

George Kalantzes

Featured Photographer

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Theo Bosboom

Underwater photography Without Diving

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Keith Beven

The Road Not Taken

INTRODUCTION, ISSUE 306

We're on the sixth episode of our "Any Questions?" podcast series, and I've been really enjoying the chance for Joe Cornish and me to put some of our readers' questions to a range of photographers. For this episode, it was a pleasure to chat with David Ward, as it always is. One of the topics we covered was "What is style?"—something I think gets to the heart of what landscape photography is about. As photographers, we often get caught up in the goal of finding the perfect picture (which we also talked about in the "curse of the masterpiece"), but this act of looking for that picture can take us down roads that we're perhaps not interested in but feel we have to take.

The attraction of popular locations and subjects is enough to pull us away from just doing what interests us. And "what interests us" is a bigger influence on personal style than any post-processing elements or choices of location, etc. Over time, our interest in different aspects of the outdoors—such as geology, weather, flora, etc.—will influence what we look at and how we weigh the contents of our frame. This influence will become consistent and, over time, be one of the characteristic features of our style. These balances of interests beyond the craft of photography create a unique signature that, combined with craft, produces an engaging and interesting portfolio.

Talking about David Ward's work, he may take pictures in many different locations around the world, but his fascination with the way light works, with juxtapositions of shapes, with the patina of decay, and with emergent forms in nature all combine to give an overall character to his portfolio. His eye for recognizing potential in the world and the craft to mould it into something engaging to the eye and brain defines his style. Spending more time interested in the world and less interested in post-processing and gear may seem trite, but that's the takeaway this week!

Tim Parkin

on landscape

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CONTENTS



George Kalantzes
Featured Photographer



Underwater Photography Without Diving
Options For The Landscape Photographer
– **Theo Bosboom**



The Road Not Taken
In Praise of Walking and Serendipity
– **Keith Beven**



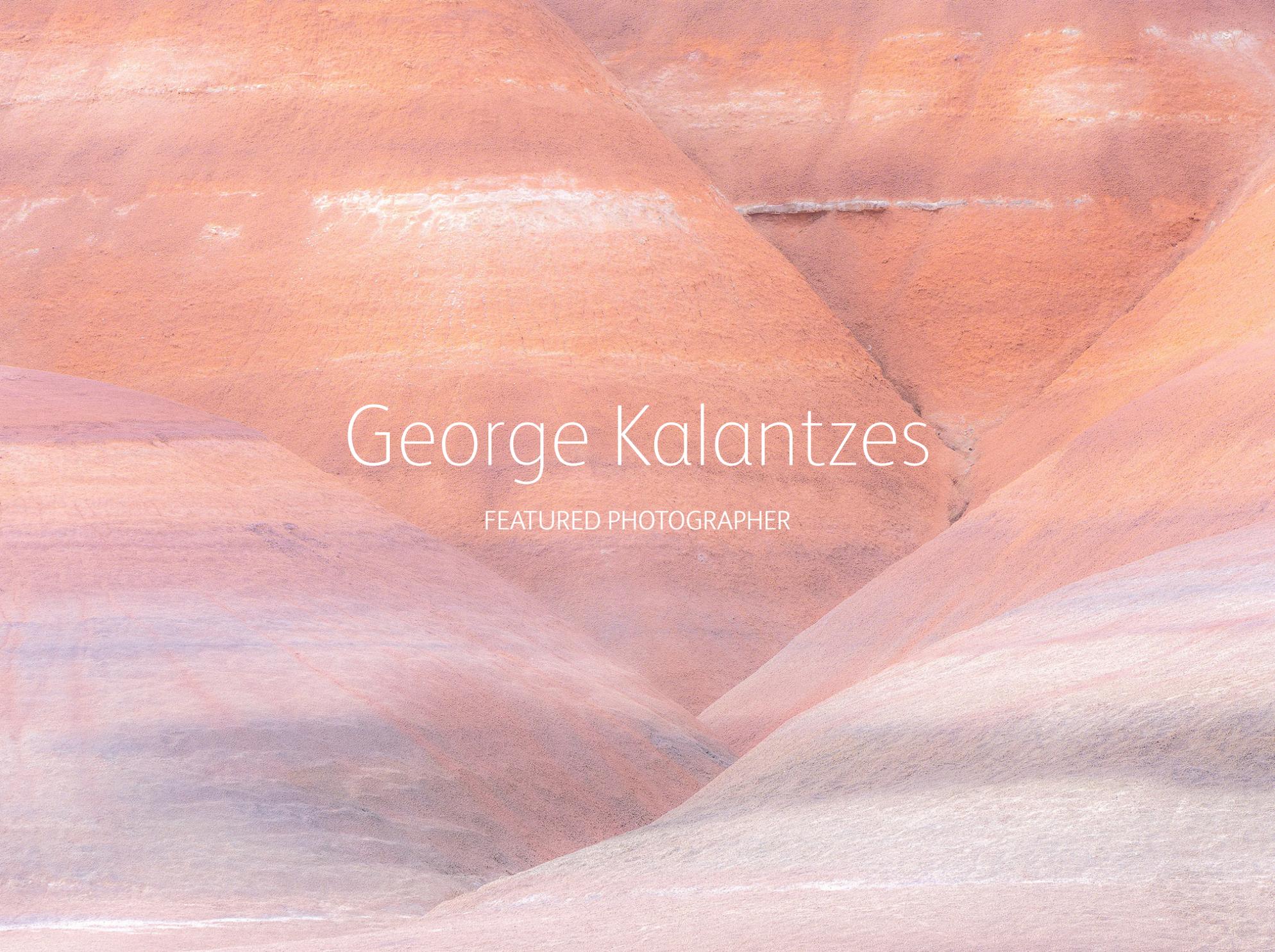
Exploration and Remembrance in Southwestern Oklahoma
For Better Or Worse
– **Kenny Thatcher**



Any Questions, with special guest David Ward
Episode Six
– **Tim Parkin and Joe Cornish**



Endframe – 'Nefyn' by Pete Hyde
Chosen by **Daniele Bellucci**



George Kalantzes

FEATURED PHOTOGRAPHER

George Kalantzes

Sometimes a career can help us to prepare for what follows; in George Kalantzes' case he was well aware of the importance of planning ahead for retirement. In addition to continuing with a long-term outdoor interest, he decided to resume an early passion for photography before finishing work. Both have helped to build even greater connection with the two parts of the USA that he knows well, and it sounds as if his diary is as full as ever. Beyond the intimate landscape and the abstract detail, there is a beguiling softness to many of George's images which I think you will enjoy.

Would you like to start by telling readers a little about yourself – where you grew up, what your early interests were, and what you went on to do?

My interests and passions are always centered on being in nature. Because I grew up in the American West, spending most of my adult life in and around Salt Lake City, Utah, I enjoyed easy access to the outdoors. When I was young, I took part in a variety of sports including hockey, soccer, basketball, football, golf, and skiing. I even had a brief stint playing professional baseball. Despite enjoying team sports, one of my true passions from a very early age became fly fishing. After graduating from the University of Utah and marrying the love of my life, I enjoyed a 30-year career in

financial services and retirement planning, from which I am now retired.

How did you become interested in photography and what were your early images of, or about?

I developed a budding interest in photography after receiving a camera as a gift when I was about fifteen years old. I learned to shoot film and work in the darkroom. Most of my early photography was driven by the desire to document the beauty of the natural settings where I often went fly fishing. However, like many people, as life, relationships, and my professional career took precedence, photography became a passing hobby that I only pursued occasionally.



George Kalantzes

George Kalantzes is a landscape / nature photographer whose artwork depicts the quiet beauty found within the grand landscapes of the American West. Simple intimately composed images are key characteristics of his work. George splits his time between Southern Utah and Bozeman, Montana, with his wife Isabelle and dogs Wyatt and Sydney.

gkalantzesphotography.zenfolio.com

Within the financial services company where I worked, I had the responsibility of overseeing a large public university system in California. My role involved managing the institutional client relationship and leading a team responsible for recordkeeping retirement plan

assets and educating employees on how to plan, save and invest for retirement. Through this experience, I learned invaluable lessons, including when transitioning into retirement, having passions and interests outside of one's profession is important.



I learned that retirees who successfully transition into retirement have diverse interests separate and distinct from their careers. Conversely, individuals who defined their self-worth solely through their professions often struggled to retire. Many remained in their jobs long after they stopped contributing in any meaningful way. Witnessing this pattern reinforced my belief that when the time came for me to retire, I would fulfil personal interests and pursue my passion for fly fishing and, eventually, landscape photography.

Fly fishing has always been a significant part of my life, bringing me a great deal of satisfaction and joy. The older I get, the less it is about the number or size of the trout that I catch and the more about the experiences and connection with nature (although it still puts a smile on my face to land a large brown trout). Fly fishing offers me calmness, solace, time to carefully observe, and opportunities to learn, to heal, and to simply live in the moment. As importantly, I relish sharing what I have learned about fly fishing and the beauty of the places that I have experienced with others.

In 2012, seven years before retiring, I decided to pick the camera back up and reignite my interest in photography, focusing on nature photography. I quickly discovered striking similarities between fly fishing and nature photography, both providing me with a profound connection to nature. Now, five years into retirement, my love and passion for nature photography continues to grow.





Who (photographers, artists, or individuals) or what has most inspired you, or driven you forward in your own development as a photographer?

My aim is to create artistic representations of my experiences based on the time I now spend in the American Southwest including the high deserts of Southern Utah as well as the vast landscapes of Southwest and Central Montana. I strongly believe that artistic endeavors should be driven by the artist's own vision, interpretations, feelings, and emotions.

In this way, the act of creating art becomes personally fulfilling. The creation of art to satisfy anyone other than yourself is senseless, in my estimation. If others enjoy or perhaps are inspired by your work, it certainly can be satisfying, but by no means should it be the impetus for creating in the first place.

All that said, my inspiration comes from diverse sources that change and evolve as my photography progresses. Historically, artists such as Alfred Stieglitz (with his concept of Equivalence), Minor White, Ansel Adams, Edward Weston, Dorothea Lange, and Georgia O'Keeffe have influenced my work. Contemporary influences include the writing of Guy Tal and the nature photography of Alex Noriega. Each of these artists has shaped my stylistic preferences. They inspire how, where, and why I create the images that I do. To that end, I offer one of my favorite photographic quotes, "It is not enough to photograph the obviously picturesque." Dorothea Lange.

Would you like to choose 2 or 3 favourite photographs from your own portfolio and tell us a little about why they are special to you or your experience of making them?



Remembering Those Who've Passed

The morning I created this image in Central Montana, I received word that a close friend had lost his sister to Alzheimer's disease. Initially, the image was titled in her honor, but as time passed, it took on a broader, more personal meaning, encompassing memories of loved ones I have lost as well. The image was one of the first that I created that successfully conveyed a sense of calmness and simplicity and is somewhat ethereal—characteristics more common in my photographs today.

Inspired by O’Keeffe VI

During a hike with my wife in a section of Southern Utah’s badlands in late 2023, we stumbled upon a scene that instantly evoked the spirit of a Georgia O’Keeffe painting. Inspired by this encounter, I returned later to create this image, which has now become part of a larger photographic series influenced by O’Keeffe’s work. To deepen my connection to her artistry, earlier this year, I visited the Georgia O’Keeffe Museum in Santa Fe, New Mexico, toured her house in Abiquiu, New Mexico, and explored O’Keeffe’s Ghost Ranch in New Mexico as part of my creative process.





O'Keeffe Series / Essence of Place

Shortly after returning home from my trip to Santa Fe, New Mexico, I travelled back to the location in Southern Utah that initially inspired my O'Keeffe series. This image integrates elements of two O'Keeffe paintings. Purple Hills Ghost Ranch – 2 / Purple Hills No II, 1934 and Part of the Cliff, 1946, both painted near her Ghost Ranch property in New Mexico. The elements of lines, layers and color were key considerations in my composition. Shot in the shadow of a large bentonite cliff just prior to sunset, I chose to emphasize the softness and quiet of the landscape that I experienced that evening while maintaining the visual elements/influences present in the O'Keeffe paintings.

How do you feel that your photography has evolved in recent years? What now inspires and motivates you?

I notice a distinct difference between the images I created two years ago and the ones I am most excited about creating now. As a creative person, it's necessary to experiment, to intentionally push limits and not become complacent. The images I produce today are marked by a greater degree of care and, as a result, simplicity in their composition. I approach each image with a more deliberate mindset, resulting in more effectively composed photographs. Additionally, I now process my images with greater intention and purpose.

The results are hopefully a heightened artistic quality in my most recent work. This evolution reflects a profound desire to refine and improve my work while expressing myself through my photography.

Picking up on Stieglitz's concept of equivalence, the images that appeal to me most are well composed and contain subtle elements that engage and challenge the viewer to look deeper into the image that they might discover or share in your personal experience. When I am present and people are viewing my images, the most common question by far is, "Where did you take that picture?" or "Where is that." While I understand the logic behind asking the question, they make me cringe.

I often will not reply directly and challenge the viewer to look at the image more closely, reflect on the title of the image and ask them to draw their own conclusions and tell me what they see, how it makes them feel or how they interpret the image. Something, when done regularly, creates a much more interesting and engaging conversation than would otherwise occur. This subtle education about landscape photography and upholding it as an art form is also a motivation. I am often reminded of another of my favorite quotes, "*While there is perhaps a province in which the photograph can tell us nothing more than what we see with our own eyes, there is another in which it proves to us how little our eyes permit us to see...*" Dorothea Lange.







Tell us more about where you live and the places that you are drawn back to repeatedly? The notes in your blog suggest that you split your year between two states.

My wife and I are very fortunate. We get to split our time between two locations based on the seasons. Living in Southern Utah during late autumn, winter, and early spring provides access to the high deserts of Utah, which extend into Arizona, New Mexico, and Nevada, eventually transforming into deserts in California.

The landscapes offer a diverse range of natural settings perfect for nature photography.

On the other hand, spending the remainder of the year in Southwest Montana exposes me to the Rocky Mountains and expansive, alpine valley, landscapes. As the mountains transition into the rolling prairies of Central and Eastern Montana, a completely different but equally captivating landscape reveals itself, which entices me to venture into its remote corners. The geographical diversity of both places offers endless opportunities for exploration and artistic inspiration. What I find most appealing about both locations is that each provides an opportunity to find unique and interesting places to create simple yet compelling images. I have several settings in both regions that I regularly return to. They all appeal to me for various reasons but the one thing they have in common is that they are lightly visited by others, rarely photographed, and often a challenge to get to. Of course, some places carry a great deal more meaning than others. I have a special connection with the prairies of Montana given my mother's side of the family farmed in Northeastern Montana. I often spent time on the farm during the summers growing up. While I was not consciously aware of it at the time, the prairie left lasting impressions. As often as I can, I love returning to the solitude of the prairie. The sight of what seems like an endless landscape, interrupted by the call of a not-so-distant meadowlark in the calm of an early summer morning is something that never gets old.



Can you give readers a brief insight into your set up – from photographic equipment through processing to printing? Which parts of the workflow especially interest you and where do you feel you can make the most difference to the end result?

I shoot full frame digital exclusively on Sony bodies and lenses. Most of my images are shot on 100 – 400 zoom lenses (to a lesser extent 24 – 70) and as a result are predominately intimate landscapes. It is increasingly rare that grand landscapes have a place in my portfolio.

I strongly believe that as much as possible an image should be created in-camera. Composition, quality of light, and elimination of unnecessary distractions are all crucial components of a successful photograph, all of which can be achieved without extensive post-processing. While tools like Lightroom and Photoshop are undoubtedly valuable (and an essential part of my workflow), I place a premium on spending the time in nature to produce a visually appealing photograph rather than relying heavily on editing software afterwards. A lightly processed image that effectively conveys my

intention is the goal, as it maintains the authenticity and beauty of the experience in nature.

Outside of a continued focus on improving my composition skills, one of the most valuable investments I have made that has contributed to my evolution as a landscape / nature photographer is the purchase of a printer. Learning to critically (and as much as possible objectively) examine my work through careful evaluation of printed images has not only been the most enjoyable part of my workflow, it has been the most rewarding.





Exhibitions and books suggest that it is important to you that other people see your photographs. How do you choose to print and present your images, and looking ahead, do you have a preference for one over the other (exhibitions or books)?

As I have mentioned, I firmly believe that artistic endeavors should be driven and evaluated based on how well they capture the artist's vision, interpretations, feelings, and emotions. Ultimately, I am aiming for personal satisfaction. If my photography aligns with these principles, then I feel compelled to share it with a wider audience.

Regarding public presentation, I lean towards a more traditional approach. Typically, I print on fine art paper and frame using a float mount style without glass. I prefer to handle the printing and framing process myself, occasionally entrusting it to a small group of peers when necessary. Additionally, I have independently created and published six landscape photography books, which I personally design, print, and bind in limited editions. These books, smaller in size compared to mainstream photography books, carry a more intimate and personal touch, akin to "book folios" rather than standard landscape photography publications.

For me, exhibiting work in galleries and producing books hold equal importance. Each avenue in its own way challenges assumptions, fosters learning experiences, and pushes (artistic) boundaries – an important aspect of honing expertise in any discipline. I envision myself continuing to pursue both avenues and opportunistically exploring new gallery representation in the regions that I reside in.



Which books have played a part in stimulating your interest in photography? What is the driver in producing your own books?

I cannot pinpoint a particular book or books that motivated my pursuit of photography. Instead, it was the desire for a retirement filled with activities that allowed me to immerse myself in nature, create, learn, and to face and overcome challenges. However, I have observed a clear influence: the knowledge I gain from creating and printing my books shapes and informs my approach to photography.

This learning process has facilitated the evolution of my photography, helping me to create more cohesive and successful bodies of work over time. Something that I believe is the high-water mark for any photographer. If for no other reason, I suppose that is the main reason why I will continue to prioritize the creation of books.

What do you feel you've gained through photography?

In addition to what I have touched on already, I would be remiss if I did not acknowledge other gains and challenges I have experienced because of photography. I am thankful for gaining more patience and having the opportunity to slow down and observe nature in a more meaningful way. The places that I find myself in and the opportunities to explore and experience different cultures have all enriched my life. I am also one who, almost without exception, photographs alone. While I draw a great deal of enjoyment and satisfaction from experiencing the solitude of the landscapes that I photograph, I do sometimes miss the opportunity to engage with like-minded people. It's something that I am working to improve on. I also strongly believe that mentorship (both providing and receiving) is important. After all, we all stand on the shoulders of those who came before us. I like to share the knowledge I have gained with others when opportunities present themselves. Conversely, I would enjoy and value a mentor. I am encouraged to see prominent nature photographers' way more established than I am entering and engaging with others in mentoring relationships.

Do you have any particular projects or ambitions for the future or themes that you would like to explore further?

I have several interests and projects that will keep me busy for the remainder of the year.

- Preparing for a solo photography exhibit in Livingston, Montana that opens June 2024.
- Working on a book featuring panoramic images created over the last four or five years. This concept will likely become a winter 2024 project.
- I have really enjoyed the process of digging into artistic influences and will continue to develop the body of work I started last year, inspired by the paintings of Georgia O'Keeffe

and my trip to New Mexico.

- I have shot infrared historically and particularly like the results when converted to black and white. One of my goals this summer is to dedicate at least one day on each of my trips to infrared black and white photography.
- Learning more about licensing images and pricing my work appropriately is a priority this year.
- I am interested in learning more about arts festivals and the opportunities they provide to develop client relationships.
- Out of my desire to engage and interact with other photographers, I am attending a workshop in Yosemite National Park in California later this year.

If you had to take a break from all photographic things for a week, what would you end up doing? What other hobbies or interests do you have?

I would simply be spending time with my wife Isabelle and our two dogs, Wyatt and Sydney, or fly fishing for trout on a favorite river or lake in Montana!

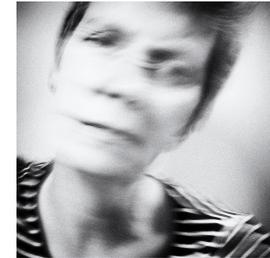
And finally, is there someone whose photography you enjoy – perhaps someone that we may not have come across - and whose work you think we should feature in a future issue? They can be amateur or professional.

My recommendation is [TJ Thorne](#). I would be surprised if you haven't featured him already; he'd be excellent if you did.

Thanks George, it sounds as though you have a busy year ahead. Good luck with your plans.

If you've enjoyed reading this, you'll find more of George's images on his [website](#). George is also on [Instagram](#).

Matt Payne has profiled TJ Thorne in his [Portrait of a Photographer](#) series.



Interview by
[Michéla Griffith](#)

In 2012 I paused by my local river and everything changed. I've moved away from what many expect photographs to be: my images deconstruct the literal and reimagine the subjective, reflecting the curiosity that water has inspired in my practice. Water has been my conduit: it has sharpened my vision, given me permission to experiment and continues to introduce me to new ways of seeing.
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George Kalantzes

PORTFOLIO









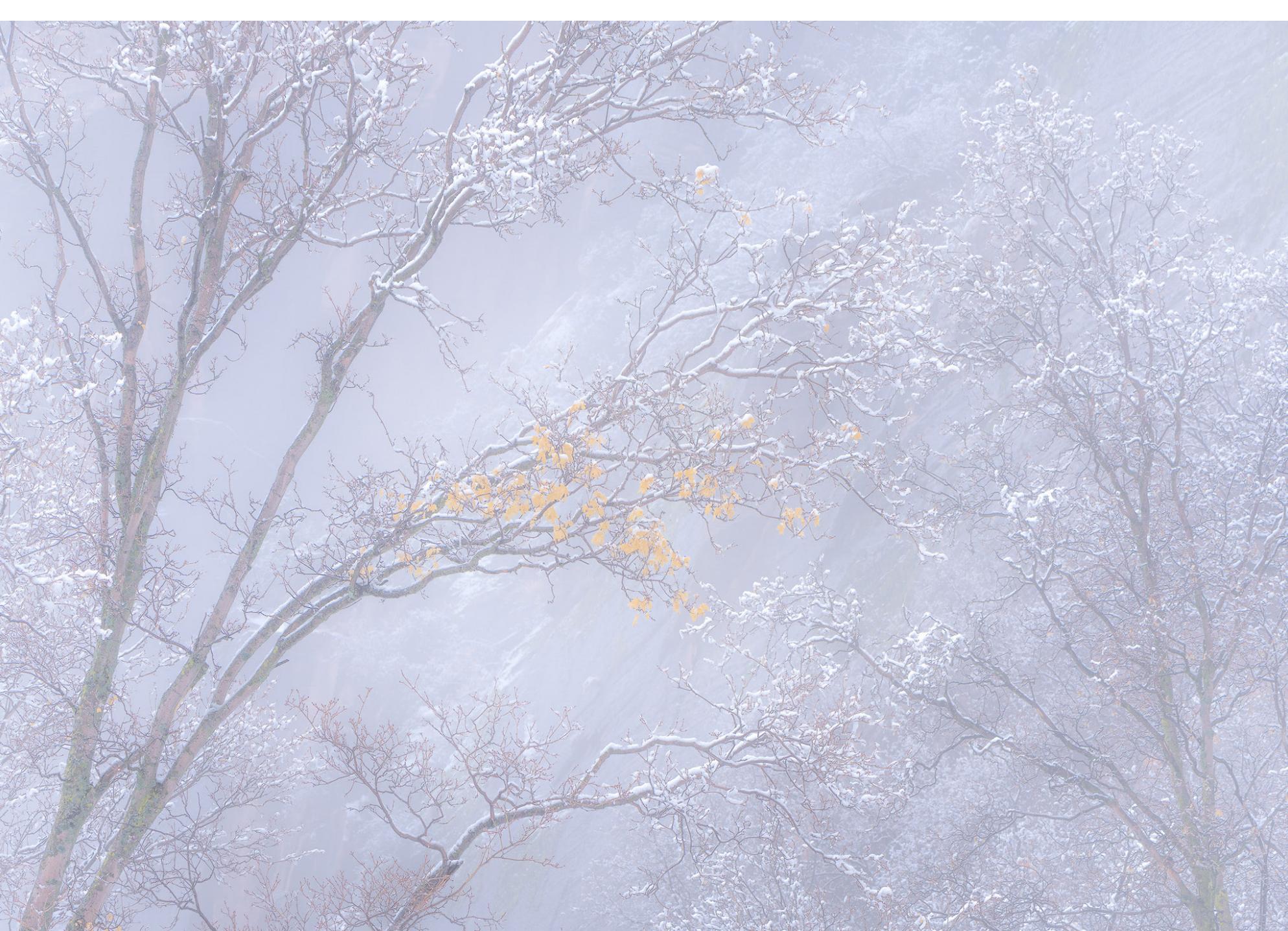
Featured Photographer |

George Kalantzes





















Featured Photographer |

George Kalantzes













Theo Bosboom

UNDERWATER PHOTOGRAPHY WITHOUT DIVING

Underwater photography without diving

OPTIONS FOR THE LANDSCAPE PHOTOGRAPHER

INTRODUCTION

Landscape photographers are rarely active underwater. The Swiss photographer Michel Roggo has done an extensive project about wonderful freshwater locations all over the world. And there are a couple of mainly Australian photographers like Warren Keelan and Ray Collins that take inspiring wave images while in the water with the use of underwater gear, mainly above water but sometimes also (partly) under water. And that's about it, as far as I know.

Whereas the use of drones has boomed within landscape photography, the opportunities for underwater photography are hardly exploited, if at all. And this is remarkable, because the underwater world is perhaps as photogenic for landscape photography as the world seen from above and still offers many opportunities to create fresh and unique work. Since specialised underwater photographers almost always focus on wildlife (small and large) in oceans and seas, you could say that for underwater landscapes, there is a gap that photographers could or perhaps should jump into.

Perhaps the Dutch saying 'unknown makes unloved' applies here. And perhaps landscape photographers fear having to dive or snorkel to take underwater pictures, which would make everything much more complicated and require a lot of investment and training. But it can be done differently. I have built up quite some experience in underwater landscape photography over the years. And that's without having ever dived or snorkelled. Nor will I do so in the future, as problems with one of my ears prevent me from diving.

But in my experience, you can still do quite a lot from the shore or standing in a river, the sea or any other shallow water. In this article, I will describe my experiences, mainly discussing the various options I have tried in terms of equipment, besides the excellent but very expensive option of a full underwater housing for your SLR or mirrorless camera. There are quite a few possibilities by now, but for the record, I will mention that this article does not aim to provide a complete listing of all options and brands and that I am not sponsored by or have any other business interests in the brands mentioned in this article.



Theo Bosboom

Theo Bosboom is a passionate photographer from the Netherlands, specialising in nature and landscapes. In 2013, he turned his back on a successful legal career to pursue his dream of being a fulltime professional photographer. He is regarded as a creative photographer with a strong eye for detail and composition and always trying to find fresh perspectives.

theobosboom.nl



My first try under water, autumn landscape with the Canon Powershot G10 in a '200 euro Canon underwater housing

AN INITIAL EXPLORATION: COMPACT CAMERA IN UNDERWATER HOUSING

My first interest in underwater photography dates back some 15 years, when I started wondering what autumn at the mountain stream Hoegne in Belgium would look like underwater. Back then, I first inquired about the price of an underhousing for my Canon 5D3 SLR and was shocked. If you really wanted to do it right, you soon ended up with an amount higher than the purchase price

of the camera itself.

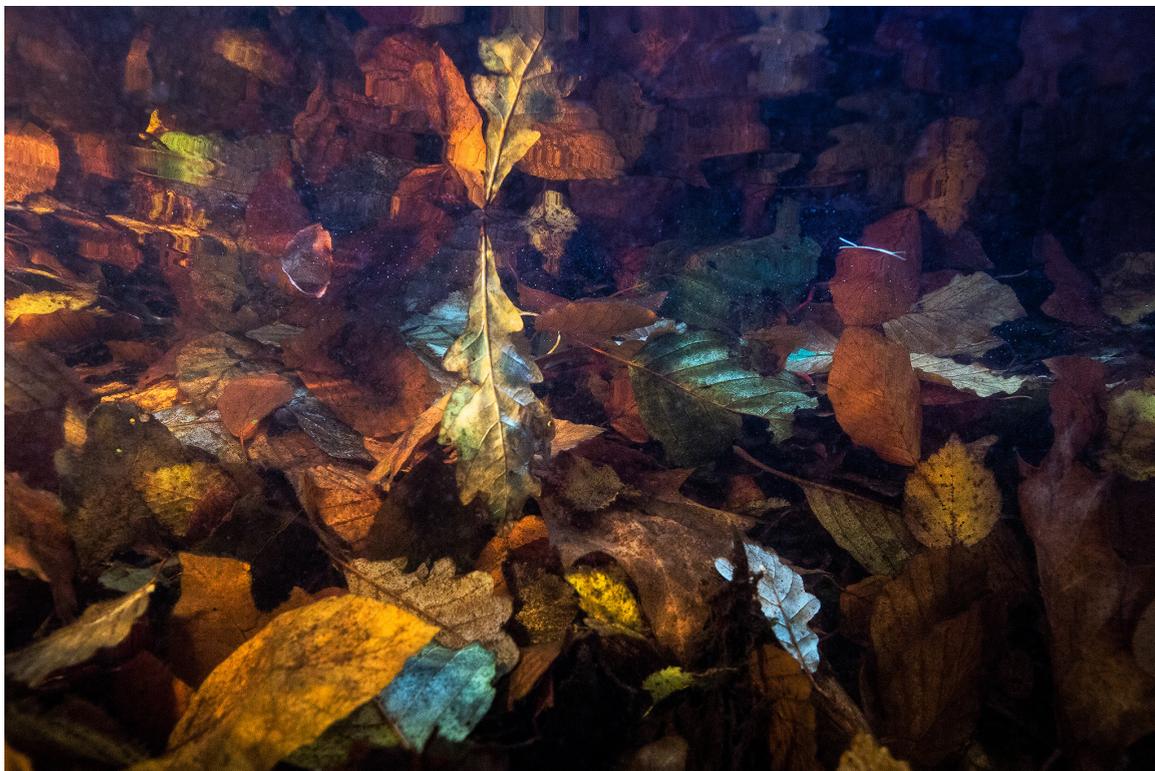
Since I was very curious about the images my idea of autumn under water might produce, I searched further and finally found a much cheaper solution, namely an underwater housing for my compact camera, at the time a Canon G10. The price of this was under €200. So one day I simply walked into the Hoegne mountain stream with my rubber boots, held the camera in the underwater housing underwater and pointed it upwards

and every time an autumn leaf drifted by, I pressed the button. Of course, this way, you can't see exactly what you're doing, so it's a lot of trial and error. The first session yielded many very mediocre or totally unusable photos but also a few interesting images that I hadn't seen myself before.

For anyone considering experimenting with underwater photography, I can recommend doing it this way. It's fun to do, it gives you a good insight into what the possibilities are in a particular area and, as mentioned, the investment is manageable. There are many compact cameras with a pretty good sensor and the ability to work in RAW, so the image quality is not that bad. For some possibilities, it is even the best option, for example, in shallow tide pools where there is often not a lot of space.

Despite the advantages mentioned, I eventually found the compact camera not good enough to do serious photo projects with it, especially in the more challenging light conditions. Especially at the time (around 2010), the maximum usable ISO was no higher than 400, at higher values you often got too much noise in your images. This is a big disadvantage in the often somewhat dark mountain streams, especially the ones that run through forests. The dynamic range was also limited, and the image quality just lagged too much behind that of the Canon 5D Mark 3 SLR for my liking.

Another image from The journey of the autumn leaves, this time taken with the Canon 5D3 in a Nauticam underwater housing





Winter from Hoegne river, both taken with the Canon 5D3 in a Nauticam underwater housing

SLR OR SYSTEM CAMERA IN UNDERWATER HOUSING

So, I started looking for options to use my regular camera underwater as well. The first option I explored was the so-called underwater bags, for example, from EW Marine, whose main advantage is that they are much cheaper than real underwater housings and also less heavy and large. I know some photographers who are quite enthusiastic about this option and use them to

make beautiful images. But I was not so satisfied with it myself. I found operating the camera quite difficult and I also kept fearing – justified or not- that the bag was too fragile, especially for use in rocky rivers with faster flowing water.

So I finally took the plunge and invested in a professional underwater housing. A key feature of these is that they are made specifically for a certain brand and type of camera, which means you can keep controlling

all the camera's functions quite easily, even underwater. In addition, they are safe and robust and there are so-called domes available of high quality that are necessary for distortion free use of wide-angle lenses. Prices are around 3,500 to 4,500 euros for just the underwater housing. Well-known brands include Nauticam, Sea & Sea, Hugyfot and Subal. I personally chose the underwater housing from Nauticam, with an acrylic dome for the wide-angle lens. I also bought a flash set from Inon to be able to mix natural light with artificial light and, therefore, have more control over the light.

It took some time before I started taking better images with this professional set than before with the compact camera. Especially the flash system I found very difficult to use; this is something I normally never do in my photography either. For instance, I had never heard of flash sync time and I wondered why black stripes appeared at the bottom of my images frequently. In the end, I mainly took photos with natural light. That worked easier and gave me the best results, especially on sunny days. Still, it was a matter of making a lot of images to get to some really good ones, but in the end I did manage to photograph a series called *The journey of the autumn leaves*, which to this day is among my most published photo stories. I also used the set for some winter work in the same mountain stream, something I would love to do again when the conditions are right.



Winter from Hoegne river, both taken with the Canon 5D3 in a Nauticam underwater housing

Even after that, I continued to shoot regularly with a professional Nauticam underwater housing. After my switch to a mirrorless camera (Canon R5), I also traded in my underwater housing and used it *inter alia* to photograph in the sea at some beaches in Asturias, to photograph the floods in the floodplains near Arnhem underwater [link] and in a few places for my still ongoing project on European canyons. A big difference with the 5d3 SLR is the ability to shoot at very high iso values (4000 to 6400 iso is no problem), which is a very big advantage underwater if you want to work with natural light.

Besides the advantages of superior image quality and ease of operation, there are also some drawbacks associated with professional underwater housings such as the Nauticam. Besides the hefty purchase price already mentioned, the high weight and large volume is another factor. Unlike most drones, you cannot easily carry such an underwater housing alongside your regular photo gear in your photo backpack. This equipment is clearly made for divers who drop into the water from boats and then work with it completely underwater (where the weight doesn't matter anymore) and not for landscape photographers who sometimes have to walk many kilometres through difficult terrain to get to the right spots and also, when shooting, often have to hold the underwater housing with camera above water or half above water.

The underwater housing alone weighs 3.5 kilos, to which must be added the dome and various other accessories, so even without flashes and the camera



Northsea at Schiermonningoog, taken with the Canon 5D3 in a Nauticam underwater housing

and lens itself, you quickly reach 5 to 6 kilos. This means you will only go out with this equipment if you have planned an underwater shooting somewhere in the landscape. This is usually no objection, but it means you can't react spontaneously if you suddenly stumble upon an interesting underwater opportunity during a regular

photo trip. You also have to be quite strong to walk around along the water's edge or in the water with such a set, and constantly bending down to take photos in the process is not ideal for your back!



Verzasca river underwater, taken with the Canon R5 in a Nauticam underwater housing



Verzasca river underwater, taken with the Canon R5 in a Nauticam underwater housing

MORE OPTIONS: THE WATERPROOF COMPACT CAMERA AND THE GOPRO

To still have the option of being able to take the occasional spontaneous underwater image during a regular photo trip in an easy way, I did start looking again for light and compact alternatives to my full underwater

set with the Canon R5. A first option I tried out in this regard was the Olympus Tough, a waterproof compact camera that is also shockproof. At the time, I had the TG-4 with 16 megapixel, now the series has arrived at the TG-7 (where the resolution has been lowered again to 12 megapixel). Kodak, Fujifilm and Ricoh also offer these kinds of point and shoot underwater cameras, which are

popular with snorkelers and divers who have no high photo ambitions but want to capture the underwater life during their dives.

Although the price is not too bad, you can shoot in Raw and it is a very handy small and light thing to carry around, I eventually stopped using it. The image quality simply lags too far behind that of the R5 with Nauticam body. Not only that, I also found the quality insufficient for publications in a photo book or magazine or for fine art prints (even at a smaller size). Then it doesn't make much sense for me to use the camera anymore, no matter how handy it is to carry around.

I also tried out a camera from Sealife, the DC2000, a dedicated compact underwater camera with 20 mp resolution. I used it with separate wide-angle lens and underwater housing. My hope and expectation was that this set would offer a higher image quality than the Olympus Tough, while still being fairly easy to carry in a photo backpack. But even this camera did not quite live up to my expectations. Again, the image quality left something to be desired, especially when the weather was not bright and sunny. Another disadvantage of this camera I found was that in Raw mode, you had a rather long wait after taking a picture.



Flooded flowers, taken with the Canon R5 in a Nauticam underwater housing

Finally, I also tried the GoPro (the GoPro10) for underwater footage. This camera falls into the category of action cams, which also includes, for example, DJI Osmo. This camera is also waterproof by itself and can therefore be used without an underwater housing, at least in shallow rivers and pools of water. The GoPro is best known for the high-quality (action) videos you can shoot with it, but it can also be used for photography. It is perhaps the most compact and lightweight option, although in my experience it works best when used with a grip. Otherwise, it is sometimes difficult to keep the camera sufficiently still underwater.

I have used the GoPro successfully several times in tide pools along the coasts of northern Spain and Portugal. I used the self-timer there to avoid causing movement in the pool by pressing the shutter button. If you point the GoPro up at an angle and the water is sufficiently still, you get nice reflections at the bottom of the water surface.

Note that you need a special macro attachment lens if you shoot in really small pools, as the regular GoPro is only sharp from about one meter. The results are quite acceptable if it is sufficiently bright and sunny. In cloudy or even grey weather, you don't need to try it underwater because the pictures will look flat and lifeless.

NEW OPTIONS: PROBE LENSES AND UNDERWATER DRONES

I think an interesting new option is Laowa's so-called probe lenses, macro wide-angle lenses that you can also use underwater. The possibilities for this are very limited because only the last part of the lens is waterproof, so you can't get very deep. But for a small



Sea urchins, Portugal, taken with the Olympus Tough TG-4, a wonderful scene but the image quality is just not good enough

pool or a shallow stream, it can be interesting. I have the periprobe myself.

Disadvantages are the limited depth of field (even at higher aperture values) and the minimum aperture of F 14, which means you almost always have to work with

high ISO and/or very slow shutter speeds. The lens is especially interesting for photographing wildlife in its habitat, and then preferably wildlife that does not move too fast (such as limpets or sea snails). I use the lens mainly above water, by the way.



Anemones underwater, Asturias, taken with the Olympus Tough TG-4

The last option I want to mention, I have not yet tried it myself, but it has my interest, and that is the underwater drone. Yes indeed, a drone underwater! There are now a few models on the market with a reasonable camera, for example from the brands Chasing and QYSEA. They work with cables 100 to 200 metres long. So far, they are mainly used for research, and I recently read that the fire brigade is also interested in using them in rescue operations. For nature and landscape photography, to my knowledge, they are hardly used yet, although a Russian

photographer (Mike Korostelev) gained some fame in 2022 with a photo of hippos in a salt lake in Africa taken with an underwater drone (see <https://www.gdtfoto.de/seiten/gdt-european-wildlife-photographer-of-the-year-results-2022.html>.)

FINALLY

To conclude, here are some tips for landscape photographers who want to experiment with underwater

photography:

- Start with a GoPro or compact camera to try out whether you like it enough or rent a professional underwater kit before buying one.
- Crystal-clear water gives the best results. If the water is not clear enough, the photos will rarely be interesting. Beware of sandy bottoms because if you walk on them, the water quickly becomes very cloudy.
- When walking through mountain streams, over the seabed or in shallow lakes, always be alert for the presence of vulnerable animals and plants and do not enter the water if the chance of disturbing or damaging the landscape is too great.
- Unlike for normal landscape, sunny weather in the middle of the day is often best for underwater photography.
- Experiment a lot and enjoy it!



Limpets under water, Asturias, taken with the Canon R5 in a Nauticam underwater housing

on landscape

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Theo Bosboom

Underwater photography
without diving



*My first try under water, autumn landscape with the Canon Powershot G10 in a '200
euro Canon underwater housing*



Another image from The journey of the autumn leaves, this time taken with the Canon 5D3 in a Nauticam underwater housing



Winter from Hoegne river, both taken with the Canon 5D3 in a Nauticam underwater housing



Winter from Hoegne river, both taken with the Canon 5D3 in a Nauticam underwater housing



Northsea at Schiermonningoog, taken with the Canon 5D3 in a Nauticam underwater housing



Verzasca river under water, taken with the Canon R5 in a Nauticam underwater housing



Verzasca river under water, taken with the Canon R5 in a Nauticam underwater housing



Flooded flowers, taken with the Canon R5 in a Nauticam underwater housing



Canyon in Austria, taken with the Canon R5 in a Nauticam underwater housing



Limpets under water, Asturias, taken with the Canon R5 in a Nauticam underwater housing



Sea urchins, Portugal, taken with the Olympus Tough TG-4, a wonderful scene but the image quality is just not good enough



Anemones under water, Asturias, taken with the Olympus Tough TG-4



Verzasca river under water, taken with the Sealife dc2000



Verzasca river under water, taken with the Sealife dc2000



Limpet under water, Asturias, taken with the GoPro10 with macro lens



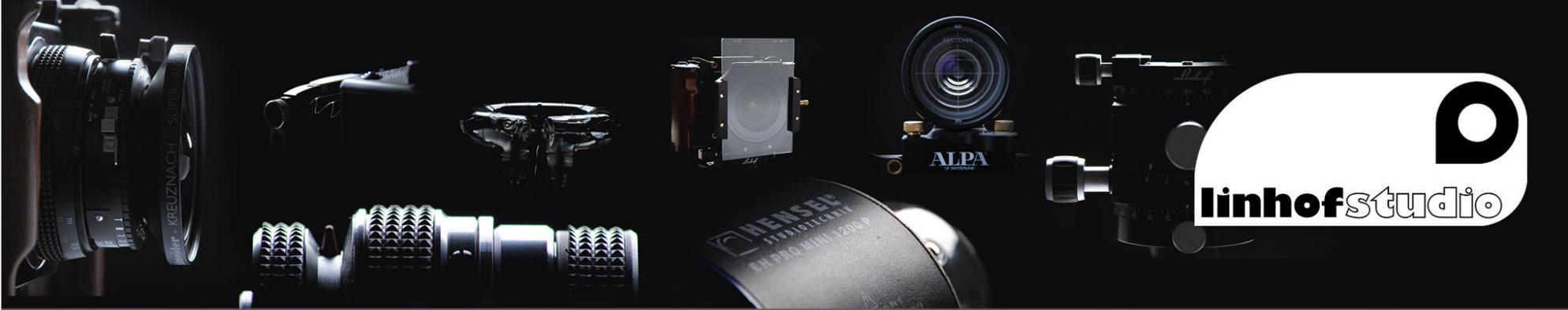
Sea snail under water, Asturias, taken with the GoPro10 with macro lens



Images taken with the Laowa probe lens on the Canon R5



*Images taken with the
Laowa probelens on the
Canon R5*



Silvestri Apo Silvetar 5.6/35 mm lens

The Apo Silvetar 5.6/35mm lens designed and manufactured by Silvestri Cameras fills the much needed gap for a wide angle lens solution with a long flange focal distance and good image circle for use with todays mirrorless Medium Format Camera bodies.





Keith Beven

THE ROAD NOT TAKEN

The Road Not Taken

IN PRAISE OF WALKING AND SERENDIPITY

*Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;*

*Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,*

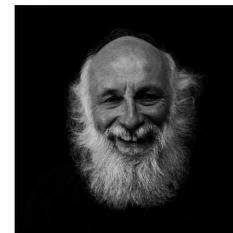
~ Robert Frost, The Road Not Taken

"All is calm, expectant and at rest. You are out of the world's chatter, its corridor echoes, its muttering. Walking: it hits you at first like an immense breathing in the ears. You feel the silence as if it were a great fresh wind blowing away clouds."

~Frédéric Gros, A Philosophy of Walking

*And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.*

*I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.*



Keith Beven

Keith Beven is Emeritus Professor of Hydrology at Lancaster University where he has worked for over 30 years. He has published many academic papers and books on the study and computer modelling of hydrological processes. Since the 1990s he has used mostly 120 film cameras, from 6x6 to 6x17, and more recently Fuji X cameras when travelling light.

He has recently produced a second book of images of water called "Panta Rhei – Everything Flows" in support of the charity WaterAid that can be ordered from his website.

mallerstangmagic.co.uk



*Passed on the
GR70 Stevenson
Path: Fencepost
with gorse and
GR waymarker*



As we are all landscape photographers, I am, of course, mostly talking to the already converted. But there is a great deal of evidence that walking is good for you, even if the recommended daily dose of 10,000 steps has recently been revised to suggest that only 3967 is sufficient¹. As well as the general benefits of being out in nature, recent research studies have suggested that walking can reduce the effects of weight gaining genes, reduce cravings for sugary treats, reduce the risk of breast cancer, reduce joint pain, and boost immune function². It has even been suggested that it might boost creativity³. And in my experience, it just helps you to feel better. Many recent popular books have stressed the benefits of walking for both health and temperament.

Some that can be recommended include *The Salt Path* on the coastal paths of South-West England by Raynor Winn (though its sequels a little less); *A Walk in the Woods* on the Appalachian Trail by Bill Bryson; *Wild* on the Pacific Crest Trail by Cheryl Strayed; *The Old Ways: A Journey on Foot*, by Robert MacFarlane (actually multiple walks); *How to Walk* by Thich Nhat Hanh, and *In Praise of Paths* by Torbjørn Ekelund. There are also many well-known older books, including *Travels with a Donkey in the Cévennes* by Robert Louis Stevenson, written in 1879⁴. This is a classic case of the Englishman (or in his case Scotsman) abroad finding it difficult to accept local

advice, but the book became celebrated enough that the route he took through the Cévennes from Le Monastier to Alais (now Alès) with Modestine (his stubborn and resistant donkey) is now known as the Stevenson Path. Other classics are John Hilaby's *Journey through Britain* (1968), describing his walk from Land's End to John O'Groats, and *A Time of Gifts* by Patrick Leigh Fermor, published in 1977 but describing part of his walk from the Hook of Holland to as far as Constantinople in 1933/34 (there were 2 further volumes, the last published posthumously).

"For my part, I travel not to go anywhere but to go. I travel for travel's sake. The great affair is to move, to feel the needs and hitches of our life more readily And when the present is so exacting who can annoy himself about the future."

~Robert Louis Stevenson, *Travels with a donkey in the Cévennes*

The Stevenson Path is actually a somewhat longer route starting in Puy-en-Velay⁵. Many other well-signposted long-distance paths are already well known, such as the Pennine Way, the pilgrim routes to St. Jacques de Compostelle in Spain, and the network of Sentiers de Grandes Randonnées in France (the Stevenson Path is the GR70)⁶. More recent additions include the Rota Vincentina or Fisherman's Path in Portugal⁷; the High

Scardus Trail in Albania, Kosovo and Macedonia⁸; the West Highland Trail in Scotland⁹; the South Downs Way in Sussex and Hampshire¹⁰; and by combining the Welsh Coastal Path with the Offa's Dyke Trail you can now verify the size of Wales by walking all the way around it¹¹.

"All, intentionally or not, draw in ancient and modern mythologies of walking - from pilgrimages and diasporas to flâneurisms and derives - as part of their effect. ... it is assumed that the artist/walker comes and goes, does no harm. It is assumed that the artist loves and seeks to protect the landscape through which he moves."

~Andrea Phillips. *Walking and Looking*¹²

As a way of travelling, of course, it is slow, but with patience great distances can be achieved, and at a pace that allows you to look at the flowers, listen to the birds, rest by running waters, and chance by photo opportunities. Such opportunities are not generally planned, but are rather serendipitous, views passed by en route. This means, however, a degree of concentration is required to spot those opportunities when they arise, something that induces focus on your surroundings as you walk. But walking allows that in ways that faster means of travel by bike or car do not do so to the same extent. With speed comes other things to concentrate on.



“Walking is the best way to go more slowly than any other method that has ever been found.”

~ Frédéric Gros, A Philosophy of Walking

Of course, walking was once a necessity to travel anywhere if you were not rich enough to afford a diligence or horse – hence the expression to travel by “Shank’s pony”¹³. In print, walking has been recommended by writers such as Jean-Jacques Rousseau (1712-1778) in his book *Reveries of the Solitary Walker* (1778) that he had been working on in the months before he died (albeit, that the book is primarily an extended complaint against those who have persecuted him – his house in Môtiers was literally stoned in 1765).

“I can find no manner so simple and effectual, to execute this purpose, as to keep a faithful register on my solitary walks and the reveries which accompany them; when I find my mind entirely free, and suffer my ideas to follow their bent, without resistance or control. These hours of solitude and meditation are the only ones in the day when I am entirely myself, and for myself, without diversion, or obstacle; and when I can truly say, I am what nature designed me.”

~ Jean-Jacques Rousseau, *Reveries of a Solitary Walker*, 2nd Walk

On the TransSwiss Trail: The packhorse track to the St. Gotthard with waymark

Rousseau's writings later inspired the Prelude of William Wordsworth (1770-1850). Others who have been inspired by walking have been Henry David Thoreau (1817-1862) in his lecture on Walking delivered in Concord in 1851; and the French philosopher Frédéric Gros who wrote a Philosophy of Walking published in 2008.

"Walking is not a sport. Putting one foot in front of the other is child's play. When walkers meet, there is no result, no time: the walker may say which way he has come, mention the best path for viewing the landscape, what can be seen from this or that promontory."
Frédéric Gros, A Philosophy of Walking

The philosopher Immanuel Kant (1728-1804) never left his home village of Königsberg but would take a walk every day at 5pm regardless of the weather and always alone because, breathing through his nose, he did not want to have to talk to someone. The route he used is now known as the Philosopher's Walk. He did not walk for exercise (in summer heat he would go very slowly and rest in the shade) but to clear his head from the imperatives of thinking and writing. Another philosopher, Friedrich Nietzsche (1844-1900), was even more committed to walking particularly when he was staying at his house in Sils Maria in the Engadine in Switzerland. He would walk for up to eight hours a day as an aid to thinking (and coping with migraines), scribbling notes as he went. Many of his (rather dense) books were composed in this way, including Thus spake Zarathustra (there is a Zarathustrastein at the edge of Lake Silvaplana near Sils Maria).

It is said of the Danish philosopher Søren Kierkegaard (1813-1855) that he would walk the streets of Copenhagen until he had worked out his next thought for his writing. James Joyce built his walks around Dublin into Ulysses. Composers of music, notably Ludwig van Beethoven (1770-1827), have also been regular walkers, taking inspiration from nature. The changing weather and birdsong appear in many compositions by walking composers. And walking has long been a form of artistic practice, from the Dadaists to Richard Long and Hamish Fulton¹⁴.

Walking remains a relatively cheap way of travelling (depending on how far you need to pay for accommodation if walking long distances) but takes time. While the slow speed is an advantage for the photographer, taking the camera for a walk also has some disadvantages. One is the additional weight that needs to be carried, especially if walking for many days, which with digital might also require a need to recharge batteries¹⁵. The second is that in focusing on potential images, especially the small-scale details, the need to look around means that you spend less time looking at where you put your feet, increasing the possibility of tripping over something¹⁶. I also find that the continued concentration can add to the fatigue, especially when walking with others so that it is only polite not to spend too much time exploring a potential image giving rise to a certain stress in taking an image quickly.

You might already know the types of things you expect to see, from looking at a map, reading a guide, searching Google Earth, or using apps such as Photopills¹⁷ – the mountain views, the tumbling streams and waterfalls

or wide tranquil rivers, the wild flowers, the old farm buildings and alpine chalets, or sometimes the railway lines or motorways at the bottom of the valley. But you still need to find the image or thought (there is perhaps an analogy here with the strolling street photographer or flâneur). As Susan Sontag put it:

"The photographer is an armed version of the solitary walker reconnoitering, stalking, cruising the urban inferno, the voyeuristic stroller who discovers the city as a landscape of voluptuous extremes. Adept of the joys of watching, connoisseur of empathy, the flâneur finds the world 'picturesque'."

Susan Sontag, On Photography

Finding the image for the landscape photographer will always be a challenge: It might be a detail, a particular play of light on the landscape, or the anticipation of a composition of elements coming into alignment to left or to right as you approach. And do not forget that the image might be behind you, so that it is worth looking back now and again.

"It is one of the secrets of walking: a slow approach to landscapes that renders them familiar. Like the regular encounters that deepen friendship. Thus a mountain skyline that stays with you all day, which you observe in different lights, defines and articulates itself. When you are walking, nothing moves: only imperceptibly do the hills draw closer, the surroundings change. When we are walking it isn't so much that we are drawing nearer, more that the things out there become more and more insistent in our body."

Frédéric Gros, A Philosophy of Walking



*Viewed from the
TransSwiss Trail:
morning mist
above Worb*





This results, however, in a third disadvantage of taking a camera for a walk in that it can break up the rhythm of walking, punctuating the progress with a series of pauses. Such pauses can be a good excuse to stop when tired or going steeply uphill, but rhythm is important in walking. The continuity and simplicity of the rhythm of putting one foot in front of the other provides the opportunity to create distance towards the goal for the day and away from the stresses and strains of everyday life. There are not too many decisions to be made and those are simple: where to place the next foot (rather important on rough ground when traversing steep slopes or on forest paths with roots); and which way to turn when you meet a junction¹⁸.

“The further I walked, however, I found, in contrast, that my mind began to quieten down. And emptied. I stopped thinking, and instead focused on my tiredness. The weight of my feet. The pain in my back. And I began to wander and wonder whether walking could provide a way through the thoughts that dominate my work. A way through intellectual practice.”

Cliff Andrade, *Researching Walking as Art Practice*, 2021¹⁹

Passed on the TransSwiss Trail: Detail of reflections on the Doubs River



On the TransSwiss trail: roads at the bottom of the valley - the old road, the new road and the railway climbing towards the St. Gotthard Pass





One satisfying element of walking a long-distance path (whether designated or, even better, of your own invention from studying the maps) is the sense of progress through the landscape without having to return to your starting point. This is easier, of course, in some places than in others. The public transport system in Switzerland has allowed me and my partner Monique to follow some of the national trails in sections of a few days without having to carry too much weight (important now we are over 70 even if I am still a bit jealous of those who can backpack both camping gear and large format film cameras into the wild²⁰). In recent years, we have completed the Via Jakobi from Lake Constance in the north to Geneva in the South; the Crêtes du Jura down the western frontier with France; and the TransSwiss Trail (from Porrentruy in the west to Tessin in the south-east, in that way. All have been extremely rewarding.

Serendipity: View of a glacier avalanche below the Breithorn from across the Lötschental



A conjunction of elements coming into alignment, Val Roseg, Switzerland



Such walks are liberating as well as keeping us in good shape. Even if not taking the camera for a walk, the physical effort does not leave much energy for other worries. Such multiday walks do not allow any control over the light, of course: you have to be pragmatic and accept the serendipity principle in balancing progress in distance with the time spent in waiting for the right light... and the patience of your walking companion(s). But staying overnight, particularly up in the mountains does allow opportunities at the beginning and the end of the day²¹ (and at night for the astrophotography enthusiasts, though it is quite a good idea to get some rest to be ready for the following day!).

But at every junction of course we have the Robert Frost problem of the road not taken. We will often have a goal in mind in deciding which path to take: the continuation of a long distance route, some new valley to explore, some col to traverse, the evening's accommodation to reach. It is convenient to follow the marked paths, but what about the "roads less travelled by" that might "make all the difference." It is a similar problem to that of choosing what to photograph: of always going to the classic landscape photograph locations or seeking the

serendipitous surprises of some road less travelled. Why follow the herd? Of course, on most long-distance paths herds of sheep or goats are more common than herds of walkers – with the exception perhaps of parts of the Camino de Santiago de Compostella route in the south of France and northern Spain. In that case if you are not a pilgrim yourself and really want to make images of landscapes rather than other pilgrims, then it might be better to choose another route!

Actually, going on foot in the 21st Century already represents the road less travelled by, whatever path you might choose to take. And, as Rebecca Solnit puts it in her book *Wanderlust*, walking provides a way to "find what you did not know you were looking for." Many of the photographs taken along the way are just recording the journey, allowing us to "possess the moment" (Sontag again) and add it to our store of visual memories. But, with luck, just occasionally the opportunity might arise for something better, that combination of elements coming into alignments in just the right light - unplanned even if not exactly unlooked for because, with a camera to hand, we are always looking for that opportunity. To quote Rebecca Solnit again, walking supplies "the

unpredictable incidents ... that add up to a life ..." and, for those who do not walk, denies "a vast portion of their humanity."

"What is it that makes it so hard sometimes to determine whither we will walk? I believe that there is a subtle magnetism in Nature, which, if we unconsciously yield to it, will direct us aright. It is not indifferent to us which way we walk. There is a right way; but we are very liable from heedlessness and stupidity to take the wrong one. We would fain take that walk, never yet taken by us through this actual world, which is perfectly symbolical of the path which we love to travel in the interior and ideal world; and sometimes, no doubt, we find it difficult to choose our direction, because it does not yet exist distinctly in our idea."

Henry David Thoreau, *Walking*, 1851

"There is nothing like walking to get the feel of a country. A fine landscape is like a piece of music; it must be taken at the right tempo. Even a bicycle goes too fast"

Paul Scott Mowrer (1887-1971)



*Passed on the
TransSwiss Trail:
Spring in the Val
de Doubs*



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- 1 See <https://www.theguardian.com/lifeandstyle/2023/aug/09/3967-steps-a-day-the-new-magic-number-for-a-healthy-happy-life>
- 2 <https://www.health.harvard.edu/staying-healthy/5-surprising-benefits-of-walking>
- 3 <https://www.apa.org/pubs/journals/releases/xlm-a0036577.pdf>
- 4 Travels with a Donkey in the Cévennes can be read at <https://www.gutenberg.org/files/535/535-h/535-h.htm>
- 5 <https://www.gr70-stevenson.com/en/trail.htm>. The journey was repeated (with donkeys) as a way out of depression by Christopher Rush in his 2006 book *To Travel Hopefully*, published by Profile Books, and in a very amusing retelling, by Hilary Msacaskil and Molly Wood, in *Downhill All The Way: Walking with donkeys on the Stevenson Trail*, also published in 2006. One of the first recorded followers of Stevenson was John Alexander Hammerton as recorded in his book *In the track of R. L. Stevenson and elsewhere in old France* that appeared in 1907 (but in his case on a bicycle, which in some places may have been no less of a hindrance than a donkey).
- 6 <https://www.gr-infos.com/gr-fr.htm>
- 7 <https://rotavicentina.com/en/>
- 8 <https://www.lonelyplanet.com/news/hike-albania-kosovo-macedonia-high-scardus-trail#>
- 9 <https://www.westhighlandway.org>
- 10 <https://southdownsway.org>
- 11 <https://undiscovered-wales.co.uk/2020/11/14/what-its-like-to-walk-right-around-wales-tips-and-ales-from-the-trail-with-seasoned-hiker-michelle-gollins/>. The size of Wales is commonly used as a unit of area – see https://en.wikipedia.org/wiki/List_of_unusual_units_of_measurement#Wales. England is 6.275 times the size of Wales.
- 12 Andrea Phillips, in *Walking and Seeing*, provides a more philosophical discussion of the place of walking in contemporary art, but with a focus on the urban landscape. As an example of the type of exposition: *“Walking, in this sense, is one marker of an economy of art in which the desire for process-based, participatory, embedded experience has replaced ideals of abstracted contemplation for reasons that compound a schism between ethical engagement and aesthetic representation. Walking has enchanted us precisely because of its own unfinished nature, because it does not seem to acquire a regulatory air, because it is a proposal, not even a maquette or a map, that which Giorgio Agamben would call a ‘means without end.’”* (Cultural Geographies, v12, 507-513)
- 13 This phrase seems to be of Scottish origin, a play on the word shanks, meaning legs. It is first recorded in *The Tea-Table Miscellany: Or, a Complete Collection of Scots Songs*, published in 1729 by the Scottish poet, playwright, editor and librarian Allan Ramsay (1686-1758)
- 14 See, for example, <https://walkingart.interartive.org/2018/12/hbm-walking>
- 15 I try to travel as light as possible, either with an Olympus TG waterproof camera with an added telephoto lens (but the lack of a viewfinder is always a bit frustrating) or with Fuji digital cameras and their smaller “fujicron” prime lenses. Both are more than adequate for prints to at least 25x25cm. I did once set out on the Via Jacobi in Switzerland with only 2 spare batteries for the TG with the idea that would only allow an average of 5 images a day to concentrate the mind on choosing only the best. I found that this was a good discipline, but that walk had to be cut short, so I never actually ran out of battery.
- 16 Something I am somewhat renowned for amongst my nearest and dearest. Fortunately, no injuries have resulted (yet)!
- 17 See <https://www.photopills.com>
- 18 However, it is always worth being careful at junctions, especially where interesting long distance paths are both marked with the same type of trail blazes (red and white bars in France, Belgium and Switzerland, for example). I have once or twice followed the bars, thinking I was on the right track, only to realise that I had missed a turn at a junction of two trails).
- 19 See <https://www.walkingartistsnetwork.org/2021/06/14/researching-walking-as-art-practice> where Cliff Andrade describes the start of a walk from John O’Groats to Land’s End in the Walking Artists Network (WAN) blog.
- 20 See, notably, Alex Burke at <https://www.alexburkephoto.com>
- 21 I learned this at an early age when Youth Hostelling in the Lake District with some friends in about 1965. Staying at the Black Sail hut in Ennerdale, which faces west, the setting sun dipped below a layer of cloud, with the reflected light making the cliffs at the head of Ennerdale glow orange. I still have the Kodachrome slide somewhere



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Keith Beven

The Road Not Taken



*Passed on the
GR70 Stevenson
Path: Fencepost
with gorse and
GR waymarker*



*On the Trans-Swiss Trail:
The packhorse track to the St. Gotthard with waymark*





*Passed on the
TransSwiss Trail:
The Reuss on
the approach to
the St. Gotthard*





*Viewed from the
TransSwiss Trail:
morning mist
above Worb*





*Passed on the
Stevenson
Path: Trees with
Lichen*





*Passed on the
Stevenson Path:
Lichens and
Moss*





*Passed on the
TransSwiss Trail:
Detail of reflec-
tions on the
Doubs River*





On the TransSwiss trail: roads at the bottom of the valley - the old road, the new road and the railway climbing towards the St. Gotthard Pass





A conjunction of elements coming into alignment, Val Roseg, Switzerland





*Serendipity:
View of a glacier
avalanche below
the Breithorn
from across the
Lötschental*





*First light on the
Breithorn from
Obersteinberg*





*Early morning
light:
the Jungfrau from
Lauterbrunnental*





*Passed on the
TransSwiss Trail:
Spring in the Val
de Doubs*





*Passed on the
Stevenson Path:
Tree and Rock
with Lichens*





*Passed on the
TransSwiss Trail
in autumn*





*Passed on the
TransSwiss
Trail: Cappella
dei Morti south
of St. Gotthard
Pass*





*Spring white
narcissi on the
Col de Lys*





*Passed on the
Stevenson Path
north of St. Jean
du Gard*





*Sefinental near
Lauterbrunnen,
Switzerland
(taken with an IR
Converted X-E2,
giving extra
weight to carry)*



A black and white photograph of a rugged, rocky landscape. The foreground is filled with dense, dark vegetation. In the middle ground, several rocky hills and ridges are visible, some with patches of lighter-colored rock. The sky is filled with large, dramatic clouds, with a bright patch of light breaking through in the center. The overall mood is somber and contemplative.

Kenny Thatcher

EXPLORATION AND REMEMBRANCE IN SOUTHWESTERN OKLAHOMA

Exploration and Remembrance in Southwestern Oklahoma

FOR BETTER OR WORSE

For ten days last October, I visited the Wichita Mountains Wildlife Refuge near Lawton, Oklahoma, where my mother and her three siblings grew up. Her father, Alfred Wendell Fobes, had been a Captain in the U.S. Army during World War II. During his time in the service, Alfred saw plenty of fighting before being captured by the Japanese in the Philippines.

He miraculously survived the infamous Bataan Death March, as well as an unimaginably hard life as a POW in Okinawa. After the war, Alfred was awarded a Purple Heart and married my grandmother Mari Matsumoto. They settled and made a home in Lawton, right next to Ft. Sill, where he had been stationed.

When I was a kid, my family would often visit Lawton for

the holidays to spend time with my grandparents; sadly, our last trek from Tennessee was for my grandmother's funeral about twenty-four years ago. For many years, I had cherished memories of the childhood visits, fun walks through my grandparents' neighborhood to view Christmas lights, time spent with family, and fun drives to see buffalo and odd-looking mountains. I longed to return and reconnect with the place and the many fond memories I knew it would conjure.



Kenny Thatcher

I am a nature and landscape photographer from Chattanooga, TN, and my work is centered on the natural places I visit within about an hour from home. Photography for me started as a "pandemic project" but my reverence for nature has allowed it to evolve into a valuable part of my everyday life.

kennythatcher.com



Hears the Sunrise

Name of one Comanche elder who butted heads with Quannah Parker on matters of assimilation at Ft. Sill.

Southwestern Oklahoma is not considered a famous tourist destination, but that's another reason I have always been drawn back to that part of the U.S. The refuge itself has long held a peculiar place in my memory because it is so very different compared to my home in

Appalachia.

While nearby Lawton can seem an expanse of "dead grass and concrete" (a joking description I distinctly remember from one family conversation), the refuge



is over 60,000 acres of rolling grass prairie spanned beautiful between understated mountains of exposed, rounded red granite boulders. It is nothing at all like the densely forested mountains of Tennessee and Georgia that I am accustomed to wandering.

In this setting, the solitude and isolation can feel as immense as the Great Plains themselves. It isn't difficult to find small canyons to explore, well out of earshot of hikers or wide vistas with no visible people or human-made objects. The vastness is both beautiful and mildly disconcerting, particularly for a visitor more at home among hillsides populated by innumerable trees.

The challenging, sometimes disorienting terrain can be a test for navigational skills if one is inclined to hike the area's many trails. "Trail" is a word used loosely in this context since many of the refuge's footpaths become unclear or disappear altogether into labyrinths of scrub brush, grasses, and house-sized boulders. I managed to get turned around on more than one occasion as late afternoon hikes went longer than anticipated, allowing the sun to set and take every trace of ambient light with it. Home to bison, longhorn, and elk, the historic preserve offers a variety of opportunities to connect with the natural world.

Tiny Voices

Echoes of those long forgotten who perished at the hands of the powerful and selfish. Calls for humanity that still must be confronted decades later. The soil does not forget.



Nermernuh

“The people” in Comanche is the name given to themselves.

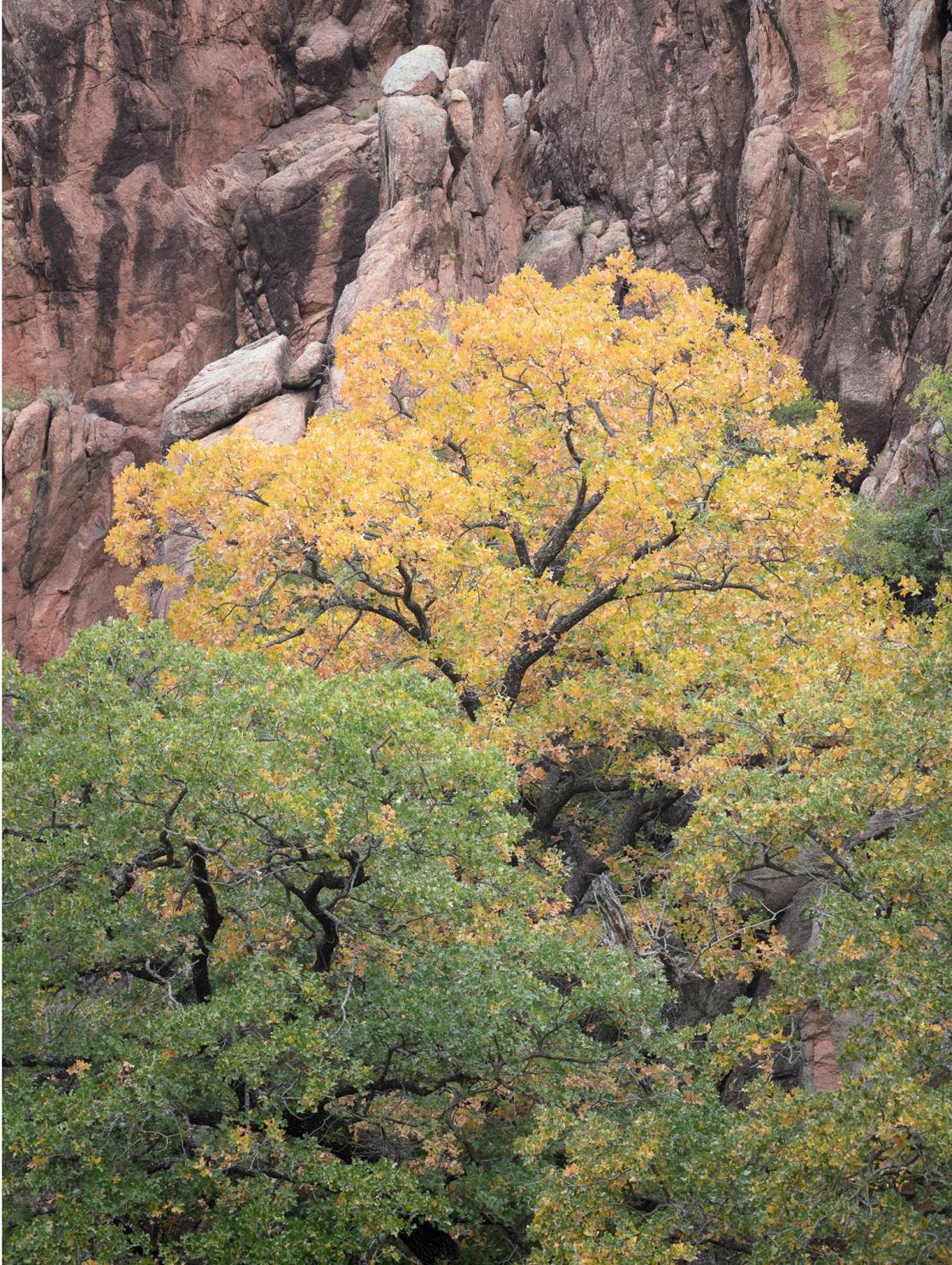
There is, of course, a wealth of Native American history to absorb. While I was there, I read *Empire of the Summer Moon* by S.C. Gwynne, which chronicles the history of the masters of the Great Plains, the Comanche, and their last chief, Quannah Parker. I grew intrigued by the region's cultural and military history because, somehow, the tragic specifics had eluded me for too long. If we discussed the subject in high school history, it may have been inadvertently overshadowed by the Civil War and North American slavery. There is also a good chance I found the topics worn and irrelevant as a distracted, angsty teen.

Enriching visits to the Comanche National Museum and Cultural Center, the Fort Sill National Historic Landmark & Museum, and the Museum of the Great Plains let me spend time with historical artifacts from the very era that had so thoroughly captured my fascination. By keeping the refuge's natural and human history in mind, a visitor can easily connect with many types of life, both past and present, and never feel truly alone. The Great Plains were the western frontier for most of the 1800s and with so much settler and native blood spilled, there is indeed a quiet somberness throughout.

Ghost of Quannah

A singular and often controversial voice among hundreds of past and future native leaders.





For better or worse, I've never allowed myself to be a casual tourist. I love digging in and learning all I can about a place's history, both natural and human, especially if significant time and money are involved. I did this during my and my partner's visit to Mexico City a year before, and also during our honeymoon in France many years ago.

Add the family connection surrounding Ft. Sill and Lawton and my retracing of childhood footsteps (like a surprise visit to my grandmother's 93-year-old friend Shirley, who was every bit as energetic and hilarious as I remembered), and it's easy to understand how Southwest Oklahoma is still special to me despite a significant span of time and miles. The visit was just as exhilarating for its natural wonders as it was sentimental and at times bittersweet, for nearly everything else.

Citrus Bowl

The introduction of something unfamiliar yet irresistible to both cuisine and culture.



So many photographers I admire do amazing written work by eloquently connecting memories and emotions to the images they create.

However, I believe I too often allow new and exciting places to sweep me off my feet to such a degree that reaching for my pen or laptop or doing anything that isn't putting one foot down in front of the other or stuffing my face with a packed lunch, just isn't in the cards.

I do hope my small collection of photographs and the corresponding notes attached to each convey at least a small story of the sentiment I was gifted by the return trip after nearly three decades. The refuge is indeed meaningful, in an obvious way, because of its intriguing political and natural history. It is even more important to me, on a deeply personal level, thanks to the many valuable recollections of warmth, love, and family that I was grateful to both bring with me and rediscover.

Everlasting

A sanctuary carved by time and water. Refuge from unrelenting Summer heat and worry.

on landscape

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Kenny Thatcher

Exploration and Remembrance in
Southwestern Oklahoma



Hears the Sunrise

Name of one Comanche elder who butted heads with Quannah Parker on matters of assimilation at Ft. Sill.



Nermernuh

“The people” in Comanche is the name given to themselves.

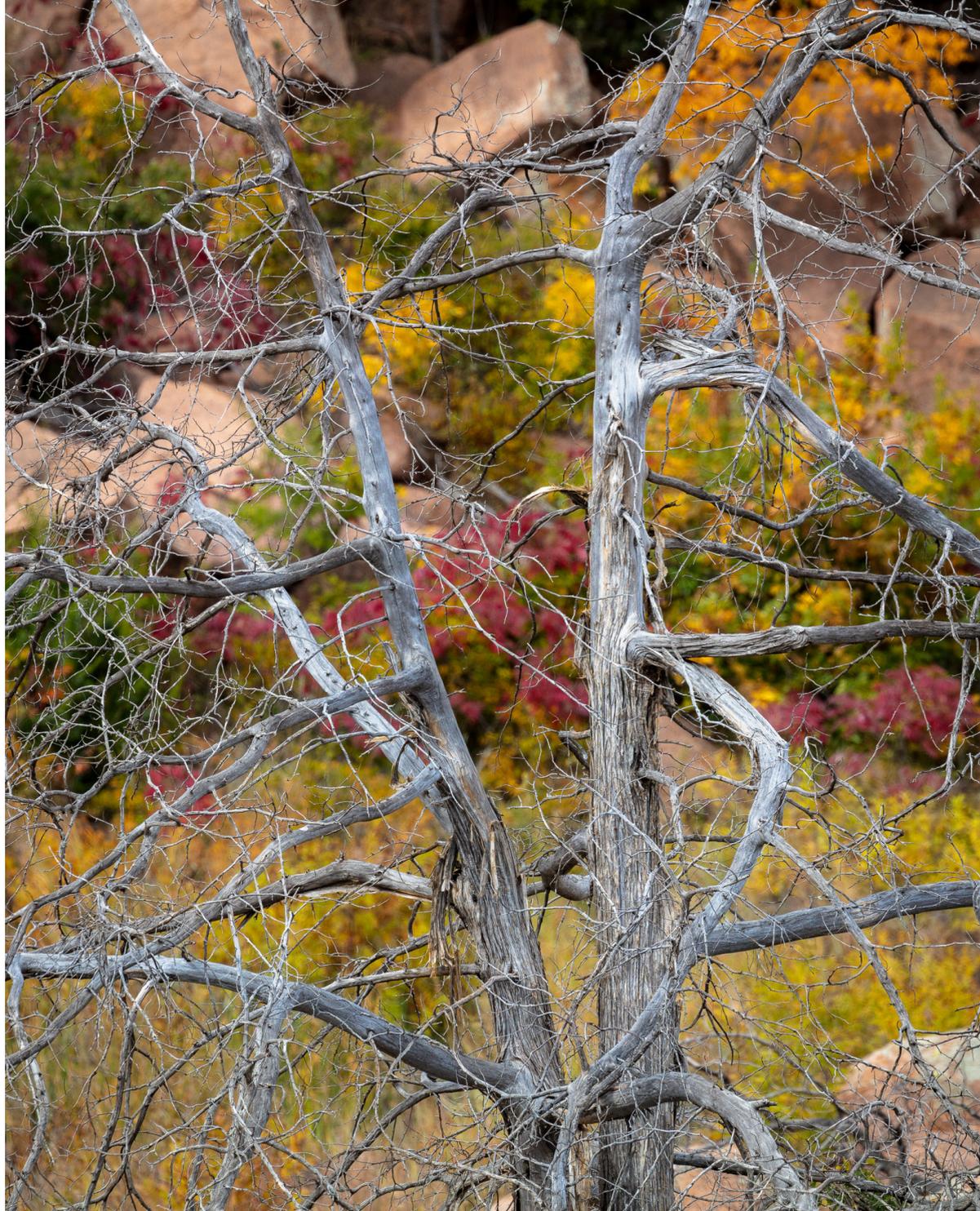
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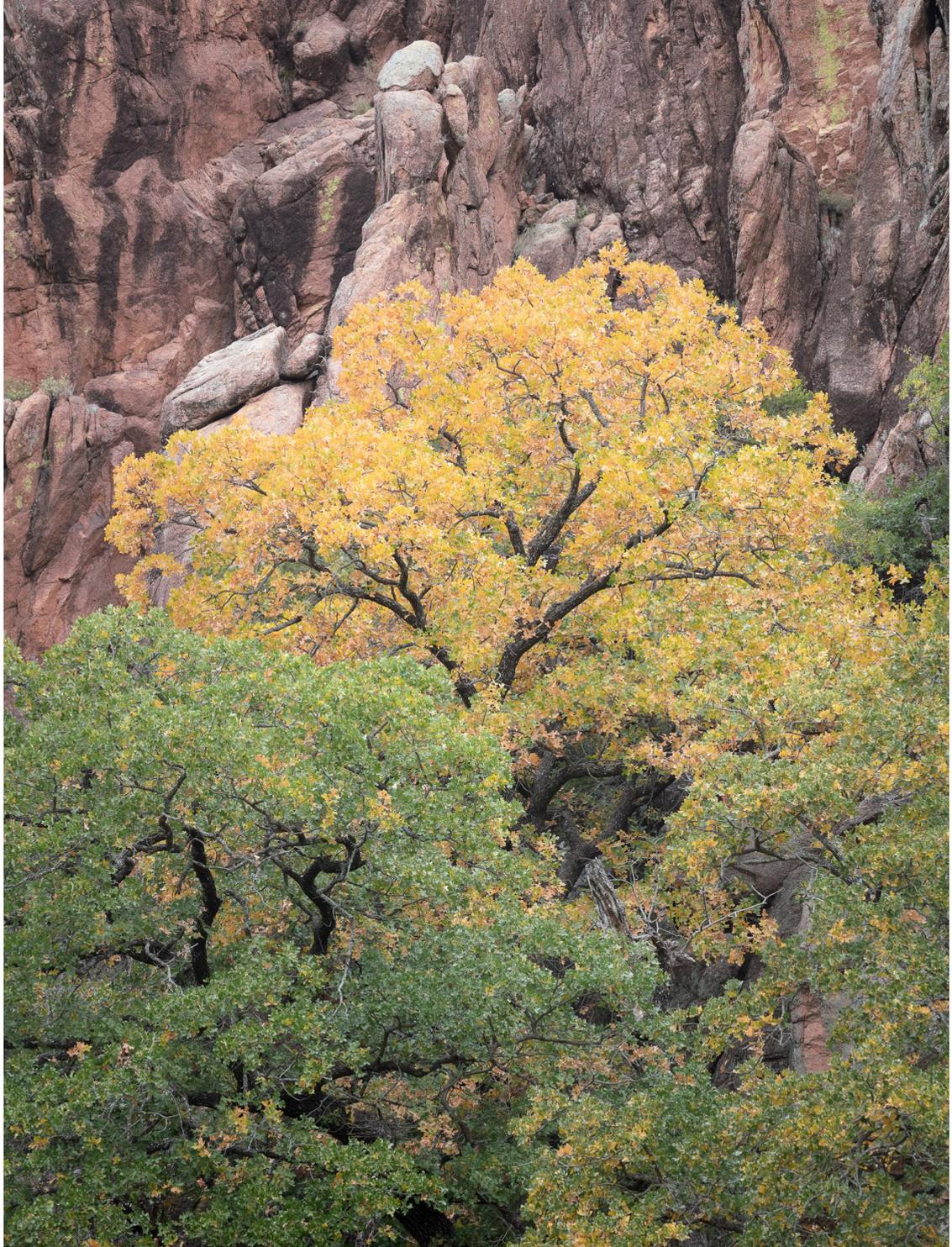
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Piamempits

The mythical giant cannibal owl who lived in caves among the Wichitas and would haunt the dreams of Comanche children.







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Citrus Bowl

The introduction of something unfamiliar yet irresistible to both cuisine and culture.





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Kenny Thatcher

Comancheria

The name given to the vast, unnavigable empire of the ruthless horse-mounted warriors.





Tiny Voices

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Editorial |

Kenny Thatcher



All Who Came Before

Reflecting somberly in
reverence and
appreciation.





Lightpath

Finding my way among the scrub, boulders, and emotions forever connected to memory.



Editorial |
Kenny Thatcher

Everlasting

A sanctuary carved by time and water. Refuge from unrelenting Summer heat and worry.





Any Questions,
with special guest David Ward

TIM PARKIN AND JOE CORNISH

Any Questions, with special guest David Ward

EPISODE SIX

The premise of our podcast is based loosely around Radio Four's "Any Questions," Joe Cornish and I (Tim Parkin) invite a special guest onto each show and solicit

questions from our subscribers.

This Sixth episode features David Ward where we talk about the curse of the masterpiece, the transition from film to digital, what style means in photography, how the art world perceives landscape photography and much more.

You can use the audio player or visit the dedicated website [here](#). You can view the podcast on YouTube at the link [here](#) as well.



Tim Parkin
Amateur Photographer who plays with big cameras and film when in between digital photographs.
[Flickr](#), [Facebook](#), [Twitter](#)



Joe Cornish
Professional landscape photographer.
[joecornishphotographer.com](#)



David Ward
T-shirt winning landscape photographer, one time carpenter, full-time workshop leader and occasional author who does all his own decorating.
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Endframe

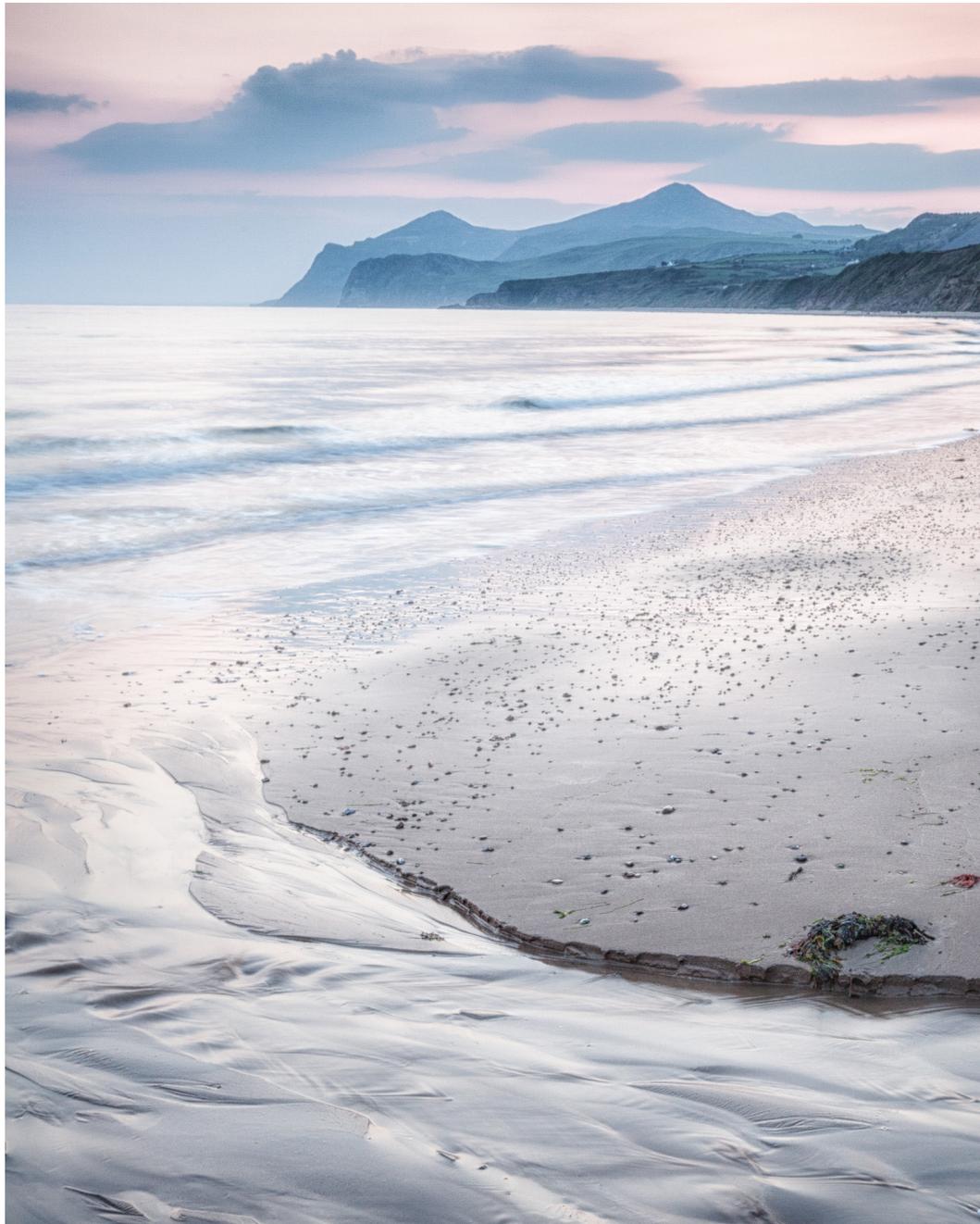
‘Nefyn’ by Pete Hyde

Daniele Bellucci chooses one of his favourite images

I was already into landscape photography when I came across Pete’s outstanding portfolio.

I can’t exactly remember how I came across it but I immediately got amazed by that sense of getting lost in emotions that you can feel in each of his pictures. I perhaps started turning my photography more toward an intimate direction and everytime I started going out for pictures I would ask myself “How would Pete shoot here?” or “What emotion would Pete be able to eradicate from this scene and make it available for the time being to humanity?”





Endframe |
Daniele Bellucci

'Nefyn' by Pete Hyde



Slowly I started getting more and inside myself and I suddenly realised how much of an incredible photographer Pete is! Every single pixel of each Pete's photo has been filled with small and subtle details that all contribute to make each image unique.

For instance in the picture I've chosen there's so much delicacy, calm and serenity given by the relation between the background and the foreground. Pete's attention to foreground is second to none and if you look carefully in each of his pictures you can find almost a sense of maternity.

There's always an element of detail that's enclosed and protected by the surrounding environment. There's always a static element that's being protected by the background, same as a grandmother would protect his grandchildren.

It has taken me a couple of years but I finally got to know why I got so emotionally attached to Pete's photos.

Thanks Pete for your outstanding job.

Do you have a favourite image that you would like to write an end frame on? We are always keen to get submissions, so please [get in touch](#) to discuss your idea.



Daniele Bellucci

My name is Daniele Bellucci and am a 42 years old IT Security Engineer. Landscape photography for me is a tool that allow me to breathe the beautiful planet we're leaving in some of its most astonishing corners that rarely get attention. I love to find unusual places, unusual compositions. Beauty is like a treasure hunt and it's everywhere. Photography allow me to catch the essence of this beauty which I hopefully convey to the viewers.

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on landscape

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