

Expressions

Conversations in landscape photography



JOURNAL 3

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Conversations in landscape photography



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© Cover Image: Silver Birch in Snow by Paul Gallagher

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As we have suggested in the first two issues of Expressions, our aim is to present to you a wide variety of work from different photographers who are out there creating images that we hope may inspire or influence you in some way. With each season that passes, there are always new opportunities, and along with them, a sense of excitement for what we might experience.

We are now in the depths of winter and the months from January to March often deliver the coldest that winter can offer and the spectacular conditions that come with them. Winter seems to make things stand quiet and still at times. Fog can hang over the valleys, the rivers can freeze over, and the arrival of snow blankets the landscape and dampens sound creating an eerie silence. Autumn imparts a change in the landscape that is enchanting, but winter is a transformation that is breathtaking. It is true to say that in the UK we are never sure of what the winter will bring, but if we are lucky, we could be out there in some of the most rewarding conditions the year can muster.

In this, our third issue of Expressions, we have a great variety of words and images to share with you from several photographers. Mark Lawrence, who is aspect2i's most recent addition to our list of leaders, takes us from his beginnings standing on station platforms, to the wilds of Scotland. Paul Gallagher and Michael Pilkington share images from some of the most amazing winter landscapes they have experienced in Japan and Norway, and we spend time on the edge of the land with our featured photographer, Ruth Grindrod's beautiful coastal work.

Lastly, we would like to wish all of you a Happy and Prosperous 2024 and thank you for continuing to read what we present to you in Expressions. It goes without saying we want you to enjoy your time making images and we hope to see your work in a future volume of Expressions next year.



Are you collecting or creating?

by Mark Lawrence

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by Mark Lawrence

As photographers, we face many choices in the pursuit of our art. Some will be quite obvious: location, lens and shutter speed. Others may be more subtle and, perhaps, are even hidden away in our subconscious. Perhaps at the very heart of the matter is the question: why we have chosen to take photographs at all. Are we collecting or creating?



© Salt Flats, Bolivia by Mark Lawrence

Our reason for taking photographs will have started somewhere and for me my journey into photography started more years ago than I care to remember and was, with the lens of hindsight, simply about recording images of the trains that I loved as a child. Armed with my first SLR camera and some black and white film I started to take photographs at my local station. The results are most kindly described as “variable” but the sense of satisfaction when a “rare bird” was captured on celluloid was immense. I could share my rare capture, boasting to my enthusiast friends about the latest addition to my collection. The quality of the image was almost irrelevant as the beast had been snared.

Fast forward some 40 plus years and I'm still taking images of railways and in my collection, I have managed to amass over 25,000 images. As I look back, I have come to realise that the images I enjoy most and still look at from time to time are the ones that are far more than a snapshot at a station or by the lineside. They are images that evoke a memory of a place and time and tell more of a story about what I witnessed. They are "about" and not "of" the railway. They often evoke a positive response from friends who are neither interested in nor know anything about railways.



© Mark Lawrence



In the parallel world of my landscape photography, a little older and hopefully wiser, I find myself asking why am I taking images? Am I collecting nice images of beautiful places or is there something more?



© Dusk at Budle Bay by Mark Lawrence

Without wishing to pontificate or over analyse I would like to think that I am trying to create images that tell my story and share my perspective on a time and a place that is important to me. I am creating images that are special to me – if others like them that is a bonus. I am writing this in the Italian Dolomites, a UNESCO World Heritage Site. There is outstanding natural beauty all around me and it would be easy to stand in the same place as thousands of others and take the picture postcard image that sits before me.



© Sunlit Trees, Dolomites by Mark Lawrence

I watch with mild amusement as other tourists stand in a spot where the ground has been worn away by those taking a selfie or two that will very soon grace the world of social media and just as quickly be consigned to the digital dustbin that consumes so many images in our throwaway world.

To create an image that is unique to me I need to use the skills I have learned about my equipment over the years, but this is surely a given. Once we have mastered our tools, then we are free to engage with our surroundings, breathe in the clear mountain air, embrace the tranquillity that envelopes us and consider how we can create an image of this special place. Creation has vision, intent and purpose. It is a process during which we bring our vision into existence perhaps initially only as a digital file but finally in the physical form of a print.

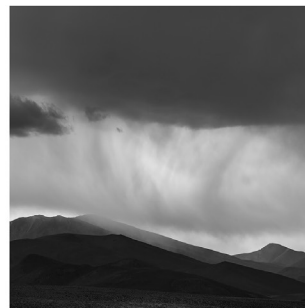
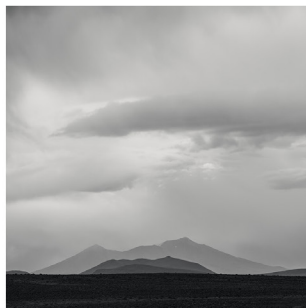
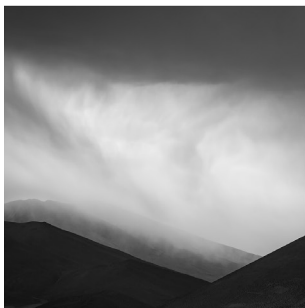
Vision, intention and purpose require us to make choices about how we will frame our subject, what we will choose to show a viewer and what we will leave to the imagination.



© Estuary and Train by Mark Lawrence

We can choose if we wish to convey a sense of stillness or movement and select our shutter speed accordingly. How might we use depth of field to isolate our subject or render the whole scene crisply? All of these choices are part of our creative process and none of these steps are of much consequence if we simply seek to snap an image of a scene for our collection. I find myself asking what is the point of watching an express train zoom past me and freeze the action? Perhaps if I am simply collecting, then pin sharp works, but if my image is to create a sense of what it was like being there then surely I need to include some movement?

Collectors are like the squirrel in our garden who never seems to know when he has enough nuts and quite often forgets where some of them are! The extra food will be forgotten about and over time will just rot away, the effort expended in collecting will have been wasted, and have served no purpose. Something we have created will however call us back to view again and again, reminding us of a time and a place that was special to us. Personally, I would rather see a few excellent images created and crafted of something rather ordinary than scores of average images of somewhere extraordinary. So, are you a collector or a creator in your photography?



© Altiplano, Bolivia by Mark Lawrence

Of course, all definitions of this nature are somewhat arbitrary and often overly simplistic. Can a single image ever tell a whole story? In my experience it rarely can; great photo journalism can and has created many immensely powerful single images, but these are exceptions and in the landscape they seem even harder to create. So, ironically, I find myself musing which of the images I have created whilst in the Dolomites I will add to a small collection that tell my story of this wonderful week in this special place. I guess I have been creating a collection!



© Mark Lawrence



Lofoten, Norway

by Michael Pilkington

Lofoten, Norway

by Michael Pilkington

It was 2015 when aspect2i undertook its first research trip to Lofoten. It was our second international location, and suffice to say, we were excited. Back then, Lofoten was pretty much unexplored by photographers. Today it is a staple destination for many photography tour companies, the reason being it is just so enchanting. It is not just the landscape, but also the culture.

Being a winter destination for us, we thought that we would need some fabulous 4x4 off road vehicle to navigate the roads. After discovering the eye-watering cost of this and a little further research into what was actually needed, we hired a Nissan Note. For those of you who are not familiar with this vehicle it is very small with what looks like bicycle wheels and a car your grandmother would be proud to drive. It was barely big enough to accommodate Paul and myself, our luggage and camera equipment. However, it was more than enough, and cheap, even though our street cred was in tatters within the first mile!

We stayed in a traditional red converted fishing hut perched on a pier, which was very exciting. Our accommodation for the trip ticked the Norwegian culture box and the odour of drying fish on racks nearby added to the ambiance of the place. Back then, there was nowhere really to eat. The hotel that we now stay in with our tour groups was open, but the restaurant was closed in the winter due to the lack of visitors, so we were obliged to go to the only place in Leknes that was open – Pepe's Pizza. I think that we went there 5 nights on the trot and managed to encounter every member of staff more than once. I have to say that they were somewhat intrigued by our repeated visits, but the pizzas were delicious.

Lofoten is an archipelago, just above the arctic circle, dominated by snow covered mountains and fjords. There are very few roads, and those in the main, hug the coastline as this is often the flattest part of the peninsulas. One of the main industries in this area is fishing and the main feature in the landscape of this activity is the multitude of fish racks used to dry fish and they can be seen around every corner. It would appear that the fish remain on these racks for the most part of the year. You can often see a half dozen fish hanging from a pole outside of private houses. Apparently, it is a delicacy locally, though I have to say I prefer pizza. The fish racks are made of wood and can cover huge areas. As unappealing as they may sound, they are quite fascinating structures formed of a complex of wooden posts, and although we were surrounded by a Nordic wilderness of mountains and rugged sea coasts, we found ourselves stood beneath them many times, waist deep in snow, taking photographs.

For me, the mountains are beautiful with craggy peaks jutting up into the sky. They are best viewed from afar, often looking across from the shores of the fjords. It can snow quite frequently and these peaks disappear and reappear as monolithic ghosts in the distance as snow storms pass, arriving from across the ocean. When the clouds depart you are rewarded by beautiful light, the product of the sun being low in the sky for the most part of the day during the winter. At these latitudes, there is a softness to the light and sun rise and sunset, which are never far apart, can reward you with the most glorious lilacs, pinks, purples and soft yellows.

Norwegian architecture, out of the main towns and cities, is classical. The side walls of houses are

often red with black roofs and frequently perched upon stilts on the edges of rocks and cliffs. The red coloured coating seen on many of the traditional buildings in Lofoten used to be made by mixing cod liver oil with ochre. It was cheap to produce and as a result was used on farms and fishing areas where income was lower. Red was chosen as it emulated the red bricks that the upper classes used in construction. This traditional colour has continued to this day, thankfully no longer using cod liver oil, and is ubiquitous in all the towns and villages dotted around the landscapes of these islands. As far as subject matter for photography, these red buildings say as much about the culture as the mountains and fjords.

Ever since that first trip back in 2015, I have returned many times and continue to be held in awe of the landscape. I have a real fondness for mountains and snow. The fjords, sometimes frozen, are an extra ingredient that makes for beautiful landscape images.



© Michael Pilkington



©Michael Pilkington



© Michael Pilkington



© Michael Pilkington



© Michael Pilkington



© Michael Pilkington



© Michael Pilkington



© Michael Pilkington



© Michael Pilkington



© Michael Pilkington

Featured Photographer: Ruth Grindrod

Ruth Grindrod

My love of landscape photography began way back when I was so much younger. I found myself watching people taking photographs in the area I lived in which was in Greenwich in South London, hardly a great seascape area but certainly one surrounded by water and boats. So, one day, I decided to go to a local shop in Lewisham, and these were the days when people spent hours deciding what they were going to buy, chatting with sales people et cetera et cetera. I settled on Nikon FE2 and of course it was a film camera with a 50 mm lens. Off I went with camera, one lens and Ilford FP4 shooting everything from The Cutty Sark, to boat yards, the Thames, the people working on the river and even some night photography. As I was in full time work, it was my holidays that allowed me to drive to the Norfolk and Suffolk coasts. It was here I developed my passion for seascapes, the coast and all it had to offer.



© Light over the sea by Ruth Grindrod

I learnt how to use my camera properly and how to process black and white film in my 3rd floor council flat loo and kitchen, all blacked out of course. It was South London back in the early 80s; no one batted an eyelid that the kitchen was covered in black paper and the windows all sealed! As was the norm then, work took over and the camera and the processing took second fiddle. It was not until much later in life that I started taking photos seriously again. I moved to digital as so many did. Interestingly enough, I still have the Nikon FE2 and perhaps one day I will buy a couple of rolls of black-and-white film, shoot them and process them.

Armed with a Nikon 800e, then an 810 and now an 850 and Fuji kit, I returned to my love for coastal photography. I was able to travel, so I chose Scotland, a place I had never ever visited. The route from Norfolk looked long and arduous on the then paper map. But off I went, and from the moment I reached Loch Lomond I was transported into another world. I laugh now thinking that Loch Lomond was such a long way “up” as I called it, but for an Essex girl born in sunny Romford it was! The rest is history. I have never stopped visiting Scotland or other areas of the north where my real love for seascapes seems to take shape and develop the more I visit.

Over the last few years, I have returned again and again to places as shown in the photographs: The Isle of Harris, West of Scotland, The Moray coast, Northumberland, and The Borders coast. Further afield, I have visited Iceland and Norway; places that also I could return to again and again. I really don't hold with the notion that places are “done” and have nothing to offer the landscape photographer. Instead, I believe The Subject decides the sort of seascape you shoot and the light and conditions further refine this concept. As Paul Gallagher said in 2007 “Perception of beauty changes in the eye of the beholder with time”. *Cornish, Waite and Ward 'Developing vision and style' 2007.*

That certainly has been the case for me. Believing in this concept has led me to develop a style of seascape photography that often involves the use of ND filters that prolongs the exposure time. Drama is wonderful when it happens, but the constant shooting and processing of “big drama” is not what does it for me unless it's something special. Dreamy Mellon is taken on a rainy calm day at Mellon Udrigle beach in Scotland. It's one of my favourite small beaches but it is quite challenging compositionally wise. The afternoon I visited I was met with what only can be described as perfect sand patterns leading down to a calm sea without piles of seaweed or storm debris spoiling the scene. It was those patterns I wanted to capture leading into a soft aqua sky.



© Dreamy Mellon by Ruth Gridrod

I have undertaken many camera club presentations over the years and often I get asked how I got a particular effect such as seen in the photo “Waves at Cullen”.



© Waves at Cullen by Ruth Grindrod

Of course I can suggest certain ND filters but in reality the answer is hard work in all sorts of weathers and conditions. To become a good seascape photographer I think you must have some vision for what you want to achieve, you must enjoy the landscape you are in and want to be there, and you must learn how to use your camera with or without filters. I mostly shoot with a tripod and again I emphasize to people a sturdy easy-to-use tripod is a must if you are going to attach a camera and lens costing thousands. The photograph entitled “March Gale, Gairloch” was taken in the storms of that year just before Covid hit our shores. Without a sturdy tripod dug deep into the sand I could not have captured this shot image using a 1.2 ND filter. The exposure ended up being f11 at 4 secs ISO 100.



© March Gale, Gairloch by Ruth Grindrod

I have visited the Isles of Harris and Lewis several times now and will be going back again in 2024. Over the years tourism has developed, expensive houses have been built, more and more people visit including more and more photographers of course. I have always visited in October or November which is less busy but none the less, tripods at dawn and dusk can be seen in so many areas. However, the isles are spectacular, and the ever-changing light and conditions makes for exciting and rewarding photography. 700 miles, or thereabouts, from my home in Norfolk to Harris is a long old haul and the thing about landscape photography is you get what you get.

One October I was met with the calmest of conditions, little wind and almost summer like days. Lots of people were moaning as they had come for that big drama I mentioned earlier, but given it had taken 2 days+ to get there I had to work with the weather I had been presented with. "Cliff Beach Channel", "Bosta Calms" and "Sunset at Seilebost" were all shot in these conditions emphasising the tranquillity and calm that was present during this particular week. I favour the use of ND filters to create that calming effect which is what I experienced whilst there.



© Bosta Calms by Ruth Grindrod



© Sunset at Seilebost by Ruth Grindrod



© Cliff Beach Channel by Ruth Grindrod

Split Rock Dusk was also meant to be much wilder conditions. Split Rock is located in Clachtoll in Lairg, on the far north west coast of Scotland and conditions can often be horrendous. At the end of March, I was met with calm sunny days and tranquil seas! Again, I chose to emphasise both within the composition of this particular photograph. Using a 1:1 format and longer exposure speeds created a more minimalist picture. Luckily a shaft of light caught part of the rock during the exposure. The final exposure was f11 8 secs ISO 64.



©Split Rock Dusk by Ruth Grindrod

Whilst I do not believe that all seascapes and landscapes have to be shot at dawn, sunset or the golden hour, I do like winter dawns and summer sunsets. I particularly like winter light on the coast as it is often steely blues as shown in “Ross Beach, Northumberland”.



©Ross Beach by Ruth Grindrod

Walking to this beach, I was not sure what I would find, but was delighted to be met with textured sand patterns complemented by pale blue skies reflected in the recently out going tide. Cocklawburn Dawn, Northumberland was taken January 23 in simply wonderful conditions across the rocks leading out to sea.

The light was simply sublime. The final photograph in this article was taken at St Abbs on the Scottish Borders in an August sunset when the fog rolled in and the temperatures dropped. I composed this image at 70mm focal length and just waited for the colours, the tones and the textures to create this almost special brew. Again, the light and the conditions were superb.



© Cocklawburn Dawn by Ruth Grindrod

I hope I have demonstrated my passion for seascape photography and can confirm none of these shots risked life or limb! I am a very firm believer that landscape and seascape photography should be accessible to all with reasonable mobility, not just the very fit and agile younger shooter. But that's another article!



Hokkaido, Japan

by Paul Gallagher

Hokkaido, Japan

by Paul Gallagher

My default position is normally to head to locations that could be regarded as remote, or certainly feel that way. As well as longing to be away from cities and towns, the landscapes I regard as my favourites are ones that appear almost untouched, although in reality, this is seldom the case as almost all of the landscapes I have experienced have been modelled and influenced by the hands of mankind.

When I first arrived in Hokkaido it was clear that a feeling of wilderness was initially not what was to be expected. What became apparent during my few days in Hokkaido was that very little of the island is what I would regard as remote and the island consists of many small towns that are linked by roads that service vast areas of managed farmland. Equally, the areas at the coast are semi-industrialised by the vibrant fishing industry which ranges from modern fishing ports to hundreds of small fisherman's houses and huts. Even in the UK the landscape changes as you cross the borders of Scotland or approach Snowdonia, there is a perceived presence of beauty, but here in Hokkaido it was the winter conditions alone that had an overwhelming impact on the appearance of the landscape and what the snow did not cover was to be the subject matter that I found enormously abundant.

There was a sense of calm, made quite apparent by the silence of the place with the deep snow and blanketed white open spaces. It seemed that everything was on hold other than the quiet and slow movements of people to local shops in the towns and villages that I passed through. All of the above added to the essence of the place and how the onset of the winter had changed everything for the season. My experience of the landscape was one of mystery and, after a little time, intrigue and inquiry.

In this landscape I was working with the skeletal remains of farms and fishing villages. One of the things any photographer will experience in a landscape such as Hokkaido is the vast amount of empty white space. It can be rather challenging to consider making compositions that display virtually nothing. Certainly, working in the UK, we are often faced with a landscape that requires us to distil its components. In Hokkaido that was quickly replaced by 'where shall I place it and why?'

Besides some of the truly natural environments I visited in the mountain areas, most of the lowlands clearly showed signs of mankind. Trees became a very important part of what I wanted to photograph in Hokkaido. I was intrigued how the trees seemed to compliment the open spaces of the landscape. They accentuated the rise and fall of the undulating farmland as well as being grouped together as copses. In the mountain areas, the trees were contorted and old, with some meeting their final demise in the cold mountain air. The signs of farming activity presented themselves in many ways from simple fence lines separating fields, devoid of anything other than snow, to greenhouse structures that had been prepared for the winter by removing the plastic canopies as the weight of the snow would crush the simple tube frames.

All the time I was in Hokkaido I was working in a landscape that was in a static state. The people there seemed to be almost sitting it out and waiting for the thaw of spring to arrive. The silence the snow causes is mesmerising. We have all experienced snow at some time and know that it dampens down reflected sound, but when the snow is of this magnitude, nothing but the sound of the occasional passing car and rush of wind will disturb your concentration.



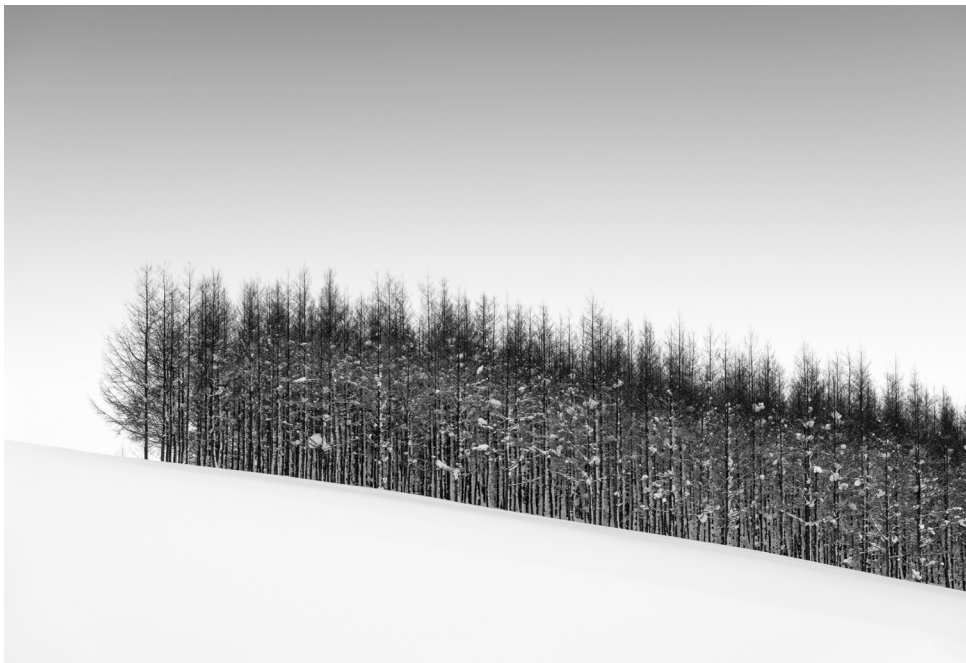
© Paul Gallagher



© Paul Gallagher



© Paul Gallagher



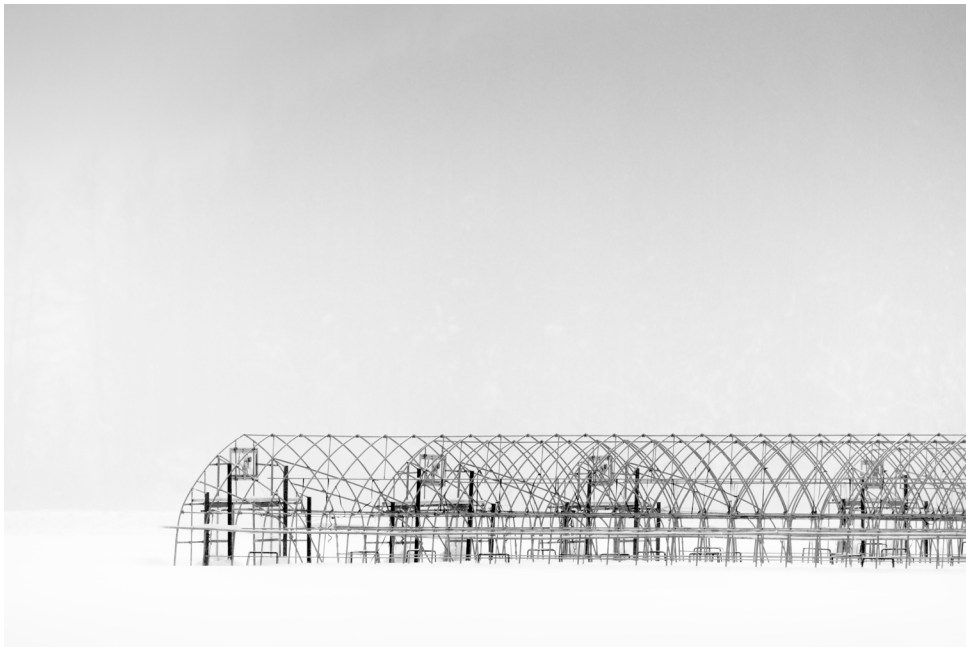
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© Paul Gallagher



© Paul Gallagher



© Paul Gallagher

The power of the white slider

by Michael Pilkington

The power of the white slider

by Michael Pilkington

There are many ways to edit an image and it is often the case that we stumble at the first hurdle. What are we going to do with this image? First and foremost is to understand what you want the final image to look like. What was your previsualisation in the field when you pressed the shutter button? This is always a good starting point, but sometimes it is difficult to remember what you were thinking at that time and how you reacted to the scene, especially if it is some time since you took it. It might be that you are re-visiting old images and processing them again. I know for sure if that image was taken 5 years ago, I will only have a vague recollection of what it looked like in reality at the time. Let's be honest; I sometimes struggle with remembering things from last week.

Even if you do remember what you intended the finished image to look like, then it is still necessary to plan out what you need to do with the image. The camera, more often than not, fails to reproduce faithfully the scene you were photographing. For example, we might have had to adjust our exposure to ensure we retain bright highlights by deliberately under exposing and as such, sacrificed to some extent the representation of the shadows or we may have selected a white balance that was not true to the scene and the file we see before us contains an incorrect colour tone. All of these elements we need to consider when first assessing our raw file.

On a trip to the Italian Dolomites a couple of years ago I took the shot on the next page. The Dolomites is a fantastic destination offering a multitude of photographic opportunities. What I particularly like is that you are high in the mountains and not skirting around the base looking up. This image was at Tre Cime di Lavaredo. It is a fair walk but one that delivers spectacular views and on its conclusion you are greeted with vistas that any photographer would deem a grand finale!

The light was changing all the time, modulated by the passing cloud with gaps through which the sun would light up the flanks of the peaks before me. The shapes of the peaks attracted me but equally the colours of the mossy vegetation, a vibrant ochre, also caught my eye.



© Michael Pilkington

The image I took was somewhat under exposed resulting in a drab flat image devoid of any real colour, shadows or highlights. My goal was to reinstate these qualities and finish with an image that conveyed the majesty of the view and recovering the light and colours in the scene.



Original raw file without any changes

A typical approach to this would be to start with the exposure slider, moving it to the right to reintroduce the light into the image. You can see what happens when we do this below.



Increasing Exposure

The result is washed out. The colours are even less present and certainly the shadows and highlights have not improved. Looking at the histogram we can see that it is essentially the same shape and has simply moved, en masse, to the right. The absence of separation in tones has not been addressed. Also, increasing exposure desaturates colours and this, again, is what we see. Another approach is needed.

There are two things to be achieved; separating out the shadows and highlights and increasing saturation. We can achieve this quite simply by using, in the main, just two sliders; the exposure and white sliders. To start with we are, counter intuitively, going to reduce exposure by moving that slider to the left.



Counter intuitively reducing exposure

Visually, this feels like a regressive step. Indeed, it looks like we have made things worse. The image is now very dark though we can see that the colours are more saturated. This is always the case. When reducing exposure, we increase saturation, and this is one of our objectives. The image is now a little too dark.

The next step is to turn to the white slider. Moving this to the right, will start to spread out the histogram and separate the tones. It will also move some of the histogram into the highlights and whites.



Bringing light into the image using the white slider

The image is still too dark, it is clear that I moved the exposure slider too much to the left and I now need to address this by returning it slightly to the right again.



Finally re-adjusting for exposure

There we have it. By just using the exposure and white sliders we have recovered the light in the image and also restored the saturation of the colours. I have termed the white slider the light slider. By stretching the histogram into the highlights and whites by using this slider we are separating tones and also increasing luminosity in the image.

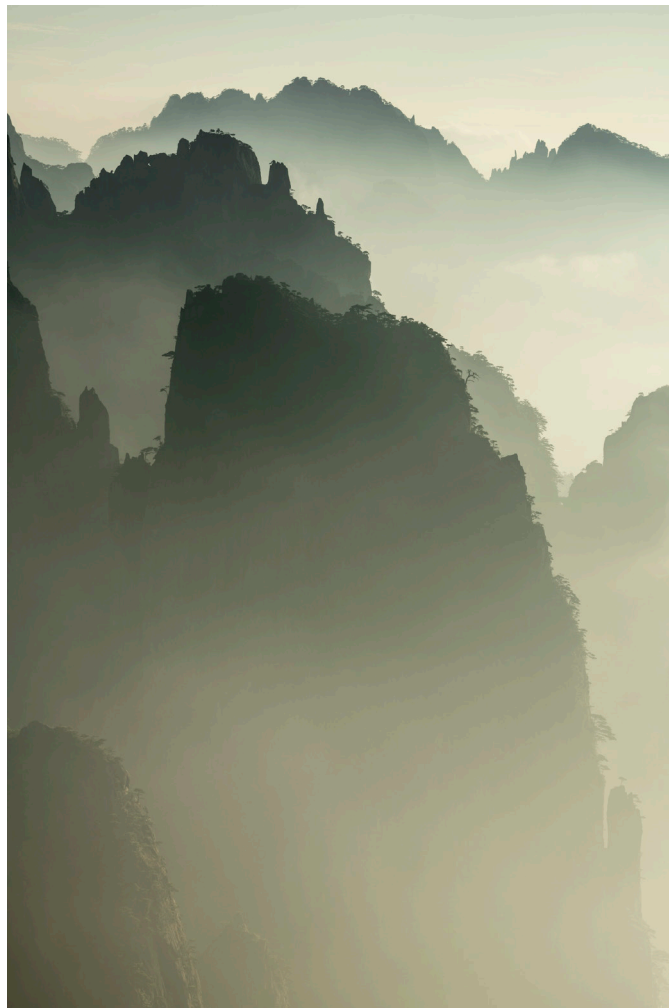
Evening Mist

by Paul Gallagher

Evening Mists

by Paul Gallagher

Preconceptions often serve to misguide us as to what will come of reality. Having had a healthy obsession with the photographs made by Ansel Adams whilst being a student and beyond my college years, my very first planned trip to Yosemite had a lot to live up to. As you would expect, it did not disappoint. I will never forget the moment travelling along Route 120 as I turned a bend and El Capitan and Half Dome came into view. All the pages in the books I had read, and the posters I had pinned to my walls, could never have primed me for the charge of emotion I experienced stood at that roadside. The years of gazing at photographs of this graceful valley, and now being submerged in its reality, could never be vanquished.



© Evening Mists, Yellow Mountain, China by Paul Gallagher

Several years later I was enroute to visit Yellow Mountain in eastern China. I had seen some images of the tall spire-like mountains and noted the influence these granite features had on traditional Chinese

artworks. I was aware that the landscape was going to be indeed dramatic, but little did I know what to expect when confronted with it for the first time. I was also a little distracted by the many people I was surrounded with when making the approach to the cable car waiting to take me up into the mountains. My pursuance of landscape photography ordinarily finds me in quiet remote places with nothing like this to contend with or as many people to navigate through. As the cable car arrived at the top the doors opened and out I headed to the first of many steps I would encounter during my time on Yellow Mountain.

As I reached the top, I could see groups of people standing next to a waist-high railing with mists that slowly passed over them as they peered outwards and below. I walked over to the first viewing platform and gradually pushed my way to the front. Before me was a landscape almost unfathomable in both scale and beauty. The mists that now surrounded me could be seen softly rising from the valley floor and delicately pushed through the trees growing on the blade-like summits of each mountain. The sun was setting at the end of the day and its light was softened further by the diffusion of the mist. Once again, like my experience in Yosemite, the rush of emotion was a blend of astonishment, stupefaction and awe which found me to having to remind myself to take a photograph.

End note

"Vision is the art of seeing what is invisible to others."

John Swift

The subject of vision, and its close neighbour coined by Ansel Adams, previsualisation, is something that we had the pleasure of discussing in depth with our groups during our recent online courses. In many descriptions, the word vision does not relate to reality at all, but to a state of seeing, an ability to think and the resolve of the mind.

The pursuit of photography is very much a real thing. Seeking out subjects, creating compositions, and often with landscape photography, dealing with changeable weather. Vision is separate from this and another level of personal response to our surroundings. How we as individuals perceive our experience and how we choose to portray it is what Jonathan Swift is describing, and it is what makes our photography different and distinctive. Ours!

It's all very well becoming enveloped in the technicalities of camera settings, compositional rules and ticking off locations, but if this quest consumes most of your mind, then images of integrity and individuality may be leaving you. When camera craft and image editing skills become second nature and nestled in the subconscious, only then can a photographer's vision become clear. If we drive a car, we don't have to remind ourselves when to look in the mirror or the right time to indicate; this takes place instinctively whilst we are enjoying the journey.

If you would like to comment on what you have read, you have something to add, or you have any questions that may help you on your way in your photography, then please get in touch. You may have had an experience you would like to share that you know others would be fascinated to hear, or you may want to contribute as a featured photographer or submit an article. Just follow the email link below feel free to drop us a line with your thoughts or equally leave a comment on our **Facebook** or **Instagram** pages.

Lastly, if you have any photography friends who you think would like to read Expressions, please tell them to head to our aspect2i website where they can download their own copy entirely free via **aspect2i.co.uk/journal**.

We hope to hear from you soon and what you have to say!

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