

LANDSCAPE PHOTOGRAPHY

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TABLE OF CONTENTS

Table of contents	i
1. Introduction	(1)
2. Historical background of landscape photography	(3)
3. What equipment to use	(5)
4. The role composition plays	(9)
5. The role and power of natural light	(12)
6. The spectacular colours of nature	(15)
7. The inspiration of travel	(17)
8. Description of author's work	(19)
9. Conclusion	(26)
10. Bibliography	(27)
11. Appendix A - Author's work	(29)

INTRODUCTION

The true words of the expressionist landscape photographer, Yuan Li, "no image can be recorded in exactly the same way" (Li, 1989), is just what landscape photography is all about. What makes it so unique is the fact knowing that what you see at that particular moment when triggering the shutter of the camera, will never in time be the same again. Therefore, every landscape image is unique in its own way.

Many amateur photographers do not succeed in making the image striking, most of the time it is as if there is a lack of something in the image, something that will make the image stand out.

When composing a landscape photograph the photographer must try to create a certain feeling towards the viewer that will attract his eyes and interest. Something that will make the viewer want to come back and look at the image again. That is what the photographer must try to succeed in when taking landscape photographs.

This can be achieved by making use of the very basic rules when taking the photograph. Making sure the composition is right, depth of field is as acquired and focusing is perfect. These are just the very basics of what to look for when taking a landscape photograph.

By looking through the viewfinder at what the image will look like, you must be able to answer the question: "What in the image interest you, and why does it interest you?". If you do not have an answer to this question you may just as well move on to another scene or create something out of the existing image by changing angle or by using a prop to give you an answer to the question.

Discussing the different aspects of landscape photography and giving a broader view of this field of photography, is what this script will consist of.

HISTORICAL BACKGROUND OF LANDSCAPE PHOTOGRAPHY

Photography is in some way part of nearly every person on earth's life. Since the beginning of photography, people who could not afford traveling through the world, used photographs to show others what the rest of the world looks like. Landscape photography made out a great part of this type of photography.

Since the early beginnings (1839) photography wasn't available or affordable to all parts of the world. It wasn't until further development and exploring with emulsion and other chemicals, that it became more available to more people.

William Henry Fox Talbot was one of the first to make "photogenic drawings" of scenes of his traveling through the help of the "camera obscura".

Going through the stages of pinhole cameras, Daguerotype and Heliography, photography seemed to develop more and more, until it was possible to take a picture with a smaller handheld camera and more people started taking photographs. (Langford, 1992 and Davenport, 1991)

Travelers to all the parts of the world took photographs that were of great influence to landscape photography. For the travelers brought back pictures of landscapes from right over the world. This also caused people moving to new territories which they only have seen pictures of and setting themselves there. These places then later developed into towns. All this was caused by landscape photographers. Different photographers had different interests in different parts of the world and that also led to the documentation of different parts of the world.

One of the great names in landscape photography and well known amongst most people is the photographer, Ansel Adams. Of all his work he is most known for his landscape photographs. Photographing many regions he is also known most for his landscape photographs of the Yosemite Valley, where he spend a lot of his time. Befriended with photographers like Harry Callahan, Dorothea Lange, Nancy Newhall, just naming a few who he also worked with, Ansel Adams was and always will be of great influence to many landscape and upcoming amateur photographers. (Read, 1993 and New York Graphic Society, 1985)

Through the development of photography up until now, landscape photography has always been a part of everybody's life. It is the art and the picturesque feeling of taking a landscape photograph that will always inspire people taking landscape photographs. Whether it is for own use or documenting a certain region or area, that is what makes landscape photography worth its while.

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WHAT EQUIPMENT TO USE

Looking at what camera equipment there is on the market nowadays, you can use nearly any equipment you prefer to work with. With the technology of our era, a lot of technical problems are something of the past. The quality of equipment is of such kind that acceptable quality pictures can be achieved with the smallest of formats on the market.

If you look at what format camera to use for landscape photography, the range is still very big from which to choose. Looking at view camera's, better quality can not be achieved with any other camera. Expense wise it is not recommended starting off with such a camera, for they are expensive both to purchase and to operate. It also is a very bulky size and its weight is another problem when wandering around and taking landscape photographs. Another problem is the limitation of having to carry along darkslides.

Another format that is largely recommended and much more versatile and cheaper is a 35mm SLR camera. A large range of producers in this field enable's one to choose a camera that gives the quality required. This camera has a large range of lenses, that can easily be carried with and be changed in the same process. With its through-the-lens (TTL) metering system it makes it a lot easier making the right exposure. It is small and light to carry around with all its accessories where ever one finds oneself to be going. Because of the small negative size, enlargements of bigger than 8 x 12 inches seems to be not so sharp as wanted.

The smallest format of camera mostly used to achieve best quality is the medium format SLR camera. It has a wide range of lenses available that are easy to use and changed if necessary. The quality is nearly as good as that of your large format camera, having a negative size of 645, 6 x 6, or 6 x 7. It is less bulkier, much easier to handle and carry around. Moneywise it is one of the best offers on the market and gives outstanding quality.

Comparing a photographer with a painter, it is the lenses the photographer uses to compose a picture, as the painter uses a brush to do all this work.

Placing lenses in three categories, wide-angle lenses, standard lenses, and telephoto lenses makes it easier to choose what lens you want to use. There is also the fact that a standard 50mm lens for a 35mm camera is a wide-angle lens for larger formats.

With standard lenses, the sort of distortion created, (subjects in the fore-ground seem to be larger and distant objects seem to appear smaller), are acceptable to the viewer; for the human eye views like a standard lens. More distortion is created with a wide-angle lens, for subjects in the foreground are more distorted. With the telephoto lens your subjects in the background seem to be the same size as that in the foreground and appears to be on the same plane.

Another aspect of lenses is the depth of field that can be obtained with different focal lengths and aperture settings. Wide-angle lenses give more depth of field than lenses with longer focal lengths.

By playing with the different lenses and making use of different ways of distortion and depth of field, some great effects can be achieved. By making use of telephoto lenses unwanted subjects can be eliminated by the limited depth of field. That is when the photographer mainly wants to concentrate on a certain subject. The background is then blurred and out of focus. A distant tree against a mountain behind it can create a feeling of size. The tree will appear small against the large mountain.

By making use of wide-angle lenses, there can be a concentration on the foreground. Making subjects in the foreground bigger and creating distance by making subjects in the background smaller. Unwanted elements are also more likely to come into the frame when using a wide-angle lens and there must be carefully looked at before taking the photograph. Large depth of field is also achieved with wide-angle lenses.

When going into the field, the lenses carried with must be well chosen. The ideal lenses to take, is a wide-angle lens of 20mm - 28mm, a standard lens and a telephoto lens of round about 200mm. The reason for this is to make the weight carried with less, and to give a wide range of angles to shoot with. For one does not know what might cross one's path while out in the field.

Many photographers prefer not to use a tripod. On the other hand much better quality can be achieved when using one. It doesn't just steady the camera, but also enables one to use an aperture setting for greater depth of field when using a

slow shutter speed. Placing the camera on a tripod also gives the chance of looking carefully at the landscape in the viewfinder. Giving more time to look at the elements that are distracting and need not be in the frame. A tripod in landscape photography really is essential.

The film used must suit the feeling that is to be created. By learning the effects of using black and white and colour film through experience one will be able to tell which medium will work best with what is seen in front of one. Colour film works best, for the colours that nature provides for us are much more striking on colour film than on black and white film. Although there are the exceptions where it will work better shooting the landscape on black and white film, colour film is mostly used for landscape photography.

THE ROLE COMPOSITION PLAYS

One of the most important elements when taking a landscape photograph is composition. Placing the subject in the right position of the frame, by making use of the golden rule of thirds, can be of great help. Dividing the frame into thirds both horizontally and vertically. This gives an idea of where to place the different subjects of the landscape to make it more interesting for the viewer. If one take for example, where to place the horizon. If the sky does not do much to the picture it will be advised to place the horizon in the top third of the frame to concentrate more on the foreground and what really is of importance in the landscape. On the other hand, if the sky is striking, for example thunderstorm clouds or the great colours of the sky while the sun is setting and the sky is of more importance, it will be advised to place the horizon in the lower third of the frame to let the attention of the viewer fall on the sky.

As with the subject it is almost never advised to place the horizon in the middle of the frame, but there are exceptions to the rule.

It is by thoughtful composition of the elements in the frame that the photographer attaches meaning to the landscape. Creating a certain feeling towards the photograph that are to be produced. By moving around, looking at what angle to shoot from, how to compose the different elements in the landscape, considering different compositions and choosing the one that appears the best through the viewfinder that makes a successful landscape.

Balance in a landscape plays an important role. By putting the elements into a frame a centre is created. It is by putting these elements into the right position in the frame that a certain kind of balance is created in the photograph. Putting these elements around the centre so that there is no wasted or empty space in the picture that will be distracting to the eye, is what important role composition plays in the landscape.

Large subjects like a big tree on the one side of the frame can be balanced by a little tree on the other side of the frame. Another way of achieving balance in a photograph is by means of a S-shaped curve or road connecting the different parts of the photograph.

By the placing of different elements in the frame so that these elements divide the areas into different sizes and not placing it so that the picture is cut into equal parts, makes it more interesting for the viewer. This is achieved by the use of lines or objects that are placed in areas in the photograph to create these parts. When this is done, there must be carefully looked at the negative space that are in the picture. This is the area not occupied by any object such as the open sky. This areas must be carefully planned so that they don't get to big and be of great distraction.

This negative space can also complement the shapes of the subjects and become of great importance as well. This negative space can be overcome by means of using lines in the composition for a better effect.



Looking at repeating shapes in a landscape can also be of great importance in the composition of the photograph. Lines that are repeated throughout the picture can be very striking by composing it to lead the eye through the picture. By the arrangement of these shapes and lines a successful picture can be produced. Only by practice and careful planning of the composition of a photograph, placing the elements in the right places, doing it over and over, will successful pictures be produced.

THE ROLE AND POWER OF NATURAL LIGHT

"Combining 'photo' (light) and 'graphic' (to draw), photography means literally 'to draw with light' ". (Li, 1989: 18)

Not like other types of photography where artificial lighting is used to light the subject, landscape images are usually illuminated only by one source of natural light, the sun. Meaning that there can only be work with what light is available at that particular moment. Except when making use of artificial lighting or reflectors when taking a close-up picture of a subject. Waiting for the right light can take some time. It is essential to use correct lighting to create a striking image.

The position of the sun can create different effects on a landscape. With the sun right behind the camera, shadows are minimized and the landscape can appear flat. This type of lighting with the sun right behind the camera is called frontlighting. This is explained by means of a clock where the photographer is in the centre position of the clock and facing the twelve and the sun at six.

A three dimensional effect can be created if the sun is in the eight o'clock or four o'clock position. This type of sidelighting is more recommended for landscape photography than frontlighting.

When photographing sand or snow, lighting from the ten o'clock or two o'clock position can make the snow or sand sparkle. This type of lighting is known as backlighting. This type of lighting also works well with leafs and flower petals.

However it must be carefully planned so that shadow areas don't dominate the picture. A lens shade also must be used to prevent lensflare from the sun. One must be careful not to let the lens shade be in the picture. By placing the camera in the shade of a pole or tree one does not have to use a lens shade.

The best times for shooting landscapes are in the early morning and late afternoon. This type of lighting gives warm tones and creates breathtaking effects. Because of the long shadows at this time of day, empty space in the picture can be filled with these shadows. Whether to shoot early morning or late afternoon depends on the choice of the photographer and what he prefers.

It is wise shooting a landscape one know in the early morning for preparation time is limited, while in the afternoon you can walk around and have time to set up and wait for the lighting to be right.

Effects that may be wanted can be altered by the weather condition. One then have to adapt to nature. Use the weather to create something interesting. Various weather conditions can create different and striking effects when taking a landscape photograph.

Overcast conditions can create just as striking effects for saturated and deeper colours are produced. Textures of trees and rocks appear more prominent and striking with overcast days.

When shooting with a lens with a long focal length the sky has to be clear to make the subject stand out. This is best in the early morning and late afternoon, when there is no breeze. Water can also appear like a mirror when there is no breeze causing ripples on the water. Great effects can be achieved in this condition.

A lot of photographers seem to be scared of rainy conditions. Most striking landscapes can be captured in these conditions. Equipment must be protected from the rain when shooting in these conditions.

The role shadows play in a picture is also of great importance, but be on the lookout for shadow areas in the picture that can appear like big black holes. By cropping out these black holes when placing the composition in the right position and by the correct exposure some detail can be obtained in the shadow areas. Manipulation in the darkroom also helps a great deal with the shadow areas.

THE SPECTACULAR COLOURS OF NATURE

Although photographers have restriction over the control of colour because of the limitations of and variations in film, real striking images can be achieved by the colours that nature provides. Different moods can be achieved with different colours. With black and white most of the effects that are achieved with colour landscapes can not be achieved.

The sun is the only source of light and can play a great role when taking landscape photographs. It is best shooting landscapes early, before ten, eleven 'o clock, in the morning, or late in the afternoon after 3 'o clock. Shooting in between these times the suns' rays are too harsh and tend to wash out the true colours. The colours are so much stronger and warmer early morning or late afternoon and more colour saturation can be achieved.

Shooting at dawn or dusk more colour can be added to the image. The colour the sky takes on are spectacular, ranging from a deep blue to orange, but can be very tricky to capture on film.

Lighting can be greatly influenced by the weather. Overcast conditions can only work well when there are strong and rich colours in the landscape. These colours must also then dominate the picture so that the rest of the picture will not be disturbing to the viewer.

Change of weather also creates striking images. Dramatic scenes can be captured right after a thunderstorm when the earth is wet, the colours stronger and

the clouds dramatic as the thunderstorm moves away. Timing plays a great role capturing these scenes.

Close-up landscapes work best when it is overcast and the sun's rays are not harsh creating unwanted shadows.

Colours of a landscape must be presented realistically. The colours in an image do not have to produce a realistic rendition of a scene in the purest sense, but have to provide viewers with a sense of a close connection to a recognizable landscape. When going out to take landscape photographs the photographer has little control over the colour of his subject. By focussing on one prominent colour, the photographer's impression of and reaction to a particular scene, can be seen.

By making use of filters such as the 81-series warming filters a scene can be made warmer or richer in colour. By making use of a polarizing filter with the sky from behind the camera, darkens the sky, diminishes glaring reflections and increases colour saturations. (Wignall, 1987)

THE INSPIRATION OF TRAVEL

By living in a certain area one can get pretty bored taking landscapes of the surroundings. By traveling around one gets new inspiration. Exploring new places and sceneries are a great feeling. Many photographers tend to take landscape photographs of a scenery to capture and remember where they were and what it looked like. For me it is making it interesting to look at. By just adding a little something to the image can make it much more enjoyable to look at for others. Showing people places that are not normally seen, is what a landscape photographer must try to succeed. Photographing places other than what is normally seen in brochures and magazines is what people will remember.

When traveling, timing is essential, because one has to keep to a schedule and plan thoroughly. If possible make time to go back to a scene for the weather is due to change and are not always what it must be to enhance the scene in front of the camera. This is possible by exploring the area and making use of the weather at that moment. It might just make it more interesting than expected. Make time to explore the area, and after exploring the area, take time when taking the photographs until satisfied. Patience is of great importance and as I realised one must remain flexible to your schedule for one can be busy exploring longer than one thought in a certain area if it is interesting or one can spend less time if it is boring.

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Landscape images can reflect the thoughts and feelings of the creator behind the camera and every photographer has a different way of doing it. It is important to photograph a scene as one sees it and how one feels about it. Images can seem impersonal at first glance, but actually it reveals a lot of the photographer. Like a painter uses a brush to create lines, colour and shapes in a painting, each with his own style, it is the landscape photographer behind the camera that creates a image in his own style.

DESCRIPTION OF AUTHOR'S WORK

Fig. 1 - WOODEN PATH

While on holiday in one of my favourite places, Jeffreys Bay in the Eastern Cape, I was walking along the beach just after a quick down pour. With not much to photograph in the immediate surroundings I came across this little wooden path descending from the beach up to the road. With the sun setting I realised I haven't much time left, for the available light will soon be gone. With the sun from the front, as I was standing, I realised what nice effect the reflection of the light gave on the slightly wet wooden path.

Taking an average light-meter reading I set my Ricoh KR-5 super with a standard 50mm Ricoh lens on the maximum f-stop, which is f16, to get maximum depth of field. With a red filter (Wignall, 1987) attached to my lens and the available light not too bright I had to make an exposure of 8 seconds. For an exposure of this length I put my camera on a tripod and made use of a cable release to open and close the shutter. Because my camera's settings only goes down to one second I had to put it on bulb function and time the exposure with my wristwatch. I made use of Agfapan APX 100 which is a black and white film, to capture the image.

Fig. 2 - LONESOME BOATS

This image I also took while on holiday in Jeffreys Bay. Going for a drive through the surrounding areas near Jeffreys Bay I was on my way back to the house from St. Francis Bay when I came across this scenery. Crossing a bridge over a river



which mouthed into the sea something exciting struck my eyes that made me turn the car around and getting out of the car and exploring with the effect the reflection of the setting sun made on the water and the patterns on the riverbank. A fairly strong wind creating nice ripples on the water added a nice effect as well. The whole line of the water was broken by the sand making little dams of water creating interesting patterns right over the whole image. By placing the only two "lost" boats in the surrounding in the right position of the frame it sort of breaks the continuancy of patterns complementing the whole image.

With a red filter (Wignall, 1987) attached to my standard 50mm lens on my Ricoh KR 5 super camera I took a lightmeter reading of the reflectoin of the sun on the water. I set my camera to f16, 1/125 second, according to the reading I took. The shutter speed gave me the opportunity to shoot with the camera handheld and not attached to a tripod. I used Agfapan APX 100 black and white film to capture this image.

Fig. 3 - MARINA MARTINIQUE BRIDGE-CROSSING

Just after snorkling near the mouth of a new housing sceme, Marina Martinique, near Jeffreys Bay I was once again struck by the amazing effect of the reflection of the sun on the water and the silhouetted shape of this interesting bridge. With a red filter (Wignall, 1987) attached to my Ricoh KR 5 super camera I took a lightmeter reading of the sky to make the bridge a silhouette. With my camera set on f16, 1/125 second, according to the reading I got, I looked for the right composition and shot with the camera hand-held. The red filter attached to my



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lens, enabled me to darken the sky and bring out the clouds which helped me make the image quite moody. My camera was loaded with Agfapan APX 100 black and white film to capture this image.

Fig. 4 - BLOEMFONTEIN - URBAN SUNSET

A long exposure can only create effects that make people look not once, but twice at an image. With the lamp poles leading one's eyes into the sunset, Haldon Road in Bloemfontein was the perfect location for me to take this image. Shooting street light on colour negative film gives you a green cast as can be seen on the road and lamp poles. This effect can cause some great head-aches for some photographers, but I wanted this effect. It helps giving the image a mood, blending in with the great colours of the sunset. The streaks of red and yellowish light was created by the long exposure I made and the cars passing through the image.

I set my Ricoh KR 5 super camera with a standard 50mm lens on f11 to give me great depth of field and my shutter on bulb function. Focusing on infinity I mounted my camera on a tripod and kept the shutter open for 15 minutes with a cable release. Wanted high contrast I loaded my camera with Agfa Ultra film which is rated at 50 ASA to capture this image.

Fig. 5 - LITTLE RED ROW BOAT

While at the annual Phototechnikon at Allemanskraaldam near Winburg in the Free State, I wandered off alongside the dam looking for a suitable spot to take a sunset photograph. Something red caught my eye alongside the dam. Not

knowing what it is I started walking towards it. To my surprise I found this little red rowing boat and I realised that I had to put the little boat to use in creating an image. By framing the image with branches of a tree on the upper side of the image, I put the boat on the right bottom corner of the image to lead your eye into the image with the lines on the boat. Taking an average light meter reading I set my Ricoh KR 5 super camera with a standard 50mm lens attached to it, on f16 for maximum depth of field and bulb function, for I had to make an exposure of 8 seconds. I mounted my camera on a tripod and kept the shutter open with my cable release. My camera was loaded with Agfa Ultra 50 ASA film to get maximum contrast. I used fill-in flash that was two stops under-exposed to bring out a bit of colour on the little red row boat.

Fig. 6 - STORMSRIVER

While on holiday in the Cape Province we paid a visit to the Stormsrivier-mouth. The scenery in that area really is spectacular. What really caught my attention in this photograph was the black water of the river. Then there was the texture of the rocks in the foreground and the contrast it formed with the rest of the scene. I had my Ricoh KR-5 Super with me. I mounted my 50mm standard lens on the camera and made an exposure of f5.6 at 1/60 sec. The camera was handheld and loaded with Agfapan 100 ASA black and white film.

Fig. 7 - TREES

Paying a visit to Mpumelanga (E-Tvl) I went for a walk in the surroundings where I was staying. From a distance this towering trees caught my attention. I just knew I had to put my mind to work and create something from it. I mounted a 28mm

wide-angle lens onto my Ricoh KR-5 Super camera. Standing or kneeling down did not give me the effect I wanted. After a while I found myself lying on my back on the ground. The wide-angle lens, the polarizing filter attached to it and the very low angle, all added to the effect I achieved in this photograph. My camera was loaded with Agfa Ultra 50 ASA colour film for maximum contrast.

Fig. 8 - GHOST-TREES

Just as the wind started blowing in and around Bloemfontein I decided that it was the perfect time to go out and shoot a landscape. Wanted to create more movement in the photograph I came across this really pleasant scene. It was just along-side a river on the outskirts of Bloemfontein. The trees had already lost their leaves, leaving the long, slappy branches very spooky. Adding to the feeling of spookiness was the wind blowing through it.

I mounted a Mamiya RB 67 on a tripod with a 180mm long-focus lens to compress the whole scene. The exposure I made was on f22 at 1 second. The one second exposure enabled me to create the movement in the branches. The camera was loaded with Agfa Ultra 50 ASA colour film for maximum contrast.

Fig. 9 - AUTUMN

As the seasons change, it is amazing what colours nature provides us with. Wondering around the red leaves immediately caught my attention. I looked for the right angle to shoot from and then I saw the yellow leaves in the background blending in with the rest of the colours. I mounted a Mamiya RB 67 with a

standard 90mm lens on a tripod. Focussing on the leaves the background went out of focus for the camera was quite close to the leaves. Wanting the background out of focus I made my exposure on f5.6 at 1/30 sec. The camera was loaded with Agfa Ultra 50 ASA film for maximum contrast.

Fig. 10 - BOURKE'S LUCK POTHoles

Traveling through Eastern-Transvaal I payed a visit to the Bourke's Luck Potholes. Doing my national service in that area, the scenery surely brought back some memories. There I came across this magnificent wonder created by nature: the colours of the rock formation blending into each other. I looked for the right angle to take the photograph from and end up with this pleasing composition. With my Ricoh KR-5 Super fitted with a standard 50mm lens I made an exposure of f5.6 at 1/60 sec. My camera was loaded with Agfa Ultra 50 ASA colour film.

Fig. 11 - WATERSTREAKS

Also taken in the Eastern Transvaal, water can create some great effects as can be seen in this photograph. By making use of a long exposure, running water can be captured showing movement within the water. A long exposure isn't always possible if the light is too harsh. Filters can be used to shoot at a lower shutter speed. In this photograph it was late afternoon and the light was beginning to fade away. Due to the low light conditions I was able to make an exposure of f8 and a shutter speed of 1 second with my Ricoh KR-5 Super. The camera was mounted on a tripod and loaded with Agfa Ultra 50 ASA colour film.

Fig. 12 - NAVAL HILL-SUNSET

A very well-known hill in Bloemfontein with its variety of fauna and flora, Naval Hill can offer great opportunities for landscape photographs. Going to the hill about an hour before sunset gave me enough time to search for the right spot. Working on my composition I used the tree to frame the photograph from the one side. Soon it was time to make the exposure. My Ricoh KR-5 Super gave me an average lightmeter reading of f16 and a shutter speed of 8 seconds. I set my camera on "bulb" and kept the shutter open with a cable release. The 8 second exposure gave enough time to add some fill-in flash to pick up detail on the tree. Agfa Ultra 50 ASA was loaded in the camera.

Fig. 13 - TREE-TEXTURE

Wanted to take a close-up landscape for some time I focused on trees while wondering through the country-side near Bloemfontein. After searching for a while this particular tree caught my attention. The texture on the trunk of the tree was just what I was looking for. Carefully composing the photograph I mounted the Mamiya RB 67 with a 180mm lens on a tripod. I got an average lightmeter reading of f16 on 1/30 sec. Exposing accordially to this reading, the wind created some movement in the leaves. The camera was loaded with Agfa Ultra 50 ASA colour film.

CONCLUSION

With this script I hope to have achieved the following: That by reading this script, will give one guidelines when following the very basic rules mentioned, and with some practise to shoot a succesfull landscape photograph.

Also, with this script, I hope to enspire people to enjoy and appreciate nature as it is and to take landscape photographs that will be of outstanding quality.

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APPENDIX A - AUTHOR'S WORK

Fig. 1 - WOODEN PATH



Fig. 2 - LONESOME BOATS



Fig. 3 - MARINA MARTINIQUE BRIDGE-CROSSING



Fig. 4 - BLOEMFONTEIN - URBAN SUNSET



Fig. 5 - LITTLE RED ROW BOAT



Fig. 6 - STORMSRIVER



Fig. 7 - TREES



Fig. 8 - GHOST-TREES



Fig. 9 - AUTUMN



Fig. 10 - BOURKE'S LUCK POTHOLES



Fig. 11 - WATERSTREAKS



Fig. 12 - NAVAL HILL SUNSET



Fig. 13 - TREE-TEXTURE



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