

SHOOT WINTER MACROS + THEO BOSBOOM + LANDSCAPE PHOTOGRAPHER OF THE YEAR

Outdoor Photography

landscape | wildlife | nature | adventure



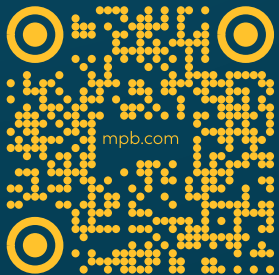


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Where the art is

The best locations for landscape, wildlife and adventure photography are seldom close to home. To reach them requires a lengthy journey, which in turn demands planning and time. For some, the journey is part of the fun; but for others, the opportunity to make long trips may be restricted by family and work commitments, health and finances.

But as so often in photography, an apparent restriction can prompt creativity and new discoveries. One of the very few plus points of the lockdowns has been how photographers have come to value the beauty of locations close to home. It is fascinating to see the range of new work coming through which celebrates areas local to the photographer.

There are some clear advantages to working locally. You'll know the best places to go and the best times to shoot. You can visit the area regularly to capture it in different weather conditions and different light. Your thinking about the area will be more developed, so you will be more likely to come up with something fresh and original in your pictures. If your home area is not on the tourist trail, then it could be an opportunity to make it your own. You may have to look harder and think more carefully, but your pictures will be more personal and more original. Beauty is not always immediately obvious. Sometimes you need to summon up all your visual skills to find it. But the results can be worth the extra work.

Don't miss Nick Smith's excellent interview with David Southern, who discusses his intimate landscapes on page 10. His pictures are testament that landscapes do not have to boast epic drama to be beautiful.

Enjoy the issue.

Mark Bentley



ON THE COVER
Picture by Ian Asprey.
See page 42.

GET IN TOUCH

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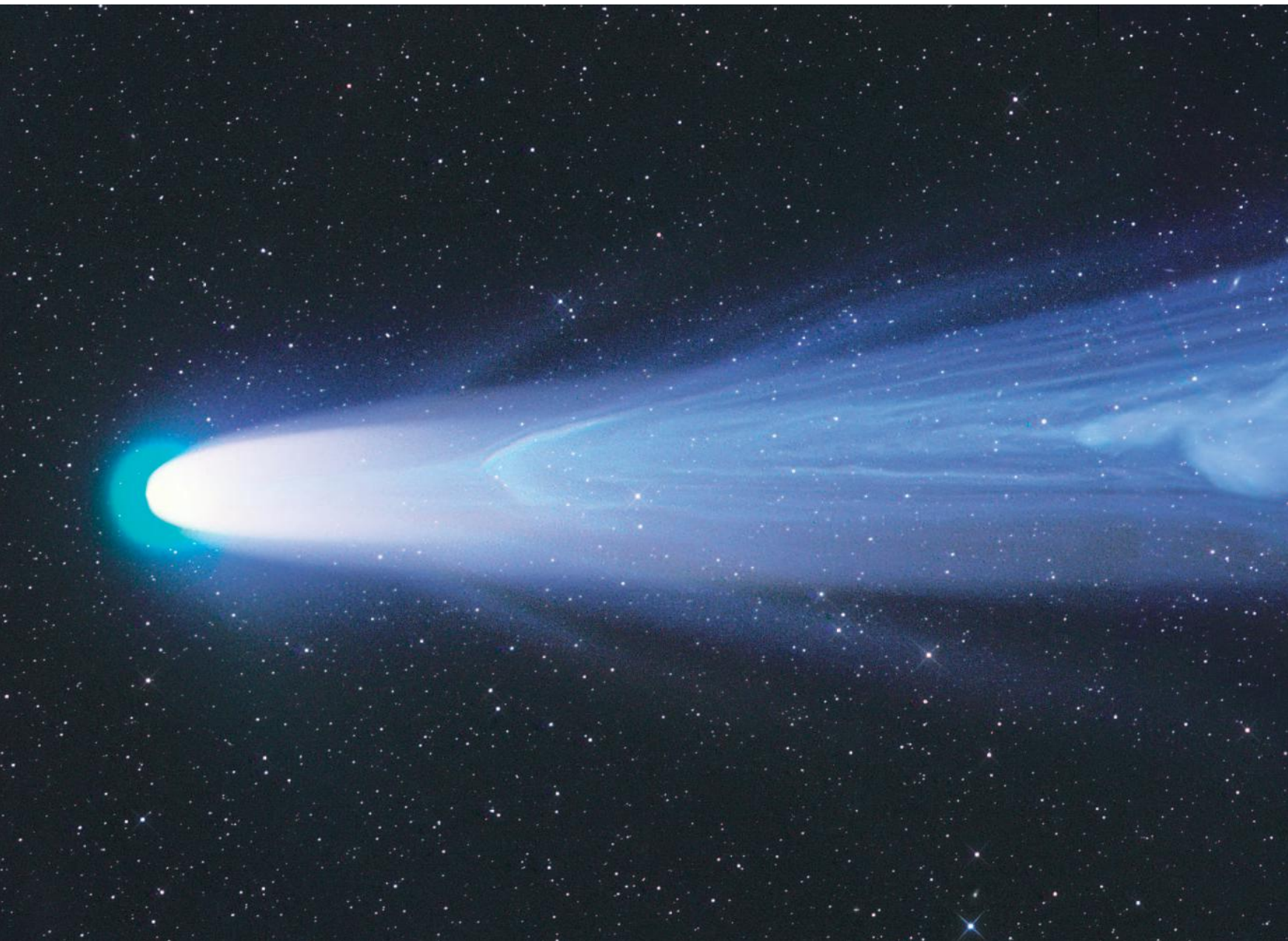
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Images that capture the spirit of the sea, plus your next photo challenge

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Outdoor Photography 288 goes on sale on 1 December. Here are a few hints of the goodies we have got planned

OPENING SHOT



Disconnection Event by Gerald Rhemann

The winner of the Royal Observatory Greenwich's Astronomy Photographer of the Year 14 is Gerald Rhemann for his photograph of a piece of Comet Leonard's gas tail being disconnected and carried away by the solar wind. The image is on display alongside the winners of the other categories in the accompanying exhibition at the National Maritime Museum in London.

© Gerald Rhemann



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COMPETITIONS

OUTDOORS

TECHNOLOGY

OTHER NEWS



© Christopher Ison

Wave of jubilation

The winner of the Royal Meteorological Society Weather Photographer of the Year has just been announced. Christopher Ison's shot of Newhaven lighthouse was taken during Storm Eunice last year, and saw off competition from 22 other shortlisted images. Shot on a Canon EOS R5 using a 300mm f/4L IS USM lens and 1.4x teleconverter, Christopher froze the waves at 1/4000sec, revealing some tremendous detail.

See more at rmets.org/wpoty.



© Amos Nachoum

International bright young things

This month saw the announcement of the 2022 Siena International Photography Awards' winning images. The competition, divided into 12 categories, saw tens of thousands of entries from more than 140 countries around the world and, as always, nature and landscape played a big part.

Israeli photographer Amos Nachoum won the Animals in their Environment category with a submerged shot of swimming polar bears, while the dedicated Underwater Life round was topped by Spain's Francisco Javier Murcia Requena, with an image showing a young seahorse wrapping its tail around a feather.



© Francisco Javier Murcia Requena

Congratulations

Well done to the winner of our final Where in the World competition, Mark Saunders from Gloucestershire, who receives a Lowepro PhotoSport BP 15L AW III backpack. The correct answer was Tugela Falls, South Africa. Thank you to everyone who has taken part in our worldwide picture hunt over the years.



© Jinyi He

Wide receivers

A few months back, we posted a call for entries to the Epson International Pano Awards and now the results are in. The overall winner of the 2022 Open Competition was Jinyi He from China, who was crowned on the strength of three entries, including 'Purple World' (above), shot in his childhood home of Xinjiang. The image was captured before dawn on

a Fujifilm GFX100S, and composited from 48 photos – 12 vertical images stitched from four-frame focus stacks.

With more than 4,000 entries this year, prizes included thousands of dollars in cash as well as top-of-the-line Epson printers.

See the other winners at thepanoawards.com.



© Jem Southam

Winter watch

For the past four winters, English artist Jem Southam has repeatedly visited a short stretch of riverbank along the floodplain of the River Exe. Witnessing the unique passage of each winter, its evenings, dawns and the species who live within it, his new book *River Winter* is a beautiful and meditative contemplation on landscape and season. Published in hardback by Stanley Barker (stanleybarker.co.uk), *River Winter* covers 124 pages and is priced £44.

Pine marten spotted

Despite being on the critically endangered list, a pine marten has recently been spotted in south London woodland, the first recorded sighting in the UK's capital this century. Caught on a camera trap installed by the Zoological Society of London, researchers were looking for hedgehogs as part of their HogWatch project, when the surprise visitor arrived. It's not known where the specimen came from; usually the elusive animals are only glimpsed in Scotland and northern England, although there is a population 70 miles away in the New Forest.

Monitoring continues at zsl.org.

© Shutterstock picture by Mark Medcalf



A pine marten like this one in Scotland has been spotted in woodland in south London.

Enough is enough

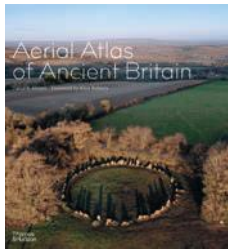
Several top wildlife charities have condemned UK government moves which they say are set to compound existing environmental problems and lead to the destruction of habitats and species. This year has seen unprecedented heatwaves, drought and the pollution of UK waterways. New proposals on fossil fuel extraction, fracking, planning and farming policies could make matters worse.

The National Trust, RSPB and WWF report that while more than 80%

of UK adults think urgent work needs to be done to protect nature, more than 40% don't feel they are empowered to take action. The charities are therefore creating a People's Plan for Nature and inviting you to have your say on how the UK can solve its environmental crisis. This will be followed in November by a UK-wide citizen's assembly for nature which will develop a set of recommendations to help restore nature in the UK.

Visit peoplesplanfornature.org for details.

OUT THERE



BOOKS

Aerial Atlas of Ancient Britain

David R Abram
Thames & Hudson
Hardback, £30
Writer and
photographer David R

Abram reveals some of Britain's most wonderful prehistoric sites in his excellent new book. The images, all captured from the air, show Neolithic enclosures, tombs and stone circles; Bronze Age cairns; field systems and burial mounds; and Iron Age farmsteads and hillforts.

Arranged roughly in chronological order, the book begins with early hominin sites of the deep Palaeolithic and ends just prior to the Roman invasion. Among the most famous locations are Cheddar Gorge in Somerset, Stonehenge in Wiltshire, Badbury Rings in Dorset, Great Orme in Conwy, and Brodgar in Orkney. Lesser-known places include Bryn Cader Faner, a ring cairn high in the Rhinog mountains of North Wales, and Aveline's Hole, a cave on the north side of the Mendip Hills that is often described as Britain's oldest cemetery.

The aerial photographs offer an enlightening perspective of these ancient monuments, placing them in the context of the wider landscape. Having dedicated several years to the project, Abram was able to capture the locations through the seasons and when conditions were optimal. Moreover, many of



Clava Cairns of Balnuaran and Corrimony, Inverness-shire. © David R Abram

the shoots were carried out during the Covid pandemic, meaning the sites were often deserted; there is only a sense of the ghosts of our ancient ancestors.

Accompanying the images is explanatory text compiled by Abram, who has been researching

prehistoric landscapes and monuments for more than 40 years. With his vast knowledge and inspiring images, he has created a superb resource that uncovers our rich prehistory and offers photographers a wealth of locations to discover and explore.

FORESTS OF DREAMS

Temperate rainforest is one of the richest and most beautiful habitats of the British and Irish landscape but, due to its rarity, most people don't know of its existence. Once covering up to one-fifth of the country and playing host to a dazzling variety of luminous life-forms, it is now only found in small patches. Here are two new books that encourage us to pause and appreciate these rare clusters of woodland, where lush ferns, beardy lichens, pine martens and pied flycatchers abound.



The Lost Rainforests of Britain

Guy Shrubsole
William Collins
Hardback, £20

A move to Devon in 2020 triggered Guy Shrubsole's passion for temperate rainforest, and he has since been on a quest to highlight its importance. In his new book, the *Who Owns England?* author maps

these unrecognised ecosystems in detail – from the Atlantic oakwoods and hazelwoods of the Western Highlands and the Lake District, down to the rainforests of Wales, Devon and Cornwall – and reveals their hidden histories and natural wonders. *The Lost Rainforests of Britain* is not only a mesmerising chronicle; it is also an inspiring intervention to help protect and restore these environments before they are lost from the landscape, and our collective memory, forever.



An Irish Atlantic Rainforest

Eoghan Daltun
Hachette Ireland
Hardback, £16.99

In 2009, Eoghan Daltun bought a 73-acre farm on the Beara peninsula in West Cork with the vision of restoring it to its former glory. In the years since, he has brought it back to life, with temperate rainforest spontaneously forming

where previously there was only barren grass. Part memoir, part environmental treatise, the book charts his remarkable journey while inviting us to consider the burning issues of our time: climate breakdown, ecological collapse, and why our very survival as a species requires us to urgently, and radically, transform our relationship with nature.

© Howard Rankin



EXHIBITIONS

Abstract Rhythm & Blue Notes

» Horsebridge Gallery, Kent

» 16 to 28 November

This month, 14 emerging artists from Europe, Canada and the US will join Valda Bailey and Doug Chinnery for a celebration of photographic expressionism and creativity.

The exhibition, at the Horsebridge Gallery in Whitstable, is the culmination of a year-long mentorship led by Bailey and Chinnery via online platforms during the Covid-19 pandemic. The group was inspired not only by abstract painters and photographers, but also

by the freewheeling world of jazz, with its rich history of innovation and rule-breaking.

A range of creative approaches is on show, from multiple exposure and intentional camera movement (ICM) to alternative post-processing techniques.

» arbnexhibition.co.uk

Everest through the Lens

» Royal Geographical Society (with IBG), London » To 20 January 2023

Marking the centenary of the first European expeditions to Mount Everest, the Royal Geographic Society's new exhibition explores



Captain Noel kinematographing the ascent of Mount Everest. © RGS-IBG

how the films of Captain John Noel helped create the popular image of the famous mountain in the 1920s. It also reveals some of the lesser-known elements of the expeditions, such as the role of the indigenous and regional labour forces that supported the teams.

The exhibition goes behind the scenes of the visually stunning films that Noel produced – *Climbing Mount Everest* (1922) and *The Epic of Everest* (1924) – to unpick the uncomfortable and complex social, racial and geopolitical dynamics that shaped the expeditions.

» rgs.org

EXHIBITION WITH A DIFFERENCE



© Julie Askew

Water Universe

» Nature in Art, Gloucester

» To 20 November

Nature in Art – the world's first museum dedicated to fine, decorative and applied art inspired by nature – presents a new exhibition bringing science and art together.

The works on display, by artist Julie Askew, are the first results of her most recent passion: researching different aspects of water – specifically the patterns found within the residue of dried liquid when viewed at low magnification. Working with the British Antarctic Survey and Bath Spa University, with sponsorship from ZEISS, she has been using a source of 'pure' water from ice cores: cylinders of ice drilled from ice sheets and glaciers. Like tree rings, the water drops offer a visual indication of the cores' content and history; every year a new layer is created that holds climatic and environmental event records within, in the form of trace metals, volcanic ash and CO₂.

Not only do Julie's images show the beauty within water; her research may also have applications in glaciology and polar science.

» natureinart.org.uk

In conversation with

David Southern

After decades as an accomplished amateur looking for creative direction, David Southern has established his professional photographic style in the intimate landscapes of his new book, Shoreline

Interview by Nick Smith

Lockdown was a fruitful period for British landscapers. Many used the government-mandated restrictions on the distance that could be travelled to re-evaluate what was central to their photographic process; what they were concerned about aesthetically and how to present their findings. David Southern was one of them. 'It's basically a lockdown project,' he says, referring to his first monograph, *Shoreline*, whose title is perhaps one of the most direct 'does what it says on the tin' approaches seen for a while.

It's an impressive work that, while at times exploring the broader, bleaker sweeps of his local Northumbrian coast, concentrates most of his vision on smaller sub-landscapes. These can only be seen by constant and repeated observation of the minutiae of the everyday tales of rock strata and seaweed that many dog walkers and beachcombers

might never see, despite these dramas being played out beneath their feet. Letting the natural colours and lines of sedimentary rocks, drifting seaweed and slow-moving sea provide his close-ups with their geometry, *Shoreline* deftly shifts back and forth along a spectrum that vacillates between the extremes of abstract suggestion and hyperrealism.

In her introduction to the book, Rachael Talibart puts David's collection in the category of 'intimate landscapes'. And while it's neither a new tag, nor indeed an emerging genre, she's right to indicate that one of David's strengths as a photographer is to turn his back on 'the great flood of attention-grabbing, big vistas' in favour of delighting in 'the smaller details of a landscape'. In an age of landscapes dominated by flamboyant drama, David's new portfolio has an old-fashioned atmosphere to it, as Rachael says, recalling some of the work of Edward Weston, Minor White and Wynn

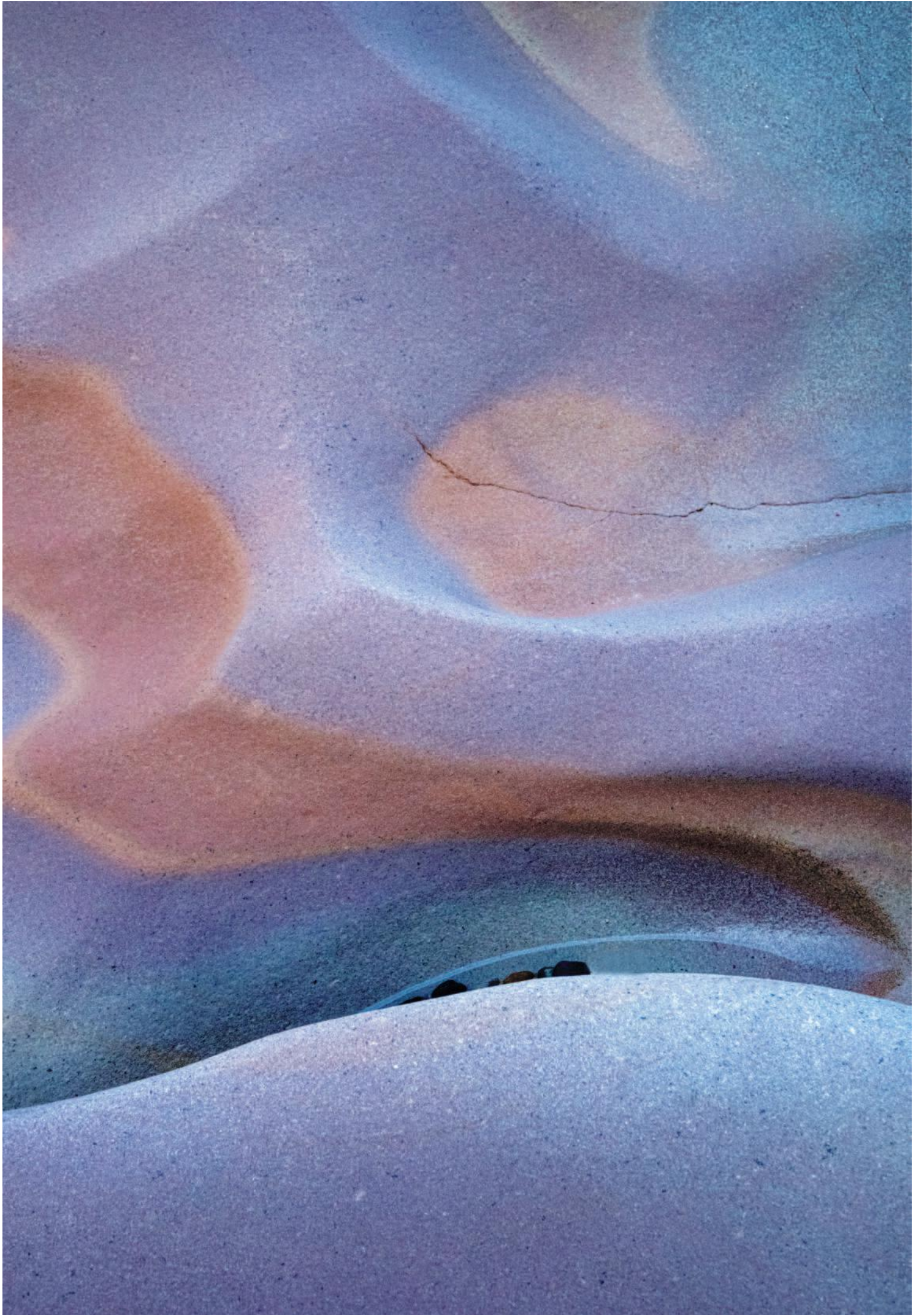
Bullock. We get lost in the close-range focus of geography and geology, where – were it not for the North Sea's signature dolerites and shales – we could literally be anywhere. But, in fact, we're close to base in Northumbria.

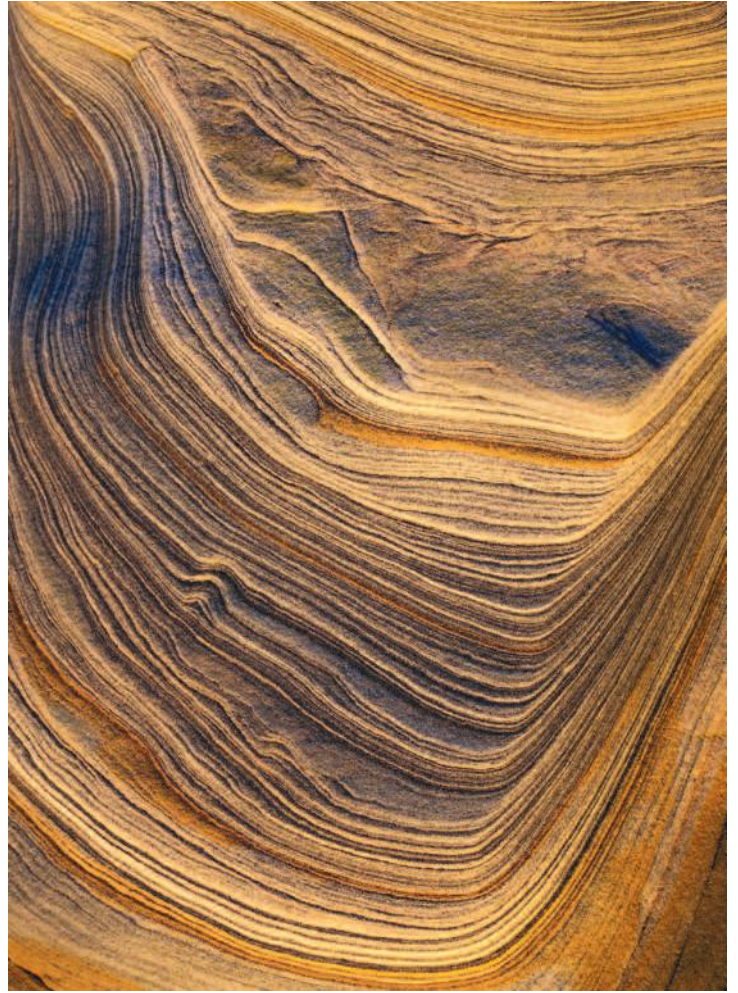
'One of the things I try to bring into these photographs,' says David, 'is an almost timeless aspect. There's very little to give away either scale or the wider context. Neither is there anything to give away when they were taken. If comparable equipment had been available many years ago, there's nothing to say that they couldn't have been taken then.'

David, who is a big enthusiast for the work of Martin Parr, goes on to explain how Parr's collection *The Last Resort*, shot in the first half of the 1980s, now has the 'extra dimension' of time associated with it 'because it's also a historical record of fashion and cars and so on. But if anyone looked at my images in 40 years' time,



Above Lincolnshire Mercury | Opposite Harlequin





Above (left) Delta | Above (right) Compression | Below Cradled | Opposite Castaway





they would have to stand up for themselves purely from an aesthetic point of view.'

It would be quite interesting, he muses, to find out if the images contained in *Shoreline* 'are subject to the winds of photographic fashion. I hope they're not. I don't take them so that they'll trend on social media. I take them because I've got a feel for the environment I'm in, and they aesthetically appeal to me.'

At their most stripped down, the photographs in *Shoreline* are observations of the coastal fringe taken up close and personal. David suggests that this narrative has its roots in the relationship with the sea that generations of his family have had before him. His grandfather was torpedoed three times in the war. One uncle was a merchant seaman. Another a saturation diver on an oil rig.

'I grew up on a peninsula surrounded by seawater on three sides. When we were kids, my father used to take us out around the coast of Anglesey on small clinker-built fishing boats. I grew up next to saltwater – we used to go swimming in the Dee estuary. I've always had an affinity

with the coast.' As an adult, David lived 'for many years in landlocked Surrey,' where he experienced a craving to return to the sea.

In these formative years, David recalls that 'before I even had a camera, I was always taking snapshots in my mind's eye. Even as a kid, I'd look at something and say "click" without a camera.' But when he got to the University of London to study biology, he borrowed the astronomy department's manual film SLR and went off to take photographs around Deptford in the 1980s, 'which was quite an eye-opener. It was a tough place then. Not the cool high street it is now.'

This was where he learned his early photographic techniques with a view to becoming a travel photographer, his first published image taken on top of an active volcano in Guatemala. With little more than a one-way ticket, backpack and a hundred dollars to his name, David set off to travel around South America, including a two-year stint in Peru during the civil war.

On returning to the UK, following a brief spell working in London, he went to work

for the World Wildlife Fund in Surrey, where he was employed as an IT professional. As the practicalities of the job took over, 'I had to balance my career with my passion for photography. I was fortunate to ride to work on my bike along the banks of the River Wey. I could snap away and get that out of my system before getting to work.' After two decades at the WWF, he moved with his wife to Northumberland.

Belief in the WWF's mission is what kept David in the post for so long, but working with computers was stifling his creativity as a photographer, and he was becoming frustrated. He looked at the sums, and 'fortunately, houses in Northumberland cost a lot less than they do in Surrey'. And so, apart from the usual sacrifices of saying goodbye to people and making a new start, all that was required was a little bravery. 'But photography had to become the full-time thing. It's been a passion all my life. Of course, back in 2018, we couldn't have known what was going to happen in the next few years.'

This change in his life circumstances meant



Above Chasm | Opposite Waterbaby







Opposite Face to Face | Above Edge

that David could also evolve his photography. Once installed in Northumberland, 'I had to adapt from misty mornings, sunny woodlands and colourful heather-clad heaths to the coast'. He admits that up until this point, he'd been subconsciously 'playing to the gallery' with his landscapes, replicating what was trending on social media and in magazines. 'I know this probably sounds pretentious, but relocating helped me to take pictures that were probably more artistic. Before, when there was less time, there was more pressure to make an external impact; maybe impress judges.' This was something he became extremely adept at in his first years as a professional.

Speaking of his creative transition, David describes it as logical and obvious. But there was an editorial barrier to overcome in that 'much of the Northumbrian coast has been photographed a lot, and well,' which meant that David needed to 'stand right on the margins of the land' and look a little deeper.

'It's an exciting and exhilarating place to be. We all want to be on the edge of something. One of the things I did in lockdown was photograph kelp forests. It's a bit of an obsession. And why not? It's mesmerising. Barefoot in cold water, tasting the salt in the air... I just wanted to capture that.'

No matter how fulfilling, there's a difference between putting together a promising batch of photographs during the enforced circumstances of the Covid-19 pandemic and having a cogent body of work that holds up in a monograph such as *Shoreline*. Understanding this difference was crucial to David while contemplating whether his first book could be based on the project. For him, it's all about quality. And while it's 'quite nice that I have a bit of an online following that seems to think my work is good,' he was determined to be objective about his output. 'There was a point at which I had a set of images that seemed to work

together as a collection rather than perhaps as a scattergun effect or a "best of".' Revising the working title for the portfolio from *Tideline* to *Shoreline* was a finishing touch.

Now in his early sixties, David has also needed to contend with doubts that have crept into his photographic process. This is because, 'like a footballer or tennis player, you can get better and better. But the initial exuberance and flair that you had when you were young gets coached out of you.' Self-aware enough to realise that being a better technician doesn't necessarily mean you take better photographs, David says that part of his outlook on the craft since he made the move to Northumberland has been to try to 'regain some of that raw vision, that almost naïve view of the world'. If you could just combine what you know now with how you effortlessly snapped away while still in your twenties, 'you'd be on to something. I still try to put myself back on those terms because there's a creativity there.'

To see more of David's photography, visit southernphotography.co.uk



We're drawn to fog like moths to flames, in spite of our never-ending quest for clarity and contrast. That'll be its magical ability to conjure minimalist dreamscapes from even the most humdrum of scenes, says Pete Bridgwood

Late autumn and winter have always been favourite times of year for landscape photographers. After the trees have shed their leaves, their stark frameworks of criss-crossing branches offer some wonderful photographic opportunities.

I've often glimpsed scenes while passing in the car and optimistically thought they might make fabulous compositions, but subsequently discovered that there is too much detritus, either in the foreground or background, to realise my picturesque visualisation. For scenes with foreground distractions, the only remedies would be a bulldozer or a chainsaw, so we can forget them, but for scenes in which the only distractions are behind your main subject, it's worth making a mental note to revisit when there is fog forecasted. Fog, along with mist, snow and frost, changes the landscape by either completely removing background distractions or homogenising

them into a blanket of white negative space.

I've always thought it paradoxical that photographers find the phenomenon of mist and fog so attractive when it mutes colours and diminishes contrast and definition, but perhaps these evocative qualities are exactly why we are so smitten. The foggy diffusion of saturation and contrast, together with the shrouding of background elements, offers up a minimalist dreamscape; this magical transformation allows our main subject to sing from a more peaceful pastel canvas, and an otherwise boring scene can suddenly become mesmerising.

The River Trent at this location is well known to local photographers for offering some beautiful scenes because of the mist, and on this occasion, fog that often appears on autumn and winter mornings. Compared to mist, fog is defined by the fact that visibility is limited to less than 1km.

On this particular morning there was dense fog, and as I stood on the riverbank, this group of trees on the opposite side of the river kept appearing then disappearing from view. It was a tranquil morning without any discernible breeze and the river was unusually still, so at my chosen ISO of 31, I didn't need any added filtration to blur the water. With the camera on a tripod, I fired the shutter with a 2-second delay to eliminate any possible vibration and made my image.

The Canon 17mm tilt-shift lens pairs beautifully with the Nikon Z 7II using a Fringer smart adapter. I optimised the Raw file using DxO PureRAW 2, before editing in Adobe Lightroom using the Adobe Colour profile.

River Trent, Gunthorpe, Nottingham
Nikon Z 7II with Canon TS-E 17mm f/4 L lens, ISO 31, 1sec at f/11, tripod



The Wonder Of Winter



Winter In Glencoe
7th to 11th Jan 2023



The Lofoten Islands Norway
2nd to 8th February 2023



Senja - Hidden Norway
10th to 16th February 2023



South Iceland In Winter
21st to 27th February 2023

For over a decade now we have been taking photographers all over the world, making life-long memories and forging friendships. We have a passion to help you improve your photography and inspire you in some of the most beautiful winter landscapes in the world. We hope to see you soon!

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Back to Iceland

Dutch landscape professional Theo Bosboom is back with a second book dedicated to the land of ice and fire. He talks to Graeme Green about his ongoing relationship with Iceland, exploring wild places and searching for new angles





Landscape photography often requires stillness – a feeling of calmness out in the wilds and, at least, a stable spot to firmly plant a tripod. That isn't so easy if the ground is moving beneath your feet, as Dutch photographer Theo Bosboom has experienced in Iceland.

Known for his creative approach to landscapes, often honing in on details other photographers might pass by, Bosboom has

visited Iceland at least once a year since 2006, spending more than 14 months there in total, including the 2010 eruption of Eyjafjallajökull, whose ash cloud caused chaos across Europe, and the 2021 eruption of Fagradalsfjall.

The country, which has become incredibly popular with landscape photographers, not only got under his skin, but helped him make the life-changing decision in 2013

to give up a career as a successful lawyer and dedicate himself to photography. His images have since appeared in international magazines, including *National Geographic* (Dutch), *GEO* and *BBC Wildlife Magazine*, and he has been awarded in competitions such as Wildlife Photographer of the Year.

Ten years on from his first photography book, *Iceland Pure*, he's just published a second, titled *Back To Iceland*.



Outdoor Photography What is it about Iceland that captivates you?

Theo Bosboom There's a certain wildness and pureness in the nature. I feel it five minutes after I've landed in Keflavik and driven into the countryside. Iceland is also the opposite of my home country, the Netherlands, where we only have stamp-like parks that we call nature. It's hard to get lost in nature here, but in Iceland I immediately have the feeling that nature rules.

OP How did Iceland change your life?

TB I started photography around 2003 as a keen amateur. In 2006, I went to Iceland for the first time. By then I was really into photography, but I was also climbing the ladder as a lawyer: corporate law, internet law, intellectual property law. I became partner in the firm a little later.

Iceland made me realise that there was

more to life than sitting behind a desk and trying to be smart.

OP Was that a tough decision?

TB In the end, it wasn't. It was a question of: 'Will I do it when I'm 55, with enough money in my bank account not to worry anymore, or will I do it as soon as possible when I'm still mentally and physically fit, so I have more time to be taken seriously as a photographer, rather than a retired lawyer who's a photographer?' I wanted to do it as soon as possible.

OP Iceland is incredibly popular with landscape photographers – how do you find an original subject or new take?

TB One thing that helps is if you go to a country frequently and know it very well, so it's almost like your backyard, where you know when to go to which place. It also helps

to avoid iconic places and try to avoid images that every photographer wants to make. I start to look for intimate landscapes when I'm out. In Iceland, they're in every corner. You can stop your car on the road and there will be interesting subjects for more abstract photography, details or stunning landscapes.

OP How has your photography changed in the 10 years since you published your first Iceland book?

TB I hope I've become better and developed my skills. There are technical developments, like the drones that I introduced to my photography in the last three or four years, which I used to make some aerials for my new book. It's really hard not to take interesting images of Iceland with a drone in the air, especially river beds or anything with water.

I used to avoid any human elements in my images, from a wish to photograph pure





nature, but in this book, there are quite a few human elements. For a UK photographer, it's perhaps strange that I tried to leave them out, because the tradition in the UK for landscape photography is that they can be an interesting part of the landscape. But in the Netherlands, we usually try to leave everything that looks human out of the frame. Nowadays, I think: these elements are there, so why not include them if they're interesting?

OP How has Iceland changed in the last decade?

TB It's overwhelmed with tourists. In 2007, when I was there for the first time in winter,

I was alone at the famous places. I struggled to find accommodation and restaurants that were open. Ten years later, if you want to book a group trip, you have to book one year in advance because it's so packed. On the black lava beach with ice blocks, there are now hundreds of photographers there at the same time. It makes it hard to take images without other photographers in the frame. It hurt for a few years to see Iceland become a mass tourism destination. A lot of people are also taking selfies, and they stay maybe 10 minutes at a place, then move on to the next one.

But when you accept that the island has changed, there's still a lot to enjoy. People

cluster around several places, so a large part of the island is still pretty empty, especially if you don't need the icons for your photography. It's still easy to find solitude and places for yourself. I did a tour of the west fjords in September with a group last year, which is off the beaten track, far from the Ring Road, and we didn't meet any other photographers in 10 days and hardly any other tourists.

OP What was it like to witness some of Iceland's volcanic eruptions?

TB The first one was pretty scary. It was Eyjafjallajökull, which caused all the disruption in Europe for weeks. The ash



cloud was 9km high. I was there for another trip, photographing puffins in the west fjords. I went to the volcano. It was great to see the forces that shaped Iceland many years ago and large parts of our Earth.

An Icelander said to me, after I parked my car, 'Expect another eruption and fissure at this location.' I don't know if it was Icelandic humour or there was truth in it, but I didn't feel very secure or on solid ground. The ash cloud made a huge noise – you could really feel the power. The ground was trembling too. I heard there were 200 earthquakes that night, not very large, but I felt some of them. You really feel the connection with the inner part of the Earth. It's very humbling, and difficult to photograph. I was shy to use ISO 1600, so I had lots of noisy images.

In 2021, I went for a week to Fagradalsfjall, which was a very different experience. Icelanders called it a tourist eruption. It was safe and easy to visit. If you got into trouble, it was your fault, like people walking on the lava fields.

OP Are volcanoes difficult to photograph?

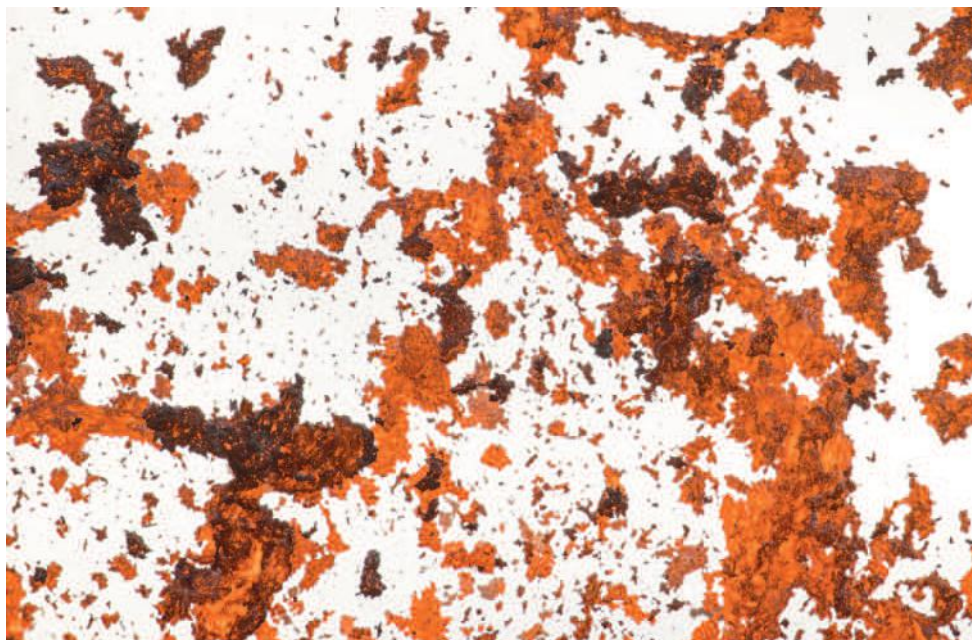
TB Fagradalsfjall was the most photographed eruption ever, because it was so easy. The new angle for me was to include human elements, like my image with headlamps and a long shutter time, which created a flow similar to the lava flow and gave a connection between people and the volcano (*opposite, top*). It was a very different experience than Eyjafjallajökull – very noisy, very crowded, a festival-like atmosphere. There were at least 20 drones hovering in the air, noise, helicopters, planes... it was kind of crazy.

OP Outside of Iceland, which other countries do you like to explore?

TB I did a book project called *Shaped by the Sea* about the Atlantic coast of Europe, and I encountered some places there that came close to Iceland, like the Faroe Islands, which also has fjord-like landscapes, wild weather and the force of the sea. I also went to Lewis and Harris in Scotland twice in winter, and I enjoyed some locations in southern Europe, such as Asturias in Spain, which has great scenery. I usually choose to visit places like this in winter, when they're empty and wild.

OP Your image 'Simple Beauty', of algae on a Scottish beach, which won a Wildlife Photographer of the Year award, is a good example of looking closely at something other people might miss – is that key to your photography?

TB Yes. In my home country, where I learned photography, you have to look very carefully or suddenly a church tower or piece of industry is in your image. You have to take care what not to photograph, which means you often need





to focus on details or keep it small.

It's about finding a rhythm, a pattern, something that might work as a metaphor, or that could be a painting. Nature provides plenty of these things, but sometimes they're hard to discover or hard to make an interesting photograph out of – to organise the chaos. That's something I enjoy a lot.

OP Your fish-eye view photos, looking up from underwater, are another creative approach – how much thought goes into those angles?

TB It often comes naturally. Sometimes, there's thinking involved. As a professional photographer, it's important for me not to copy work that's already there. When I go to a new place and see a grand vista that has been photographed before, I do it too because it feels good, but these are not the images I want to show to the world. They've been done

before. I seek projects where I feel I can show the natural world in a new way. It's a good way to get attention from viewers, magazines and customers.

The fish-eye view project was created because I went to a beautiful river in Belgium many times. I had the feeling I'd photographed it from every angle. I was stuck and bored. I suddenly thought: what if I was able to photograph the view a fish would see? I bought a cheap underwater housing for a compact camera and tried photographing from the hip, the camera underwater, without seeing what I was doing. I took 300 bad images, but one or two interesting ones, so I invested in a proper housing and spent a lot of time underwater, including new spots in the Netherlands, to create a portfolio of images with this perspective. They worked well for me – they won awards and were widely published.

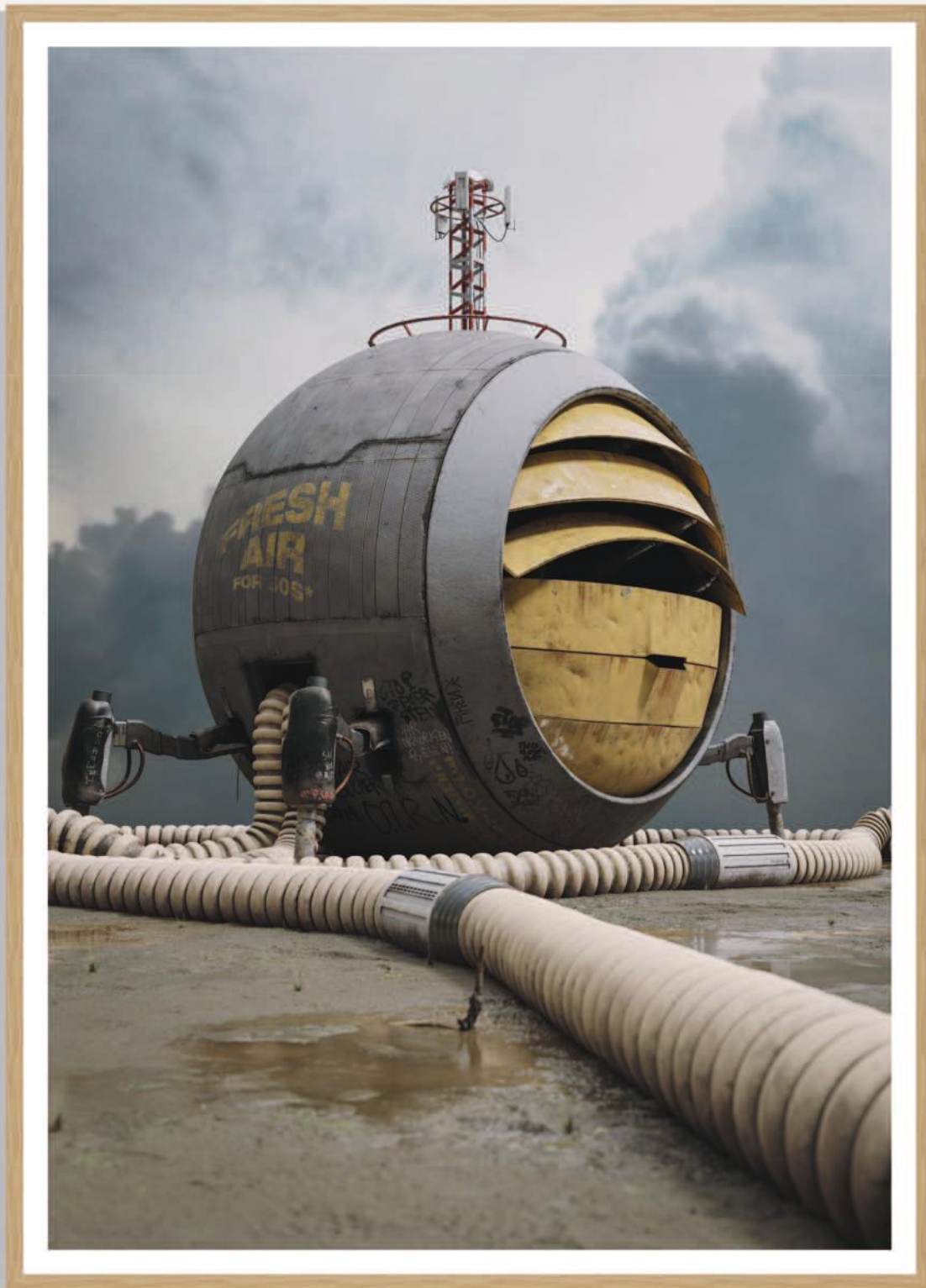
OP What – and where – is next for you?

TB I started a new project about European canyons. I'm in Montenegro at the moment. Many people have heard of the Grand Canyon, but not many people know that the second largest canyon in the world is Tara Canyon in Montenegro, or could name five European canyons. They're unknown and underrated, so I decided to explore them. This will keep me busy for a few years.

For more on Theo's work, visit theobosboom.nl and follow him on Instagram @theobosboom.



Back To Iceland by Theo Bosboom is out now, published by DDB publishers (price £49). His other books include *Iceland Pure*, *Dreams Of Wilderness* and *Shaped by the Sea*.



Felix Brauner

„Helios Inc“, 2020

Fuji Crystal Archive Maxima | UltraHD Photo Print under Acrylic Glass | 150 x 106 cm |

Wood Frame Hamburg, Natural Oak

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LIE OF THE LAND

The old willow

When Ulrike Eisenmann captured this wonderfully evocative scene, little did she realise that it was soon to become a poignant reminder of a never-to-be-repeated moment

On an autumn morning some years ago, I was driving to work along a small road in Bavaria, South Germany. With twilight and mist in the air, visibility was very poor. A tractor in front of me was moving so slowly that I intuitively decided to take a detour, thereby passing an area with numerous fish ponds. Mist drifted across the water and the golden hour was just about to start.

I usually take my camera with me in autumn, so, in anticipation of a nice opportunity, I jumped out of the car, climbed on to the crash barrier to get the right perspective and took pictures until the mist had dissipated. The rising sun, perfectly placed beside the willow, was partially visible and cast enough light to paint the sky with beautiful pastel colours. The impressive old willow, nicely reflected in the water, with a mysterious ladder leaning against the trunk, served as the perfect protagonist for this scene.

Since then, I've often stopped at this lovely spot. But when I revisited this place this summer, the willow has been felled. What a disappointment! The whole scene looked so different and uninteresting, deprived of the old tree, which offered not only a habitat for insects and birds, but also kept the soil wet underneath its crown. Moreover, as a biologist and nature photographer who focuses on taking atmospheric landscape images, I mourned the loss of one of my favourite photo spots.

Weighing disappointment against positive thinking, I concluded that I should accept that nature – and landscapes in particular – change all the time. Instead of looking back, it was better to focus on discovering new locations, thereby refreshing and diversifying my portfolio, leaving my comfort zone and, as psychologists would say, 'embracing the new opportunities'.

If you like to take pictures of old trees or woods, be aware that they could already have reached the end of their lifespan. Also, the old trees might be damaged by natural or human influences, dryness, strong winds and bugs. Only recently, in the vicinity of the place shown here, dozens of old lime trees were felled due to safety concerns.

On the positive side, new forests are currently being developed all over Germany, with a greater variety of species and hopefully an ability to cope with extreme climates. These forests, replacing dying spruce monocultures, for example, might be the basis for pristine landscape pictures in future.

These days, I don't mind if some slow-moving tractors show up in front of me from time to time.







Simplify your compositions

The less is more approach can often result in more immediate, less convoluted landscapes, although it may not always be immediately obvious how a scene can be simplified. Robert Birkby talks us through the minimalist tools at your disposal

Finding an effective composition is one of the greatest challenges facing the landscape photographer. It can feel like a puzzle, particularly with cluttered or complex scenes which appear to offer promise, and it can be frustrating trying to make it work. An advantage when working with simpler compositions is the increased probability of pleasing results. Such images tend to be visually striking – the viewer's eye instantly sees the subject without having to study. Does this make simple compositions too superficial and lacking in interest? Absolutely not. An image which is easy on the eye can still evoke

emotion and give the viewer plenty to think about. Furthermore, with a little practice, minimalist or simple compositions become easy to spot while the photographer is out in the field. Opportunities to find such images are all around us and can comprise a wide variety of subjects throughout the year.

SIMPLE BUT INTERESTING?

Before moving on to more detailed methods of finding such compositions, it's important to note that not every subject photographed this way will hold the viewer's attention. The simplicity will provide the initial impact,

but there generally needs to be something more. This could be magical light, a stunning mountain range, a splash of colour in a whiteout, an element of confusion or perhaps visual tension. This tension can be geometrical – for instance, a composition involving opposite diagonals in the image.

Confusion or an element of surprise tends to be created by instantly recognisable but unexpected subjects in an image, requiring the viewer to study or think a little deeper. Conversely, subjects may be in harmony, following a common direction, pattern or shape. However, I find that simple images

don't necessarily have to be minimalistic. The line of a landscape or coastline can take on a simple form. In my own work, I'm often drawn to curves in nature, which can form a rhythm for the eye to follow through the frame. Examples include a sweeping beach, natural rock formations or gently rolling hills.

USING THE WEATHER

Possibly the most obvious approach to finding simple compositions will be to use adverse weather conditions. The winter months are an ideal time to make good use of the snow, mist, fog and even rain to dramatic effect. Snow and fog provide large areas of empty space, a blank canvas on which we can base our composition. Subjects can include anything from buildings or trees poking out of fog and domestic or wild animals in the snow to a fence winding through a snowy landscape. I find a telephoto zoom like my 70-200mm is perfect for this kind of work, where you don't know what you will find, and often compose these images without sky. However, this isn't always the case, as those bland grey or even cloudless skies, which tend to be cursed by the landscape photographer, can add another layer of simplicity.

The placement of single subjects with a lot of empty space requires experimentation as to what works best. I never suggest anyone follow the rules of composition, but tend to find I have subconsciously used the rule of thirds, admittedly often producing the best results. If you have a choice, a subject obviously moving in one direction is usually more pleasing when placed so it's moving into the scene rather than out of the frame.

The aspect ratio of a simple composition is of utmost importance and the square format with these images can enhance the artistic feel. Maybe in square-format images, a lone subject works better placed centrally. All this depends entirely on the situation – and with practice becomes second nature in any given scenario.

Opposite Isle of Harris, Scotland. Around midday on a cloudless day in July. The inclusion of two sheep having a paddle provides a surprise addition to this simple beach scene.

Canon EOS 5D MkII with 70-200mm lens, ISO 200, 1/160sec at f/8, handheld

Right (top) Ullswater, Lake District. A blanket of fog hanging over the lake separates the island from its background.

Canon EOS 5D MkIII with 70-200mm lens, ISO 100, 1/60sec at f/8, tripod

Right (below) Near Skipton, Yorkshire Dales. The afterglow of a cloudless sky provided a graduated warm tone. Much emphasis was placed on the sky, as the landscape below these hills complicated the image.

Canon EOS 5D MkIII with 70-200mm lens, ISO 100, 0.4sec at f/10, tripod





Isle of Skye, Scotland. An unexpectedly warm, calm and very hazy day in March. The shapes of the Cuillin mountains are emphasised with the black & white conversion. *Canon EOS 5D MkIV with 70-200mm lens, ISO 100, 1/250sec at f/11, handheld*

WORKING IN BLACK & WHITE

While a splash of bold colour against an empty space can prove very effective, images with good composition but dull or flat colour may be worth trying out as black & white conversions. A photograph can be simplified further by removing colour, and I try working many of my images in

monochrome during processing. Most software packages allow the use of coloured filters during monochrome conversion and it's worth trying these to often dramatically alter the tones.

Wintry images can be quite dull in colour, almost monochrome at times, and these are

the images to definitely try in black & white. Sometimes, a boost of contrast or small tweak (more or less) in the Clarity/Dehaze sliders during processing can make or break an image. Reducing clarity can help simplify an image slightly, in large areas of texture like ocean or clouds.



Calderdale, West Yorkshire. Not just snow, but freezing fog too – the ultimate conditions for some simple compositions. *Canon EOS 5D MkIV with 24-70mm lens, ISO 200, 1/100sec at f/11, 0.9 ND soft grad, handheld*

PHOTOGRAPHIC TECHNIQUE

If the weather conditions and composition aren't lending themselves to a simple image, is there anything we can do? Well, those photographers with fast lenses, particularly telephotos, may be able to separate a subject from clutter behind by working with the aperture wide open. This only works when subjects are relatively close, of course, or when shooting macro images. The clutter behind is still there but hopefully as a defocused blur.

Another approach is using filters. A very long exposure time can be achieved with a suitable neutral density filter (in daylight, typically a 6- or 10-stop filter), which can render moving people or cars invisible in a city scene. However, the most popular use for these filters is at the coast, to represent the ocean as a flat element with no wave detail at all. People have mixed views on such results, but there's no denying they can be striking against a static element such as buildings.

Polarising filters are useful to remove glare from water and I've had situations, particularly at the edge of a lake or reservoir, where the simple turn of a circular polariser has changed the image from bland to striking. This is due to the removal of unwanted reflections and making the subject contrast strongly against the background.



Right (top) Calderdale, West Yorkshire.

A circular polarising filter took the glare off the water, which resulted in a much more interesting image. The subject is placed slightly left of centre, as the branches protrude more to the right and needed the space.

Canon EOS 5D MkIV with 24mm lens, ISO 50, 1.6sec at f/11, circular polariser, tripod

Right (below) Isle of Harris, Scotland.

A neutral density filter allowed a very long exposure time to blur movement in the water and clouds. The version of this image without a filter wasn't particularly inspiring.

Canon EOS 5D MkII with 70-200mm lens, ISO 200, 110sec at f/5.6, 10-stop ND filter, tripod





THE LONE TREE

The old cliché of a lone tree often comes up trumps when looking for simple scenes and I urge all photographers to get familiar with a lone tree close to home. We've all seen stunning minimalistic lone tree images from Hokkaido, Japan, in winter, for example, so perhaps you can produce something of a similar nature close to home when the conditions come together? When time is short but conditions are interesting, it's somewhere to head which will likely produce interesting results – and often very different results too, throughout the seasons and constantly changing skies. It's also worth doing a recce in local parks or along the edges of golf courses, where planted trees may present themselves very nicely for the photographer, either as a lone specimen or neat rows.

The challenge then becomes where and how large the tree should be within the frame. There is no doubt an optimal size of the tree within the frame, which is where a zoom lens comes in handy. Having a tree too large may lose that simple feel, and too small means it becomes lost. Ask yourself what is interesting about the lone tree. Is it the empty space around it? Is it the sky? Is it the pristine snow producing a perfect white blanket around it? Lone tree images in particular often impress in square or vertical format, so have this in mind when composing.

For me, the key word for all individual subjects is context and I'm always trying to put a lone subject in some kind of striking context with the surroundings.

Left (top) Loch Quoich, Scotland. A lone Scots pine and snow-capped hill in the Highlands. Canon EOS 5D MkIV with 24-70mm lens, ISO 100, 1/5sec at f/11, 0.6 ND hard grad, tripod

Left (below) Calderdale, West Yorkshire. A lone tree close to home I have returned to many times.

Canon EOS 5D MkII with 70-200mm lens, ISO 200, 1/250sec at f/5.6, handheld





PICKING OUT DETAILS

The man-made environment can yield images of a simple nature too. Architectural details, urban areas and harbours all provide inspiration throughout the day in overcast weather and sometimes even in harsh sunlight. Again, a telephoto lens is ideal for this, or possibly even a 50mm prime lens to really get the grey matter working in the hunt for images. I find this type of image can be found in modern urban locations, or even on your travels in old Mediterranean villages. Bold colour clashes of brightly painted walls, pastel tones or contemporary buildings in themselves form a striking but simple background. In warmer climates, whitewashed buildings can make great images with or without a further subject in them.

Amorgos, Cyclades, Greece.

I would normally prefer an animal walking into the scene rather than leaving it, but in this case I wanted the cat diagonal to the window.

Canon EOS 5D MkIII with 70-200mm lens, ISO 250, 1/1,000sec at f/7.1, handheld

10 TIPS FOR SIMPLER COMPOSITIONS

1 Use live view for optimal placement and size of lone subjects. Whether you're walking back and forth or using a zoom lens, live view seems to aid optimal composition a little better than the viewfinder. Maybe take a few frames at different focal lengths if you're not sure and decide later.

2 Don't necessarily always obey the rules of composition, but don't snub them either. Every scene is different, so experiment if time allows.

3 I recommend reading any of the books on composition by Michael Freeman. They are not exclusively about simple or minimalistic composition, but really make you think about the subject in more depth.

4 While composing, try to think beyond the usual rectangular aspect ratio. Will this image work better cropped square in post-production?

5 Holiday destinations are often a great source of simple compositions,

whether urban or coastal environments, in the UK or overseas.

6 Use a dedicated black & white conversion tool for more control over results – Nik Silver Efex Pro is a personal favourite.

7 For long-exposure work, a sturdy tripod is important, and a cable release very useful. The self-timer function is a suitable alternative to prevent camera shake. For tripod images requiring accurate timing, a cable is essential.

8 Look for close detail images as well as bigger scenes. This can include plants and fungi, perhaps single specimens or several forming a pattern.

9 Don't worry about uninteresting cloudless or bland skies – try composing with and without the sky.

10 Admire the simple compositions made by fellow photographers and rather than trying to copy them, think carefully and ask yourself why it works.



Winter macro projects

The cold season presents a very different challenge for the close-up photographer, but the extra effort can be rewarded with truly magical results. Matt Doogue shares three accessible macro projects that will recharge your creative juices

As winter approaches and the nights draw in, all can look lost for the macro photographer who spends most of their time in the field during the spring and summer months. While it's true that most of the dragonflies, butterflies and beetles have disappeared and the light we crave has been restricted, that doesn't mean we are left with nothing – we just need to think outside of the box and get creative. Winter brings a whole new set of challenges and interesting subjects ready for us to explore, such as snowflakes, frost and even frozen bubbles. Much awaits us in the winter wonderland of macro photography...



SNOWFLAKES

If you are lucky enough to get snow where you live then photographing snowflakes is a must – and here in Scotland we get plenty of that. Each snowflake is an individual piece of art, with no two the same, meaning each one we photograph offers us different shapes, sizes and structures.

Photographing snowflakes isn't easy. In fact, it's probably one of the more difficult of the winter projects I shoot. Timing is everything.

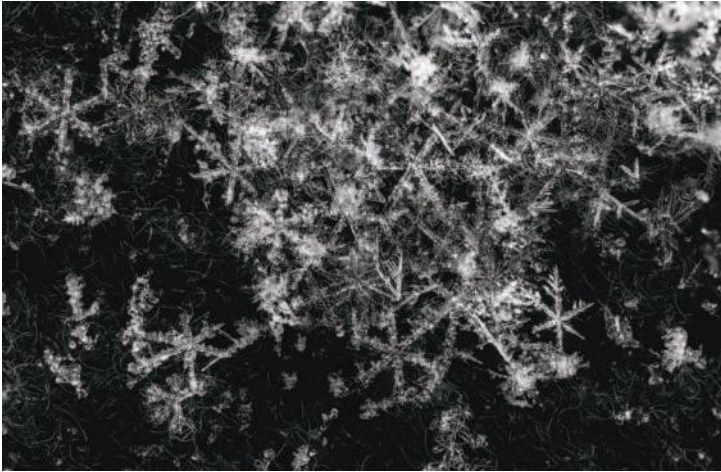
Above Getting creative with gels on the flash can add a different element to your shots.

Canon EOS 6D, Canon MP-E65mm f/2.8 1-5X lens, ISO 1000, 1/160sec at f/7.1

Right A beautiful snowflake on a frozen glove.

Canon EOS 6D, Canon MP-E65mm f/2.8 1-5X lens, ISO 1000, 1/160sec at f/7.1





Snowflakes don't last long and begin to melt as soon as they touch another surface, so being prepared is key to a successful shoot. Have all your gear ready to go. My set-up of choice is a Canon body and the Canon MP-E65mm f/2.8 1-5X lens, which allows up to 5x magnification. The closer you can get to the snowflakes, the better! Light, as always, is an important factor. My choice is either the Canon Macro Twin Lite MT-24EX flash system or an external flashgun mounted on a small tripod to the side of my workspace.

Top tip: If you know you are due for some snow, place one or two small cotton gloves or similar pieces of material in your freezer

a few hours before. The individual strands of cotton are great at suspending and trapping individual snowflakes. If the material is nice and cold, it will also gain you some extra time working with the snowflake before it starts to melt.

Now that we have our gear ready and charged, and have a workspace set out, we just wait for snow. The ideal time is just as the snow begins to fall or as it begins to stop – the snowflakes are smaller at these points and it's easier to get individual flakes as opposed to large clumps.

Place your frozen cotton gloves or material of choice outside on a table and wait for

Above (left) You can see how bunches of snowflakes make for a very busy image that's not aesthetically pleasing.

Canon EOS 6D, Canon MP-E65mm f/2.8 1-5X lens, ISO 1000, 1/160sec at f/7.1

Above (right) A single snowflake stands out.

Canon EOS 6D, Canon MP-E65mm f/2.8 1-5X lens, ISO 1000, 1/160sec at f/7.1

a snowflake to land. As soon as it lands, begin to shoot immediately. It will take you a few attempts if you've never photographed snowflakes before, but the results will blow you away. Play with composition and light and see what fits for you.

Look to the edges of your frozen material and try to pinpoint flakes that have been suspended on the material against a clean background.

Canon EOS 6D, Canon MP-E65mm f/2.8 1-5X lens, ISO 1000, 1/160sec at f/7.1





FROST

One of the more accessible macro winter wonders to photograph is frost and cold, crisp mornings are perfect for it. As with snowflakes, preparation will help you on your way to achieving great photographs. Check the weather forecast and look for a clear night – a blanket of cloud usually keeps the temperature above freezing and robs us of the frost, so clear nights are what we're after. I tend to take a wander around my local forest or park areas and look for large shards of frost on the edges of park benches, leaves and even the grass.

When photographing frost, we have a lot of time in comparison to snowflakes, so don't rush it. I tend to use focus stacking, which you can either do handheld or using a tripod and stacking rail. Focus stacking is a technique which combines multiple frames taken at varying but structured focal points into one final image, with the point of focus moving over your subject in small incremental steps, usually working from front to back, resulting in more detailed images. Try not to shoot above $f/5.6$ when stacking, and remember to open up the aperture as you increase magnification to help reduce the softening effects of diffraction.

Above

A crisp morning around the local loch provided mini-cityscapes of frost. *Canon EOS 6D, Canon MP-E65mm $f/2.8$ 1-5X lens, ISO 800, 1/250sec at $f/2.8$, 30-image stack*

Below

This frost began to thaw and then refroze as the temperature dropped, leaving these translucent structures. *Canon EOS 6D, Canon MP-E65mm $f/2.8$ 1-5X lens, ISO 320, 1/50sec at $f/5.6$*



FROZEN BUBBLES

Photographing frozen soap bubbles is my absolute favourite project in the colder months. You can do this on your own, or with your family. Blowing bubbles and watching them freeze before they pop is magical and it happens extremely fast in the correct conditions.

For this to work effectively, there are a few factors that come into play. First and foremost is temperature. Ideally, it needs to be -10°C or below. That being said, I've had results at -4°C , but generally the colder the better. Anything above that and the bubbles won't freeze correctly or at all.

Next is the bubble solution itself. In the winter months, it will be hard to track down bubble mixture from the supermarkets, and if your cold snap is only here for a few days, ordering online won't suffice either, so the solution is to make your own bubble mixture.

For this, you will need three things: washing-up liquid, water and glycerin. The glycerin and washing-up liquid should be available at most supermarkets. The order in which you mix these three ingredients together doesn't really matter, but the mixing ratio does. I tend to go with 500ml of water, 60ml of washing-up liquid and 30ml of glycerin. The glycerin

is the key player here, as it stabilises the bubble so it doesn't immediately pop. Play around with these measurements until you find what works for you. Once you have your mixture made up, place it in the fridge to stay cool – this will help the freezing process.

As for gear, I like to shoot using a Canon body with a 100mm f/2.8 lens, or the MP-E65mm f/2.8 1-5X for serious close-ups.

We want to be dynamic in our approach to photography here, so I wouldn't recommend a tripod, as this will restrict your movements. Perspective is really important, so being level with the bubble will help when it comes to focus. The frozen bubbles are very translucent, which will be a nightmare for autofocus – opting for manual focus will alleviate you of this problem.

Lighting is key, and I would always opt for natural light using a low rising or setting sun in the distance. Alternatively, you could use a constant light source such as a torch placed just out of frame to illuminate the frozen bubble. Using flash in this instance will kill most of the beautiful colours we get as natural light passes through the frozen bubble.

Now let's talk about the surface. Ideally,

you want something outside that's either covered in snow or frost, but you can also be creative with cold flower heads, branches and such. If the surface is warm, the bubble will likely freeze from the top down; when the surface is cold, it freezes from the bottom up and creates more aesthetically pleasing patterns. Watch out for wind – if it's a windy day, I tend to not freeze bubbles unless I can find a sheltered area.

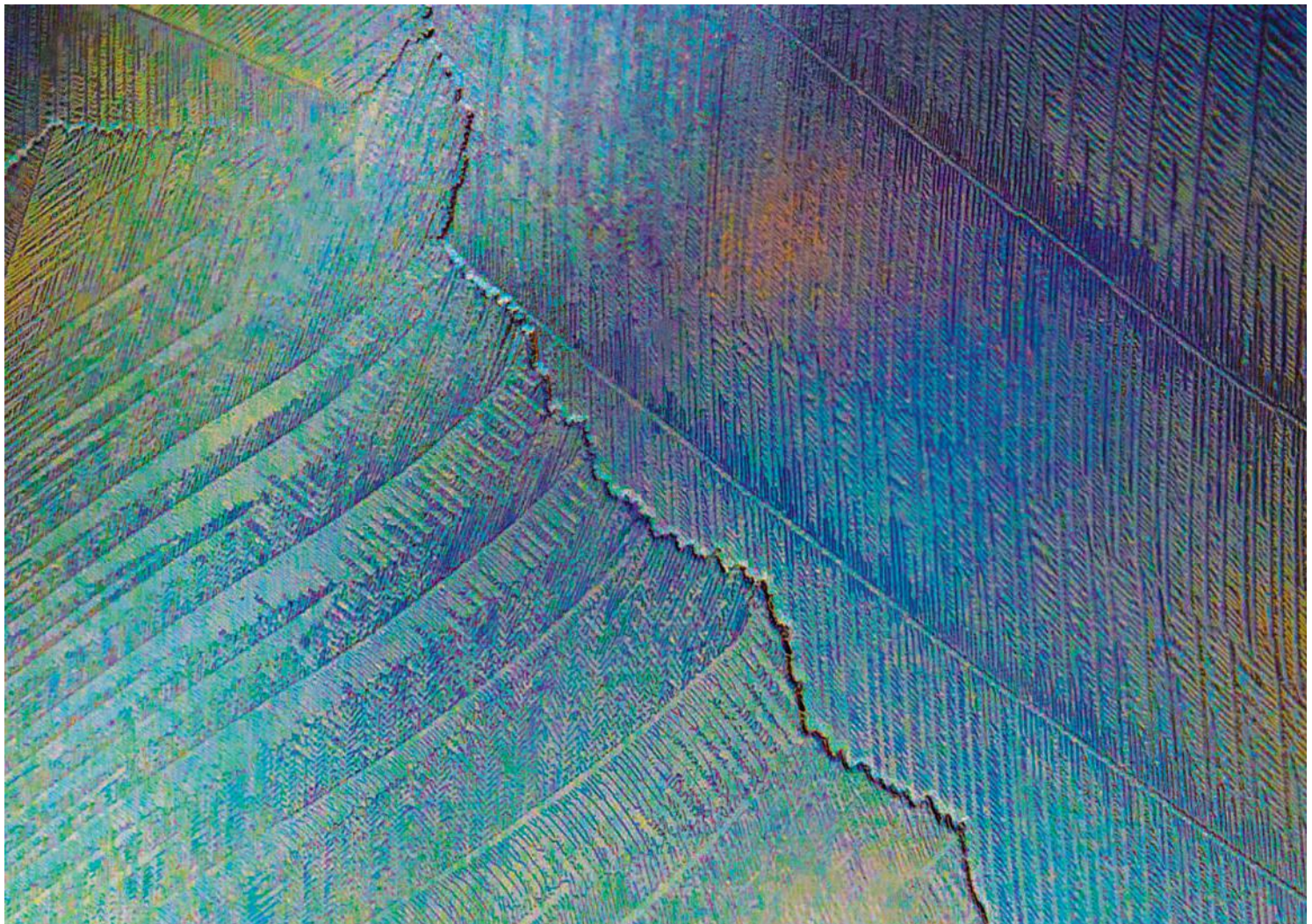
Once we have the area selected, our bubble mixture ready and our gear to hand, take a small straw and blow a bubble on to your surface of choice. Experiment with sizes – smaller bubbles freeze faster, while larger bubbles freeze slower, allowing you more time to spot patterns as they form and take your shots.

If your bubbles are popping and not freezing, it could either be too warm, not enough glycerin in the soap mix, or too windy.

Below 5x magnification on a frozen bubble.

Getting up close and personal at 5x magnification reveals beautiful patterns.

Canon EOS 6D, Canon MP-E65mm f/2.8 1-5X lens, ISO 320, 1/180sec at f/10



LEARNING ZONE



Using natural light really helps make the colours pop in this frozen bubble. *Canon EOS 6D, Canon MP-E65mm f/2.8 1-5X lens, ISO 800, 1/800sec at f/3.6*



An early start to catch the rising sun reveals a world of colour in this bubble. *Canon EOS 6D, Canon MP-E65mm f/2.8 1-5X lens, ISO 800, 1/320sec at f/16*

10 TIPS FOR WINTER MACRO SUCCESS

1 Use natural light for the frozen soap bubbles so you don't wash out colour.

2 Experiment with gels and different light angles.

3 Try a variety of macro lenses.

4 Freeze your material of choice before trying to photograph snowflakes.

5 Keep checking the weather, as it can change in an instant.

6 Look for interesting compositions and structures when photographing frost.

7 Try not to breathe on the icy subjects, as this will speed up the melting process.

8 Allow your camera gear to acclimatise

in your bag once home before removing it – this will help to avoid condensation inside the camera and lens.

9 Pack a GPS device and let friends and family know where you're travelling to in the winter months.

10 Stay safe at all times.

STAYING SAFE

Working out in the field at subzero temperatures can be risky, so make sure to research where you are going if you are going further than your garden. Wrap up warm and take extra layers with you. A GPS device is handy if you are travelling alone. If you are travelling alone, letting family or friends know where you will be heading is also a good idea.

Below An evening shot with no light forced the use of flash, which washes out colour in the bubble.

Canon EOS 6D, Canon MP-E65mm f/2.8 1-5X lens, ISO 800, 1/250sec at f/16, Canon Macro Twin Lite MT-24EX



Ian Asprey

A newcomer to landscape photography, Shropshire-based Ian Asprey enjoys the relaxation that comes with his amateur status. Nick Smith puts him in the spotlight

Nick Smith Where are your favourite locations for shooting landscapes?

Ian Asprey I'm not too far away from Snowdonia and Anglesey and so Wales is always a good option for me. I also enjoy the Shropshire Hills where there are some good dark-sky areas for my night-time photography.

NS And you're an amateur photographer...

IA Yes. I run my own painting contracting business, and I'd have to sell a hell of a lot of photos before I could give that up. It's quite a stressful job, so it's wonderful to be an amateur photographer because it allows me to keep my mind clear and just enjoy the time I have when I'm out in nature. And so, I don't have to worry about making money from photography.

NS You've just become a category winner in Landscape Photographer of the Year...?

IA I was a category winner in the Landscapes at Night section last year. I enter every year and I always get shortlisted, so it was nice to

get the extra bit of winning that section with my image of the comet above the lighthouse, 'Once in a Lifetime' (*below, left*).

NS You've not been doing photography for long...

IA I remember as a kid I was always taking pictures without a camera. I'd just go 'click' and the scene was there in my memory. But I bought my first proper camera on Boxing Day 2017, so I've only been going out properly for about four years. I've always done a lot of hiking in places like the Lake District, and I'd always see a lot of wonderful scenes. I'd have a point-and-shoot with me, but I could never do it justice. Then I'd see all these photos online and they looked superb. I realised that I needed to invest some money in a decent camera.

NS But it's more than just money, isn't it?

IA You've got to invest time too. I slowed down and instead of just trying to get quickly to the tops of the places I was walking in, I spent more time just sitting back and letting

the landscape unfold in front of me. It was a fantastic experience. On the technical side, I just looked hard into it. If there's something I want to do, I'll study it. If you're going to do something, you might as well give it everything you've got. At the end of the day, if you find out you don't like it, you've lost nothing but gained good experience along the way. If you do enjoy it, you can throw yourself into it.

Below (left) **The lighthouse and the comet.**

Award-winning image for LPOTY has Comet NEOWISE above the black and white lighthouse at Penmon Point, Anglesey.

Below (right, top) **Mist-erious hill.** A temperature inversion at Colmer's Hill, Bridport. The low clouds were flowing like an ocean over the hills. Then the trees on top became visible as the flow moved along.

Below (right, bottom) **Galaxy full of lavender.** I love the night sky – the mystery, the unimaginable vastness, the wonders of creation – so I have started to invest more time in it and it is becoming a firm part of my repertoire.



NS How did you learn about photography so quickly?

IA I learned a lot from magazines such as *Outdoor Photography*. Also, a big inspiration for me has been the photographs I've seen on the internet. I've also gone on workshops with photographers that I really like. And that for me is a big key to learning – you find somebody that's good and you go out with them to learn about their techniques, locations, timings. All these things have got to come into place at once for the photographer. When I first started, this was really important to me.

NS Are there any big influences on your work?

IA I joined one of these online workshops with Mark Andreas Jones and I was looking at all these photos and I realised that this was the sort of thing I wanted to do. I thought that the best way to achieve that would be to go out on a workshop with him and he showed me how to refine and look at scenes.

NS What are the most important aspects of a decent landscape?

IA Subject and composition. You have to find a good subject. Everywhere you go, there's a view in front of you, but you have to look hard for the best view, because you can have a decent scene in front of you, but that doesn't necessarily make a good composition. You need to watch the weather too and be prepared to revisit locations all the time. I'm attracted by clouds and I'm always looking at my apps for 30% cloud. If I see there's a good chance of something, I'm off.

Right (top) Hamnøy, Lofoten. The atmosphere was crystal clear, so much so that I thought my eyesight was improving

Right (below) Vestrahorn stormy sunset. The setting sun illuminated the left with intense colours while the right was full of blue snow-filled cloud. Fantastic to witness, let alone photograph.



Ian's top tips

One thing I never go on a shoot without is...

An idea of what my composition is going to be. I do a lot of planning and you've got to know your location.

My one piece of advice would be to...

Find your subject. A lovely view doesn't always mean there's a good photographic composition in front of you.

Something I try to avoid is...

People. I'm a sociable person, but sometimes you need your own space to do your own thinking. Or do no thinking at all.

Ian's critical moments

2017 Bought first DSLR camera – a Nikon D3400	2018 Toured Snowdonia and Anglesey scouting compositions and subjects	2019 Started touring and workshops with Mark Andreas Jones	2021 Upgraded to mirrorless Nikon rig for astro and landscapes	2021 Won Landscapes at Night category in LPOTY	2022 Continues tours, workshops and wedding photography
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To see more of Ian's work, visit ianaspreyphotography.co.uk

Wildlife photography and the law: land

Interest in wildlife photography has soared in recent years, with increasing numbers of enthusiasts seeking out species already under pressure from habitat loss and climate change. Never before have responsibilities around ethical and lawful photography been so important, says Charles Everitt



Wildlife law can be complex, with minor variations across English, Welsh, Scottish and Northern Irish legislation, but the general principles remain the same wherever you may be photographing. Much of the UK's wildlife law is contained within the Wildlife & Countryside Act 1981 and the Conservation (Natural Habitats, &c.) Regulations 1994, which specify which species are protected and offences that may be committed.

The principal offence wildlife photographers need to be aware of is 'intentional and reckless disturbance' of a protected animal's shelter and breeding site. These terms remain undefined in the legislation and are left to a court's interpretation. Nevertheless, a working understanding of 'disturbance' is useful and could be considered as causing an involuntary change in an animal's behaviour – either temporary or permanent – owing to the presence of a person or item under his control. However, disturbance caused by accident is permitted.

The term 'intentional' is self-explanatory,

but 'reckless' could be considered as having prior knowledge that one's actions are likely to cause disturbance. Therefore, if I walk along a riverbank and disturb a water vole, causing it to leave its burrow, this would be deemed accidental disturbance. Now armed with the knowledge of a nearby occupied burrow, I might be considered reckless to hang around the vicinity, preventing the water vole from returning. Similarly, if I ignored a sign or warning advising me not to proceed due to disturbing protected species, I might also be considered to be acting recklessly.

The best approach is to photograph species well away from their breeding sites or to apply for a licence from Natural England, Natural Resources Wales, NatureScot or NI Dept of Agriculture, Environment & Rural Affairs, which authorises the animal to be disturbed for photographic purposes. Licences can be applied for online, but if granted, there are likely to be conditions applied to minimise the disturbance that may be caused. A breach of licence conditions by the photographer

may lead to an offence being committed. Depending where you are in the UK, sentences for committing disturbance can be as high as 12 months' imprisonment and a fine of £40,000.

Popular inland mammals attractive to photographers include foxes, badgers, deer, squirrels, bats, hares and rabbits. Badgers are one of the UK's most protected species and all parts of their setts are protected from interference. Disturbing a badger while occupying its sett could constitute an offence. In real terms, if a badger sniffing the air at the entrance to its sett is prevented from leaving due to it smelling your scent as you wait for your photograph, it could be argued that an offence has been committed. The best option is to photograph away from the sett.

All species of wild bats found in the UK are protected from deliberate (and in Scotland, reckless) disturbance while rearing young or occupying any place used for shelter. To photograph them at rest in a cave or roof space is risking disturbance and consequently



an offence unless you hold a valid licence. Bats are one of several species listed on Schedule 2 of the Conservation (Natural Habitats, &c.) Regulations 1994. Do not be tempted to remove a dead one without a licence, as possession, whether dead or alive, may also constitute an offence.

Red squirrel and pine marten are listed on Schedule 5 of the Wildlife & Countryside Act 1981, affording them additional protection from disturbance while occupying a structure or place used for shelter or protection. Provoking a Schedule 5 species to emerge from a crevice, hollow or drey for the sake of a photograph would be unethical and illegal.

Foxes and grey squirrels are offered no protection by law and only matters around poaching deer, hares and rabbits are legislated for. Nevertheless, ethical practices should still be used when photographing these – and indeed all – animals, as their welfare always takes priority over a picture. Ideally, they should be photographed away from their place or structure used as shelter and, especially when with young, in a sensitive way that will not scare or panic the animals; spooked animals may well desert the area you have worked hard to foster.

Some photographers hone their fieldcraft skills sufficiently to be able to approach nests and setts without causing disturbance,

but they tend to be the exception and are often experienced photographers who have thoroughly researched their subjects. For most people, to approach a nest or sett without a licence and to trust in luck that no disturbance is caused risks committing an offence. To this end, a licence is an insurance policy against prosecution if disturbance does materialise. Licences may take time to grant, so plan ahead, consider how you might approach your subject and submit your application in advance. There will be a form to complete, which will ask for the location of the subject you wish to photograph and a return to submit when the licence expires.

A quick word on law concerning wild

flowers, which can make attractive subjects for macro photographers: none can be uprooted without the landowner's permission. There is a schedule listing plants that are given extra protection from being picked, but these tend to be rare and most photographers are unlikely to encounter them.

Employing ethical and lawful principles in your wildlife photography should make your images all the more satisfying and enjoyable. Nothing is worse than knowingly engaging in bad practices with half an eye over your shoulder to see who might be looking. Approaching your wildlife photography with the care of a conservationist should keep you on the right side of the law.

Tips to avoid disturbance

- Always research the species you wish to photograph.
- Know where you stand in law regarding your target species.
- Apply for a licence if there is any possibility of causing illegal disturbance.
- Stay downwind of your subjects and photograph them away from the sett, nest or shelter.
- Back off if your subject becomes uncomfortable due to your presence.

Links for licence applications

- England: [gov.uk/guidance/wildlife-licences](https://www.gov.uk/guidance/wildlife-licences)
- Wales: naturalresources.wales/permits-and-permissions/species-licensing
- Scotland: nature.scot/professional-advice/protected-areas-and-species/licensing
- Northern Ireland: daera-ni.gov.uk/articles/wildlife-licensing



Astronomy Photographer of the Year

The Royal Observatory Greenwich has announced the winners of the Astronomy Photographer of the Year competition, chosen from over 3,000 entries from 67 countries. All category winners are currently on display at the National Maritime Museum, London



Above Miguel Claro

Dark Sky Alqueva region, Évora district, Portugal, 7 February 2022

A gigantic solar prominence appears over the chromosphere (the sun's lower atmosphere) of the limb (the apparent edge of the sun). This giant was visible for two days in February 2022 and then erupted, throwing a Coronal Mass Ejection (CME) into space.

Below Lun Deng

The Milky Way rises above the Minya Konka mountain, the highest peak in Sichuan, China, in the early hours of the morning on 21 February 2021.





Above (left) Alexander Stepanenko
**Murmansk, Murmansk Oblast,
 Russia, 15 January 2022**

A winged aurora crowning the mountain in Murmansk, appearing like an angel against a clear sky.



Above (middle) Abhijit Patil
**Death Valley, California, USA,
 2 September 2021**

Some of the most exquisite locations in Death Valley National Park are the salt flats at Badwater Basin. Located 86 metres below sea level, the basin is the lowest point in North America. Every winter brings new rainwater to the flats and the continuous freeze-thaw-evaporate process creates these hexagonal patterns in the mud.



Above (right) Fred Bailey
**Near Yellowknife, Northwest Territories,
 Canada, 1 September 2021**

This photo, captured over Cameron River in Canada's Northwest Territories, shows the differentiation between the aurora and the dark sky.



Above (left) Weitang Liang
Chilescope, Río Hurtado, Coquimbo Region, Chile, 8 August 2021

This ultra-deep exposure of the 'Eye of God', also known as the Helix Nebula or NGC 7293, reveals the glorious colours of the core and rarely seen surrounding details. The core appears in purple and cyan, creating an ethereal and dreamy feeling. The stunning orange, red and yellow outer region shows the power of the cosmos – all the matter is moving, colliding and tumbling.

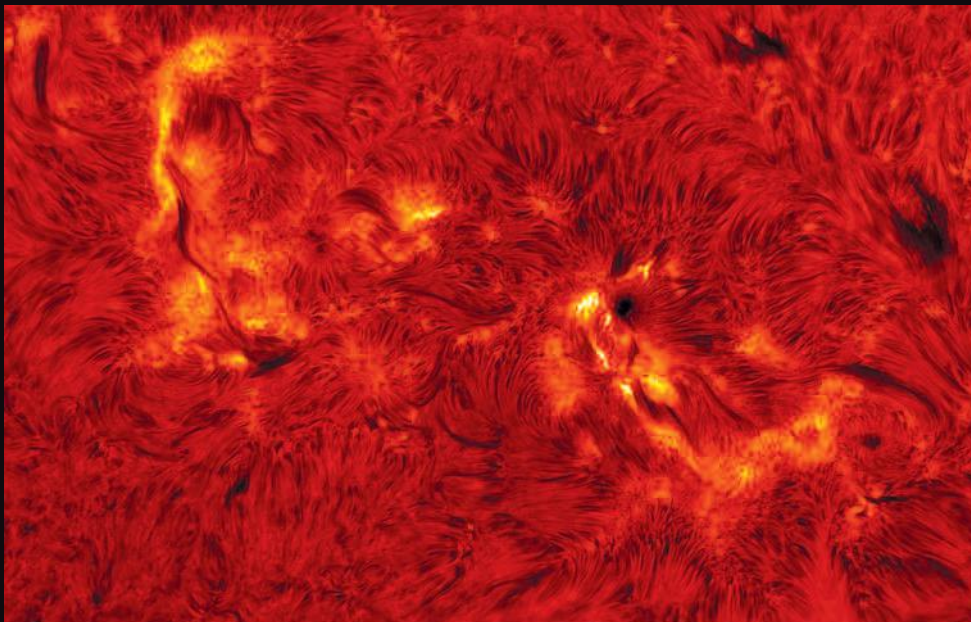


Above (right) Péter Feltóti
**Törökkoppány, Somogy, and Halásztelek, Pest, Hungary,
 29-31 October, 23 and 29 November, 7 December 2021**

IC 1805 is an area of vast amounts of ionised gas and interstellar dust. The strong stellar wind of the hot stars born here blows the surrounding material outwards, creating a cave-like hollow shape in the parent gas cloud.



Left (top) Mihail Minkov
Buzludzha, Balkan Mountains, Stara Zagora Province, Bulgaria, 12 August 2021
 Built between 1974 and 1981, this spaceship-like structure was designed by Georgi Stoilov and involved the removal of more than 15,000 cubic metres of rock from the peak of Buzludzha, reducing the mountain's height by nine metres. Although the building is now closed to the public, its space-age silhouette is the perfect complement for dramatic images of the night sky.



Left (middle) Stuart Green
Preston, Lancashire, UK, 19 December 2021
 The sun looks different every time astrophotographers capture an image, as new sunspots form, grow and eventually fade away. The photographer selectively filtered out all wavelengths of light except a narrow red band (known as the H-alpha line) to reveal an active region of change of the sun.



Left (below) Zihui Hu
Nyingchi, Tibet, China, 24 December 2021
 Namcha Barwa is the most beautiful snow-capped mountain in China. The name of the mountain in Tibetan means 'spear thrusting into the sky'. This untouched land is also home to the purest of starry skies, the trails of which weave a wide net even on full-moon days. Namcha Barwa, like a spear, pierces this net.

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Isle of Skye 4th-11th March 2023 (Last place)
Harris & Lewis 22nd-29th April 2023 (Last place)

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Photographing the Yorkshire coast

If atmospheric seascapes, spectacular headlands and Victorian piers are high on your list of favourite subjects, the Yorkshire coast offers all this and much more. Andrew Ray shares five locations where you are virtually guaranteed great shots

The Yorkshire coast stretches for over 100 miles from the mouth of the Tees estuary in the north to Spurn Point at the mouth of the Humber in the south. Along the way, the coastline passes picturesque towns and villages including Saltburn-by-the-Sea, Staithes, Whitby, Robin Hood's Bay and Scarborough, as well as natural wonders such as Saltwick Bay, Filey Brigg and Flamborough Head, spectacular seabird colonies and numerous reminders of the area's industrial and historical past.

Where to shoot

Saltburn beach

The most prominent feature on Saltburn beach is the pier, which has a water-balanced cliff tramway behind it that was built to provide easier access to the structure from Saltburn-by-the-Sea during the Victorian era.

Compositions featuring what is now the only surviving pleasure pier in Yorkshire can be captured from numerous vantage points along the seafront including the top of the funicular

with the trams in the foreground, as well as numerous viewpoints along both the upper and lower promenades, the paths that connect them, and the beach.

Higher tides when there is water under the pier are generally the best time to visit, although higher viewpoints can also work well when the tide is lower. The beach faces east-northeast so is an excellent sunrise location for most of the year, as well as offering opportunities to capture the setting sun over the pier from the cliffs to the east in late spring and early summer.



Saltburn Pier captured from the cliffs to the east at sunset



Saltwick Bay with Black Nab and Thornwick Nab in the distance

Saltwick Bay

The area around Whitby is full of photographic potential including picturesque piers and lighthouses, the 199 steps, the remains of Whitby Abbey and Saltwick Bay, where Saltwick Nab and Black Nab make excellent focal points for seascape images.

Saltwick Bay can be reached from the clifftop near Whitby Holiday Park, where roadside parking is available on the grass before its entrance. The path down to the beach is steep and rough but well worth the effort. The hours around sunrise and sunset are great times to arrive, especially in the weeks around the summer solstice when the sun sets and rises in its most northerly direction.

Lower tides when shelves of rock, boulders, rock pools and the remains of the Admiral shipwreck can be used as foreground interest are an excellent time to visit, but successful images can also be captured on higher tides.

Scarborough

South Bay at Scarborough is almost completely surrounded by impressive photography subjects including Scarborough Lighthouse, castle, spa and the Grand Hotel, which can all be successfully incorporated into the same composition from the footpaths and road above the spa, or captured individually as part of seascape or townscape images.

The lighthouse works particularly well at sunrise from the beach, especially if the tide is low or receding, or when favourable atmospheric conditions prevail.

Many of Scarborough's key features are also floodlit at night, with evening twilight being a great time to capture them.

Thornwick Bay

Thornwick Bay is situated on the northern side of Flamborough Head, near Bridlington in the East Riding of Yorkshire. The bay's most prominent feature is a promontory with an arch in it known as Thornwick Nab.

Shortly after sunrise is a superb time to capture images featuring the nab illuminated by the rising sun, with boulders of chalk on Thornwick Bay beach as foreground interest. The best boulders are covered and uncovered by the tide around two hours from high water.

High Stacks

Most visitors to High Stacks on the southern side of Flamborough Head come to view the seals basking on the beach from the clifftop. However, landscape photographers are more likely to be interested in the spectacular sight of the chalk headland with a natural sea arch in it. There are numerous clifftop viewpoints from where successful images can be captured and most of them are east-facing, making High Stacks an excellent location to capture sunrise images, although it's also possible to capture colourful clouds illuminated by the setting sun over the headland at sunset, and sunlit images later in the day.

Like most locations on Flamborough Head, it's best to visit on higher tides, when the rocky seabed which is revealed when the tide goes out is obscured by water.

Through the seasons

Winter is a great time to capture stormy or snow-covered coastal images when suitable conditions prevail. The warmer spring conditions bring an abundance of flora and fauna to the area including daffodils, sea thrift and nesting seabirds. The Yorkshire coast generally faces in a north-easterly direction, making early summer the best time of year to capture sunrise images at the majority of the popular locations, as well as sunset images at locations such as Saltwick Bay and Whitby. The cooler temperatures of autumn bring the possibility of mist, as well as a rustic brown hue to the coastal vegetation.

Wildlife

RSPB Bempton Cliffs is the UK's largest mainland seabird colony, and home to the only mainland breeding colony of gannets in England. Almost half a million birds including puffins, gannets, guillemots and razorbills gather to breed on the towering chalk cliff at Bempton each spring and leave in the late summer or early autumn. Incredible views of the birds can be obtained safely from a choice of six clifftop viewing platforms.

Tips and advice

Don't forget to set the alarm early and allow plenty of time to get to the locations, as this often takes much longer than the mileage suggests.



Scarborough Lighthouse captured from South Sands beach



Thornwick Nab captured from Thornwick Bay beach



High Stacks captured from the clifftop

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LOCATIONS GUIDE

VIEWPOINTS

We want to see your best shots from around the UK and Ireland. Each month the winner will receive £200! Turn to page 72 for submission details.

- 1 Wilcot Canal**
Wiltshire
- 2 Bucholie Castle**
Highland
- 3 Surrender Bridge**
North Yorkshire
- 4 Broadsands beach**
Devon
- 5 Porthcawl Pier**
Glamorgan
- 6 Ratagan Pass**
Highland



ACCESS RATING

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



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



2/5 Gentle walking is involved, which may be on mixed quality paths.



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



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



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



5 miles from Marlborough • 16 miles from Swindon **ACCESS RATING** 



VIEWPOINTS

WINNER

Edyta Rice

edytaricephotography.com

Wilcot canal, Wiltshire

Just north of Pewsey, this tranquil section of the canal is unusual in that it is surrounded by woodland. For a short length, the tree canopy is almost closed over the canal. There are no locks on this section, but narrow boats either moored or on the other side travelling through the canal make fantastic focal points.

How to get there: From Marlborough, take the A345 south towards Pewsey. After six miles, where the road bends sharp left, turn right on to a minor road signed 'Local villages only' (Hare St). You will find an unpaved lay-by on the left 300m along this road. Park here and walk another 100m to reach the bridge and canal towpath.

What to shoot: Bristow Bridge, boats, seasonal transitions.

Other times of year: The trees have a gorgeous variety of colours during late spring and late autumn.

Nearby locations: Alton Barnes White Horse (5 miles); The Devil's Den (6 miles).

Congratulations!

Edyta wins £200 for her great photograph.

John Cuthbert

[facebook.com/john.cuthbert.963](https://www.facebook.com/john.cuthbert.963)

Bucholie Castle, Highland

Bucholie Castle (formerly Lambaborg, home of the Viking pirate Sweyn Asleifsson) is a fascinating ruin set in a stunning, remote location on the east coast of Caithness between John O' Groats and Wick, just south of Freswick. It is perched above the North Sea on a rocky peninsula joined to the mainland by a narrow neck of land with steep drops on either side. The far north-east of Scotland encompasses a wide range of landscapes, all formed during a long and complex geological history, from rocks that were buckled and warped by continental collisions that occurred many hundreds of millions of years ago, to the sculpting by glaciers and weather just a few thousand years ago and still going on today. A magical place to visit, if only once.

How to get there: Head north on the A99 towards Freswick. Just past the Freswick town sign is a muddy track that heads down to the headland. I would recommend pulling



up on the road and walking the track, as it can get slippery in the rain.

What to shoot: The castle ruins, the geology along the coast, wildlife and the dramatic rocky outcrops.

Other times of year: Any time of year is good, as it is such a hidden gem and off the beaten track.

Nearby locations: John O' Groats (5 miles); Duncansby head (7 miles).

5 miles from John O' Groats • 12 miles north of Wick **ACCESS RATING**      

Mathew Robinson matrobinsonphoto.co.uk

Surrender Bridge, North Yorkshire



Surrender Bridge is at the heart of the old lead mining industry of Swaledale – with a perfect mix of open moorland and remnants of the industrial past, there is always something to shoot. The main valley runs down to the east, into Swaledale, and works very well with some low sidelight in the autumn or winter months. It is well worth a 15-minute walk upstream from here to visit more of the mines and a small waterfall (Hard Level Force), which is always best after a bit of rain.

How to get there: Driving up Swaledale, continue past Reeth along the B6270. After about 1.5 miles, you'll want to take a right up the hill. Just as you're leaving Healaugh, you'll see a little lane (High Lane) signposted to Kearton – that's the one you want. Follow this to the end (about two miles) and turn right towards Langthwaite. Surrender Bridge is just there. I walked along the stream bed to find the boulder for my foreground.

What to shoot: The view of the valley, lead mines, rocky outcrops above the stream.

Other times of year: Winter is great for sunrise, but care is required if the road is icy or blocked.

Nearby locations: Calver Hill (1 mile); Hoove (6 miles).

4 miles from Reeth • 13 miles from Richmond **ACCESS RATING**      



2 miles from Combe Martin • 12 miles from Barnstaple **ACCESS RATING** 

Sean Vernell

Broadsands beach, Devon

Broadsands beach is a place I have known from childhood. I don't live in the area anymore, but revisit on occasion. The water is always beautifully clear. I took this shot from the South West Coast Path. A gap appears that allows you space to set up a tripod. In the background is a hill called Little Hangman.

How to get there: Best route is to walk it following the South West Coast Path for 1.5m

out of Combe Martin towards Ilfracombe. Follow the path until you arrive at this spot. To get to the cove itself, you must walk down several hundred steps through a wooded area where you eventually arrive at the sea.

What to shoot: The cove, cliffs and the sea; Little Hangman is a great subject too.

Other times of year: All times of year look fantastic on the South West Coast Path.

Nearby locations: Watermouth Bay (0.5 miles); Little Hangman (3 miles).

VIEWPOINTS

Geraint Tellem

photo4me.com/profile/GeraintTellem

Porthcawl Pier, Glamorgan

Porthcawl lies on the Bristol Channel coast of South Wales and is a very photogenic seaside resort. The pier was built in 1865 to exploit the coal and iron trade. Having the second-highest tidal range in the world, the area is also exposed to ferocious winter storms. When these coincide with a high, spring tide, spectacular storm waves crash over the pier, providing opportunities for very dramatic photographs. Great care must be taken when these conditions occur. At low tide, it is possible to walk around the foot of the pier on to Coney beach.

How to get there: Head west along the M4 from Cardiff and exit at junction 37, signposted Porthcawl via the A4229. Continue through South Cornelly and on to Porthcawl. On arrival, follow signs for the seafront. There is ample parking near the pier.

What to shoot: Dramatic waves, surfers, beach life in summer, fun fair, promenade.

Other times of year: Spring and autumn high tides produce these landscapes, but please be careful and respect the sea.

Nearby locations: Kenfig Nature Reserve (4 miles); Dunraven Bay (10 miles).



6 miles from Bridgend • 24 miles from Cardiff **ACCESS RATING** 



3 miles from Invershiel • 30 miles from Invergarry **ACCESS RATING** 

Mark Ferguson

markfergusonphotography.co.uk

Ratagan Pass, Highland

Kintail is an area of outstanding mountain scenery and deep-sided glens in north-west Scotland. Glen Shiel, the main valley, runs down to the sea at Loch Duich. Through it runs the main trunk road to the Isle of Skye and Kyle of Lochalsh. On the north side of Glen Shiel sit the Five Sisters of Kintail, a group of fine peaks clustered together.

How to get there: From Fort William, take the main A82 north to Invergarry then take the A87 to Skye. At Shiel Bridge on the

shore of Loch Duich, take a left on to a very scenic single-track road toward Ratagan. Ascend steeply until you find a well-marked car park near summit.

What to shoot: Mountain scenery looking toward Glen Shiel; Loch Duich and woodland views.

Other times of year: Summer evenings offer sunlight along the Glen. However, the air is crystal-clear in winter.

Nearby locations: Forcan Ridge (6 miles); Eilean Donan Castle (10 miles).

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Dawn of the Elizabethan photography era

The New Elizabethan age represents a significant era in outdoor film craft, with our late Queen's life spanning the evolution of modern photography, says Nick Smith

More than 400 years ago, when the first Queen Elizabeth was on the throne, there was, of course, no photography. As a result, we are left with hardly any authenticated pictorial records of what she might have looked like. While there were several likenesses of the monarch painted throughout her reign, perhaps the most important is the so-called 'Darnley Portrait', which would set the style not only for the portrayal of the individual on the throne, but also a complex symbology that would be authorised by the Crown and distributed as a template of Good Queen Bess as a representation of ageless beauty and unquestionable power.

It may have been painted by Federico Zuccari, but that's beside the point, because the pattern for how the monarch should be regarded had now been established. What we consider to be the Virgin Queen's trademark pale complexion, routinely referenced in film – think Judi Dench, Cate Blanchett and Helen Mirren – is influenced by the deterioration of the portrait's 'red lake' pigments over more than four centuries.

Although we can never be sure of the exact figure, it's a safe bet there were literally millions of photographs taken of the late Queen Elizabeth II. From the first known image of her – shot in May 1926 at her christening, artist unknown – to the last, taken at Balmoral two days before her death by PA photographer Jane Barlow, Elizabeth's 96 years on Earth ran parallel to some of the cardinal developments in the evolution of the craft: a golden age of photography, if you like.

Of course, while the first and last were indoor shots – the former taken on a tripod-mounted plate camera, the latter on a digital single-lens reflex – both maintain that familiar formal atmosphere that has become part of our daily lives. As with her namesake, there was a corpus of carefully controlled portraiture. British coins saw just five images of the Queen, from the earliest, in which she wears a laurel wreath, to the last, which features the Royal Diamond Diadem Crown.

Banknotes and postage stamps tell the same story, with most official representations bringing to mind the line from Shakespeare's *Henry IV, Part 2*: 'Uneasy lies the head that wears a crown.' The word 'uneasy' these days is routinely misquoted as 'heavy'. Shakespeare's version is better.

But step into the great outdoors and it all becomes a little easier. With due deference to the genre of studio photography, what stands out are the images of her global travels (she inspected 117 countries), frequent visits to horse-racing fixtures (she owned more than 100 horses), and those carefully choreographed 'impromptu' moments of relaxation in various palace and castle grounds with her dogs. What's interesting is that, although the quality of photography is wildly uneven, there's often a much

more important narrative embedded in the photography.

Some of the best images of Elizabeth in Africa come from her 1952 tour of Kenya, the visit during which she famously stayed at the game-viewing lodge at Treetops, where it's now passed into folk history that she 'went up a tree a princess and came down a queen'.

There's a fabulous photograph of the princess with the Duke of Edinburgh standing on a rickety wooden bridge crossing a stony stream. He's pointing at something in the distance, she's leaning on the rail. The photographer has clumsily centred the couple in the only highlighted area of an otherwise dark jungle background. It's a candid moment of spontaneity before Elizabeth is given the news of her father's death that would lead to her accession; that would call upon the talents of more formal photographers such as Dorothy Wilding and Cecil Beaton.

When Elizabeth visited the Taj Mahal in 1961, it was not just as Queen – it was also as the daughter of the last Emperor of India, King George VI. The first reigning British monarch to set foot on Indian soil since the country gained independence, in the light of a distinctly ticklish imperial history, there was much at stake and even more that could go wrong. In the baking heat, she walks towards the camera alongside an ornamental pool in a pale blue coat, hat and gloves, Prince Philip one step behind her.

The image has technical errors: the Taj Mahal is leaning significantly to the right, its bronze spire cropped out awkwardly; the film has produced a yellow cast. And yet the outcome seems to have all the iconographic value of the Darnley Portrait.

'She thought of this as her duty and part of her job: to sit for photographs,' said Annie Leibovitz, who photographed the Queen twice. Perhaps only Leibovitz would have the nerve to ask Her Majesty to remove her tiara because it was cluttering the composition. Despite the formality of the setting and the Queen wearing elaborate robes of state, and despite the fact that the monarch was 'not in a terribly good mood', Leibovitz requested of her regal subject something 'less dressy'.

'Less dressy!' the Queen replied in a voice that may (or may not) have recalled the Queen of Hearts' best line in *Alice's Adventures in Wonderland*. 'What do you think this is?' she demanded of an understandably nervous Leibovitz.

Equally understandably, Leibovitz later resorted to creating outdoor images from the shoot by superimposing Her Majesty over a separate landscape of Buckingham Palace gardens.

Her 2016 outdoor portrait at Windsor Castle appears to have been a more relaxed affair. The sovereign is smiling, surrounded by corgis and dorgis, looking beyond the lens as if mildly impatient to get indoors because it looks as though there's rain in the air.



Landscape Photographer of the Year

Now in its 15th year, LPOTY is one of the UK's most respected competitions and attracts tens of thousands of entries from the great and good of outdoor photography. Here are this year's winners alongside our favourite highly commended images

Left (top) **William Davies**

Overall winner

Brecon in winter

This image was taken from the Pen-y-Crug hillfort, which provides a spectacular panorama of Brecon and the surrounding mountains in South Wales. On this December morning, I arrived in the gloom before dawn, but was lucky to find the sunlight soon breaking through a clearing snowstorm.

Left (below) **Lloyd Lane**

Rough and tumble

The sun came out and illuminated the crashing waves during a storm at Newhaven harbour, East Sussex. I decided to stand in a safe location, closer to the wall, making it possible to see more detail in the crashing waves while also making the lighthouse look smaller and even more vulnerable to the onslaught.

Opposite (top) **Andrew Robertson**

The broth

This image was taken on a foggy morning in Richmond Park, London. I waited until shortly after sunrise to allow the sunlight to stream through the trees. I achieved this composition using a long lens, and waded into the brook to minimise distractions. I found it particularly gratifying to find a landscape image I was so fond of close to home.

Opposite (below) **Gray Eaton**

The sacred garden

The tiny chapel of St Cwyfan, Anglesey, has been inaccessible at high tide, so I wanted to do something different. I wanted to capture in a single frame the chapel and the aquatic world surrounding it, with its tranquil, submerged garden of algae.





PHOTO SHOWCASE



Left (top) **John Ormerod**

Wild goose chase

The Langdale Pikes emerged from cloud at just the right time to provide the atmospheric backdrop to this shot, on a day when my search for morning sunlight streaming through the mist proved to be fruitless. Moments later, the Pikes were obscured by cloud again, but at least I'd rescued something from the outing.

Left (middle) **Natasha Burns**

Overall youth winner

Dawn reflection

Winter dawn breaking at

Loch Creran, Argyll.

Left (below) **Kevin Williams**

Fully loaded

The Port of Felixstowe, Suffolk.



Opposite (top left) **Christopher Small**

Even flow

Summerleaze beach in Bude, Cornwall, is a five-minute walk from my house and I visit it several times a week, yet I had never seen the tide leave behind these patterns. A longer exposure was used with the help of a polariser to simplify the detail in the waves.

Opposite (top right) **Callum White**

Durdle Door night lights

I was shooting a panorama of the Milky Way when people on the beach started using their phone lights. Then, having found enough firewood, they started a fire. I abandoned the panorama and took a 'vertorama' to capture the foreground and the Milky Way rising above Durdle Door. If you look closely, you can also see Jupiter and Saturn, which are the two bright stars near the horizon to the left-hand side of the shot.

Opposite (below left) **Bruce Little**

Welland wakes up

The village of Welland in Worcestershire emerging from the mist on an autumn morning. The shot was taken from the Malvern Hills shortly after sunrise, while there was still some warmth in the early morning light.

Opposite (below right) **Jon Rees**

Porlock skeleton

Spring high tide flooding the salt marsh at Porlock Weir, Somerset. Until 1996 this area was protected by the shingle bar you see on the horizon of this shot, but when the bank was breached by a storm, a permanent gap was created and the salt marsh was born. Several skeleton trees have resulted.







Left (top) **Peter Nickols**

Snowy peaks

This photo shows a view of Parkhouse and Chrome Hill in Derbyshire from the (near) summit of Hitter Hill, just before the light disappeared.

Left (middle) **Demi Oral**

Ascension

I knew thunderstorms were forecast, so when I saw their path alongside the windows of sunshine on a weather app, I decided I'd go and wait for a rainbow to appear at one of my favourite locations in the Peak District. The apparition of the rainbow was wonderful, but the light sweeping across the Dragon's Back was just sensational.

Left (below) **Jack Lodge**

Winter at Win Green

After walking around the fields in thick fog, I was praying that when the fog began to clear, the clump of trees at Win Green, Wiltshire, would have caught the frost. Wow, did my wish come true! All the branches were left frozen in time, covered in frost as the rising sun bathed a soft, golden glow to the right side of the image.

Opposite (top left) **John Potter**

Nawton Wood

A young and elegant beech tree, still with its autumn leaves on a cold and misty December day in North Yorkshire.

Opposite (top right) **Vincent Campbell**

Loch Lomond

An early morning view looking south over Loch Lomond from above Tarbet. The views left (Loch Lomond) and right (Arrochar Alps) were wonderful spectacles.

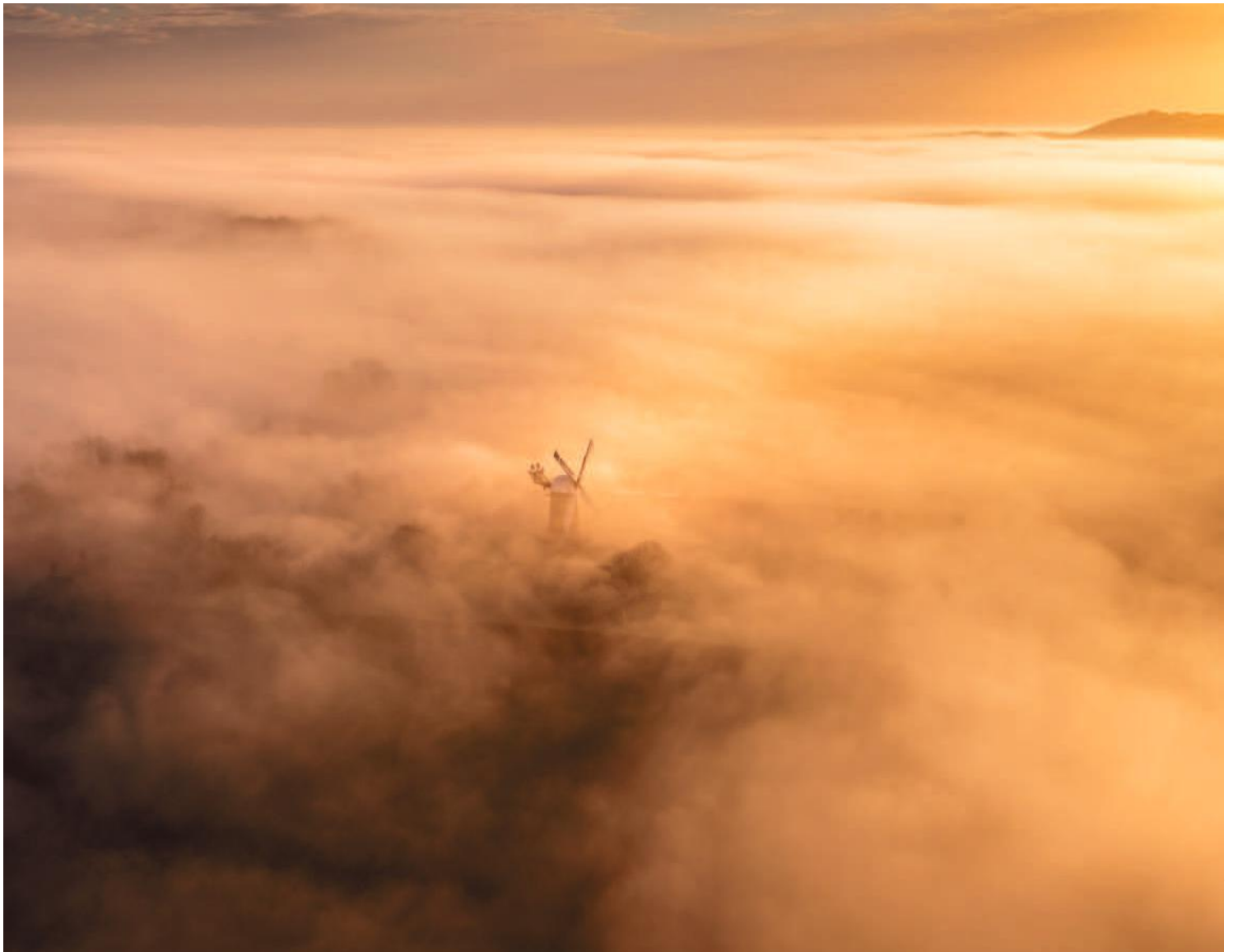
Opposite (below) **Itay Kaplan**

Windmill in the mist

I had to travel for work, so I decided to start very early to capture sunrise. Due to fog forecast, I visited a well-known woodland, but on my way, I realised I'd forgotten my hiking boots. Luckily, I always have a plan B, so I added another 10 minutes to my drive to visit this beautiful windmill above Wilton, Wiltshire.



Landscape Photographer of the Year: Collection 15 is published by Ilex Press, price £35, and is available now.



Portfolio

Each issue, we publish a set of inspiring images selected from those submitted to Portfolio via our website – turn to page 72 to find out how to enter your work. Here is this month's winner...



Winner **Heather Tonge**

Photography has always been a passion for me from a young age – a camera was taken everywhere and it was a great way of saving memories. I find the whole photography process very therapeutic; it involves travel and exercise, which helps with mindfulness and wellbeing. I have always preferred cooler climates, mountains and frozen landscapes and have a special fondness for the ruggedness and beauty of Iceland, a country that seems to be 'alive' with its slowly moving glaciers, rumbling and active volcanoes, geothermal areas and the stunningly clear night sky. I feel I have developed an evolving photographic style by exploring

more intimate and minimal landscapes; a landscape blanketed with pristine snow, for me, is the perfect scene to work with.

In 2021, I took a trip to the active Icelandic volcano, Fagradalsfjall, when the restrictions and requirements allowed. Although the volcano was not erupting at the time, it was highly active and had created extensive lava fields. The Nátthagi valley was very accessible, and the lava tubes and channels were working well to distribute the molten liquid from the crater to the very edges of a ring of fire. The emerging oozing-then-cooling lava produced incredible transient scenes with diverse shapes and patterns, as

openings revealed the molten liquid within.

The contrast between the dynamic states of the lava presented many options to create uniquely intimate abstract images. Without being able to get too close due to the heat, and the low light, all the images had to be captured at focal lengths over 70mm and focus stacked. This had to be performed quickly due to the encroaching movement of the lava.

Hometown Newbury, Berkshire

Occupation Clinical trials monitor

Photographic experience 35 years

Website heathertongephotography.com



Left (top) **Sculpted**

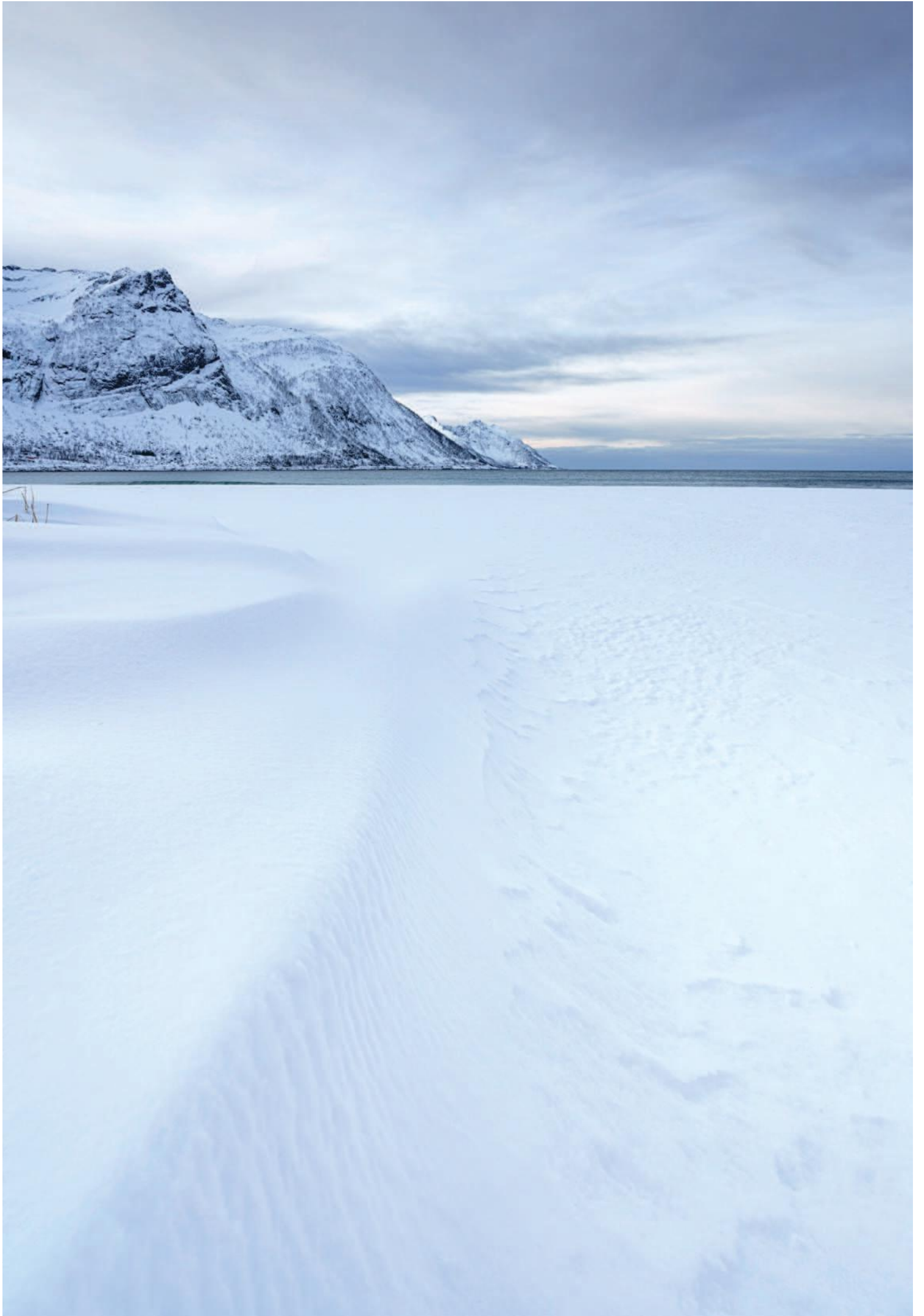
It was fascinating to create compositions using the patterns of the swirls and cracks of the cooling lava, revealing the light from the molten lava within.

Left (below) **Vein of Fire**

An abstraction of the textures and the 'fire' within the 'few days older' and cooler lava.

Above **Electrocardiogram**

I look at many ECG traces in the course of my work so when this scene presented, it related immediately and could be determined from the waves that the volcano was still well and truly healthy and active.





Opposite

Arctic Beach

A beautiful sweep of snow leading to the sea beneath the gentle pastel tones in the sky, typical of Arctic light towards the end of the day.

Left (top)

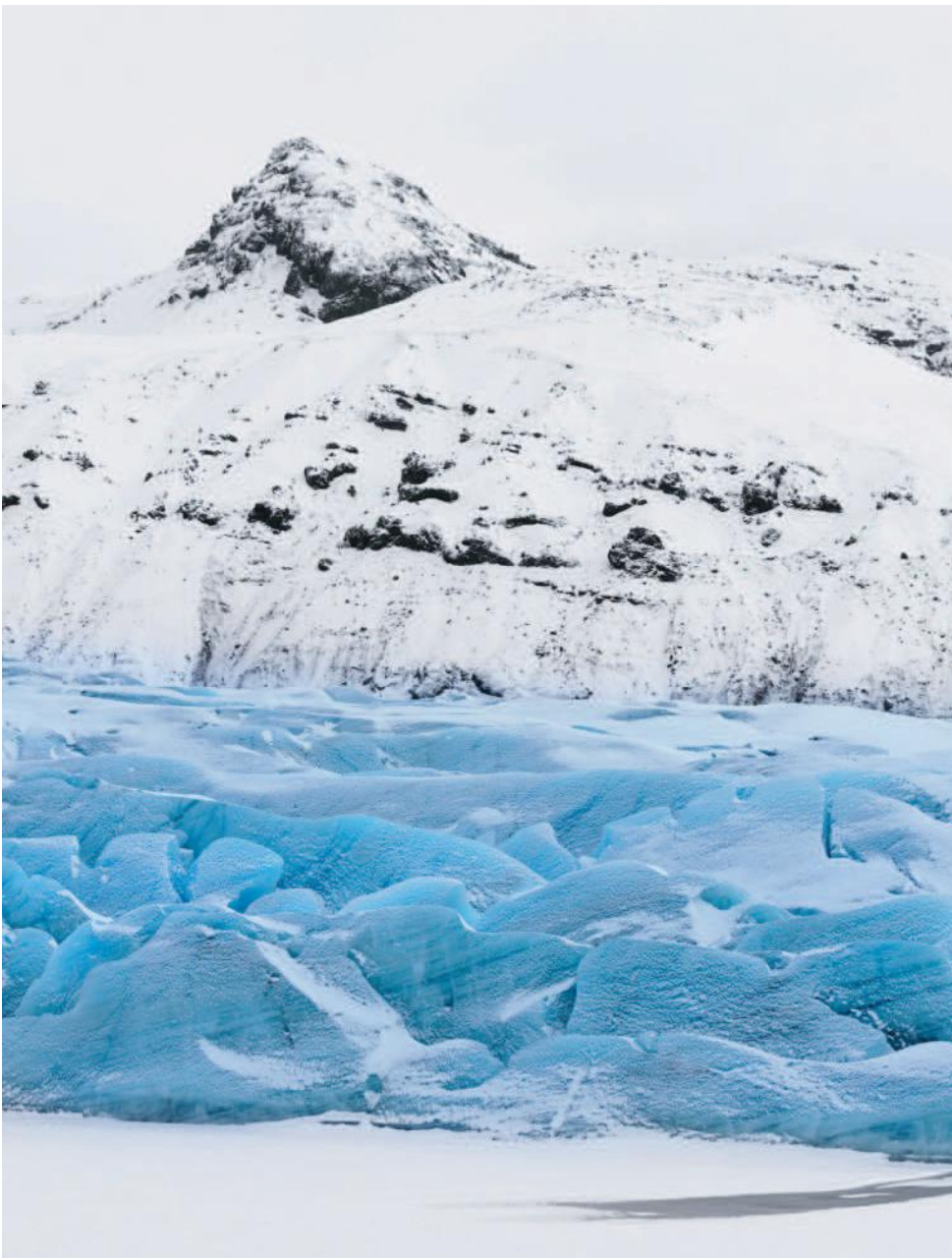
Winter Fjord

This is a detail image of a huge vista of a fjord where I've tried to create a more minimal image using the shapes of the mountains. The image was converted to black & white with a hint of blue toning added.

Left (below)

Glacial River

After the snowfall, the blues and turquoise of the glacial ice appeared especially vibrant in a monochrome landscape.



Submit your best images and win great prizes.

This month's winner, Heather Tonge, receives a pair of Keen Circadia hiking boots, worth £115.



Offering lightweight performance and comfort, the new Circadia is a classically styled everyday hiker infused with Keen's benchmark protection and durability. It has a rugged, trail-ready silhouette and is constructed in a waterproof performance mesh and premium, environmentally preferred leather upper. With Keen's classic original fit – roomy in the toe box and with a notched back for additional Achilles comfort – it also features a time-tested toe bumper, distinctive underfoot cushioning and high-traction outsole.

Find out more at keenfootwear.com

Outdoor Photography

How to get published

See your work in print and win great prizes!
Submit your images online at outdoorphotographymagazine.co.uk



If you only do one thing this month...

Spirit of the sea

In issue 216, we asked you to send us your best images capturing the spirit of the sea and we had a fantastic response. Here's our superb winning picture by Mark Dobson, followed by our worthy runners-up. Mark is on a *Mangrove Before Advanced Tripod*. For details of our next challenge, turn to page 94

WINNER Mark Dobson
Adding an extra element into the scene makes an important factor and it always has in the background that you can't see. I had a great idea for a picture of the sea and I was looking for a picture that was something that I could use in my work. I was looking for a picture that was something that I could use in my work. I was looking for a picture that was something that I could use in my work.

Outdoor Photography

Portfolio

Each issue, we publish a set of inspiring images selected from those submitted to Portfolio via our website - turn to page 72 to find out how to enter your work. Here is this month's winner...

PORTFOLIO



Volcanic Majesty

Photography has always been a passion for me. I have always loved to capture the beauty of the natural world. I have always loved to capture the beauty of the natural world. I have always loved to capture the beauty of the natural world. I have always loved to capture the beauty of the natural world. I have always loved to capture the beauty of the natural world.

The contrast between the dark, jagged rocks and the bright, glowing lava flow is a truly spectacular sight. The lava flow is a powerful force of nature, and it is a privilege to be able to capture such a moment. The lava flow is a powerful force of nature, and it is a privilege to be able to capture such a moment.

Volcanic Majesty, Benoit
Benoit's photograph captures the raw power and beauty of a volcanic eruption. The image is a testament to the photographer's skill and patience, as well as the incredible power of nature.

Benjamin, Benoit
Benjamin's photograph captures the raw power and beauty of a volcanic eruption. The image is a testament to the photographer's skill and patience, as well as the incredible power of nature.

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Outdoor Photography

If you only do one thing this month

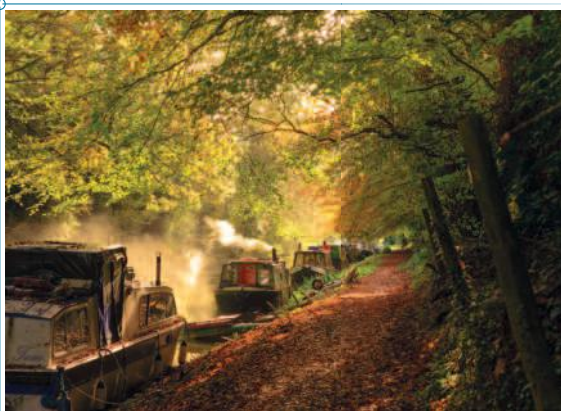


Enter our 'Rocky elevations' photo challenge (page 94) and you could have your image published in *OP 290*. Plus, the winner will receive a prize bundle from EDZ, worth over £150.



Portfolio

We're looking for inspiring outdoor images that work brilliantly as a set. As well as having your work showcased in the magazine, there is a superb prize on offer; this month's winner received a pair of **Keen Circadia hiking boots, worth £115.**



VIEWPOINTS

WINNER
Edyta Rice
ed@outdoorphotography.com

Topic: canal, Wildfowl

I set out to capture the beautiful scene of the canal in a rural area in a remote part of the UK. In a short length, the scene conveys the sense of peace and tranquility that is often found in the rural landscape. The canal is a beautiful sight and the surrounding landscape is a beautiful sight.

How to get there: From the village of...
Other things to see: The canal has a...
Why it's special: The canal is a...
How to get there: From the village of...
Other things to see: The canal has a...
Why it's special: The canal is a...

Congratulations!
Edyta wins £200 for her great photograph.

Viewpoints

We want to see your favourite UK and Irish viewpoints! Send us up to 10 of your best digital images and if one of them is selected it will be published in the magazine. **Plus, there's £200 up for grabs each month for the winning image.**



Write for us!

We are always on the lookout for inspiring new features. If you have a great idea for an article then please send a short outline (more than 60 words), plus five accompanying images for our consideration via our online submissions page.




Exhibitions and events

If you would like an exhibition or event to be included in *OP*, please email Claire Blow at claire.blow@thegmcgroup.com at least eight weeks in advance.

Privacy

If you win a prize (If you only do one thing this month and Portfolio) you agree we can give your contact details (address, email and telephone number) to the prize sponsor so they can contact you about sending your prize. They will not use your details for any other purpose or pass them on to a third party.

OP community

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Feeding and baiting

As one of the more divisive subjects in wildlife photography, assessing the pros and cons of feeding animals in the wild requires insight, understanding and a level head. Cue Laurie Campbell

In *OP* 216, I wrote about how my first place of employment was as an animal keeper at Edinburgh Zoo and how, 40 years later, the Royal Scottish Zoological Society of Scotland invited me back as Photographer in Residence. I soon realised that Edinburgh was one of the few zoos in the UK that didn't offer photography workshops, something we now stage a dozen or so days each year.

With health and safety rules now being as tight as ever, direct access to the animals is limited during the workshops, but we do enjoy help from animal keepers who provide a little food to tempt the animals into areas of their enclosures that are best for photography.

Providing small amounts of food at random times like this closely simulates how many species spend their time foraging for it in the wild. These sessions could also be described as baiting, but with captive animals it is, of course, essential.

The baiting of animals in the wild for photography is an entirely different matter and one that can be quite a contentious

subject, particularly on social media, where it can spark all sorts of discussions, some of which can be quite negative.

One fact that is often overlooked on the subject of feeding wildlife is that as a nation, almost 60% of UK households spend a total of £235 million each year on 150,000 tonnes of products to feed garden birds. There is no doubt that it gives enormous pleasure to millions of people who just have a desire to help wildlife.

There are downsides to creating any feeding station that may be used by lots of animals over long periods, such as the risk of the site becoming contaminated and one where diseases may be transmitted. Other risks are that feeding stations will provide opportunities for predators to take advantage, or worse still, attract the unwanted attention of people who may do harm.

The latter is compounded by the fact that animals can become habituated to people, and therefore even more vulnerable. The question of the suitability of the food being provided and whether the animals

may become dependent on it must also be carefully considered.

Whatever your views, most people would agree that the practice of offering live animals to bait others is unacceptable. One of the worst examples I am aware of in the UK is a site where photographers have used Siberian hamsters purchased from pet shops to bait barn owls and that there is now a possibility that those that have escaped may have started a breeding colony. Apart from welfare issues, the legality of this activity is highly suspect in terms of introducing an alien species into the UK countryside.

My own opinion about using food to attract animals for photography is that if

Below The red deer stag I dragged to a location where I had constructed a hide on a Scottish mountainside was actually a road-killed animal. The opportunity I created was similar to that eagles have when they feed on the percentage of red deer that die naturally in the hills each winter. *Nikon F4S with 300mm f/2.8 AF-D lens, Kodachrome 64, 1/125sec at f/4, tripod, hide*





Above Pine martens routinely take advantage of paths and walls when moving around their territories in search of food. In this instance, I used peanuts placed on this drystone wall, which in turn also attracted bank voles, and then weasels that hunted the voles.
Nikon D5 with 500mm f/4E FL lens, ISO 2500, 1/30sec at f/4, tripod, cable release, hide

done responsibly, and careful consideration given to the possible consequences, it does little harm in most circumstances. I would even go further and suggest that in some situations, it can be hugely beneficial.

The drought conditions this past summer, for example, must have taken a toll on the UK badger population because of their difficulty in accessing earthworms, one of the main sources of food. Also, for those visiting our garden each evening, we were seeing for the first time cubs accompanying the adults, and in daylight – an indication of just how desperate things were. The peanuts and apples we provided went down well. Any photographs I took were incidental because the welfare of the subject was more important.

Individual choice

It goes without saying that the choice of food provided to attract any animal must be safe and nutritionally correct for the species. You can't really go wrong by collecting natural foods such as acorns to attract jays or windfall apples for thrushes. If the animals you wish to photograph are already exploiting the food source in one area, gather a quantity of it together and arrange it so that it is concentrated in a setting you like best for photography.

Predators such as foxes and crow species are naturally wary and difficult to approach in the wider countryside. Laying out the likes of road-killed rabbits or pheasants to bait them runs the risk of attracting the attention of those who may persecute them, so don't be tempted to start such a project unless you are absolutely certain the site is secure. Better still, take advantage of any situation where there is existing carrion lying around that is already being scavenged.

Feeding birds in a garden setting poses risks for your subjects and the placement of feeders can be tricky. Having them close to shrubs can make birds feel more secure because they are less exposed and have cover to fly into if a sparrowhawk were to

attack. Unfortunately, that same cover can offer concealment for domestic cats.

In urban areas, the practice of feeding waterfowl is as much a recreational activity for the general public as it is for photography. In harsh wintry weather, there is nothing wrong with feeding hard-pressed birds on municipal ponds etc, but a better substitute than bread is wheat that has been soaked in a bucket of water for 24 hours because it will sink when placed in shallow water where the birds can still access it. It will also be out of shot and inaccessible to brown rats that can be a serious problem in overly fed areas where excess food has accumulated.

There are lots of commercially available hides where live bait is used to tempt animals in for photography. Whether they be ponds stocked with fish to attract ospreys, or minnows for kingfishers, it is down to the choice of individual photographers whether they want to support them. Sites that use only carrion, such as red kite feeding stations, or dead fish thrown from boats to tempt white-tailed sea eagles within range, are likely to be more acceptable to most nature photographers.

Laurie's December highlights

Below

Robins (*Erithacus rubecula*) are always a popular garden bird species to photograph and a traditional technique used to tempt them to use specific perches is to offer live mealworms placed out of shot in a small container. We now have the choice of purchasing dead ones from suppliers of wild bird food. *Nikon D3 with 500mm f/4G VR lens, ISO 500, 1/320sec at f/5.6, tripod, hide, cable release*

Opposite (top)

Many of our hedgerow trees tend to be mature specimens and unlike those growing in woodlands that need to compete for space with lots of others, they are able to spread their branches to form the characteristic shapes that help identify the species, such as with this silhouette of a **wych elm** (*Ulmus glabra*). *Nikon F3 with 300mm f/2.8 AF-D lens, Fujichrome Provia 100, 1/15sec at f/4, tripod, cable release, mirror lock-up*

Opposite (middle)

Corvids such as this **carrion crow** (*Corvus corone*) are a perfect subject on which to practice photographing the silhouettes of birds in flight. Careful metering is needed to obtain a correct exposure against overcast skies in winter and a shutter speed of no longer than 1/1000sec works best. *Nikon D5 with 500mm f/4E FL lens, ISO 500, 1/3200sec at f/8, handheld*

Opposite (below)

Using fisheye lenses to photograph animals is usually impractical compared to working with inanimate ones. The characteristic distortion can be corrected later in processing, but it can also be reduced by not tilting the camera, and in the case of this photograph of **periwinkles**, using a full-frame lens on an APS-C body. *Nikon D500 with 8-15mm f/3.5-4.5E fisheye lens at 15mm, ISO 100, 1/80sec at f/22, handheld*



More seasonal subjects

Flora



Snow

Nikon F4S with 80-200mm f/2.8 AF-S lens at 200mm, Fujichrome Provia 100, 1/125sec at f/8, tripod, cable release, mirror lock-up

Snow – deep coverings of snow can present the ideal opportunity to photograph the more robust vegetation, such as reeds and tree saplings that protrude through it in isolation against a clean, white background. The reflective surface reveals lots of detail on the stems of the plants.

Beech (*Fagus sylvatica*) – the word marcescence describes the phenomenon that causes the dead leaves of this species to stay attached to the twigs for most of the winter. In garden hedges, the copper-brown colour provides an attractive background to bird feeders.

Bramble / blackberry (*Rubus fruticosus*) – the leaves of this shrub are largely present in winter and many turn a crimson-red, which makes a spectacular subject when photographed backlit.

Fauna



Whooper Swan

Nikon F5 with 300mm f/2.8 AF-D lens, Fujichrome Provia 100, 1/250sec at f/4, tripod, hide

Whooper swans (*Cygnus cygnus*) – large herds feeding on winter stubble can be difficult to approach, so far better to try photographing small groups or individuals on water where they are more confident.

Scaup (*Aythya marila*) – mostly seen in winter, this species is very similar to the more common tufted duck (*Aythya fuligula*). Identifying features are that male scaup have grey backs and rounded, dark green heads.

Rabbits (*Oryctolagus cuniculus*) – a largely underrated species that is seldom photographed in winter. In deep snow cover, they frequently gnaw on the bark of young trees and shrubs.



A MOMENT WITH NATURE

Wanting to truly immerse himself in nature and photograph his subjects at eye level, Paul Miguel took to the water, overcoming nerves and memories of school swimming lessons to capture this memorable image

I've always loved being by the water and one wildlife experience I'd always wanted to try was a floating hide. I had photographed in water before, crouched in the shallows, but a floating hide takes things to a whole new level. It was in Slovenia, in the autumn of 2019, that I finally took the plunge (pun intended).

The day came and I began to don my waders at the lake's edge. I could feel the excitement rising, but there also comes a degree of trepidation knowing you are about to float out with your camera gear, entrusting it to a modified raft.

The first few steps were taken gingerly as I adjusted myself to the strangeness of this off-balance world. It just doesn't feel quite right at first. But soon I was comfortable, walking slowly along the lake bottom, gliding the hide through the crystal-clear waters.

The floating hide is actually quite easy to manoeuvre. In fact, it's a perfect camera support, allowing you to pan quickly and smoothly – with the hide itself.

I could already see a number of birds up ahead: coots, moorhens, mallards and a pair of great crested grebes. I took a moment to stop and take in my surroundings. Here I was, literally in their environment, almost completely at eye level. There is something very special about being eye to eye with your subject, but somehow this seems even truer with water.

Through the early morning mist, I could see the grebes a little further into open water and I began a careful approach. Then, with little warning, I was suddenly on my tip toes, struggling to feel the lake bed beneath me. I'd gone out too far!

I don't mind admitting slight panic at this point. Instinctively, I began to kick my legs and the next few moments were akin to using a float at primary school. Panic over and at least I'd learnt my limits with the hide.

By now, the sky was clear and the strong sun was shining directly behind me. A new bird appeared – one that I had never seen before: a little crake. As I watched it seemingly walking across the water, I pondered if it should be called the 'Jesus' bird? With oversized feet, the crake was fast, scampering across the lily pads, jerkily changing direction as it snatched small insects that buzzed the water surface.

The experience with the crake was particularly rewarding, but the enduring memory is simply that of being in the birds' environment, bobbing around, with the sound of the water sloshing around me. And being truly 'immersed' in nature.

Canon EOS-1D X with 500mm f/4 lens, ISO 500, 1/1000sec at f/5.6, Mrlan Gear Floating Hide





On the wing

A special request from his granddaughter led Steve Young to Seaforth in Merseyside, where he embarked on a twice-weekly quest to find a rare bird or two. This proved elusive, but snipe, waders and avocets certainly didn't

'Grandad, can we go birdwatching?' To my delight, this was the request from eight-year-old Emily and one that was easily granted. Ever since she was little, I've been pointing birds out to her at the park and in the garden, so she has had a basic knowledge from a very young age, correcting her parents when they said, 'Let's go and feed the ducks', saying 'You mean the mallards, Mummy'.

She asked to go to Seaforth, which was a bit worrying, as not all the birds are close at the reserve and there is nothing worse than distant views to raise the boredom levels, especially in children. Luckily, we had a decent late-August afternoon and visited again in September with great views of snipe, lapwing and a few other species.

The visits also got me hooked on the reserve again and, as I no longer visit Scilly during October, I decided for the first time on a 'Seaforth autumn'. The aim was to visit at least twice a week, the highlight of which would be the finding and photographing of a rare or scarce bird for the other regulars to enjoy while I basked in the glory. But I knew it wouldn't be as simple as that; rare birds are hard to find and, although Seaforth has a good track record for a west-coast site, there has only been a very small handful of autumn rarities.

Snipe were a feature of my visits, as autumn is a great time to see them here; the birds just seem to love the reserve and delight in



This moulting male shoveler had been preening and bathing close to the hide and I could see it was ready to take off. Luckily, it headed straight towards the camera.

showing in front of the hide on the stony shoreline, unlike their normal habitat of marshy or reedy areas.

Waders such as knot and bar-tailed godwits flocking together are also a feature of the reserve during autumn – the sights and sounds are an unforgettable experience. Many wildfowl also use the pool, with good numbers of teal, tufted duck, pochard and shoveler bathing and feeding near to the hide on occasion. It was here that I once found a rare ring-necked duck a few years ago, but I had no such luck this year, the best bird being a young scaup.

Most of the ducks were still in heavy moult, growing new feathers after the breeding season ready for the winter months ahead. This is a great time to add this plumage to the photo files, as many are unrecognisable by colours, as Emily noted on our earlier visit – 'They don't look like the picture in the book, grandad' – as I pointed out a colourless male shoveler that is usually a splash of greens and browns.

Avocets were, somewhat surprisingly, seen on a number of occasions, as the end of October is quite late for this species to still be around, but a pair were seen into November

last year. Little egrets were also common, with up to four noted on most visits – amazing when they were rare here not so long ago.

One of our breeding foxes was seen on almost every visit and provided entertainment by attempting to stalk birds along the causeway, but in a somewhat half-hearted fashion, as if it knew the gulls and waders would just fly away if it got too close – which they did.

Sadly, but not unexpectedly, that rare bird remained unbound by me or anybody else and the autumn was on the whole unexciting as far as the rarer species were concerned. But I thoroughly enjoyed visiting the reserve on a very regular basis again. It had brought back great memories of birds gone by, had been good to catch up with many of the old regulars from the reserve's formative years and I added some nice images of a number of species to my files.

PS Emily's interest in birds is still there but waned dramatically during the winter when we went to see snow buntings on a wind-swept beach with grandma and my daughter: 'It's very cold grandad, can we go?' Not one of my best decisions!



'Can I really sneak up on them with no cover at all?' asked the fox. No was the answer, as oystercatcher, lapwing and herring gulls just kept a wary eye on him until he gave up.



Snipe are a regular autumn sight and can show extremely well out in the open feeding along the rocky shore.

BIRD OF THE MONTH

It seems hard to believe now, but I once travelled a long way to see my first little egret, a species that is now so common in the UK that sometimes I don't even look at them.

Even during the 'Seaforth autumn', it was a species I saw at least two or three of on every visit, when only maybe a decade ago it would have been notable to see one and a phone call to other birders would have been made.

Little egret was the first of the southern European herons to colonise Britain, starting in the south and spreading northwards. But even though they are common nowadays, they are still nice to see and photograph, with some allowing a close approach at times.

Top A little egret bathing close to the hide at Seaforth, taken during my 'Seaforth autumn' quest.

Below (left) A classic image of a bird feeding in water, searching for any small fish, and another taken during the 'autumn quest'.

Below (right) In this flight shot, you can see the yellow feet that are usually hidden under the water as the egret feeds.



BIRD PHOTOGRAPHY TIP



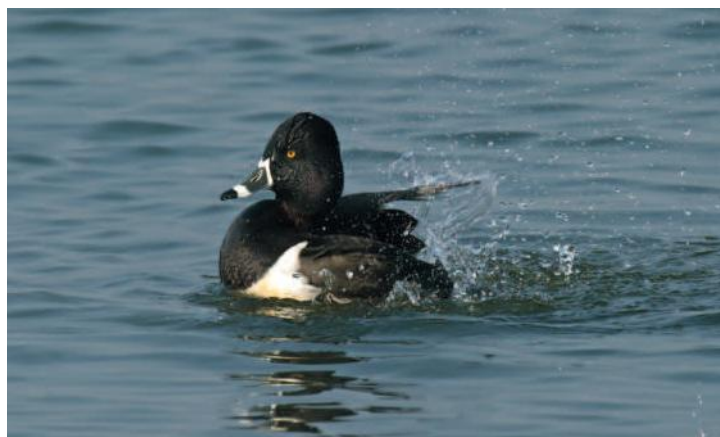
When the north-west does get a rarity, it can be a mega-rare – this eastern black-eared wheatear a couple of years ago in Lancashire during autumn was the first UK record.

Autumn is prime time to photograph rare birds and although I failed miserably to find one during my autumn quest, I was at a distinct disadvantage searching a north-west site.

Although rare and scarce birds are found in my area, it's the east coast and the various islands dotted around our coast that are the prime spots for rarity photographers and

finders. If I'd put in the same amount of effort at a similar site in East Yorkshire as I did at Seaforth, I would have been virtually guaranteed to find a scarce species such as wryneck or red-backed shrike, or even something far rarer.

North-easterly winds bring wayward migrants to the east coast and islands such



I failed in my rarity quest this autumn at Seaforth, but did find this rare ring-necked duck in June 2013, photographed with a 500mm lens and 1.4x converter.

as Fair Isle, while a southwesterly gale will hit the south-west of Britain where places in Cornwall and Scilly will have a good chance of American rares.

But mega-rares can, and do, turn up anywhere, so keep searching wherever you do your birding or photography – that find could be just around the corner during autumn.

GEAR ZONE



The OP guide to... **waterproof protection**

It rains a lot in this country, and some of the most photogenic landscapes are particularly wet.

Whether you're high in the fells, paddling coastal waters or just keen to keep shooting whatever the weather, keeping your outdoor gear and photo kit dry is an essential precaution. Luckily, there are plenty of ways to do it

Alpkit Rucksack cover

Best for light rain showers

Your first line of defence against the rain is what you wear as an outer layer, namely a waterproof jacket of some kind. Exactly the same approach can be taken with your rucksack, whether it's full of camera gear or camping kit. Many packs come with a rucksack cover, often built into a pocket near the base of the pack, but not all do. Fortunately, if you find yourself with a pack without a cover, there are plenty of universal aftermarket options.

This cover from Alpkit is a bargain price and available in three different sizes to fit a range of pack volumes: small (20-30L), medium (40-50L) and large (55+L). Just be aware that they don't hermetically seal your pack and it's still relatively easy for persistent precipitation to find its way past a cover. Plus, a strong wind can whisk it straight off if it's not securely attached. I've witnessed many a rucksack cover disappear off down a valley never to be seen again...

£7.99-£12.99 alpkit.com



Aquapac Keymaster

Best for keeping keys and wallet contents dry

Gear that's buried in the deepest recesses of your kit bag probably has the best chance of remaining dry. However, there

are always some items such as your car keys and wallet that you might need to keep more accessible, and those are at greatest risk of getting wet. The Aquapac Keymaster is a small but completely waterproof pouch designed to hold your key, credit card and old-fashioned paper money. In fact, it's so waterproof that it's actually submersible. Better than that, seal it with some air inside and it'll float. Think it's overkill for daily use? Maybe, but I know of at least one person who took an inadvertent dip in a Lakeland tarn with their fully electronic remote-unlocking car key in their pocket. They returned to their vehicle to find the dry set of clothes in their boot inaccessible, as the car couldn't be unlocked. You have been warned.

£15 aquapac.net

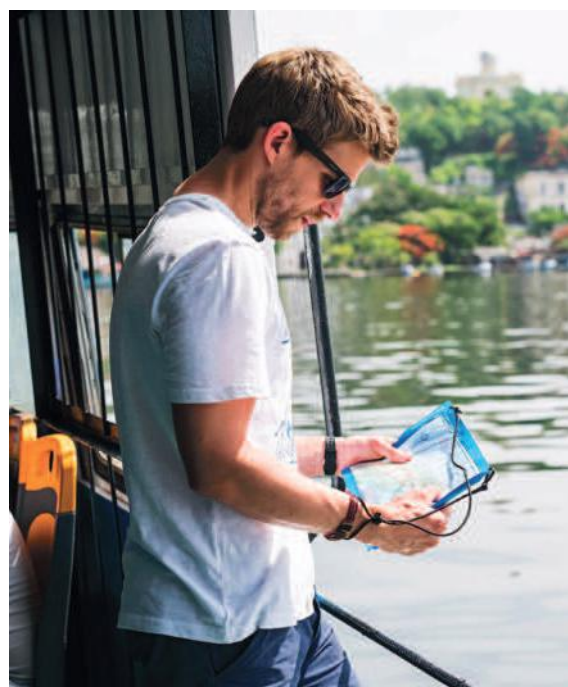


Exped Fold Drybag Set

Best for protecting all your gear

This has been my go-to system for my kit for many years now. I put my valuables, spare layers and electronics into roll-top dry bags and put the dry bags in my rucksack. I might then also use a rucksack cover, but the advantage of the dry-bag system means that even if rain does get into the pack, the contents of it are still protected. In addition, by assigning coloured bags to different kit (spare hat and gloves in orange, first aid kit in red, sandwiches in yellow, and so on), or even writing on the outside what the contents are, it makes for a useful method of organising your gear in your pack. You can get different dry bags of varying weights and toughness, and, of course, in a range of sizes. This set from Exped includes four different volumes – extra small (3L), small (5L), medium (8L) and large (13L) – and lots of other sizes and colours are available individually. Perhaps best of all, this system means you can still use your preferred camera bag or rucksack to carry your photo gear, just using these waterproof bags to provide the kit inside with an extra level of protection.

£48 exped.com



Lifeventure Hydroseal Waterproof Map Case

Best for keeping your most important asset safe

Yes, GPS devices and smartphones are incredibly clever, and yes most of the time if you have either of these you can probably navigate perfectly well without anything as old-fashioned as a map or compass. However, electronic devices can and do fail, so if you're heading anywhere genuinely remote and off the beaten track, having a proper analogue paper map (and knowing how to use it) is essential. But maps aren't indestructible, and vulnerability to water is one of their weaknesses. While you can get waterproof maps, such as Ordnance Survey's Active Maps, these laminated sheets are heavier and difficult to fold if you want to view a particular area. Harvey Maps are better, but are still susceptible to a map's other arch nemesis: the wind. A waterproof map case like this from Lifeventure allows you to fold your map to the desired area (or print it off yourself if you have access to digital mapping) and then keep it safe and secure while still readable. Plus, with the map case tethered to you or your backpack, there's no chance of the wind leaving you lost without your map.

£22.99 lifeventure.com



OverBoard TrekDry Waterproof Backpack 30L

Best for maximum waterproof security

Most waterproofing methods tend to focus on protecting your kit from rain, but what if that's not the biggest wet threat? If your photography takes you over sea, and I mean quite literally over sea – or lake or loch or ocean – then you might need a higher level of waterproofing. As the name suggests, the OverBoard TrekDry pack has been created for people who know they're likely to get wet and want to ensure their kit doesn't.

This might be travelling by canoe, cycling in torrential rain or trekking through a rainforest. Wherever the dampness is likely to come from, this pack will protect its contents. For starters, it will float, so should the bag get dropped overboard it's easily retrieved. But being IP66 rated, it will also survive a brief submersion in water. The only real issue with this bag is that it's not inherently designed for carrying camera gear; you won't find any padded organisers or pockets inside. However, a laptop insert is available, and with a roomy 30L capacity, you may even find that, should the need arise, you can fit your smaller camera bag inside this one.

£136.99 over-board.co.uk



Canon EOS R7

Looking for a mid-range mirrorless body with a speedy burst rate, versatile autofocus and in-body image stabilisation? Canon's EOS R7 could tick a lot of boxes, particularly if you shoot wildlife or action. Fergus Kennedy takes a closer look

Guide price £1,349 (body only)
Contact canon.co.uk



The R7 and R10 are Canon's first APS-C mirrorless bodies with the RF lens mount. The R7 is the higher spec of the pair, with a 33MP sensor and some impressive autofocus and speed credentials. The cropped sensor effectively provides additional reach for users of long lenses, which could make the camera a good choice for wildlife and outdoor sports photographers. I took the R7 for a spin in a variety of scenarios to see how it performed.

The camera body is nicely proportioned and will feel fairly familiar to anyone who has used a Canon DSLR or mirrorless body. It has a reasonably deep grip that feels secure, and the body weighs in at 612g with card and battery, making it over 100g lighter than the full-frame R5.

There are a number of layout changes compared to previous models. Unlike the R5, there is a conventional mode selection dial on the right side of the top plate, and where there used to be a thumb control dial, there is now a combined power and stills/video switch. The thumb dial has switched to a vertical orientation around the

LIKES

- Fast burst rate
- Great autofocus
- Very effective IBIS
- Great lens range – if you have an adapter

DISLIKES

- EVF could be higher resolution
- No possibility for a vertical grip
- New control dial may take some getting used to

second or two, which is very useful in a pinch if you don't have a tripod and the light's low or you want a bit of motion blur.

One interesting byproduct of the IBIS is the auto-level feature. For both stills and video, you can enable auto-level to correct small errors in the horizon, which could save you time in post-production.

For some wildlife action, I took the R7 to a coastal seabird colony. Trying to shoot fast-moving kittiwakes in flight was challenging with a long lens, but the R7 proved up to the challenge, even if most of the time I wasn't! The R7 has very effective animal-detect AF, which will recognise an animal (such as a bird, dog or cat) and put the AF point on the eye.

In servo AF mode, the camera did a great job of tracking the subjects. When I used it on more static birds with foliage getting in the way, I found that it was better to use one-shot AF, as the servo AF occasionally jumped on to the foreground.

The AF also proved very good with macro subjects, where I manually

joystick on the back plate. This took a little getting used to, but worked well.

In use, the R7 feels intuitive. The EVF is clear, although not as high resolution as its more expensive brethren. The menu system will be very familiar to Canon users and the touchscreen is responsive and clear. One point of differentiation with the R10 is that the R7 has in-body image stabilisation (IBIS).

The IBIS proved very effective, particularly when combined with lens IS. With a moderately wide zoom lens, I got sharp shots handheld at up to a

Below (left)
 The R7's AF was very responsive and customisable, tracking fast-moving seabirds in flight with ease.

Below (right)
 Even with a macro lens among the undergrowth, the AF was good at locking on to a subject and maintaining it in a complex environment.





Above (left)
The wider RF lenses are useful.

Above (right)
Recovery of highlight and shadow detail is good.

selected a tracking AF point. I tried this with challenging bees in flight, as well as dragonflies at rest. The fast burst rate (up to 15fps with mechanical shutter and 30fps with electronic shutter) was also very useful for any fast-moving wildlife action.

Back in front of the computer, I had

the chance to analyse the image quality from the R7. The files coming from the 33MP sensor were good, showing plenty of detail and a decent dynamic range. I was able to recover details from the shadow areas of the Raw files well, and although the images did suffer from a certain amount of noise, this was easily reduced to acceptable levels with noise-reduction software.

Summarising image quality, I would say the results were very comparable with those from other modern mirrorless APS-C cameras, as might be expected, while not quite reaching the standards of full-frame models as far as noise performance goes.

Photographers who also shoot video will not be disappointed by the R7's video specs. It shoots 4K at up to 60fps and full HD at up to 120fps. There are sockets for headphones and microphone as well as HDMI out for an external monitor. The IBIS and auto-level also work well for video. Dual SD card slots are great for serious shooters, allowing you to back-up crucial shots or shoot stills and video to separate cards.

TECHNICAL SPECIFICATIONS

Sensor 33MP APS-C
Resolution 6960x4640 pixels
Lens mount RF
Shutter speed 30sec to 1/8,000sec
ISO 100-32,000
Viewfinder EVF
LCD 3in multi-angle (3:2)
Flash Hotshoe
Movie mode 4K up to 60fps, full HD up to 120fps
Card formats Dual SD/
 SDHC/SDXC
Power LP-E6 lithium-ion
Dimensions
 132 x 90 x 92mm
Weight 612g (battery/no lens)



FINAL WORD

The Canon R7 offers a lot of bang for your buck. I would single out the AF performance and speed of stills shooting as standout features and would comfortably place the R7 among the top performers in its price bracket. Photographers who habitually shoot wildlife or outdoor sports will love this camera's features. Those for whom image quality is of paramount importance, such as pure landscape photographers, may want to consider one of the full-frame alternatives. I would whole-heartedly recommend the R7 as a great value camera body that will keep a lot of photographers very happy.

RATINGS

Handling	95%
Performance	94%
Specification	94%
Value	96%
Overall	95%

GEAR ZONE



Nikon Z 17-28mm f/2.8

While already offering a 14-24mm f/2.8 lens for its Z Series cameras, Nikon has just announced the Z 17-28mm f/2.8, a smaller and lighter option for landscapers. Tipping the scales at 450g, it's roughly two-thirds of the weight and measures 75x101mm, while also offering some protection from dust and water droplets. The lens has a minimum focus of 19cm at the 17mm end, which should bring some great texture and foreground detail. Despite not being an 'S' lens, it promises to offer great sharpness and low distortion at less than half the price of its big brother.

Guide price £1,199 nikon.co.uk

Häglöfs L.I.M GTX

The L.I.M GTX is a lightweight, year-round jacket available in athletic fit and with women's sizes from XS to XXL and men's from S to XXL. The shell is made from Gore-Tex Paclite Plus material with a 2.5-layer design, making it both dependably waterproof and breathably comfortable, and to make it ultra light and packable, the 100% polyamide, 40D ripstop fabric weighs only 91g/m². It comes with zippered hand pockets, elastic cuffs and bottom hem for improved fit, a snug-fitting hood and reflective details for safety.

Guide price From £230 haglofs.com



GEARING UP



Hasselblad X2D 100C

For deep-pocketed landscapers looking for the highest-possible image quality, Hasselblad's X2D 100C could certainly fit the bill. This mirrorless medium-format camera has a big 43.8x32.9mm BSI CMOS sensor outputting 100MP files while also offering up to 15 stops of dynamic range with 16-bit colour, perfect for fine details and scenes with challenging dynamic range. Despite taking CFexpress Type B cards, the X2D 100C also packs in 1TB of internal storage, and its practicality also extends to a durable solid-aluminium body, measuring 149x106x75mm and weighing 895g. Hasselblad has also launched three new lenses for the system, including the XCD 2,5/38V at £3,599.

Guide price £7,369 hasselblad.com



SanDisk Professional 6TB G-DRIVE

With resolutions and frame rates on the increase, you've got two choices: trim your archives or buy a bigger hard drive. SanDisk has you covered for the latter with the Professional 6TB G-DRIVE, offering a high transfer rate of up to 250MB/S over USB-C connection and a durable all-aluminium casing. It weighs 1.11kg.

Guide price £241 westerndigital.com

Wild Nature Calendar and Diary 2023



Whether getting ready for Christmas presents or a way to give yourself some nature photography inspiration each month, check out these 2023 calendars and diaries. Edited by John Beatty in association with the John

Muir Trust, the wire-bound week-to-view style diary features 60 beautiful images as well as informative captions and location maps, while the vertically hanging calendar has 12 shots.

Guide price From £12.50 wild-nature.co.uk



Fujifilm X-H2

Landscapers and wildlife photographers who love Fujifilm's X Series should add the new X-H2 to their wishlist. Like the recently launched X-H2S, it uses a new X-Trans CMOS 5 sensor and X-Processor 5 engine, but this time gives a 40.2MP output. And for suitable scenes, this can be increased to 160MP with a Pixel Shift Multi-Shot mode. But it's not all about resolution, as despite lacking its sibling's stacked-sensor design, the X-H2 still packs in a fleet-footed 20fps, plus subject detection AF

that includes 'birds' and 'animals', plus a 1/180,000sec shutter speed in electronic mode. The X-H2 also gets a slightly lower base ISO of 125, which can be extended to 64 if required. Elsewhere, the deep handgrip remains, which is great for supporting longer lenses, and there's a bright and detailed 0.5in, 5.67-million-dot OLED EVF as well as 7 stops of in-body image stabilisation. It weighs 660g and measures 136x93x85mm. **Guide price** £1,899 (body only) fujifilm-x.com



Laowa 58mm f/2.8 2X Ultra Macro APO

Laowa has extended the compatibility of its macro lens range with the 58mm f/2.8 2X Ultra Macro APO, now available in mirrorless mounts including Sony E, Canon R, Nikon Z and Sigma/Leica/Panasonic L. The lens gives a 40.9° angle of view on full-frame sensors and uses three extra-low dispersion elements along with an apochromatic design to improve image quality and reduce aberrations both in and out of focus. It features a very useful 2:1 maximum reproduction and weighs around 600g depending on mount. **Guide price** £539 venuslens.net



Montane Anti-Freeze Gilet

Great as an outer on cold dry days, or under a waterproof shell in inclement weather, Montane's Anti-Freeze gilet uses responsibly sourced down filling and a 100% recycled Pertex Quantum Eco outer made from PFC-free materials. It has Lycra bound armholes for ease of movement, a smooth running YKK Front Zip with internal storm flap, an adjustable hem and two zippered pockets, coming with its own stuff sac for easy packing. Men's and women's sizes are available from S to XXXL and 8 to 18, respectively. **Guide price** £140 montane.com



Tamron 20-40mm f/2.8 Di III VXD

This versatile zoom is designed for Sony E-mount full-frame bodies, giving wide-to-standard focal lengths at a useful f/2.8 aperture. That combination should make it a great option for both regular and low-light landscapes, while it's also handy for those who want to travel light, weighing 365g, measuring 86.5mm long and having a moisture-resistant construction. It has 12 elements in 11 groups, with four low-dispersion, two glass-moulded aspherical, and one hybrid aspherical elements. Minimum focus distance is 17cm. **Guide price** £879.99 tamron.eu



If you only do one thing this month...

Spirit of the sea

In issue 284, we asked you to send us your best images capturing the spirit of the sea and we had a fantastic response. Here's our superb winning picture by Mark Dobson, followed by our worthy runners-up. Mark wins a Manfrotto Befree Advanced Tripod. For details of our next challenge, turn to page 94



WINNER Mark Dobson

Adding an extra element into my ocean images is an important factor and I'll always be on the lookout for that extra touch. Gulls often play a part in stormy images as they navigate their way through the chaotic winds. Fascinating to watch, I wondered where they were heading. This scene was from a particularly gloomy day on the Penwith coast, Cornwall.
Nikon D850 with 200-500mm lens at 500mm, ISO 360, 1/500sec at f/5.6



Opposite (top) **Edyta Rice**
Porthcawl Pier, battered by storms.
Nikon D850 with 70-200mm lens at 70mm, ISO 160, 1/1000sec at f/8, tripod

Opposite (middle) **Andrew Musgrave**
Brighton's West Pier suddenly came alive when the rain stopped and the sun started to break through the clouds.
Canon EOS 6D MkII with 16-35mm lens at 16mm, ISO 100, 1/3sec at f/2.8, 10-stop ND filter, tripod

Opposite (below) **Scott Macintyre**
The SS Carbon ran aground in 1947, off the west coast of the Isle of Wight in Compton Bay. The wreck of the 75ft steel hull can only be seen at the lowest tides, so it can only be photographed at certain times of the year. I had planned this shot for many months due to the tides.

Almost up to my knees in water, I only had a few minutes to set up and shoot the shipwreck, as the tide started to rush in. I opted to use a 3-stop ND filter to slow the shutter speed down to 6 seconds to create a ghostly, mystical feel as the waves swept across the shipwreck.

Nikon Z 7 with 24-70mm lens at 28mm, ISO 64, 6sec at f/16, 3-stop ND filter, tripod

Right (top) **Milan Gonda**
Beach at Goudouras village in Crete, lit by the setting sun with a close-by storm. Just like many other great photo opportunities, this one did not last for more than a few minutes and it did catch me a bit off guard. I shot handheld to make sure I would not lose the light while I set up a tripod.

Canon EOS 5D MkIII with 16-35mm lens at 16mm, ISO 250, 1/25sec at f/8

Right (middle) **Deborah Hammond**
Taken at high tide on a fairly rough day at my nearest beach. In our health and safety conscious days, I can imagine a sign saying 'Do not Descend' at the top of these steps.

Canon EOS 5D MkIV with 24-105 lens at 80mm, ISO 100, 1/3sec at f/11, tripod

Right (below) **Andrew Hocking**
The small cove at Porth Nanven near Land's End, with its 'dinosaur dog' granite boulders, is a paradise for landscape photographers. On this trip though, I was forced to find compositions in this corner of the cove due to some messy seaweed churning in the waves elsewhere. Still, it made me come away with something different to my previous shoots.

Canon EOS 6D MkII with 24-105mm lens at 24mm, ISO 100, 1/8sec at f/8, tripod





Opposite (top) **Ian Brewerton**

Industrial juxtapositions – an early Victorian stone-built beacon in front of the 21st-century Glan-y-Mor wind farm. Canon EOS 1300D with 18-300mm lens at 300mm, ISO 400, 1/2500sec at f/9

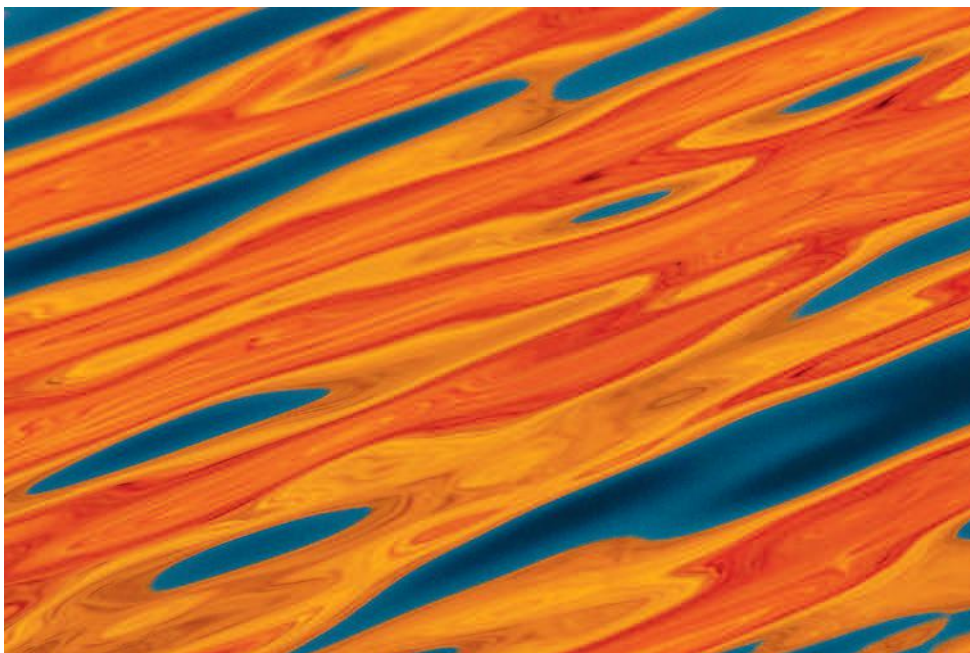
Opposite (below left) **Oliver Baker**

After walking along the coastline of north Norfolk in Burnham Overy Staithe during the sunset, I saw the beautiful yellow glow that the sun cast on to the old sailing boat. The smooth water at low tide caused a pleasing reflection, so I took my camera and held it close to the water with a wide focal length to include the boat and foreground. I believe this image shows how peaceful the coast can be when left alone to take its course. Cannon EOS 250D with 18-35mm lens at 18mm, ISO 100, 1/125sec at f/2.8



Opposite (below right) **David Eberlin**

I had seen the patterns in the sand at Broadhaven, Pembrokeshire, the previous day and decided to come back ready to swim, so I could get really low and lie on the sand to accentuate the patterns. I found this leading straight out to Church Rock, with the sun behind giving a very graphic view of the changing sands created by the sea. Canon EOS R5 with 24-240mm lens at 37mm, ISO 500, 1/5000 at f/20

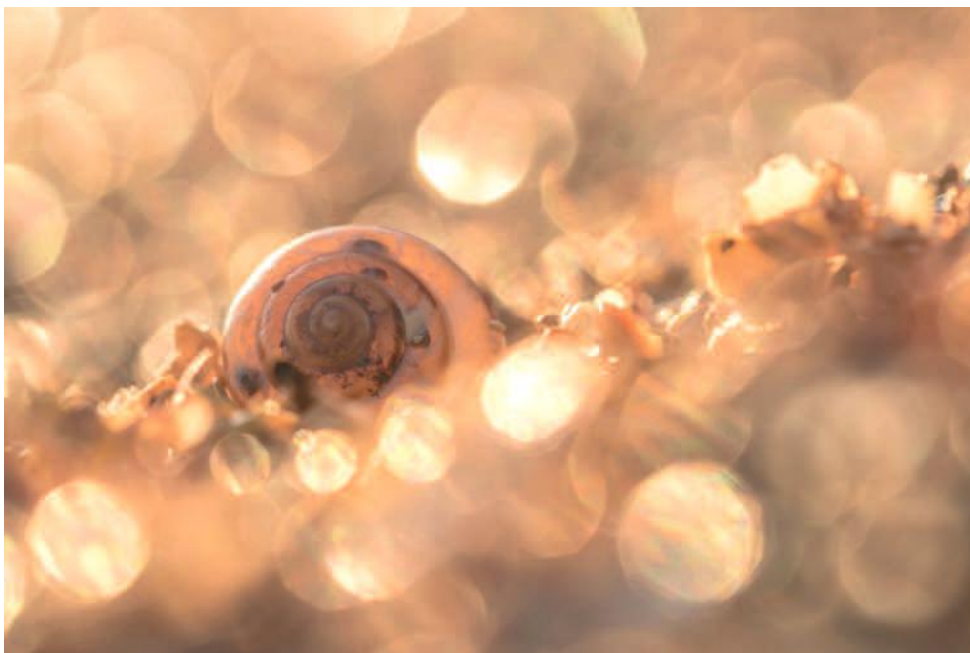


Right (top) **Alan Harrow**

Taken just south of Tayinloan ferry pier in Kintyre, with Cara Island providing the backdrop. Nikon D3200 with 18-55mm lens at 46mm, ISO 400, 1/30sec at f/16, tripod

Right (middle) **Claire Waring**

Ever-changing blue and gold wave patterns on the sea's surface off the coast of Baja, California. Canon EOS-1D MkIV with 100-400mm lens at 400mm, ISO 320, 1/320sec at f/8



Right (below) **Simone Opdam**

Choorl beach, the Netherlands. After a few days with strong winds, the seawater had foamed up considerably. Foam was all over the beach and formed a beautiful foreground for this shot of a seashell. Canon EOS 750D with 105mm macro lens, ISO 100, 1/100sec at f/5.6



Left (top) Neil MacGregor
Storm clouds over the Black Cuillin of Skye from Elgol gave some dramatic photo opportunities. Five minutes after this shot was taken, the squall reached my viewpoint and had me packing up and running for shelter.
Nikon D700 with 24mm lens, ISO 640, 1/4 sec at f/18, tripod

Left (below) Jan Bowen
The tide rolls in, East Sussex.
Canon EOS R5 with 70-200mm lens at 200mm, ISO 100, 1sec at f/32, tripod



Your next challenge

Enter online now!

Rocky elevations

This month we are asking you to send in your images showing the magnificence of mountains. We want to see photographs that demonstrate the imposing presence of these impressive landforms. The winner and runners-up will be published in *OP 290*. To enter your images, go to outdoorphotographymagazine.co.uk/ submissions. The closing date for entries is midnight on 23 December.

See page 72 for more details and terms and conditions.



Enter and you could win a prize bundle from EDZ, worth more than £150!

As well as being published in *OP 290*, if you're chosen as our winner you'll receive a superb set of gear from Cumbria-based brand EDZ. Specialising in merino wool clothing, underwear and accessories, their high-quality performance products are ideal for outdoor activities such as hiking, running, cycling, climbing and sailing.

The prize bundle includes a Merino 260g Mid-Layer Zip Neck (RRP £69.99), Merino 200gsm Wool T-Shirt (RRP £39.99), Merino Multi Tube (RRP £16.99), All Climate Merino Boot Socks (RRP £11.99) and Merino Wool Pom Pom Hat (RRP £19.99).

Find out more at edz.co.uk



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Outdoor Photography 288 | On sale 1 December

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Wildlife Photographer of the Year
Shooting quiet landscapes



© Tammy Marlar

Outdoor Photography

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