



Learn new D-SLR skills for Winter!

Follow our easy camera techniques for breathtaking winter landscape shots – with a little help from the UK’s best professional landscape photographers!

Many people just think of winter as a freezing-cold season best spent indoors. But for us outdoor photographers, if you dress right for the challenging weather conditions, it offers amazing photographic opportunities to bag some winning scenic shots. Icy conditions, snowbound landscapes and frost all help to transform standard-issue scenes into atmospheric winter wonderlands.

To help you master shooting landscapes at this time of year, we’ve rounded up seven of the UK’s best landscape photography pros to share their wisdom.

Over the next few pages you’ll discover Canon D-SLR secrets for taking top shots just like theirs.

With the help of our Magnificent Seven, we take you through a day’s wintry landscape photoshoot, from sunrise on a frosty morning and shooting snowy vistas under bright blue skies during the day, to colourful evening sunsets and capturing cool scenes at night. Learn all you need to know to take great winter landscapes, from setting up your EOS D-SLR and selecting a lens, to using a tripod and camera filters. Turn the page now for more... ▶

Shoot from dawn to dusk...



Morning has broken

Capture atmospheric sunrises and crisp early light **page 34**



Middle of the day

Make the most of ice-blue skies and snowy scenes **page 36**



Colourful sunsets

Feast your eyes – and EOS sensor – on vivid sundown hues **page 38**



Cool scenes after dark

Get creative during those long, clear winter nights **page 40**

The Magnificent Seven

We’ve enlisted the help of seven of the UK’s best Canon professional landscape photographers to share their secrets for top scenic shots!



Tom Mackie

www.tommackie.com

Tom has been a landscape pro for nearly 30 years, also writing on the subject and schooling others in the art.

Renowned for his use of colour, Tom caught the landscape bug under the US’s vast skies.



David Clapp

www.davidclapp.co.uk

A former water engineer, David turned pro in 2009. His bold landscape work has taken him all over the

world and has been picked up for use in photo magazines, travel guides and calendars.



Adam Burton

www.adamburtonphotography.com

Adam has been a full-time photographer since 2008, and has cemented his status

as one of the UK’s top landscape pros. He loves British scenes, especially southwest England.



Guy Edwardes

www.guyedwardes.com

A pro landscape, travel and wildlife photographer based in southwest England, Guy travels the globe in search of perfect shots. He's published two books on landscape and nature photography.



Mark Hamblin

www.markhamblin.com

Residing at Aviemore in the Scottish Highlands, Mark is well placed to pursue his passion for nature and wildlife photography. Pro for more than 15 years, he's authored several acclaimed books.



Steve Sharp

www.stevesharpphotography.com

Yorkshire-based Steve specialises in landscape, low-light and night photos. He also conducts workshops where he teaches the art of making stunning, creative images.



Lee Beel

www.lee-beel-photography.co.uk

Gamekeeper's son Lee grew up steeped in nature and turned pro almost a decade ago. His canine, wildlife and landscape shots regularly grace mags and calendars.



Morning has broken

Learn simple D-SLR skills for shooting sunrises and crisp early winter mornings

Tripods for shake-free shots



Pro Tom Mackie **Location** Jökulsárlón Iceland **Camera** Canon EOS 5D Mk II **Lens** Canon EF 16-35mm f/2.8L II USM **Exposure** 1/30 sec at f/11; ISO100

"Without a doubt, using a tripod will improve your photography. It not only ensures that your images will be shake-free and sharp, however slow your

shutter speeds, but because it enables you to take your hands away from the camera, you can see more of what's going on in the viewfinder by checking the edges of the frame to make sure unwanted elements are not creeping into your composition. Best of all, though, it enables you to become more creative with exposures by using slow shutter speeds to create motion blur or to create HDR images."

Get up early!



Pro Tom Mackie **Location** Thurne, Norfolk **Camera** Canon EOS 5D Mk II **Lens** Canon EF 24-105mm f/4L IS USM **Exposure** 0.3 sec at f/11; ISO100

"The best light is at the start and end of the day: it's softer and more atmospheric because the sun is lower in the sky. You get more colour too. Set your alarm and arrive at least 45 minutes *before* dawn so you're ready to capture the sun peeking over the horizon. Don't forget to dress for the cold so you can relax and enjoy shooting your wintry landscapes: warm coat, insulated trousers, hat, fingerless gloves, thick socks and suitable footwear."

PRO TIP!

"Remember that the narrower the aperture you use, the longer the shutter speed will be, so you may need a tripod for sharp results."

Av mode



Pro Adam Burton **Location** Exe Valley, Devon **Camera** Canon EOS-1Ds Mk III **Lens** Canon EF 24-70mm f/2.8L USM **Exposure** 2 secs at f/16; ISO100

"When shooting landscapes, always maximise your depth of field so both your foreground and background subject matter will be suitably sharp. Select Av mode on your EOS, and choose a narrow aperture (a high number, such as f/16 or f/22). Be aware that the narrower the aperture you select the longer the resulting shutter speed will be, so you'll need to consider using a tripod if shooting near sunrise or sunset. Even with a narrow aperture, it is still important to focus correctly. Set your lens to focus a third into the picture (one third up from the bottom of the frame) to ensure the whole scene remains in focus."





High-quality images



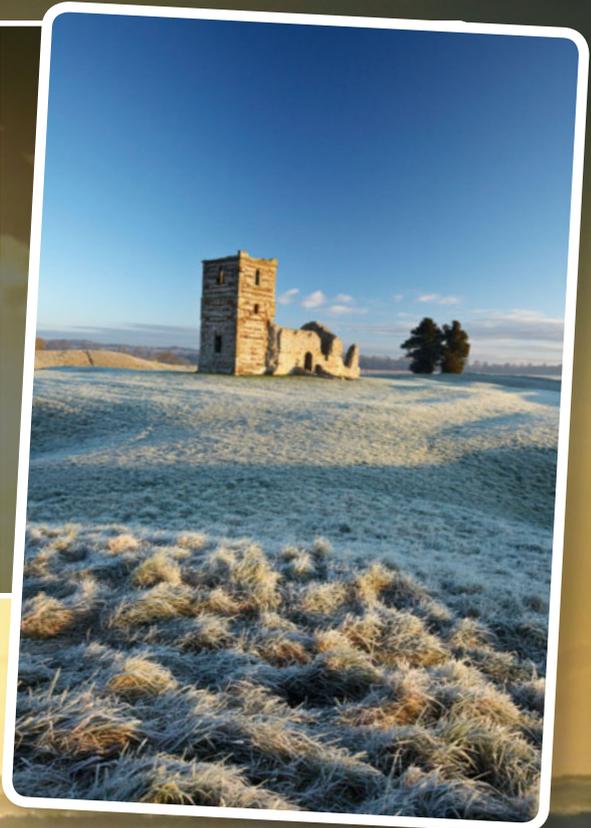
Pro Guy Edwardes
Location Knowlton church ruins,
Dorset

Camera Canon EOS 5D

Lens Canon TS-E 24mm f/3.5L

Exposure 1/4 sec at f/16; ISO100

“Always shoot in RAW image format for the best final result and closest control of processing. The RAW file may look a little flat, but with some subtle tweaking of exposure, contrast and colour in your RAW conversion software you’ll be able to extract the best possible image quality. (More on RAW image processing in our Photoshop Skills section from page 43). Also stick to low ISO settings, such as 100 or 200, whenever possible. This will result in less digital noise, particularly in the blue tones of the image and the shadow areas.”



Wide-angle lens



Pro Adam Burton **Location** Moraine Lake, Canadian Rockies
Camera Canon EOS 5D **Lens** Canon EF 17-40mm f/4L USM

Exposure 4 secs at f/22; ISO100

“Wide-angle lenses are vital in landscape photography. These lenses can exaggerate depth, making foregrounds appear big and bold while seemingly pushing distant objects further away in the frame. For APS-C D-SLRs you’ll want a wide-angle with a focal length of around 10-20mm. If you’re shooting huge vistas, such as here in the Canadian Rockies, a wide-angle lens will enable you to include the peaks of the towering mountains and the trees on the near side of the lake, which a standard lens would not be able to do. But the rules of composition still apply: you can fit so much more, but it doesn’t mean you should!”



Compensation for white scenes



Pro Lee Beel **Location** Waters’ Edge Country Park, North Lincolnshire

Camera Canon EOS 5D Mk II

Lens Canon EF 17-40mm f/4L USM

Exposures 1/50 sec and 1/15 sec at f/16; ISO400

“Exposure compensation is often required when photographing winter landscapes. Bright snowy or frosty scenes can fool your Canon D-SLR’s metering systems, resulting in dull, grey, underexposed images. To overcome this, when shooting in Av or Tv mode, start by dialling in +1 stop of exposure compensation to increase the exposure and brighten the image. Then check the

Underexposed



histogram and add or subtract a third or half a stop of exposure compensation until the whites are really nice and bright. Repeat this step if necessary but don’t lose detail by increasing

Compensated



the exposure too much and clipping the highlights off the right-hand edge of your histogram graph – overexposed areas of your images will flash when reviewing your shots on your LCD.” ▶



Middle of the day

Capture beautiful blue winter skies and fresh frosty days

Timing is everything



Pro Tom Mackie **Location** Melbury Deer Park, Dorset
Camera Canon EOS 5D Mk II **Lens** Canon EF 24-105mm f/4L IS USM **Exposure** 1/125 sec at f/16; ISO100

"Timing is crucial for creating evocative images. Take a while to study how your scene relates to its surroundings with regards to placement of the sun and the shifting weather conditions. Be ready to trip the shutter when the sun just peeks out from behind a cloud to capture the sunburst or place the sun behind subjects in your scene to create dramatic shadows that become a part of your composition. Don't rush off after the first exposure – wait and watch as the conditions change."



Shoot into the sun



Pro Tom Mackie **Location** Jökulsárlón, Iceland
Camera Canon EOS 5D Mk II
Lens Canon EF 16-35mm f/2.8L II USM
Exposure 1/125 sec at f/22; ISO100

"Create a sunburst without using a cross star filter, which will degrade the image. Shoot directly into the sun taking care not to look at it too long. Use a narrow aperture, such as f/22 used here, to create a more defined sunburst from the sun's rays thanks to the aperture blades inside the lens. The sun was placed behind the piece of ice, with a 3-stop ND grad helping to control the exposure between the sunburst and black volcanic beach."

Polarising filter



Pro Tom Mackie **Location** Caistor St. Edmund, Norfolk
Camera Canon EOS 5D Mk II **Lens** Canon EF 24-105mm f/4L IS USM **Exposure** 1/15 sec at f/16; ISO100

"Boost saturation and make blue skies more vibrant by using a polariser attached to your lens. Shoot with the sun at 90 degrees to your scene for maximum polarisation to add more contrast between snow-covered trees and a blue sky. This will make frost or snowy subjects stand out more within your scene. A polarising filter will also help to reduce the reflectivity and glare of bright, white snow so you don't burn out your highlights. Also look for natural or man-made lines to lead the eye into the frame – such as fences, lines of trees, walls and edges of water."



PRO TIP!

"Try using a strong ND filter during the day to extend your exposures, turning the water into an atmospheric blur."

Foreground interest



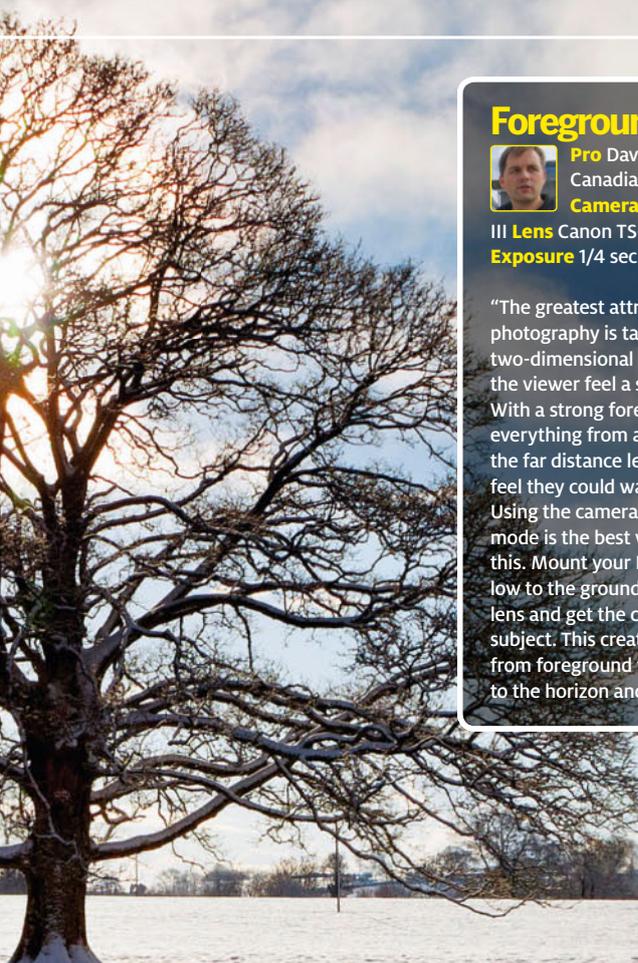
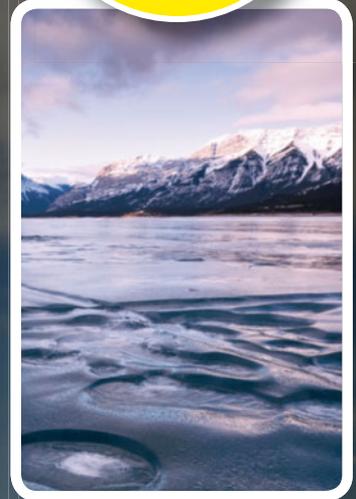
Pro David Clapp **Location** Abraham Lake, Canadian Rockies, Canada

Camera Canon EOS-1Ds Mk III

Lens Canon TS-E 24mm f/3.5L II

Exposure 1/4 sec at f/16; ISO100

"The greatest attribute of landscape photography is taking an essentially two-dimensional image and making the viewer feel a sense of depth. With a strong foreground element, everything from a few inches away to the far distance leads the viewer to feel they could walk into the frame. Using the camera in portrait (vertical) mode is the best way of achieving this. Mount your EOS on a tripod, low to the ground, use a wide-angle lens and get the camera on top of the subject. This creates a visual flow, from foreground through the vista to the horizon and sky beyond."



Go coastal!



Pro Guy Edwardes **Location** West Bay, Dorset

Camera Canon EOS 5D Mk II **Lens** Canon EF 24-105mm f/L IS

Exposure 6 secs at f/22; ISO100

"Coastal locations are great in winter. Low-angled sunlight and rough seas can give spectacular results! Try a strong neutral density filter to extend exposure, turning waves into an atmospheric blur. Here an ND filter was used for a six-second exposure in broad daylight! You only need one ND filter to fit your largest diameter lens. Step-down rings will enable you to fit it to smaller lenses. I've found Heliopan filters control colour casts associated with ND filters best."



Try a telephoto lens



Pro Tom Mackie **Location** Santo Stefano di Sessanio, Italy

Camera Canon EOS 5D

Lens Canon EF 24-105mm f/4L IS USM

Exposures 1/15 sec at f/16 and 1/80 sec at f/11

"Using a wide-angle lens can add depth and give a sense of place to your subject, such as with this ancient village set among the snow-covered mountains in Abruzzo. I chose to shoot from a high angle to place the village

Wide-angle



within the landscape so that I had foreground, mid-ground and background. Try using a telephoto as well to capture details within the grand landscape, looking for patterns and shapes,

Telephoto



and to focus closely on interesting elements of your scene. A telephoto will compress the elements within the scenes to capture a completely different perspective." ▶





Winter landscapes special!

PRO TIP!

“Warm up winter colours by setting your White Balance to Cloudy or manually to around 6500K to 7000K.”

Sunsets and colourful skies

Short winter afternoons offer a vivid feast of opportunities for D-SLR photographers



Intense hues

Pro Mark Hamblin **Location** Loch Morlich, Cairngorms National Park, Scotland **Camera** Canon EOS 5D

Lens Canon EF 17-40mm f/4L USM

Exposure 2 secs at f/16; ISO100

“The essential skill for sunrise and sunset photography is to ‘read’ the sky – thin clouds above a clear horizon will usually produce great colour. The best time is around 30

minutes before sunrise or after sunset, so make sure you’re in position. The Auto White Balance setting on your Canon D-SLR should give good results, but you can warm up the colours by setting the White Balance to Cloudy or setting it manually at around 6500K to 7000K. If shooting in RAW you can adjust the colour temperature of your landscape shots in Adobe Camera Raw or other RAW processing software and also intensify the colours using the Vibrancy and Saturation sliders.”



Reflections

Pro David Clapp **Location** Jasper National Park, Alberta, Canada **Camera** Canon EOS-1Ds Mk III

Lens Canon EF 24-105mm f/4L IS USM

Exposure 2 secs and 1/30 sec at f/16, ISO100

“Reflections create great landscape photography opportunities. Lakes and ponds shot at dawn can create stunning imagery, not only in the conventional sense but as abstracts. Here the inverted mountain range creates a sharp edge for the soft reds, with a frenzy of reflected trees in the centre. For this shot, a 3-stop ND filter has smoothed ripples, enhancing the reflections further. Two blended exposures give detail in the sky, lake and dark trees.”

Waiting for the sun

Pro Tom Mackie **Location** Stonehenge, Wiltshire **Camera** Canon EOS 5D Mk II

Lens Canon EF 24-105mm f/4L IS USM

Exposure 1/30 sec at f/16; ISO100

“Knowing where the sun will appear in your scene can be very useful. Tools such as Flight Logistics’ Photographer’s Sun Compass (£21, www.flight-logistics.com) show where the sun will rise or set in a given location at any time of the year. In December the sun sets behind Stonehenge, so you can shoot when it’s closed without tourists

Sunburst



walking across shot. First, I placed the sun in a small gap to create the sunburst, then waited until

Sunset filter



a cloud drifted in and used my custom Lee sunset filter to enhance the warmth from the light.”

Balance exposures



Pro Tom Mackie **Location** Loch Morlich, near Aviemore, Scotland
Camera Canon EOS 5D Mk II **Lens** Canon EF 16-35mm f/2.8L II USM **Exposure** 0.3 sec at f/16; ISO100

"ND grad filters balance bright sky and darker landscape in one shot. They come in degrees of density and transition – a soft edge for use with irregular horizons and a hard edge for straight lines, as in this image. A 3-stop Lee ND grad was used with the dark edge positioned over the sky to the tree line. Be wary of filters advertised as 'grey grads': they will give a magenta or pink cast shooting into the sun."



Winter waters



Pro Guy Edwardes
Location Glen Lyon, Scotland

Camera Canon EOS-1Ds **Lens** Canon EF 28-70mm f/2.8L USM
Exposure 2 secs at f/11; ISO100

"Capturing a sense of movement from water can really help to bring your landscape photos to life. Look for rivers, streams and waterfalls, and shoot late in the day, *after* the sun has set, to benefit from the low light levels. This will enable you to use a long exposure time to record movement in rivers and waterfalls – without fear of overexposing your shots. Experiment to find the best exposure time for the speed of the water. Try 1/8 sec for fast-flowing water and up to 30 secs for slow-moving rivers. For waterfalls I normally use a speed of around 1/2 sec; I'm not keen on the milky effect produced by really long exposures."



Try different compositions

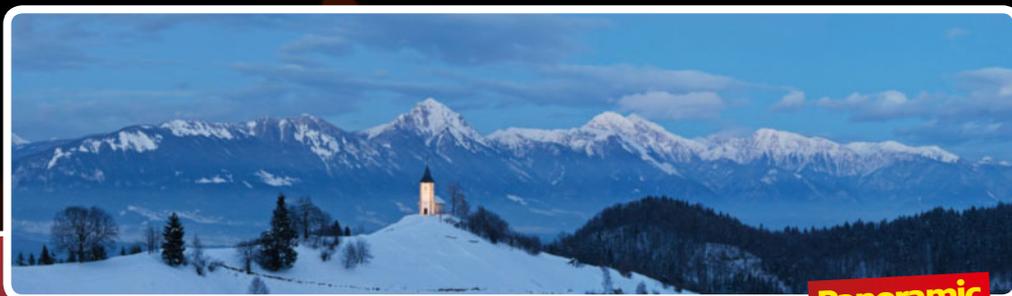


Pro Guy Edwardes **Location** Jamnik, Slovenia
Camera Canon EOS 5D Mk II
Lens Canon EF 70-200mm f/4L IS USM

Exposures 1/15 sec at f/11; ISO100, and 4 secs at f/11; ISO100 (10 frames stitched together)

"It's sometimes the case that there is only one ideal composition for a particular scene. However, it's always worth experimenting to see what else could work. Try to

incorporate interesting foreground elements, switch between horizontal and vertical format – or even try creating a panorama, as I've done here with 10 frames stitched together. You'll often find that the panoramic format will work in situations where other formats fail due to lack of foreground interest or a boring sky. Careful setup is essential, and remember to overlap each image by at least 25% to enable the stitching software (such as Photomerge in Photoshop) to blend the sequence of images seamlessly." ►



Panoramic



Vertical



Cool scenes after dark

Longer hours of night provide fantastic scope for creative photographic techniques

PRO TIP!

"At night, to get as much light onto your sensor as possible set a slow shutter speed, wide aperture and high ISO combined!"

Night lights



Pro Guy Edwardes **Location** Shaftesbury, Dorset **Camera** Canon EOS 5D Mk II **Lens** Canon EF 24-105mm f/L IS USM **Exposure** 30 secs at f/16; ISO100

"At this time of the year you have to make the most of the short daylight hours. Dusk is the perfect time to shoot floodlit buildings, cityscapes and village scenes lit by artificial light. Try to time your photography to coincide with crossover light, when the ambient light levels balance with the brightness of artificial lighting. Most floodlights produce an orange glow, which can sometimes work well, especially in contrast against a dark blue sky. However, for a more natural result consider converting your image to black and white. Use Photoshop's Black and White command for a quick and easy monochrome conversion."



Aurora borealis



Pro Tom Mackie **Location** Jökulsárlón, Iceland **Camera** Canon EOS 5D Mk II **Lens** Canon EF 24-105mm f/4L IS USM **Exposure** 3 minutes at f/6.3; ISO400

"2012 will be the peak of the 11-year cycle of solar activity, giving strength to the aurora borealis or northern lights. The best places to shoot the northern lights will be above the Arctic Circle, though it has been seen as far south as England. There is no set formula as to when to capture the northern lights, but a guideline is from 10pm onwards during the winter months. Use a wide aperture along with a high ISO, depending on the amount of moonlight, and set the lens focus point at infinity. This image was made at Jökulsárlón in Iceland during a full moon that illuminated the winter landscape."



Paint scenes with torch light!



Pro Steve Sharp **Location** Todmorden, West Yorkshire **Camera** Canon EOS-1Ds Mk II **Lens** Canon EF 16-35mm f/2.8L USM **Exposure** 6x6 mins at f/5.6; ISO100

"This shot is a combination of six six-minute exposures. I light painted the scene with a torch from varying angles. If you use the same aperture/shutter speed/ISO each time, judging how much to paint the scene becomes easy. Using layers and masks in Photoshop I blended the best light painting from each exposure into a base for foreground and rocks. For the sky I stacked the images as layers with the Blending Mode set to Lighten, so star trails appear as a 36-minute exposure."



Moonlit skies



Pro Steve Sharp **Location** Ovenden Moor, Halifax, West Yorkshire

Camera Canon EOS-1Ds Mk II

Lens Canon EF 16-35mm f/2.8L USM

Exposure 15 secs at f/5.6; ISO3200



"Winter can be great for night shoots: often the atmosphere is crisp and clear, resulting in clean night skies. Using moonlight helps fill what can otherwise be a deep, dark sky – but expose too long and your shot may look like daylight. Here I backlit the turbine by hiding the moon behind the blades' centre. At night you need as much light on your EOS sensor as possible; combine slow shutter speed (15 secs), wide aperture (f/5.6) and high ISO (3200). I set my Canon 580 EX Speedlite to stroboscopic mode so it would illuminate the turbine blades."



Nocturnal trees



Pro Guy Edwardes

Location Berwick-upon-Tweed, Northumberland

Camera Canon EOS 5D Mk II

Lens Canon EF 24-105mm f/L IS USM

Exposure 30 secs at f/8; ISO100

"I find skeletal winter trees very inspiring and I'm always looking for new ways to photograph them. Often the challenge is separating them from a distracting background. One way is to artificially illuminate them at dawn or dusk. The background is turned dark to enable the graphical tree shape to stand out. Here I lit the tree with a torch during a long exposure, moving it throughout to record the falling snow in the image. When shooting snowy scenes or light painting, don't walk too close to your subject and leave footprints in the pristine snow!" ■

