



DAVENTRY

PHOTOGRAPHIC SOCIETY



Landscape Photography

Mads Peter Iverson



Many beginners struggle with settings in landscape photography, but for the most part, it is actually fairly easy. Keep the ISO as low as possible, use an aperture that allows the entire photo to be in focus, and the shutter speed to whatever gets an optimal exposure without overexposing the highlights or underexposing the shadows. There are, of course, many situations where you need to prioritise the shutter speed, such as windy days, and if you photograph a river or waterfall, but it is about getting the optimal balance between the ISO, aperture, and shutter speed.



Two different exposures stitched in Photoshop. One exposure with a fast shutter speed to capture the details in the main waterfall and one with a long exposure to get the long-exposure effect in the foreground.



A 15-second exposure (using an ND filter) stitched with a faster exposure to get a non-blurry person.

Lenses are the determining factor for the optical quality of your photos. A good lens on an older camera will likely make better photos than a bad lens on a newer camera (in regard to optical quality). In landscape photography, the rule of thumb is to cover the focal range from 16mm to 200mm (in full frame terms), while keeping the optical quality of your photos acceptable (whatever that is for you). This can usually be done with the “holy trinity” of lenses: a [16-35mm](#), a [24-70mm](#), and a [70-200mm](#). With fewer lenses, you compromise the optical quality, and with more lenses, you compromise weight, cost, and practicality.



I really love those grand vistas!

When you are out photographing, the best way to improve your photos is to put some intention behind how you structure them. How do you place the elements in your scene within the frame, how do you compose it? The composition is about creating and finding order in your photos. A few important pointers are to have a focal point, a subject, something you take a photo of, which is not just a pretty view or sunset. You also need to balance the photo to make sure it does not feel as if one side is heavier than the other is. Make sure the elements in your frame play together, like using leading lines or elements that actually lead the viewer's eye into the photo instead of out. The composition is hard, but I would argue you can learn a lot with practice and feedback.

What makes for bad, good, or even a world-class landscape photo? In this video, I present 10 values we encounter in landscape photography that is important to consider in your work with landscape photography as a subject. Values are highly subjective and what you value might not be what other photographers value. That is what diversifies the landscape photography community and is something I highly value.

[\(1\) 5 STEPS to Incredible MOODY Landscape Photography -](#)

Top tips for night time Architectural Photograph

James White



Photographer unknown

Here are some tips from a professional architectural photographer on how to get the best from your night time architectural photography. I'll show you the right camera settings and equipment to use as well as some recent examples from my portfolio. As a professional photographer I'm quite often asked to provide night time photographs for my architectural clients. I thought I would share some of the techniques and tricks I've learnt over the years. Who am I? I'm an experienced professional architectural photographer, working in Manchester, the North West and nationally, with over twenty years architectural photography experience. I've worked as a commercial photographer around Manchester, primarily specialising in photographing buildings for a variety of commercial clients including Architects, Construction companies, Builders and Housing associations / Trusts . If you are doing this as a bit of fun rather than as an architectural commission and have a choice as to the building you are going to photograph go for a modern building, one that has plenty of glass. I don't find that older buildings photograph particularly well at night.



Photo CCFarmer

Equipment

Firstly, the most important piece of photographic equipment apart from your camera is wait for it ...a really good, solid tripod. It needs to be heavy enough to hold your camera for quite long exposures, possibly running into the 10's of seconds. For a recent professional photography commission, some of my exposures were at 15 -20 seconds. You might want to use a cable release but I simply use the cameras self timer function. The camera used could be pretty much anything as long as it has a tripod mount on it and some manual exposure controls. If you are a professional architectural photographer make sure your camera's noise reduction settings are enabled ,also I use the 'mirror lock up' settings to reduce camera shake.

Technique

Arrive at least half an hour before dusk to plan your shot and get into position. Despite the fact that these are night photographs they still look better with a blue sky. They should really be re-named dusk photographs as this time yields the best results. At dusk the sky will go a nice deep indigo colour that looks great on your photographs.



Here's my approach – Try and keep the ISO as low as possible to reduce 'noise', preferably at 100 ISO. At dusk take a light reading inside the building or from just the outside of the glazing. This should be done at dusk as the inside of the building starts to 'glow' i.e the interior starts to become visible. This will be your exposure. Let's say that it's 2 seconds at F11. Set your camera to manual and use these as your base settings. I then set up and frame my shot and wait for the ambient light to drop 2 – 3 stops below 2 seconds which would be 8s or 16s. I then shoot at 2 seconds exposing for the interior lights but our ambient exterior exposure has now dropped to 2-3 stops below. I generally keep shooting until it's fully dark but usually find that there is a premium time of about 10 minutes when there is enough light left to render details on the outside of the building before they disappear into darkness.

Night Time Architectural Photography Check List

Remember ! Set Camera to manual, ISO100 , F8 to F11, take a good solid tripod, use the camera's self-timer and mirror lock up, shoot at dusk not when fully dark. You can view more examples of night time architectural photography on my website here – [Architectural Photography](#)



Father Duffy © Lee Friedlander

Lee Friedlander

Lee Friedlander is a seminal American photographer known for his innovative images of city streets. Often featuring candid portraits of people, signs, and reflections of himself in store front windows, Friedlander's street photography captures the unexpected overlaps of light and content in urban landscapes. "I'm not a premeditative photographer," he has said. "You don't have to go looking for pictures. The material is generous. You go out and the pictures are staring at you." Born on July 14, 1934 in Aberdeen, WA, he studied at the Art Center College of Design in Pasadena before moving to New York in 1956. Influenced by the work of [Eugène Atget](#) and [Walker Evans](#), he attempted to see things as if a step removed, spontaneously reacting to all the potential images in front of him. Along with [Diane Arbus](#) and [Garry Winogrand](#), Friedlander was represented in the historic "New Documents" exhibition at The Museum of Modern Art in 1967, curated by [John Szarkowski](#). He went on to publish his acclaimed photobook *The American Monument* in 1976. More recently, in 2010, Friedlander published *America by Car*, a book which was accompanied by an exhibition at the Whitney Museum and featured a series of photos that were taken on road trips from behind the wheel of rental cars.

[Lee Friedlander - YouTube](#)

The Siena International Photo Awards 2021



A remarkable picture of two tigers doing battle. It was shortlisted in the Animals In Their Environment category and was taken by Rahul Sachdev in India's Ranthambore National Park.



This amazing picture of an Asian male elephant alarming tourists took first prize in the Journeys & Adventures category. It was taken by wildlife photographer Sergey Savvi in Sri Lanka's Yala National Park

DPS WHAT'S ON IN NOVEMBER

2nd November

Internal Competition: Where teams 'match an image'

9th November

Competition (Digital): Theme 'Music'. Guest Judge: Dave Stewart

16th November

Member's personal project: Mike Fuller -Women photographers

23rd November

Guest Speaker - Henry McGowan(Frank) photographic AV Travelogue "The (Very) Last Picture Show"

30th November

10 in 10 Evening: We ask you to share 10 of your own photographs in 10 minutes. Your images may be themed - or not - the choice is entirely yours.

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