

A S I G H T O F T R E E S .

BY

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I N T R O D U C T I O N

To even start thinking of photographing landscapes, you need to abandon all the human elements of your everyday life and do some soul searching in nature studding and understand all the patterns and ways so easily overlooked by man.

It was late afternoon, I lay down under a tree to gather my thoughts and sort out the day's work. I closed my eyes and when I opened them I saw dead tree branches reaching out to the sun setting in the west. The colours in the sky changed rapidly bringing life to the branches that at first appeared dead. I captured these moments in my mind. To explain the emotion I experienced during these moments will never be captured fully in a photo but I strive to perfect the art of capturing the image I saw and the emotions combined with it.

It's very important to me as a landscape photographer not only to photograph the patterns or the designs of nature but to create a scene pleasing to the eye with a definite center of attraction. The ability to sense the changes in nature and to photograph these changes in its springing moment when it's still fresh and unseen by most of the people passing by.

When I first started to photograph landscapes and especially trees, I felt a bond between human behaviour and the trees

but I could not put my finger on it. Because trees are so bold and overpowering in nature the human looked at it and learned from it without really realizing it. When you start to compare man and a tree you see more than one similarity.

Trees most of the time grow upwards reaching out to the sky and clouds. Just like people reaching out to the people around, the known or unknown.

C O M P O S I T I O N

AFTER THE IDEA

After the idea is formed in my head the big search starts.

That does not mean I'll have to plan a trip away from home, no, it means I'll visit all the locations around me that I have not used before and hope for the best. The locations I use for a shoot are hardly but ever exciting or, when you look at it all.

Using nature's elements can lead to only two results. An amazing landscape you visualised or the opposite a big boo-boo which we would not even talk about.

Nature's elements go far beyond what we see. It is a very complex design consisting not only of line, colour and patterns. It includes the clouds, leaves, grass and flowers. But do not forget about the four seasons the sun, moon and stars.

SHAPE AND FORM

SHAPE: The outward form of an object defined by outline.
(The new Collins Concise Dictionary of English Language.
1985)

FORM: The shapes or configuration of something as distinct
from it's colour or texture, etc.(The new Collins Concise
Dictionary of English Language. 1985)

Shapes and forms probably two of the most important elements to keep in mind when photographing landscapes. It help create harmony in the landscape. Every photograph is part of a day in your life, an experience. However when shown to others they experience only the shapes and colours, a two-dimensional rectangle. They have no way of perceiving the emotional or physical experience that went into capturing it. You need to orginize the elemental patterns of nature in the first step. Sensing the emotional messages an image projects. Use every possible element given to you by nature to create an alive, emotion living photograph to project your feeling as clearly as possible.

PHOTO 1: JEFF GNASS



In this photograph he captured the repetition of the shapes of leaves and the lines of pine needles interrupted by watery reflections. Use lines with a different angle to lead you to the next element, so that it flows together. All shapes and forms are shown by light. Every curve and texture. Without light you would not be able to see these elements.

PERCEIVING PATTERNS

Organized shapes and the repetition of forms, patterns, it is so common it's almost unnoticeable. As you move through a landscape the scenes shifts before your eyes and the perspective and scale relationships of objects changes. The active photographer will observe strong shapes and imaging them in different perspectives to chose the best possible one to compliment the photograph as a whole.

There are two types of patterns. Patterns nature itself designs and then the patterns you as photographer design by using the elements of nature like repetition of trees. Patterns made by nature can be changed by using different angles.

The mood you plan to evoke will play a very big role in the organizing of the patterns used. Over organizing your composition no matter how well photographed can cost you the success of your image. Keep your compositions fresh and interesting. Try something new, different to ensure an open mind to the whole of nature and not just a part of it.

PATTERNS IN COLOUR

The daily miracle is definitely colour. We associate every colour with an event or an emotion. Most colours are seen being reflected from other surfaces.

Seasons, time of day, places and shapes of objects. All of these are identified by colour. The three important elements of colour - hue, value and intensity - we respond to it emotionally. Hue indicates where the colour is positioned on the spectrum, it is the name of the colour, blue, purple, red, etc. Names exist for only a few of the several million hues. Value is the lightness or darkness of a colour. Intensity refers to the colour's saturation.

For every person there is one important and recognized colour. Red is emotionally linked to fire, blood, sex and heat, it is a symbol of danger and excitement. Red appears very aggressive in a photograph.

Yellow on the other hand is captive, wild and brightened associate yellow with the sun and gold. Though less intense yellows very calm and flowing appear and are found in sanddunes, rock formations and ripening grains.

Blue is the royal colour. It is all around us - the sea and heaven above. The colour that reaches deep into the mind, reminding us of evening hours, cool temperatures, excellence, sadness and spirituality.

The symbol of life - green - the colour of hope and wonder. Green appears in the most unexpected places and therefore is ever more popular as a symbol of environmental richness and causes.

Black and white the presence and absence of all colours black and white can carry powerful messages when used in colour pictures. White light surrounding a colour tend to wash out the purity of the colour and can also be a distraction to the eye. White is the symbol of snow, purity and peace. The mystery of the moon and the innocence of a lily.

On the other hand, black evokes negative symbols like death, the unknown, evil, infinite space and night. Backlight can create a black silhouette of almost any nature object. A background of black can bring the brightness of other colours to the foreground to make something very simple stand out and be the center of attraction.

You can change the message of a photograph dramatically by manipulating colour value and intensity through under- and overexposing the image.

Just as important it is to understand how patterns work together, a photographer must also study the relationships between colours. Combining colours in an image can create an effect of tension, energy and peacefulness.

ANALYZING TEXTURES

There is often a very fine line between patterns and texture. Scale is an important element of this difference; when patterns become so small that its shape are less important than the overall impression of its surface it then become texture.

Everything in nature has a texture. Not like patterns all textures are created by human elements like composition, angle of view of design. Pictures of texture are most of the time abstract and encourage a feeling rather than attention.

THE FOUR SEASONS

There are only four seasons in the year Summer, Autumn, Winter and Spring but in every one of these four seasons there are innumerable changes.

For me the most interesting seasons are the four interstages between these seasons, when nature takes its course and starts to move from the one season to another.

I personally prefer winter-spring when you can see how life starts all from the beginning out of something that appears so quiet and peaceful like death's darkest hour.

SUMMER: Everything is green and full of life. The one season most people associate themselves with. You can feel the energy of growth and motion through out this season.

AUTUMN: Nature getting ready for a rest period after the long period of growth. This time of the year slows everything down by its range of monochrome brown and yellow colours.

WINTER: Nature taking a break or so it seems to the human eye. But this season portrays peace and harmony to the world while preparing for the seasons to come.

SPRING: Energy and motion. The season of blossoms and fresh green leaves. Nature is new and more alive in spring than in any other season. A season of hope and new horizons.

ACCESSORIES AND APPROACH

CAMERA

Which one ? This is most probably one of the questions every photographer asks before going out on a shoot. Although this is up to the photographer there are still a couple of points to keep in mind when this choice is made. Will the quality of a small format camera be efficient or do I need a bigger format camera? When you decide to use a bigger format camera like the 4x5 or even 8x10, will you be able to carry this camera to your location and is there space enough to put up a tripod. All of this is not exactly such a big problem but is still important to keep in mind before going out on a shoot.

LENSES

The choice of lens and angle used or chosen go hand in hand and therefore it's entirely up to the photographer when this choice is made.

WIDE-ANGLE LENS

Noticeable distortion is very little and in some cases not easily noticeable. The wide-angle lens coverage is 62 degrees in the case of a moderate focal length such as a

35mm, or a wide 94 degrees in the case of a 20mm lens. This lens is essential for a photographer when a scene needs to be covered but there is not enough space to move back. The depth of field is great and even focusing becomes a secondary consideration because the lens compresses the image on the film plane.

LONG-FOCUS LENS

Through its magnification, the lens can be used to pick out only certain individual elements in a scene. This ability is enhanced by the shallow depth of field. An end result of blurred foreground and background must always be kept in mind.

PHOTO 2: UNTITLED



HERB JONES

This calm yet unknown scene was photographed by Herb Jones with a telephoto lens to isolate distant unwanted elements.

NORMAL LENS OR STANDARD LENS

The 'normal' lens means that it covers approximately the same angle of view as the human eye, without perspective distortion. These lenses for the 35mm SLR, range from more than 200 degrees to less than 1 degree. The few lenses that are in the middle of the spectrum - neither wide-angle nor long-focus - are generally considered normal or standard.

FILM:

Film is the main element needed for the photographer to capture his images for production.

To get the best qualities out of the wide variety of films available on the market today you need to become familiar with the work and performance of each of these films.

First decide whether to record the image in colour or black and white. This decision is entirely up to you for it's the way you see the world.

COLOUR FILM

Colour film is widely used by landscape photographers to capture the multiple range of colours found in nature. The films mentioned are only a few available on the market.

All film speeds have their positive and negative points.

Slow speed film gives the finest quality and can be used in most daytime situations. When light levels lower you will have to step down and lose some dept of field.

Medium speed film with a ISO at around 100 ASA is one of the most versatile films around. This film allows confident handhold use of the camera in daylight conditions and dawn without losing too many f-stops. It is also more tolerant of exposure and developing errors.

Fast speed films range from 200 ASA to 3200 ASA, but it is recommended to use the slowest of this range because of the significant drop in quality beyond ISO 400.

For the absolute highest quality and colour transparency film is the best. This is also the choice of most photographers because the film produce a positive image directly and less quality is lost through the lens when printed.

PHOTO 3:



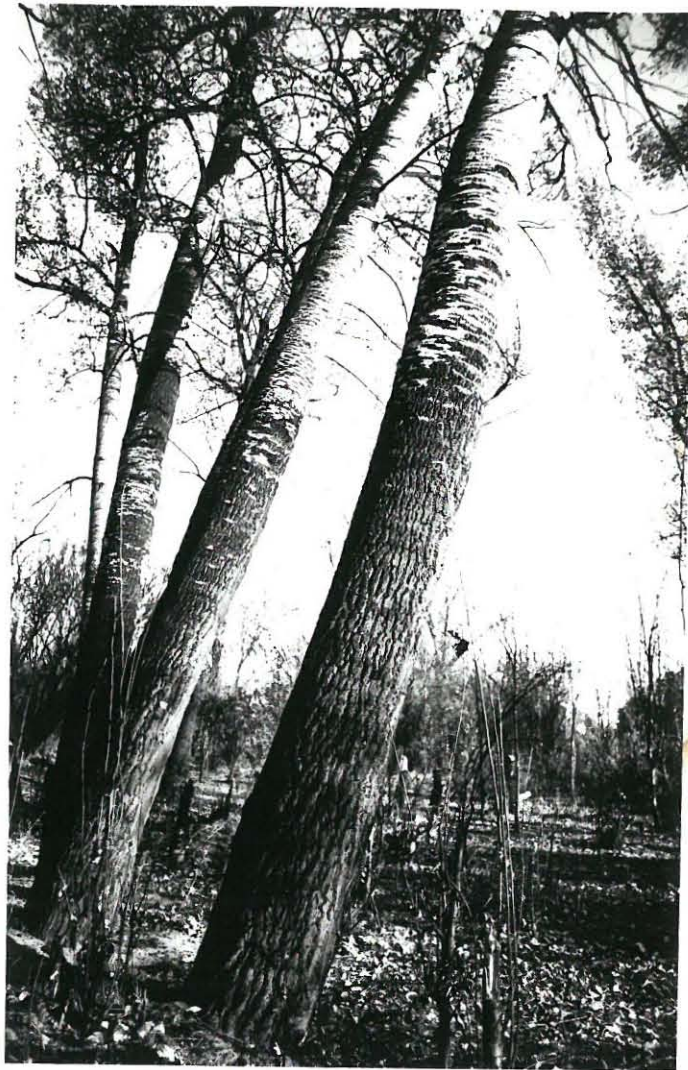
BLACK-AND-WHITE.

The most difficult part of using black-and-white films learning to see the world in a monochromatic range of grays. Practise and patience is what you need when photographing with black-and-white film do not 'read' colour with the same

relative brightness that colour films do. This can complicate visualizing the final print.

Low speed films provide generally sharper less grainy photos than higher-speed films. Although the high speed film with greater grain excellent results can deliver. Here it all depends on the image photographed and the end result required.

PHOTO 4:



INFRA-RED FILM

Infra-red radiation lies just outside the visible spectrum and includes wavelengths that most people would describe as heat. There are two sorts of infra-red black-and-white and false-colour film. Both types are sensitive not only to infra-red, but also to visible light. Filters must be used with it or the full effects produced by this film.

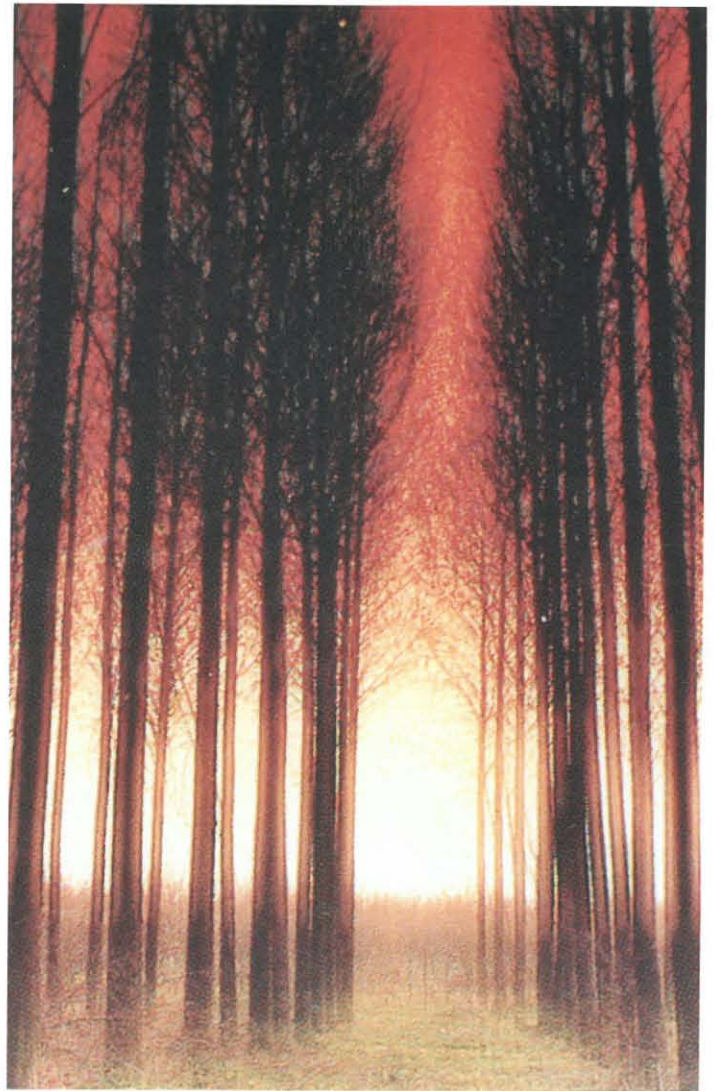
The black-and-white emulsion stretches further into the infra-red portion of the spectrum, because light meters do not respond to infra-red. Pictures therefore must be bracketed heavily around the indicated meter reading.

PHOTO 5:



FILTERS

PHOTO 6: STIMULANT SUNSET



The almost unlimited use of filters is a must for landscape photographers.

What is a filter: "An optical colour filter is a transparent flat sheet of coloured material that is placed in a light path so that exposure takes place through it. It is a passive absorption filter or frequency filter that removes or

reduces particular spectral band normally transmitted by the lens. The colour of the filter depends upon the transmitted wavelengths and is independent of orientation. The main reasons for using a filter are to correct for the imperfect spectral sensitivity of the film, to modify the tone reproduction of chosen colours, to change colour temperature to use near monochromatic light, to modify polarized light and to produce special effects!"

(The focal encyclopedia of photography, Third Edition. 1993)

Filters are used for general and specialist purposes. Here are a few commonly used.

COLOUR SEPARATION FILTERS: A set of three filters, blue, red and green, each one transmitting one-third of visible spectrum. Used when making colour separation negatives directly from a colour transparency of the subject.

POLARIZING FILTERS: It can be used with black-and-white film and colour film. The function of this filter is to subdue reflection from materials such as glass, wood and plastic.

SKY FILTERS: Filters used to control the total rendering of the sky.

GRADUATED FILTERS: To gradually tone the sky down in different colours such as brown.

TECHNIQUES AND MANIPULATION.

Using chrome film play a very big role in the author's work. To create a very surrealistic landscape, I will photograph a landscape at midday to assure maximum light and chrome film. Back in the dark room I will use the slide to produce a negative end result. Colourful but unrealistic.

Chrome film developed in negative film chemicals produce very saturated colours in an end result. But you can also get a change in certain colours, for instance blue turn purple. A yellowish cast can also be picked up.

One of the most interesting but also difficult techniques is colour solorization. It only works on certain subjects and the success of your photograph depends on how patient you are because it is actually two photographs in one except that it is only one negative with twice as much work to produce a pleasing and successful photograph.

FIELDTRIP NECESSITY

Before going out to photograph a landscape there are certain things you must always remember to take with you in your car or in your backpack.

When you plan to go to a far- off place in the middle of nowhere remember water and a medical aid kit. You may also need a rope. Now we get to the really important equipment. Decide beforehand on the format camera you want to use. Small, medium or large and take a tripod for it with you. The type of lens is also very important, do not just take the one you might use, but a range of wide-angel, normal, telephoto and macrolens. Include a flash with extra batteries and a torch. A range of filters is very important but also reflectors, it might be needed. The last on my list is films, take a wide variety with you, incase you decide to use a different film than planned or the weather allows you.

T H E T R E E

"Any large woody perennial plant with a distinct trunk giving rise to branches." (The new Collins Concise Dictionary of English Language. 1985)

Trees are among the most striking objects in nature. They ruled the planet since the beginning of time and are the largest, tallest, heaviest and oldest.

Branches bending and twisting to adapt to each tree's particular exterior environment.

Photographing trees mean to capture the patterns of growth, your point of view is very important therefore explore a variety of ways to look at them. Look around and look at all the different ways you will be able to photograph it.

When looking at a tree, there will be an element or way of growth you immediately spot. Try then a fresh, new approach. Lenses here are very important. Using a telephoto to tightly crop the branch patterns or use a wide-angle lens to create a view from beneath the tree looking up at curving cylindrical forms. Every moment is a special moment and emotions you can capture will be different.

Looking closely and intensely to a tree you will see the human behaviour one by one. Although difficult to spot at first, but when you found this bond the possibilities are unlimited.

To grow as a nature photographer you must be open and receptive to nature and take directions from nature. You will recognize both nature's underline order, or simplicity and it's basic dynamic of growth and change.

Always bring out the positive and main attraction of the tree. If you care for your subjects, you will make visual compositions that evolve from their intrinsic shape, lines, texture and perspective. All of this will put you more closely in tune with system that created and supports you.

PROFESSIONAL INFLUENCES

ANSEL ADAMS

"My approach to photography is based on my belief in the aspects of grandeur and of the minutiae all about us."

One of the few photographers known to be the father of photography. The best known of these may be Moonrise, Hermandes, New Mexico 1944. His images are mainly of the American West, of mountains and unpeopled landscapes in California. Wyoming, New Mexico and Arizona.

He searched for, and achieved, largeness, he found forms which do justice to immensity. Most of the horizons in his photos were distant, extended and topped by large skies.

The most normal thing for Ansel Adams was to spend days on end searching for the right mood and all the elements in nature to make the image he is bound to photograph even more successful.

PHOTO 7: Tenaya Lake, Mount Conness, Yosemite National Park,
California. (Gelatin Silver Print, ca. 1946)

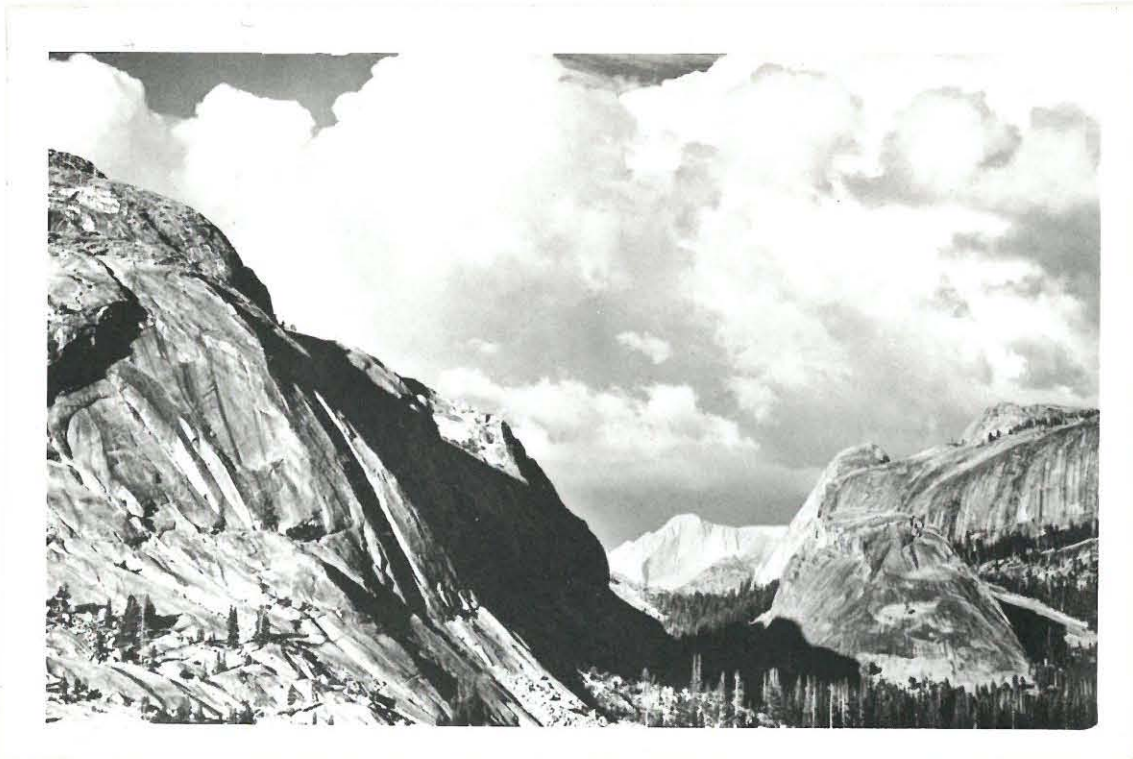


PHOTO 8: White Branches. Mono Lake, California. (Gelatin Silver Print. 1947)



GARY BRAASCH

A landscape photographer who concentrates on the patterns of nature and how to capture these designs. Every photo says something about the beauty of the place he photographed. His photo's partial the simplicity of nature and brings out every possible colour of the spectrum. The wide spectrum of his work makes it so interesting and you realize that there is much more in nature than just grass, trees, clouds and water.

PHOTO 9: A palm tree. Yucata, Mexico



PHOTO 10: Saihoji Garden in Koyoto



One of the many photographers who will do anything to capture an image on film.

DAVID MUENCH

Photograph of the trees in autumn stands out even more brilliantly because of the shadowed mountain in the back.

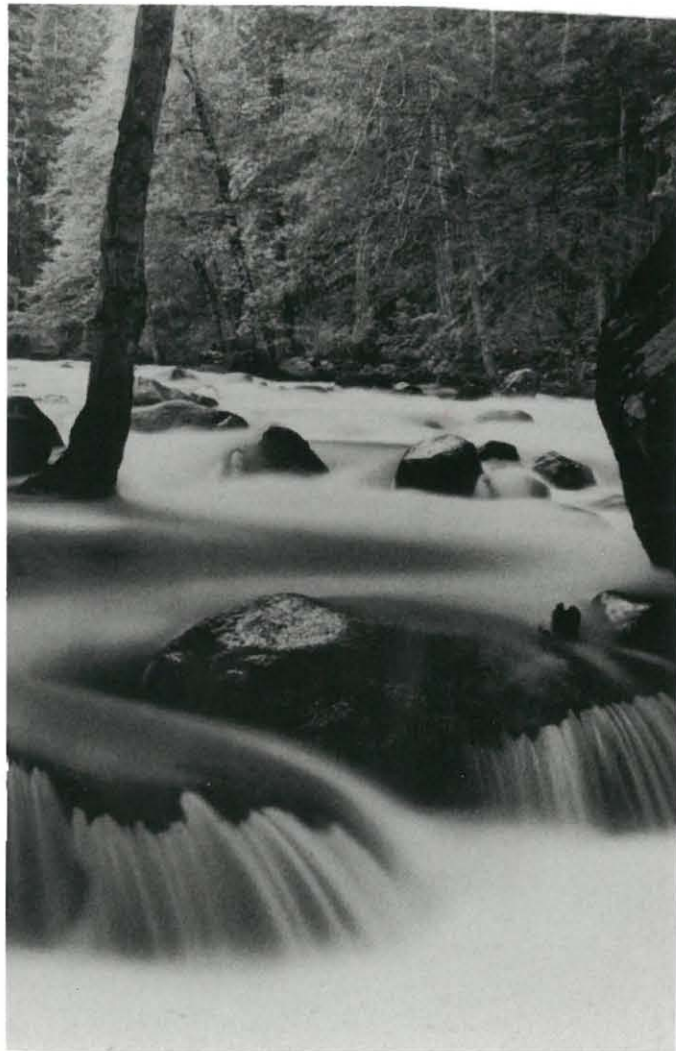
PHOTO 11: Untitled by David Muench



JOHN SEXTON

PHOTO 12: Merced River

Here he used a slow shutter speed to create the moving water with excellent printing quality for the final touch.



BRIAN BROWN

Always depending on his Lecica Reflex camera to help him capture the photograph he sees when looking at an image. His work is very versatile and always from a different angle. He travelled the world to capture some of his best images, like the Grand Canyon in winter, where he had to wait for two hours before being able to capture this image.

PHOTO 13: Grand canyon in winter



AUTHOR'S WORK AND DESCRIPTION

The following photographic images were photographed by the author during 1993.

AUTHOR'S PHOTOS

PHOTO 1: The winter tree

Although the tree appears dead the blue sky and white clouds bring life and project speed. The author used 35mm Ricoh camera with a 28mm lens. The time of day was not important but to find the right angle and clouds to bring life to the tree was the biggest problem. After several days the right moment was present and the result was exactly what the author visualized. By using Fuji chrome developed in negative chemicals the colours came out more saturated.

The important thing was to photograph the tree at a time of day where as little shadow as possible was falling on the tree. And then also the right clouds, not too thick and fluffy but long stretched out clouds.

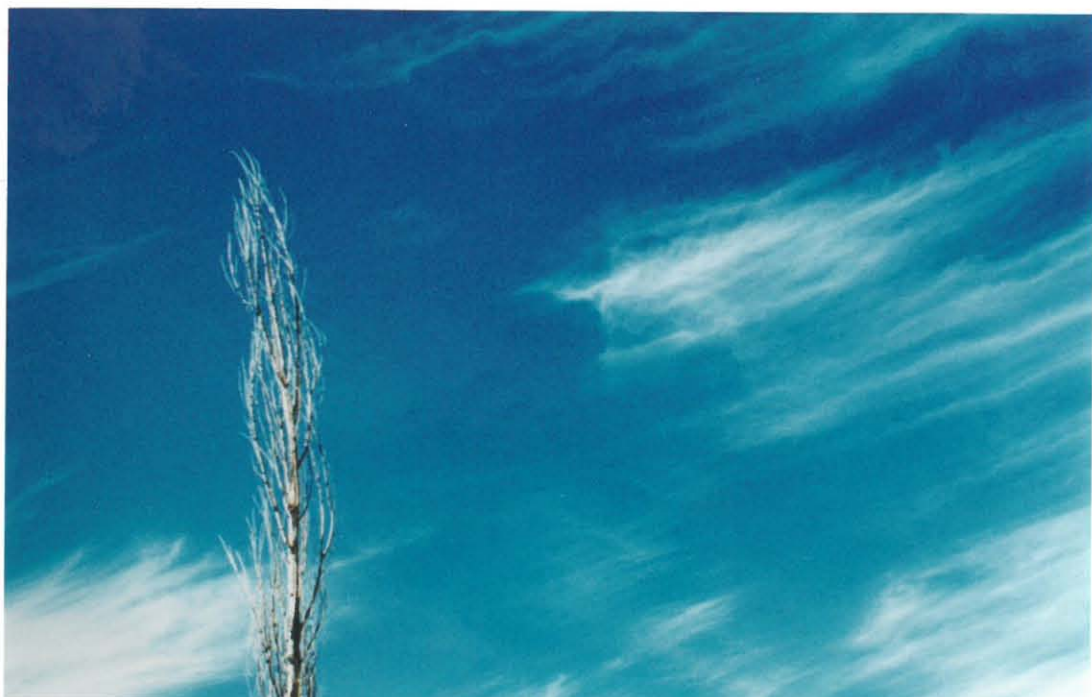


PHOTO 2: The sky reaching out

Two trees reaching out to each other was the first thing that the author saw not very common in todays life. The author realized that the scene needed extra work and that's where she had to plan and visualize the end result. By using a 28mm lens the author could bring the trees almost together. Using Fuji chrome film and developed in C41 chemicals but still it needed more. The result was not what I expected but I decided to work on the photo because I liked the composition so I decided on solorization, but to get the result I visualize was not an easy task. It took a lot of time and effort but the end result was worth the effort and even more.

PHOTO 2: The sky reaching out



PHOTO 3: Purple sky

To bring a dead branch to life is not very easy, but for the author it was a challenge. Half an hour after sunset, clouds to bring life to the sky, some lights in the background for warmth.

In front of me I saw two dead stumps on a island in a sewerage dam. Although it did not look like much at that stage I decided to stay and watch the sky change as the sun set. Setting up my tripod and camera using a 24mm lens I composed a vertical scene with the clouds covering $2\frac{2}{3}$ of my frame. Ten minutes after sunset i went on in the far right corner of the horizon. I captured the moment. The end result was a replica of what I saw that day.

PHOTO 3: Purple sky



PHOTO 4: Palm tree

I always wanted to photograph a palm tree but it's so plain and never in the right place. So I tried something a bit out of the ordinary. The tree was photographed while I was lying flat on my back with my 35mm camera and 28mm lens. My choice of film was Scotchcolour slide "640-T" tungsten balanced. Developed in I, first developer contaminated chemicals. The print was then made on Fuji negative paper and the end result something unexpected although very successful.

PHOTO 4: Palm tree

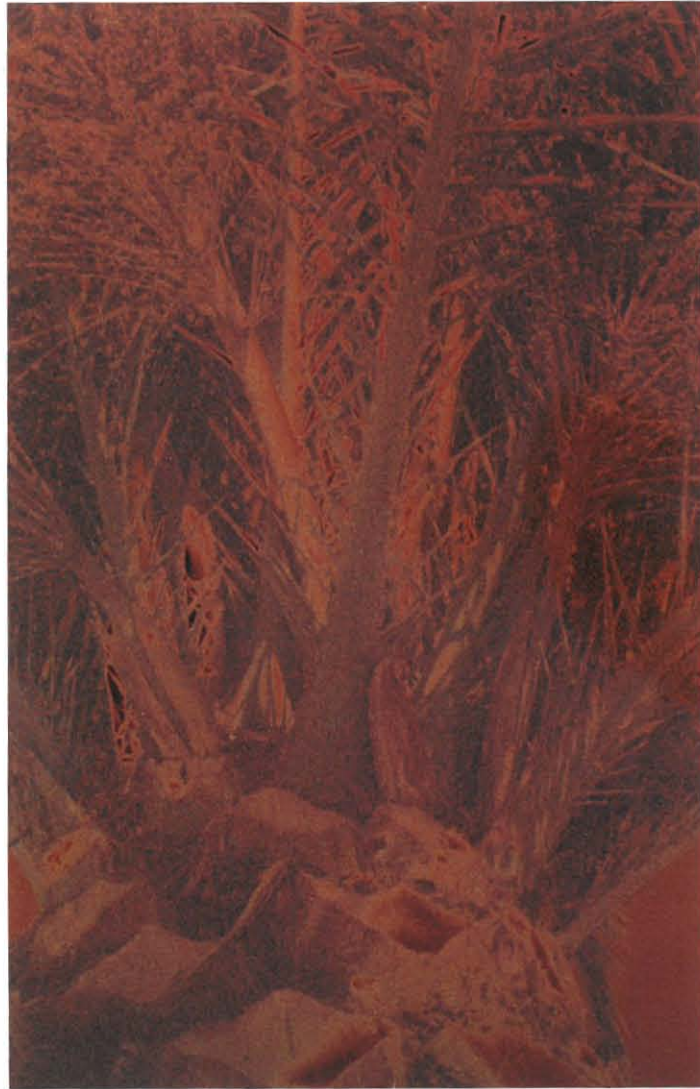


PHOTO 5: Untitled

This tree captured my imagination the first time I saw it. The bronze, brown colours captured my eye and then when I looked up to the clouds it was in line with the tree top. With my 6x7 camera I captured this image.



PHOTO 6: Untitled.

A single branch with overpowering positive space in the right top corner and negative space in the left bottom. Here I used the RB 6x7 camera with a 127 lens with my trustful Fuji film. I knew my time for this photo was limited for it already started to drizzle. I saw simplicity in its strongest way. After moving around on a piece of cement, I found the perfect angle with the sun just coming through the clouds at that stage. After making the print I was even more touched and drawn to the image than when I photographed it.



PHOTO 7: Spooky tree - Yellow sky.

Planning was the success to this photo. It took me weeks of research and planning to produce the result, I have been visiolised in my mind. This all started with the technique to print a slide on negative paper. The reversed colours had to be visiolised and then I went out to find a tree with lots of top branches reaching to a sky with dramatic clouds. The sun had to shine on parts of the tree. Also the sky had to be a deep, dark blue! I found all of this after hours of driving and searching. The result, well the spooky tree reaching out to the very dramatic yellow sky with dark, black clouds.

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SLOUW ORTEIN

PHOTO 7: Spooky tree - yellow sky



PHOTO 8: Infra red.

Using Infra red black-and white film, I photographed this image. It made me think of heaven. So peaceful yet dramatic.



PHOTO 9: Solarized dead tree - alone in an orange sky.

It was just after lunch when I packed my bags to go out on a shoot, the only problem was the clouds moving towards the cloud bank on the horizon. I knew I would not have sunlight for more than an hour before the clouds covered the whole sky. My search for the tree with the right clouds did not take me long to find. I photographed it with a 60mm lens on a 6x7 RB camera. The choice of film was not very big. I used negative film. Printing at home was **disasterous**. With my technique and research I was able to save the photo and to produce a pleasing photo with a very dramatic feel to it. Although it was early autumn the tree had lost all its leaves and looked quite asleep.

PHOTO 9: Solorized dead tree alone in orange sky

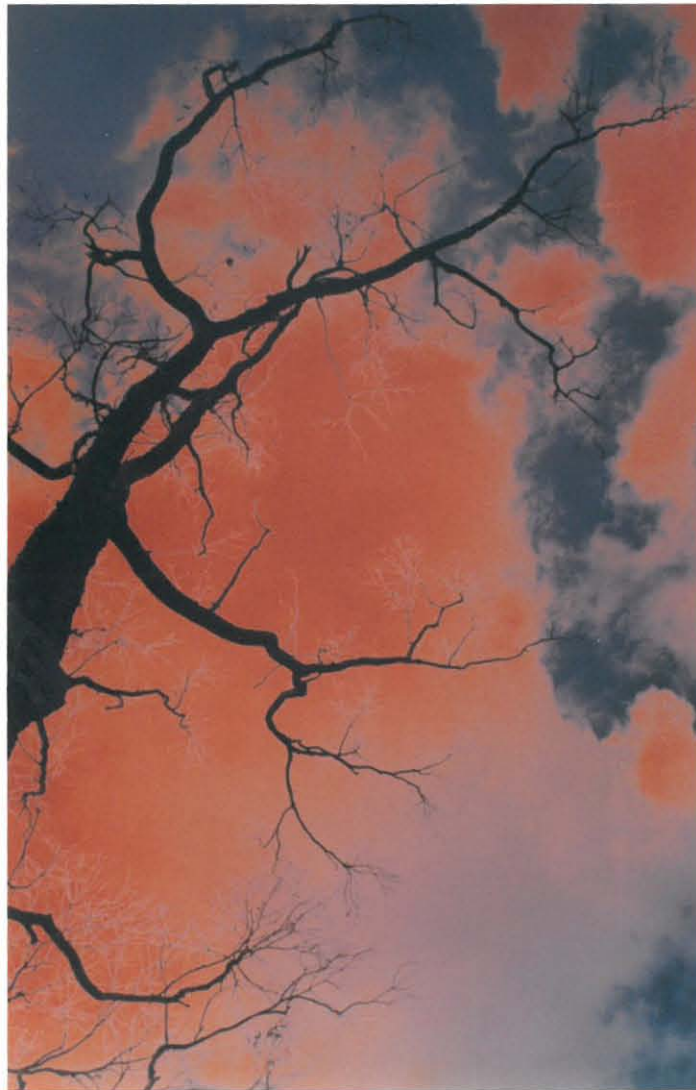


PHOTO 10: Silhouette.

Mid-summer after a sand storm I was able to capture this image with my 35mm camera on tripod with Agfa 100 ASA film.



PHOTO 11: Untitled.

This photo was done by using contaminated chemical in the film developing stage.

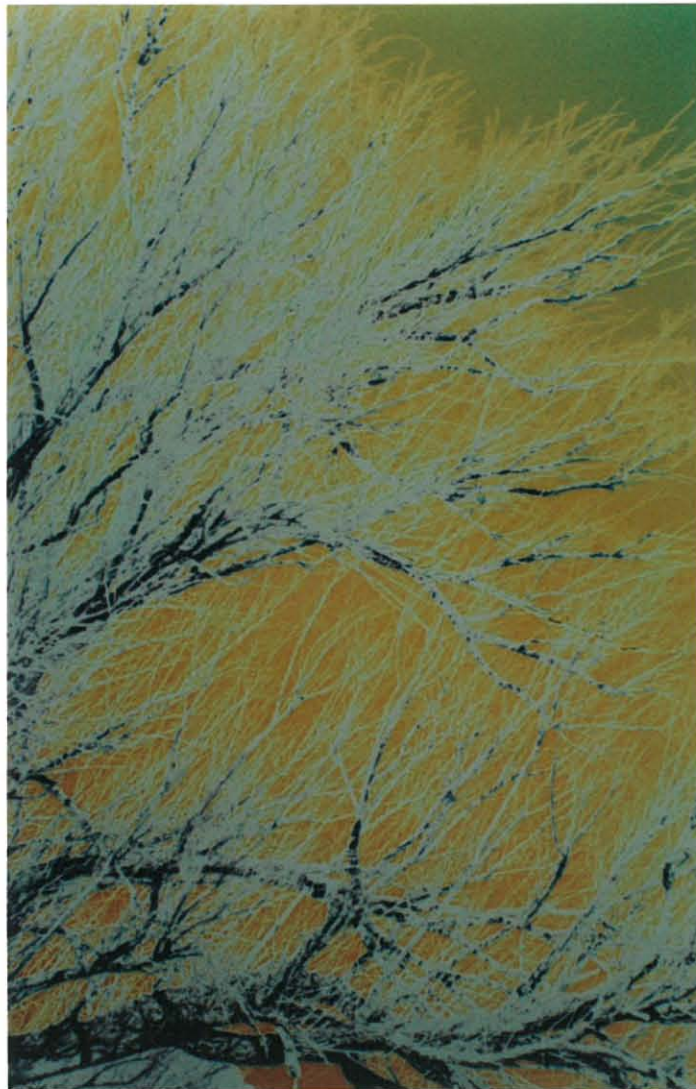


PHOTO 12: Untitled.

The strong lines of the branches captured my eye and with solarization the end result were striking and different.



C O N C L U S I O N

Nature is so full of surprises and unknown events that the human never will understand.

In this dissertation the author discussed some of the important points to consider when photographing landscapes and why she decided to become a landscape photographer.

When I started to put my thoughts onto paper, I realised how involved I really was in nature and it made me more determined than ever before to become the best landscape photographer I could possibly be.

The final result is what's going to tell the story to the world and no one will really understand what you went through to capture that image. As long as you do all this with dedication and an open mind. Your images will tell the whole story.

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