

INSPIRING PROFESSIONALS

THE LANDSCAPE PHOTOGRAPHER'S GUIDE TO USING FILTERS



My aim as a landscape photographer
is simple. I want my photographs to
express the sense of wonder
the landscape inspires in me.

Since light is the heart and soul of photography, the art of landscape photography is largely about the weather, and being in the right place at the right time. It is also learning the biological and geological richness of the planet, of seeing the beauty of rocks, plants and animals. It is seeing the space in the landscape, in sensing it's freedom. It is coping with the heat of a summer day, the cold of a winter one. It is about walking, climbing, waiting; it involves anticipation, and reacting when the time is right. It is about tuning in to the place and the moment. It is watching the cycle of the seasons, and the circle of life. It is connecting with the earth.

Yet in the end, it all comes back to light. The landscape photographer has no control over the light itself, for the sun is our light source, the sky is our studio, and the weather dictates mood and atmosphere. But we can control the light entering the camera. By combining precise timing (to make best use of the light as it unfolds) with the subtle use of filters we can ensure our compositions truly reveal the light and the land.

Landscape photography is
the art of light.

A handwritten signature in brown ink that reads "Joe Cornish". The signature is fluid and cursive, with the first letters of "Joe" and "Cornish" being larger and more prominent.

Joe Cornish

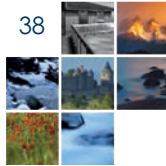
14



Neutral Density Graduated Filters

Mark Denton
Jeremy Walker
Joe Cornish
David Ward
John Gravett

38



Neutral Density Standard Filters

David Noton
Jeremy Walker
Charlie Waite

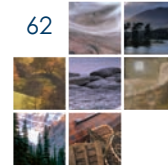
48



Warm Up Filters

Mark Denton
John Gravett
Tom Mackie
David Ward
Jeremy Walker

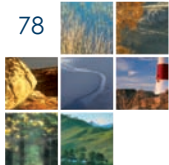
62



Combination Filters

Joe Cornish
David Ward
John Gravett

78



Polariser

John Gravett
Joe Cornish
David Ward
Jeremy Walker
David Noton

94



Digital

David Noton

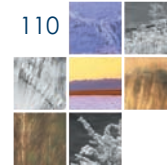
104



Glass Enhancer

Jeremy Walker

110



Effects

Tom Mackie
John Gravett

120



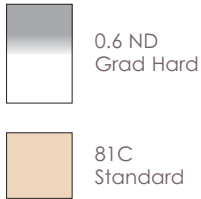
Black & White Filters

Charlie Waite

Jeremy Walker



The huge rock arch of **Durdle Door** is situated on the South or **Jurassic Coast** and is a great place to visit especially in winter when you can have the place to yourself.



The Dorset coast is a great place to walk and has many bays and coves to explore but this has to be one of my favourite locations.

This visit was on a cold grey winter's afternoon and I turned up more in hope than expectation, as a large blanket of cloud had been hiding the sun for most of the day. Having set the camera up and composed the shot, it was then a matter of waiting, and as the sun sunk lower and lower the cloud finally began to break and the light began to hit the arch.

As is often the problem, the exposure difference between the sky and the foreground needs controlling. For this I used a 0.6ND hard grad placed just above the horizon. As the light was not as warm as I would have liked I used an 81C colour filter over the whole shot just to help the feel and mood of the shot.





Joe Cornish

0.9 ND
Grad Soft

I have made many photographic trips to the United States' Southwest deserts, sometimes leading workshops there.

It was the wonders of this spectacular region that originally convinced me to become a landscape photographer.

Antelope is a slot canyon, an extremely narrow opening in the earth's surface, sculpted over many centuries by the action of flash flooding.

I used an Ebony 5x4 inch field camera, and a 90mm lens. The perspective is made looking up the wall of the canyon from a very low angle. My goal was to combine the swirling shapes of the canyon walls in a relatively abstract composition to express energy and movement in the solid rock.

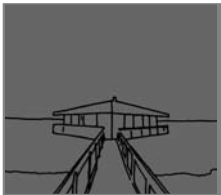
Spot-metering across the scene I discovered a brightness range in excess of eight stops. While I was prepared to lose the darkest shadows to black, it was essential that I hold the highlights in the upper canyon

wall, and retain detail in the shadows of the overhang, for without them, the ebb and flow of the composition would be lost.

I selected a three stop 0.9 ND soft grad to ensure there was no risk of a visible 'tideline', and introduced it on its side from the left. It was inevitable that some detail would be sacrificed in the dark areas now covered by the ND, but the benefits of subduing the highlights were immediately apparent in camera. Placing the shadow on the right of the image at minus one and a half, compared to base exposure, I calculated that the highlights on the upper canyon would hold at plus two or so, taking the reduction of the ND into account.



Charlie Waite

0.9 ND
Standard0.6 ND
Standard

Being privileged to have had **three consecutive** exhibitions in Australia, there was a little free time to drive along the famous **Great Ocean Road**.

Just a few miles out of Melbourne, I looked up to see a tall thick steel pole. On closer examination, I saw sitting right at the very tip of the pole a small hexagonal house; I felt compelled to go and investigate; after all 'investigation' is the business of the landscape photographer. A small steep track took me to the 'drawbridge' leading to the front door.

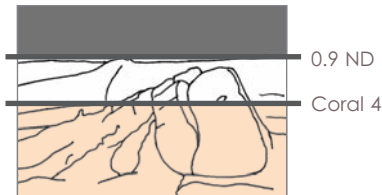
I have always felt confined by the mandatory configuration of shutter speed and aperture, designed to ensure correct exposure. I have long used the 'uniform Neutral Density' filters in various densities to allow me to break out of the mandatory combinations of shutter speeds and apertures, which light intensity and film speed force me in turn to comply with. The ND uniform allows me a third exposure variable, which in turn gives enhanced freedom to express my intention.

The surf in the background seemed to be intrusive and, unless softened could possibly deflect the eye away from the peculiar and surreal house. Using a combination of both a 0.9 and a 0.6 (five stops density) uniform Neutral Density filters, meant I could both maintain the sacred aperture and adopt a longer shutter speed which resulted in a more nondescript background.

It is pleasing to know that despite the apparent appearance of computer manipulation in the making of this image; none took place. There was great pleasure to be had from 'in camera manipulation' using nothing so sophisticated as post production digital manipulation software (very difficult to replicate the effect of long shutter speeds); simply two humble Neutral Density filters placed in their holder in front of the lens; job done.



Tom Mackie

0.9 ND
Grad HardCoral 4
Grad Hard

There are many times when using a combination of an ND grad and a graduated coral filter can make the difference between a stunning image, a transparency going in the bin or a deleted digital file.

Even though digital has a wider exposure range, you still have to grad the skies down to hold the highlight detail. Many photographers new to digital photography think they can throw their filters away, choosing to make the alterations to the image using Photoshop. I prefer to capture a scene as close to the final image as possible, this saves countless hours of retouching on the computer later.

I was commissioned to photograph the Peak District for a book publisher. One of the required locations was an area in the southwest part of the Peaks called the Roaches. This rock escarpment is very popular with rock climbers and an early rise was necessary to capture the warm tones on the rocks. I chose a suitable angle so that the first light would hit the ridge of

granite rock formations. Unfortunately, there was a thin veil of cloud at the horizon, that would take out the intensity and warmth of the sun when it edged over the horizon. On the plus side, a nice cloud formation drifted into the scene to make the morning sky more interesting. A straight shot of the scene rendered the sky blown out and the little light that illuminated the rocks in the foreground was not as intense with colour as I'd have liked. Placing a 0.9 ND hard grad over the sky was enough to balance the exposure of the sky with the foreground. I used a Coral 4 grad reversed in the holder to enhance the little amount of warm light on the rocks. Without the filtration the image is unusable, but with the addition of the ND grad and Coral grad the image achieves my intentions.



Inspiration, advice and
technique from leading UK
landscape photographers



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