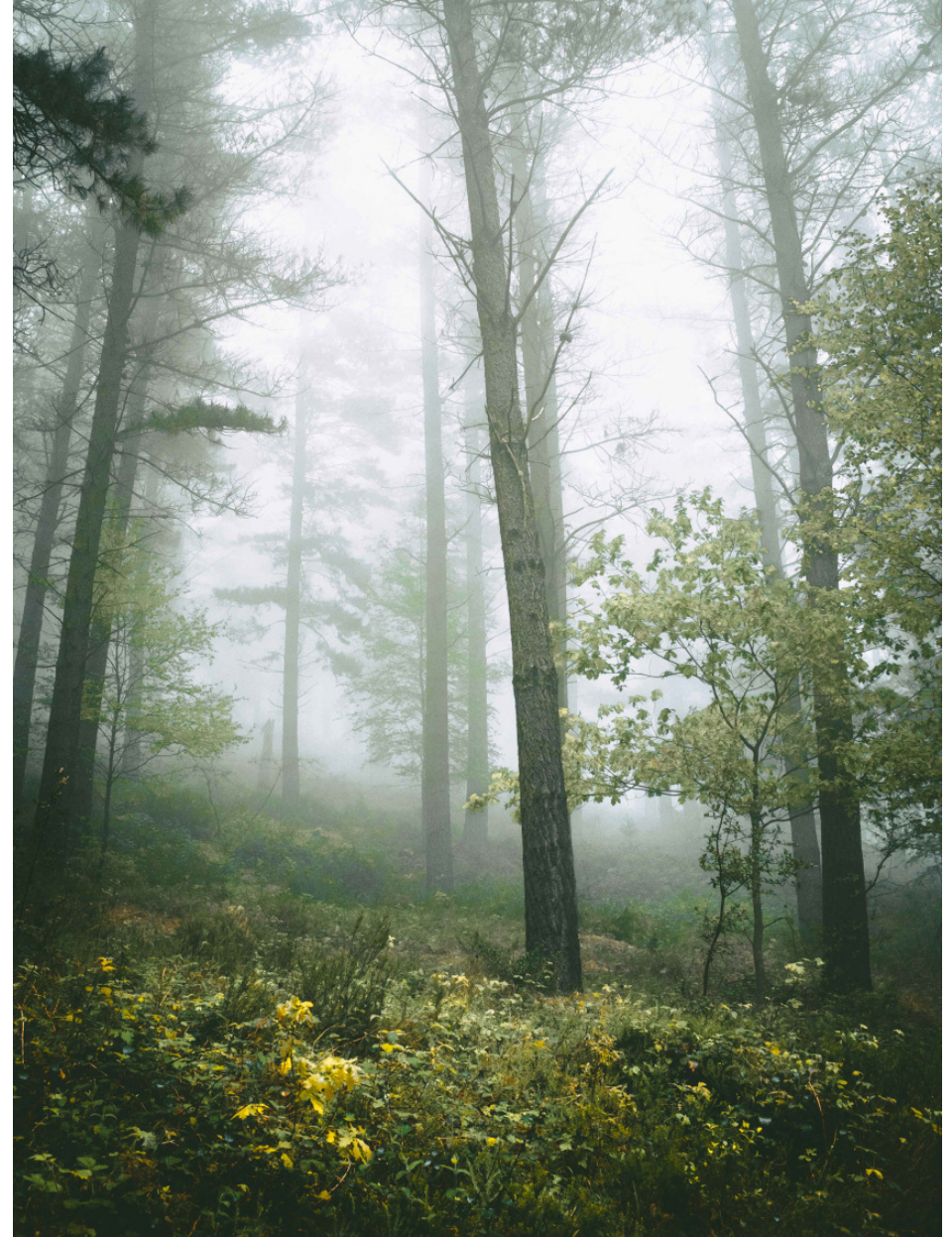
Let's imagine that we have no interest in shooting landscapes. What can we still learn from a landscape photographer?

I think the most important thing that you can learn from a landscape photographer is to stop for a second and appreciate the beauty of the places that surround us. Not just the landscape itself, but how special it looks depending on the light and specific weather conditions. I think we are always in a hurry and we don't stop to look at the beauty of the world we live in, so I'm really grateful to all the landscape photographers out there who travel far and make the effort to photograph the peaks of the tallest of mountains.

Apart from photography, do you have interest in other creative activities?

I love art in all its forms, so if there's any interesting exhibition in town you'll probably find me in a museum. I also like listening to music and playing the guitar and I'm always happy with a good book and a journal in which I write my thoughts.

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“Dealing with the unknown
is a big part
of landscape photography.”

by Anthony Robin

www.anthonyrobin.fr/wp/en/home/





Could you please introduce yourself to the readers?

My name is Anthony, I just got 34 this year and I am a traveler, a coffee lover and a French landscape photographer. I totally fell in love with photography in my mid-twenties and I spent around 7 or 8 years on the road exploring the world from one corner of our planet to another. I have recently dropped my bag in the south of France, more precisely in the Pyrenees, in a beautiful and calm valley where the trees and the clouds are kings.

What is the philosophy behind your images? Do you have a preconceived image in mind when you're heading to a certain location?

We always try to share our vision of a moment. We are all different and I think it is important to show, in our photographs, what we feel and what we see on the field. Like a personal introspection, it's making a dream coming to life. We can't talk about a real philosophy, but as an artist you put a part of yourself in your creations. And in landscape photography, it's a true partnership between Nature and the photographer.

I don't have all the time a preconceived image in my mind before shooting but I have ideas and I love playing with the environment, the scenery and the weather. Finding foreground, subjects, rocks and logs, waiting for the clouds to come or for the wind to stop.

How do you scout locations with potential interest from places you haven't visited yet, without actually going there?

What a good question! Like most of the photographers, I spend some time on satellite images and maps looking for details, summits and lakes. But not only, I really enjoy reading books about places, creating pictures and ambiances in my head. I think it's a really nice way to make your photography more personal and real. Getting to know the country, or the mountain range before, makes things much easier when you'll get there. But it is not all the time possible and I love to be surprised from time to time.

I also use a very nice application on my android phone called PhotoPills, it's extremely useful to know in advance where the sun or the moon will rise or



Fuji X-T2
Fuji XF55-200mmF3.5-4.8 @90,40mm
f/8 . 1/250" . ISO 400





Fuji X-T2
Fuji XF10-24mmF4 @24mm
f/11 . 1/200" . ISO 200

set on a chosen place. It's a great help to find the Milky Way position as well and many other things. Look that up guys, it is like having a personal landscape photography assistant on your side... I mean in your pocket!

Finding the perfect spot with the right weather is the result of a bit of luck and a lot of hard work. What was the most magical scene you've shot, and have you been pleasantly surprised by a location you had low expectations of?

When traveling you don't always have the possibility to come back to the same lake over and over waiting for the right weather or light. You have to accept and take what's coming and sometimes it works even better than what you planned or expected. Dealing with the unknown is a big part of landscape photography.

For example, when I went to the Olympic National Park on the west coast of the US, it was literally pouring down every single day, it was super wet, cold and windy. But I couldn't stay forever in the van waiting for the sun to

come. After a while, I finally went to take a few photographs between the drops and the wind gusts. And today, I can say that I'm pretty happy with the result, even more than if I had taken the same photo with a morning golden light.

The mood and the cloudy sky are great, the movement of the waves with the longer exposure is mysterious, the puddle on the log reflecting the sharp rocks is perfect. Everything was finally there to create a nice composition and to get a very moody image. I love it!

We can't plan everything and we often have to get wet or out of our comfort zone to get memorable images.

Looking at the most popular trends currently on Instagram, in your opinion how far it is necessary to include the human element in any landscape?

It depends on who you are and what you like. I don't really follow trend or do what everyone is doing. I like open and wild spaces, I take pictures of what I enjoy the most without thinking too



much about what people are expecting or waiting for. If you want to put your friend on the top of a rock with a nice hat... just go for it.

What is it specifically about the X-System that made you stick with Fuji? What are the benefits and characteristics that you value the most in this camera system?

Like a lot of X-photographers today, it is definitely the size and the weight of the Fuji system that I like the most. I began my photographic adventures with DSLRs from Canon and it stayed like that for years... but I am not a fanboy and cameras are just tools to create and make what you want. So when the mirrorless cameras started to be really present on the market, I got hooked and more and more interested on the fact that I could keep the same quality of image but with a smaller and lighter backpack!

It is really important for me, because when you are hiking in the mountains or traveling around, you have to carry every piece of gear you have. And when you are wandering for a few days you

often have your tent, your sleeping bag, some cooking gear and food and water with you... it gets quickly heavy and big. It would be difficult for me to come back to a normal DSLR today.

Thinking of the optimal set of lenses for a landscape kit, whether they are Fuji branded or not, what are your current choices and why?

I am currently pretty happy with my photographic gear. I have a Fuji X-T2 which is a very versatile camera, very efficient with a high dynamic sensor and a fast focusing system. But I am still curious to see what's coming at the end of this year though. I use a Fuji XF 10-24 as a wide angle. It is sharp, with a good contrast and without too much crazy distortion. When you shoot at f/11, the depth of field is huge. From 50cm to infinite everything is in focus.

The Fuji XF 55-200 is a great tele-lens, very light and compact for its range, and the price tag is more than acceptable for the image quality you get. Absolutely perfect on a long trip in the mountains to get some nice shots of peaks and clouds.



Fuji X100T
23mm
f/2 . 1/5000" . ISO 400





Fuji X-T2
Fuji XF10-24mmF4 @10mm
f/14 . 1/25" . ISO 500

I have also the XF 23 f1.4 and the XF 56 f1.2 for lifestyle and travel. Very bright lenses, a bit slower to focus but amazing bokeh and depth of field.

Landscape photography and filters are, most of the time, connected. For some people, speaking in filters is almost the same as Quantum Physics. Do you prefer to use filters, or to combine exposures? What's your most used filter, and why? What brand do you use?

I actually do both depending on the situation and the kind of results I am looking for. If I have time and I am taking pictures against the sun for example, I could set my bracketing setting on, and take 3 to 5 photos to get a maximum of dynamic and have a final image very close to what I am seeing with my own eyes. But you need a tripod, and it's not adapted to all kind of photography.

I very often use neutral gradient filters (ND4 or 8 from Cokin) when the sky is blown up or to get more details on the ground. But it can be a bit tricky when

the horizon line is not straight and there are mountains or trees on the way, the result is not always clean and realist in my opinion. These filters are I think the most common accessories in a landscape photographer bag. With a tripod of course!

I also use a ND1000 filter (from Nisi) for long exposure photography. My filter holding system is from the same company with a thin polarizer included. Great stuff actually!

For your personal approach to this genre of Photography, do you prefer the portability of the APS-C line of cameras or the ultimate resolution of the GFX?

I prefer the versatility and portability of the lighter and smaller system. The cost of the camera is not the same either. For the same amount of money, I could get the next weatherproof f2.8 Fuji wide angle and a flight ticket to Patagonia and Greenland!

What about the tripod, do you use it 100% of the times or are there



occasions when it stays at home?

Tripod, tripod, tripod... if you don't have one, get one! Your camera needs legs. For a sunset, for a sunrise, for night photography, for bracketing, for long exposure, for a maximum of sharpness, the answer is get a tripod.

I have it all the time in my hands or on my backpack during my trips, unless I forget it... but I don't want to talk about that!

Regarding post-production for landscape photography there is not much consensus. From those that limit it to the minimum, only to improve the direct output of the camera, to those who make long hours of adjustments and manipulation to obtain the result idealized in their minds. Between these two extremes, where do you stand?

I stand right on the middle. Next to the curves adjustment, between the color balance window and the 10% opacity brush! Seriously, it depends on the image. It depends on the light and on what I actually planned during the shoot. If I took 3 or 5 photos with

bracketing, I will have to spend more time on post-production to blend the exposures together. Sometimes it is super fast and sometimes I have to come back again and again because of one small detail I don't like.

What processing software do you use for the Fujifilm files? Why do you use it instead of other?

I mostly use Lightroom for the processing because it is efficient and complete. But I always finish on Photoshop for the local color and contrast corrections, and for the final sharpening as well.

Landscape photographers usually suffer a lot, because they have to wake up before the sunrise - most of the times a lot before, and in some seasons they arrive home long after dinner time. All of this without any guarantee that they will get a decent image.

What do you have to say about this and what's the best advice you could give to all the ones willing to start doing landscape photography?

This is landscape photography, it is a big part of it. The cold from the North,



Fuji X-T2
Fuji XF55-200mmF3.5-4.8 @70,50mm
f/8 . 3" . ISO 200



the wind from the East or the sun from the South... You will suffer, you will be tired and wet. It will be sometimes difficult to find motivation, it will be sometimes for nothing but it is the same for all of us. We have to get out of our comfort zone, we have to be out there or we won't feel it and won't get the shot.

There is no miracle and it's not always easy but most of us find that rewarding. Landscape photographers love suffering I think, it's a way of life!

What do you like the most in landscape photography: the dawns or the sunset; the sounds of the birds and water, or the absolute silence; the morning's fresh air or the cold end of the days; the rain - we can't remember of everything, but you get the idea? There's something special in this genre of the photography? For you it's...

I love the silence of an extremely cold morning on a frozen lake, I love the sounds of thunder, I love to feel the sun on my skin. I love being out there on my own, facing elements, and feeling

my blood rushing through my veins. But the best of the best, it is still drinking a hot coffee in my favorite cup in a remote location, surrounded by trees and high mountains.

Let's imagine that we have no interest in shooting landscapes. What can we still learn from a landscape photographer?

Dedication. Because it's hard, it's unpredictable, it's tiring and uncomfortable.

Adaptability. Because we have to deal with the unknown all the time.

Apart from photography, do you have interest in other creative activities?

I always liked drawing and every kind of creative activities in general. But I am now discovering myself a new passion for traditional wood sculpting and carving. Making spoons and bowls from scratch is really interesting and rewarding. It's like traveling to time, slowly, and getting back to who we were.

Official Website

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Fuji X-T2 . Fuji XF10-24mmF4 @10mm . f/22 . 1/180" . ISO 200

“Getting up for sunrise is always worth it. There is just something about that peaceful time of the morning.”

by Patricia Davidson

<https://patriciadavidsonphotography.com>





Could you please introduce yourself to the readers?

My name is Patricia Davidson and I've been pursuing landscape photography for about ten years now. I lived on the Southern Oregon Coast for many years, I developed my skills as a landscape photographer on the local beaches and throughout the Pacific Northwest. In 2015, I quit my web developer job at an Oregon Coast community college to travel full-time in an RV with my husband.

We sold most of our material possessions in the pursuit of living a more intentional and minimal lifestyle. This has freed up my time from the 9-5 job to have more opportunity to concentrate more on my photography and travel.

What is the philosophy behind your images? Do you have a preconceived image in mind when you're heading to a certain location?

Spending time in nature has always been a part of my life since my early childhood years. My family loved camping and outdoor activities. I've always felt at home outdoors, in nature. It's definitely where I feel the greatest amount of peace. Landscape Photography and my love for nature naturally blend well together. I am always drawn to the vibrant colors and textures in nature. I hope this translates well to viewers of my work.

Sometimes I do go into the field with a preconceived image in mind. That is due to the fact that there are very good resources online when doing my research. I do love it though when I find unexpected beauty to photograph. The weather conditions can greatly change my expectations for a particular scene. Either it can add to the drama of the scene or the sky is boring with no clouds. That's when you have to get a little creative and find something to take away from the location.

Fuji X-T1
Fuji XF55-200mmF3.5-4.8 @200mm
f/5.6 . 1/200" . ISO 400







How do you scout locations with potential interest from places you haven't visited yet, without actually going there?

A lot has changed for me since living in the RV full-time. I used to just search for areas of interests online. I would then find out as much information as I could about that particular area before visiting it. I would look at weather conditions and maybe photos of the area that others have taken. Now since I've been traveling in the RV full-time, I typically just have a goal to cover as much of the western states in the USA as possible. I don't just want to go to the iconic places, although I've been to many, but I want to find places that don't have a lot of crowds. I want to stay awhile in an area of interest to me, that I think has potential for a great photograph. I typically like to stay a week or two. This gives me opportunity to experience optimal conditions for my landscapes and learn more about the areas I visit. I like to return several times to areas that piques my interests. Often I find something I may not have specifically sought out to find before.

Finding the perfect spot with the right weather is the result of a bit of luck and a lot of hard work. What was the most magical scene you've shot, and have you been pleasantly surprised by a location you had low expectations of?

This is so true! A lot of hard work and planning can go into scouting locations but it can be a bit of luck to come away with a really great photograph.

It's hard to think of the most magical scene as there have been so many surprised lighting conditions I've encountered over the years. Particularly on the Oregon Coast. But a couple of things come to mind.

A visit to the California Redwoods a few years back was memorial for this. I was with several photographer friends as a planned outing together. We were all quite giddy with delight to encounter the light beams due to the late morning sun and fog. It felt like fairyland for sure!



Looking at the most popular trends currently on Instagram, in your opinion how far it is necessary to include the human element in any landscape?

Honestly, I don't really take a lot of trends very seriously that are popular on Instagram or other social media. I do however do the best I can to participate without spending too much time on them. I almost never include a human element in my images. I'm all about the landscape and not portrait photography.

I know people that do that sort of thing well, but it's really not my thing. I do know it's popular to include a person, say, with a colorful jacket in shots; or feet hanging over a cliff edge, etc. I'm a bit tired of these kinds of images, truthfully. These type of images most likely get a lot of views. People enjoy seeing these travel shots from around the world because they probably wish they were in that photographer's shoes.

What is it specifically about the X-System that made you stick with Fuji? What are the benefits and characteristics that you value the most in this camera system?

I really love the ease of use and how lightweight they are. The lenses and image quality were the things that grabbed my attention early on. I was shooting a waterfall with fall colors that made me decide to switch systems. I had both the Canon and Fujifilm cameras with me on this particular photo trip.

I took shots with them both and compared them side by side later in post processing. I couldn't believe the difference. The colors on the Fujifilm file was so vibrant. Also, the details were more crisp and sharp. I don't know why I waited so long to switch when I had both systems for a couple of years. It's what convinced me to sell off the Canon and upgrade to Fujifilm X-T2.

Fuji X-T2
Fuji XF55-200mmF3.5-4.8 @190,30mm
f/14 . 1/100" . ISO 400







Fuji X-T2
Fuji XF55-200mmF3.5-4.8 @134,50mm
f/11 . 1/800" . ISO 400

Thinking of the optimal set of lenses for a landscape kit, whether they are Fuji branded or not, what are your current choices and why?

I would say that my favorite landscape lens currently is the 16-55mm. It is tack-sharp and I use it on most of my landscapes. It is a bit heavy say compared to 10-24mm, which I also like, but it's a good one. I also use the 55-200mm lens a lot. It's pretty good for an affordable lens. I have a few more Fujifilm lenses but those are currently the ones I use for all my landscapes.

Landscape photography and filters are, most of the time, connected. For some people, speaking in filters is almost the same as Quantum Physics. Do you prefer to use filters, or to combine exposures? What's your most used filter, and why? What brand do you use?

I do use Circular Polarizing and Neutral Density filters for my landscapes, mostly when shooting flowing water. The CP is essential for reducing glare on water. I'd rather use filters in the field than spend the time

combining exposures in post processing. The less time I have to spend on the computer, the better for me.

I sometimes like to stack a CP with an ND filter. It all depends on the effect I want on flowing water for waterfalls or seascapes, as well as the lighting conditions.

For the longest time I have used screw on filters and continue to use them. I have used B+W for years. I like how they don't have a strange color cast. I have purchased Hoya filters due to cost savings when I've lost or broken a few and needed replacements quickly.

I also have a Lee Little Stopper 100x100 kit I purchased and used on the Canon. I haven't really used it much on my Fujifilm system.

For your personal approach to this genre of Photography, do you prefer the portability of the APS-C line of cameras or the ultimate resolution of the GFX?

I must admit I'd love to get my hands on the GFX. I sell a lot of large prints



and would love to see how the images files look and print out. I do like how portable the APS-C cameras are. I do a lot of hiking so having a lightweight kit is really nice. I'm enjoying that a lot. For special projects though, that GFX would be really great to use.

What about the tripod, do you use it 100% of the times or are there occasions when it stays at home?

The tripod for me is very essential. I think it's key to getting the sharpest images, particularly for landscapes and low light conditions. I definitely would say I use it almost 100% of the time. Often while I'm out shooting landscapes it's either raining or windy. You simply need the stability of a sturdy tripod.

Regarding post-production for landscape photography there is not much consensus. From those that limit it to the minimum, only to improve the direct output of the camera, to those who make long hours of adjustments and manipulation to obtain the result idealized in their

minds. Between these two extremes, where do you stand?

Yes, I agree that there is a wide range of how landscape photographers edit their photos in post processing. Thus there are so many tutorials available today. This is great that there is so much information out there to learn how others edit their photos. I'm somewhere on the low end of the middle. I don't like spending hours on the computer editing so I'll do as minimal processing as possible. I do enjoy looking at the photos from those photographers that will manipulate their photos to the extreme. It's just not for me. In other words, I don't like replacing sky or adding elements that weren't a part of the original image.

What processing software do you use for the Fujifilm files? Why do you use it instead of other?

I use Lightroom to organize and do basic editing with my Fujifilm files. I also use Photoshop or other plugin filters. I don't always like how the colors look in LR, there is a noticeable difference. I will often pull all my files into Lightroom then I begin my edits with Iridient Developer. Next, I make



Fuji X-T2
Fuji XF55-200mmF3.5-4.8 @115,90mm
f/5.6 . 1/950" . ISO 200





Fuji X-T1
Fuji XF18-55mmF2.8-4 @55mm
f/16 . 1/9" . ISO 400

my Lightroom or Photoshop edits as needed. This sort of locks in the Fujifilm colors. In other words, they don't default to the colors that LR interprets. I am open to trying out OnOne Raw or Capture One Pro because I've heard good things about them from other Fujifilm users who shoot mainly landscapes.

I used to use Nik Software filters, but since it's not been updated in years, I switched to Luminar by Skylum. I also will use Tony Kuyper's Luminosity Masks panels which are pretty incredible. All of these plugins I like to access from within Photoshop that save back to Lightroom.

Landscape photographers usually suffer a lot, because they have to wake up before the sunrise - most of the times a lot before, and in some seasons they arrive home long after dinner time. All of this without any guarantee that they will get a decent image. What do you have to say about this and what's the best advice you could give to all the ones willing to start doing landscape photography?

It's true, sometimes on photo trips you can get very little sleep. Whenever I plan to do sunrise and sunset, I'll make sure I include some downtime midday for a quick nap or good meal. So I guess, I would advise new photographers to listen to your body and find some time to rest. I like to rest and use the in between time for scouting. So that can make for a very long day if you can't find a little time to rest.

What do you like the most in landscape photography: the dawns or the sunset; the sounds of the birds and water, or the absolute silence; the morning's fresh air or the cold end of the days; the rain - we can't remember of everything, but you get the idea? There's something special in this genre of the photography? For you it's...

Even though I probably have more sunset images than from dawn, I love the mornings best. Getting up for sunrise is always worth it. There is just something about that peaceful time of the morning with no crowds that make it worth all the effort, even if the



conditions weren't the best. Just being out in nature is the reward. During sunset you can often get more crowds. Most sunrises though you can be completed alone, especially if it's not an iconic place. To me, I love the sunrises the most even though it's harder to get up early.

Let's imagine that we have no interest in shooting landscapes. What can we still learn from a landscape photographer?

It takes patience and perseverance to be a landscape photographer between scouting and finding great compositions. That is something any photographer I believe can learn from a landscape photographer.

Apart from photography, do you have interest in other creative activities?

I love to travel, kayak and explore the outdoors. I also enjoy technology, cooking and creating handcrafted items for gifts. I was a web developer for years so you can still find me helping out other creatives or working on my own website. I just spend a lot less time

doing that these days because I would much rather be outdoors, enjoying nature.



Fuji X-T1
Fuji XF10-24mmF4 @10mm
f/4 . 1/110" . ISO 640

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Twitter
<https://twitter.com/pdavidsonphoto>

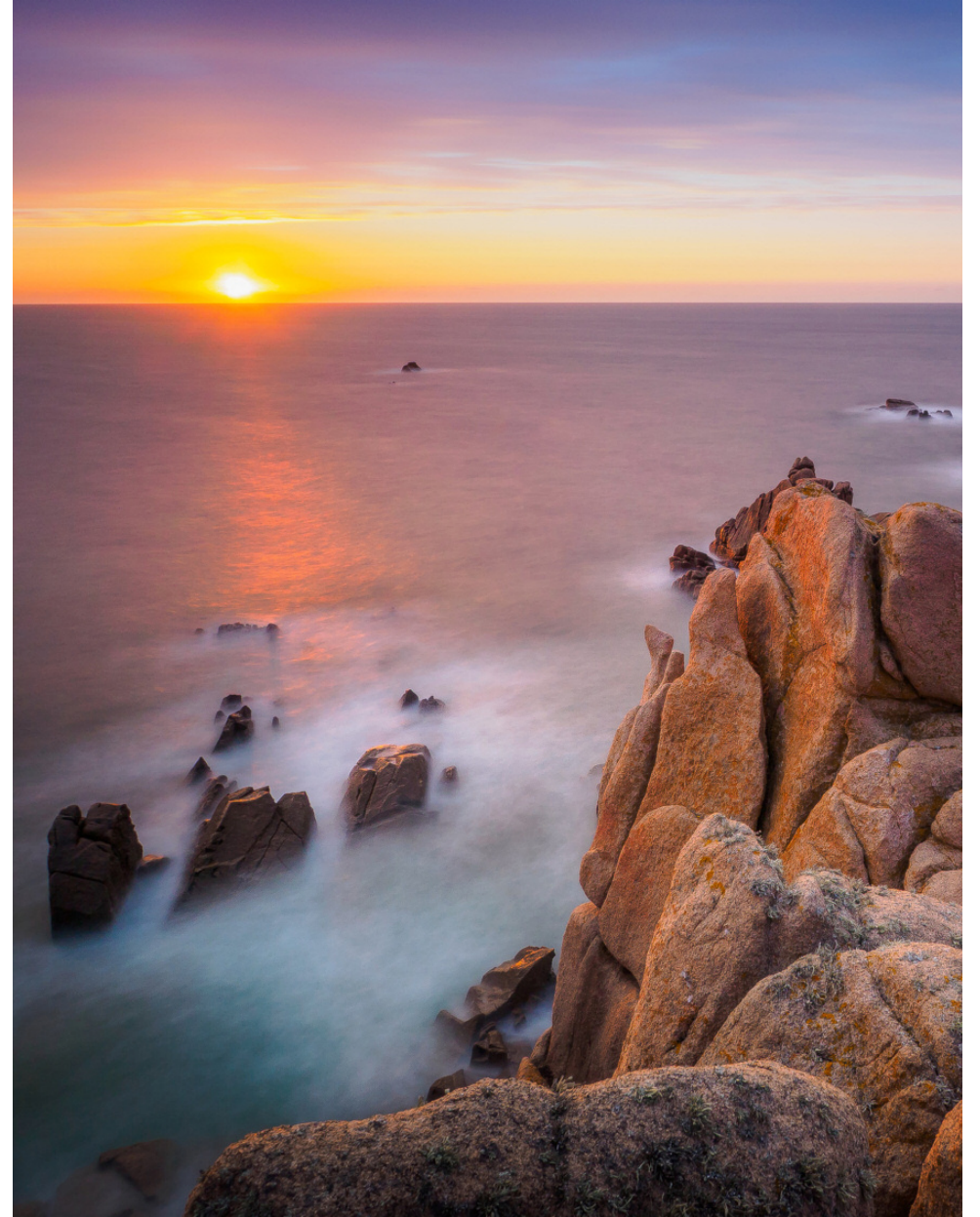




“A good landscape photo
doesn’t need a person to be in there
to show vastness of scale.”

by Robert Doeleman

www.robertdoeleman.com





Fuji X-T2
Fuji XF10-24mmF4 @11,50mm
f/8 . 1/500" . ISO 200

Could you please introduce yourself to the readers?

My name is Robert Doeleman from a small city in the urban part of Netherlands, right in the middle of Amsterdam, Den haag, Utrecht triangle. I'm a passionate, in my own time, photographer as well as a freelance business & ux designer. I chose to leave professional photography as I lost my passion along the way somewhere. This is all about Passion "right"!

I started off with photography long long time ago, getting a Olympus Mju as a present from my father. I was caught and started shooting. However until my first digital camera in 2004-ish it really took off. The instant feedback loop, learning and improving was very satisfying.

What is the philosophy behind your images? Do you have a preconceived image in mind when you're heading to a certain location?

A philosophy, well that depends on the goal and the place and location I visit. Sometimes I just want to go out and hike and take photos. This for me is a

sort of de-stressing from day to day life and really a way of relaxing, instead of running or cycling. In these cases I just go and see what happens, so not a real philosophy there. When I go on day trips, it depends on the location. When I visited the Zeelandbrug, see photos I wanted to capture the famous Zeeland/Dutch clouds and sky with the setting sun. In this case a feeling of openness and light.

When I go on nature walks or just hiking through nature I want to capture wildlife as they live in their surrounds and the landscape. This area is pretty though in the Netherlands as there is no "real" nature anymore and due to the many people here animals almost become domesticated which make "natural" photo really hard.

The other part of my photography is just go and travel, that can be anything, from a day travel with the car or a few days by plane to a longer period abroad. In these case I scout places do research and figure out what I want to "tell" with my photography and therefor think more what a photo should convey.



How do you scout locations with potential interest from places you haven't visited yet, without actually going there?

Well in this case talking to other people and/or photographers that have been there. Do the research mostly online, where Google Maps and Earth really help! Furthermore buy some magazines to figure out where to go and again use Google Maps to plot out at route. I'm also using Instagram more and more. Using the -not so accurate- locations function if it is there at other photographers photos.

In the end it is about putting in the effort one way or the other. I found that visiting a place two or even three times gives you the perspective to really make epic shots. However as many, I'm also stuck to budgets so it is not always feasible to go back anytime soon.

Finding the perfect spot with the right weather is the result of a bit of luck and a lot of hard work. What was the most magical scene you've shot, and have you been pleasantly surprised by a location you had low expectations of?

My most magical scene, well there are a few, because they all represent something different for me. A shot from Iceland can be as magical to me as a shot in the dunes here in the Netherlands. However the shot that will stay with me for a long time is the first time I saw and then shot the northern lights in Iceland. This to me was like being 5 years old again and just feel bewildered. Second one(s) are the ones you really need to put in the effort, so long waits, climbing or reaching impossible coastal rocks for high viewpoints. Third has to be Yosemite and the tunnel view! Magnificent place and viewpoint.

Well had a few expectations that where not met once I arrived at a location. One is the blog on the Urft Dam - <https://www.robertdoeleman.com/blog/2018/1/18/park-eifel-and-the-urft-dam>. I made the mistake of thinking there would be only pine trees in that environment, but I was mistaken, it was mainly leaf trees and fall was just transitioning to winter with no leaves to be seen. However the photos, due to the weather came out nice. This is also the case when I visit the dunes here,



Fuji X-T2
Fuji XF10-24mmF4 @12,60mm
f/8 . 1/900" . ISO 200



most of the time it is just to relax, with no real expectations. Then sometimes you surprise yourself!

Looking at the most popular trends currently on Instagram, in your opinion how far it is necessary to include the human element in any landscape?

No it is not! I think the addition is nice and can be beneficial, however due to the popularity of it you see it everywhere now. A good landscape photo doesn't need a person to be in there to show vastness of scale. It can however contribute to the adventure and outdoors feeling. In that case it is a really nice additional.

To be honest the last time I was in Scotland on the Isle of Skye, I was also grabbed by putting a person in the shot of the landscape, it worked, but I did it because it is now imprinted in my brain by seeing Instagram variants of this trend. Still it worked, so I'm certainly not against, but as with trends go and alcohol, moderate your usage.

What is it specifically about the X-System that made you stick with Fuji? What are the benefits and characteristics that you value the most in this camera system?

Well to be honest I had Fujifilm earlier in 2014 with the X-T1 and the 10-24mm and 35mm lens. However I still was hooked to Olympus and Sony. My workflow and especially Lightroom could not cope with the Fujifilm raws. Completely my own shortcoming. I by then switched to Sony e-mount and was waiting for a long light telephoto lens (i.e. 300mmF4) on the Olympus or something similar from Sony. Come end 2015 and Fujifilm comes with the excellent 100-400mm and the Xpro2. Meaning it would take a few months for the X-T2. By then I decided just to sell all and go with Fujifilm. Never regretted it, still look at the technical wonders Sony produces, but the shooting experience with Fujifilm for me is so much greater.

For me the Fujifilm system sits right in the middle of versatility, quality and portability. I still do like Sony, but if I want similar quality I need to put down a whole lot more money.

Thinking of the optimal set of lenses for a landscape kit, whether they are Fuji branded or not, what are your current choices and why?

The set I use the most and something that more photographers use is the 10-24F4 for the general landscape shots. The 35F1.4 for the more tight shots, a lovely lens with character! The 55-200mm for the telephoto shots, a sharp lens in a small package. This lens surprises me every time.

I also use the 100-400mm, but this is specifically for nature and wildlife shots. I maybe shot a few landscapes with this lens, but you can count them on one hand for sure.

One note, I recently picked up the 16-55F2.8 as it is almost as good as the 35mmF1.4 and I'm slowly moving away from the ultra-wide angle shots. So will give this excellent lens a try!

Landscape photography and filters are, most of the time, connected. For some people, speaking in filters is almost the same as Quantum Physics. Do you prefer to use filters, or to

combine exposures? What's your most used filter, and why? What brand do you use?

So as many photographers that do landscape photography I use filters. I started out with Lee filters as this should be the pinnacle of landscape photography, right? Well, I really do not use them that much anymore. There are two reasons. One, I use exposure blending more and more. It works for me better and with the support of Lightroom it fits my workflow. That doesn't mean I don't use them at all. Second, I discovered that Haida filters, especially the pro slim versions of the ND filters are really good. More scratch resistant than Lee, way cheaper and screw on filters. With the live view on the Fujifilm X-T2, it is just easier to work with.

Furthermore I use Haida CPL filters, so polarisation filters, to get colours back and remove glare from landscape scenes.

My most used filter still is the 10stops Haida filter for lowering shutter speeds, again tend to move away from this towards using the CPL filter more.







Fuji X-T2
Fuji XF10-24mmF4 @24mm
f/11 . 1/900" . ISO 200

For your personal approach to this genre of Photography, do you prefer the portability of the APS-C line of cameras or the ultimate resolution of the GFX?

I will go with portability every time as I carry all my gear during hikes and after 10km a kilo difference is really noticeable. So for me I want the absolute best in the best portable packages. However I still do nerd-out on the GFX and other high-end technical stuff! Who doesn't, right?

What about the tripod, do you use it 100% of the times or are there occasions when it stays at home?

It is usually with me for 80% of the time. Except when I predominantly shoot cityscapes or wildlife. When shooting wildlife I will take my monopod, but if I'm not sure the tripod still comes with me. I have found in the years that this is a vital part of my photography. Still it is a hate-love relationship.

Regarding post-production for landscape photography there is not much consensus. From those that limit it to the minimum, only to improve the direct output of the camera, to those who make long hours of adjustments and manipulation to obtain the result idealized in their minds. Between these two extremes, where do you stand?

This is a really tough question. I do not agree with a photo is as it is taken, it is in the eye and creative mind of the photographer. Photos are being manipulated or let's use processed for decades! I'm somewhere in the middle leaning towards the manipulated side of the scale. However I always use the photo or photos (when blending exposure) for my edits and final image. Replacing objects, sky or other things is a leap too far for me.

What processing software do you use for the Fujifilm files? Why do you use it instead of other?

I use Lightroom for about 90% of the time and will go to Photoshop whenever I want absolute sharpness or more control over lamination, but the





latest version of Lightroom is becoming quite capable as a one tool only workflow.

Landscape photographers usually suffer a lot, because they have to wake up before the sunrise - most of the times a lot before, and in some seasons they arrive home long after dinner time. All of this without any guarantee that they will get a decent image. What do you have to say about this and what's the best advice you could give to all the ones willing to start doing landscape photography?

Well don't make it harder than it is, right. I love doing this, so for me it is not a burden. I will say that the best photos are shot early morning. You just have to put in the hours. However do your research and learn, because getting up early and getting a landscape that is in thick mist or rain isn't fun. Make the most of it and if weather is not up to par, go back to sleep.

All in all do the research and you'll know that nine out of ten times you will be rewarded.

What do you like the most in landscape photography: the dawns or the sunset; the sounds of the birds and water, or the absolute silence; the morning's fresh air or the cold end of the days; the rain - we can't remember of everything, but you get the idea? There's something special in this genre of the photography? For you it's...

Walking through nature and epic landscapes. Mainly in the morning just putting in the effort, seeing the world wake up and getting the shots is a very rewarding feeling. So much so, that I usually do not care for a few days to even look at the photos. On the other end of the spectrum seeing the world go sleep with an epic sunset is even so rewarding. Especially if you are alone on a cliff overlooking the landscape or sea!

All in all for me it is just being outside in nature and doing what you love is the most rewarding, even if I do not get any shot. Who cares, right, you at least got out there and experienced real life.

Let's imagine that we have no interest in shooting landscapes. What can we still learn from a landscape photographer?

The difficult part of landscape photography is to let the view to be there at that moment, to convey that feeling. That is hard! Maybe sometimes impossible. Sometimes I get it, most of the time I still learn and evolve. I guess patience, learning to incorporate element into the landscape to make it more creative, looking for angles and layers are a few things to sum up you could learn from landscape photography.

Apart from photography, do you have interest in other creative activities?

I have a huge interest in technology and user experience (UX). The things I studied as a mechanical engineer and now how I help companies to understand IT technologies and the "new way" to implement and offer these to customers and users in general. I find this fascinating.

Also would love to be a great designer as my girlfriend is, but cannot come

close, but it is always very cool to see how to create visual stunning graphics and interactions. I will keep photography close to my personal creative process and passion, because in the end it is all about passion!

Official Website
www.robertdoeleman.com
Instagram
www.instagram.com/robertdoelemanphotography/





“I have always regarded
the post-production stage as an
integral part of the digital
photographic process.”

by David Thompson

www.davidrthompson.co.uk





Could you please introduce yourself to the readers?

Hi, my name is Dave Thompson, a UK Landscape Photographer based in the County of Somerset. I am a retired teacher and relishing the opportunities I now have to photograph ever changing countryside around me. I am very fortunate to live on the border of South Somerset and North Dorset and feel blessed to be in such a beautiful part of the world. Most of my work is within these 2 counties but I also have desires to explore more of the UK in years to come. Since I was 15 years of age I have always had a passion for photography and was brought up on Olympus and Nikon cameras. I loved the film era and have fond memories of processing and printing in BW. I guess that's why I am now so hooked on the Fuji X system and the beautiful output these cameras are capable of, along with their iconic looks and handling. I have to confess to being a bit of a camera junkie and the aesthetics and feel of a camera is really important to me.

I live in a small village with my partner, Helen, a manic Labrador and 4 chickens. I guess some would say living the Good Life which sounds great to me. My golden rule is never go out without a camera and I love the quote by Imogen Cunningham "Which of my photographs is my favourite? The one I'm going to take tomorrow."

What is the philosophy behind your images? Do you have a preconceived image in mind when you're heading to a certain location?

As someone who loves the UK climate; which might seem strange to some, the seasonal weather, in most cases will decide where I go and the type of images I'm after. I love early morning photography, 20 minutes before sunrise is my favourite time of day. This hour can be truly magical and reveal hidden qualities and form in the landscape. I will search out areas with still conditions, that may reveal light fog or mist. Corfe Castle near the Dorset

Fuji X-T2
Fuji XF50-140mmF2.8 @50mm
f/13 . 0.3" . ISO 200







Fuji X-T2
Fuji XF10-24mmF4 @15,90mm
f/11 . 1/4" . ISO 200

coast is one of my favourite locations and this always seems to take priority when there are favourable conditions forecast. Each time I visit a location I have in mind a new composition or maybe use a long lens from a distance to compress perspective to create a different effect. This is particular atmospheric when radiation mist is formed. Sometimes it doesn't workout but when everything comes together you do get a real buzz out of it. Landscape Photography failures can lead to success and in most cases experience is a wonderful thing. I most definitely prefer the Winter months and this year has been quite exceptional and full of surprises, with late snow in both Somerset and Dorset; which is quite rare. I always try and bring out a local landmark in a scene or perhaps a well known clump of trees, seasonal fauna and flora. One feature I love about the Fuji X system are the film simulations and I will always shoot RAW+jpeg to capture hidden colour and detail. Fuji Velvia is superb when there are poppies or colourful flowers you may wish to highlight. Or a moody sky set across a field of barley may work best in Acros BW with a Red filter. The

jpeg acts as a good reference and a starting point. As my portfolio expands, year on year, I may revisit a scene with a fresh idea on how It can be improved from my last visit. However, a lot will obviously depend on the weather conditions and timing. Bluebells are a classic example, I have yet to get my ideal photo of bluebells in a foggy woodland setting, maybe next year or the year after. I have to keep trying. A Landscape Photographer has to persevere and have a great deal of patience.

How do you scout locations with potential interest from places you haven't visited yet, without actually going there?

Over the years I have built up some good friends through Social Media and local friends around me with a good knowledge and insight into places of interest that may appeal to the Landscape Photographer. When I hear of a promising location I will just simply search online through local facebook groups or something like 500px. I also find Instagram invaluable and have made some great friends who





I now follow and admire. One recent example was the search for poppy fields as they never seem to come up in the same place. There is also a great deal of guys doing Vblogs with drone footage, which I always find very inspiring and informative, especially when local landmarks are covered. I never normally visit a new location, early morning unless I have made a prior visit, perhaps as a sunset or earlier in the day. It helps with pinpointing the best viewpoint in relation to composition and the rising sun, as during early morning visits time can be precious. When I did a shoot at Old Harry Rocks in Dorset the National Trust provided excellent information such as footpaths, parking and best times of the year to visit. This is another useful resource.

I have also built up a good selection of books in the fotoVUE Location Guidebook series. These tend to give location post codes for parking and several different viewpoints and a little history of the area.

Finding the perfect spot with the right weather is the result of a bit of luck

and a lot of hard work. What was the most magical scene you've shot, and have you been pleasantly surprised by a location you had low expectations of?

Living where I do I don't have to travel very far to see beautiful scenery but I guess if I had to pick my most memorable scene it would be the first time I encountered a truly magnificent sunrise combined with swirling mists at Corfe Castle in Dorset. If you live in the UK and love Landscape Photography it is most definitely a place you have to visit and will be at the top of your bucket list. I think it took 5 attempts before the conditions were ideal and although the local forecast can show mist and fog it doesn't always work out as planned. On one occasion I waited 3 hours sat on the hill overlooking the castle for the fog to lift, I don't think it ever did that day. I became obsessed with trying to get this photo and then when my time arrived I found it quite an emotional but truly uplifting experience. I remember that hour before sunrise the mists just started to appear and seemed to swirl and blend into the ever changing colours of the pre dawn sky. Something

I will never forget and I have Fuji to thank for rendering the scene so faithfully. Another aspect of visiting these iconic locations is the other photographers you bump into. Certainly at 5 or 6 o'clock on a promising morning you are never alone at Corfe Castle. I have in fact made some very good friends from here, which is something I am truly grateful for. My family and friends often find it astonishing me getting up at the "Silly Hour" but when they see the uniqueness of the scene, with the ethereal light and colour with maybe pockets of mist, they can understand why I do it.

In reply to the second part of this question I have many locations fairly local which seem to have hidden potential but for me the only way to see this or bring it out in an image is out in the early morning or maybe a sunset. There is a small village called Cortam Denham in Somerset which is very picturesque when viewed from a nearby hill and I knew this could be spectacular with the right conditions (which I am yet to experience). I monitored the forecast and with what

looked the perfect conditions I set off at 4am. On my way there I was feeling particularly hopefully with some promising cloud formation and low lying mist. However, when I arrived at the village there was no mist and the light was disappointing. I made a decision to quickly return the way I had came and find those mists I had encountered earlier. I came across a simple but lovely composition that for me really stood out and in some strange way you tend to get more satisfaction out of a shot like this. I had driven past this field and admired the group of trees several times but with the ingredients of good light and mist it had been transformed into something magical.

Looking at the most popular trends currently on Instagram, in your opinion how far it is necessary to include the human element in any landscape?

I think in certain types of landscape photographs the inclusion of a single figure or the photographer can add scale to a scene; especially if there is a vast expanse of land. If the intended

purpose of the photo is for publication or national paper use, then yes it can add that special appeal that some audiences like. I recently took some photos of Gold Hill in Shaftesbury, which is famous for the 1970's Hovis TV adverts. It is a favourite haunt of mine and I just had to get there early morning with the snow earlier in the year. I arrived at 5 am on a cold winters morning with it was snowing hard and I managed to capture the shot I wanted with no footprints or figures in the scene. I was delighted with the way the image looked and felt really chuffed. As it was weather related I sent a copy to my press agent, who then asked if I had any shots with figures in it. So I went back a little later with treacherous road conditions to grab some images of people sledging down the hill. This was featured in both the Times and Telegraph.

What is it specifically about the X-System that made you stick with Fuji? What are the benefits and characteristics that you value the most in this camera system?

I have now been with the Fuji X system

for 2 years and built up a fairly extensive system that serves me well. I was first introduced to the x100 in 2011 and realised how special these cameras were. I still have one of the Special Edition models which I do use from time to time and it gives me a great deal of pleasure. I moved from a Nikon Full Frame system and Olympus OMD so the Fuji X-Trans APS-C sensor was a good compromise, as I am a great fan of the mirrorless technology. I now have the XT 2 as my workhorse with X Pro2 as backup and the x100F as a take anywhere camera. I have used these cameras in some very harsh conditions from snow blizzards on the Isle of Skye to salt spray and mists on the Jurassic coast of Dorset. They have never let me down and still look in great condition. As I mentioned earlier I have a film background so I immediately fell in love with the iconic looks and ergonomics of the Fuji bodies. Matched to the all metal Fuji X Mount lenses with aperture rings, the system is very intuitive and quick to use. For shooting landscapes I always have the camera set in manual and everything is there on the top plate. The inclusion of an aperture ring on the X series range of



Fuji X-T2
Fuji XF16-55mmF2.8 @22mm
f/11 . 1/120" . ISO 200







Fuji X-T2
Fuji XF16-55mmF2.8 @16mm
f/5.6 . 1/60" . ISO 800

lenses is brilliant. I have to confess that I do look at other manufactures offerings but consider the handling, build and output, with film simulations hard to beat. A Full Frame sensor in the XT series body would be awesome but with careful post processing the APS-C sensor is more than adequate. I figure the reason I stick with Fuji is their continued support for customers through regular firmware upgrades and they just do the job. I have recently looked at the X-H1 but feel the XT series is perfectly balanced and a more compact system when married to the grip, which I need for extra batteries. I will most definitely upgrade to the XT 3 and really hope Fuji lowers the ISO range to 100 and a move up in sensor size with improved battery life would also be extremely welcome.

Thinking of the optimal set of lenses for a landscape kit, whether they are Fuji branded or not, what are your current choices and why?

When I first started with Fuji I was immediately drawn to the prime lenses and my first lens was the 35mm F1.4 which I still consider a great lens but I

just love the XF zooms and I will always go out with what I called my "Holy Trinity" (a term I used from my Nikon days). These are the 10-24 F4, 16-55 F2.8 and 50-140 F2.8 with 1.5 matched TC. However, more recently I am shooting distant landscapes with the 100-400 F4.5/5.6. which I sometimes take instead of the 50-140. They are outstanding lenses and cover a really good range. Landscape photography is often associated with wide angle lenses but I have learnt to always pack my longer range zooms. The use of these zooms can give a spectacular look to your images by compressing perspective and creating layering effects with overlapping shapes and forms. Great also for picking out detail such as historic structures in a busy landscape. My only gripe with my choice of lenses is the hood on the 50-140. I have had to change to a screw in metal one as the Fuji one always sticks and is difficult to get on and off. The other issue is with the 10-24 not being weather sealed, this is glued to the XT2 most of the time. These are only minor complaints as Fujinon lenses have a reputation for giving superb performance across their range. The



inclusion of IBIS is not so important to me as most of the time I shoot on a tripod and I turn this off.

Landscape photography and filters are, most of the time, connected. For some people, speaking in filters is almost the same as Quantum Physics. Do you prefer to use filters, or to combine exposures? What's your most used filter, and why? What brand do you use?

I do know of some photographers who do not use any filters at all and prefer to bracket or edit in post, however, I'm of the view that they are an essential part of your kit. I personally favour the NISI V5 system for a number of reasons but primarily the quality and support of this company is exemplary. I do not have a huge range of filters but I tend to favour Medium Grads with the addition of a 3 stop Reverse Grad; this is brilliant when shooting sunsets on the coast as it cuts back the intensity of the sun on the sea horizon. My most

used setup is a 3 stop Medium Grad with a Circular Landscape Polariser. The CP is invaluable and is one lighting effect for glare on water or a rock face that cannot be easily corrected in post. The CP will also bring out strong vibrancy in colours such as a poppy field against a blue sky. I also have 6 and 10 stop ND filters which are always in my kit. On rare occasions when the light is very intense I will stack filters and may also bracket a scene. My philosophy is to get the exposure as balanced as possible when taking the image and sometimes I may output as SOOC jpegs. The Dynamic Range of the Fuji XT 2 is impressive for an APS-C sensor and that combined with the colour rendering of the Film Simulations can be stunning.

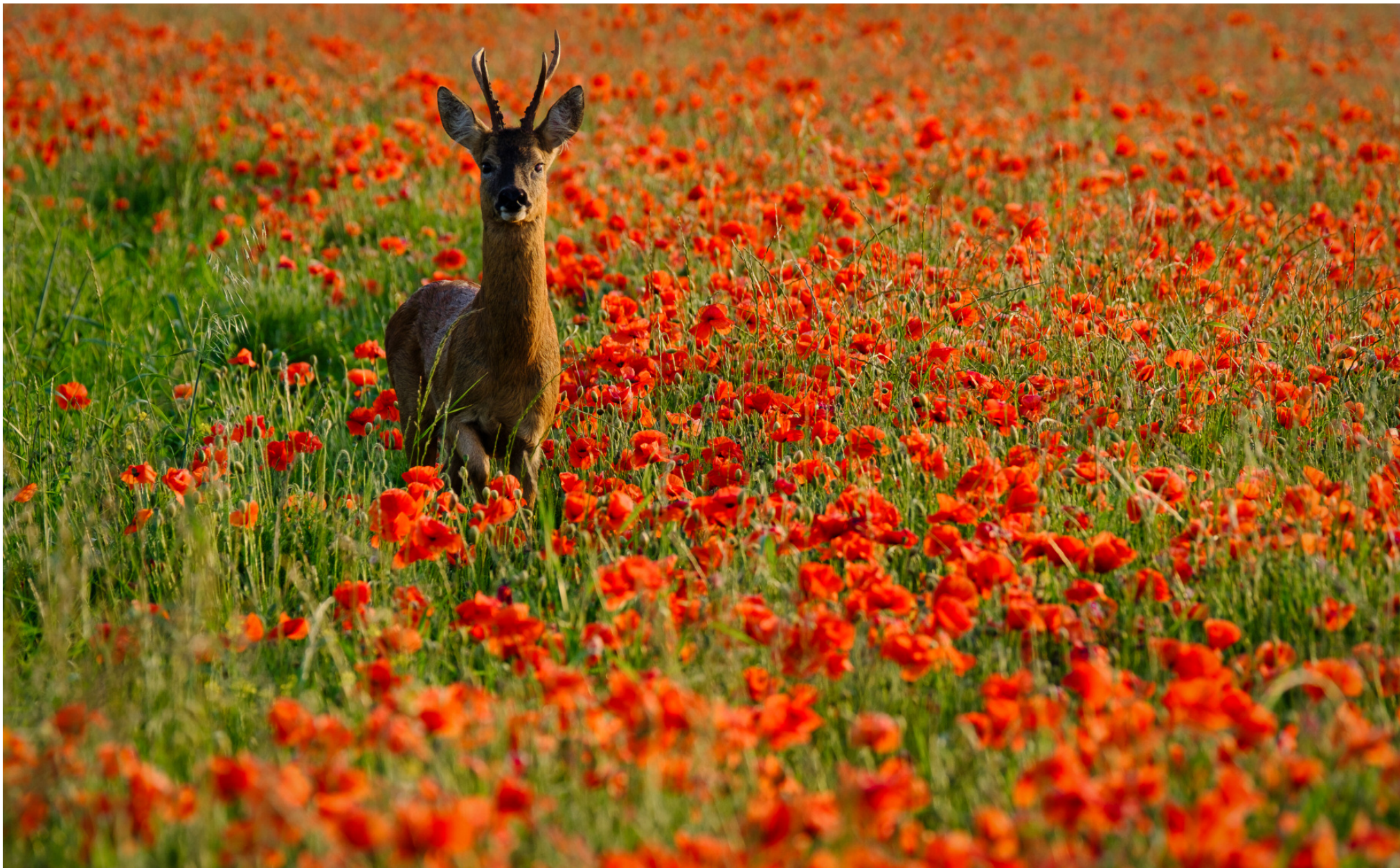
For your personal approach to this genre of Photography, do you prefer the portability of the APS-C line of cameras or the ultimate resolution of the GFX?

Fuji X-T2

20" . ISO 2000







Fuji X-T2 . Fuji XF50-140mmF2.8 @140mm . f/4 . 1/180" . ISO 200



Fuji X-T2
Fuji XF10-24mmF4 @20mm
f/16 . 20" . ISO 100

Quite simply I would give up the portability and a lot more to have a GFX system. The only thing stopping me at the moment is finances but when the next generation of the GFX 50S emerges I will probably go for it. I have an exciting new project coming up this Summer of doing a photo shoot from the air across the Dorset countryside down to the coast. I will be hiring the GFX 50S with GF 32-64mm f4 R LM WR Lens. I just know I will be knocked out by the quality this system is capable of. I would still probably keep my X-Pro 2 and X100F however. Life without these cameras would be very miserable.

What about the tripod, do you use it 100% of the times or are there occasions when it stays at home?

I have learnt from experience to always take a tripod. For early morning or sunset outings I will take my Benro Mach 3 and G2 head. A fantastic combination, which for it's size is extremely light. If I need to go lighter I will take my Benro Travel Agent, this will easily pack into my backpack and again being carbon fibre is perfect. For

me tripods are now an essential piece of kit.

Regarding post-production for landscape photography there is not much consensus. From those that limit it to the minimum, only to improve the direct output of the camera, to those who make long hours of adjustments and manipulation to obtain the result idealized in their minds. Between these two extremes, where do you stand?

I have always regarded the post-production stage as an integral part of the digital photographic process and it is one that I always enjoy very much.

It's a sort of modern update of the darkroom process, in developing and printing film which I really miss.

However, as I mentioned earlier with the use of filters I will always aim to get the image as accurate and balanced I can at the location. All files that I select as any good I will though post process to achieve that special look but Fuji does do a great job with SOOC jpegs. Photojournalists and Nature photographers perhaps process their images less than Landscape



Photographers but my typical processing will include cropping to improve composition, followed by exposure and contrast adjustments. Only then will I introduce some slight changes to maybe saturation, selective lighting and colour enhancement.

What processing software do you use for the Fujifilm files? Why do you use it instead of other?

Having used the Fuji X-Trans 24MP APS-C sensor now for 2 years I have experimented with a number of RAW processors but keep coming back to Lightroom and Photoshop. I feel with recent updates and speed enhancements the Creative Cloud offerings have come a long way and are capable of extracting great detail and colour out of the Fuji sensor. If I am really concerned about the ultimate quality from my files I will resort to using Iridient X Transformer which converts the RAF file to DNG and does give the best conversion out there. I have actually used Lightroom since version 2 on a MAC and love the way it has evolved over the years to where it is now. With the benefit of the mobile, synched version it has great

offerings for the Landscape Photographer working away from home. My other piece of core software in my workflow is the NIK collection and I am excited to see what DXO will do with it in future versions.

Landscape photographers usually suffer a lot, because they have to wake up before the sunrise - most of the times a lot before, and in some seasons they arrive home long after dinner time. All of this without any guarantee that they will get a decent image.

What do you have to say about this and what's the best advice you could give to all the ones willing to start doing landscape photography?

The secret to capturing a good pre dawn or sunrise image is thoroughly research your location and weather conditions. Although this cannot guarantee 100% success you should be able to return with a few successful captures. What I find particularly appealing about this period of the day is the anticipation and build up as you drive to the intended location, often in darkness and the element of the unknown. If you are lucky, good

weather conditions can really inspire you as the mist comes down and the beautiful hues of the pre dawn light starts to creep in. You realise there is the possibility of some good photography. It is a truly beautiful and unique time of the day, often still conditions, damp air and just the animals around you; which I sometimes like to feature in the picture. The window of opportunity can be short and my favourite time is 10-20 minutes before sunrise. Expect failures though and use the experience to revisit again and again.

What do you like the most in landscape photography: the dawns or the sunset; the sounds of the birds and water, or the absolute silence; the morning's fresh air or the cold end of the days; the rain - we can't remember of everything, but you get the idea? There's something special in this genre of the photography? For you it's...

My greatest thrill comes from getting up early on a cold, frosty morning, arriving at a location and photographing that special golden hour

knowing you are the only one there. Quite often this will involve a bit of walking but for me this makes the end result even more rewarding. The light and atmosphere is often very ethereal, along with the smells and crispness of the air. My favourite time of the year has to be Autumn. Planning, preparation and research can all play its part in a successful outing but I guess there is a certain amount of luck with the weather conditions. I just love the countryside and this is the perfect way for me to experience the pleasures it has to offer. I guess when I'm out I'm a bit of a loner as I do like the solitude. Sometimes I feel it can be a curse knowing that you have to get up early and catch that special light. I guess its the final results and feedback from others that keeps me going. As long as I can I will keep going. The dawn of a new day is something very moving and capturing that unique moment in time and sharing with others is very special to me.

Let's imagine that we have no interest in shooting landscapes. What can we still learn from a landscape photographer?



I think Landscape Photography requires a very special skill set and there is indeed a great deal to take on board. Unlike other genres of photography it is very weather dependant and good light, strong composition and timing are key elements to a successful photograph. I always shoot manual and understanding the exposure triangle is something that needs to be mastered. You are quite often faced with extreme, harsh lighting conditions that have to be adjusted and controlled. The use of bracketing or filters obviously help a great deal but changes can be achieved by under or over exposure through shutter speed or aperture. There is most definitely a need to get out of auto. The manual control of Fuji cameras is just brilliant with access to the ISO, Shutter speed and aperture from the top plate. The added bonus of having analogue dials just makes the whole process an absolute pleasure and reminiscent of my film camera days. I personally shoot most of my work on a tripod and will set the ISO to the Fuji base setting of

ISO 200, aperture as appropriate for the scene and adjust the shutter speed. Obviously if doing long exposure work the shutter speed takes priority. These are skills that will teach you the fundamentals of photography. A Landscape Photographer has less control over the environment and is able to work in sometimes difficult conditions.

Perseverance, the use of light, composition and taking the camera out of auto are what make landscape work so special. You can learn great deal about photography from it.

Apart from photography, do you have interest in other creative activities?

In my role as a teacher of Design and Technology I have always loved the process of designing and making things, particularly in wood and continue to pursue this passion in my life. I am currently building a kitchen from scratch but this is now in it's third

Fuji X-T2
Fuji XF100-400mmF4.5-5.6 @100mm
f/4.5 . 1/950" . ISO 200







Fuji X-T2
Fuji XF16-55mmF2.8 @16mm
f/9 . 1/55" . ISO 200

year as my photography seems to be taking priority. I can see my camera gear being locked away for 6 months! I do have to balance my interests and would dearly love to take on new creative skills but I never seem to have enough time.

Life and the world around us is so precious, creativity is important in making it a more meaningful experience.

Official Website

www.davidrthompson.co.uk

Instagram

www.instagram.com/lone_tree_landscapes/





A designer approach to landscape photography

by Clement Breuille

www.instagram.com/clement_breuille/



2016 © Clement Breuille



Could you please introduce yourself to the readers?

My name is Clement Breuille, I'm a 26 years old French Product designer based in Sydney since now 3 years. I grew up and lived in France for most of my life in a city called Nantes, where I've graduate from 2 masters, the main one in Interaction design at L'École de Design Nantes Atlantiques (<https://en.lecolededesign.com/>), the second one in Project management at l'Université de Nantes (<http://www.univ-nantes.fr>).

I've started photography about 2 years ago when I purchased my first camera, a Fujifilm X-Pro2, and found my main photographic subject almost straight away: Landscape photography.

What is the philosophy behind your images? Do you have a preconceived image in mind when you're heading to a certain location?

Landscape photography is a good

excuse for me to explore and challenge myself.

I love hiking for hours to remote places; far away from the crowd and discover the beauty that our world have to offer. It's not all about the image, I value more the experience to get the shot over getting the best light. That unique feeling to be just you, your camera and a good bunch of people in an awesome location is for me the most important.

But of course we all hope for the best, and get the best image possible.

And for that there's only one rule: Preparation. I will never start a journey without doing some research, especially when this one involve several hours of hike, camping, etc.

It's really important to prepare the right gears, know what you need and most importantly, what you won't need to make sure you'll get the perfect time and image.

Fuji GFX 50S
Fuji GF32-64mmF4 @32,60mm
f/32 . 30" . ISO 100







How do you scout locations with potential interest from places you haven't visited yet, without actually going there?

We live in a beautiful age where technology is omnipresent, and this is definitely a big plus when it comes to research; where you can find inspiration via social media but also scouting new locations while staying at home.

My research process start on internet / social media (500px, Flickr, Instagram, etc...) This allow me to find images of reference, but also get in touch and connect with the locals or people that have already been there.

Landscape photography is a small community, and end of the day we all share the same passion, so why not using this to our advantage?

All the photographers that I've been talking to have always been keen to share valuable informations such as where to park, when to go, what you need to be careful of etc...

Fuji X-T2
Fuji XF10-24mmF4 @13,20mm
f/16 . 2" . ISO 100

When it comes to exploring new locations where I haven't been able to find enough information, I'll use some tools like Google earth to understand the topography of the site, and on top of that I'll cross those research with some apps like @Photopills which are able to predict where the light will be at a specific date.

Finding the perfect spot with the right weather is the result of a bit of luck and a lot of hard work. What was the most magical scene you've shot, and have you been pleasantly surprised by a location you had low expectations of?

This image (left) is issue from my latest trip where I flew to the Great Ocean Road and drove back to Sydney via the Snowy mountains. I left the Great Ocean Road early in the morning in direction of Melbourne, where I jumped on @travel_in_pixels (David Boon) car. We hit the road after an early lunch in direction of Mount Buffalo.



5hrs later we were at the entrance of the National park, and the sun about to set.

As we were driving to the top of it, we were getting deeper and deeper in the clouds and the visibility was literally nul.

After almost 10 hours of driving in one day, it was a massive deception to miss the sunset as we've underestimate the distance plus the hike to the summit. But because of my research, I've located an other spot where no hikes was involved, which was basically our only back up with the time remaining. Decision made, we were going for the safe option.

Once there, we got out of the car. The condition were miserable: close to 0 degrees, really windy and couldn't see anything further than 5 meters. We still took out the cameras and start shooting, and this is where the magic happened.

Coming out of nowhere the light went through the fog, and light up the all scene. We were literally in the clouds surrounded by those amazing tones. Of

course this is definitely luck... but you'll never be lucky by staying home.

This is definitely one of the main lesson I've learn with landscape photography. It's tiring, it's a lot of work & research, it's also mostly based on luck sometime, but if you don't provoke that luck you'll never have anything out of it.

Looking at the most popular trends currently on Instagram, in your opinion how far it is necessary to include the human element in any landscape?

Instagram is a great media to showcase your work and share it to a large community.

It is definitely inspiring/influencing/ constraining a lot of photographer, and I found myself adapting to some of those trends: shooting in a portrait mode VS landscape for example. However, I don't think that following them is a necessity.

Including a human is great way to give some scale to your scene, but putting yourself in danger for it is definitely not.





Fuji X-Pro2
 Fuji XF10-24mmF4 @10mm
 f/4 . 30" . ISO 6400

We saw way to often in the news people dying because they put themselves in danger to get an image. End of the day it's only an image... doesn't worth to take inconsiderate risk for it.

Find your style, experiment, have fun and most importantly stay safe. No need to follow existing trends, create your own.

What is it specifically about the X-System that made you stick with Fuji? What are the benefits and characteristics that you value the most in this camera system?

The X-System is a light & compact system, which I believe is key as a landscape photographer, and that without sacrificing the quality of your images. On top of that it's an affordable system, with a wide range of lenses that offer great quality. Their product are reliable and could be used in any conditions. Cold, humidity, salt water, etc... I've tested it in pretty much every condition you could think of and it never failed me.

But what I appreciate the most

shooting with Fujifilm, is the continuous support they offer to their community and they actually listen to us: users. They listen to us to built product that we love to use.

I don't know much camera company that offer to their users free firmware update that are not only minor updates, but literally give a brand new dimension to their products.

Thinking of the optimal set of lenses for a landscape kit, whether they are Fuji branded or not, what are your current choices and why?

So far, I only use Fujinon lens. My kit is composed of a 10-24mm F4, 18mm F2, 35mm F2 & 90mm F2.

The 10-24mm F4 is my favorite lens. I love prime lens and their quality of image, but having a zoom is definitely a must have as a landscape photographer to give you more flexibility. I've opted for fast lens for the rest of my kit, once again for this flexibility of use.

I've used a couple of time my 18mm F2 and my 35mm F2 for some





astrophotography, but I'm definitely looking forward to the new 8-16mm F2.8, which I agree is quite expensive, for people that have a lower budget I'd recommend the Samyang 12mm F2 which offer an amazing image quality.

The only thing really missing in my kit, and that I'm also interested by is a telelens. I've been lucky enough to try all of them, and my recommendation will go for the 55-200mm F3.5-4.8, which I agree is not as fast as the 50-140mm F2.8 but it doesn't really matter for landscape, and you've this extra 60mm on crop sensor that are definitely lacking on the 50-140mm.

Otherwise, go crazy and get the 100-400mm F4.5-5.6, but keep it mind that it's not a light lens and this is for me a massive blockers as portability matters.

Landscape photography and filters are, most of the time, connected. For some people, speaking in filters is

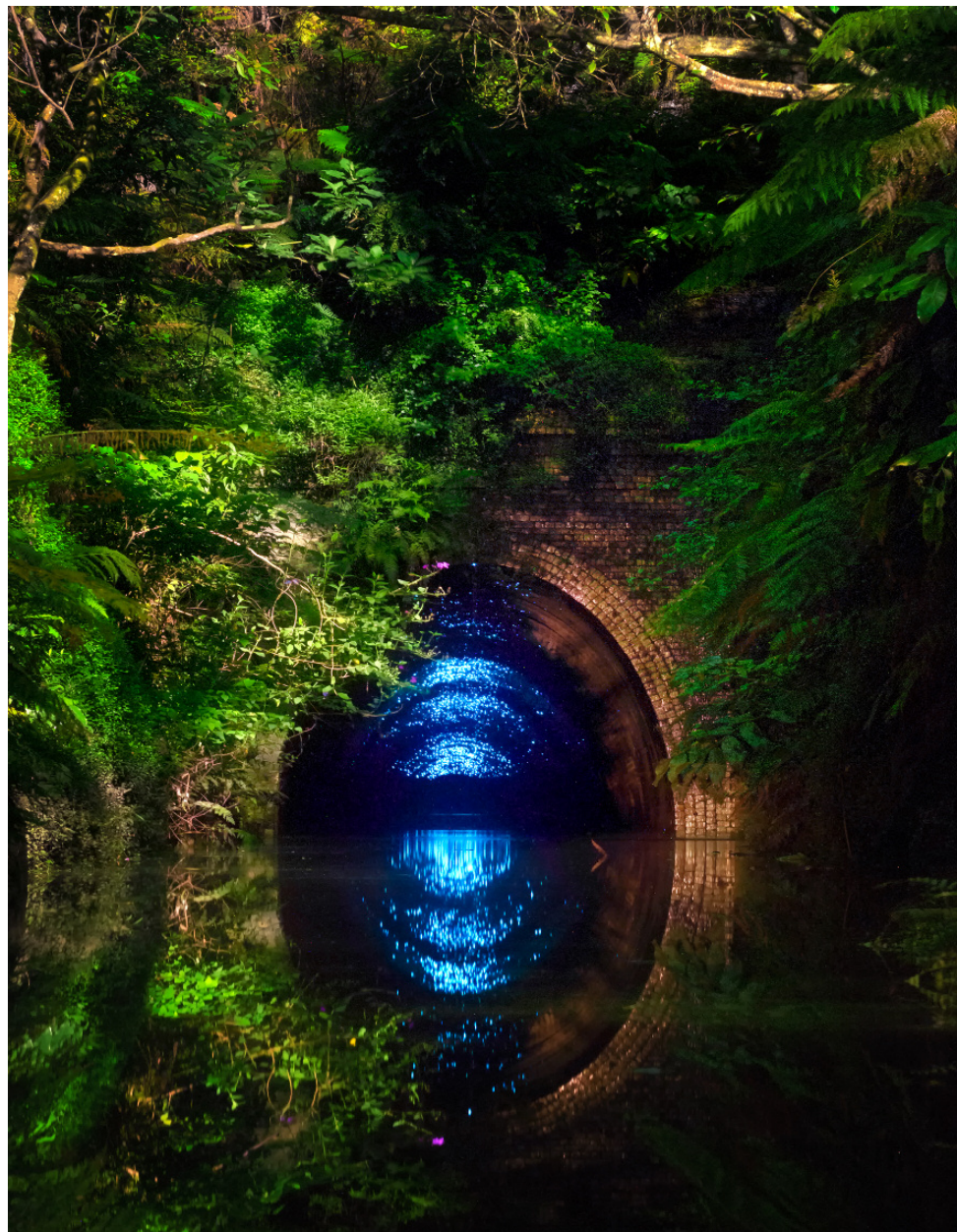
almost the same as Quantum Physics. Do you prefer to use filters, or to combine exposures? What's your most used filter, and why? What brand do you use?

Filters are really subjective, some people love to have the perfect shot straight out of the camera. For those ones filters is a must have. Some others, which I'm part of, will edit their photos later. For those ones, filters are also a must have... but in a different way.

Even if your process is based on blending different exposures, you expect to have the best images to do it. This is where a polarizer and ND filters are necessary. You won't be able to recreate naturally in Photoshop a really long exposure like a ND filter will do.

What you'll find in my kit in term of filters, is pretty much straight forward: V5 pro from @nisifilters coming with a CPL, and a ND 10 stops also from @nisifilters.

Fuji X-Pro2
Fuji XF90mmF2
f/5.6 . 211" . ISO 6400







The reason I've opted for Nisi is the quality of use of their product which feel solid and secure, and of course the quality of their glass where the colors are just right.

For your personal approach to this genre of Photography, do you prefer the portability of the APS-C line of cameras or the ultimate resolution of the GFX?

This is a massive debacle in the photography industry, portability VS quality.

I've got the GFX for over a month after Fujifilm Australia kindly offer me one for my trip in Tasmania, and I've nothing else to say that it's an amazing camera. Being able to shoot with a medium format camera which is the size and the weight of a regular DSLR offer you so many possibilities. Even if it's relatively a not expensive medium format camera, it's still not an affordable for everybody.

Fuji X-T2
Fuji XF10-24mmF4 @14,50mm
f/11 . 240" . ISO 250

I reckon that it's all about what you do with your image: if you only post on social media the APS-C line are by far more than enough and this is also applicable for prints. Of course for commercial works, it's always good to have those extra mega pixels.

I've never really understood this competition between peoples that value to much which camera to use over another, where lens are more important than the camera itself.

What about the tripod, do you use it 100% of the times or are there occasions when it stays at home?

The tripod is definitely an important piece on my kit. I've opted for the Sirui T-1204X Carbon, light, compact and reliable. As it's just above 1kg, it barely stays at home and always come with me.

However I'll always inspect the scene first and compose my shot camera in

hand before using the tripod. The main reason I use the tripod is because of how I edit my shot, which involve bracketing.

Regarding post-production for landscape photography there is not much consensus. From those that limit it to the minimum, only to improve the direct output of the camera, to those who make long hours of adjustments and manipulation to obtain the result idealized in their minds. Between these two extremes, where do you stand?

I'd love to say that I only improve the direct output of the camera as I only use what I've capture, and this even if it's coming from different shot. But I can understand that from an exterior point of view it seems like a lot of manipulations.

I've develop a simple technique which is to set-up a timer, and once the time is over you stop working on the image (Usually my timer is 1hour, this include: blending, enhancing and export). What I've found doing that, is that I don't "over-process" my images,

and it helped me simplifying my process

What processing software do you use for the Fujifilm files? Why do you use it instead of other?

I use the Adobe CC program: Bridge for my libraries and Camera RAW / Photoshop for my edits. The main and only reason is because I've start learning on those tools at school and they are standard in the industries.

I know there's a lot of conversation between Photoshop VS Lightroom. Personally Photoshop suit my needs better as I'm working with luminosity masks.

Landscape photographers usually suffer a lot, because they have to wake up before the sunrise - most of the times a lot before, and in some seasons they arrive home long after dinner time. All of this without any guarantee that they will get a decent image. What do you have to say about this and what's the best advice you could give to all the ones willing to start doing landscape photography?

This is part of the charm of landscape photography: you don't know what you'll get.

But like in any other field, don't stop on a failure or a deception. As said previously, it's all about the experience, and what you can learn from it.

Even if you don't get the perfect conditions, you are already on the field, so use this time to push your creativity, try new things (composition, light, exposition, etc).

Knowledge will only come by practicing, so go out as much as you can.

What do you like the most in landscape photography: the dawns or the sunset; the sounds of the birds and water, or the absolute silence; the morning's fresh air or the cold end of the days; the rain - we can't remember of everything, but you get the idea? There's something special in this genre of the photography? For you it's...

For me, what I like the most about landscape photography is the adventure.

The sound of the snow cracking under my foot, getting sprayed out by some waves, feeling the frostbite on my face... All of those moments that make you feel alive. Those moments where you are questioning yourself: "What the hell am I doing here?". But then, you take out your camera, set up your tripod, and capture that instant.

People might not understand what you've been through to get that image, but a few days / months maybe even years later you'll look back at that specific image, you'll remember and smile. That's what I like the most in landscape photography.

Let's imagine that we have no interest in shooting landscapes. What can we still learn from a landscape photographer?

That's the beauty of photography, its a very broad subject and everybody have is own interpretation, knowledge and specificity: a street photographer will have the ability to capture a moment, a portrait photographer an emotion... and what I believe we could learn from a landscape photographer is a little bit



in opposition with those others field:

We don't have any control on the light and the environment in landscape photography like a fashion photographer have in his studio. So, yes sometime you'll need to hike for yours, wait in the cold, or camp a day before to be there early in the morning, and on top of that, you will have to research where the sun will be rising or setting, what the tide will be like... all of those extra work to make sure everything play in your favor.

But despite all of those hours of preparation, when the light is here, everything accelerate really quickly, and this only for a short period of time. You'll have to make sure to compose with the light as much as you can, anticipate the movement of the clouds, and pay attention to details.

When you shoot landscapes, you can't remove a tree, just because you don't like it unfortunately, so you'll need to play with your environment and learn how to use it to your favor, and this is for me what makes a great image: paying attention to the details. Some of

the best landscape images I've seen are most of the time, the most simple one. Simplifying your subject to help your viewer understand what you've tried to communicate in your image.

Apart from photography, do you have interest in other creative activities?

As mentioned at the beginning of this interview, I'm a designer, and it's funny to see the similitude that photography and design have. This balance between technique and interpretation, knowledge and experimentation...

Photography is a great exercise for a designer, as it does open your vision on the world and the way you perceive it.

The public understand the role of the designer only from a graphic approach, for them, the designer is someone who is creating something visually attractive. This is not exactly true. Design is a process, a way of approaching a problem and developing a solution. I think this is why I've started photography. Not only as a hobby but as an exercise with rules and processes.





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