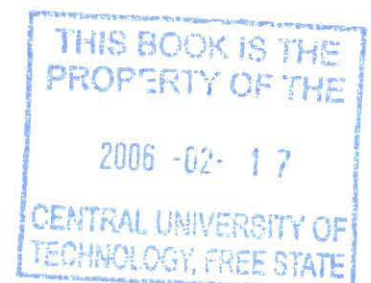


# LANDSCAPE PHOTOGRAPHY

Antoinette Weideman



I hereby declare that the work contained in this mini-thesis is my own independent work and that all sources consulted or cited have been indicated in full.

A. Reidema  
Signature

18-11-2005  
Date

This mini-thesis on landscape photography consists of the following four essays:

1. The History of Landscape Photography
2. The Working Environment of a Landscape Photographer
3. Techniques of Landscape Photography
4. Discussion of Own Portfolio

# **The History of Landscape Photography**

**by Antoinette Weideman**

An essay submitted for the subject  
Visual Communication III

2005



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## 1. INTRODUCTION

This essay evolves about landscape, seascape and cityscape photography, but mostly it is about landscape photography. A few landscape photographers, namely Carleton E Watkins, Alfred Stieglitz, Edward Steichen, Ansel Adams, Stephen Shore and seascape and cityscape photographer Gabrielle Basilico, will subsequently be discussed.

In this essay the discussion is arranged according to the birth dates of the photographers. Their history will be discussed for what they did and awards they received. There will also follow a brief discussion of Adams' work for the writer admires his work the most. Ansel Adams wrote that "*Perhaps the most important characteristic of my work is what may be called print quality. It is very important that the reproductions be as good as you can possibly get them*" (Stillman, 1995:4).

## 1.1 CARLETON E WATKINS (1829 - 1916)

Watkins was known as one of America's best landscape photographers during the last years of the nineteenth century. He was especially known for his artistic panoramas of Yosemite and other wilderness areas. His competition included photographers like Timothy O'Sullivan, Eadweard Muybridge and William Henry Jackson. Watkins photographed the West and also the development of San Francisco.

Carleton Watkins was born in Oneonta, New York in 1829 (Rule, 1993:xv). His first work was that of a carpenter in California during the Gold Rush. In 1853 he moved to San Francisco to work as a department-store clerk. He became familiar with photography in 1854 while employed by Robert Vance, working with the daguerreotype and wet collodion processes. From 1855 to 1861 he took photographs of the New Almaden and New Idrea mines and of the Santa Clara Mission (Anon e, 1984:1). In 1859 he photographed the Mariposa area near Yosemite for the July issue of *Huttings California Magazine* (Rule, 1993:xv).

His first series of Yosemite views with specially constructed mammoth view cameras started in 1861. Praise came from Oliver Wendell Holmes in 1863 who described his work as "*a perfection of art which compares with the finest European work*" (Anon e, 1984:1). He continued to photograph Yosemite but privately he also worked on the geological surveys of Josiah D. Whitney (1866) and Clarence King (1867) (Anon e, 1984:2).

The Yosemite was very dear to him and in 1867 he renamed his San Francisco studio the "*Yosemite Art Gallery*" (Anon e, 1984:2). He travelled as far south as San Diego, building up his stock of negatives. Travelling with landscape painter William Keith, he photographed widely in Oregon during the years 1867 to 1868. The Paris Exposition of 1868 even awarded him a medal for landscapes. He photographed the Mount Shasta and Mount Lassen area in 1870 and the North Bloomfield Gravel Mines in Nevada Country, California in 1871 for the United

States Geological Survey. In 1873 he had an exhibition at the Vienna International Exposition with rivals O'Sullivan and Muybridge (Anon e, 1984:2).

In the 1870's Watkins lost control of his gallery and many negatives as a result of a financial panic. The next few years he spent trying to remake his lost work by photographing many of the exact places he had visited before (Anon e, 1984:2).

In 1876 he photographed Comstock Lode and Virginia City, Nevada and in 1880 the Southern Pacific rail lines to Tucson, Arizona. The next few years were spent acting as manager of the gallery his once owned and photographing the Golden Gate and Feather River land claims (Anon e, 1984:2).

Watkins started to lose his sight in the early 1890's after photographing the Pacific Northwest and Bakersfield. By 1906 he was completely blind. The San Francisco earthquake and fire destroyed his studio and the greater part of his negatives (Anon e, 1984:2). In 1910 he was committed to the California State Hospital for the Insane where he died in 1916 (Anon e, 1984:3).

## 1.2 ALFRED STIEGLITZ (1864 - 1946)

Alfred Stieglitz was one of the most significant influences on the American cultural life before the World War II. He was the editor of the legendary magazine *Camera Work* as well as director of the 291 Gallery and later The Intimate Gallery and An American Place. He was one of the first to bring the European and American avant-garde art to the American public while exhibiting the best photography of the period. It was his photographic work, however, which established him as one of the top artists of the twentieth century (Anon d, 1984:1).

Stieglitz was born in Hoboken, New Jersey. His more than fifty year career occupied both the nineteenth and twentieth century styles in photography (Anon d, 1984:1).



While studying engineering, Stieglitz became interested in photography and during the 1880's he travelled through Europe taking photographs (Anon d, 1984:1). He received hundred and fifty medals during his lifetime. The first was in a British competition judged by P.H. Emerson when Stieglitz was only twenty four years old. Stieglitz moved to New York in 1889 where he exhibited his own work and writing on photography – especially on the Pictorialism movement whose work influenced his earlier work. In 1902 Stieglitz formed the Photo-Secession group. He opened his first gallery and the American photographers' work he exhibited were more or less influenced by the Pictorialist teachers. The application of Aestheticism and Symbolist styles (borrowed from the fine arts) and the use of gum bichromate and glycerin printing processes, soft focus, retouching of the negative and positive to obtain painterly or graphic effects are all used by the Pictorialists. Stieglitz himself soon rejected retouching and other forms of manipulation. He chose to photograph in the mist, rain or snow to create the effect of softness as well as to demonstrate that vision was more important than the equipment used. Best-known photographs of this period are *Paula* (1889), *The Terminal* (1893) and *The Steerage* (1907) (Anon d, 1984:2).

In 1902, the same year he started the Photo-Secession, Stieglitz began publishing the quarterly *Camera Work* magazine until 1917. In it was hand-printed photogravures, criticism and reproductions of the work of forefront artists. In 1908 he began exhibiting the work of Matisse, Cezanne, Rodin, Braque and O'Keeffe whom he married in 1924. Included was also work of primitive African artists. His own work developed towards “pure” photography. This is to be seen in his recognition of the work of Paul Strand whose work featured in the last two issues of *Camera Work*. In 1922 he stated: “*My aim is increasingly to make my photographs look so much like photographs (i.e. rather than paintings, etchings, etc.) that unless one has eyes and sees, they won't be seen – and still everyone once looked at them*” (Anon d, 1984:2). Stieglitz began his extended series of cloud photographs, which he termed “*equivalents*” and of which he wrote: “*(They) are equivalents of my basic philosophy of life*” (Anon d, 1984:2). All his work became “*equivalents*” to him later on (Anon d, 1984:3).

The 291 Gallery and *Camera Work* closed down and in 1925 he opened the Intimate Gallery until 1929. An American Place followed in 1929 until his death in 1946. Here he exhibited principally paintings, sculptures and graphic work and occasionally photography. His work included photographs of Lake George, clouds and New York City views (Anon d, 1984:3).

Stieglitz will be remembered as a true reformer of the art of photography.

### 1.3 EDWARD STEICHEN (1879 - 1973)

Steichen impersonated the development of useful photography in the twentieth century. He started as a Pictorialist photographer through activities in the commercial sector. Later he became the director at the Museum of Modern Art in the United States of America. He worked in a variety of styles in black and white and in colour photography. His work ranged from portraits, landscapes, fashion and advertising to photography of dance and sculpture.

Born as Eduard Jean Steichen in Luxembourg in 1879, Steichen emigrated to the United States in 1881 and settled in Hancock, Michigan. In 1889 the family moved to Milwaukee. At the age of fifteen he started a four year apprenticeship at Milwaukee's American Fine Art Company, a firm of lithographers. From 1894 to 1898 he worked under Richard Lorenz and Robert Schode. In 1895 he began taking photographs but continued his career as a painter for the next twenty years. His photographs were first shown at the Second Philadelphia Salon in 1899. Clarence H. White met him in 1900 (the year in which he became a naturalized American citizen) and introduced him to Stieglitz, who bought three prints. Steichen started to work with Stieglitz and in 1902 Steichen became a founder member of Photo-Secession (291) and designed the cover of its journal, *Camera Work* (Anon b, 1984:2).

In 1904 Steichen started with colour photography and used the Lumiere Autochrome process. He returned to Paris in 1906 and was the one to select work for exhibiting by Stieglitz in New York. Among the artists whose work he selected were John Marin, Picasso, Matisse, Brancusi, Cezanne and Rodin.



Besides his own paintings which he later nearly all destroyed, he took photographs in the Symbolist style of landscapes, genre scenes and New York cityscapes and perceptive portraits of wealthy and creative people in Paris and New York. Other photographers in the painting scene are Arnold Genthe and Baron de Meyer (Anon b, 1984:3).

Steichen was the director of aerial photography for the Allied Forces in the First World War. The next years he experimented in the theory of dynamic symmetry and his ideas became more modern. In his position with Conde Nast in 1922 and as a free-lance advertising photographer, he ventured into advertising and fashion images in what was still a new field. In 1938 he realized that commercial photography was no longer a challenge and he assumed a role as administrator. He was not himself involved in photo-reportage or documentaries but was convinced that the quality of photographs produced by photographers working for the Farm Security Administration and for *Life* had erased aesthetic distinction among images made as personal expression, as photojournalism or as social commentary (Anon c, 1984:2).

Steichen accepted in 1947 the directorship of the Department of Photography of the Museum of Modern Art. He wanted to make sure that the “*aliveness in the melting pot of American Photography*” and “*the restless seekings, probing aspirations and experiments of younger photographers*” would be seen in the museum (anon b, 1984:5). He organized and promoted exhibitions, wrote articles, helped publish books and made photographic images acceptable in a museum setting. The Edward Steichen Photography Center was established at the museum in 1964. In 1967 he wrote: “*Today I am no longer concerned with photography as an art form. I believe it is potentially the best medium for explaining man to himself and to his fellow man*” (Anon b, 1984:6).

Steichen died in 1973 in West Redding, Connecticut. At his death he was already recognized as one of a small group of people who helped shape photography in the twentieth century (Anon b, 1984:6).

## 1.4 ANSEL ADAMS (1902-1984)

Throughout Adams' long career he created a body of work which has come to exemplify not only the purist approach of the medium, but to many people the definitive pictorial statement on the American western landscape. Adams was only strongly associated with a visionary sense of the redemptive beauty of wilderness and the importance of its preservation (Anon a, 1984:1).

Adams was born in San Francisco in 1902 and took his first photographs of the Yosemite Valley in 1916. His experience had a great impact on his life. He studied photography with a photofinisher; the work he produced was clearly influenced by the early pictorialist style (Anon a, 1984:1). Each summer Adams returned to the Yosemite, where he explored by climbing and taking photographs. He preferred using a variety of large-format and miniature cameras. In 1920 he associated with the Sierra Club and in 1927 Adams published his first portfolio. In 1928 Adams devoted his time to photography, influenced by Paul Strand's straight photography. In 1931 Adams held his first one-man-show at the M.H. de Young Memorial Museum. That same year he exhibited his work at the Smithsonian Institution. In 1932 Adams and several other photographers, including Edward Weston, founded Group f/64. Adams met Alfred Stieglitz in 1933 and was inspired by him to begin a gallery in San Francisco called the Ansel Adams Gallery. *Making a Photograph*, published in 1935, dealt with the mastery of photographic technique. Adams also held a one-man exhibition in 1936 at An American Place.

In 1937 Adams moved to the Yosemite Valley and made trips throughout the Southwest. His photographs accompanied the 1938 publication of *Sierra Nevada: The John Muir Trail*. In 1939 Adams assisted the foundation of the Department of Photography at the Museum of Modern Art (MOMA). Adams went to Washington, D.C. during World War II. He worked as a photo-muralist for the Department of the Interior (Anon a, 1984:2). During this time Adams began to develop the zone system (an approach to exposure, processing and printing. Adams aimed to modulate the range of tones from the richest black to the whitest white in all of his images in order to achieve perfect clarity. His knowledge of



reprinting was also outstanding so that the quality of any reproduced work was as close as possible to the standard of the original print (Anon a, 1984:3).

In 1948 he received a Guggenheim Fellowship Award to photograph national monuments and parks. The next five years were very productive years for Adams as he produced numerous portfolios. *Portfolio 1: In Memory of Alfred Stieglitz* was introduced in 1948. During that same year he began to publish technical volumes in his *Basic Photo Series*. During 1950 he went to Alaska, Hawaii and Maine and *Portfolio 2: The National Parks and Monuments* was published. He and Dorethea Lange worked together on a *Life* commission for a photo essay on the Mormons of Utah in 1953 and two years later he began a photography workshop in Yosemite. *Portfolio 3: Yosemite Valley* was published in 1960 by the Sierra Club.

He moved to Carmel, California in 1962 and in 1967 he was co-founder of the Friends of Photography of which he became president. An exhibition of his work from years 1923 to 1963 was shown at the De Young Museum, and in 1966 he was elected a Fellow of the American Academy of Arts and Sciences. His prints sold to collectors in the late 1970's for prices never before equaled by a living American photographer but he gave up active photography and began to revise his *Basic Photo Series*, publish books of his work and preparing prints for various exhibitions (Anon a, 1984: 4).

Adams' photograph of the Nevada Fall in the Yosemite National Park (see Appendix A) was taken using a 8 x 10 view camera with two lenses, filters and six double film holders (three colour and three black and white) and a heavy tripod. The result was an exceptional and beautiful image captured on film despite less than desirable conditions: the mist could easily have soaked Adams' camera. The rainbow contributes to a dreamy atmosphere, underlining the importance of timing and identifying the critical moment.

One point of criticism writer wishes to suggest is that the tree at the right is nearly in the center of the photograph. Adams pointed out that "*I missed on one small*

*detail which ruffled; the right-hand of the two little cedars near the center of the image meet a branch from a nearby tree.”*

The stream leads the eye towards the main subject and the rainbow is just that little bit extra that makes the image extraordinary. The printing quality is excellent and the right mood is achieved by the printing style.

## 1.5 GABRIELLE BASILICO (1944 - )

Basilico is an architect of vision who surpasses pessimism. He knows how to teach us to see. His pictures are full of exasperation, yet express hope, understanding, tolerance and conviction.

He was born in Milan where he graduated from the Faculty of Architecture at the Polytechnic of Milan in 1973. In 1978 he began detailed research into the urban industrial area of Milan. In 1982 he participated in the first public collective overseen by Cesare De Seta for research on the city of Naples.

In 1984 Basilico participated in the collective exhibition *Viaggio in Italia*, based on a project by Luigi Ghirri on the contemporary Italian landscape. He was invited by European and American photographers to work on a project of the Mission Photographique de la DATAR, an enormous undertaking to record the contemporary French landscape promoted by the French government and directed and co-ordinated by Bernard Latarjet and Francois Hers. Basilico proposed the theme of *'le bord de mer'* (the seaside). During the course of this work, his interest gradually shifted from architectural subjects to complex landscapes. This significant experience marked the point when his research became increasingly linked with public commissions.

In 1986 he went to Rotterdam on a group project and was commissioned by the local government and the Galerie Perspektief to do a collective project, 'L'Arch Lémanique', on Lake Geneva with other photographers and writers. In 1988 the Photographic Campaign on the Italian landscape was commissioned by Pirelli S.P.A. He also worked on the port of Hamburg and this was where he completed



his research on European ports that in 1986 and 1987 had taken him to Barcelona, Rotterdam and Antwerp (*Porti di mare*). In 1989 he did collective work on Milan by night for the Azienda Energetica Municipale. He also worked on the landscape theme for the commune of San Cascianno in Val di Pesa with other photographers and writers. In 1990 Basilico did a collective research project commissioned by the review *Quaderns* and by the College of Architects in Catalonia on the coastal area of Barcelona.

In 1991 he did collective work on the Valle d'Aosta on behalf of the region. Basilico also worked with a group of international photographers in the Mission Photographique on the city of Beirut and, commissioned by the Museum of Cavaillon, he worked on the landscape of the River Durance, following its flow from Mont Genève to Avignon. He won first prize in the Large Format Foundation for his black and white photography (Maggia, 1999:379).

The Deutsche Architekturmuseum asked him to make a study of the river port of Frankfurt. During 1992 he worked on the landscape of the city of Florence. In 1993 he was part of a group campaign on the port of Bilbao on behalf of *Bilbao-Metropoli 30*. The Fundacion Cultural Banesto asked him to do a collective work on the city of Madrid. He worked on the landscape around railway crossings between Italy and the rest of Europe. In 1994 Basilico was commissioned to photograph the city of Nice on behalf of the local government and the Musée Matisse.

Basilico worked along the River Douro in 1995 on the occasion of the conversion of the customs building in Oporto into a museum. He did a commission for the commune of Lèrida on the relationship between the city center and its suburbs. New research work on Milan was also undertaken that year.

In 1996 he did a collective work on Fos-sur-Mer, a vast industrial center to the west of Marseilles. He received two commissions for the Venice Biennale/Sixth International Exhibition of Architecture, the first one a study on Montecarasso in the canton of Ticino and the second an extensive photographic project for the Italian Pavilion on transformations in the Italian landscape, based on a project by

Stefano Boeri. The Kunsthhaus also invited him to do group work on the industrial quarter of Zürich.

During 1997 a collection of photos of a disused area of the vast industrial region of Venice-Marghera (based on a project by Paolo Constantini) followed. The commune of Riva del Garda asked him to document the landscape north of Lake Garda. A short commission on Alberobello on behalf of Museo del Paesaggio followed before he did an extensive campaign on the entire port of Genoa. On the occasion of the fiftieth anniversary of the Fondazione/Bianca del Gottardo, they asked him to do a collective project on the Saint Gothard mountain pass. The people of Bolzano asked for photos of the newly expanded commercial area to the south of the city. Thereafter he was invited with the *Beirut 91* exhibition to the Kwangju Biennale in Korea, where he received the '97 Kwangju Biennale Award for the *Space* section.

Basilico was invited by the Eva Kant Cultural Association, in co-operation with the provincial government, to document the urban transformation of Palermo. Extensive work on the city of Bergamo on behalf of the Associazione Costruttori Edili di Bergamo followed. The second commission from the commune of Bolzano on residential development in the southern area of the city was next. (Maggia, 1999:380). Thereafter he started a long documentary for the people of Sesto San Giovanni on the disused land of the Falck iron and steel complex (Maggia, 1999:381).

## 1.6 STEPHEN SHORE (1947 - )

Stephen Shore and William Eggleston are inseparable from the recognition of colour photography as a legitimate medium of artistic expression. In the 1970's the view of Walker Evans, the American photographer of the 1920's to 1930's, that "*'colour photography was vulgar,'*" was still considered indisputable. Black and white was used for "serious" photography (Anon, 1993:1).

Viewing a colour photograph is different from looking at a black and white one. The motifs in colour photographs appear to be from the present, or even in a



certain sense from the future. They are easier to approach and since colour photographs are one stage less abstract than the black and white ones, they seem to us to be more concrete and to have a more direct connection with the world (Anon, 1993:2).

Shore used the style of documentary photography but his images were the results of a subjective vision. He stood in the tradition of the photographers who shaped this objective style of personal photography. Shore worked in series of photographs. However, these photos had to hold their own as universal images before they were incorporated into a series (Anon, 1993:1).

Shore used a large photographic camera with a film size of 8 x 10 inches (Anon, 1993:5). The individual sheet films, inserted in tray-sized cassettes, allowed only two shots to be taken. He did not enlarge his pictures; therefore the pictures were contact prints. Colour photographs produced this way prove to give the greatest possible sharpness of focus and precision in the reproduction of the object being photographed. In *Uncommon Places* Shore achieved a skillful arrangement of objects in the foreground that provided links with the background. The inhabitants of those scenes were never dominant, but were nevertheless present. They were small in relation to the landscape or cityscape and some observe the scenery on our behalf (Anon, 1993:3).

Along with Americans Robert Adams, Nicholas Nixon and Lewis Baltz, Shore in the 1970's became one of the leading photographers in a topographical form describing localities. In the 1980's a European variant of topographic photography started in the work of the younger photographers such as Joachim Brohm, Andreas Gursky, Thomas Struth, Paul Graham, John Davies and Hans Aarsman (Anon, 1993:4)

The photographs in *Uncommon Places* were actually very common places but became uncommon through the lens of Shore (Anon, 1993:6). The light helped to reveal the character of the objects and the choice of colour produced a feeling of harmony with the world. Shore manages to balance both forms of observation (emotional and rational) within his pictures. His pictures offer us a glimpse of

what the earth may have been: beautiful landscapes or an urban development not shaped by old traditions.

During 1979 and 1980 he and his wife spent several months in Montana, camping and fishing. This became the point in his life where he devoted himself more to landscape photography. This was a barren period with his photos not filled right to the edges with objects. Important details from earlier photos now often appear insignificant. The photographs appear to be timeless landscapes but in it were certain hints of civilization. The smallest objects have the greatest weight in his photographs and often needed full concentration to decipher their importance. In these formally perfect photographs, Shore withdrew as the photographer and the photographs presented themselves on their own with their own character (Anon, 1993:7).

Stephen Shore causes some surprise by turning away from the colour photography that has become so closely associated with him. His latest photographs are black and white showing his garden and the vicinity of his vacation residence mostly showing the plants, rocks and trees (Anon, 1993:11).

## 2. CONCLUSION

Landscapes, seascapes and even cityscapes are some of the loveliest scenes to photograph. Some are created by man but most are created by God. It is very important to make recordings of our surroundings because wear and tear are part of our existence and not all things last forever. For this reason we record what we see so that future generations may have the privilege to share in the extraordinary beauty that exists around us.

Charles Hagen said that *“In the end, our attitudes toward the land are as important in shaping it as are forest fires, earthquakes or erosion. And photographs of land play an important part in determining and reflecting those attitudes”* (Anon, 1993:7).

## APPENDIX A



**Nevada Fall, Yosemite National park, c. 1947 (Adams, 1983:127)**



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# **The Working Environment of a Landscape Photographer**

**by Antoinette Weideman**

An essay submitted for the subject  
Visual Communication III

2005

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## 1. INTRODUCTION

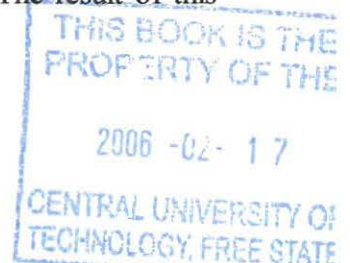
Photographers, whether landscape photographers or any other type, have to remember when applying for work (or when placed in a work environment) to sometimes forget about personal taste, but instead remember what type of market they are photographing for and photograph their images according to the market's taste and style. They also have to remember that a photographer can so easily be replaced by another photographer. So when they do have work, it is important to remember that the working environment is tough and they always have to hand in their best work. Reputation is everything, and they have to keep up a good reputation when it comes to their work. They also can stick to their own taste and try to sell their images on their own by means of a website/gallery or by means of selling them through an agency. What does one have to consider when applying for a job or selling work? Photographer's work is copyrighted and protected by law so that it may not be sold without their consent. They also need to sign a contract with a company giving them their consent when it comes to distributing their work, all of which will subsequently be discussed in the pages to follow.

## 2. IN THE FIELD

Photographers should remember that being a landscape photographer requires a lot of travelling and there are a few things to remember when packing the required equipment. They should try to pack as light as possible and remember that to capture a perfect landscape on film also takes time and here patience is everything. The photographer has to consider what is needed to make the scene look more extravagant than ever before, and that his or her image must look better or even different than that of other photographers' work of the same scenery photographed previously. A landscape photographer has a very rewarding life in that it is a little bit more stress free than other types of photography and that almost every photographer wants to photograph landscapes at least once in their lifetime. What makes successful photographers different? They try to take extravagant images and even if they must, they use their composition differently. They even make use of other cameras, from medium to large format, and they remember to decide whether the image should be in black and white or colour.

## 3. USING AN AGENCY

If landscape photographers decide to sell their images they can do so by means of selling their work privately or through an agency. Either would be a good option but both have their advantages and disadvantages. For instance, photographers can sell their work on their own, but this is usually not easy when they have to have a certain sense of marketing skills in order to sell their own work. But the advantage is that the income they receive would be entirely their own. An agency is also a very good option, but unfortunately it also has a lot of disadvantages. There are costs involved, but if an agency takes a photographer's work, it will be sold on the photographer's behalf. The other advantages are that if a photographer's work is good enough, it may be placed in the image library's catalogue and this would cause their work to compete with other photographers' work. They will consistently have to compete with other photographers in order to obtain a satisfactory sale of their work. The result of this





may be that their work are forced to become less personalized. By contrast, if a photographer has a special expertise in an area, and choose to photograph aspects of this interest, he or she may be in a particularly good position to market their own work without an agency's representation. If few other photographers can supply their specialism, they will have a nice little niche that they can exploit. Also, if they do it alone, chances are that they may increase their sales by putting together words and pictures that complement one another, perhaps in the form of a photo essay. If a photographer does it right, he or she can make many a magazine editor's day a happy one. It is true to say that words and pictures together sell better than either would do on their own (Lucock, 2003:170).

#### **4. DO'S AND DON'TS**

Here follows a list of do's and don'ts, according to Mark Lucock (Lucock, 2003:171), when it comes to reaching the right market for a landscape photographer's product.

- Submit slides to magazines. Prints are not required unless a photographer has something special to offer.
- When applying for work, do research about the magazine's picture requirements first and remember the particular style of the magazine.
- Take into account lead times. Most magazines work at least two issues ahead of the current month, so it is best to dispatch images that convey a sense of season at the appropriate time of year.
- Remember to target the right people within an organization.
- Use the largest film format possible for the subject. For certain top-end glossy magazines, medium to large format might well give you the edge, particularly for landscape work.

- When sending slides, do this by an insured method of transit. At least send the package as a recorded delivery.
- Never send slides in glass mounts and also remember to never overpack them.
- Remember always to include a brief but lucid cover letter detailing the purpose of the submission.
- The most important thing to consider when sending material, is that only the best material will be good enough and that less is better than more. Following this rule will leave a great first impression on the editors.
- Present the work professionally. Place 35mm slides in transparent A4 wallets. Incorporate medium format slides in matt black card mounts, which can again be placed in clear A4 wallets that are designed to hold these mounts.
- Patience is everything; do not expect instant results.
- It is better to have slide submissions back by post return. So, if they come back quickly with a standard rejection slip, don't lose heart – be grateful and send them off somewhere else tomorrow.
- Keep records of all the submissions.
- Remember to label each slide with the photographer's name, address and contact number. If the photographer is submitting to a photography magazine he or she must include a label with details of the subject and the equipment used to take the picture. If he or she is submitting to a country, travel or nature magazine, he or she must give adequate details on the subject of their pictures. Send duplicate transparencies only if it is as good as the originals. If possible, duplicate in camera at the time of the original exposure – the quality will be better, and the cost will likely be less.

- Investigate whether the target publication accepts digital files. More and more publications do. If so, find out how the files must be saved: Mac or PC byte order, file size, colour model (RGB or CMYK), file type (JPEG or TIFF), etc (Lucock, 2003:171).

After a photographer has sent in his or her application, it is important for him or her to remember that, as mentioned, the addressee may take a while to respond. Unfortunately most companies are cruel to new and inexperienced photographers. Magazines do not trust photographers easily and most of the time they do require a photographer to have at least one to two years of experience. This may present a problem, but young photographers should keep on trying and not lose faith.

Let's say a photographer does land a great contract with a magazine or company, what does he or she have to do from there? It is actually really easy: he or she has to be the best in what they do and take criticism as a learning opportunity. Remember to keep up with the trends and styles that develop over the years and be open to changes. A photographer's life really isn't always a joyride and if someone offers a better quality portfolio, the chances are that that photographer will receive the assignment. This will even cause the photographer, if he or she is not strong enough as a person, to take an emotional downfall in life, but should try to see this as an opportunity to explore new horizons.

What really is exciting about landscape photography is the fact that the photographer can sell his or her work to agencies that, for example, specializes in post cards. He or she may even try to sell the photographs to a greeting card company. These companies really are picky and choosy about their images they do distribute. A photographer has to constantly send in his or her images in order to even be considered and this could literally take years. For example, if a photographer does land a contract and they pay him or her 5% of each reproduction of each image, it can be a lot of money and this can really be something to look out for.



An interesting fact is that there are people who make a living out of designing landscapes. This could be a great opportunity for a landscape photographer to photograph their landscapes. By doing this they, as well as the photographer, can compile a unique portfolio. Each landscape will be unique and so the photographer's photographs will be too.

These days almost every photographer needs to have a gallery on the web. The following will explain how to set up one's own web page, what copyright means and how to use this to one's personal advantage.

## 5. COPYRIGHT

In the working environment of a landscape photographer, it is of utmost importance that the photographer knows what copyright is and how to use it to protect his or her photographs and also how to use copyrighted works to his or her advantage.

As far as copyright is concerned, one of the biggest mistakes that people make is to believe that if a work has no copyright notice, it is not copyrighted. The fact is, however, that everything from 1 April 1989 in the USA is copyrighted by the owner or author, whether it has a notice or not, unless the owner or author specified otherwise. This applies to photographs, too. One may not even scan photographs from a magazine. Most nations follow the same rules set up by the Berne Copyright Convention (Templeton 1). South Africa became a member of the Berne Copyright Convention in 1928. When it became clear that some member states of the Berne Convention were not giving effect to their obligations, the World Intellectual Property Association (WIPO) introduced a new agreement named the Trade Related Aspects of Intellectual Property Rights (TRIPS) that came into effect in 1995. The South African Copyright Act of 1978 has been numerous updated to comply with TRIPS (Anon c, 2005:1).

The correct form of a copyright notice is “Copyright or © (date) by (author/owner)” (Templeton 1). The phrase “*All rights Reserved*” is required in some countries as well.

If a work is for public use, granted by saying “*I grant this to the public domain*” everybody can use or copy it without giving credit to the owner (Templeton 1). A person can also contact the owner for permission to use it (Templeton 4) (Anon, 1996:1). Most owners grant permission very easily and respect a person more for asking. It also avoids costly legal litigation by asking first. Unfortunately, violation of copyright laws happens every day and although the owner can sue for damages suffered as a result of violation of rights concerning his or her intellectual property, almost nothing can be done to stop it (Anon, 1996:2).

Work posted to Usenet is not automatically in the public domain unless the owner explicitly grants permission to anyone to copy the work. Copyright can expire after a period of fifty years in South Africa (seventy years in the United States), putting a work in the public domain (Anon c, 2005:1). This, however, does not apply to an original work posted to Usenet (Anon a, 2004:3).

The “*fair use*” exemption to the copyright law was created to allow people to report or research copyrighted works without the author’s permission. The copyright law does not want to block the freedom of self-expression – only the ability to express other people’s work. Facts and ideas cannot be copyrighted, but their expression and structure can (Anon a, 2004:4).

Copyright is effectively never lost unless given away or as a result of time passed. A person also cannot copyright a name or anything like that. Trademarks are a different matter. “Apple” as in Apple Computers is an ordinary word, but is owned by the computer company. Nobody is permitted to use another person’s trademark in a way that infringes on the goodwill of the trademark in question (Anon a, 2004:5).

Work based on another author or person's work is also illegal. If a person writes a story using characters or settings from somebody else's work, he or she needs the author's permission (Anon a, 2004:6).

Copyright law is mostly civil law where the special rights of criminal defendants (innocent until proven guilty) do not apply. If a person violates copyright, he or she will usually get sued though not charged with a crime. They can even be made to testify against their own interests (Anon a, 2004:7).

One should not assume that to copy a work means free advertising for the owner. It is for the owner to decide. To have a copy of a work is not to have copyright (Anon a, 2004:8).

Copyright has two main purposes, namely the protection of the owner's right to obtain commercial benefit from valuable work, and the protection of the owner's general right to control how a work is used (Anon a, 2004:9).

## **6. STARTING AN OWN WEBSITE**

Starting an own website will help a photographer to obtain publicity which is an important factor in landscape photography. Online is also a perfect place to sell work.

To begin one starts by choosing and registering a domain name for the website, but in order to do this, one has to first check that the name that one wants to use is available.

Registering an own domain name gives one's web site a unique name throughout the Internet. Domain name registration is the act of staking out "Antoinette.Weideman.com" or something similar as one's own (Anon a, 2005:1).

Domain name registration prices vary, but photographers have to remember to read the fine print to make sure they will legally own their domain name. Many web hosting



companies can handle domain name registration for a person in order to speed things along. They often offer the best deals on registration because they are counting on persons to sign up as a hosting customer as well.

A photographer can also register his or her domain directly with godaddy, register.com or HostMania.com and the various other ICANN-accredited registrars. (Anon a, 2005:1).

Next, one chooses a company to host the site. Hosting prices vary depending on the nature of the site and the amount of traffic one expects.

Companies like webhostingtalk.com offer well-established places in which to discuss the quality of various web hosting providers.

A photographer will also need to create his or her website's content. One needs programs that can be used to make webpages. For instance, both OpenOffice suite and Microsoft Office offer a "Save As HTML" option in their word processor software. Also, both the Mozilla browser and the Netscape browser offer a built-in webpage "composer." Creating a page with these tools is much like working with any word processor, with the addition of the ability to make links to other pages and sites.

A photographer also needs to create graphics for his or her site. The graphics must be in GIF, JPEG or PNG format to be used effectively on the web. BMP files are very slow to download and do not work with every browser. All Linux users, and Windows users who are willing to take the time to master a somewhat confusing interface, will want to use GIMP, which is free and very powerful. Windows users should consider the very affordable and user-friendly UltimatePaint. Macintosh and graphics users use mainly Photoshop.

A photographer will also need to upload the pages and images he or she has created for their new website. The hosting company will provide instructions for this but mostly the instructions call for moving files via FTP (Anon a, 2005:1).

## 6.1 Publication of a photographer's work

Something important to have on a webpage is Meta Tags. They are at the top of most HTML files. They direct some search engines to one's website. Although not all search engines look at Meta Tags, it's important to have them there.

One may submit work to search engines like *Yahoo* or *Google*. If one's website, however, is not ready for the search engines they will just ignore a submission. It can take weeks to find out what each search engine likes and doesn't like. How does one attract visitors from one search engine if what one designed does not attract visitors from other search engines? One can get one's website at the top of all the major search engines. The easiest way to get this done is by using a software package that does it all for one.

One may also submit one's work to a large number of different catalogues using *Submit it*, a service that allows one to register with many indexes by filling out a single form.

One may also –

submit it to the NCSA What's New Page;

register one's URL in the Lycos Database;

submit one's URL to the maintainers of various catalogues, such as the WWW Virtual Library and the ALIWEB index;

register one's URL with GetHits.com, an easy service to get from hundred to five hundred submissions;

get one's URL moved up in the search engines. WebPosition is the first software product to analyze, to track, and to help one improve all one's Internet search positions. It also helps one submit one's site to all the major search engines;

offer free services on one's site!, and

place one's URL everywhere! (Anon, 1998:7-8).

It is important to use an access counter to keep track of how many people have visited one's web site. One should check with one's system administrator regarding the availability of a counter for one's web site. Some counters are free. They may contain advertisements but some are so small that they will not take away anything from one's site. One can install one's own counter program if one's access provider does not have one (Anon, 1998:9-10).

## **6.2 How to sell photographs on the internet**

The PHOTool is a simple, affordable method for a person to sell photographs online. One may consider it to be the Photoshop of Online Sales and Gallery Management. It makes online proofing, management and image sales simple and quick.

The PHOTool includes a Shopping Cart for selling photos online; Private galleries which are perfect for showing proofs, weddings, edited shoots and more. One can take print orders and payment options that are already included. With PHOTool one can create private Galleries for clients to review proofs, manage public portfolios, add and modify galleries, and take orders online. A photographer can even let visitors create light boxes (favourites) of their favourite photographs and post comments directly to the photographer. He or she has complete control through a web-based interface. Unlimited galleries and customized presentations make this a must-have addition for a landscape photographer.

Public galleries are the best way to show and sell stock images, fine art images and many more of a photographer's images to visitors and clients. Visitors can save Favourites into their "Light boxes" and collaborate with a photographer through the comments box on each image. Whether one sells stock images, royalty free images, fine art or oversize prints, the PHOTool is the most powerful and yet easy to use

tool available (Anon b, 2004:2-4). Another way to sell photographs is through PhotoSource International. If a photographer has a collection of five hundred or more photographs he or she can ask them to refine their marketing methods to make more sales. They help photographers to sell their photos to book and magazine publishers, corporations and advertising agencies. A comprehensive guide and companion book *sellphotos.com*, covers everything from Internet basics and the nature of the stock photography trade, to building one's own website and operating one's own business. Rohn Engh also published a book called *Sell & Resell your Photos* that has been a popular desktop reference for photographers since 1981. Photobuyers are now using the Web to find photos. A photographer can advertise descriptions of his or her photos and specialties in their *PhotoSourceBank* (Anon b, 2005:1-5).



## 7. CONCLUSION

The guidelines discussed above will help a landscape photographer to obtain a contract or possibly a permanent post at a magazine. The salary one will receive really does only depend on what type of company one lands a contract with. It is of utmost importance for photographers to enter for competitions and by so doing compete with other photographers. This will help a photographer to distribute his or her name even further if they win the competition or even end up as one of the runners-up. This will also help them to sell their photographs in a gallery or on their own website, because now they have a reputation to work with and may take advantage of it by asking more money for their images.



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# **Techniques of Landscape Photography**

**by Antoinette Weideman**

An essay submitted for the subject  
Visual Communication III

2005

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## 1. INTRODUCTION

It is almost 170 years since the first reports and sale of the first camera. Since then thousands of camera models have been manufactured and many more never became more than optimistic hopes in the mind of the patentees. The camera later on was improved to be able to use different types of lenses, attaching filters and many more. Today a wide variety of equipment is added to the basic camera. Techniques play a very important role in making the image more interesting and spectacular than it already is. Various techniques can be used while printing the image also. In this essay the small format camera and large format camera will be discussed as well as techniques such as lenses, filters, lighting and camera/print alternatives.

## **2. CAMERAS**

The first photographic experiments were made using the camera obscura or literally “dark room”. In 1801 Thomas Wedgwood placed paper, sensitized with silver nitrate, in a portable obscura but with little success. In 1816 Nicéphore Niepce, using a similar technique, managed to record the image in the camera obscura but found no way to fix it. Later Niepce used bitumen-coated pewter plates and constructed cameras in the form of plain wooden boxes (Coe, 1978:15). In 1829 Turner manufactured the Bull’s Eye camera, which was the first camera to use paper-backed roll-film. In 1839 Eastman followed with the Bullet, a camera with a daylight-loading, paper-backed roll-film and the pocket Kodak camera was manufactured in the same year. Its success eclipses that of any of Eastman’s other cameras (Coe, 1978:89). The roll-film cartridge made possible the design of very compact cameras. Today the size of the camera is not a problem anymore and with the various types available today the only problem is to choose the right one for one’s needs.

### **2.1 THE SMALL FORMAT CAMERA**

The small format camera is very compact and easily transported. This camera uses a small film size and is very popular. The small format camera can be used for photographing landscapes but in order to obtain great quality a larger film size is needed. The camera can be used in manual or automatic mode; manual usually is more preferred in order to achieve the desired results. The camera can also use different types of lenses. Filters can be placed on the lenses also.

### **2.2 THE LARGE FORMAT CAMERA**

The large format camera is a very big camera and is thus designed in such a way that a person must mount the camera on a tripod. This causes the camera to be secure and stable. This is only one of the reasons the camera was designed to have camera movements not only to better the image quality but also to help the photographer not to have to move the camera the whole time. These movements

can be described as techniques the photographer apply to better the whole of his or her image.

Various ways in which the large format camera works are subsequently discussed.

### **2.2.1 Ground-glass screen**

The camera has a ground-glass viewing ability to help the photographer with composing and focusing. The ground-glass viewing shows exactly how the image will be recorded onto the film. That is one of the reasons the camera helps with composition and focusing (Stroebe, 1986:2).

### **2.2.2 Lateral, vertical and angular adjustments**

The camera has lateral, vertical, and angular adjustments which functions to help improve parallel lines so that they do not look exaggerated in the subject. This adjustment also helps with cropping and focusing creating either a subject that is very sharp in focus or to intentionally creating unsharpness in parts of the subject (Stroebe, 1986:3).

### **2.2.3 Interchangeable lenses**

Since the camera uses lenses that only need to be attached to a proper lens board, it helps the photographer to change views by just changing lenses. This helps to make the subject to be photographed appear near or far away (Stroebe, 1986:3).

### **2.2.4 Flexible bellows**

Flexible bellows on a view camera make it possible to vary the distance between the lens and the film over a large range, thus making it easier to use different lenses by just adding or removing a bellow from the camera (Stroebe, 1986:4).

### **2.2.5 Large film size**

One of the reasons a landscape photographer should use a large format camera is because of its film size. Landscapes usually tend to be printed larger than usual so in order to do that the large film size helps with the quality of the image (Stroebel, 1986:5).

### **2.2.6 Tripod**

The large format camera is designed to stand on a tripod and that is one of the reasons the camera is able to make movements without the photographer moving the tripod around the whole time (Stroebel, 1986:6).

## **3. TYPES OF LENSES USED**

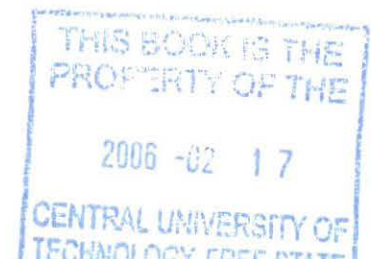
### **3.1 Standard lenses**

Standard lenses can be used in photographing landscapes but are not really recommended. When photographing a landscape, it is easier to use a longer lens in order to obtain more detail (Stroebel, 1986:74).

### **3.2 Telephoto lenses**

Telephoto lenses have a shorter lens-to-film distance than a normal lens of the same focal length. This is the only advantage the telephoto lenses have over normal lenses.

Telephoto lenses have a classic basic structure that result in the placement of the image focal plane in front of the lens rather than within the body of the lens. Thus telephoto lenses are used to capture images from a distance to appear nearer than they are. Telephoto lenses can also help with depth of field variations, i.e. to have greater or smaller depth of field (Stroebel, 1986:75).





### **3.3 Wide-Angle Lenses**

Wide-angle lenses cover a greater distance than normal lenses of equal focal length. The wide-angle lens is used when photographing a landscape in panoramic form, meaning using a wider coverage than a normal lens. More detail will be captured, because the lens has 53° coverage which means much larger than a normal lens (Stroebel, 1986:76).

### **3.4 Fish-eye lenses**

Fish-eye lenses can be used in photographing landscapes. The lens has even a greater coverage than the wide-angle lens, but the problem the lens causes are that a lot of distortions occur. The lens almost covers the angle of about 360°. This is a really great effect to use: the lens creates almost a three-dimensional feel to the image.

## **4. FILTERS**

When light strikes the film it behaves like a stream of particles (photons). But before it strikes the film, while it is passing through the lens, it displays a wave notion. Visible light is a continuous spectrum composed of different wavelengths. Although natural light seems to be colourless, it is in fact composed of all wavelengths of colour. These different wavelengths or colours, as well as certain other wave characteristics, can be distinguished by the use of filters. Filters remove some of the light passing through them and thereby modify what happens to the film during exposure (Blaker, 1988:185).

Filters that are visibly coloured transmit some wavelengths and absorb others. In the colour theory, the white light of the visible spectrum is divided into three colours, namely blue, green and red. The yellow filters absorb blue light, green filters adsorb red and blue light, and red filters absorb blue and green light. In a photograph, taken outside and in black and white, a yellow filter over the lens will have the effect of the sky being darker in the final print. Absorption of the blue

light will allow less exposure of the film in the areas where blue is found. The negative will have less density in that area and the print will therefore be darker there than other areas of colour (Blaker, 1988:186).

- Filters are not needed for every photograph. But if they are not used, the quality of the photograph may suffer. In black and white photography one must look at the scene through different filters to see if any of them improve the subject. In colour landscape photography, one should try using a polarizing filter to improve the rendition of the sky. The advantages of filters are far more than the disadvantages (Blaker, 1988:188).

A few points to remember are:

- Only use a filter if it serves a positive purpose.
- The type of filter must suit the purpose.
- The filter must be of good quality.
- The filter must be correctly mounted on the lens.
- The final focusing should be done with the filter in place on the lens.

Black and white photography, viewed as an art, must be of very high photographic quality. Filters modify light in a wide variety of ways, and their correct use is what often separates the first rate photographer from the rest. The role of colour filters is to differentiate colours that would otherwise appear to be the same gray in a photograph (Blaker, 1988:189). Suitable sky effects in black and white photography requires filters that absorb blue light, since the cloudless sky is blue. By absorbing the blue light, the sky areas print darker than without filters. Other filters suitable for this purpose are yellow, orange and red. On the other hand, the deeper red the filter, the lighter the vegetation will appear in the photograph (Blaker, 1988:192).

In colour photography there is often a need to balance the light source to the film emulsion sensitivity as exactly as possible. For this colour compensation filters are used. They come in six colours and various densities. The colours are cyan,

magenta, yellow, red, green and blue (Blaker, 1988:198). Polarizing filters differ from all other filters. They do not discriminate between the wavelengths as colour filters do, but transmit all colours of visible light evenly. Light has a wave characteristic. If there is no plane of vibration, the ray of light is called unpolarized. There are a number of ways for light to become polarized. The two ways in photography are reflection from surfaces and by scattering as in sky and haze effects. The light of the blue sky is partially polarized by the same scattering that produces the blue colour. If a polarized filter is used to absorb the polarized rays, the blue colour becomes noticeably darker. A polarizing filter can darken parts of the sky without causing the colour effects of red or yellow filters (Blaker, 1988:200).

Filters are therefore translucent devices placed so that it transmit light selectively, with respect to amount, colour and wave motion in order to affect the film and therefore the photograph in predetermined ways (Blaker, 1988:185).

## **5. LIGHTING**

Lighting can definitely be considered as a technique when it comes to photographing landscapes. In landscapes a photographer can not really make use of artificial light, thus he or she has to consider the following factors when shooting: the time of day, the weather conditions and most of all what season he or she is shooting in. In this section three types of lighting conditions will be discussed: time of day, weather and seasons.

### **5.1 Time of Day**

When photographing a scene, a photographer really has to consider studying the different lighting conditions throughout the day. Lighting is very important as it can determine whether the scene will be lighted harshly, softly or very moody (dark). Another very important fact to remember is that smooth or textured surfaces will reflect light and that light reflects predictably from flat surfaces.



Even when shooting from an angle, incidental light rays may fall directly into the camera lens.

Photographing a scene just when the sun rises also creates a very interesting effect. The colours vary a bit from sunrise to sunset because the scene lightens every minute: great for accenting textures. Shooting at noon will not really be advisable when photographing a landscape, because the light may be very hard and this will cause impossible hot spots one cannot easily remove. This technique will be great if the desired feel of the image is very hard and striking. A really great effect when photographing landscapes is achieved when taking a photograph a few minutes before the sunset begins. This way a photographer can obtain a very special lighting effect by means of light that falls onto little textures that accentuate them. The sunset creates never-ending variations of colours, not like a rainbow but nevertheless has a very warm feeling. Night-time is also not really a good time for photographing a landscape, but excellent when photographing a cityscape (Blaker, 1988:152).

## **5.2 Weather**

Weather is a very effective way to apply a different view to a scene. A photographer can photograph in the mist early in the morning and so add an interesting, dreamy feel to an image. The colours may be a bit dull, but in black and white this will create a great variation of tones. Mist also works well with mountains, as it adds a feel of greatness to the mountain. Clouds are another important element to watch out for when photographing landscapes. It makes the scene more interesting. Clouds can create a drastic, moody effect and usually catches the colour variations as well.

Snow can also be used as a technique. Snow creates a clean white effect and lets one think of Christmas. Rain cleans the earth and everything on it, creating wonderful reflections in areas that usually look dull.



### 5.3 The Seasons

The seasons are known for its different landscapes. In summer almost everything is green and all the flowers bloom. Spring on the other hand shows a lot of new blossoms and green grass. Autumn is for all the orange colours and winter for white. If a photographer sets a camera at a window and take photographs every day for a year, no two pictures will be the same (Blaker, 1988:157).

## 6. CAMERA/PRINT ALTERNATIVES

### 6.1 Soft focus

Most modern cameras are designed to yield very sharp, well-defined images. This characteristic is usually desired by a landscape photographer, but for some kinds of photographic ideas one will not necessarily want ultimate detailing, for example photographing a figure in a landscape with a dreamy feel. A photographer can introduce a degree of romanticism and even unreality into his or her pictures by simply reducing the sharpness of rendition (Blaker, 1988:409).

There are a few ways of softening the image structure, usually by interposing some translucent material between the camera lens and the subject, or between the enlarger and the printing paper. One should not cover the whole lens as this causes too much image degradation; this can be bettered by leaving the centre of the lens normal. Opening or closing the aperture will also strengthen or weaken the effect of the soft focus. A photographer can use materials like crumpled cellophane or a piece of discarded sheer nylon stocking. The central opening can be burned in with a cigarette end or cut with scissors. Another way is to use a clear glass filter and by smearing petroleum jelly onto it, remembering to leave a bit of the center open. By placing translucent material over one's lens gives one two different effects depending upon whether one does it while exposing the negative or during enlarging. When it is done in the camera, the image of each point of light is spread into adjacent dark areas. In the resulting print or transparency the overall image is fogged and lightened, giving an airy, summery effect.

If done in printing, the effect is opposite, by the nature of the negative/positive process. Here the dark detail points, which in the negative are tiny transparent specks, will tend to spread into adjacent areas, lowering or darkening the overall image. The result is a sort of gothic-looking, foreboding dark fog.

Both methods have the additional effect of lowering the overall contrast of the projected image, so one may want to print on a high-contrast paper (Blaker, 1988:410).

## **6.2 Zooming Lenses during Exposure**

Using a zoom lens and changing length during the time of exposure can achieve interesting visual effects. By doing this a landscape photographer produces a concentric size difference in the image. Depending on how its done, the effect can be seen as a smear rushing toward the middle, or a series of discrete concentric images.

A landscape photographer can start with a short focal length (small image magnification), giving it a calculated correct exposure, and then zooming slowly and steadily to a longer focal length for a roughly equal time period. The shutter should be closed before the photographer stops the zoom movement. This provides a sharp central image surrounded by a linear-looking radial smearing. He or she can also make a series of instantaneous or short time exposures on the same film frame, each at a slightly different focal length setting.

Somewhat similar effects can be produced in projection printing, if a photographer can mount his or her zoom lens on his or her enlarger. Lenses differ and so with some, when placed on the enlarger, one cannot maintain a good enough focus while zooming to pull off the effect wanted to perfection (Blaker, 1988:410).

### 6.3 Multiple Exposure

Two different images are blended onto a single frame on film. One good method is to make a first exposure of some overall patterned subject. Then, on the same film frame, make a second exposure of something else. Multiple exposures can also be made in the camera by projecting two or more images from single-image transparencies onto a smooth white card (a beaded or lenticular projection screen would break up the image). A landscape photographer needs one or more slide projectors. One is enough if one projects images in any combination of one's choosing. Two projectors just make it easy to see what will appear. Then readings need to be taken for each image projected with a reflected light meter. This allows one to take the whole projected image at once.

Multiple printing can also be done. There are two methods. Firstly, the two negatives can be placed together. The two negatives need to be the same format and then printed. Another method is that one can use almost any air or group of compatible negatives. Print each negative separately onto one sheet of paper (Blaker, 1988:413).

### 6.4 Solorization: The Sabatier Effect

This technique entails the partial or complete reversal of some values in the positive print, coupled with other areas that remain virtually unchanged. One effect frequently seen is that borders between light and dark areas are edged with fine, white lines called Mackie lines (Blaker, 1988:417).

Use a negative with a lot of contrast between the white and black areas. Then take a printing paper, expose the paper a third less than the usual time. Take the paper to the developer, wait until image forms then remove from developer. Expose the sheet of paper to strong white light for a second or so and take back to developer. Develop as normal. Let dry and the edges will create a "silver" effect at the edges where the dark and light areas meet.



## 7. CONCLUSION

Producing a good photograph requires both technical skill and creativity on the part of the landscape photographer. One can make a case either for the joy of technology or the purity of the photographer's eye but in reality there is no clear-cut choice. Inventive techniques can be used to produce outstanding photographs rather than just ordinary ones, and many of the world's great photographers are the product of a shrewd knowledge of both equipment and techniques. The solution is to be familiar with all the possibilities and select those that are most suitable for one's own ideas and style (Freeman, 1984:7).



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# **Discussion of Own Portfolio**

**by Antoinette Weideman**

An essay submitted for the subject  
Visual Communication III

2005

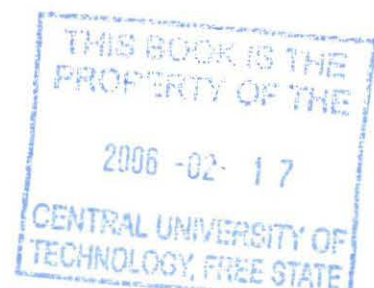
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## 1. INTRODUCTION

Landscape photography is really a wonderfully calming way of taking photographs. Some landscapes seem to look better in black and white and others in colour. In this section of the thesis, the photographs I took throughout the year are going to be discussed. The taste for landscapes involves a lot of vibrant colours and simplicity. The technique I use in my photographs is merely to up contrast and make the images colours more vibrant and interesting. Mostly all of my photographs are taken in the Free State. Although the Free State is dull and dried up you can use this as an advantage. Landscapes do not always have to be green and full of trees and flowers. I took simple scenes and made it more interesting.





Plate 1: “Hidden Secret”

Antoinette Weideman

I took the image at midday, with my Canon EOS 300 D. The lens I used was a normal standard lens. Taken on manual I decided to use a f-stop of f7.1 that provided me with a shutter speed of 1/500 second. The feel of this photograph is a connection of allot of colours. The water in the front leads the eye towards the mountain in the background creating a sense of depth in the image. This image is my personal favorite. I took the image in Clarens. The season was fall, showing that the Free State can be an interesting place.



Plate 2: "The Lamppost"

Antoinette Weideman

Thinking of the great Ansel Adams with his outstanding work, one of his landscapes involving trees came to mind, thus I made my own modern version of his work and took the trees with the lamppost at the side just to create a sense of order in the photograph. I took the image with a standard lens shooting upwards with the camera. This creates distortions to make the image seem very large in size. Deciding on a f-stop of f5.6 the exposure was 1/800 second. To increase the colours I added contrast, loving the end result.





Plate 3: “Gateway to Heaven”

Antoinette Weideman

Clouds seem always to make any scene more interesting, but it is interesting to use clouds on its own. When I saw this clouds one day while driving around I felt like this clouds looked like the gateway to Heaven. Therefore, I decided to take a photograph of this scene. I took the image with my Canon EOS 300D camera. After deciding to use a f-stop of f11, the shutter speed I used was 1/250 second. I underexposed the clouds a bit to increase the vibrant colours. The technique of burning in the yellow area created the desired effect.



Plate 4: “Feather”

Antoinette Weideman

This photograph I like because of the “Feather Bush”, my personal favorite plant. The scene I took at midday when it was windy which resulted in movement of the plant. I took the image with a f-stop of f4 and a shutter speed of 1/4000 second. This created a little depth in the image. The contrast of the image was also increased which added a better feel to it.





Plate 5: “Fiery Beyond”

Antoinette Weideman

Taken in Orkney this sunset with the silhouette of a field grass looks striking, the sunset looks like a field of fire in the beyond. Using shallow depth of field added to the effect and I did this by using a f-stop of f8 and exposed the image at 1/100 second. When I arrived at home, I decided to work with the colours, not really manipulating the image a lot but working with the colours to add to the fiery effect of the scene. The image is simplistic and full of colour.



Plate 6: “Spill”

Antoinette Weideman

On the road back from Lady Brand, these spill-points grabbed my attention. It was around five o'clock in the afternoon, the sun just fell beautifully on the spraying water. The image I took with a f-stop of f7.1 and as it was a bit dark, the shutter speed was a 1/100 second. The image came out wonderfully with all tones of earthly colours. Water represents life and that is also the reason why this image is not only simplistic but you feel as if you can feel the water on your skin.



Plate 7: "The Great Beyond"

Antoinette Weideman

This image was taken on the road to Lady Brand, the field consists of a lot of curves and if you look closely the image leads the eye towards the mountains in the background. Brightness and contrast was increased to make the colours more vibrant.





Plate 8: “Lonely”

Antoinette Weideman

Kroonstad flourishes with bridges and watery scenes. Waiting for someone to walk over the bridge, I finally produced this silhouette. Taken at a f-stop of f8 the exposure provided was 1/125 second. The contrast was increased and the colours adjusted a bit creating the dramatic effect I desired.





Plate 9: "Dusk"

Antoinette Weideman

The saying from dusk till dawn is one of the reasons I took this photograph. Most of my images are colourful. Thus, I decided to work with earthly tones. Loving to take images in Kroonstad, this bridge grabbed my attention. The bridge on the left hand side is dull and lifeless and the dried up tree on the right hand side is also dull and lifeless, the sense of life comes from the reflection in the water and the sunset in the background. The f-stop I used was f8 at an exposure of 1/80 second. The sunset was burned in a bit and the contrast increased to create the dusk effect.



Plate 10: “RIP”

Antoinette Weideman

I wanted to take a landscape with a twist and I came across this electrical station. The clouds were interesting and I thought to myself to take a cityscape with a twist; this is my version of a cityscape. It may not be a city but the image was taken within the city. The picture is simplistic and creates a sense of depth. The contrast was increased and the clouds burned-in to create that dramatic effect. Why RIP? If you dare to touch one of these, you surely will end up in your grave.

## 2. CONCLUSION

In conclusion, simplistic images that look the same as the scene with a bit more vibrant colours are the way I take my photographs. Traditional photography I enjoy the most. I merely use digital manipulation to improve on what I have taken. Throughout writing the thesis I have gained knowledge and a sense of knowing that my work is unique.