

TRAVEL PHOTO TIPS

landscape | wildlife | nature | adventure

Outdoor Photography



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mastering
low light
photography.



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Extra time...



Patience: it is one of the most essential skills for any landscape or nature photographer to possess, but also one of the most difficult to master. We can all improve our camera handling skills and knowledge of the

creative techniques required to make the most of just about any scene or subject before us, but learning to reliably identify and act upon an instinct to stay a little longer 'just in case' is far harder. The advent of stunning low light performance DSLRs has blurred

this issue even more, as now it is possible to take usable images at pretty much any time of the day and night. As hardy as we like to think we are, even outdoor photographers need to sleep at some point. So, when do you call it quits for the day and head home or back to your tent? My own guideline used to be about an hour after sunset, when the visible light had drained from the clouds and the dials on the camera were starting to become a little hard to distinguish with the naked eye. Now, though, I am more likely to want to stay out beyond this point, perhaps until the inky blacks of true night have descended (astrophotographers and light painters, feel free to tut tut at this point... for you, of course, this is the time when you are nicely warmed up for the action ahead!). One of the major motivating factors for increasingly adding a few minutes more onto any shoot is the number of times those last shots of the day have proved to be my favourites – the equivalent of 'Fergie time' in football, where Manchester United had an uncanny knack for scoring vital goals in the extra time that Sir Alex Ferguson's presence on the touchline seemed to garner from the match officials ('Moyes time' doesn't sound anywhere near as controversial). Of course, there can be no definitive answer to the question of how long is too long when it comes to being out in the field, but it is probably wise to spend an extra few minutes each time you are on location, as you know the moment you leave the magic will happen.

Steve Watkins

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Tim Clinch points the way to taking powerful travel photos – page 26



David Ward heads to Tasmania to fulfil a long-held dream – page 54



Andy Parkinson hangs out with a family of foxes – page 68

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Cover image

Andy Parkinson took this stunning image of a fox during a prolonged project with one family of foxes. You can see more of his wonderful photos from the shoot on page 68.



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ON SALE**
4 JULY 2013

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Outdoor Photography

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IN THE MAGAZINE THIS MONTH...



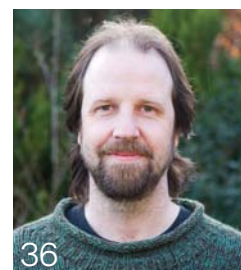
Sue Flood is an award-winning wildlife photographer and filmmaker. She spent 11 years with the BBC Natural History Unit working on series including *Blue Planet* and *Planet Earth*, leaving in 2005 to pursue her photography. Sue lives in North Wales and is represented by Getty Images. sueflood.com



Tim Clinch has been a professional photographer for over 30 years, working for some top publications, including *House & Garden*, *Country Living*, *Tatler* and *Harpers & Queen*. He has published a number of books and runs workshops in Spain and Bulgaria. timclinchphotography.com



Pete Webb is one of Europe's leading sports photographers. His style has emerged from surf and mountain sports. He has spent 25 years working with some of the best athletes in challenging places. His ability to tell a story in pictures means his work is sought after by the most discerning of clients. petewebb.com



Iain Sarjeant is a professional photographer based in the Scottish Highlands. His personal work explores both natural and man-made environments, and often the interaction between the two. His first book, *Orkney - A Celebration of Light and Landscape*, is available now. iainsarjeant.co.uk



Craig Roberts is a professional photographer and writer specialising in panoramic and alternative cameras. He runs a unique online landscape photography course for beginners and advanced users. craigrobertsphotography.co.uk



Sean Lewis is a freelance landscape photographer based in West Sussex. Passionate about the outdoors, his photography takes him all over the country as well as abroad, and he is regularly commissioned for brochure work in the tourism industry. seanlewisphotography.co.uk



David Noton regularly shoots for the National Trust and his other clients include British Airways, Sainsbury's and *The Sunday Times*. He also tours his Chasing the Light Roadshow, an inspiring A/V presentation, and produces photo technique DVDs. davidnoton.com



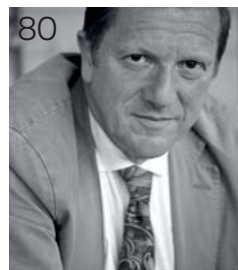
David Ward has spent 25 years travelling the world in search of that special moment to immortalise in an image. He now passes his knowledge on to others through his tours and workshops. into-the-light.com



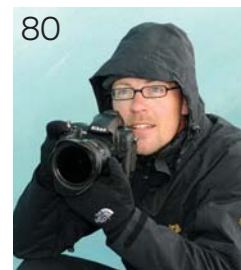
Ben Hall is one of Britain's foremost professional wildlife photographers. He specialises in capturing evocative images, which are sold through several agencies, including Getty Images. He runs workshops in the UK and abroad and has just co-authored his first book *The Wildlife Photography Workshop*. benhallphoto.com



Andy Parkinson is a feature contributor to *National Geographic* magazine and a multi-award winning wildlife photographer. He works exclusively with wild animals, supplies his images to nine international agencies and is one of the 2020VISION photographers. andreparkinson.com



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



Yves Adams is a professional wildlife, landscape and environmental photographer, based in Belgium. He has been photographing more than 20 years and travelled extensively to encounter wild places. He has photographed many big assignments in Belgium for the government and NGOs. yvesadams.be

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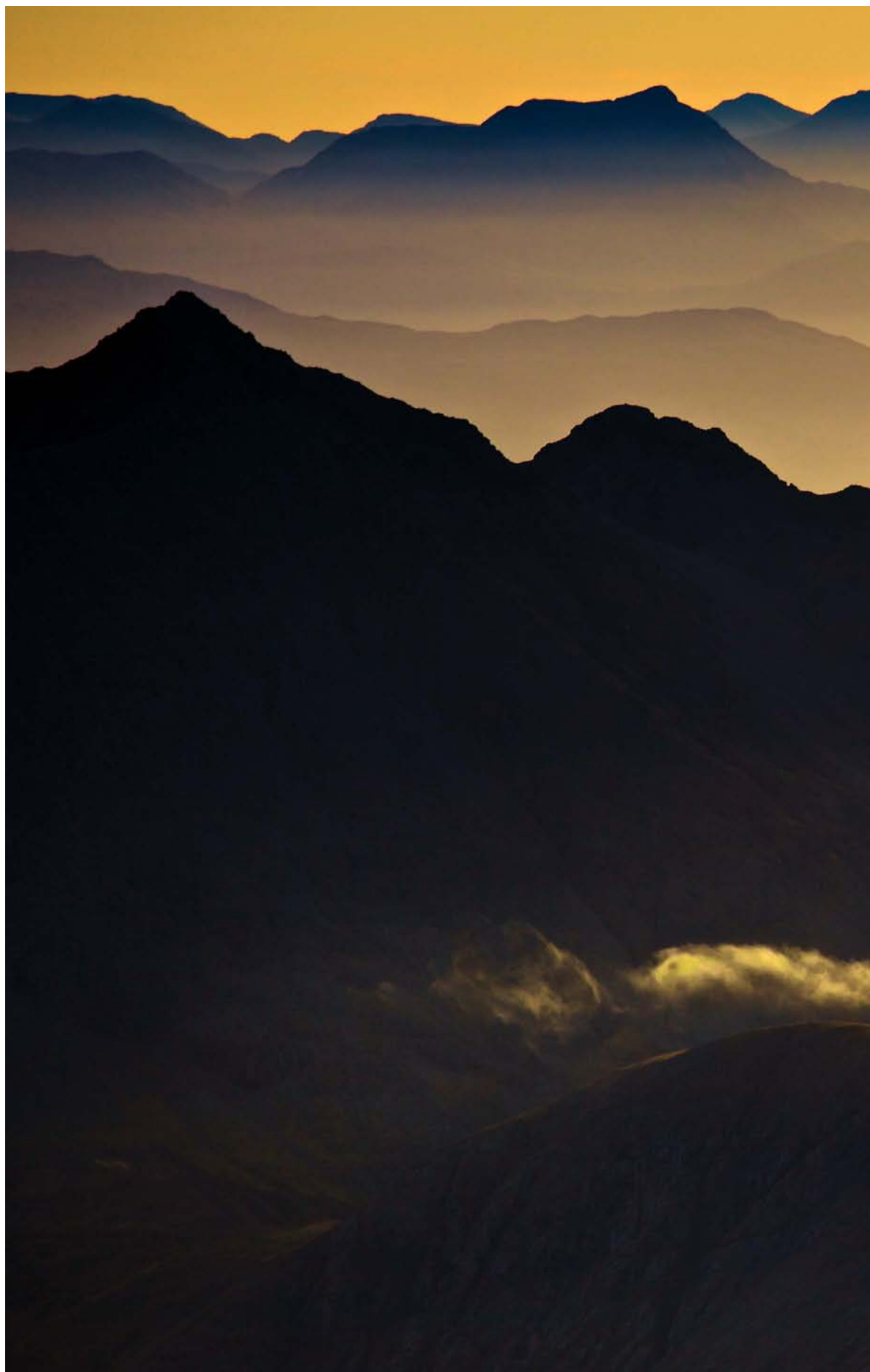
At the heart of the image



Dawn from the Cuillin Ridge, Isle of Skye

by Marcus McAdam

I climbed for three hours in the dark to get to this spot in time for sunrise. Although the wider vista was attractive enough, I decided to use my telephoto lens to concentrate on smaller sections within the scene. As I was taking shots, a tiny cloud formed over a peak below me, and the warm morning sun backlit it against the shaded mountains. I metered to render the sky as a mid-tone, pushing the mountains into deep silhouette and rendering the cloud as a highlight. *Canon EOS 5D MkII with 70-200mm f/4 IS L lens at 200mm, ISO 100, 1/500sec at f/6.3, handheld, no filters but warmed up in post-production*





NEWSROOM

CONSERVATION

NEW LAUNCHES

COMPETITIONS

OUTDOORS

TECHNOLOGY

OTHER NEWS

Charities call for more national parks in Scotland

Two charities have called for the creation of at least seven more national parks in Scotland.

The Scottish Campaign for National Parks (SCNP) and the Association for the Protection of Rural Scotland (APRS) have produced a report called *Unfinished Business*, which suggests several new areas. These would cover the Cheviots, Galloway, Glen Affric, Harris, Mull, and parts of Lochaber – taking in Ben Nevis, Glencoe and Black Mount. Wester Ross has also been earmarked, and the charities have recommended the creation of Scotland's first coastal and marine national park, centred around Mull.

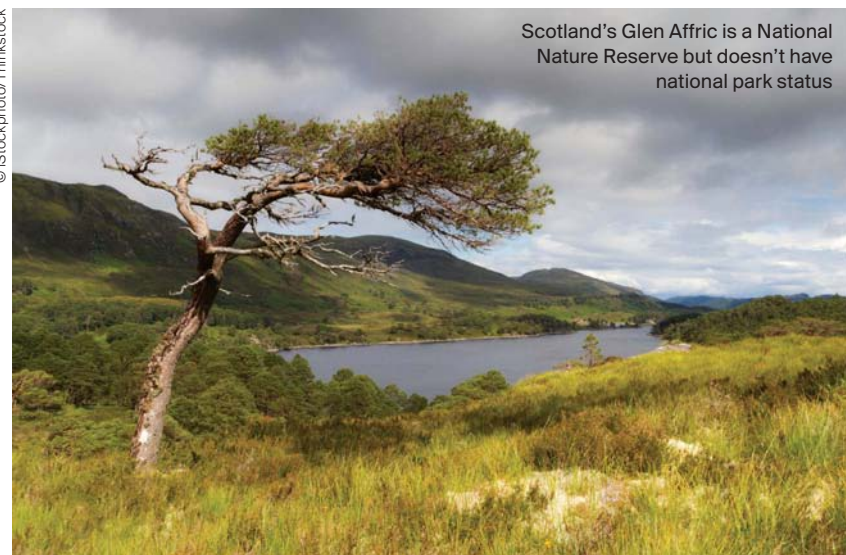
Jimmie Macgregor, President of APRS, believes that national park status would help to protect these areas. He said, 'Scotland's landscapes rank among the best in the world – we have wild mountains, pristine rivers and lochs,

ancient forests, stunning coastline and islands, all rich in wildlife and history. Yet out of the world's 3,500 national parks, Scotland has only two. The first two have been a great success – surely it's time for more.'

The charities feel Scotland has been slow to realise the potential of national parks. In their report they refer to three expert reports – in 1945, 1974 and 1990 – that recommend the creation of at least four or five parks. Scotland's existing national parks, Loch Lomond and the Trossachs and the Cairngorms, were established in 2002 and 2003, respectively.

According to Herald Scotland, the online news site, ministers have agreed to meet with the SCNP in due course and will consider the report in full.

You can access the Unfinished Business report in the news section of the SCNP's website: scnp.org.uk



Scotland's Glen Affric is a National Nature Reserve but doesn't have national park status

Masters of Vision exhibition

Throughout August, Southwell Minster Cathedral in Nottinghamshire will provide a stunning backdrop for the biannual landscape photography exhibition, *Masters of Vision*. The exhibition is the creation of photographer, writer and *OP* columnist, Pete Bridgwood, and showcases the work of some of the most talented landscape photographers working in Britain today. This year *Masters of Vision* is thrilled to welcome legendary photographer Joe Cornish. His work will be displayed alongside the work of eight fellow UK landscape photographers, including Dav Thomas, Chris Upton, Antony Spencer and David Baker.

Masters of Vision runs from Saturday 27 July to 26 August. It will be open daily from 9am to 7pm, and admission is free. Joe Cornish will conclude the opening day with a spectacular and inspiring talk – for details on how to get hold of tickets please visit the exhibition website: mastersofvision.co.uk



'Framed in stone', Ingleborough

© Joe Cornish

Interactive panoramas bring Living Landscapes to life

Cycling photographer Mike McFarlane has completed a year-long commission to create a unique visual record of 92 of the Wildlife Trusts' Living Landscape schemes. The resulting panoramic 'tours' have interactive features, including sound, to bring the places to life on screen. They are designed to raise awareness of landscape scale conservation work.

Mike travelled 5,900 miles around the UK on a folding bike, towing a 40-kilo trailer packed with photographic gear. His journey took him from the rugged uplands of north-west Scotland to the floodplain meadows of the Home Counties and the rocky shorelines of the Isles of Scilly and Alderney.

Explore the interactive panoramas here: wildlifetrusts.org/360

© iStockphoto/Thinkstock

Changes to UK copyright law

If you follow *OP* on Facebook, you're likely to have read about the Enterprise and Regulatory Reform Act (ERRA) legislation, but we're keen to make everyone aware. The legislation includes changes to copyright law that could have significant consequences for anyone who shares their photographs online.

Prior to 26 April 2013, when the ERRA received royal assent, ownership of your work was automatic, and legally considered to be your property. In practice this means if someone exploited your work without permission you would be in your rights to go after them. The new legislation reverses this right. If the information identifying the owner is missing, making it a so-called orphan work, anyone can now, legally, use your copyrighted work for their own commercial or personal gain. They just need to demonstrate they have performed a due diligence search for the original owner. Most digital images online today, however, are orphans – the metadata is missing. This is usually because many online services, including Flickr, Facebook and Twitter, strip any metadata from uploaded images.

The new legislation has not yet been approved by the government, as the Intellectual Property Office is still in consultation with the industry on the proposed copyright changes. As we go to press, we have learned that the Royal Photographic Society, along with other members of the photographic industry and the British Copyright Council, has been invited to a meeting with Viscount Younger – who is responsible for steering the legislation through the final stages – on 10 June, where it will reiterate the need to protect the rights of photographers.

You can sign an e-petition, Stop Legalised Theft of Copyrighted Works, on the government website. If it reaches 100,000 signatures then it could be debated in the House of Commons. Visit <https://submissions.epetitions.direct.gov.uk/petitions/49422>

Steve Watkins reflects further on this on page 33.

COMPETITION TIME

Get fired up with a photo competition this summer...

» Travel Photographer of the Year

Travel Photographer of the Year is open for entries until 1 October. The competition, which is celebrating its tenth anniversary, invites images and short films from amateurs and professionals, young and old, and from anywhere in the world.

There are some great prizes up for grabs, including the Cutty Sark Award for the overall winner, which combines £5,000 cash, a whiskey collection and a personalised surfboard! The competition also promises to be a superb showcase for photographers. Each year, the winning images are exhibited at the Royal Geographical Society (with IBG), before touring the world.

tpoty.com



© Jonathan Munshi



© Andrew Wheatley

» Landscape Photographer of the Year

Take a view – Landscape Photographer of the Year is back for its seventh year. The brainchild of renowned photographer Charlie Waite, the competition aims to celebrate the beauty and diversity of UK landscapes. Categories range from urban and conceptual to more classical views.

This year there's a £20,000 prize fund – with £10,000 for the overall winner – and winning and commended images will be exhibited at the National Theatre in London in December. You have until 4 July to enter...

take-a-view.co.uk

» Curious and Serious travel photography competition

A prize package worth £25,000 – including a two-week tour of Zambia's top wildlife spots with one of the world's leading wildlife photographers, Sue Flood – is up for grabs in a new online competition.

The free-to-enter competition is being run by Safarious, a fast-growing online community uniting wilderness professionals and world travellers. It opens on 10 June with a call for images on the theme 'Curious', encompassing any view that strikes the photographer as odd, unusual or perplexing. Subsequent themes will follow.

All entries will be free to view, 'like' or share via the Safarious website and Facebook page and via the websites of partner organisations. The three best entries from each heat, including the public's favourite, will then go forward to a final in January 2014 and the winner will be announced later that month.

The competition is being run in association with *OP*, *BBC Wildlife Magazine*, The Bush Camp Company, Manfrotto, Islands of Siakaba, Minox, Paramo, Remote Africa, Steppes Travel, and Sue Flood.

safarius.com



© Nenad Saljic

One of a series of portraits of the Matterhorn, by Croatian photographer Nenad Saljic, the winner of the Landscape category in the Professional Competition in the 2013 Sony World Photography Awards.

See all the winners at worldphoto.org

OUT THERE

IN PRINT

Beautiful Whale

Bryant Austin

Abrams

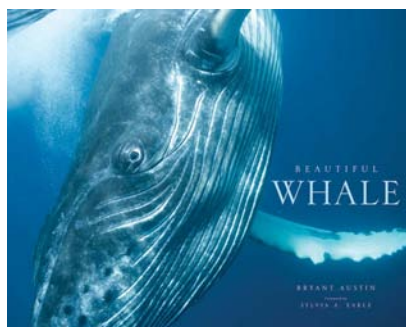
978-1-4197-0384-3

£30, hardback

BOOK
OF THE
MONTH

Currently the only person in the world producing high resolution, life-sized photographs of whales, Bryant Austin has crafted 122 pages of jaw-dropping images depicting these gentle giants. As a conservationist dedicated to drawing attention to the plight of the whale, Austin's passion is immediately evident in his amazing portraits.

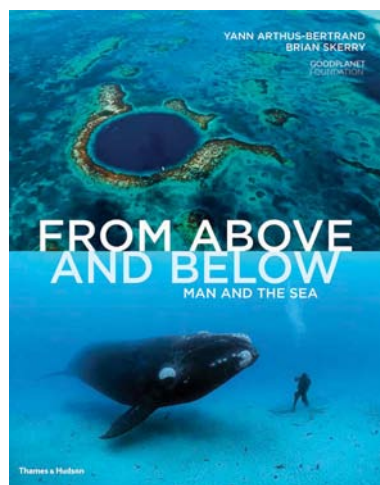
Getting up close and personal in a way most of us can only dream of, he



© Bryant Austin

has captured the whales as individuals with distinct personalities – even going as far as naming those he encounters most frequently. He has created a stellar cast of characters, including Corduroy, Scar, Ella and Enigma. Spending many months with groups

of whales off the shores of Tonga, Dominica, and the Great Barrier Reef, and countless hours in the sea, his powerful images range from close-ups to wonderful fold-out shots that take in the whole animal. You may never see whales in the same way again...



From Above and Below: Man and the Sea

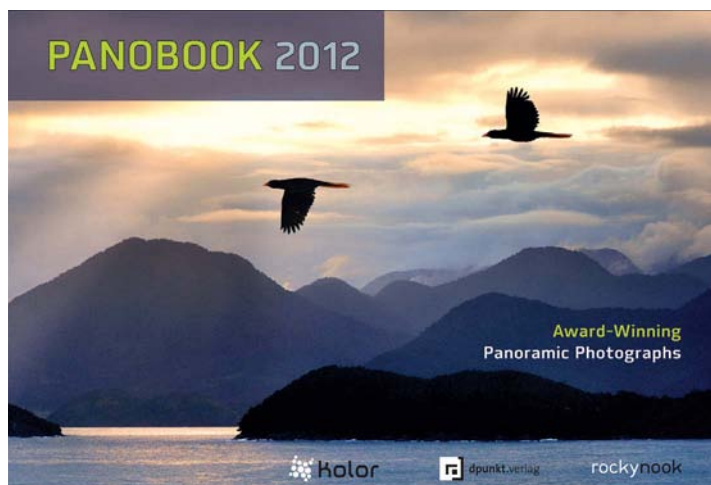
Yann Arthus-Bertrand & Brian Skerry

Thames & Hudson

978-0-5005-1690-4

£39.95, hardback

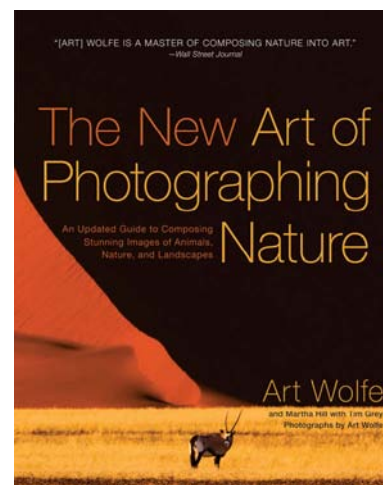
A true hero of the conservation movement, Yann Arthus-Bertrand has been a film star, lived with the Maasai tribe for three years, has contributed to numerous publications, founded the



environmental organisation, GoodPlanet, and launched Altitude Agency – the world's first agency for aerial photography. With so much already achieved it's hard to imagine what could be hiding in *From Above and Below*. What more could he possibly do? Well, quite a lot, it turns out!

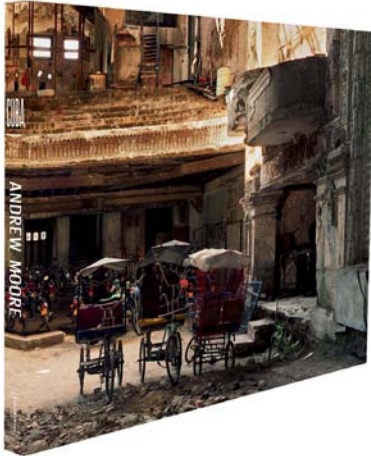
Bursting with stunning aerial shots of our seas and coastlines, it's a collection of images that has you gripped from the very first shot. But, more interesting still

is the relationship between Bertrand's incredible photographs from the air and Brian Skerry's wonderful underwater world. By pairing the two disciplines together they pull the state of our watery planet into sharp focus. What happens above the waterline cannot be separated from life below and, as the book makes abundantly clear, we must acknowledge our impact on this ecosystem and act sooner rather than later.



ONE COUNTRY, TWO PHOTOGRAPHERS

Cuba is a photographer's paradise – a place rich in history, and full of colour and character. See how differently two photographers interpreted and recorded Cuba's mysterious beauty...



Cuba

Andrew Moore

Damiani

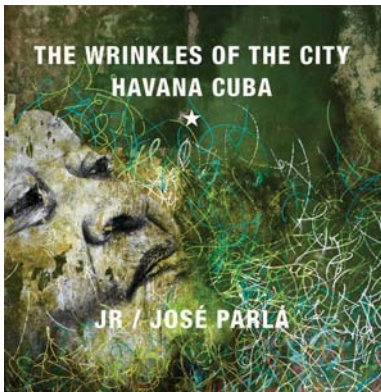
978-88-6208-252-5

£50, *hardcover*

Armed with an 8x10 camera and an unyielding passion for his subject, Moore made eight trips to Cuba in just four years, depicting the country from the inside out. His vibrant interiors, landscapes and portraits bring Cuba's chequered history into sharp focus and brilliantly juxtapose the nation's unspoilt natural beauty with its decaying architecture.



© Andrew Moore



The Wrinkles of the City

JR & José Parlá

Damiani

978-88-6208-250-1

£30, *hardcover*

Enigmatic French photographer JR collaborates with José Parlá to photograph the elderly inhabitants of Cuba. From these beautiful black & white portraits the pair create huge murals pasted over the crumbling buildings, seeing the aged faces as the incarnate memory of the city's history. By blurring the boundaries between portraiture, landscape and street photography we are forced to look again, to look harder.



© JR & José Parlá

Panobook 2012: Award-Winning Panoramic Photographs ▼

Kolor

rockynook

978-1-937538-17-0

£30.99, *hardcover*

Sometimes you need the grand scale of a panoramic image to really communicate the feel of a particular location or view, and the 150 photographs that comprise *Panobook 2012* are great examples of the power this format can inject.

Chosen from more than 1,600 images submitted by amateurs and professionals from around the globe, the winning shots presented here range from beaches and mountains to magically lit cities, and serene skies ablaze with stars.



© Lee Duguid

The New Art of Photographing Nature: An Updated Guide to Composing Stunning Images of Animals, Nature and Landscapes ►

Art Wolfe and Martha Hill with Tim Grey
Photographs by Art Wolfe

Amphoto Books

978-0-7704-3315-4

£19.99

Art Wolfe's skill is undeniable, his images captivating and always original – so, who better to produce a new technique book on the subject of nature photography!

This fully revised edition of his classic book, *The Art of Photographing Nature*, includes all-new advice from digital imaging expert Tim Grey, while Art



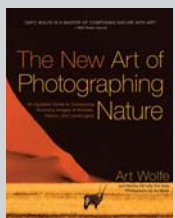
Wolfe and former photo editor of *Audbon* magazine Martha Hill focus on composition, creativity and designing your image. Their knowledge is divided into ten chapters, including In the Field with Art Wolfe, Defining Your Perspective and The Power of Colour.

Unsurprisingly, what really sets this book apart are Wolfe's images, which illustrate the technical tips in exciting and beautiful ways. The combination of inspiring photographs and engaging text make this a great addition to any photographer's book collection.

Your letters

Write to us! We love getting your views and responses; email claireh@thegmcgroup.com

The letter of the month wins five of the photo books featured in our review section on pages 10 and 11, including Bryant Austin's *Beautiful Whale*, *The New Art of Photographing Nature*, featuring images by Art Wolfe, and *The Wrinkles of the City: Havana Cuba* by JR and José Parlá.



The importance of originality

I wanted to say how much I enjoyed Chuck Kimmerle's conversation with Steve Watkins (*OP165*). What I found particularly refreshing was his attitude to 'destination photography'. I've always felt that if you're only interested in replicating pictures others have already taken, then by all means do it, but stick them in your family album, not on your website or on Flickr, and especially not on Panoramio, which is already knee-deep in identikit images of famous locations.

I do have an aversion to standing tripod to tripod with other photographers, but I think there's more to it than that. If we're interested in photography as a creative art, we should be using it to create, not to copy. By all means pick up ideas from other photographers about location, time of day, time of year, lighting, compositional elements, and so on – but don't try to replicate the whole package in one!

Two of my favourite photographers are Steve McCurry and the South African Obie Oberholzer. McCurry tends more to the journalistic and Oberholzer more to the artistic, but both are great, in my opinion, because they follow their own vision. Sure, the Taj Mahal crops up in McCurry's work. But in his classic shot of an Indian locomotive, for example, it features in the background, rather than being a shot taken at dawn with a reflection in a water feature. Oberholzer, likewise, eschews the famous and much photographed sites of his homeland, preferring the chance find on a dusty back

LETTER
OF THE
MONTH

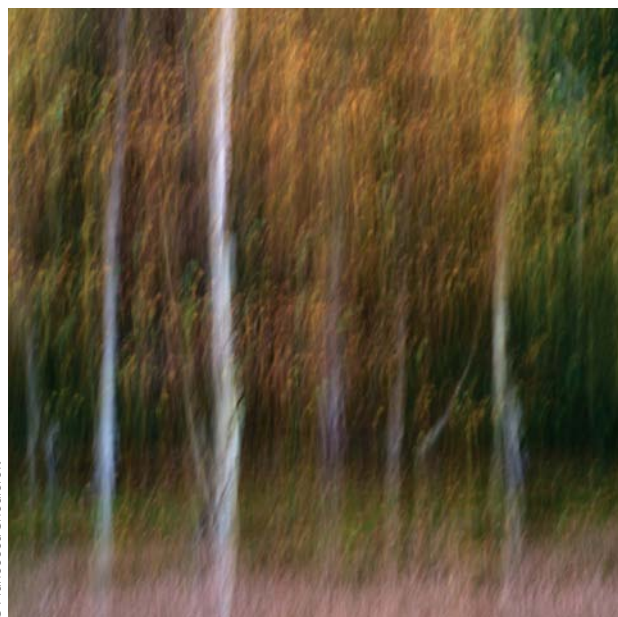
road. As a result, both make meaningful images that get to the heart of a country, even if they're unlikely to be used in a tourist brochure.

Before being accused of total hypocrisy, I should add this one caveat: there's no harm in photographing well-known photo locations – they become well-known because they are photogenic, after all. What I'm talking about is falling into the trap of replicating what you've already seen rather than experiencing the place for yourself and making an image that reflects that experience. Un-famous places simply make that easier and, as Chuck Kimmerle so eloquently demonstrates, the results can be just as arresting – if not more so.

Graham Hobbs, via email



above Chuck Kimmerle's interview, in the May issue of *OP*



© Francesca Shearcroft

above One of Francesca's 'blurries', *A Touch of Autumn*. See more of her images at francescashearcroftphotos.co.uk/p/impressions.html

Blurry landscapes

I really enjoyed the article by Nick Smith about blurry landscapes, in the May issue (*Inside track*, *OP165*), but I would have liked to have seen some of his pictures included to illustrate his points.

I too enjoy this style and have recently given a talk on the subject at my local camera club. I totally agree with Nick that it is not as easy as it looks, but it's worth persevering.

Francesca Shearcroft, via email

Magical shots

I thoroughly enjoyed Heather Angel's article on photographing plants and flowers creatively (*OP165*). Having read several of her books over the years, I was looking forward to my copy of *OP* arriving through the door so I could delve into her article. Heather has truly mastered the art of plant and flower

photography, with her attention to detail, and patience, which is well put across in the article. And now she is a true magician in the art of photography, managing to expose Ektachrome in a Nikon D2X body (see page 27, *OP165*).

The new magazine format is great and I look forward to it arriving every month.

Graham Clark, via email

One-woman show

Having just received the June edition of my favourite photography magazine I got very excited when I started to read about Sam Jones's solo exhibition on the Isle of Mull (*The big view*, *OP166*). Having attended a workshop run by Sam I have an appreciation of her work and her passion for landscape photography, and here lies my point – you have, rather unfortunately, referred to Sam as male when she is indeed a very lovely lady.

I do hope you offer her an apology.

Rant over, I shall continue to read and enjoy every page of this month's *OP*.

Anita Adams, via email

Ed's comment *We have indeed apologised to Sam, and luckily she saw the funny side and has forgiven us! Sam's exhibition, Possession, is on at An Tobar at the Tobermory Arts Centre on Mull until 28 June – full details at antobar.co.uk*

Weighing up the options

I am currently trying to improve my wildlife photography and intend purchasing a good quality lens to go with my Nikon body. My preference is the Nikon 200-400mm; I believe this would give an acceptable focal length (particularly when coupled with a 1.4 or 1.7 TC), while retaining the flexibility of a zoom lens. It also seems to have received some very positive reviews.

My other option might be the Nikon 500mm prime. However, it is nearly £1k more expensive and slightly larger and heavier. Otherwise, I believe the optical quality to be very similar.

I was fortunate enough to briefly try both lenses while at a recent Nikon training course but that only served, at least in part, to make me want both! This is clearly not an option, so I would be very interested in an impartial opinion on the merits of the 200-400mm, in particular for wildlife photographs.

Peter Sharpe, via email

Ed's response *The AF-S Nikkor 200-400mm f/4G ED VR II lens is outstanding, so optically you are not going to go far wrong with either this or the 500mm prime. The key thing to think about is: do you need the flexibility of focal length? The 200-400mm offers scope to take a greater variety of images from one spot – an often unavoidable element of wildlife photography. The faster prime lens is less essential these days in low light as you can increase the ISO rating without sacrificing image quality. The zoom is lighter, too.*

Out there fashions

May I contribute over fifty years of experience to the ongoing discussion about people in landscapes?

Everything depends on the final use of the images. My photographs are primarily intended to illustrate projected presentations on archaeology (the ultimate outdoor experience), and I find that the inclusion of a figure or figures adds scale, human interest and

sometimes depth to the picture. When I was asked to be a supervisor on Britain's most charismatic dig at Sutton Hoo, I immediately bought my wife, who accompanied me, a bright red anorak. The transparencies I shot there are all the better for this, and indeed many of them were part of a successful exhibition at the National Trust centre there last year. In this case the 1960s fashion enhanced the value of the images.

I have carried this experience into several travel/landscape presentations, where the addition of figures has the same effect, although the red anorak has become something of a cliché.

Unfortunately, the dating effect may be unwanted, though Pete Bridgwood has obviated this by ensuring that his figure is distant and silhouetted (*One month, one picture, OP166*). Fashions change quickly, even among the outdoor fraternity, while the landscape changes much more slowly.

Eric Houlder, via email

Call of the wild...

The wild places Steve Watkins refers to in his Editor's letter (*Call of the wild, OP165*) are dear to my heart. Having lived in Snowdonia all my life, I have come to know the area intimately. And this year my long-overdue book is being published. It is basically a collection of my best landscape pictures from the past 20 years, mostly taken on 35mm, medium and large format film.

I never thought I would stop using film until six months ago when I needed

below Snowdonia's Cadair Idris, taken by Pierino Algieri on a recent trip. The mountain features in Pierino's new book, *An Italian in Snowdonia*, which has just been published.

to downsize my heavy film equipment. Recently I have been using a Leica M9 with great enjoyment and, more importantly, it takes great images – although it does have limitations. I'm truly thankful that I persevered with film in those early years. The medium has given me many happy memories and successful images, many of which have featured in past issues of *OP*. The places you talk about I have visited often, and I am always touched by their rugged beauty, which I refer to often in my book.

Pierino Algieri, via email

I was born in 1940, and from 1944 to 1952 holidayed with my parents at a family house in the foothills of Cadair Idris. Growing up I became aware of all the climatic changes on the mountain – from blissful hot sunny days to whirling winds and rainstorms blotting out the view and cloud descending and ascending. It was never a constant.

In 1952, my father and his four brothers (he lost his eldest from wounds at the Somme in 1916) decided to sell the house as it was becoming burdensome. In 1957, he bought the cottage I am now living in, in mid-Wales, where I learnt photography. I holidayed here every year prior to moving in permanently during 2010, and the changes to the scenery over that time have been immense. I am out in the hills most days, as I am now retired, and have enough memories of this area and North Wales to fill a book!

Paddy Willmer, via email



© Pierino Algieri

THE BIG VIEW

EXHIBITIONS

1 Ridge Trees

» Red House Museum & Gardens, Christchurch

» 15 June to 13 July

Self-taught photographer and winner of our Outdoor Photographer of the Year 2012 competition, David Baker is to exhibit a stunning new series of images concentrating on the New Forest. Surprisingly, given the mythical beauty of the images, it's a very structured project dictated by two triangles. The first sets out the geographical area within which all the photographs have been taken, while the second sets out the three conditions that Baker was interested in shooting in – dawn, mist and late autumn. Give yourself over to the enchanting images and enter the forest, as you've never seen it before.

hants.gove.uk/redhouse

2 Hey Charlie

» Eleven, London

» 19 June to 14 September

Incorporating elements of fantasy into his latest work, landscape photographer Harry Cory Wright has crafted a charming and deeply personal project that cannot fail to bring a smile to your face. For over 50 years Wright has been connected to a particular river bend and field near his childhood home. In this series he plays with ideas of memory, nostalgia and mischief – tacitly calling on the presence of his brother Charlie to produce a unique body of work that gently redefines a much-loved and meaningful location.

elevenfineart.com

3 Rainforest of the Sea

» Horniman Museum & Gardens, London

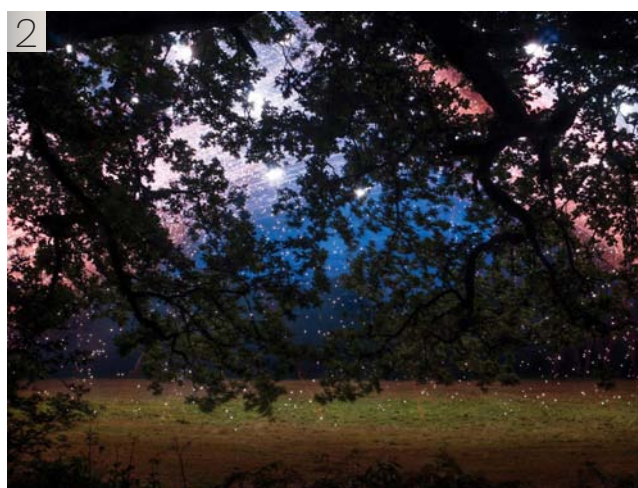
» To 15 September

Aquarium curator, marine biologist and photographer

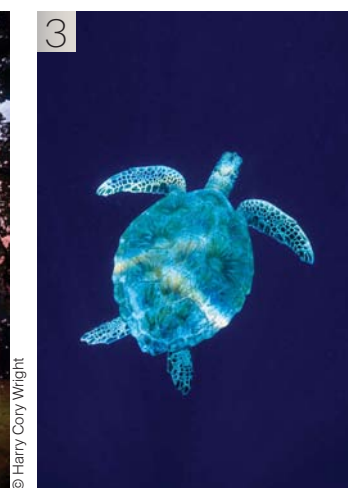


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© David Baker



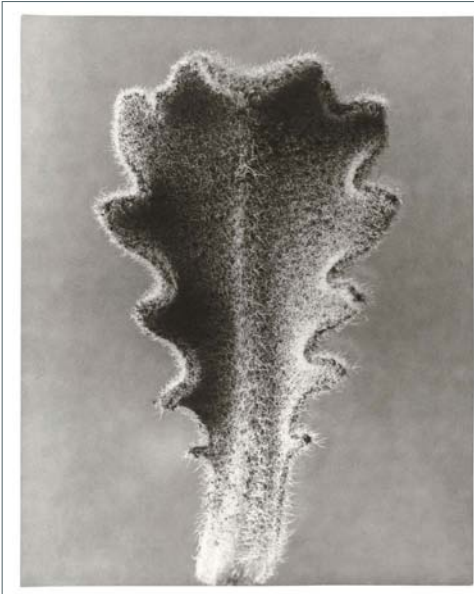
Astral Rocket 2nd Attempt, Oak Branches and Leaves, 2012 Pigment ink print



Green Turtle by Jamie Cragg

© J.Cragg/Horniman Museum

© Long-term loan from Berlin University of the Arts – Karl Blossfeldt
Collection at Die Photographische Sammlung/SK Stiftung Kultur, Cologne



Adiantum pedatum, Northern Maidenhair Fern, Young Rolled-up Fronds (left)
and *Hypochaeris radicata*, Hairy Catsear, Young Leaf (right)

Jamie Cragg trains his lens on the staggering diversity of marine life that calls South-East Asia's coral triangle home – encompassing Borneo, the Philippines and Indonesia. Although coral reefs account for less than 0.1% of the ocean floor, 25% of all marine life can be found there, so hopefully Cragg's vibrant images will draw further attention to the

many threats our fragile marine ecosystems are facing.
horniman.ac.uk

4 Karl Blossfeldt
» *Whitechapel Gallery, London*

» *To 14 June*

German photographer Karl Blossfeldt was a major influence in early 20th century modernist art. Best known for

his remarkable botanical studies, he created a series of homemade cameras that allowed him to photograph plant surfaces in magnified detail. On show are over 80 original prints made by Blossfeldt himself, key archive material, five rarely seen large-scale prints, and original copies of two of his publications.
whitechapelgallery.org

INSPIRATION

High Fell Exhibition

» *Kendal Museum, Kendal*

» *To 30 June*

Oral history project organised by Cumbria Wildlife Trust. Local people's collected memories of Cumbria's fell landscapes and its wildlife before and after the Second World War; a time of radical change in agricultural practices, land use and infrastructure. Recordings have been made with a diverse group of people, including farmers, conservationists and foresters.
highfell.org.uk



© Lillian Douglas



© Fred Schley

Fred Schley

» *An Tobar, Tobermory, Mull*

» *To 28 June*

Oil paintings studying the atmospheric light on Mull's phenomenal landscape, produced after the internationally recognised Dutch painter visited the area in 2011 and 2012. Schley's love of the Scottish islands communicates itself through his unconventional viewpoints and ability to capture fleeting moments.
antobar.co.uk

Sunwatch

» *Kendal Museum, Kendal*

» *29 June*

Eddington Astronomical Society takes up residence at Kendal Museum for one special June afternoon to allow visitors to see the sun in a way they never have before, using specialist light filtering telescopes.
kendalmuseum.org

Camera Obscura: Astronomical Connections

» *The Photographers' Gallery, London*

» *22 June*

Timed to coincide with the summer solstice, Public Astronomer at Royal Museums Greenwich, Marek Kukula, takes advantage of the longest day of the year as he discusses the relationship between astronomy and the camera obscura.
thephotographersgallery.org.uk



© Kate Elliot

ANIMAL ADVENTURES

I Spy – Birds of Brockhole

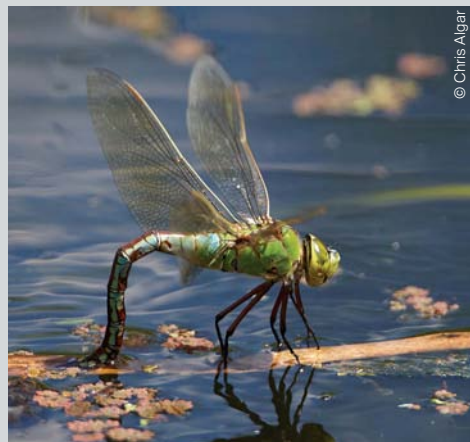
» *The Lake District Visitor Centre, Windermere*

» *Every other Sunday to 13 October*

Join knowledgeable volunteers in the Brockhole bird hide to learn how to identify a wide variety of birds and animals in the surrounding woodland.
brockhole.co.uk



© Nick Thorne. Bodian Photography



© Chris Algar

BioBlitz

» *WWT Llanelli Wetland Centre, Llanelli*

» *15 to 16 June*

As part of the WWT's wildlife surveys, there will be guided walks on the normally inaccessible saltmarsh to identify species of plants and animals. You'll be getting close to wildlife and spotting saltmarsh plants, sea slaters, crabs, dragonflies, butterflies, water voles, several species of birds, and whatever else you can find!

www.org.uk/visit/llanelli



IN CONVERSATION WITH Sue Flood



Many people dream of making wildlife documentaries and being a professional wildlife photographer. Sue Flood overcame many obstacles to make it happen. This is a glimpse into her inspiring story...

Interview by Steve Watkins

previous page (left) 'Ice frames', Antarctica

previous page (right) Sue Flood films a humpback whale and calf, off Tonga in the Pacific Ocean

It's one of the most nervous moments any child faces as they grow up: being sat in front of a careers adviser at school tasked with the daunting challenge of answering the question, 'what would you like to be?' Personally, I remember blurting out 'journalist; I'd like to be a journalist' and then being handed a tri-fold, poorly printed A4 leaflet detailing what I needed to do to become one and what being a journalist entailed. It seemed like a long and tortuous route via local newspaper internships to a prospective salary that was barely going to cover the weekly food bill. I was instantly put off.

When Sue Flood faced her moment of career reckoning at the age of 15, her confident answer was 'I want to make wildlife films with David Attenborough.' It was met with an awkward silence, before the adviser replied that 'nobody gets to do that' and suggested Sue try doing domestic science instead.

Based on nothing more than instinct, Sue ignored the advice and set off on a path more closely allied to her passion for wildlife. Approaching the completion of her zoology degree at Durham University, Sue met with the careers advice team there, and her message hadn't changed:

'I want to make wildlife films with David Attenborough.' The response was hardly more encouraging: 'that seems a bit difficult; why don't you get a useful qualification just in case the filmmaking doesn't work out.'

Slightly deflated by the 'not possible' mantra, Sue was pointed in the direction of chartered accountancy instead. She recalls, 'a lot of my friends were doing accountancy, and I was worried that I wasn't going to get a job in wildlife filmmaking. The money on offer in accountancy seemed like a fortune after having lived on a student grant for three years.' So, as her degree concluded, Sue agreed to take up a trainee place with Price Waterhouse accountants in London later that summer.

But her quest for her dream job wasn't over. During her last year at Durham, Sue managed to secure a place with Operation Raleigh (now called Raleigh International), a youth and sustainable development charity. 'A friend saw an advert for it and said, why don't we apply? I thought there was no way we would get accepted but, after a gruelling selection process, I was selected to go on an expedition to Queensland, Australia, to do three months of voluntary work for the National Parks and Wildlife Service.





It was just before I was due to start my accountancy training. Raleigh was a life-changing experience for me. It gave me the confidence to at least attempt to fulfil my dream of working with David Attenborough.

With a heavy heart, Sue returned from Australia to take up her accountancy training for a year. 'I hated every single minute. It was a really valuable lesson, though. I resolved there and then to never do anything just for the money. Nowadays, I do some things for nothing if it's something that appeals to me, and I do other things for a lot of money; the common thread is that it is all something that I am passionate about.'

Realising things had to change, Sue handed in her notice at Price Waterhouse and went to work at the Bermuda Biological Station for Research for eight months, again unpaid. It gave her some invaluable experience, particularly underwater. 'I started writing to the BBC Natural History Unit. I applied for lots of jobs there, and slowly went from making the last hundred candidates, to the last fifty, then the last ten. But I just couldn't break through. From 1990, I spent three years working as a researcher for *Survival Anglia* – at that point the world's longest running wildlife documentary series – but kept applying for BBC jobs, too. I narrowly missed a job on the BBC's *The Really Wild Show*, and one of the producers on the interview board suggested the next time I was in Bristol I should pop in to see him for a coffee. So, a little later, I went to Bristol specifically to see him. I had no money, so I got on the bus and "just happened" to drop by. Amazingly, a researcher who was meant to be starting that day had pulled out and he said,

"I don't suppose you might be free?" I started that same afternoon! So many good things have happened in my life when I have decided to grab an opportunity there and then.'

During eleven years at the BBC Natural History Unit, Sue got to work on some of the landmark nature series, including *Planet Earth* and *Blue Planet*, where she was an assistant producer. And, of course, this meant her dream job had come to be, as she got to work alongside her lifelong hero David Attenborough.

After eleven enjoyable years Sue opted to leave the BBC Natural History Unit. Not many people with such a fantastic job would make the same decision, but Sue is no ordinary person. 'During my time at the BBC, I had been taking more and more photos on location. I had my first article published in *BBC Wildlife* magazine, and later got my first cover shot with them, and then another on *National Geographic Kids* magazine. I started to think I might be able to make a living out of my photography. Not long after, the BBC Natural History Unit announced there were going to be job cuts and asked if anyone was interested in taking voluntary redundancy. Of course everyone wanted to keep their jobs, but for me it was too good an opportunity to turn down.'

Around the same time, Sue met with Getty Images in New York. 'I had been trying, without success, to talk to Getty in London, but Sarah Foster from the New York office replied to one of my messages saying that she would "give me half an hour". So, on the off chance, I flew out to see her. I was in with her for three hours, and walked out with a Getty contract – a great way to start life as a freelancer.'

above 'Stalking seals', Franz Josef Land, Russian Arctic

far left Great white shark, off the coast of Guadalupe, Mexico

>



above Sue's father, Howard Flood, was an engineer in the merchant navy. His tales from his overseas adventures had a great influence on Sue



right 'Who's watching whom?'
Pack ice near Snow Hill Island in the Weddell Sea

below Grey heron, Kiskunság National Park, Hungary

Sue hasn't once regretted the decision to leave the BBC. Her freelance photography business has grown and taken her in directions and opened up opportunities she could scarcely believe were possible back in 2005. 'I work for some fantastic private clients – I've just been in Botswana with one of them for a week – and I guide and teach photography on trips for several companies, including Silversea and SeaDream Yacht Club, the luxury cruise companies, and Steppes Discovery. I'm off on trips to Zambia and Rwanda in June and July with Steppes, and to Greenland and the Canadian Arctic with Silversea later in the year.

I really enjoy helping people with their photography. On the Botswana trip, I was helping an 11-year old boy, Isaac, and I have never seen anyone improve so much in such a short time. He has got a really good eye and the week of tuition helped him shoot some amazing images.'

Sue has also become a patron for the Act For Wildlife charity, based at Chester Zoo – where her interest in wildlife all started. 'As a child I lived not far from the zoo, and went there often with my family. Between those visits and watching David Attenborough's programmes it was enough to light the spark within me. My dad was a big influence, too. He was in the merchant navy and told me exotic stories about "when I was in Burma, or Shanghai, or Japan". He also has this wooden camphor chest full of things he brought back from those trips; kimonos from Japan, little hats from Burma and a head-hunter's sword from Borneo. I played with all this stuff when I was a kid, and remember thinking it would be amazing to go to these places.'

During a conversation last month, Sue's mum said to her, 'you've lived the life of five people' and it is truly remarkable what Sue has packed into her life so far. From swimming with narwhals and hanging out with the Inuit to receiving multiple international awards and being invited to meet the Queen at Buckingham Palace, this girl from the little village of Hawarden has turned her childhood dream into reality. Just a couple of weeks ago, she was back at her former school encouraging the pupils to follow their dreams: a circle connected in an extraordinary and inspiring life. ■



GET SUE'S NEW BOOK: COLD PLACES

Sue has spent much of her working life in one freezing place or another, from the North Pole to Antarctica, and many places in between. *Cold Places* is a collection of the images she has shot along the way, and it gives a fascinating insight into the places, the people and life behind the scenes on a BBC film shoot. You can get a signed copy at the reduced price of £20 plus p&p (£25 in total) by going to sueflood.com/cold-places.





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On a landscape trip to the Camargue, **Pete Bridgwood** finds an impromptu encounter with the region's famous horses forces him to think outside the box. In doing so, he employs a bribe to get a compelling and unusual image...



There was a time, not so long ago, when a seeming multitude of relatively unexplored photogenic locations awaited the enquiring landscape photographer.

Subsequently, the digital revolution has popularised photography beyond all expectations. The number of photographers has risen sharply, and photographs are more ubiquitous than ever before. The internet has all but eliminated the need for reconnaissance as virtual scouting becomes the norm. The playing fields of landscape photography have been levelled, and some sacrosanct iconic locations previously enjoyed by only the most tenacious photographers are now fair-game for all.

Location has always been important for landscape photographers. True, there are still thousands of undiscovered locations, and we don't necessarily have to photograph iconic locations to create engaging imagery but, generally speaking, 'location' is an increasingly scarce commodity. As a consequence, the

landscape genre is experiencing a shift in emphasis; there is a growing disdain for clichéd locations and a growing realisation that originality is now the Holy Grail.

For the landscape fundamentalist, one way of creating more original imagery is to search for new locations, or restrict field of view and move in closer – concentrating on extracted elements of the scene while still respecting the classically accepted boundaries of the genre. For a more open-minded or rebellious approach, it can be exciting to stray from this path and push the defining landscape boundaries, crossing into other genres, such as wildlife. When we do so, there are often unexpected fringe benefits; photographing a new genre requires a different skill-set and a different workflow, which may expand our horizons in our usual landscape work. Two practical examples might be learning how to use flash or shooting handheld rather than using a tripod, but there are countless more subtle lessons.

We were scouting locations in the Camargue when we saw a large herd of horses grazing in a raised roadside field. It was mid-morning but the quality of light was divine; there was a storm approaching and bright sunlight illuminated the horses against a broody blue backdrop. The movement of the horses rendered pointless the use of a tripod. The horses were initially oblivious to us, so to attract their attention I opened a packet of Hula Hoops to use as bait. The horses loved them and soon learned to look into the lens when I rattled the bag; all except for this one, who is actually laughing. The ability to laugh at one's self is considered a strength, but to be laughed at by a horse is another talent entirely. ■

above Saintes-Maries-de-la-Mer, Camargue, France
Canon 1Ds MkIII with 24-70mm f/2.8L USM lens at 64mm, ISO 100, 1/160sec at f/4.5, handheld, Lee polariser



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LEARNING ZONE

IMPROVE

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32 **Quick guide to... creating composites**



COLOURFUL JOURNEYS

Add impact and a sense of place to your travel photographs

How to shoot travel images like the pros

Award-winning photographer **Tim Clinch** shows you how to capture travel images with impact and a sense of place – wherever the wind takes you this summer...

Looking at some of the most recent travel shoots I've done for various magazines, I realised that the reason I love travel photography so much is that there is no such thing. Travel photography is, in fact, photography. There is no single discipline that

can sum it up. For my last few travel stories I have photographed landscapes, cityscapes, interiors, portraits, food, cars, still life, you name it.

The conclusion I've come to is that travel photography is a story. Or, should I say, it should tell a story. It should do so with impact and

clarity, and with sympathy for wherever it is and whatever cultures you are photographing.

The most important part of telling this story is to take whoever is looking at your pictures with you on your journey. I will show you how to do this by adding impact and a sense of place.

GO AWAY AND GET LOST!

No, I'm not being rude; I'm giving you some sound, sensible advice about your budget.

Want to improve your travel photography and have a little hard earned cash to put into your passion? What is the most important bit of kit I would recommend? Upgrade your DSLR body to the newer model with twice as many megapixels? A new telephoto lens? That swish new camera bag with all those compartments? Nope. The best thing you can buy to improve your travel photography is an airline ticket. Or a train ticket. Or a bus ticket. Much as you'd like them, all the shiny new toys in the world won't make you a better photographer.

Go somewhere. Go somewhere new. Visit a country you've never been to before. Travel to a great city, a place near you or somewhere abroad, and get lost. Wander the streets and find places away from the well-



Young man on horseback in the Carpathian mountains, western Ukraine

trodden tourist trails. Pop into local bars and have a beer. Converse with the locals. Take a trip out of town. You'll improve your photography a million times more by actually getting out there than you will by poring over new equipment on the internet!

right Fisherman, Khalouf beach, Oman



FLIGHTS OF FANCY

A few years back I did a shoot for the Maltese Tourist Board. A lot of Malta is, sadly, a bit messed up by big developments, but once my day of shooting swish hotels and fancy restaurants was over, every evening you'd find me wandering the ancient streets of the capital city, Valetta. It's a fascinating place, and a photographer's dream. An off-season ticket there can be found as cheap as chips (or certainly cheaper than that new 24-70mm f/2.8 lens you've been lusting after). A few days spent with your camera in a new and different location is the best creative stimulus there is.



The morning seaplane to Gozo, leaving from Valletta harbour, Malta

Beach huts, Whitstable, Kent and (right) a platform at the Bluebell Railway, East Sussex



Like all advice, it's the exception that proves the rule, so if you can't afford to go abroad, do a little local research and visit a place near you. For example, on a recent visit to my beloved partner's family in the Midlands we took a bus to the amazing Black Country Living Museum in Dudley. A fascinating place, and somewhere I've been meaning to visit for years. Similarly, the pictures on the left were taken relatively near my UK home.

IT'S IN THE DETAIL

When you're looking for impact and a sense of place in your story, one thing that I find makes a huge difference is the use of details. Be it a close-up of some local food in the market, a shop front, or an ancient key in a lock. Whatever you choose, it can make all the difference to that all-important sense of place. The 'Tabac' image, for example, doesn't say much in itself, but puts us immediately in France, as do the flowers. The image of the cups of black tea, taken on the platform at Lviv Central Station in Ukraine, puts us fairly and squarely in Eastern Europe.



Tabac, Mezin, south-west France



Flower detail from a story about a cookery school in Gascony in south-west France



Black tea: waiting for the overnight sleeper to Kiev, Lviv Central Station, Ukraine

TOP TIPS

1 Prepare

Where are you going? What made you choose your destination? What do you know about it? Can you say (at the bare minimum) 'hello', 'goodbye' and 'thank you' in their language? Maybe know how to order a coffee? If not, learn a few phrases. Find out about what is there. Are there any famous landmarks that you don't want to miss? Do your homework.

2 Communicate

Talk to people (even if it's by waving your hands around), smile, look presentable, be nice, respect other people's cultures... go on – it's really not that difficult.

3 Get lost

Don't go where the tour groups go, but branch out on your own. Obviously, don't ignore your personal safety. In cities, keep your eye out, and in the open countryside don't put yourself in any danger of being cut off by the weather. Be sensible. In nearly 35 years of doing this, I've never really had a problem.

4 Work a situation

Just shot a nice picture? You sure? Could it be any better? Work the situation. Think. Take a few steps left or right. Get down on your knees or stand on a chair. Shoot some more. Did you get camera shake in that one? Reset your aperture and shoot another one, and above all, never ever edit from your camera screen (unless it's completely black!). Never forget that the 'decisive moment' could be a lucky accident... and there's nothing wrong with that!

5 Set the alarm

Whether in the desert, by the sea, in the English countryside or in the middle of a capital city, get up early. That's when the best shots are always taken. Set the alarm, make sure you've got enough memory cards with you and take beautiful pictures. Lie-ins are for wimps.

6 Take your camera phone

Whatever your views on the subject, don't forget your phone. There are plenty of great photographs to be taken on that as well as your main camera.

ADORE A DOOR

I have, in the past, been accused of a terrible thing, and I'm afraid, m'lud, I must plead guilty. I am an unashamed pedlar of 'door porn'. I just can't stop myself. They are one of the fundamentals of my travel photography. I'll admit they are a terrible cliché, but I don't care. As Stephen Fry once said, 'It is a cliché that most

clichés are true, but then like most clichés, that cliché is untrue.'

Crumbly, faded, peeling, graffitied, wood, metal... I love them all, and they are the perfect detail. They fit into just about any travel story you care to mention. Just look around you wherever you are and there will be a lovely

door. Whether you are on the wilds of Bodmin Moor looking at the only shepherd's hut for miles, in the backstreets of the Medina in Fez in Morocco, or on a chic boulevard in Paris, there will be a door of some sort that tells a story. Once again, this gives your photograph that all-important sense of place.



Door to a grocer's shop, Milos, Greece



A door in the Podil district of Kiev, Ukraine

The writing's on the wall

Do not underestimate the power of the written word in your photography. Writing – signage, newspaper headlines, shop façades – they all have an important place in travel photography.



right Old shop façade, Valletta, Malta

DOUBLE UP

In terms of telling a story, I find that a lot of impact can be added by using two pictures side by side. Far from diminishing the impact of a picture, using a double image can add an extra dimension to your story.

▼ Take the picture below, for example. I'd been stopped by this

shoeshine man in Istanbul, who had noticed that the sole was coming away from one of my shoes. He had a face that went well beyond weather-beaten, and as he was working away at my shoe, I asked if I could take his picture. He readily agreed and I shot away. He had all his glues and polishes stored in a gleaming

array of brass bottles and jars in a beautiful shiny box, hung with the ubiquitous 'evil eye' symbol you see everywhere in Turkey, which also made a great picture. On their own, these two shots are both quite nice, but put together they complement each other perfectly, and become more than the sum of their parts.



Shoeshine man and his polishes, Istanbul

Tim's gear

I use Canon EOS 5D MkII bodies, and a 24-70mm f/2.8 lens. I have two of each. They are my tried and trusted workhorses, and every picture in this article was shot with them. I know them inside out, trust them with my life and love them to bits. I also take a longer 70-210mm f/2 zoom but, if I'm honest, haven't used it for years.

Legendary photographer Robert Capa famously said, 'If your pictures aren't good enough, you aren't close enough.' And I'd definitely go along with that. I also carry a 100mm f/2 macro lens, but I consider this my 'food' lens and very rarely use it for anything else.

So, I don't overburden myself with kit. It's you that takes the picture, not your equipment. The only downside of this is that back in the days of film I would turn up for a shoot with several cases of equipment, lighting and an assistant or two, which could look quite impressive. These days, however, I'm just a fat bloke with a rucksack, which somehow does not have the same cachet!

Mix in a sense of place

Similarly with these two pictures from the Greek Island of Milos. Together, they really give you the sense of place that is so essential in travel photography.

There are plenty of ways to juxtapose two images, but I do it in Photoshop. Make a new document in whatever size you want your target picture to be, resize your two images to fit this, and simply copy and paste both pictures onto the new document, crop, and save as a TIFF or JPEG.



above The ferry leaving for the mainland; and ouzo, Milos, Greece

Bold combinations

Don't be afraid to mix things up. Colour and monochrome images can look fantastic together. A strong coloured detail next to a black & white landscape can work very well.



above A date farmer and his plantation, Shanaw, Oman

TO MARKET!

Okay, I'll admit, I'm a bit of a foodie. Don't be too harsh on me, it's a fairly harmless pastime, and better than nicking hubcaps.

One of the first things I do, whenever possible, on every travel shoot (and, for that matter, any time I go anywhere) is to go to the market. I love 'em. All human life is there, there's loads of interesting grub to pore over

and you instantly get a feel of what the locals are like.

Markets are usually in pretty funky parts of town as well, surrounded by bars and 'normal' shops such as ironmongers, tobacconists, plumbers' suppliers and the like, and more than likely there will be a few restaurants around where you can get a nice cheap breakfast as well.

THE LANGUAGE OF PHOTOGRAPHY

And before you tell me you can't speak the language... show them your camera, use your hands, and at all times remember that a smile can work wonders. I have spent a lot of time recently in Ukraine and, to my shame, my Ukrainian is limited to a few basic phrases. In the markets, though, I never have any problem communicating. Point at your

camera and they normally get the idea.

The worst thing that anyone can say to you is 'no', and they often do. A smile and a thank you is all that's needed. Don't worry about the shot you missed, there are always plenty more to be had. Keep moving on, keep communicating and above all, keep smiling.



Autumnal vegetables, Lviv market, western Ukraine



Summer peppers, Sozopol market on Bulgaria's Black Sea coast

Food, glorious food

You can instantly put your pictures in place by using seasonality in the market produce as a guide. For example, the autumnal produce and colours in the image on the left tell a completely different story to the brightly coloured peppers on the right, which simply scream 'summer'.

PLACES FOR PORTRAITS

If you are abroad, along with the plethora of 'foreign' foodstuffs, markets are great places for portraits. Opinions differ on this, but my way of doing things is to always ask permission before taking anyone's picture. By this I mean anyone who is obviously going to be the focus, or the main element of your picture.

Obviously with crowd scenes you can't ask everybody, but try and respect people and their environment. Asking permission is the first step towards one of

the most important elements of travel photography.

By asking permission to take someone's photograph you are instantly communicating, instantly showing respect. This is not only, to my mind, the right way to go about things, it also gives you more time to think about what you're going to do. For example, asking someone to move a bit one way or the other. Those few extra seconds are invaluable, and could make the difference between a good shot and no shot at all.



above left Fruit seller in the market, Shurajjah, Oman



above right Man selling mushrooms in a street market, western Ukraine



above Fish seller, Jerez market, southern Spain. Incidentally, this picture won first prize in the 'Food in its Place' category in last year's Food Photographer of the Year Awards. This goes to show that if, as I said in my intro, there's no such thing as travel photography, then there's no such thing as food photography, either!

POST-PRODUCTION

One of the things I love most about travel photography is the buzz I get working 'on the hoof' – the thrill of not really knowing what will happen next. What I call 'winging it'.

► Almost always, even on the best prepared of shoots, something will happen that you simply weren't expecting. The picture of the Spanish women (right) was a typical example. I had just finished an interiors shoot in Cadiz. As we were packing up, we became aware of some noise coming from the street. As soon as we stepped outside we were in the middle of one of those wonderful, crazy, colourful celebrations the Spanish are so famous for. I immediately



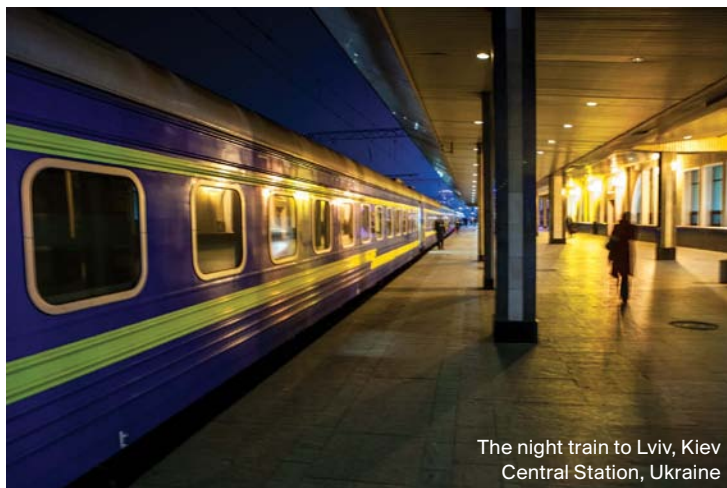
Street parade, Cadiz, southern Spain

grabbed my camera, put it in Auto mode and shot away. It was midday, the sunlight was horrible and harsh, and it was noisy and

frenetic. By taming the highlights and opening up the deep black shadows afterwards, though, I ended up with a lovely picture.

► Similarly, the picture of Kiev Central Station. We'd been late, and had rushed for the train. I loved the feel of the station and was determined to get a picture. So, literally as the train was leaving, I jumped onto the platform and managed one shot. Everything was wrong with it. It was crooked, had camera shake, and the colour balance was all over the place. With a bit of judicious post-production, however, I'd ended up with a picture that I love and which sums up the excitement I'd felt as we set off on our overnight sleeper. I think this picture, with all its 'technical' mistakes, sums this up better than anything else I could have done.

It's on these occasions that our skill as photographers needs to take over. It's unlikely that you'll



The night train to Lviv, Kiev Central Station, Ukraine

have time to think too much about the event unfurling in front of you, so all the tripods and reflectors you brought with you will have to be forgotten and left alone. Think, compose and grab what you can and, later, let post-production help.

Unexpected things very rarely happen in the best conditions, so be prepared to do some work on your images if this is the case. Remember, no amount of post-processing can make a bad picture good... but it can make a decent picture an awful lot better.



Lighten up

The one tool I find I use more than any other in travel photography is the Shadows & Highlights slider. Harsh, midday shadows can be very dramatic, but they can also be too much sometimes. By tweaking the 'S&H' you can often make something much more powerful, like this little chap outside the Blue Mosque in Istanbul.

left before and after processing

TOP TIPS

1 Get a good pair of shoes

I have a pair of beautiful handmade brogues from Trickers of Jermyn Street. They cost me a frightening amount of money, but they are now nearly 30 years old and still going strong. Frankly, they'll see me out. They are comfortable and waterproof, and they have accompanied me on nearly every shoot I've been on since I've owned them.

2 Download and back up

Make absolutely sure you have enough memory cards with you, and take them with you whenever you're shooting. Don't leave anything to chance. You can delete one set when you get back off your trip, but laptops, hard drives and memory cards can all fail.

When it comes to backing up, I travel with my laptop and two 500GB external hard drives. I back all the Raw files up on each drive every evening.

3 Get a notebook

Don't get caught out when you get home by not remembering exactly where you took a certain picture. Get a small notebook, preferably with a wallet where you can keep receipts/business cards, etc. Any information is invaluable. It's all too easy to forget stuff in the hurly-burly of shooting.

4 Take a tripod

Most people seem to think that a tripod is a pain in the backside. It is not. A tripod does many things, the most important being that it makes you slow down and think about your pictures, and concentrate on your composition. A tripod is also invaluable for beautiful night-time shots.

5 Think what to do with your images

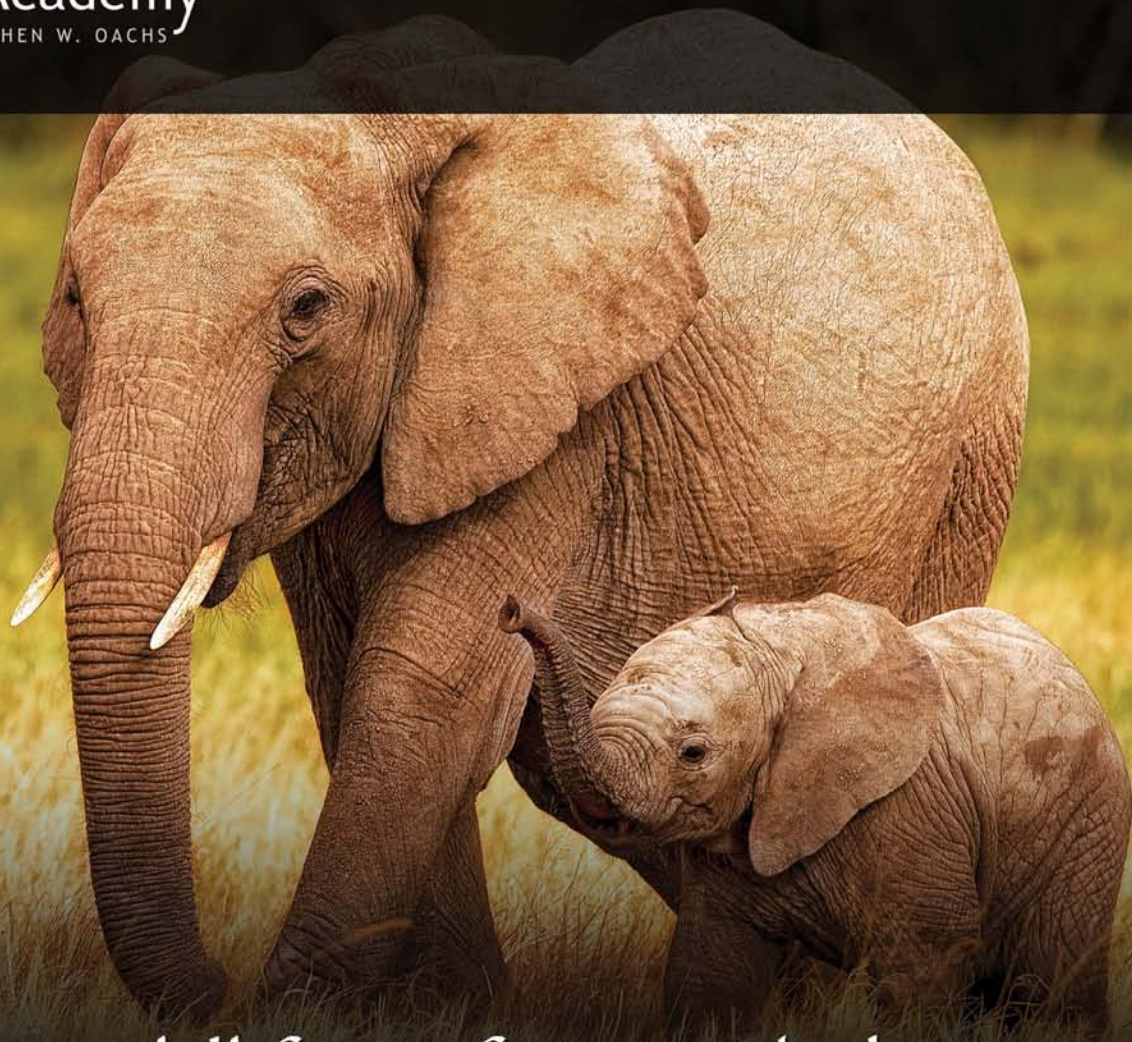
You've done your trip, taken some wonderful pictures that you're justifiably proud of. Then what? Please don't just let them sit on your desktop. Share them online, show them to other people, join a club, show them to magazines, show them to me! Good, constructive criticism from like-minded people who share your passion is invaluable.

TAKE PART!

Enter our 'Travel photography' competition – see page 111



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Whose image is it anyway?

Recent moves by the government to change copyright legislation have led to outcry from the photography community. **Steve Watkins** looks at the impact the changes may have and what we can do to try to mitigate them or stop them happening

Gather a small group of photographers, mention the word copyright, and retreat to a safe distance. There is no other subject that enflames the emotions of photographers like the ownership of their images.

It's strange in some ways, as the vast majority of photographers (i.e. anyone who takes a photo) have no interest in pursuing commercial gain from their creative work – just take a look at the explosion of people using Instagram, Facebook, Twitter, Flickr, etc. to share photos for free with anyone that wants to see them. So, if it isn't about protecting commercial rights for most photographers, what is it about copyright that ignites such passion? Fundamentally, it boils down to a couple of things: people have an inherent dislike for anyone stealing from someone else, and commercialisation of someone's property without their permission adds to this ire.

So when the Enterprise and Regulatory Reform Bill was recently given royal assent, despite having highly controversial clauses related to the freeing up of copyright regulations of so-called 'orphan works' (creative work with no identifiable owner), it was no surprise to see an instant backlash from the photography community. On the surface, the bill looks to allow free commercial usage of photographs where the owner cannot be traced after a 'due diligence' search. Bam! There you go, photographers; put your images online, for instance, without any metadata or way of identifying the person who owns the rights to the image, and any other person or company can, after a reasonable search for the copyright owner, legally use that image however they want... for free. Can you imagine,

you take a great shot of a tiger leaping through the air, upload it to Facebook for your friends to see and, six months later, you drive past it on a billboard advert for a global brand. Gulp! This usage may have attracted a five or six-figure fee sold through normal image licensing channels; you got precisely nothing, not even a phone call to tell you it was happening. Far fetched perhaps, but not impossible, and there are countless, watered down versions of this scenario that are distinctly realistic.

The grave concerns being voiced about the legislation within our community are centred largely round the plethora of images that are now online without any metadata attached to them. At a rough guess, I would say that amounts to... absolutely loads – most of them, in fact. Now, before we start screaming about social media platforms, such as Facebook, stripping out metadata from images hosted on their sites, let's look a little closer to home. I know that almost ninety percent of the images submitted to *Outdoor Photography* do not have full metadata embedded into them in the first place; the photographers simply haven't bothered or don't know how to embed their contact data into every image they create, with the touch of a few buttons in their imaging software. This is, without a doubt, a far greater cause of metadata-free images online than any social media site. So, our first line of defence is to make sure that every... and by that I mean *every*... image we process has a full set of contact metadata embedded. It's easy enough; most image editing software allows this to be done in bulk upon import. This is the bit we can control.

Once the images are sent out into the wide blue yonder of the internet (or any

other public space for that matter), things become a little more difficult to control. We can add watermarks to all our images, which isn't great for the visual beauty of the internet and they can be removed relatively easily unless placed in key areas of the image. We can lobby any organisation that strips the metadata out to stop the practice. We can also take part in the Picture Licensing Universal System (PLUS – useplus.com), which allows us to register each of our images and, in turn, allows people who may want to use one to find out who it belongs to. One of the downsides to this is the extra time factor needed: time is something many photographers do not have much of these days in between planning, travelling, shooting, processing, etc.

As we go to press, parliament is expected to rubber stamp the legislation later in the year and there are urgent negotiations going on between photography community representative organisations, such as the Royal Photographic Society, and the government to try to mitigate the worst effects of the legislation for photographers. There is also a petition online at epetitions.direct.gov.uk/petitions/49422, with over 26,000 signatures on it – signing it, if you haven't already, will help the cause. Let's hope and pray that common sense prevails and the offending clauses are dropped or significantly amended. Otherwise, we will soon all be wondering when one of our images will be up there on the billboard. ■

See our news report on page 8 for more about the ERRB story.



Creating composite action sequences

With the help of pro snowboarder Polo de le Rue, sports photographer **Pete Webb** introduces the technique of 'comping' – an innovative way of conveying motion in a static image

The beauty of comping a sports image is that it delivers the complete story of the sequence all in one image. In the past, adventure and sports photographers have used a series of individual shots of the sequence to show the path that the athlete travelled. Comping the sequence together into one image can create a much more dramatic result.

I have chosen a fairly regular sport in snowboarding to demonstrate this technique, but it would be interesting to capture an action sequence within a great landscape to show off the location, the athlete and the sport. You could also try using the technique to show wildlife in action.

Capturing the sequence

- STEP 1** Set the camera to manual so that you get a set of identical exposures; I have found that in an auto setting the movement of the athlete through the frame can change the exposure.
- STEP 2** Work out with your athlete the take off and landing points. Compose the image so the action takes place within the frame without you moving the camera. Normally a couple of test runs with your athlete will sort this out. If it's a one-time cliff drop, or something similar, I would go large on the framing to allow for cropping afterwards.
- STEP 3** Pre-focus and switch to manual focus to make sure that the focus doesn't change. I chose to make this particular sequence using a tripod; it's much easier and makes the post-processing of the layers simpler as all the background layers stay aligned.
- STEP 4** Now you are ready to shoot; use a cable, wireless or trigger release to make your exposures.

Post-processing

You will be overlaying somewhere in the region of ten images, so the crucial thing is to process all the frames identically. That includes cropping, but unless you can overlay an identical crop, then this is probably best done as the very last step.

STEP 1 I start by working on a single image to get it to the style I'm looking for, then lift and stamp all the adjustment settings in Aperture.

STEP 2 Select all the images that are going to make up the layers and open them in Photoshop or onOne Perfect Layers. With Photoshop, you can auto align layers if you have shot handheld; Perfect Layers and Perfect Mask can help mask using colour if you need to make a difficult selection. It's good to try both to see which you prefer. The next couple of steps are pretty similar for both.

STEP 3 Make sure the layers are all in order. If you're in Photoshop you will need to make an adjustment layer on each; Perfect Layers does this automatically. The idea is to then erase, layer by layer, most of the image, leaving just the athlete all the way down to the background layer. This is where having the camera on a tripod allows you to erase most of the layer, leaving the athlete, without having to make a tight selective mask as it doesn't matter if you leave a little of the background behind. This takes a little trial and error, but after a few goes you would normally produce a perfect composite image.

STEP 4 Now you can either keep the image in a layered form or flatten it. The last stage can be either cropping the image or maybe applying a generic adjustment like a vignette.

Memory matters

If you are shooting Raw, make sure your memory buffer is not going to stop the motor drive before the action has stopped. Again, this can be worked out on the test runs with your athlete. If the buffer is stopping you short then your only option is to switch to JPEG setting, which will normally deliver more frames before the buffer fills up.

On the same note, make sure your card is fast enough to keep writing; this can have the same effect as the buffer filling up. Ideally, you want to be able to shoot about 15 frames in Raw before it starts to stall.

Choosing your subject

Having complete control over your subject is the best way to create a comp like this, but not essential. At a snowboarding event, for example, you may find that an athlete is attempting something repeatedly, which can enable you to shoot a sequence.

Tripod versus handheld

On my blog (petewebb.com/blog) there are two examples of comp sequences; the first is shot handheld, with no control over the athlete; in the second everything is under my control. There is very little difference in the final result, except that I have managed to include branding and the type of move the athlete is making. I find the Vanguard GH300T very handy for shooting sequences as it has a remote trigger on the grip of the tripod head.

The right frame rate

I have a Canon EOS 1D MkIV, which is known for its fast frame rate (10fps), but I found that my 5D MkIII, which shoots up to six frames per second, gets the best results for most action sequences. Faster moving subjects, such as skydivers in freefall, work better at 10fps.

opposite Canon EOS 5D MkIII - all frames
below Canon EOS 1D MkIV - all frames
bottom Canon EOS 1D MkIV - select frames





In turning his attention to landscapes in which signs of human life are clearly visible, **Iain Sarjeant** has found a way to turn the ordinary into the extraordinary

Being based in the Scottish Highlands, I've spent many years exploring and photographing remote and wild locations, and it's something I will always do. I feel passionate about the dramatic and beautiful landscape around my home and would not choose to live anywhere else. Recently, however, I have come to view landscape in a much wider context. I have started to explore more 'ordinary' landscapes, those we drive or walk past every day – often on the edge of, or within towns and cities. These are places where people have a very obvious effect on their environment, and it's this interaction between people and place that I'm interested in capturing. I'm producing a series called *Out Of The Ordinary* and see it as a journey through everyday Scotland. Locations range from city centres where nearly everything is altered or built, through to remote places where signs of people are much less dramatic, but often stand

out against a predominantly natural setting.

For me, some of the most intriguing landscapes are those on the fringes of towns and cities where the landscape is constantly changing. New developments go up, leaving only pockets of green or a single tree, while elsewhere, older commercial sites decay and nature once again takes over. They are dynamic and constantly shifting environments. To me, these places are an important part of our wider landscape, and fascinating to photograph.

With this shift in my interest has come a shift in the way I work. For this series I plan little in advance, other than perhaps choosing to visit a place or area that I've not been before. The most important element for me is chance – the surprise of what I might come across if I take my time and explore. In a town or city I will simply set off on foot and choose my route as I go along; if I'm in a rural area I might drive along back roads and see where they take me. The key for

me to making successful images is to slow down and be receptive to my surroundings. Sometimes I am simply drawn to the play of light and shadow, or colour and form, but often I am looking to create images that have an element of ambiguity, hopefully leaving the viewer with questions. It's a way of working that I find very fulfilling – just drifting and seeing what is round the next corner. I really enjoy the challenge of creating work that explores the ordinary in a fresh way, and celebrates the commonplace.

The above photograph was taken as I wandered through the streets of Currie, near Edinburgh, a few months ago. It's a place I've passed many times before, but on this occasion late April snow had transformed the normally busy football pitch and the row of houses into a beautifully simple and silent scene. A few hours later the snow was vanishing, and the opportunity was gone. ■

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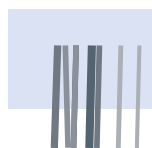
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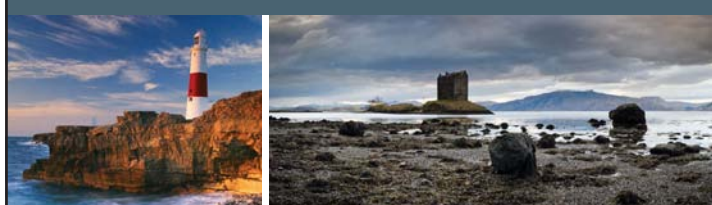
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Brancaster beach, Norfolk © Graham Dunn

ACCESS RATING

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



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



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



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



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



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

LOCATIONS GUIDE

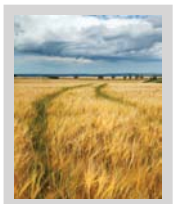
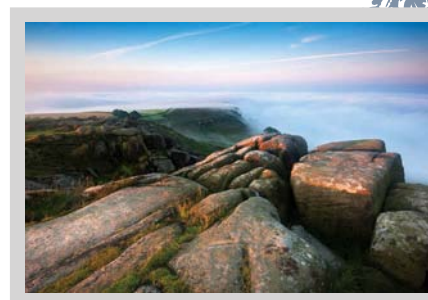
40 Viewpoints of the month

- 1 Cullercoats Bay Tyne & Wear
- 2 Long Down West Sussex

50 Viewpoints

- 3 Buttermere Valley Cumbria
- 4 Heacham Norfolk
- 5 Brancaster beach Norfolk
- 6 Mynydd Troed Powys
- 7 Bruach Na Frithe Isle of Skye
- 8 Sherburn North Yorkshire
- 9 Gwennap Head Cornwall
- 10 Curbar Edge Derbyshire

Map plottings are approximate



Cullercoats Bay

Tyne & Wear

Seeking out an unusual viewpoint in a much-photographed region, **Craig Roberts** battles the elements to capture an enduring image featuring an old outdoor swimming pool

Rough seas and a cloudy day provided excellent conditions for capturing the old tidal pool in a unique way. Canon EOS 5D MkII with 50mm lens, ISO 50, 55sec at f/16, 10-stop ND, 0.6 ND grad, tripod, cable release

I've been using 10-stop ND filters – from various manufacturers – for a number of years now, as I enjoy the creativity they allow. I know the look they produce in images has become a bit overly popular in recent times but, used carefully in the right conditions, there's still some room for originality. They are great to use at the coast, of course, as you can capture movement in the water, as well as in the sky if you shoot on a cloudy day. I think you need both of these elements in the scene for the image to have sufficient impact. I do have a pet hate for clear-sky long exposures, but that's just a personal preference.

I was travelling around the Tyne & Wear area photographing various locations along the east coast, building up a collection of images for a book proposal. There are some amazing places here in the north-east, such as St Mary's Lighthouse, Tynemouth Priory, and Marsden Bay. These much-photographed areas certainly need an original approach to make your images stand

For me, it's the flashes of white – of the railings, the surf, and the two white ships on the horizon – that make this shot work

out from the many previous examples published before. For the first couple of days, I had some really good light that accentuated the stunning scenery. Day three was not so welcoming, however, with heavy cloud and strong winds battering the coast. I had already made a note of the Tynemouth tidal pool at the southern end of Cullercoats Bay, but wasn't sure about the best way to capture it. It seemed to need more than just good light to make it into a successful image. So, with the weather conditions acting

as they were, I decided to try the ND filter. It was a case of embracing the bad weather rather than cursing it.

I walked down to the beach and around the tidal pool, looking at it from various angles. I couldn't find the right viewpoint, given the conditions I was shooting in, that would give a sense of the location. So, I headed back up to the cliff-top road and set the tripod up on the slip road down to the beach. From this elevated position there's a view of the pool and the surrounding cliffs, and a long exposure would make the most of the waves crashing into the pool's sidewalls. Unfortunately, the waves weren't big enough to break over the top railings, but they were large enough to still be effective.

I dropped the ISO down to 50 and selected an aperture of f/16. This gave an exposure of 55 seconds; the minimum I like to go for, but enough for a good effect to transpire during the exposure. I took a standard evaluative meter reading without the filter in place to determine the correct exposure and then used the chart supplied with the filters to work out a rough exposure time with the filter on. I usually add around another ten percent onto this, but checking the histogram after taking the shot confirms if this is necessary or not.

I frequently convert my long exposures taken with the ND filter into black & white, as it often adds to the ethereal feel of the image. As these were images to be used for a colour book and because there were still hints of colour in the sky, I decided to keep to a colour version. The resulting image had a hint of blue to it, accentuated by the blue colour cast of the Lee filter I was using. The effect was nice so I didn't mess around with the white balance too much during post-processing. A two-stop ND grad helped

keep the clouds balanced in exposure, as well as adding an extra sense of drama to the scene.

For me, it's the flashes of white – of the railings, the surf and the two white ships on the horizon – that make this shot work. Some slight dodging and burning in Photoshop made the most of these elements.

Unfortunately, the book didn't get commissioned in the end (a change in budget or something or another) but I'm glad I got this image of the bay. It's one of my favourites from the trip and I knew it had potential to be used elsewhere at some point. ■





1.5 miles from Whitley Bay | 9 miles from Newcastle | **ACCESS RATING** 

PLANNING YOUR TRIP



How to get there From the south on the A1(M), take the A194(M) and then the A19 to pass through the Tyne Tunnel. Then take the A1058, which takes you directly to the coast road. From the north, pick up the A19 off the A1, before joining the A1058.

What to shoot As well as the tidal pool, the whole bay looks great at low tide and there's a great view from the cliff-top to the south, looking north to St George's church.

Best time of day Any time of the day if it's cloudy, but late afternoon gets

some very atmospheric light on the beach at low tide.

Nearest food/drink Crusoes, Long Sands Beach, Tynemouth, NE30 4HH, 01912 964152, robinsoncrusoes.co.uk.

Nearest accommodation

Park Hotel, Grand Parade, Tynemouth, Newcastle, NE30 4JQ, 01912 571716, parkhoteltynemouth.co.uk.

Ordnance Survey map LR 88

Nearby locations Newcastle (9 miles); Blyth (8 miles).



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Long Down

West Sussex

On a wonderful evening in late July, **Sean Lewis** wanders up to a downland summit and experiences nature at its most compelling

Long Down in West Sussex on a summer's evening
Canon EOS 5D MkII with 24-105mm lens at 28mm, ISO 100, 1/60sec at f/11, Lee 0.9 ND grad, polariser, Pentax digital spot meter, tripod, cable release

Nestled in the heart of West Sussex is the quaint village of Eartham, surrounded by rolling downland. The hill to the west of the village is Long Down, a fine viewpoint from where the vista stretches across the downs to the sea and the Isle of Wight beyond, with Eartham cradled below.

During the latter part of July, Long Down is adorned with a crimson robe of poppies that can be seen from miles around. It was on a fine July evening that I wandered up there with a fellow photographer, John Dominick. The summer air was warm and still, and the fragrance of the wild flowers was a perfect complement to the ascending skylarks singing above. As the sun descended I could see cloud moving in from the west, which, if the timing was right, could add interesting detail to the sky for the sun to illuminate. As luck would have it, the alignment seemed to be on course and so the race was on to find the best foreground. The poppy field upon Long Down was riddled with tractor tracks, which made for excellent lead-in lines.



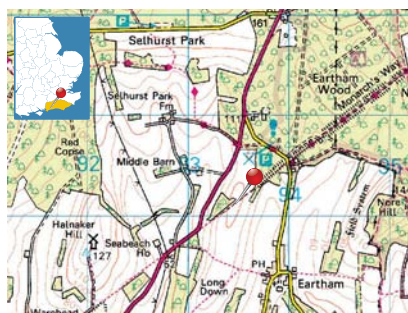
Having found a couple of compositions to work with, I went about setting the camera up and waited for the alignment of nature's events. It happened quickly, far quicker than I had anticipated!

A light reading from my spot meter said that the sky needed to be brought down by three stops, so a 0.9 ND grad was employed. I also used a polariser to darken the blue sky and enhance the

clouds, and then the shutter was pressed. The events were aligned and this was the moment. John and I looked at each other in astonishment as the sky erupted into a fiery explosion. I turned my camera, following the cloud to make my second composition. As I did so, the moon appeared from behind the cloud. The shutter was pressed again, and the image shown here was made. ■

7 miles from Chichester | 40 miles from Southampton | ACCESS RATING     

PLANNING YOUR TRIP



How to get there From Chichester, travel on the A27 east. After the Boxgrove roundabout, continue for a further two miles then turn left onto Brittens Lane. Drive up Brittens Lane and through the village of Eartham. After about half a mile, there is a sharp bend to the left. After this bend, carry on about 100 yards and there is a car park on the right. Park up and walk back to the bend in the road. Cross the road and a footpath leads up through the woods. Keep on this path until you reach a dirt track. Turn left here and follow the path to the top of Long Down. The poppy field is on the left at the top of the hill.

What to shoot The poppy field and wild flowers

with a view across the downs.

Best time of day Late afternoon with a low sun. Early afternoon can be good with fluffy white clouds.

Nearest food/drink The George Inn, Eartham, Chichester, PO18 0LT, 01273 814340, georgeinneartham.co.uk.

Nearest accommodation Mill Lane House, Slindon Top Road, Slindon, BN18 0RP, 01243 814440, mill-lane-house.co.uk.

Other times of year Winter is good for snow-blanketed landscapes.

Ordnance Survey map Explorer 121

Nearby locations Arundel Castle (5 miles); Halnacker Windmill (5 miles).

9 miles from Keswick | 40 miles from Kendal

ACCESS RATING     

Buttermere Valley, Cumbria

Buttermere was once thought of as the quintessence of natural beauty, and today many still regard it as the prettiest of the smaller lakes. Although not easy to get to, it is surrounded by high fells and some of the wildest and most photogenic scenery in the Lake District – offering ground level views of the lakes and mountains or high-level vistas.

How to get there From Keswick, head south along the B5289 towards Borrowdale and Seatoller, where the Honister Pass is reached. This is a steep, winding, narrow mountain pass that leads to Buttermere village. There is a parking area at the end of the pass, as the village is entered.

What to shoot Buttermere is well-trodden by photographers. Good lake viewpoints in the south are Fleetwith Pike, Haystacks and Brandreth. In the north, Grassmoor offers good compositions along the two lakes, framed by the surrounding fells.

Best time of day Early morning or late evening sunshine will naturally emphasise

the mountain texture. In the summer, evening compositions looking north along the two lakes need care; the sun shines almost directly into the lens. Calm days are great for lake reflections.

Nearest food/drink Buttermere is a very small village. There is a café/shop that sells drinks and snacks. There is also the Bridge Hotel and The Fish Inn (see below), both located between Buttermere and Crummock Water.

Nearest accommodation The Fish Inn, Buttermere, CA139XA, 01768 770253, fishinnbuttermere.co.uk; or The Bridge Hotel, Buttermere, Cumbria, CA139UZ, 01768 770252, bridge-hotel.com.

Ordnance Survey map OL 4

Nearby locations Derwent Water (11 miles); West Water (28 miles).



© Paul Atterby



3 miles from Hunstanton | 15 miles from King's Lynn | ACCESS RATING     

Heacham, Norfolk

North Norfolk is a diverse landscape of beaches, cliffs, saltmarsh, woodland, heathland and undulating farmland. In July and August, around Heacham, certain areas of farmland burst into colourful life as rows of stunning lavender come into bloom. Their pinks and purples contrast spectacularly with the surrounding landscape.

How to get there From Snettisham, follow the A149 north towards Heacham. Approximately half a mile before the junction with the B1454, pull into the lay-by that runs behind the Lavender Hill service station. There is a limited amount of parking available in the lay-by. The adjacent lavender field can then be approached from above and below.



© Graham Dunn

What to shoot Row upon row of vibrant, blooming lavender. The lavender is best from mid-June to the end of August.

Best time of day Afternoon and evening.

Nearest food/drink West Norfolk pub, 91 Station Road, Heacham, PE31 7AW, 01485 570348, westnorfolkpub.co.uk.

Nearest accommodation St Anne's guest house, 53 Neville Road, Heacham, PE31 7HB, 01485 570021, stannesguesthouse.co.uk.

Other times of year When the lavender is out of season head down to Heacham beach, which is great all year round. It is west facing and catches the evening sun beautifully.

Ordnance Survey map Explorer 250

Nearby locations Hunstanton beach (3 miles); Dersingham Bog (8 miles).



7 miles from Hunstanton | 23 miles from King's Lynn

ACCESS RATING 

Brancaster beach, Norfolk

North Norfolk boasts a fine collection of vast sandy beaches, all found below unhindered skies. Brancaster – situated between the holiday towns of Hunstanton and Wells-next-the-Sea – is no exception and offers a feast for any visiting photographer. Marram grasses sway in the breeze atop many miles of sand dunes, which look over the huge expanse of golden sand. Rows of ancient weathered wooden posts provide ideal foreground material.

How to get there From the west, follow the A149 coast road into Brancaster village. At the crossroads, by the church, turn left towards the beach. Follow to the end where you will find a car park. The beach is a short walk from here.

What to shoot Vast expanses of sandy beach, sand dunes, rows of weathered wooden posts and the shipwreck of the coaster *SS Vina*.

Best time of day Good photographic potential at either end of the day.

Nearest food/drink The Ship Hotel, Main Road, Brancaster, PE31 8AP, 01485 210333, shiphotelnorfolk.co.uk.

Nearest accommodation The Ship Hotel – same as above.

Other times of year A great spot all year round, but visit between April and September if you want to catch the sun rising and setting over the sea.

Ordnance Survey map Explorer 250

Nearby locations Brancaster Staithe (2 miles); Thornham Harbour (4 miles).



© Graham Dunn

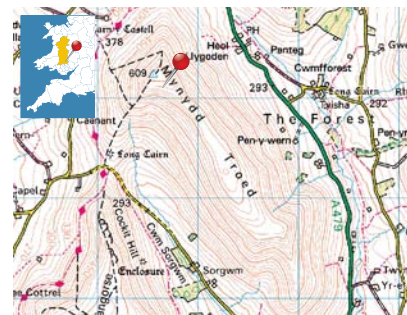


12 miles from Brecon | 45 miles from Cardiff | ACCESS RATING 

Mynydd Troed, Powys

This little-known hill in the east of the Brecon Beacons National Park is fairly steep sided and stands proud of the surrounding landscape, offering excellent views in all directions. To the east are the Black Mountains, to the south is its sister hill Mynydd Llangorse, while to the north and west is the endless rolling countryside of rural Powys.

How to get there Heading west on the A40 towards Brecon, pass through Crickhowell then take a right onto the A479 towards Builth Wells. After six miles, you'll see The Castle Inn on your right. You can park in their car park for £1 (which is donated to charity). Walk back down the road a short way and you'll come to a bridleway on the other side of



the road to the pub. This leads up Mynydd Troed.

What to shoot Big views of the Black Mountains and Mynydd Llangorse. Close-ups of the patchwork patterns made by the surrounding fields.

Best time of day Dawn for potential mist; sunrise and sunset for directional light giving shape to the surrounding hills.

Nearest food/drink The Castle Inn, Pengefnordd, near Talgarth, LD3 0EP, 01874 711353, brecon-beacons-accommodation.co.uk.

Nearest accommodation The Castle Inn also provides B&B, bunkhouse and camping accommodation – same as above.

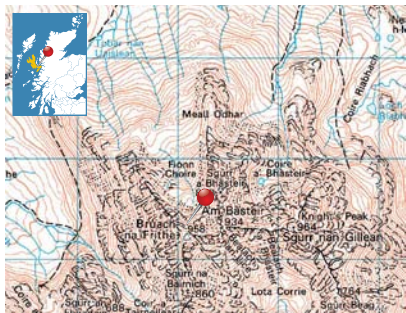
Other times of year August and September are also good when the heather is in bloom.

Ordnance Survey map OL 13

Nearby locations Llangorse Lake (4 miles); Sugar Loaf (15 miles).



© James Osmond



Bruach Na Frithe, Isle of Skye

The Cuillin ridge on Skye is arguably the finest Scottish mountain ridge. Largely the domain of climbers and scramblers, the Munro Bruach Na Frithe is one place where walkers can also access it. The views along the ridge are stunning and make the ascent worthwhile. Note: this is a serious mountain walk requiring navigational competence and is for experienced hillwalkers only.

How to get there From the Sligachan Hotel, take the path that follows the Allt Dearg Mor river for two miles to where



© Paul Holloway

a cairn marks the faint path up Fionn Choire – this gives access to the ridge. Once on the ridge, follow the path in the scree below Sgurr a Fhionn Choire. The paths keep a little below the ridgeline to avoid rocky obstacles, until the ridge becomes easier and the ascent begins. On the final climb to Bruach Na Frithe, the easiest route is to keep left of the low crags. For a more detailed route description see walkhighlands.co.uk/skye/bruachnafrithe.shtml.

What to shoot Views along the twisting ridge and also down into Glen Brittle.

Best time of day Summer evenings for great light across the ridge.

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

Nearest accommodation Sligachan Hotel – same as above.

Ordnance Survey map Explorer 411

Nearby locations Allt Mor Dearg (4 miles); Loch Caol (5 miles).

4 miles from Sligachan | 12 miles from Portree | ACCESS RATING



© Craig Roberts

3 miles from Sherburn | 32 miles from York

ACCESS RATING

Sherburn, North Yorkshire

This is an often-overlooked area of Yorkshire, situated on the A64 between York and the coastal resort of Scarborough. What makes the area so appealing are the poppy and crop fields that appear in the summer months. Just off the main trunk road, you can access the fields without trespassing or causing damage along the rights of way. On the high ground overlooking the village of Sherburn there are more fields, as well as fine views across the Vale of York.

How to get there Exit junction 44 of the M1 and follow the signs to York. After York, the road takes you all the way to the coast at Scarborough. Sherburn is one of the small villages the road passes through. Turn right at the main crossroads in the village (leading to Weavertorpe).

What to shoot More often than not, in summer you'll find fields of poppies. With crop rotation, however, there are other equally interesting fields to photograph, so each year will offer something new. The wheat fields in particular are very

appealing, especially on a windy day.

Best time of day Late afternoon and sunset. But if shooting from the hills above the village, which are north facing, you'll also be able to get great shots at sunrise if you get there early enough.

Nearest food/drink East Riding pub, St Hildas Street, Sherburn, YO17 8PG, 01944 710386.

Nearest accommodation Brambling Fields B&B, Scarborough Road, Norton, Malton, YO17 8EE, 01653 698510, bramblingfields.co.uk.

Other times of the year Late summer for the harvesting, with possible hay bales.

Ordnance Survey map LR 101

Nearby locations Scarborough (13 miles); York (32 miles).



Gwennap Head, Cornwall

Gwennap Head is the most south-westerly point in Britain. It is a rugged granite headland with a National Coastwatch Institution station at its summit. The granite rock has been sculpted into dramatic shapes by wind and rain, while on top of the cliffs there is a beautiful and colourful heathland.

How to get there From Land's End, take the B3315 towards Porthcurno. In Polgigga, turn right to Porthgwarra; park at the end of this road in a pay and display car park. Take the coast path to the west for about a quarter of a mile to Gwennap Head.

What to shoot Around sunset during summer there is a dramatic view of Longships lighthouse; you will need a telephoto lens for this (300mm). There are also great views of the rugged cliffs and flowers, and the area is known for its abundant marine birdlife.

Best time of day Sunset is good for this shot, but it can be good at any time of day.

Nearest food/drink First and Last Inn,

Sennen, TR19 7AD, 01736 871680, firstandlastinn.co.uk.

Nearest accommodation Rafta Cottage (B&B and self-catering cottages), St Levan, TR19 6JZ, 01736 871324, raftacottage.co.uk.

Other times of year Sunrise in winter can be good for getting light into the cove at Porthgwarra.

Ordnance Survey map Explorer 102

Nearby locations Land's End (4 miles); Porthcurno (3 miles).



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See page 50 for details

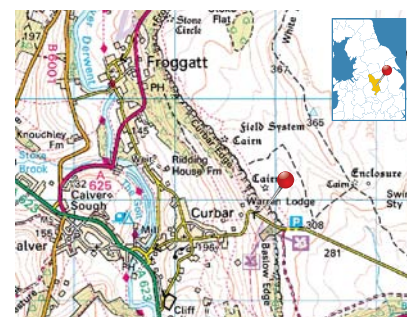
10 miles from Penzance | 37 miles from Truro | ACCESS RATING

2 miles from Baslow | 10 miles from Sheffield | ACCESS RATING

Curbar Edge, Derbyshire

Curbar Edge takes in some of the most stunning scenery in the Peak District. It's a great location all year round but is especially photogenic during the summer months, with impressive temperature inversions and purple heather in full bloom. Fantastic views down the Derwent Valley can be taken in all along the edge.

How to get there From Baslow, take the A619 west to the first roundabout. Take the first exit onto the A621. After 1.4 miles, turn left and follow this road for one mile until you reach Curbar Gap car park. The path to Curbar Edge begins from the car park and takes around ten minutes to reach the beginning of the edge.



What to shoot Dramatic gritstone rock formations, the view from the edge down the Derwent Valley, and red deer in the early morning.

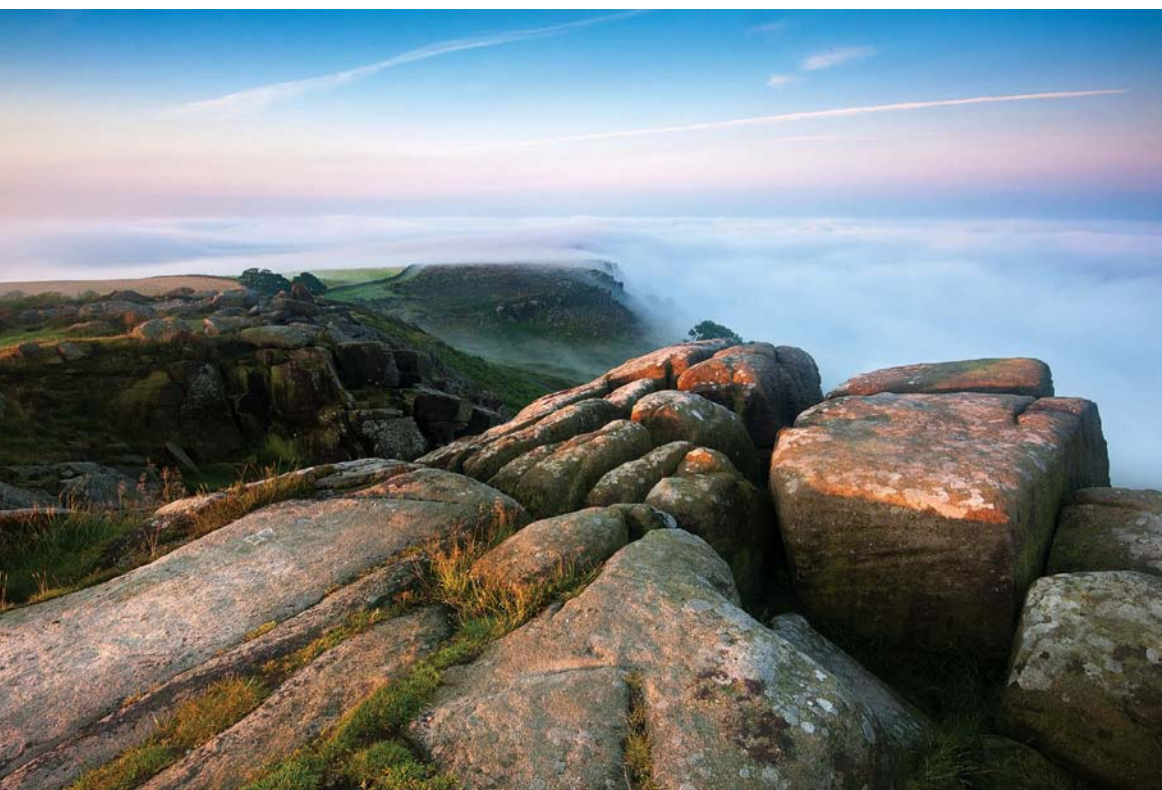
Best time of day Early morning and late afternoon, all year round.

Nearest food/drink The Eyre Arms, Calver Crossroads, Calver, Hope Valley, S32 3XH, 01433 630473, theyeyrearmscalver.co.uk.

Nearest accommodation Valley View Guest House, 67 Smithy Knoll Road, Calver, Hope Valley, S32 3XW, 01433 631407.

Ordnance Survey map OL 24

Nearby locations Baslow Edge (0.5 miles); Chatsworth House (5 miles).



© Chris Charlesworth

© David Chapman



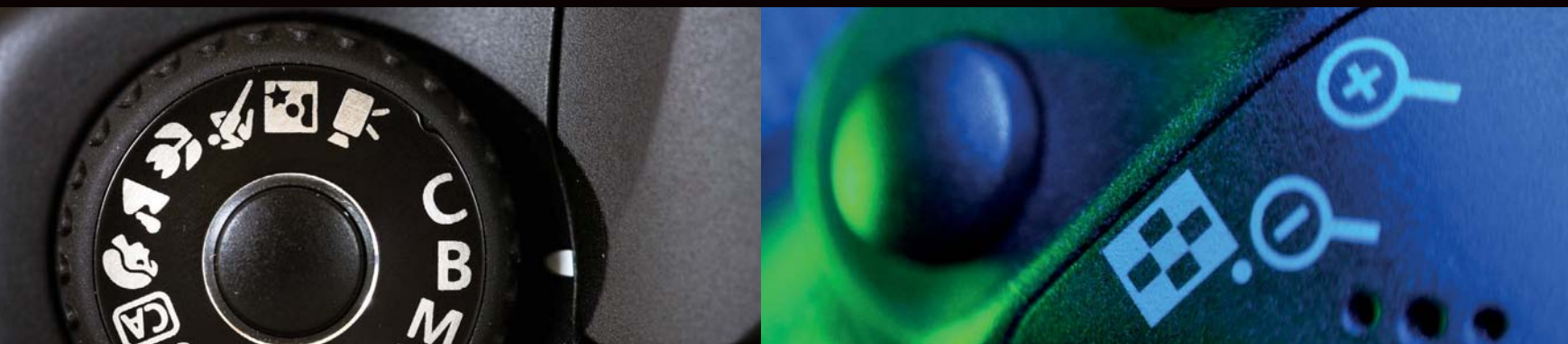
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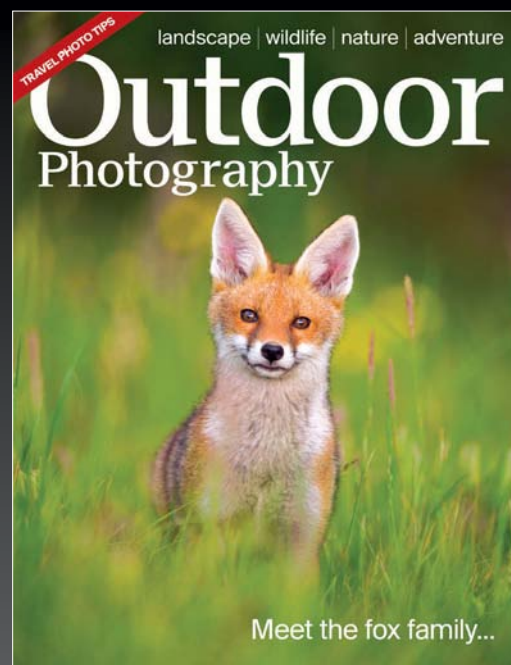
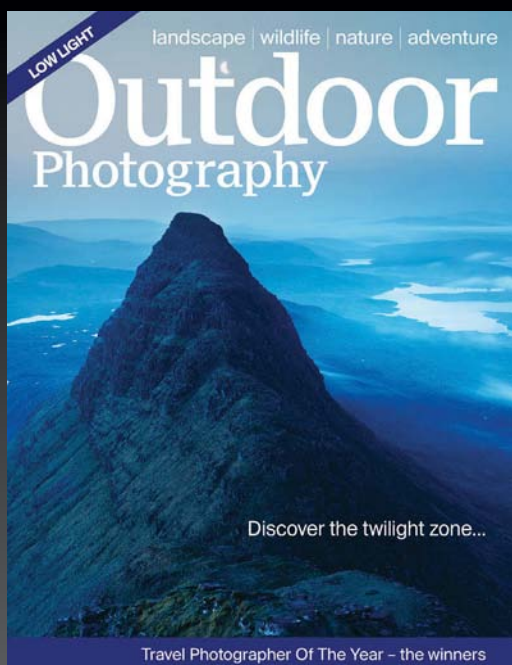
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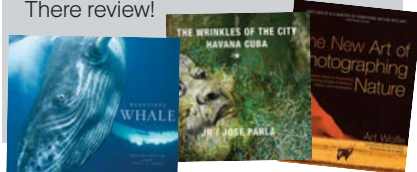
Take on our monthly photo challenge – this month we want to see your best travel photos (see page 110) – and you could win a Samsung 16GB SDHC card worth more than £50!



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We'd love to hear from you! Please send your views, opinions and musings to claireh@thegmcgroup.com, or send them in by post. Please note: letters may be edited.

If your letter was chosen as the Letter of the Month you will win five great books from this month's Out There review!



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Register your interest for our soon to be announced OP Reader Days, and you could be joining us and some of our professional contributors at one of a number of great UK locations. Please send your full contact details, including name, postal address, and a daytime telephone number to jemimag@thegmcgroup.com, or use our postal submission form.



WHERE IN THE WORLD?

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Due to the many submissions we receive from our readers each month, no correspondence can be entered into. If you have not heard from us within ten weeks (except for Viewpoints) then it is unlikely we will be using your work in the magazine on this occasion.

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EXHIBITIONS AND EVENTS

If you would like an exhibition or event to be included in *Outdoor Photography*, please email Jemima Greaves at jemimag@thegmcgroup.com at least 10 weeks in advance. You can also send information to the postal address (above).

NEWS STORIES

Is there a current and time sensitive story you'd like us to cover in our Newsroom pages? Please email details of it to claireh@thegmcgroup.com.

Curemonte in the mist
at dawn, Corrèze,
Limousin, France
*Canon 1Ds MkIII with
100-400mm lens at
260mm, 1/6sec at f/16*

Les plus beaux?

If there is one blight that every photographer suffers from it is intrinsic uncertainty over which of their images are the best. **David Noton** shares his own struggles with this unsettling and ever-shifting dilemma

Curemonte is a medieval village characterised by three castles on a ridge in the Corrèze department of the Limousin, a quiet rural region of central France. The village – home to about 200 residents – has historically had a strategic importance in the area and is now officially one of the most beautiful in France. There are 152 ‘plus beaux villages de France’, and Curemonte definitely qualifies. One tip; if ever you’re thinking of doing a roving French trip you wouldn’t go far wrong stringing together an itinerary moving from one such *beaux* village to another; they are all impossibly picturesque. I have to admit, as a self-confessed Francophile, to go a year without embarking on such an odyssey is rare. The attractions of such footloose and fancy-free journeys are impossible to ignore, and they’ve usually proved to be photographically productive over the decades. So, last summer my wife, Wendy, and I embarked on the overnight ferry to Saint Malo with a loose plan to be deviated from at will. Ostensibly we were headed further south for the Aveyron, but while crossing the Dordogne at Argentat we caught sight of the view upstream and that was that; within an hour we were pitching the tent on a tranquil, leafy site on the riverbank. Over a beer, I perused the local IGN map – planning our photographic attack on the Corrèze. There seemed to be plenty of potential; Turenne, Collonges-la-Rouge, les Tours de Merle, Beaulieu sur Dordogne and Curemonte, to name a few – all set within the bucolic Limousin landscape. It was enough to occupy us for at least a week, probably more.

Ten days later, I was driving towards Curemonte in the brief hours of mid-summer darkness. It was my second mission there and the first on a beautiful, balmy evening. I netted some pleasing images but that’s all they were, just okay. We’d done the location search, returned for the shoot and exposed in the late, warm light, yet I drove away feeling there was more to come. Such a strong location warranted a return visit and, after a few more inclement days, the conditions again looked promising. Clear skies overnight, a damp landscape and no wind surely meant mist was likely. And let’s face it, all landscape photographers love mist.

I’ve lost count of how many times I’ve stood in a bank of low vapour at dawn wondering if it’s fog or mist. From my previous visit I knew the potential of the view that lay below, but as I stood by the tripod waiting for the light I couldn’t see much further than my lens hood. Nevertheless, I was hopeful; above I could see blue sky. Sure enough, the sun shone through, the mist briefly parted and I exposed as the towers of the chateau appeared above a sea of cloud. Elation bubbled up; these are the moments I live for. I didn’t need to scroll back through my Raw files to know it had come together beautifully.

Or had it? Because it was June, I had finished my photo session and was searching for an open boulangerie while most of France still slept. As usual, I was replaying the shoot in my mind; had I made the most of the opportunity? My first doubts started to surface. Another quaint village in the mist – I’ve done a fair few in my time. Was

I getting all too predictable? I deliberately buried the internal inquest, determined to ride the euphoric wave that follows an uplifting shoot.

A week later, back at home, I forced myself to start scaling the inevitable editing mountain. There in Lightroom was the Curemonte shoot. It was time to get down to work, flag the winners and banish the losers to the recycling bin. But first the big question needed addressing; were the images actually any good?

There’s the rub. Assessing our own work is difficult, isn’t it? There was a time when I would spend weeks on trips wondering if anything I’d shot so far had worked. Upon my return home, the delivery back from the lab of 100-plus rolls of processed transparencies would herald the moment of truth. An hour leafing through the sheets of Velvia would, hopefully, be followed by ecstatic air punching – though just as often dark thoughts of heading for the Clifton suspension bridge prevailed. A few days later, after another look through, a completely opposite appraisal was guaranteed. Sometimes, I just couldn’t see beyond the failures to appreciate the winners. Often the shoots I’d already decided were the most promising weren’t so, while others I’d mentally dismissed turned out to be the best. I used to drive Wendy mad with these shifts – photographers’ partners are a long-suffering breed in oh so many ways. I’m not normally a manic depressive, but the task of making a balanced assessment of photographic worth seemed impossible with the raw experience of the shoot still so fresh in my mind. Was I taking it all too personally? Of course I was. Some think



photography a matter of life and death, but I take mine a bit more seriously than that.

That's all history now, of course; we get instant gratification within fractions of a second of exposing. But the glowing monitor on the camera back can be seductive, displaying a thumbnail that looks far better than the real thing viewed large. Luckily, experience helps. Generally, I know when a shot has worked or hasn't without the aid of the monitor. My way of working is built around a meticulous process of translating an idea into photographic reality via the stages of inspiration, pre-visualisation, planning and waiting. When it all comes together, as it did at Curemonte, the satisfaction is all the more tangible. In a nutshell, there are fewer surprises – good or bad. Maybe that's a pity, but the consistency makes for a more even mental keel, and Wendy's life easier. But an image's true worth can still only be judged long after the dust from the shoot has settled, and the dilemma of how to be objective about our own work remains. It's important to enjoy

our photography and take full satisfaction from our triumphs. Yet, to keep on improving we also need to be our own harshest critics. That's a tricky balance to strike.

It's a simple fact that we photographers are not the best judges of our own work, so we all need to gain objective appraisal from somewhere. There have been many occasions when I've asked Wendy for her opinion on an image only to be met with a moment's silence that says it all. Often, when I've invested so much creative lifeblood, time and sweat in a picture I want it to be a success too much, and choose to hear only what I want to. It takes me a few days of marital disharmony to come to terms with her brutal judgement, but inevitably she's right.

I am sure funeral orations of the future will extol the virtues of the deceased ranked on the numbers of their followers on Twitter, 'likes' on Facebook and search order results on Google. I do have my reservations about social media, but using image sharing sites such as Facebook and Flickr to display our work can only be a good

thing, can't it? I believe the more we show our pictures the better; after all, photography is meant to be viewed. The jury is still out on how much constructive criticism can be gleaned from online likes and comments, but I'm sure the very fact photography is so currently popular is because we now have so many more options for showing the results to the whole world. Ultimately, sharing the fruits of our creativity is all part of the fun, whether it's a print on a wall, a page in a Blurb book or a JPEG on a website. That whole process of displaying helps us to eventually look and judge with dispassionate eyes. Sooner or later the penny drops and images that are capable of inducing a warm glow of satisfaction years after their creation stand out. The others are quietly retired. I only ever manage to make a couple baker's dozen of images I'm truly pleased with in any year. Of those, maybe only a handful will truly stand the test of time. It seems, like most things in life, we have to live with them for a while before appreciating their true qualities. ■



Tasmania – a pilgrimage

Nearly two decades after he was first captivated by a fellow photographers' vision of Tasmania, **David Ward** embarked on his own personal journey, and found himself in awe of the island's otherworldly landscapes, wildlife and botanical wonders

above left **Pencil pine, Mount Field National Park**
To make this ancient pencil pine at Lake Dobson stand out against a backdrop of eucalyptus trees, I used a long lens to compress the perspective.

Panasonic GF2 with 100-300mm lens at 162mm, ISO 100, 1/160sec at f/4.6

above right **Henty Dunes**
The graphic simplicity of the patterned sand initially caught my eye but I also realised that including the thin line of trees, drowned by the sand, at the top of the frame told a wider story.
Linhof Technikardan 5x4 with 210mm lens, Fuji Velvia 50, 1/15sec at f/32

I can vividly recall Joe Cornish showing me a book of images of Tasmania in the mid-1990s. It was very clear that Joe felt this photographer's work was important. I don't recall the title of the book but I do remember being very moved by its contents. Stylistically, the work seemed far removed from what I was used to seeing in magazines and books. The images were quiet yet powerful; skies were often blank white, and images made in the golden hour were notable by their absence. The thing that most strongly came across to me was that this photographer had truly connected with his subject. No cheap tricks were used, no super wide lenses, extreme perspectives or operatic flourishes. The photographer seemed, refreshingly, almost absent. Yet this absence marked him out; rather than forcing on us 'images with impact' he was offering depth and a concise grace. He seemed simply to be saying, 'I love this place'. His name was Peter Dombrovskis.

I determined to visit Tasmania to see this extraordinary

place for myself and, if possible, to meet the man who had inspired my journey. I didn't want to travel in Peter's artistic footsteps, rather, I wanted to develop my own vision of a landscape at once familiar and otherworldly. Sadly it was to take me almost 20 years to realise my ambition but, in November last year, I finally boarded a jet at Heathrow bound for Australia. My approach to Hobart was over the western wilderness – over 40% of the island is protected from destructive development. It is an area of mountains clothed in temperate rainforest and punctuated by lakes and deep river gorges. I had three weeks to explore, but after decades waiting I wanted to get out there now!

A few hours' drive north from Hobart, through open farmland and plantations that look almost European, brings you to Mount Field National Park. This is perhaps the best place to try and get to grips with the differences between Tasmania and the UK. It is the plant life that first strikes one as being profoundly different. A short walk from



above Cradle Mountain dawn

If one place stands as an icon of the Tasmanian landscape it is the serrated, dolomite peak of Cradle Mountain. Shot from Lake Dove around 5am as the first sunlight illuminated a small cap of cloud, creating a beautiful warm contrast to the chill blue light in the mist-filled valley.

Linhof Technikardan 5x4 with 150mm lens, Fuji Velvia 50, LEE 0.3 ND grad

right Manfern leaves

Using tilt on my large format camera I was able to run the plane of focus along the sloping edge of this plant's newly unfurled leaves.

Linhof Technikardan 5x4 with 270mm lens, Fuji Velvia 50, 1sec at f/11, 2/3

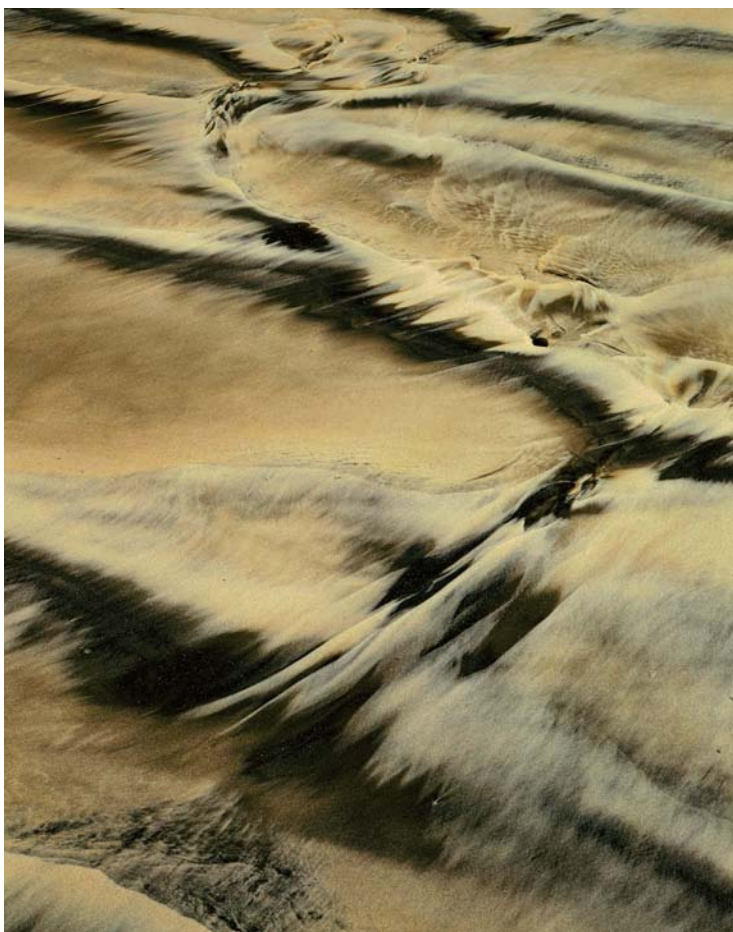
the visitor centre there is a large stand of swamp gum (*Eucalyptus regnans*), a eucalypt that can grow to an incredible 114m – making it among the tallest tree species on Earth. Working out how to show the size of these trees is a challenge. Nearby, one can walk through a densely packed forest of tree ferns (relics of the Carboniferous Era, which can grow to 15m). One almost expects to see giant dragonflies flitting between the trunks. Tasmania's geography, flora and fauna are all very ancient. Many of its plant and animal species are survivors of the epoch when most of the landmasses in the Southern Hemisphere were joined together in the lost super-continent of Gondwana.

On my journey I spent two or three nights at each location to give myself time to tune in. So often we flit through a landscape, ticking off places on a list and not giving ourselves time to connect. Of course three weeks isn't long enough to truly understand a landscape as diverse and different as Tasmania's, but I wasn't planning on it being my last visit! Unfortunately, there isn't room here to describe more than a couple of the highlights.

The road through the Central Highlands and the Western Tiers hardly seems to stay straight for more than room at a time, ducking and diving through the forest and across







left Whale bone, Nr Strahan
The Southern Ocean pounds constantly onto the shore of Ocean Beach, one of Tasmania's longest and wildest beaches. I found this relic of a dead whale about 10km from Strahan.
Linhof Technikardan 5x4 with 210mm lens, Fuji Velvia 50, 1/2sec at f/22, 1/3

above left Ocean beach patterns
Because it causes deep shadows, the full midday sun is not normally good for shooting details. But with a flat subject, as here, it can provide shadowless light that is just as good as an overcast sky.
Linhof Technikardan 5x4 with 210mm lens, Fuji Velvia 50, 1sec at f/22, polariser

above right Reflecting pool, Bay of Fires
Wonderfully sculpted grey granite outcrops rear out of white sand beaches along the shore of this bay. Here a boulder, partially clothed in orange lichen, is reflected in a shaded pool.
Linhof Technikardan 5x4 with 270mm lens, Fuji Velvia 50



open moorland of button grass before dropping down to Queenstown. This small mining settlement came as a shock after so much pristine wilderness. The hills around the town have been deforested by toxic chemicals from a copper smelter, leaving behind starkly beautiful mineral stains and patterns. This might have been the fate of much of the western, mineral-rich, half of Tasmania if not for a series of ecological campaigns in the early 1980s sparked by a proposal to dam the Franklin river. Dombrovskis' image 'Rock Island Bend, Franklin River' presented so powerful a vision that it became the rallying cry for the preservation of a huge tract of wilderness. The ensuing furore contributed to the fall of the Australian government under Malcolm Fraser and the subsequent protection of huge swathes of unspoiled forest by the incoming federal administration.

At Strahan, on the west coast, I hitched a ride on the steel ketch *Stormbreaker*, and spent a night far up the wild Franklin river. After crossing Macquarie Harbour, the largest natural harbour in the Southern Hemisphere, we began to inch our way into the heart of the forest. The trees crowd so closely together that one can imagine that even after 40 or 50m it would be impossible to get one's bearings. Trevor, the skipper, kindly set me ashore on a sand bar – my own little piece of *terra incognita* – to make an image in the late evening light. We moored for the night near Sir John Falls, where a group of rafters were waiting for a lift back to civilisation. We rose at 5am the next day and quickly got the rafters and all their gear onboard. As we cast off and drifted into the stream, mist rolled from the forest and cloaked the mirror-still river. The next two hours were among the most memorable of my life, drifting slowly downstream amidst

the breathtaking beauty of the virgin forest as the light changed from blue to golden. Pure magic.

A few days after my time on the Franklin, I was lucky to spend two nights deep in the heart of the Tarkine rainforest. My guide and I walked for many miles, clambering over the fallen trunks of forest giants until we came to a grove of myrtle beech. These trees aren't as spectacularly tall as the swamp gums but their buttressed trunks, covered in mosses and epiphytes, spoke of time out of mind. Days must be as seconds to them, a flittering of light and dark, years as days for these ancient presences. Trying to capture some semblance of their existence in a photograph is incredibly difficult and made me admire even more Dombrovskis' skill and vision. He was also completely at home in the wilderness. A fellow large format user, he would trek long distances carrying a huge pack, sometimes walking for many days until he reached his desired location. Once there he would expose only one sheet per composition – every spare gram counted, so no chance for extra exposures.

This journey was special for me in so many ways, it was a chance for me to reinvigorate my photography. It was the longest that I had been on my own making images for over a decade, a golden opportunity to re-connect with my craft. It was also in a way a pilgrimage tinged with sadness. I never got to meet my hero, Peter. He died of a heart attack in 1996 near Mount Hayes, deep in the western wilderness – not long after Joe first showed me his images. I would have loved to talk to him about his abiding love for his adopted homeland and about the passion that drove him to make such great photographs. His images live on – for a photographer there can be no better epitaph. ■

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Size: The summit of Dore Holm lies approximately 36m above sea level

Details: Large eye catching sea stack with unusual natural arch, located at Eshaness

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DISCOVER

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EMERGING OPPORTUNITIES

From damselflies to dolphins: photogenic subjects to shoot this month

Life in the Wild

Documenting changes in your local area through photography has great benefits, says **Laurie Campbell**, who has been recording the nature of the Scottish Borders since childhood



In my approach to nature photography, I've never considered myself a 'twitcher' – a birder who thinks nothing of travelling the length and breadth of the country to see some rare species simply so that it can be added to a list. To be fair, I can see the enjoyment that some people must derive from this activity. When I'm in the company of such a person, however, I'm often

tempted to shock them with the fact that I've never seen an avocet. This is mainly, I suppose, for the sake of letting people know that my outlook is very different. Although avocets were once very rare in the UK they are now doing well in southern Britain, thanks largely to the efforts of the RSPB. The charity has even incorporated the bird into the design of their logo. I've heard of the odd avocet

This adolescent otter was feeding in a fast flowing river near to our village. It was repeatedly diving in one small area, turning over small stones on the bottom to flush out fish. It was the first time that I'd managed to photograph this behaviour. Just a few years earlier, and before they had made a significant comeback, I would have counted myself fortunate to get any pictures at all of what was then a very rare animal. *Nikon D3 with 200-400mm f/4 zoom lens at 270mm, ISO 800, 1/1000sec at f/4.5, handheld*



I was out looking to photograph otters by a river that I'd known all my life, when I spotted this banded demoiselle damselfly resting on some grasses. It was the first time I'd ever seen one in the area, and comparing notes with a friend later we both decided that this was a relatively new record.

Nikon D3X with Nikon 200mm f/4 macro lens, ISO 100, 0.6sec at f/20, tripod, cable release, mirror-lock

trees that still produce champion conkers, and the nondescript grass fields with their fine crops of mushrooms.

Looking back over the past four decades or so, during which I've kept a diary of what I've recorded, I've seen lots of changes in the countryside – in places that I first discovered as a young boy. Above all, recently I've come to realise that watching one area over a long period puts you in an ideal position to notice those small incremental changes. It's difficult not to keep making comparisons, and there have certainly been lots of winners and losers in terms of the fortunes of different species. The water voles and cuckoos may have all but disappeared from our region, but we now have otters on our rivers, and enjoy daily sightings of buzzards without having to travel to the West Highlands.

In the case of the avocet, its range is likely to expand further. I get the feeling that it's only going to be a matter of time before I'll have the chance of a few prolonged and meaningful encounters with this most elegant of British waders. ■

being sighted close to home, such as at the Lindisfarne National Nature Reserve, but I still haven't been tempted to go and track one down. This is mainly because experience has taught me that I'm only likely to obtain fleeting glimpses, which usually result in little more than a few record shots.

Don't get me wrong; I really do appreciate avocets in much the same way that I enjoy watching quality television documentaries about exotic species and habitats in far flung locations around the world. But, for me, it's enough simply to know that they are there, even if it is in the knowledge that I may never get to see them. It just depends on what you are happiest and most comfortable doing. I also value my family life; so working close to home has its benefits in this respect. And with my eldest son approaching his 21st birthday, each time both my boys still want to accompany me on a field trip, I see it as a bonus. From a very early age I've tried to expose them to the wonders of the natural world, and although they won't necessarily admit it (to their friends at least), I do think that it has made a lasting impression. Growing up in a small village in rural Berwickshire, I inadvertently found myself taking them to the same locations that my parents took me to when I was a child, even down to the horse chestnut

The water voles and cuckoos may have all but disappeared from our region, but we now have otters on our rivers, and enjoy daily sightings of buzzards without having to travel to the West Highlands

LAURIE'S FACTFILE

Recognising the changes

» Human's influence on nature

Many of the changes we notice in the countryside these days are very likely to be caused by climate change, but others can be attributed to the more direct effects of human intervention. At worst, these are represented by the likes of the steady intensification of farming practices and the loss of green spaces to development. At best, positive changes can be brought about by greater levels of protection afforded to our most threatened species, and the increased membership of charities involved in nature conservation.

It is well recognised that people, and especially children, have less direct contact and a poorer understanding of nature than they once did. Somewhat paradoxically, the presence of a breeding colony of great-crested newts, for example, can immediately halt the progress of a major development. This shows how far we have come in trying to protect our wildlife. The latter would have been unthinkable only a few decades ago, just as the legalised hunting of otters in the 1970s would be unthinkable today.

» Recording the changes

As nature photographers, we are already inadvertently documenting many aspects of the natural world. In my view, this will eventually help to give us with a picture of what we have now and what we may have in the future. With this in mind, we should regard these changes as being newsworthy, and use our photographs to draw the attention of a wider audience.

Overall, my feeling is that biodiversity is reducing, but we could be in for a few unexpected surprises. Already in the Scottish Borders, for example, we have seen the steady colonisation of a number of species – from comma butterflies to nuthatches – as they have worked their way steadily northwards over the past decade or so. Previously they were largely unheard of in this area. This does, of course, beg the question as to what species might find their way to southern Britain from mainland Europe in the future. Again, as photographers, we should be prepared to record these changes as they occur.

What to shoot this month...

Laurie's July highlights



▲ Common, or as they are also known, **round-leaved sundews** (*Drosera rotundifolia*) are not always easy to spot due to their diminutive size. Individual leaves are little more than 1cm across, so if you want to photograph them in any detail, then a macro set-up is a must. Photographing one with an insect trapped on the sticky leaves is perhaps the best way of showing the scale of these insectivorous plants.

Nikon D300 with Nikon 200mm f/4 macro lens, ISO 200, 1/125sec at f/10, beanbag, cable release, mirror-lock



▲ The much admired population of **bottle-nosed dolphins** (*Tursiops truncatus*) in the Moray Firth by Inverness is likely to be regularly visiting Chanonry Point to hunt for salmon and sea trout just now. Two hours after low tide is best. Watch for them patrolling back and forth along the rip-current that forms just offshore. Pay special attention to adults with calves, because although you may miss the beak of the adult emerging, the calf may offer a second chance because it nearly always follows closely behind.

Nikon D3 with Nikon 500mm f/4 VR lens, ISO 1000, 1/1600sec at f/6.3, tripod with fluid head



▲ With its delicate and beautiful scent, it may come as no surprise to learn that the flowers of **honeysuckle** (*Lonicera periclymenum*) are highly attractive to nectar-loving insects such as bees and hoverflies by day, and then moths by night. Even in rainy weather, when few insects are on the wing, the creamy-pink flowers alone are worth photographing. This certainly is a plant to consider cultivating in any wildlife garden.

Nikon F4S with Nikon 70-180mm macro lens, Fuji Velvia ISO 50, 1/4sec at f/22, tripod, cable release, mirror-lock



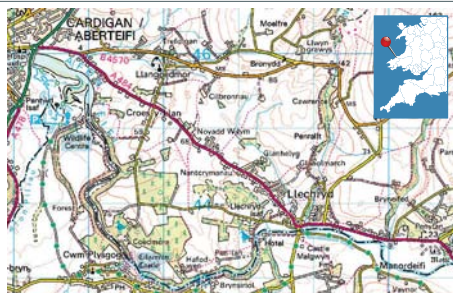
▲ Compared to most dragonflies, all species of UK **damselfly** are much more delicate, and a challenge to photograph in detail. Search for them early on cool, windless mornings when they are roosting on vegetation close to bodies of freshwater. In these conditions they will be virtually incapable of flight so you should have lots of time to do things properly. If you can, use a tripod, cable release, and lock the camera's mirror up. As always, it is a combination of all the little things you can do to reduce camera movement that yields the sharpest images.

Nikon D300 with Nikon 60mm f/2.8 lens and extension tube, ISO 320, 1/125sec at f/11, tripod, cable release, mirror-lock

NATURE WALK of the month

Teifi river trail

Starting in the town of Cardigan, this picturesque trail follows the route of the river Teifi, which forms the boundary between the counties of Ceredigion and Carmarthenshire. It leads through beautiful woodland gorges and through the stunning Teifi Marshes, one of Wales' best wetland reserves. It's home to a diverse range of wildlife, including herons, kingfishers, otters, water voles, and even water buffalo!



Because the trail takes in plenty of woodland and field margins you can expect sightings of some wonderful birds, including goldcrests, red-breasted bullfinches, and great spotted woodpeckers.

The route ends in the village of Llechryd, where you can either retrace your steps back to Cardigan or catch a bus back.

Quick facts

Distance 4.5 miles (using bus to return)

Time 2.5-3 hours

Ordnance Survey map Explorer 198

Map route A PDF of the route can be downloaded here: visitcardigan.com/teifi-river-trail.php



© Tommy Evans

More seasonal subjects...

Flora

Eyebright (*Euphrasia officinalis*) – compact, low plant with intricate yellow and white flowers.

Bell heather (*Erica cinerea*) – precedes the flowering of the commoner ling heather with an arguably richer display of purple.

Haretail cotton grass (*Eriophorum vaginatum*) – as the name suggests, this is the one with the compact, fluffy flower heads.

Fauna

Red deer (*Cervus elaphus*) – stags' antlers will have developed a covering of 'velvet' by now.

Manx shearwater (*Puffinus puffinus*) – look for great 'rafts' of these birds on the sea in daylight hours, offshore from major breeding colonies.

Eider duck (*Somateria mollissima*) – good numbers of ducklings band together to form 'crèches' that are chaperoned by adult females.

WORLDWIDE NATURE SPECTACLES...

Humpback whales, Canada

During the warmer months, several species of whales – including finback, right and minke – migrate to the rich feeding grounds off the New England coast. The sight of breaching, leaping and diving humpbacks is particularly exhilarating.



© iStockphoto/Thinkstock

Hummingbirds, South America ▲

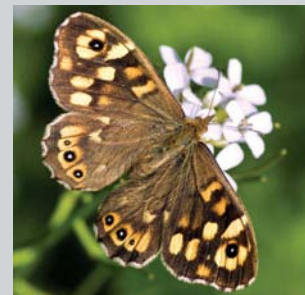
More than 100 different species of hummingbird can be found in Ecuador, including velvet-purple coronet, Andean emerald and violet-tailed sylph. Right in the heart of the area that boasts the highest concentration is the Tandayapa Bird Lodge. On wet afternoons, and especially during the last half hour before dusk, hundreds of beautiful hummingbirds descend on the feeders and flowers. They can fly up, down, forwards, backwards and even sideways.

TEN TOP SPOTS FOR...

WOODLAND BUTTERFLIES

Britain has 56 resident species of butterfly, and all are on the wing in July. Most are regularly found in woodlands, and many rarely occur anywhere else.

Ancient woodlands with plenty of open spaces and a rich array of flowering plants and shrubs are some of the best places to look. Many butterflies have special plant requirements for their caterpillars, so it's worth doing some research before you set out.



© iStockphoto/Thinkstock

1 Marsland Valley, Devon

Thirty-four butterfly species have been recorded in this large coastal woodland reserve, on the northern border of Devon and Cornwall. These include rare skippers and pearl-bordered fritillaries.

Web devonwildlifetrust.org

2 Blackmoor Copse, Wiltshire

Many different butterflies can be seen in this wildlife-rich reserve, including all five species of fritillary. Located six miles east of Salisbury.

Web wiltshirewildlife.org

3 Bookham Commons, Surrey

Visit these ancient commons on the North Downs on a sunny day in high summer for a variety of butterflies, including two of the UK's most magnificent – silver-washed fritillary and purple emperor.

Web nationaltrust.org.uk/bookham-commons

4 Kings Wood and Rammamere Heath, Bedfordshire

This large area of wildlife-rich deciduous woodland is located near Leighton Buzzard. Look for white admirals feeding on bramble flowers, and purple hairstreak butterflies.

Web wildlifebcn.org

5 Brampton Wood, Cambridgeshire

More than half of the UK's species of native butterfly have been recorded in this large, 900-year-old wood near Huntingdon.

Web wildlifebcn.org

6 Foxley Wood, Norfolk

Ancient woodland rich in plants, located 15 miles north-west of Norwich. Butterfly species include white admiral, speckled wood, meadow brown, comma, purple hairstreak and ringlet.

Web norfolkwildlifetrust.org.uk

7 Burnt Wood, Staffordshire

Common blues, speckled woods, peacocks, small tortoiseshells, brimstones, orange tips and red admirals inhabit this coppiced ancient oak woodland in the north of the county.

Web staffs-wildlife.org.uk

8 Howe Ridding Wood, Cumbria

Coppice management means sunlight reaches the woodland floor, so plants flourish. This benefits many butterflies, including pearl-bordered and high brown fritillary.

Web cumbriawildlifetrust.org.uk

9 Bolton, Nab, Redscar and Tunbrook Woods, Lancashire

Visit in July and August for the chance of seeing the rare white-letter hairstreak in the margins of this deciduous woodland. Situated on the river Ribble, east of Preston.

Web wildlifetrusts.org

10 Shian Wood, Argyll

Ancient semi-natural woodland located 13 miles from Oban. Purple moor grass and devil's bit-scabious provide food for marsh fritillaries, scotch angus and speckled wood butterflies.

Web scottishwildlifetrust.org.uk

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A plucky encounter

A classic shot of a red grouse in its natural habitat nearly turns into a frame-filling close-up for **Ben Hall**, when his spirited subject sets about defending its territory



Out of the thousands of images that I took last year, one stands out in my mind more than any other. I took it while working on one of my 2020VISION (2020v.org) assignments, in the Peak District moorlands. Having lived on the edge of the Peak all of my life, I have come to know many of the moorlands intimately, and decided to concentrate my efforts around three distinct areas. These were all places I had visited countless times before and I knew there would be opportunities for both landscapes and moorland birds, including the iconic red grouse.

For a few weeks during late summer, the brightly coloured heather blooms, transforming the moors into a sea of pink. During this brief period, I spent the early mornings and evenings searching out landscapes, and the rest of the day was spent crawling through waist-high heather

looking for wildlife. What I was really aiming for was an environmental study of a red grouse. I had the vision well and truly ingrained in my mind – a male bird, perched upon a gritstone boulder overlooking a moorland landscape. Not a particularly easy task when the birds in question rarely tolerate a close approach.

The real breakthrough came when I was wandering up to the edge of a gritstone crag with the intention of shooting dusk landscapes. While en route to one of my favourite shooting spots I caught glimpse of a red grouse in the distance. Since I still had some time before the best light, I began the stalking process. Thirty painstaking minutes later and I was at a distance of just ten metres. Congratulating myself on my stalking prowess, and blessing my luck, I slowly and surely raised my 500mm lens and started firing. The bird, quite undeterred, then proceeded to hobble

in my direction. Closer and closer it came until I could no longer focus. Still it crept closer, until it finally came to rest within pecking distance of my lens! I knew by now that I had come across an exceptional bird. The term 'rogue male' is used to describe an overly aggressive bird that defends its territory from anything – and anyone – that crosses its path. They show no fear, and there was no doubt this bird was one such individual! During one slightly worrying moment it actually clung to my fleece, flapping wildly and refusing to let go. I later watched with some amusement as it chased unsuspecting walkers down the footpath time and time again. By this time the sun was nearing the horizon and casting a golden glow over the moor. Needless to say, I forgot all about my planned landscape shoot and spent the rest of the evening in the company of this remarkable bird. ■

Intertidal zones

Subject to rising and falling tides, pounded by waves, and exposed to the elements, intertidal habitats are wild and ever changing environments. **Claire Harris** takes a closer look at the amazing biodiversity that exists between the tide lines

What is the intertidal zone?

The intertidal zone describes the area of the shoreline that is above water at low tide and submerged at high tide. It can be a narrow strip or can include a wide expanse of shoreline, depending on the shape of the coastline and the tidal range of the location. A variety of different habitats are intertidal, from rocky shores and sandy beaches to mudflats, estuaries and saltmarshes.

In the UK we are lucky to have an incredibly varied coastline that encompasses everything from rugged, towering cliffs to vast, low-lying expanses of mud. We also have some of the most extreme tides in the world.

Intertidal sub-zones

The plants and animals that inhabit the intertidal zone have evolved to survive varying degrees of exposure to air and seawater immersion. As a result, different organisms are usually found within specific areas. The intertidal zone can be divided into three sub-zones, based on overall average exposure:

- 1 Low tidal zone**
Exposed to the air only during very low tides; consequently this zone is predominantly marine in nature, and teeming with life. The water is shallow enough to enable plenty of light to reach the vegetation and inhabitants – including crabs, whelks, sea stars and sea urchins – that can grow to large sizes.
- 2 Mid tidal zone**
Exposed and covered by the tide on a daily basis. Plants and animals in this zone have adapted to survive being fully submerged in seawater and completely exposed to the air. Mussels and anemones, for example, close up when out of water, keeping in the moisture that is necessary for survival.
- 3 High tidal zone**
Submerged only during extremely high tides; the majority of the time this zone is a terrestrial habitat. Only the hardiest of creatures can be found here, including lichens, barnacles and limpets.

Rocky shores

Exposed to the elements and ravaged by waves, rocky shores are inhospitable environments, but they also have a greater biodiversity than any other coastal habitat. Creatures living here have evolved to cope with the harsh conditions. Limpets, for example, have thick, hard shells and clamp themselves to rocks using a muscular foot. Some seaweeds use a holdfast, a root-like structure, to anchor themselves to stones.

Tidal pools offer us a tantalising insight into what lies beneath the tide. However, the ever-changing nature of these unique microhabitats means that creatures that inhabit them need to be adaptable to survive. At low tide the pools rapidly heat up, and as the water evaporates the salinity levels rise. Oxygen levels also change throughout the day.

The pools just above the low tide mark are the most interesting. They are usually packed with a diverse range of marine animals – some of which are permanent residents, and others are just caught temporarily between the tides. These deeper, and often larger, pools are only cut off from the sea for short periods of time, allowing algae, molluscs, crustaceans and echinoderms to thrive.

Birdlife

Only certain birds are equipped to seek out the marine creatures of rocky shores. Oystercatchers use their powerful bills to hammer molluscs off rocks, while turnstones are named after their habit of flicking over pebbles and marine vegetation in search of food. Purple sandpipers also visit UK shores in winter.

Top photography spots

» Wembury, Devon

With huge wave-cut platforms and slate reefs, this wildlife-rich location is ideal for rock pool rambles.

» Old Town Bay, St Mary's, Isles of Scilly

Sheltered shores support a wide variety of seaweeds and intertidal creatures.

» Strangford Lough, County Down

Shallow, plankton-rich waters are home to hundreds of marine species.

When to visit

For rock pools, try to arrive an hour or so before low tide to give yourself plenty of safe viewing time – don't get cut off by the tide! Tides are at their lowest during spring tides.

Sandy beaches and shingle

Reshaped daily by wind and waves, sandy shores are highly dynamic environments. At low tide, evidence of marine life is often hard to find; organisms living here have adapted to cope with the ever-shifting sands. Molluscs tend to stay beneath the sand, emerging to feed only when covered by water and undisturbed. Some sand-dwelling creatures shut down when exposed to air, coming to life once again when submerged by the returning tide; others, including starfish, sea urchins and shore crabs, bury themselves in the sand at low tide.

Shingle beaches present an even more challenging environment for plants and animals. A few species, however, can withstand this unstable and free-draining terrain, including sea kale, yellow horned poppy and sea holly. Small invertebrates abound along the high tide line.

Birdlife

Birds that make the most of the rich food supply on sandy shores and shingle beaches include black-headed gulls and common terns. Sanderlings may also be seen following the line of breaking waves in search of invertebrates, which feed on the detritus washed up by the tide.

Top photography spots

» Rhosneigr, Anglesey

Most of Anglesey's coastline has AONB designation. Rhosneigr's pristine sandy beaches have a wealth of marine wildlife, including mussels, sea hares and squat lobsters. There's also a tern colony.

» Burgh Island, Devon

Accessible by foot only at low tide, the sands of the tidal causeway that link Burgh Island to Bigbury-on Sea are home to cockles, clams and ragworms.

» Sandwood Bay, Sutherland

It's been described as Scotland's best beach; featuring stunning scenery, sparkling sands and North Atlantic waves.

When to visit

To experience the full power of the elements, including crashing waves, visit during a storm. Make sure you take plenty of care!

Tidal estuaries

Forming the transition zone between maritime and river environments, estuaries are subject to both sea tides and fresh water inflows. Consequently, they are one of the richest natural habitats in the world.

Estuaries and mudflats may appear to be vast, featureless expanses, but the huge numbers of wintering birds that feed on these habitats are evidence of the abundance of invertebrate life that lies beneath the surface. Species of lugworm and ragworm thrive in the mud along with various marine molluscs, including cockles, clams and countless tiny laver spire snails (also known as the mudsnail).

During the summer months, in the higher reaches of mudflats – those in the upper intertidal zone – dense stands of specialist salt-tolerant plants dominate and stabilise the wet mud, creating saltmarsh. The most common saltmarsh plants are glassworts; other species include sea lavender, sea aster, sea purslane and annual sea-blite.

Birdlife

Britain's estuaries and mudflats really come to life between autumn and spring, with the arrival of thousands of wading birds, including knots, redshanks and oystercatchers. Our coastal wetlands are vital winter feeding grounds for more than half of Europe's wading birds.

Top photography spots

» Morecambe Bay, Lancashire

The UK's largest expanse of intertidal mudflats and sand, with vast, open panoramas and constantly changing patterns of light and water. It is the country's most important estuary for seabird and waterfowl populations.

» Budle Bay, Northumberland

Extensive mud flats are exposed at low tide, and the area has high concentrations of wintering wildfowl and waders.

» The Wash, Norfolk

Huge numbers of birds flock to the wide expanse of sand, mudflats, saltmarsh and open water of this famous tidal estuary.

When to visit

Summer for saltmarsh flowers; winter for bird spectacles; any time for big skies, windswept marshes and wide open vistas.

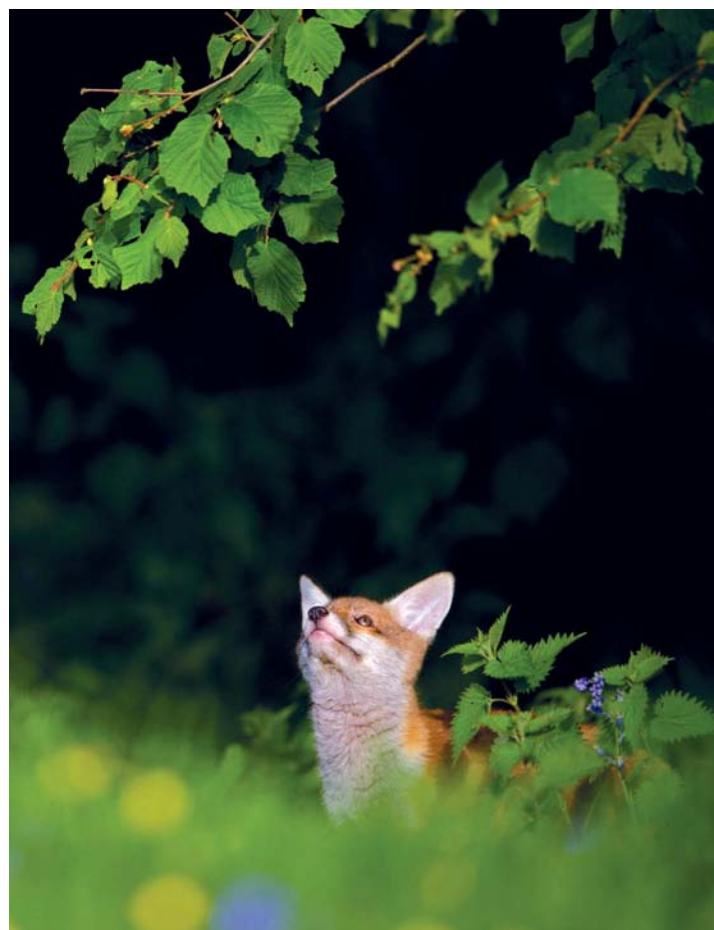
Meet the fox family

After years of trying, **Andrew Parkinson** finally discovered a fox site that was perfect for setting up a hide. The resulting photographs offer a wonderful insight into their daily lives and playful characters



There are few species in Britain that are as compelling, as challenging or as rewarding to work with as red foxes and their cubs. Highly adaptable, supremely intelligent and as cunning as... well, a fox, they can be as difficult to find as they are to photograph. For many years, no matter how many fox earths I found, there would always be a fundamental problem with its location; either the land owner was uncooperative, the fall of light was all wrong, it was susceptible to disturbance, or the environment was simply too overgrown and unappealing. In the spring of 2010, however, all of this changed when I found an almost perfect site in a quiet corner of a friend's field. The next two months went by in a blur, and before I knew it the seven cubs I'd seen that first magical evening were gradually becoming more wary, more elusive, more fox-like.

above This cub was rapidly nearing independence, and this was the last time I saw him. He was always the biggest and the most confident of the cubs, and as he approached my hide on this last occasion it was fantastic to be able to see, at close quarters, a young fox in his prime.
Nikon D3S with 600mm lens, ISO 800, 1/500sec at f/4



top Naturally inquisitive but always wary, the fox cubs would delight in exploring all corners of the land near their earth. This fallen tree provided many hours of enjoyment, and allowed me the opportunity to capture some unusual images. *Nikon D3S with 600mm lens, ISO 200, 1/1600sec at f/4*

above As enjoyable as close-up portraits are, it is always equally important to try and show the animal in its environment. Shooting manually, as this high contrast site always demanded, it was nice to be able to show the fox cub exploring some of the more man-made aspects of its surroundings. *Nikon D3S with 600mm lens, ISO 400, 1/2000sec at f/4*

right One of the great joys of wildlife photography is the privileged view that a photographer can frequently enjoy, such as watching the cubs' natural curiosity for anything that moved or made a noise. Here, a nearby bee was all it took for the fox cub to become momentarily but completely transfixed. *Nikon D3S with 600mm lens, ISO 400, 1/800sec at f/4*





left Is it bird, is it a plane....?
No, it was a hot air balloon that captured the attention of this female cub. As my time with the foxes began to draw to an end I was able to recognise them individually. This female was one of the most curious and seemed completely at ease when she was close to the strange, clicking tent!
Nikon D3S with 600mm lens, ISO 400, 1/500sec at f/4

above Interaction between the cubs was frequently fast and furious, and would often take place out of site. When one of the little females (left) tried to encourage her brother to play, however, I was able to capture a more tender moment.
Nikon D3S with 600mm lens, ISO 800, 1/125sec at f/4

right As wrapped up in photographic cliché as it undoubtedly is, there is just something special about seeing a fox cub among bluebells. Here, a trick of perspective creates the illusion that the fox cub is stopping to sniff a bluebell as opposed to just passing behind it.
Nikon D3S with 600mm lens, ISO 200, 1/2000sec at f/4



On the wing

Surfing harlequin ducks were just one of the highlights of a trip to north-east Iceland for **Steve Young**, who spent three action-packed days there last year...

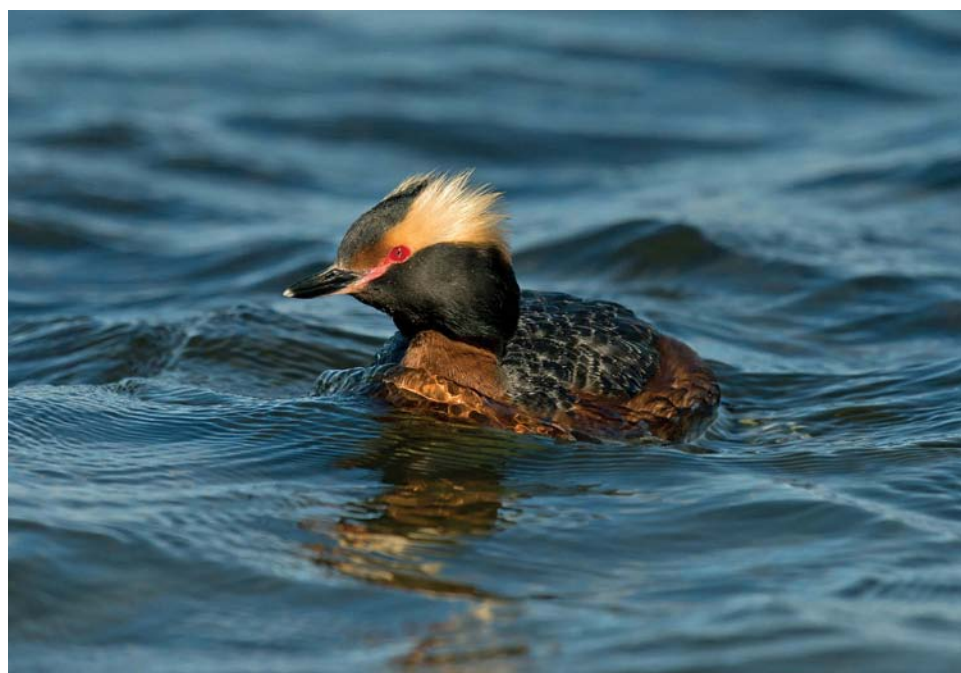
Last summer I enjoyed a short but memorable trip to Iceland – a world away from my usual birding patch in Merseyside. In just the first few hours I saw a flock of eiders fly past against a picturesque backdrop of snow-topped mountains, and watched a plumaged red-necked phalarope feeding on a river. A few minutes later, the same phalarope flew to join a black-tailed godwit in chasing an arctic skua away from their breeding grounds.

I was staying at Hotel Raudaskrida, near Husavik in the north-east of the country, and was being shown the area by a number of guides and drivers, including well-known Icelandic birder and photographer Johan Oli Hilmarsson. My first full day started early and finished late, and I ended up filling 64GB of memory cards. With an hour of daylight left, I only had room for 17 images on my last card and was deleting pictures to make more space!

I had been taken on a full tour of Lake Myvatn, including two visits to the river Laxa to photograph harlequin ducks. Following an early morning start I found a fast flowing river but without any ducks until one drake flew past, taking me by surprise. I missed with the AF sensor – it locked nicely onto the white, foamy waves in the background instead. The bird landed on the river further upstream and the flow of the water led it back down towards me. I was ready, camera on

right **Slavonian grebe**
Rather than swimming away from a nosey photographer, this slavonian grebe came hurtling towards me to see what all the fuss was about – if only they all did this! *Nikon D800 with 500mm f/4 lens, ISO 500, 1/2000sec at f/8*

below
Harlequin duck
As well as having a great name, and plumage that looks amazing, harlequin ducks are also found on fast flowing rivers, which provide a lovely setting. They like to ride the waves, adding to the photo opportunities. *Nikon D800 with 500mm f/4 lens, ISO 400, 1/2000sec at f/5.6*



tripod, finger on shutter, following it as it came closer... and then it virtually surfed the waves at great speed, dipping up and down as it raced past, without me pressing the shutter once.

Once I'd settled down and got over the early excitement, I did manage the odd decent image. On my return in the evening, the birds had relocated to a different area – a calmer stretch of water. They came within very close range, allowing for some lovely portraits to be taken. In between these two harlequin sessions I had been treated to the best Iceland could offer, with stunning views of red-necked phalaropes, Slavonian grebes, long-tailed ducks, barrow's goldeneyes and great northern divers.

My next two days were a blur of birds, including Brunnich's guillemot, gannet, puffin, king eider, red-throated diver, ptarmigan and gyrfalcon. A visit to an offshore island was also memorable, with a humpback whale diving in front of our craft and fulmars skimming the waves alongside. It is, however, my first day visit to the river Laxa and the harlequin ducks that will forever stay in my memory. ■



Red-necked phalarope
Despite taking hundreds of images on my first day in Iceland, I just couldn't resist taking more pictures of the red-necked phalaropes. They are just so photogenic. A low angle and blue water have added to this image. *Nikon D800 with 500mm f/4 lens, ISO 400, 1/4000sec at f/5.6*

Steve's July highlights

Bird of the month

With summer now in full swing, many nature reserves will be alive with the sound of calling common terns. This species will readily nest on the purpose-built rafts that are put out for them each year on lakes and reservoirs. A usually quiet site can be filled with lots of noise and activity.

Wintering in Africa, common terns make the long journey back to the UK each year – the first birds arriving in mid-April before the main influx later in the month and into May. Breeding quickly takes place and colonies are established, as terns are a communal species that nest close together.

Once the young have hatched, activity reaches a peak with the adult birds bringing fish to the hungry brood at regular intervals. Within a few weeks



left Common tern with fish
It's common to see birds in flight with fish in their bills at any nesting colony of terns.

below Common tern feeding its young
Parents bring fish to the young even when they have left the nest.

they are almost big enough to fend for themselves. At the end of August most

will have reared their broods and will start to think about making the long journey back to their wintering grounds again during September; it's a long way for those fresh youngsters to fly!



BIRD PHOTOGRAPHY TIP

With image stabilising lenses, the need for a tripod seems to be getting less and less – I see many people handholding long lenses these days. I must admit I find it easier taking flight shots without a tripod, even though I have a Wimberley head on mine. It is just easier and quicker not to have to swing a tripod around, although I do have aching arms at the end of a long session.

In the past, the slow films meant it was impossible to take good flight shots without a tripod, but with the advent of superb high ISO digital bodies and the stabilised lenses, this is no longer the case. There are times when only a tripod will do – for example, when working from a portable hide or taking images at slower shutter speeds. And, when staking out a difficult to see species, holding a big lens all day is simply not practical.

Also, if you don't use a tripod and your own photos are not quite as sharp as

you think they should be, then give a tripod a try and see if they improve. It could just be that you are not as steady as you think you are when holding the lens, and the extra support might make all the difference to getting tack sharp photographs.



above Dipper

There are some situations where only a tripod will do. This dipper was photographed at 1/13sec at f/22 with a 500mm lens; I was trying to emphasise the fast flowing stream and needed the slow shutter speed. Handholding at this speed, even with a stabilised lens, would have just emphasised that I couldn't do it. The whole image would have been blurred.

AERIAL ACROBATICS

Certain species make flying an art form, and three such birds are swifts, swallows and house martins. July is about the best time to see these summer visitors in action, when they use their gliding, swooping, diving and spiraling aerial antics to prey on swarms of insects.



Swift (*Apus apus*)

Swifts are masters in the art of flight – they can feed, preen, drink, bathe, collect nesting material, and even sleep on the wing. They have a short, forked tail, and sooty brown plumage, but against the sky they often appear black.

Swallow (*Hirundo rustica*)

Graceful and agile, swallows make flying look effortless. They have long, forked tails, which help them twist and turn in search of food – with the males having the longest 'streamers'. Swallows have dark blue, glossy backs, and a reddish patch under the chin.



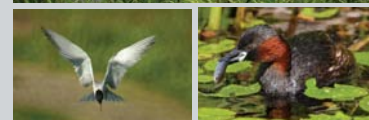
House martin (*Delichon urbicum*)

Closely related to swallows, house martins have a prominent white rump on their otherwise blue-black back, white feathered legs and a shorter, less forked tail. They're expert at feeding in the air, 'towering' after insects at high altitudes.



Location of the month

WWT London Wetland Centre



Tucked into a loop in the Thames and occupying more than 100 acres of land, the London Wetland Centre is a haven for wildlife close to the heart of the capital. It comprises a range of habitats, including lakes, gardens and wildflower meadows, all of which can be enjoyed via a stroll along one of the many meandering walkways.

The reserve is home to many species of bird that cannot be found anywhere else in London, including significant numbers of gadwall and shoveler ducks. During the summer months you can see lapwings, little ringed plovers, great crested and little grebes, along with mallard, pochard and tufted duck broods. Also look out for swooping sand martins, which nest in a specially created sand bank, and common terns, which will be raising their chicks on the main lake rafts.

Location Barnes, London (postcode SW13 9WT)

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Web www.wwt.org.uk/visit/London



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WINNER

Paul Atterby

My interest in photography began when I was given a Pentina camera as a teenager by an uncle, and it's fair to say that I became a bit of a camera collector. For the following 20 years or so I played at photography until I started hill walking. This awoke in me a real passion for wild and rugged landscapes. Fuelled by the need to see natural beauty, I began to buy books by the likes of Ansel Adams, Joe Cornish and Jack Dykinga. The quality of their work made a real impression and led me to eventually buy a large format camera. For me, this was pivotal. Although it's a cliché, they really do slow you down and make you think.

My preferred approach is to walk around with a Linhof viewer, only getting the camera out when the composition has been chosen. I feel that the use of camera movements to maximise depth of field emphasises the importance of foregrounds. It's not reflected in the two images shown here, but I have a tendency to the vertical format. Although I am using digital frequently now, I still see myself continuing to use large format film.

Primarily, my photographs are a reflection of the places I enjoy, but the input of other people is important. This led me to develop a website and to begin submitting images to magazines. I've had some success and am hoping to build on that.

left **Am Meallan, Highland, Scotland**
I travelled up to Glen Affric in January with the intention of building on my knowledge of the area. While out walking I saw this composition but it was late in the afternoon and the light was unfavourable. I use a sunrise/sunset calculator extensively, and worked out that sunrise was the best time to visit. The next morning started dull, but as the sun rose the cloud and mist began to break up and my early rise proved worthwhile.
Nikon D800E with Nikkor 80-200mm AF-D lens at 105mm, ISO 100, 1/10sec at f/14, neutral grey grad filter, tripod

>



Hometown Shirebrook – about one hour's drive from the Peak District

Occupation Charge nurse on an intensive care unit

Photo experience About 10 years seriously

paulatterbyphotography.co.uk

below **Plockton coastline, Highland, Scotland**

Taken from a prominent hillside above the village of Plockton. I had explored the area the day before and chosen my viewpoint and composition.

Returning the next morning, the weather was quite changeable and the relatively soft light appeared to suit the scene.

Nikon D800E with Nikkor 24-70mm AF-S lens at 32mm, ISO 100, 1/13sec at f/8, Lee ND grad, Gitzo tripod



WHY WE LOVE THEM...

Paul's love of hill walking has led him to explore off the beaten track, resulting in the discovery of unusual viewpoints, and dynamic compositions.

Although Paul has a preference for shooting vertical compositions, the landscape approach to these two images works brilliantly for such epic scenes.

What really makes these images is the subtle, warm light, and more dramatic skies. Having taken his time to explore both areas, he has returned when conditions are optimal, and this has really paid off. The resulting photographs have a distinctly painterly look to them, inviting us in to explore the locations.



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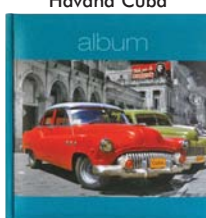
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FT1686 £44.95

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Chillblast Photo OC Lite PC workstation

ADVERTISING FEATURE

The Photo OC Lite is a lightning-quick PC designed especially for photographers.

Here at Chillblast we have a passion for performance, and an understanding that it's not just gamers who need the highest possible speed from their desktop PC systems. The Photo OC Lite was built from the ground up to give photo and video editing enthusiasts both the performance and data security that they need. We have been building performance PCs for more than 12 years and have always offered a line of units specially created for photo and video enthusiasts. It has become such a focus for us that our flagship Photo OC range is now in its fourth generation. Each system has broken the PC Pro benchmark record on release, with the Photo OC IV gaining widespread recognition as the "world's fastest PC". With the Lite we aim to bring this multi-award-winning series to a wider audience, without significantly compromising on performance.



Core Features

The Photo OC Lite uses Intel's flagship Core i7 processor which has been expertly overclocked to 4.5GHz. This provides a boost of nearly 40% over conventional workstations from competing suppliers. This rip-roaring speed has no cost in reliability or longevity, however, as a special liquid-based cooling system has been employed to keep temperatures far lower than in a traditionally cooled tower. Storage too is massively enhanced when compared to regular PC workstations by the introduction of a solid state drive (SSD). These special drives provide anywhere from 5x to 500x the performance of a normal spinning hard disk, as well as enhanced reliability. Piece of mind when it comes to the storage of your precious photos and videos is provided by a RAID 1- enhanced array of two 1TB drives, and you can make further back ups via the included Blu-Ray writer which also writes DVDs and CDs.

TECH SPEC

- Corsair Carbide 200R black tower case
- Intel Core i7 3770K overclocked to a whopping 4.5GHz
- Corsair H60 water cooling unit
- Asus P8Z77-V Motherboard
- 16GB of memory (2 x 8GB)
- GeForce GTX 650
- 120GB Intel 330 SSD Drive
- 2 x 1000GB SATA 7200rpm hard disks in RAID 1
- LG Blu-ray rewriter drive (supports burning to BD, DVD, CD)
- Corsair 600W power supply
- Internal card reader drive
- On board high definition audio
- Windows 7 Home Premium 64bit OEM

Price £1,099 Contact chillblast.com

Prices are correct at time of going to press (08/04/13). E&OE.

The importance of a good graphics card has not been forgotten - a GeForce GTX 650 is provided as standard and can handily accelerate video and photo production in Adobe suites. Add to this a colossal 16GB allocation of memory, a quality motherboard from Asus and a handsome Corsair chassis and the Photo OC Lite is the complete package.

All Chillblast PCs come with an award winning 2 year collect and return warranty as well as lifetime local-rate telephone support. All that remains is for us to remind you of the words of Outdoor Photography expert writer Tim Daly who reviewed the Photo OC Lite in issue 162 of this very magazine. Awarding it a score of 96.2% he rather liked it, and we think you will too!

**OVERALL
96.2%**

"This is very much the kind of computer that should be featured on Top Gear; it's impossibly quick, faster than you really need - like driving a Subaru to Tesco. It is very good value when compared with professional Apple Mac Pro towers, though. It's quiet, and it'll drive the highest resolution display you can attach. For photographers editing video, the processing power will help to render long movie files quickly and burn DVD disks at speed. Everything under the bonnet has been selected for speed, and it's the combination of these components rather than any single factor that makes it run like no other. The Photo OC Lite is simply breathtaking."

0845 45678 31 - sales@chillblast.com

Customise and buy your Chillblast Fusion Photo OC Lite today at
www.chillblast.com

IN THE SPOTLIGHT

Yves Adams

Yves Adams is a Belgian wildlife and landscape photographer with a scientific twist and a passion for the great outdoors. **Nick Smith** finds out what makes him tick



YVES' TOP TIPS

» **I never go on a shoot without...** my GPS. This thing has taken me everywhere, and it's full of information.

» **My one piece of advice is...** quit your job and get out there as much as possible. Neglect your family, do crazy things like that.

» **Something I try to avoid is...** I never want to see any of the wildlife I photograph become extinct.

NICK SMITH There's so much wildlife photography around these days.

What do you need to do to stand out?

YVES ADAMS It's all about passion. There are a lot of people who want to be part of the big wildlife photography celebrity community. But, in general, these people don't have the passion or depth of knowledge to do this properly.

NS Is this because of the pressure to get pictures onto the various social networking platforms?

YA Yes. People take their digital photo and it is up on Facebook in five minutes. But this is part of a drive to make the photographer more popular. This is not what drives me. I just want to be out there in the field. I know I should be more active in this digital world to

promote my work, but I'm a field photographer first. I spend time editing my images and uploading them to my website because I need the money. But, if I didn't need money, probably no one would ever see my pictures.

NS And you spend a lot of time out there...

YA You have to get to know your subject, no matter what species. By that I mean you need to study the behaviour of an animal and get to understand what it is that makes it special, rather than just racing to get your images on forums. For me, the satisfaction does not come from looking at a fantastic image on the screen at home. It comes from taking the photograph properly.

NS Your bird photography is quite unconventional. How difficult is that to achieve?

YA I try to push to another level as much as possible, to reveal the things that other people do not see. What gives me great pleasure is to go to the same spot and work with the same bird, maybe



left Great grey owl, Ounasjoki valley, near Rovaniemi, Sweden

below Golden eagle attacking fox, Bulgaria

above Red-breasted geese, Black Sea coast, Bulgaria

following it for days. That way it will get used to you, and you will get photos that you can't get when you do a drive-by-style shoot.



NS You seem to adopt quite a scientific approach to your subject?

YA When you use the term 'scientific' it seems that what you do is very boring. Some people want to make art from their photography. For me, though, if I am photographing a landscape it's really important that I know what type of habitat it is. This way I can know what plants and birds I can expect to encounter.

NS Do you think photography has a positive impact on environmental conservation?

YA It is important, because fewer and fewer people seem to bother about nature. If you spread good pictures out into the community it will awaken people's interest a bit, and perhaps motivate them. ■

To see more of Yves Adams' photography visit yvesadams.be

YVES' CRITICAL MOMENTS

1991 Got my first SLR camera, a Nikon F801	1999 First professional assignment shooting French landscapes	2000 Began an 11-year career in scientific research with INBO.be	2003 Founded my own picture agency: vildaphoto.net	2011 Went full-time professional	2012 Highly commended in the Gerald Durrell category of the Veolia Wildlife Photographer of the Year competition	2013 Began leading guided photographic trips across Europe
--	---	--	--	----------------------------------	--	--

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- A Adapter Ring 38.1mm
- A Adapter Ring 40.5mm
- A Adapter Ring 46mm
- A Adapter Ring 49mm
- A Adapter Ring 52mm
- A Adapter Ring 55mm
- A Adapter Ring 58mm
- A Adapter Ring 62mm

GRADIENTS

- Light Grey Graduated
- Dark Grey Graduated
- ND8 Grad 3 Stops
- ND8 Grad Hard Cut
- Light Blue Graduated
- Dark Blue Graduated
- Cool Blue Gradient
- Light Green Graduated
- Dark Green Graduated
- Light Mauve Graduated
- Dark Mauve Graduated
- Light Red Graduated
- Dark Red Graduated
- Light Tobacco Graduated
- Dark Tobacco Graduated
- Light Fog Graduated
- Strong Fog Graduated
- Light Yellow Graduated
- Dark Yellow Graduated
- Light Sunset Graduated
- Dark Sunset Graduated



POLARIZERS

- Linear Polariser Filter
- Circular Polariser Filter

NEUTRAL DENSITY

- Neutral Density 2
- Neutral Density 4
- Neutral Density 8

STARS AND DIFFRACTIONS

- Star x 4
- Star x 6
- Star x 6 with centre spot
- Star x 8
- Diffraction 2x
- Diffraction 36x
- Diffraction 4x
- Diffraction Star 4
- Diffraction Star 8
- Diffraction Square
- Diffraction Halo



CLOSE UP'S

- Close Up 1
- Close Up 2
- Close Up 4
- Split Field

MULTI IMAGE AND SPEED

- Multi Image 3
- Multi Image 5
- Multi Image 7
- Speed

COLOURS

- 20 x Polyester colour set
- Yellow
- Orange
- Green
- Red
- Sepia
- Sky



CONVERSION

- 20 x Writen polyesters set

- 80A
- 80B
- 80C
- 81A
- 81B
- 81C
- 82A
- 82B
- 82C
- 85A
- 85B
- 85C
- FLB
- FLD
- FLW



DOUBLE EXPOSURE AND MASKS

- A Double Exposure
- A Double Mask 1
- A Double Mask 2
- A PSF



DIFFUSERS AND FOGS

- A light Diffuser
- A Strong Diffuser
- A Fog 1
- A Fog 2



NETS

- Net Blue
- Net Grey
- Net Green
- Net Orange
- Net Red
- Net Violet
- Net White



SPOTS

- Oval Spot Blue
- Oval Spot Clear
- Oval Spot Grey
- Oval Spot Red
- Oval Spot White
- Spot Blue
- Spot Clear
- Spot Grey
- Spot Green
- Spot Orange
- Spot Red
- Spot Violet
- Spot White
- Wide Spot Blue
- Wide Spot Clear
- Wide Spot Grey
- Wide Spot Green
- Wide Spot Orange
- Wide Spot Red
- Wide Spot Violet
- Wide Spot White



P SYSTEM TO FIT ALL COKIN P SIZE SYSTEMS

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- P Adapter Ring 38.1mm
- P Adapter Ring 49mm
- P Adapter Ring 52mm
- P Adapter Ring 55mm
- P Adapter Ring 58mm
- P Adapter Ring 62mm
- P Adapter Ring 67mm
- P Adapter Ring 72mm
- P Adapter Ring 77mm
- P Adapter Ring 82mm



GRADIENTS

- Light Grey Graduated Hard Edge
- Dark Grey Graduated
- Dark Grey Graduated Hard Edge
- GG4 ND8 3 stop Grad
- GG4 ND8 3 Stop grad Hard Edge
- Light Blue Graduated
- Dark Blue Graduated
- Cool Blue Graduated
- Light Green Graduated
- Dark Green Graduated
- Light Grey Graduated



- Light Mauve Graduated
- Dark Mauve Graduated
- Light Red Graduated
- Dark Red Graduated
- Light Tobacco Graduated
- Dark tobacco Graduated
- Light Yellow Graduated
- DarkYellow Graduated
- Light Sunset Graduated
- Dark Sunset Graduated



POLARIZERS

- Linear Polariser
- Circular Polariser

NEUTRAL DENSITY

- ND400 9 Stops (Japanese Glass)
- available Round (Back Slot) Square (for use with PL, star etc)
- ND16 4 Stops (Japanese Glass)
- Neutral Density x2
- Neutral Density x4
- Neutral Density x8
- Neutral Density x8 (Glass)

INFRA RED 720 P FILTER

- Infra Red 720 Optical Glass

STARS AND DIFFRACTIONS

- Starburst x4
- Starburst x6
- Starburst x8
- Diffraction 2x
- Diffraction 36x
- Diffraction Double Halo
- Diffraction Halo
- Diffraction 4x Star
- Diffraction Filter DS8
- Diffraction Square



CLOSE UP FILTERS

- Close up +1
- Close Up +2
- Close Up +4
- Split Field

COLOURS

- Yellow
- Orange
- Green
- Red
- Skylight
- Sepia



DIFFUSERS AND FOGS

- Light Diffuser
- Strong Diffuser
- Light Fog
- Strong Fog

CONVERSION FILTERS

- 80A
- 80B
- 80C
- 81A
- 81B
- 81C
- 82A
- 82B
- 82C
- 85A
- 85B
- 85C
- FLB
- FLD
- FLW
- FLB



DOUBLE EXPOSURE

- Double Exposure
- Solar Eclipse Filter

SPOTS

- Blue Clear Spot
- Clear Spot
- Green Clear Centre Spot
- Grey Clear Spot
- Orange Clear Spot
- Clear Oval Spot
- Grey Oval Spot
- White Oval Spot
- Red Clear Spot
- Violet Clear Spot
- White Clear Spot



100 MM FILTERS GRADIENTS 100 X 125MM

- Light Grey Graduated
- Dark Grey Graduated
- Light Grey Hard Edge
- Dark Grey Hard Edge
- ND 8 three stop Geads
- ND 8 three srtp hard edge Grad
- Light Blue Graduated
- Dark Blue Graduated
- Light Green Graduated
- Dark Green Graduated
- Light Tobacco Graduated
- Dark tobacco Graduated
- Light Sunset Graduated
- Dark Sunset Graduated



NEUTRAL DENSITY

- Neutral Density 2
- Neutral Density 4

DIFFUSERS AND FOGS

- Diffuser Light
- Diffuser Strong
- Fog 1
- Fog 2

COLOURS

- Yellow
- Orange
- Red
- Green
- Sepia
- Skylight



CONVERSION FILTERS

- 80A
- 80B
- 80C
- 81A
- 81B
- 81C
- 82A
- 82B
- 82C
- 85A
- 85B
- 85C
- FLB

- Spot Clear
- Spot Oval
- Spot White



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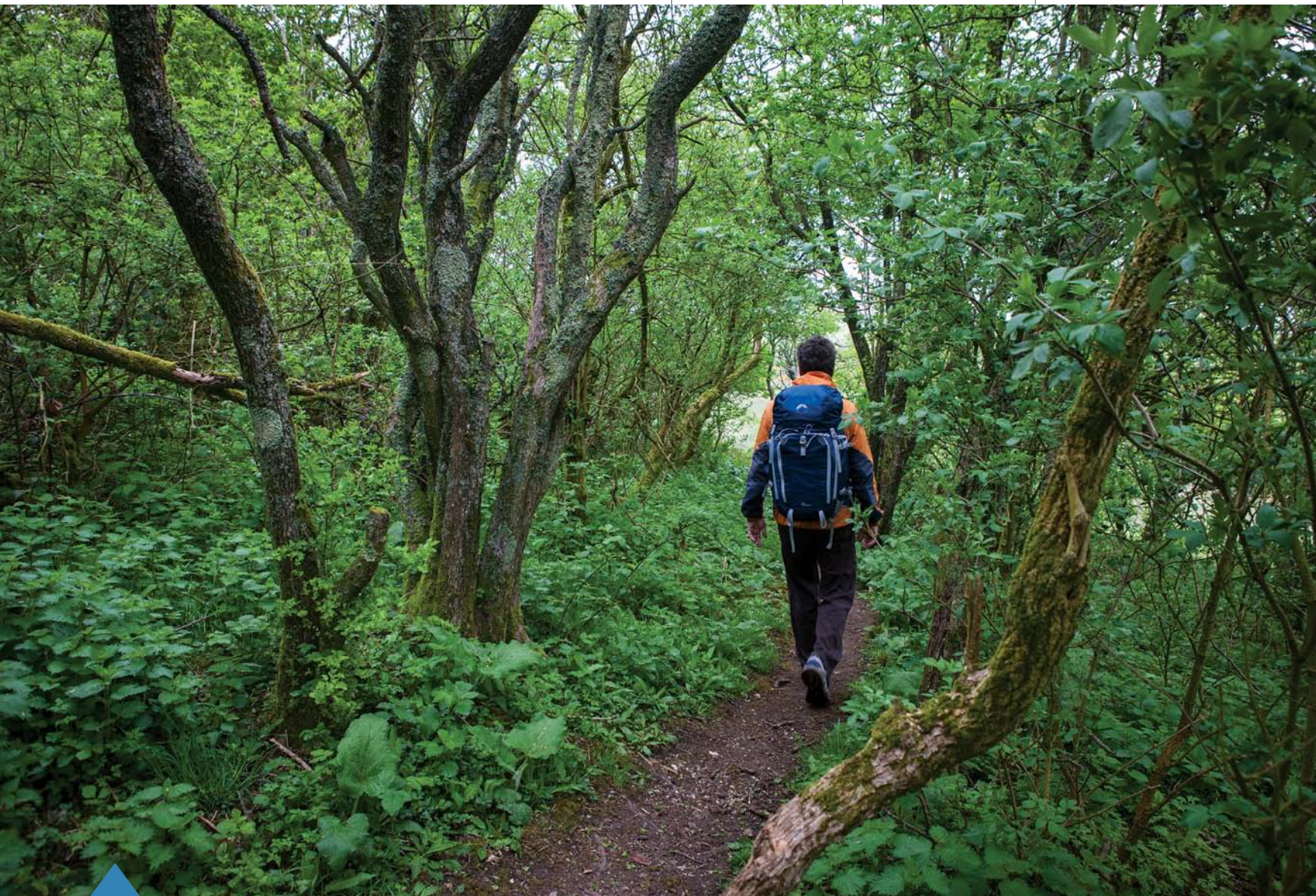
ACQUIRE

84 **Camera test**

86 **Kit test**

88 **Judy's kit**

90 **Gearing up**



PACKED AND READY TO GO

Steve Watkins tries out Lowepro's innovative new modular backpack

Sony DSC-RX1

Groundbreaking cameras are few and far between but this new Sony offering promises to revolutionise full-frame photography. **Andy Luck** finds out if it can live up to its promise and price tag

Guide price £2,499 **Contact** sony.co.uk



Imagine a full-frame 35mm camera that combines the best build quality of traditional film cameras with absolutely cutting edge digital technology, and will still fit in a coat pocket. If such a dream were possible, what would it look like?

Sony has turned this concept – which many photographers have been talking about for years – into reality. Not content with that, they have also added into the mix the usual Cyber-shot ease of use and technological brilliance, such as full HD video, proven sweep panorama, and a range of genuinely useful scene modes and picture effects. The result is the RX1, one of the most unique small cameras we have ever handled at *OP*. But is this just an expensive proof of concept offering or a genuinely viable photographic tool?

With a shape reminiscent of the diminutive Sony RX100, but roughly one third larger, the Sony RX1 has a small (by SLR standards), fixed, high quality Carl Zeiss 35mm f/2 lens on the front – partially sunk back into the body to reduce the profile.

The body has a solidly hewn metal casing, bevelled manual dials – for mode and exposure compensation – and a small, flush-fitting pop-up flash. It feels like a camera that could be with you for years to come, a relatively rare thing in the digital age. The hotshoe has contacts for an optional, if rather pricey, electronic viewfinder or an optical viewfinder, which costs even more.

Around the lens barrel are manual aperture, close-up mode and manual focus rings. The shutter release is threaded, old-school style, for a manual remote and has a solid on/off lever surround. A small, configurable control button nestles close by. All controls

below (left) **Wild garlic** Bokeh for small subjects at f/2 in macro mode is exceptional, with a pearlescent quality. *Sony RX1, ISO 100, 1/100sec at f/2, handheld*

below (right) **Woodland in spring bloom** Thanks to the sensor and lens combination, colours and tones have quite a distinctive filmic quality. *Sony RX1, ISO 100, 1/800sec at f/4, handheld*

function with a delightful precision reminiscent of the Leica M.

Taking up almost the entire back of the camera is a sharp, clear 1.2 million-dot, 3in TFT-LCD. There is a control dial, thumb wheel, menu button, and Fn and AEL buttons to the right side of the screen, and playback and flash release buttons above. This layout might be minimalist but it is also highly effective and intuitive when combined with the excellent manual controls and the fact that many buttons are user assignable. Three custom settings are also available on the mode dial, for instant recall of favourite shooting modes.

The front of the camera is unassuming

and low profile, with a leatherette grip for the right hand and a small focus mode switch low down on the other side. Etched in simple white type on the front of the lens are words that will catch the eye of more advanced and professional photographers: Carl Zeiss Sonnar 2/35, T*. Suddenly, the not inconsiderable price starts to make more sense. Consider also that behind that legendary lens is also one of the best full-frame sensors currently available. Featuring 24 million pixels, it produces outstanding images. Then, factor in how much a similarly specified DSLR and lens combination would cost, and its size and weight compared to the 482g, pocket-sized RX1.



One has to forego lens changing, but with such a wonderful lens that can be welcome, especially as the 35mm focal length is a moderate wideangle – a long-time favourite of street shooters and landscapers. With a handy 20cm close-focusing minimum distance in macro mode and the fast, f/2 Sonnar design, it is possible to achieve outstanding subject isolation, or bokeh, for smaller subjects.

Manual and autofocus implementation is great, with magnified focus assist when needed. While the autofocus isn't super fast, I found its overall response to be perfectly adequate for almost every

situation, and the virtually silent leaf shutter makes it very discreet.

Given the fixed lens limitation, can a Cyber-shot really go toe-to-toe with top DSLRs or a Leica M? In many situations I would say yes, it can. The sensor and lens combination has been highly developed and, of course, also benefits from the lack of vibration from a mirror. So, all round image quality is outstanding. This is also one of the best cameras for control of noise, meaning you can set auto ISO to very high limits and shoot in almost any light conditions with absolute confidence. ■

LIKES

- ✓ Craftsmanship
- ✓ Classic lens rendition
- ✓ Dynamic range
- ✓ High ISO
- ✓ Portability
- ✓ Discretion

DISLIKES

- ✗ Auto ISO shutter speed in aperture priority mode is not user configurable
- ✗ Peaking only in magnified view
- ✗ Overpriced accessories

TECH SPEC

Sensor type 35mm full-frame Exmor

Effective pixels Approx. 24.3MP

Metering C, S, Multi, Flexible

Shooting modes S, A, M, P

Exp comp ± 3.0EV, 1/3EV step

ISO 100-25,600 (extendable)

Lens Carl Zeiss Vario Sonnar T*

35mm f/2

Minimum focus distance 30cm

(20-35cm in macro mode)

Image stabilisation Yes

Flash Yes

LCD screen 3in TFT Xtra Fine

Media memory stick (various), SD,

SDHC, SDXC, microSD, micro SDHC

Format JPEG, Raw (stills) and AVCHD, MP4 (film)

Battery NP-BX1 Lithium-ion

Weight 482g (with accessories)

Size 113.3mm x 65.4mm x 69.6mm (WxHxD)

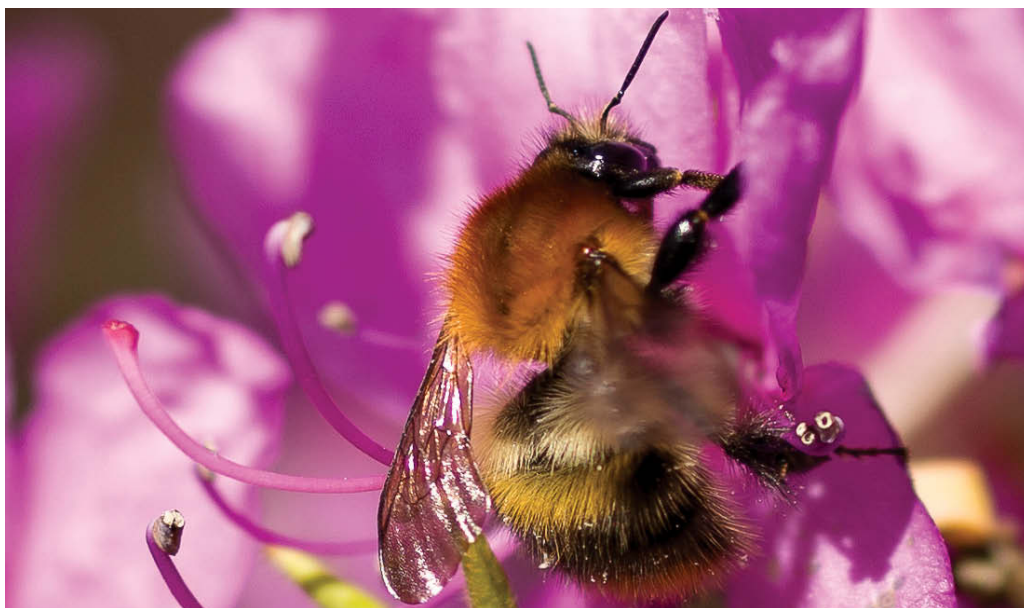
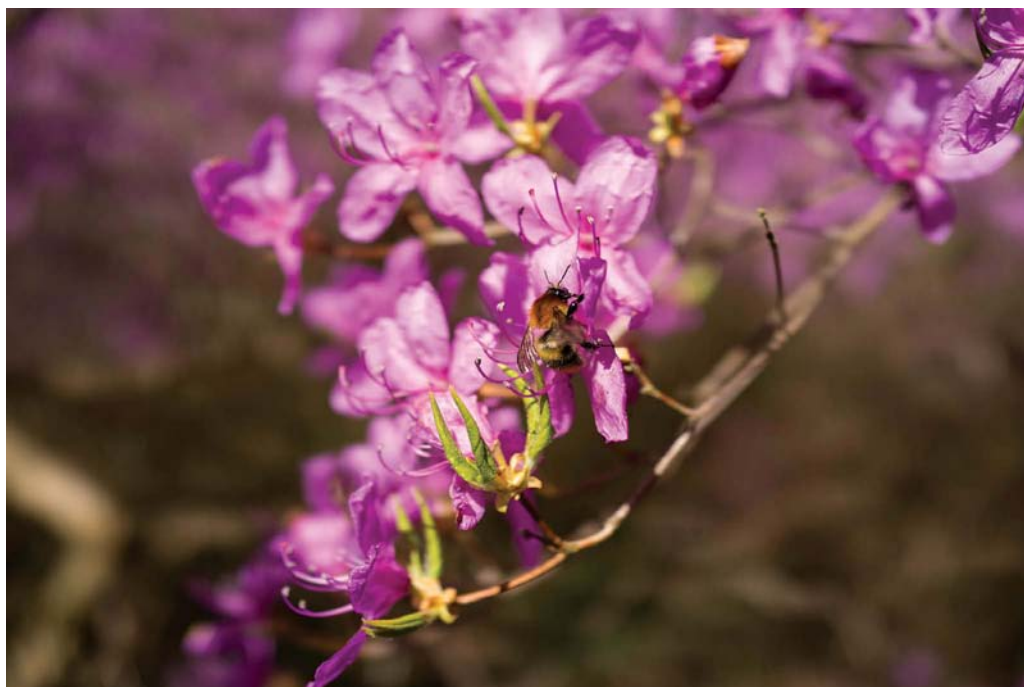
VERDICT

If I had to sum up the RX1 in a word, it would be 'liberating'. I found a classic look to the image quality from this very desirable small camera. The fact that it can be used like a point-and-shoot added to my sense of creativity rather than limiting it. Using my feet instead of a zoom lens or cropping from the generous image detail captured means you can have a discreet but exquisitely crafted camera that can be with you all the time. It can do pretty much anything you ask of it, with fully professional results.

RATINGS

Handling	97%
Performance	98%
Specification	98%
Value	95%

OVERALL
97%



top Even deep background shadows behind brightly lit subjects can be lifted with DRO in-camera, or later in Raw software. Sony RX1, ISO 100, 1/2000sec at f/2.2, handheld

bottom A crop of the frame above (100%) shows the combination of breathtaking detail, clarity and soft blur that only full-frame can deliver. Sony RX1, ISO 100, 1/2000sec at f/2.2, handheld

Lowepro Rover Pro 45

Aimed at outdoor photographers on longer adventures, this new offering from Lowepro promises to ease the weight on your shoulders. **Steve Watkins** puts it to the test

Guide price £239 **Contact** lowepro.co.uk

Life as an outdoor photographer has got significantly better over the past two years or so thanks to camera bag manufacturers realising that lugging a shoulder bag or unwieldy backpack on an adventure is a recipe for lifelong osteopath appointments. As more bags enter the sector, the manufacturers have been refining their offerings, and the Lowepro Rover Pro 45 is a culmination of extensive field testing (with American adventure photographer Corey Rich, among others) and listening to customer feedback on previous bags of this type.

Features

Like most Lowepro products, the Rover Pro 45 is endowed with a healthy list of features. Fundamentally it is a top-loading 45-litre backpack with two removable camera pods inside, which allow great flexibility for adjusting the ratio of camera to outdoor gear you need to carry. Of course, take both pods out and you have an excellent backpack that can be used for non-photographic trips, too. Its volume should suffice for frugal packers on an overnight, lightweight camping trip.

There are external attachment points for trekking poles, sleeping mats and jackets, which keep them out of the way while you are hiking but handy when you need to access them. The side pocket is set up to accommodate a two-litre hydration reservoir with routing for the drinking tube so you can drink on the go.

On the opposite side is an excellent tripod carrying system with two flaps and two attachment points that help make it a cinch to load and offload the tripod – a valuable feature when you are debating whether it is worth the effort to take it off for a quick shot.

There are plenty of other storage pockets and spaces, too, including a

laptop sleeve inside and pockets on the waist belt, so you won't struggle to organise your gear and snacks.

Packing

The two camera pods are relatively small, but together allow a reasonably large amount of kit to be carried; I fitted a Canon EOS 1DS MkIII with 24-70mm f/2.8 lens mounted and a 70-200mm f/4 lens into the larger pod and a 180mm f/2.8 macro lens into the smaller one, plus accessories. You can easily pop a flash, spare battery and memory card wallets in there, too.

I found that it is a good idea to pack something below the two camera pods in the main compartment, as when they are at the very bottom of the bag they are a little awkward to get into due to the main pack access zip not running fully to the base. A spare jacket or a small inflatable sleeping mat does the trick of lifting them up the bag sufficiently.

In the field

The most noticeable thing about using the Rover Pro 45 on a hike is the superb trampoline-style carrying system. Even with a heavy load, the pack carries wonderfully well, feeling light and stable and moving in unison with your

LIKES

- ✓ Trampoline-style carrying system
- ✓ Extra pockets and storage
- ✓ Lightweight
- ✓ Tripod mounting system

DISLIKES

- ✗ Trekking pole attachment points interfere with the back panel zipper

above External straps allow trekking poles to be carried on the rear

below The two removable camera pods allow plenty of camera gear to be carried safely



movement – it's a dream to carry over long distances.

The camera pods are accessed via the zippered back panel, which works well but it does mean that the harness side of the pack has to be placed down on the floor, so it will get muddy if you are out in wet conditions (some other similar bags, such as the f-stop Satori, have the harness panel zippered so the pack is placed down on its back).

The pack itself is fairly lightweight (2.7kg), so you don't feel like you are carting unnecessary additional load. ■

VERDICT

This is a great addition to the range of adventure camera packs, and ideal if you are heading out on longer adventures. One of the great benefits is being able to use the pack without the camera pods, so you get a camera bag and a backpack for the price of one, making it extremely good value. The highlight is the way it carries a heavy load; after a while you hardly notice the pack on your back as it springs in unison with your motion. Excellent!

RATINGS

Specification	95%
Performance	98%
Value for money	95%

OVERALL
96%





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Canon EOS 100D

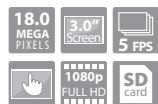


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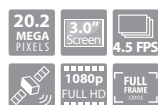
Canon EOS 7D



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Canon EOS 6D



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Canon EOS M



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CANON LENSES

Cashback available on selected Canon lenses. See www.ParkCameras.com/Outdoor for details.

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24mm f/1.4L Mk II USM	£1,245.00	300mm f/4.0L USM IS	£1,099.00	24-70mm f/2.8L II USM	£1,795.00
24mm f/2.8 IS USM	£585.00	400mm f/2.8 USM IS II	£8,295.00	24-70mm f/4.0L IS USM	£1,259.00
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28mm f/2.8 IS USM	£559.00	400mm f/5.6L USM	£1,058.00	24-105mm IS (White Box)	£679.99
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50mm f/1.4 USM	£279.00	TSE 45mm f/2.8	£1,099.00	70-200mm f/4.0L IS USM	£929.00
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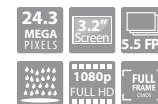
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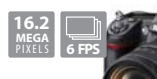
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AF-D 28mm f/2.8	£245.00	AF-D 200mm f/4D IF ED	£1,179.00	AF-S 24-85mm f/3.5-4.5 ED VR	£439.00
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AF-S 35mm f/1.4G	£1,299.00	AF-S 300mm f/2.8G ED VR II	£4,045.00	AF-S 28-300mm ED VR	£679.00
35mm f2 AF Nikkor D	£259.00	AF-S 300mm f/4D IF-ED	£1,029.00	AF-S 55-200mm f/4-5.6G	£199.00
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THE BEGINNING OF THE NEW





Ultra-light tents

Make the most of the long summer days by camping out in the wild; **Judy Armstrong** tests four lightweight tents

Take advantage of this season of long days and light nights with a home from home: a lightweight tent that lets you spend all your waking hours outdoors. Sleeping out means you can maximise the time spent reaching a location, and see it in both evening and morning light.

Fabric technology and a growing market mean that tents are becoming feather-weight without sacrificing weatherproofing, features or durability. The result is less weight on your back, more room in your bag and more scope for adventure.

Single-skin tents (one layer of fabric) are very lightweight but best for dry/moderate conditions as they are less resistant to rain and require

maximum ventilation to disperse condensation. Double-skin tents (with an inner and a flysheet outer) are more weather-resistant. Consider fabric weight and hydrostatic head, to match your likely usage in terms of weather and terrain (pay particular attention to groundsheet weights).

Quality of fabric, poles and pegs is closely linked to cost. In general, the lightest tents use the most technical materials and have the highest price tags.

Brands often slightly understate size and weight as their information is based on samples. To be sure an ultra-light tent is large enough for your purpose, try to see it pitched before purchase.

TEST NOTES

Weight: includes tent, poles, pegs, guy lines, stuff sacks. Spares are excluded. Figures in brackets from the brand.

Packed size: length x diameter (brand version in brackets)

Dimensions: inner tent (max width x length x max height / porch max width x length, in centimetres)

Materials: hh = hydrostatic head (rain resistance: pressure of water the fabric will withstand). D = denier (higher number = heavier)

Comfort: includes ventilation, foul-weather stability, living space

TOP TIPS

» **Look for:** easy pitching (preferably in one piece or flysheet first; inners aren't waterproof on two-layer tents), useful living area and convenient access in bad weather.

» **Ventilation:** good ventilation is vital, so check options for air flow. Condensation inside a tent means damp kit and discomfort. High-level vents (e.g. in doors) are more effective than low-level.

» **Pegs:** small/narrow pegs are best for hard ground. Soft ground needs more surface area; Lightweight provides corkscrew pegs – a superb example. For sand, consider V-section stakes.

MSR Fast Stash

And now for something completely different... Fast Stash is a single-skin tent or shelter, with enough room to sleep three at a pinch, or two plus gear in comfort. It pitches in a wedge shape: a rectangular base, solid back sloping up to a high (1.3m) front edge, and solid side panels, which can be pitched open for air flow or tight against the mesh. The front

is supported by two poles (375g), which can be traded for trekking poles (minimum 1.35m long). A small overhang shelters the door (mesh with zipped backing panel). The thin groundsheet can be supplemented with a separate floor (£36, 280g): necessary on rough ground. Pegs are adequate for hard ground but would

need upgrading for soft; no guy lines (or pegs for guys) were supplied, and are necessary in windy conditions. A huge shelter for the weight. **Best for:** ample space for moderate conditions



Weight: 2kg (1.84kg)
Packed size: 50cm x 14cm (51cm x 15cm)
Internal area: 210 x 160 x 130
Material: nylon ripstop PU/silicone (1000mm hh), nylon micromesh 20D canopy, nylon ripstop PU floor (10,000mm hh), 13mm alloy poles, alloy pegs

£260, msrgear.com, tel 01629 580484

RATINGS

Pitching:	95%
Space/weight ratio:	100%
Comfort:	95%
Access/gear storage:	100%

OVERALL
97.5%

LIGHTWAVE T10 Trek XT

If you travel solo and need a tent for all seasons, this is it. T10 Trek XT (extended porch) is versatile, robust,



reasonably lightweight, with huge storage space and a comfortable living area. It pitches inner first. This is normally a negative in bad weather but this inner has a DWR finish so shrugs off rain. Plus, the inner can be pitched without the fly in fine weather. With the flysheet, mesh 'wings' at the inner front fold back for easier access. It is long, with room to store

camera gear. The porch has room for rucksack and chef (stove outside, of course). The entrance is high and wide. Venting is adequate, with mesh panels at feet and in the door (two-way zip). Profile is streamlined, stability is very good, and there is ample sit-up height. Quality is outstanding and three types of pegs are provided for different ground types. Standard Trek (short porch) weighs 1.68kg, £250. **Best for:** four-season solo use

Weight: 1.95kg (1.96kg)
Packed size: 47cm x 15cm (40cm x 17cm)
Internal area: 80 x 225 x 97 / 90 x 145
Material: nylon ripstop silicone 40D fly (5000mm hh), nylon PU 70D floor (5000mm hh), nylon ripstop DWR 40D inner, 9mm alloy poles, 16 x alloy pegs

£299, lightwave.uk.com, tel +33 468 69 30 08

RATINGS

Pitching:	95%
Space/weight ratio:	95%
Comfort:	100%
Access/gear storage:	100%

OVERALL
97.5%

VAUDE Power Lizard

A single-hoop tunnel, Power Lizard is extremely lightweight and minimalist. Profile is similar to the Zephyros 2 Lite, with short, vertical poles at either end. It pitches in one unit, with the inner attached by stretch webbing. The pole clips to the outside of the fly, which can be pegged down in strong wind before the pole

is added. Titanium skewers were supplied for the tent but not for guy points. These work in very hard ground but should be upgraded to fatter pegs for softer terrain, with four added for guy lines. The inner is

generous for one person and gear, or tight for two people. There is minimal storage between fly and inner; just space for boots and cooking gear. Venting is adequate, with mesh panels at each low end and in the door, and a two-way door zip for partial opening. Stability is good provided it is pitched end-on to the wind, although the flysheet tends to flap in wind.

Best for: ultra-lightweight

Weight: 1.05kg (1.05kg)
Packed size: 44cm x 12cm (35cm x 14cm)
Internal area: 155 x 250 x 94 / 30 x 230
Materials: nylon ripstop silicon 20D fly (3000mm hh), nylon laminated 40D floor (10,000mm hh), polyester micro-ripstop 15D inner, alloy T6 7.5mm poles, titanium pegs

£385, vaude.co.uk, tel 01665 510660

RATINGS

Pitching:	95%
Space/weight ratio:	100%
Comfort:	90%
Access/gear storage:	85%

OVERALL
92.5%

WILD COUNTRY Zephyros 2 Lite

Wild Country is sister brand to Terra Nova, which makes ultra-light tents for mountain marathon runners. Wild Country offers similar tents, with slightly less technical materials, at keener prices. This is new for 2013: a single-hoop tunnel with end and side storage. One long pole creates a lateral spine,

short poles tuck into (fiddly) pouches at either end. It can be pitched as one unit, with small bungees tensioning the inner onto the pegs. Ventilation is adequate, with mesh flaps at ends and in the door panel. The entrance zip is two-way so vents effectively. The tent is stable in wind, with four guy points. The inner is roomy

for one, and a close fit but possible for two (max width at top and tail is one metre, so mats will need to be juggled). Storage is quite tight, with room for a collapsed rucksack or camera bag at either end (between inner and fly), and boots alongside the door.

Best for: price-conscious, low profile, small footprint

Weight: 1.4kg (1.4kg)
Packed size: 52cm x 12cm (45cm x 16cm)
Dimensions: 112 x 230 x 85 / 37 x 230
Materials: nylon PU fly (4000mm hh) + floor (6000mm hh), polyester inner, 8.5mm Superflex alloy poles, V-angle alloy pegs, steel skewers

£210, terra-nova.co.uk, tel 01773 833300

RATINGS

Pitching:	95%
Space/weight ratio:	95%
Comfort:	95%
Access/gear storage:	85%

OVERALL
92.5%



MacWet gloves ▼

Breathable, all-purpose sports glove with unrivalled grip, no matter how wet or humid. Available with long or short cuffs, in 14 different sizes for a second skin feel to ensure maximum comfort. There's a choice of mesh material for warmer adventures or fleece-lined Climatec for colder weather.

Guide Price: £27.99
macwet.com



Fujifilm FinePix XP200 ▲

Rugged, lightweight compact designed for life in the great outdoors. It features a 16MP CMOS sensor and optical image stabilisation, 5x optical zoom and 3in LCD monitor. It can shoot at up to 10fps and record full HD movies, and is waterproof to 15m, shockproof, and freezeproof to -10°C.

Guide Price: £229
fujifilm.eu

GEARING UP



Blackmagic Pocket Cinema Camera ▲▶

Pocket-sized Super 16 film camera weighing just 355g, with feature-film style 13 stops of dynamic range, Super 16-size 1080HD sensor, flexible micro four-thirds lens mount and lossless CinemaDNG Raw and Apple ProRes recording formats.

Guide Price: £665
blackmagicdesign.com/uk



Peak Design Capture Camera Clip System ▲▼

Quick-release locking action, weatherproof aluminum clip that allows you to carry your camera on any backpack strap or belt. It rigidly holds your camera so you can be active without the worry of your camera swinging about. Suitable for DSLR, micro four-thirds and compact cameras.

Guide Price: £60
snapperstuff.co.uk



G-Drive Pro with Thunderbolt ▼

Compact, desktop external hard drive designed to provide hard drive capacity with SSD-like performance, delivering data transfer rates of up to 480MB/s.

Guide Price: £449.95 (4TB)
g-technology.com



Hama Wi-Fi data reader for Apple devices ▲

Wi-Fi reader for SD cards and USB sticks to allow easy data transfer to an Apple device. It also acts as a router hub, via the ethernet port, allowing up to five other devices to connect wirelessly to the internet. Battery-operated, it links with Apple iPad and iPhone, as well as other devices.

Guide Price: £60 - £70
hama.com

Tascam DR-60D ▼

Four-track, solid-state recorder for audio recording with DSLR cameras, featuring 96kHz recording, XLR mic/line inputs with phantom power, DSLR bracket to attach to cameras and stand adaptor to attach to a tripod.

Guide Price: £319
tascam.co.uk



Zamberlan Crosser shoe ▼

Specifically designed to allow you unhindered and efficient movements, the Crosser features Zamberlan's five piece, dual-density EVA midsole and Vibram outsole, enhanced with TPU stabilisers and heel counters. Up top, a Kevlar rand wraps a synthetic upper enhanced with TPU insets, while the Gore-Tex membrane provides lightweight comfort.

Guide Price: £120
zamberlan.uk.com



Canon EOS 700D ▲

New addition to the entry-level consumer DSLR market, featuring 18MP Hybrid CMOS AF sensor, vari-angle LCD touchscreen, 5fps shooting, 9-point AF system and ISO 100-12800 sensitivity – with the possibility to extend to ISO 25600.

Guide Price: £629 (body only)
canon.co.uk



1



2

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4



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7



8



1 Classic Journeys

Classic Journeys have teamed up with professional photographer Simon Watkinson (ABIPP) to bring you some amazing photography journeys. Destinations include Nepal, for our brand new Nepal Photography Workshop, Cambodia, Myanmar (Burma) and India. We travel in small groups, and expert tuition and

photography guidance is provided by Simon. We are fully ATOL bonded, and passionate about photography and travel. We invite you to join us on a photographic experience of a lifetime.

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2 Digital Photography Holidays

Bespoke travel photography holidays to Myanmar (Burma), Cambodia and Thailand, hosted by award winning professional photographer Stephen Studd. Benefit from his 25 years of experience and intimate knowledge of each location, ensuring you are in the best place for the best light.

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3 Responsible Photography Holidays

Responsible Photography Holidays are a collaboration between Gail Ward and local partners, community and conservation projects in Colombia, Ethiopia, Greece, Morocco, and the UK. Through

sharing specialist knowledge, ideas and favourite places, they have planned photography experiences with lots of photographic opportunities, as well as offering the chance to learn about local life, explore remote places and enjoy a little relaxation! Guidance and help is structured around individual requirements. Three to five/six participants only.

Find out more: responsiblephotographyholidays.co.uk
email@responsiblephotography.org
 07808 166138



4 Photo Iconic

Photo Iconic's courses are tutored by the hugely experienced professional photographers behind the international Travel Photographer of the Year awards. We love to travel – and we love to focus on your photography. Give yourself a pre-travel photographic boost in 2013 with one of our

London-based short courses, then join us for an unforgettable international adventure in 2014, when we'll be exploring the fabulous landscape and festival of Bhutan and taking a truly Inspired Journey to Morocco.

Find out more: photoiconic.com
courses@photoiconic.com
 01728 669185



5 Andrew Newey, Nomadic Mongolia

As a travel destination, Mongolia is perfect for those seeking adventure, traditional culture and the unrivalled hospitality that is offered by nomad families. Join award-winning travel photographer Andrew Newey for a photographic expedition around

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Find out more: andrewnewey.com
info@andrewnewey.com
 07940 288488



6 GeckoWorkshops

GeckoWorkshops Photography Expeditions combine the art of travel with that of photography. Each of our journeys is a unique voyage of discovery, offering the opportunity to learn and practise photography while exploring some of the finest destinations in India.

Inspired by assignments, our expeditions are true photographic adventures, affording participants a real insight into the working methods of professional photographers and providing access to a wealth of spectacular photographic opportunities across a range of subjects.

Find out more: geckoworkshops.co.uk
info@geckoworkshops.co.uk
 0207 1936958



7 Fleuret Photo Holidays

Come and photograph some of the most amazing locations on earth with travel photographer Tim Mannakee. Fleuret Photo Holidays is working hard to offer inspiring, high-quality tours worldwide, from the landscapes of China to the white horses of

the Camargue. Our itineraries are carefully researched to ensure you get the best possible shots. New tours include Slovenia, Croatia, Alsace, and 'Icelandic Horses', with exciting destinations being added all the time.

Find out more: fleuretphotoholidays.com
mannakee@wanadoo.fr
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8 Photo Quest Adventures

Join us for once-in-a-lifetime adventures to exotic and photogenic destinations around the globe. We keep our groups small to ensure that all of our customers learn and expand their photo skills, regardless of their level. With our photography leaders you will be inspired with one-on-one attention to elevate the quality of your imagery.

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Canon Lenses

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8.0 fps
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Canon
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4.0 fps
1080p movie mode

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18.0 megapixels
5.0 fps
1080p movie mode

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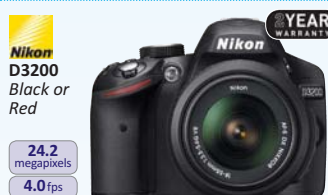
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5D Mk III Body £2335

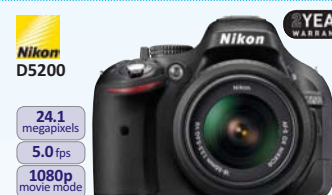
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Nikon
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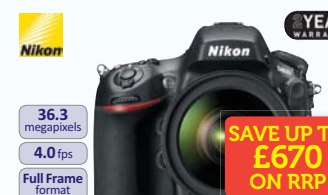
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D4 Body RRP £4999 **£4249**



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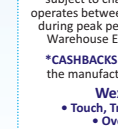
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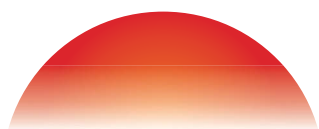
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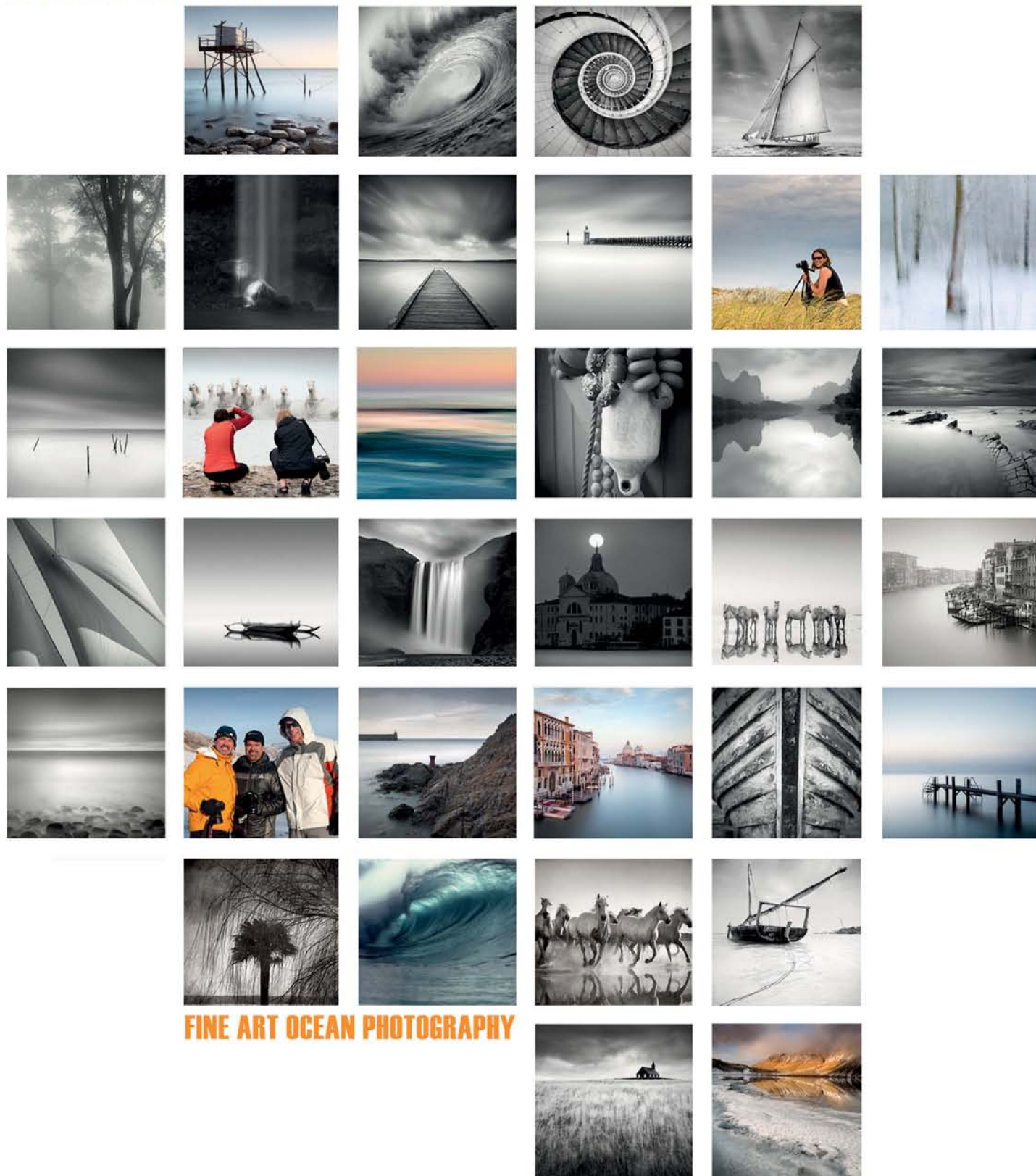
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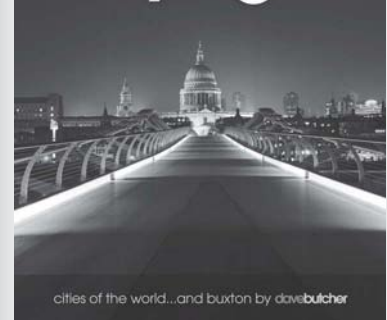
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July 27th, August 31st; Privileged access to Cheetahs, Red Maned Wolves, Bengal Tiger, White Tiger & Corsac Foxes. The Cheetah & Tiger enclosures are not mowed for enhanced photographic opportunities. Private Displays by various Birds of Prey, Owls & Harris Hawk both static & flying. Jesses hidden for static shots.

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July 8th, July 9th; Oxfordshire. We will concentrate on the Bats first. Take amazing bat photos. Practice fill-in flash on many other wildlife subjects in different lighting conditions. Max 4 persons. We are most happy to lend you a Canon digital camera and flash unit for the day. Indoor exhibits make weather conditions irrelevant.

Big Cats with Leopard & Tiger Cubs, WHF, Smarden in Kent

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July 6th, July 7th, August 24th; Up close to African Lions, Bengal + Siberian + Sumatran Tigers, Serval, Cheetah, Pumas, Pallas Cats, Amur & Snow Leopards, Black Leopards, Clouded Leopards. Large open enclosures. UK's most popular photo workshop. Really special photo opportunities from just inches away. Tiger Cubs born Aug 2011 & July 2012. Leopard Cubs & Serval kittens born July 2012. Max 12 clients.

Big Cats with Tiger Cubs, WHF, Smarden in Kent

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August 23rd, August 27th; Full day as above, but with additional time and space at each enclosure. Time is also put aside to review your photos at lunchtime. One to one tuition throughout this very special day. You will see all the animals as above and you will have more personal interaction with the cats.

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Gorillas & African Safari Experience, Port Lympne

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Birds of Prey Workshop, Bedford

July 20th

£99

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

Foxes & cubs, Otters, Wildcats, Badgers & more, Surrey.

£129

July 2nd, 10th 11th; Inside enclosures 'til sunset. Also Owls, Snakes, Badgers, Polecats, Weasels, Hedgehog, Harvest Mice & various Deer. This is possibly England's longest established photographic venue. Two sessions with the foxes, sometimes only inches away from you. Time is spent actually inside enclosures with Foxes and cubs, Otters & Scottish Wildcats. No fences or wires to shoot through for any subject today.

Small Cats Workshop, Welwyn, Herts.

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Farne Islands Puffins (Over 5 hrs photography)

£89

June 4th, 7th, 12th, 18th; 20 species of birds. 50,000 puffins. Guillemots, Razorbills, Shag, Arctic Tern colony etc. You will get unbelievably close to some of the species. Get that much sought after shot of Puffins with their beaks crammed full of sand eels. Tips and Tuition

Pro Birds of Prey Shoot, Bamburgh, Northumberland.

£129

June 21st, 23rd, 24th; Amazing photography opportunities. Hill top views overlooking large extensive valleys and seascapes. Rocks and gorse bushes abound. Golden Eagle, Peregrine Falcon, Merlin, Eagle Owl and Barn Owl will be placed in really natural situations. Jesses will be hidden where possible for those perfect "in the wild" shots. Can combine with Bass/Farne as this location is very close to the Farne Islands.

Pro Birds of Prey Shoot (2), Bamburgh, Northumberland.

£129

June 10th, 11th, 26th; This is a new venue totally unconnected with the workshop above. Both the falconer and the birds are different. The venues are about 20 miles apart. The pictures that you will get from this workshop are quite unique. We will take two of the birds down to an amazingly beautiful, little known waterfall. This will provide a unique backdrop for your subjects. The falls are surrounded by trees covered with mosses and lichens. We will photograph up to 10 different species, mainly British. Maximum 8 photographers.



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Sheridan and Rachel Rendall Lake District April 2012.

WORKSHOPS FOR 2013**July 2013**

Monday 22nd - Cotswold Classics and Lavender Day
1 place remaining - £145.00 inc. light lunch and coffee

August

3rd - 10th - Isle of Skye and Small Isles - 2 places remaining
7 Nights Dinner, B&B £1495.00

16th - 18th - Lake District Heather and Fells

1 place remaining - 2 nights Dinner, B&B £445.00

August - September

30th - 2nd - Shropshire Hills and Horses - 1 place remaining
2 nights Dinner, B&B £445.00

6th - 8th - Dorset Jurassic Coast - 1 place remaining
2 Nights Dinner, B&B £545.00

20th - 22nd - Peak District - 1 place remaining
2 Nights Dinner, B&B £445.00

27th - 29th - Lake District - 1 place remaining
2 Nights Dinner, B&B £445.00

October One Day

Westonbirt in Autumn Colour

Wednesday 23rd £145.00 inc light Lunch and Coffee

November One Day

Stourhead Autumn Classics

Thursday 14th - £145.00 inc light lunch and coffee

Free Post Production Day included

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Print Set	4 x 6	5 x 7 1/2	6 x 9	8 x 12
35mm Xpan*	4 x 12	5 x 14	-	-
35mm	£11.95	£16.25	£19.25	£28.80

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20x24	£29.50	£44.30	£53.25	£96.45
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15exp	£11.50	£16.55	£17.40	£27.40
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120	5x5	6x6	8x8	
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Prints gloss or matt, borders optional

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Explorer-200PDS
(EQ5 PRO)

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Explorer-150PDS
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EQ6 PRO: SRP £1099

Prod.Code 20854

Explorer-250PDS
(EQ6 PRO)

SRP £1548.00

Product code
10221/20854

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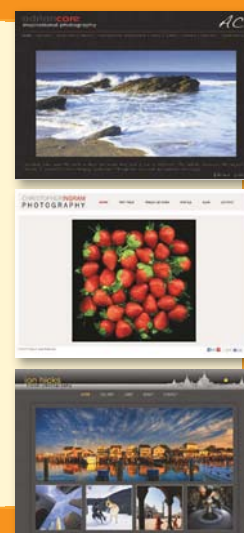
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CLASSIFIEDS

IF YOU ONLY DO ONE THING THIS MONTH...

Micro & Macro



1

Inspired by Huub de Waard's incredible microphotography in our March issue, we challenged you to change your perspective, hunt out some mini subjects and get extremely close! We were mightily impressed with the images you produced. Here is our winner and six runners-up...



WINNER

1/ Hinrich Baesemann

Mint leaf beetle, taken in Tromsø, northern Norway.

Canon EOS 5D MkIII with Canon MP-E 65mm lens, ISO 400, 1/60sec at f/4, tripod
polarfoto.com

2/ Steve Green

I was looking for insect subject matter so visited a local field, sat down and waited. I've found that if you sit still for long enough they will come to you. Several spiders and an earwig came by, which I was happy with, but they didn't give me the shot I was looking for. Purely by chance I looked up and just saw this fly sitting there.

3/ Brian Peers

I shot this image of a female common darter dragonfly warming up on a log bench at a local nature reserve in Rainford, St Helens.

Nikon D2x with Nikkor 200mm f/4 macro lens, ISO 200, 1/30sec at f/16, tripod





4



5



6

4/ Kasia Nowak

This swallowtail butterfly hatched much too early for this year's cold spring. It was moving very slowly and I found it relatively easy to photograph a detail of its wing with a telephoto lens while it was resting on a green garden chair.

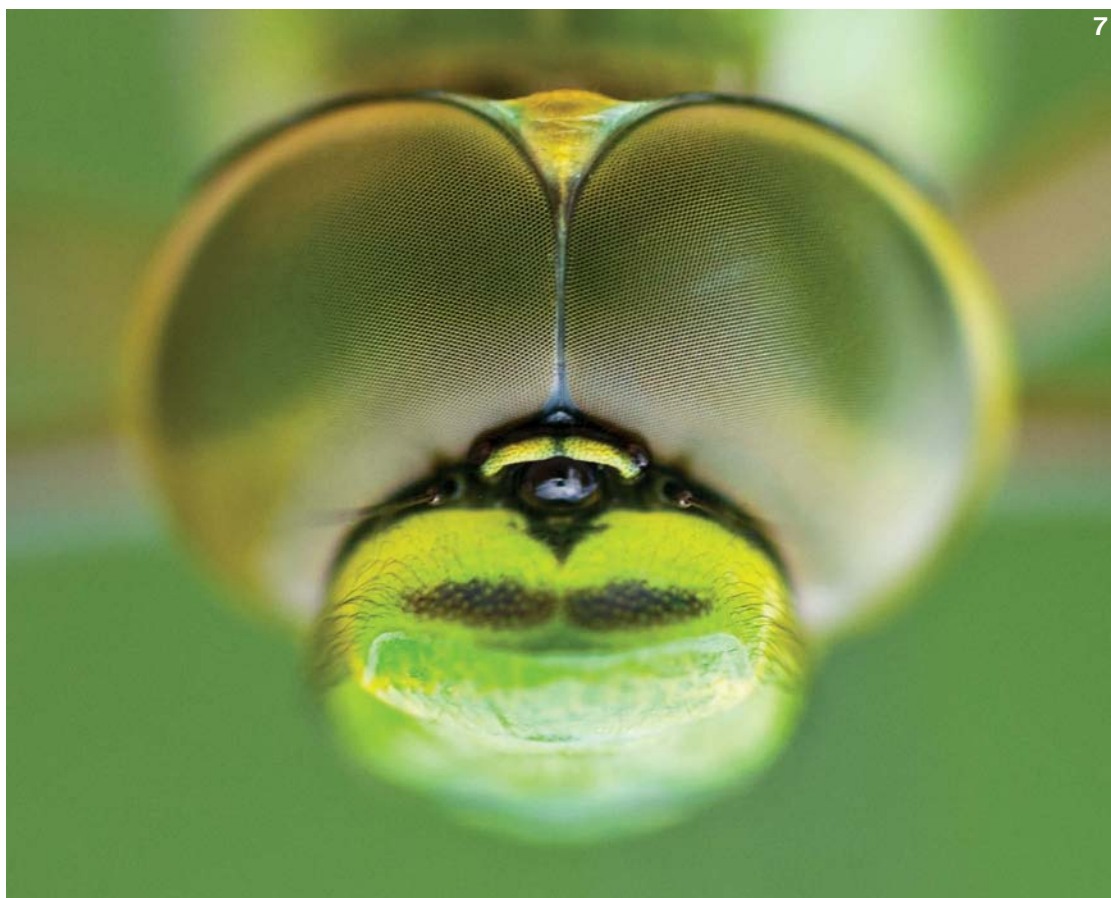
Nikon D800 with Nikkor 70-300mm VR lens at 170mm, ISO 100, 1sec at f/11, Raynox close up lens, tripod
kasianowak.com

5/ Helen Clark

I have grasshoppers living in my garden. They do not seem to mind my presence and allow me to get up close without being disturbed.

This grasshopper was basking on a leaf so I laid flat on my front and rested my camera on a beanbag. They may only be small creatures but they have such character.

Canon EOS 350D with Tamron 90mm macro lens, ISO 100, 1/200sec at f/5.6, fill-in flash, beanbag support, cable release, 3 frames with slightly different focus, focus stacked in Photoshop
helencClarkphotography.co.uk



7

6/ Helen Holt

This common wasp was caught briefly resting on a dried leaf just before flying away.

Canon EOS 50D with Canon EF-S 60mm macro lens, ISO 320, 1/500sec at f/2.8

7/ Ric Harding

This shows the eyes of a newly emerged emperor dragonfly (female) photographed at the Worcestershire Wildlife Trust's Lower Smite Farm Nature Reserve. I am fascinated by the intricate details of insects – particularly the compound eyes.

Nikon D300 with Tamron 90mm f/2.8 macro lens, ISO 200, 1/250sec at f/5.6, handheld, Cobra ring flash

YOUR NEXT CHALLENGE TRAVEL PHOTOGRAPHY

When you set off to explore new places, whether in your home country or abroad, the compulsion to take photographs of your experiences grows ever greater. The key to capturing powerful travel photos is to give them a sense of place and impact... to tell a story. Before you go, check out Tim Clinch's enlightening feature on page 26 and then send us your most compelling images.

Enter and you could win a Samsung 16GB SDHC memory card, worth over £50!

The lucky winner of the 'Travel Photography' challenge will not only have their winning image published, along with our selection of runners up, in the October 2013 issue of *OP*, but will also win a Samsung 16GB SDHC memory card worth over £50. It stores over 4,000 photos, four hours of video, or 4,000 songs, and is waterproof, shockproof and magnet proof – ensuring your memories and data are safely and reliably protected.

Closing date for entries is 8 July 2013.

See page 50 for an entry form and our full terms and conditions for submitting images.



Where in the world?

Do you know where this wild and dramatic landscape is? If so, send in your answer to be in with a chance of winning a fantastic Snugpak Softie Jacket 3!



© Getty Images/Stockphoto/Thinkstock

Where is it?

This photograph shows one of the most remote and geothermally dynamic landscapes in the world. Is it:

- a) **Kamchatka, Russia**
- b) **Landmannalaugar, Iceland**
- c) **Altiplano, Chile**

The correct answer and the winner's name will be published in OP170 (on sale 29 August). Send your answer to opcomp@thegmcgroup.com, stating 'Wild landscape' as the subject, or drop it in the post to: Where in the world – 'Wild landscape', OP, 86 High St, Lewes, East Sussex, BN7 1XN. Deadline for entry is midnight on 24 July 2013.

THIS MONTH'S GREAT PRIZE Snugpak Softie Jacket 3 (SJ3)

The winner this month will receive a superb Snugpak Softie Jacket 3 (SJ3), worth £99.95! This inspired new jacket is perfect for spring and summer adventures. It features Paratex Micro outer fabric, Paratex Light inner and Softie Premier filling, and is good for use down to 0°C.

The roll-away hood and water-resistant main zipper help keep you dry. It has concealed pockets, is lightweight and comes with its own stuff sack. To find out more, go to snugpak.com.



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APRIL ISSUE WINNER

In OP164 we asked you to name the stunning location of this rock climb. The answer was **c) Trango (Nameless) Towers, Pakistan**



The winner of the four great photography books is Dave Warbis, from Hamworthy. Well done!

© Corey Rich/Mammut Archiv/Red Bull Content Pool

Some images shown are WhiteWall.co.uk editions, e.g. S. Hagge, F. Holland, F. Waßbüchner, H. Droste, T. Tarczal, D. Wieck, E. Merkhöfer, M. Lange (detailed view)



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