

# NATURAL LANDSCAPE



VOLUME TWO  
Extended Edition



## Eduardo Blanco Mendizabal

The unifying blue color of twilight picks out the channels and runnels of water-sculpted rock, all draped in a snowy blanket. The still scene is transformed by the clever use of flash light to pick out the wind-blown snow, each flake playing its part in drawing the eye back to that dramatic, brooding column.

*Grand Scenic, Runner Up*

## Nicolas Raspiengeas

We see many volcano images, but few have the extra magic ingredient to draw the judges' attention. At first glance, this image doesn't appear to stand out. Still, after spending some time with it, the tracery of micro-bombs and sparks give fascinating detail to the form of the crater and the light of the lava reflecting from the vent gasses further illuminates it. A fascinating tracery of light and form.

*Grand Scenic, Third Place*







## Eduardo Mendizabal

Corella, Spain



For more than a decade I have been professionally dedicated to telling stories, but not with words, no, I do it with images, because it is even better. A good photograph does not need translation and is understood by everyone, which is why it is so important to choose someone who knows how to transmit through the image. European Wildlife Photographer of the year 2019 (GDT) Author of the books “Photographing Bad Weather” and “Bardenas Reales”.

[ebmfoto.com](http://ebmfoto.com)

## Ice Daggers, Castle Earth

Bardenas Reales is an exceptional environment located in the southeast of Navarre. With nearly 42,000 hectares, there are unique landscapes in Europe. Nature is preserved there, declared a natural area in 1999, UNESCO granted it the title of biosphere reserve in 2000. The Barranco de las Cortinas collects only a small portion of the rainfall from the area of La Bardena Blanca before reaching Castildetierra and downstream joins its flow to the Barranco Grande, then becoming the Barranco de las Limas that will end only a few kilometers later in the Ebro river. Due to the small surface of the land with vegetation cover and the poor retention by the type of soil in the area, the water circulates at high speed, draining into the ravines that rise rapidly in level.

My book, “Bardenas Reales, in search of light” is a visual journey that takes up the passage of a day, itself reflecting the course of the year, although it is, to tell the truth, the result of two decades of work photographic.

Canon R5 + Canon 16-35 f/4 L at 16mm

*Tripod mounted, 2s at f/11 ISO 100*







## Nicolas Raspiengeas

Clermont-Ferrand, France



A self-taught photographer, I discovered my passion for images and adventure at the dawn of my 30th birthday. My artist's name, Check-MyDream, is a nod to the inscription on my very first plane ticket, "Check My Trip", which I later rephrased to read "Look at my dreams". For years I have been searching for my way, and finally I created my own: "Dream Chaser". Through it, I see photography not as an end in itself, but as a way to photograph and share my dreams. Specialised in landscape photography, my photographic work aims to make you discover a vision of nature in the light of original and careful compositions. I particularly look for associations of colours and contrasts.

[checkmydream.fr](http://checkmydream.fr)

## Lava Walker

While the world's eyes were on the eruption that had just ended in Iceland. Another corner of Europe was talking about the glowing rock. After almost 40 years the Cumbre Vieja erupted on the island of La Palma in Spain. I saw rare images and video footage that made me decide to try my luck. After a one day journey to access the island, which was closed to all air traffic, I discovered the next morning an apocalyptic scene. The streets are literally flooded with ash, the sky is obscured by thick smoke from the volcano and in the distance there is a thud like a plane taking off. The purpose of my visit was essentially to carry out an aerial project. I spent weeks flying over the devastated area to try and bring back enough relevant and powerful footage. Very quickly I realised that it would be very difficult to take photos. A 2.5km exclusion zone had been created around the volcano so that it was impossible to access it without breaking the law. Furthermore, the volcano was located in such a way that it was very difficult to have a clear view without being obstructed by houses or other elements. There were rare views of the cone from the town below without having to go too far away. This photo is also from the only time I took out my camera during the whole stay. I remember being at my accommodation when suddenly the activity of the volcano changed and we could observe from afar an incandescent torch springing up with the accompanying noise. Not wanting to fly at night, I only took my photo sax to find a nearby viewpoint. Very quickly, given the distance, the telezoom

imposed itself. After a few test shots, I realize that the glowing rocks blasting out of the side of the volcano creates a surreal image. I then only adjusted my exposure time and waited for the opportune moment to trigger.

Canon 6D / Sigma 100 - 400 F 4.5/5.6

*F10 / 15s / 100 Iso*









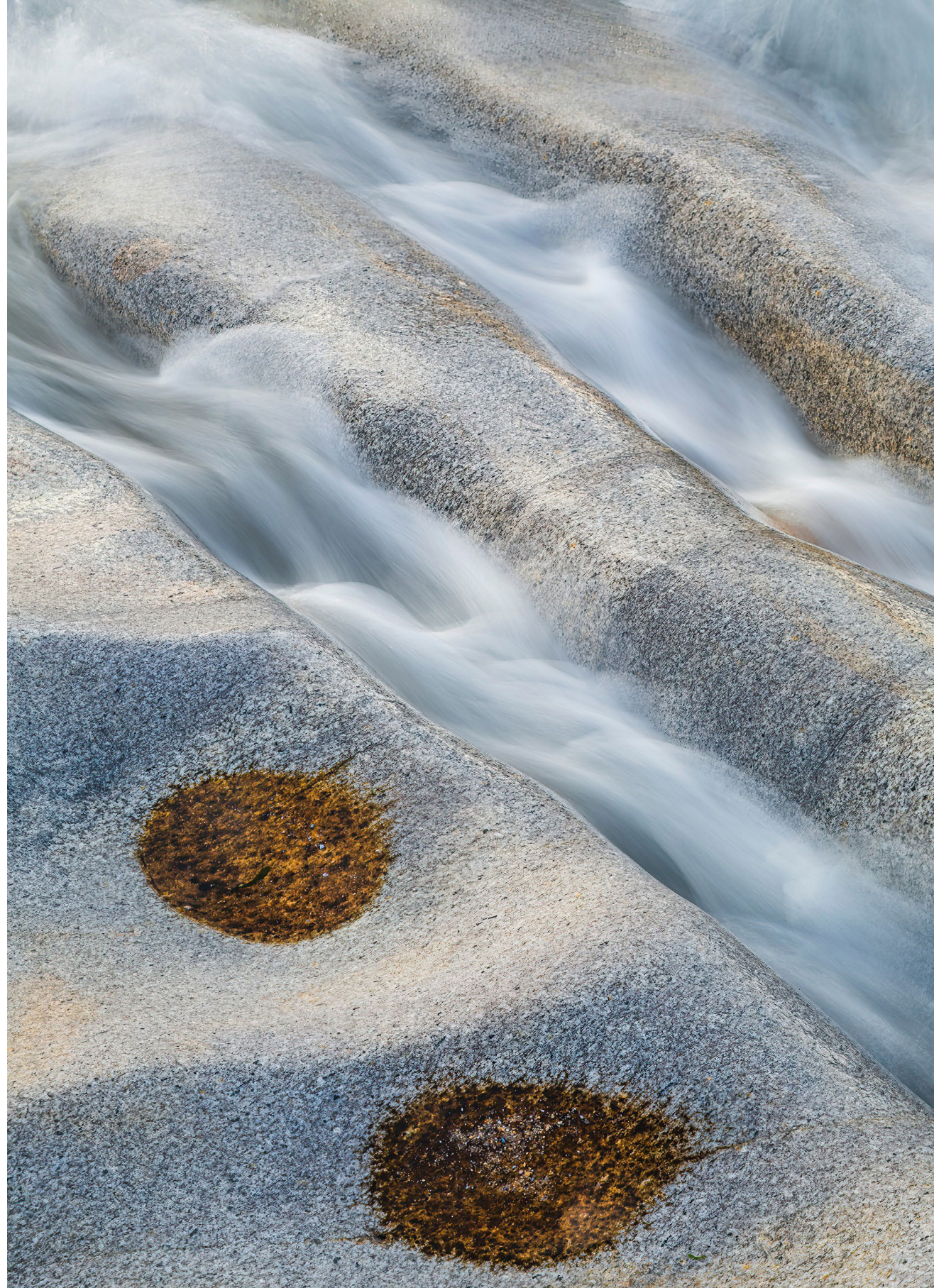


## Lawrence Pallant

In a stunning example of complex composition, Lawrence has recognized the potential of the scene and found the perfect position that allows all of its elements to play a part in a coherent, if complex, whole. The key two trees in the center, lean over the central smaller tree as if in a dance. The two smaller trees on the left bow in their presence. All of this would still appear off balance if it weren't for the reaching arms of the maple on the far left. Even the right side is 'closed' nicely by the spiraling trunk of the last tree. And we haven't even mentioned that glorious color of sandstone, desert varnish and maple. A textbook example of resolving complexity.

## Luís Afonso

Smoothly polished granites and crystal clear water flows are a magical combination. The diagonal runnels make strong compositional devices and the two small amber pools play a strong visual balance. The play between perfectly sculpted, super polished granite, the ephemeral streamlets and the way they both take on the qualities of the ambient light are the winning features here.





## Lawrence Pallant

California, USA



I have enjoyed the outdoors since I was child, starting with camping in the woodlands behind my house and backpacking at age 14 for three days with another boy on the Appalachian Trail. Throughout my career as an elementary teacher in California, I continued backpacking and exploring in the wilderness. For me, love of the outdoors came first, photography came second. For many years, I had a 6-foot wide, panoramic poster of Lake Mary in Glacier National Park on my wall at home. I used to lose myself in this image which had a therapeutic effect and reminded me of my love and wonder for the outdoors. I hope that my images can inspire others.

[pallant.smugmug.com](http://pallant.smugmug.com)

## Dancers In The Meadow

While exploring some of the canyons of Zion National Park, I came upon a meadow with a mix of oak and maple trees on its edges. The place seemed magical due to the reflected light and autumn colors. Others noticed how special it was too. As I took my photos I heard people passing on the trail nearby exclaiming in awe as they came upon it. I stayed for hours seeking compositions and could have stayed longer. The moments in this meadow spoke to my heart and was bitter-sweet when it is time to leave. There were many composition options, but the oak trees particularly caught my imagination with their twisted trunks as if in a whimsical dance.

Tim Parkin writes elegantly about the composition in *On Landscape* magazine, "In a stunning example of complex composition, Lawrence has recognized the potential of the scene and found the perfect position that allows all of its elements to play a part in a coherent, if complex, whole. The two key trees in the center lean over the central smaller tree as if in a dance. The two smaller trees on the left bow in their presence. All of this would still appear off balance if it weren't for the reaching arms of the maple on the far left. Even the right side is 'closed' nicely by the spiraling trunk of the last tree. And we haven't even mentioned that glorious color of sandstone, desert varnish and maple. A textbook example of resolving complexity."

Many things made this meadow so stunning, but two stood out to me. First, this was taken in a deep canyon with the sun reflecting off the giant sandstone wall behind me, giving everything a subtle glow. Second was the variety of colors, not just of the trees, but also of the sandstone walls behind them. People often ask me what I did in photoshop to bring out such colors and the answer is very little.

Sony A7Riii, Sony 24-105mm f4 (30mm)

*Tripod Mounted, Exposure 1/13 at f/16 (ISO 250)*







# Luís Afonso

## Lisboa, Portugal



Luís Afonso is a landscape photographer from Portugal. He is a regular presence, as a speaker, in the main nature photography festivals in Portugal. He has been invited, several times, to be jury in the most prestigious national nature photography competitions. Since 2017, he is the Content Director of the Manteigas Landscape Photography Festival – Imaginature. He likes to photograph in his country, in places with which he can develop a long-standing relationship. He is more keen to show the intimate view than the big vista as he believes that nature photography can and should represent much more than just “this is what I saw”.

[luisafonso.com](http://luisafonso.com)

## Dialogues

Unlike the other senses, the smell has a privileged access to our brain, through an intimate connection to the amygdala and the hippocampus, central structures in the formation of emotions. This explains why certain aromas are responsible for the revival of so many memories full of feelings. I will never forget the intense smell of the seaweed that flooded the train carriage that took me with my family to the summer holidays, right after the Âncora station, when I was traveling from Campanhã towards Seixas. The smell of my beach, where we went every day of every summer of all my childhood years, still insinuates itself like a wind that is just mine under this nose. My parents liked the quiet and, for this reason, they chose a more secluded and sheltered part of the beach, trying to get cover from the strong north winds so typical of Moledo. Every time we heard them say that we were going to the “stones”, my sister and I, who loved the long sandy beach, were discouraged.

Today, looking back, I have no doubt that it were these “stones” - and my parents’ firmness -, of a granite that most of the time is white, but also yellow, pink or black, the main responsible for my passion in photographing textures, shapes and the energy of rocks. This image was made on a late visit, already as a photographer, to “my beach”. The aromas and granite slabs are still there. But now, I look at them in a different way, fueled by decades of visual culture, a passion for the aesthetics of nature and the light that transpires from natural elements.

It was not the first time that I visited this beach to portray it. But this time, I tried to ignore the open landscape and focus on the granite floor and on all the stories that insinuate themselves in the heaven under my feet. I remember looking at these two small puddles, filled with water from days gone by, that paint the ground with a dense and golden yellow. And it occurred to me that the rocks could also look back at me. Afterwards, while the tide lends itself to the eternal game of coming and going, I saw the salty water fill those small channels, without touching the eyes to its left, living in a parallel world where energy fills the present.

The end of day light was working its magic on the sky and at other times it would be enough to make me lift my eyes from the ground.

But not this time. This time it made me concentrate even more on this composition, on this more intimate record of what was happening a few centimeters from my emotional center. The warm light, reflected on the granite rocks, intensifies the feeling of comfort and creates a three-dimensionality that is difficult to achieve in any other way. The texture is present, as if we could and wanted to touch it, and the thin layer of salt water cleans the entire image, making it pure, recent, ephemeral, but at the same time, eternal. There is no pore devoid of material in the skin of this rock, any more than there is on the surface of this sea. Everything is in motion, even if that movement means a temporary pause.

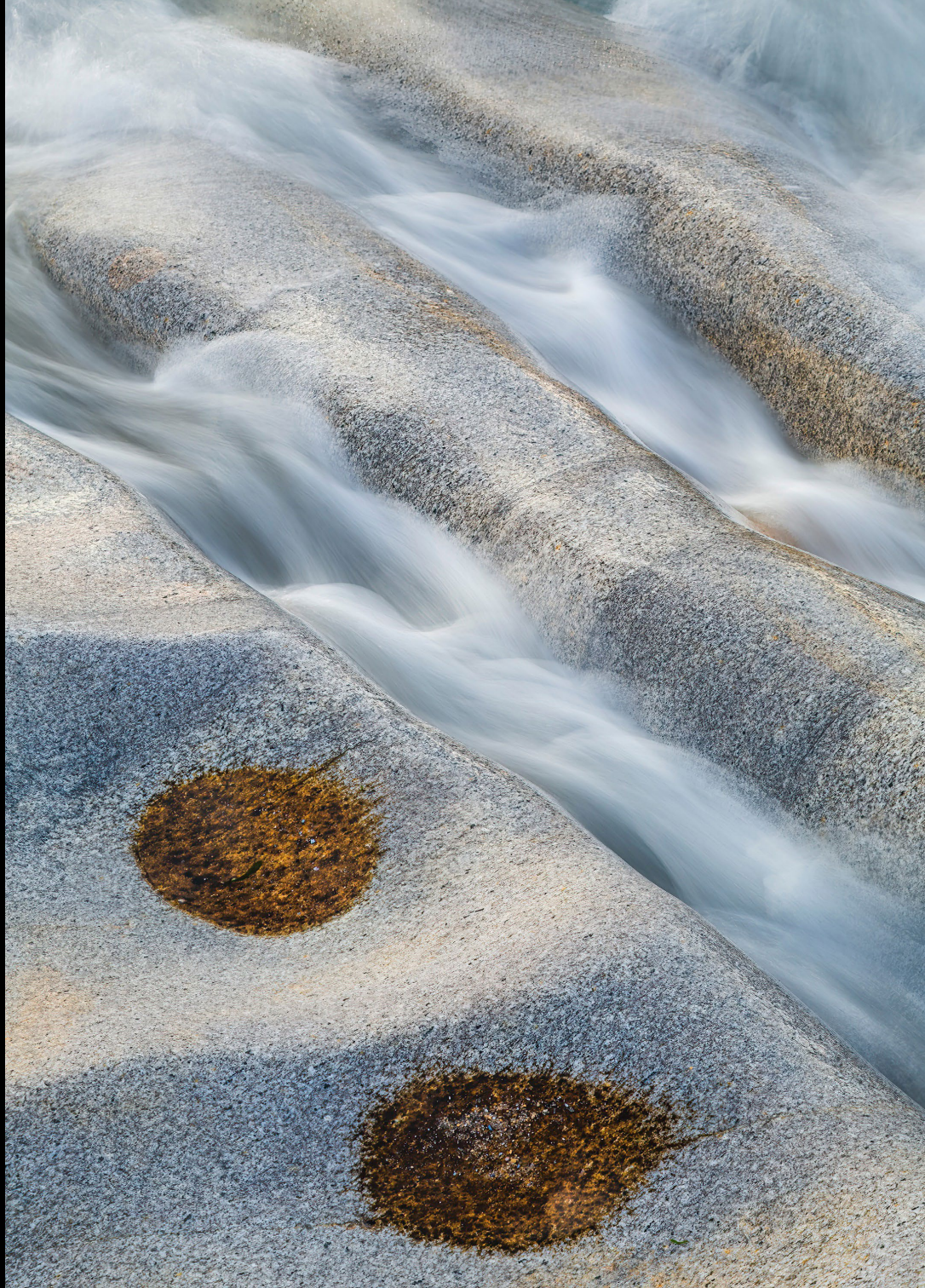
But, perhaps, what I like most about this image, in addition to the memories of a beach that is mine alone, are the dialogues that are maintained here. In pairs. Two circles. Two lines filled with water. Two rows full of white stone. Two curves made from light and shadow. Between all of them there seems to be no point of contact, but none of them would be able to live without the existence of the others. As in everything in life, everything is connected, even if, at first glance, we think that it is not. But the stones, the water and the light are one and all dialogues will always be with the same “people” and they will always speak using the same words. Only the stories we create with them will be different...

In aesthetic terms, after framing the different diagonals and having saved the lower left section for the two golden circles and the curvilinear lines that separate them, perpendicular to the large diagonals, it was time to set up the tripod, wait for the tide to make its game and, choosing an exposure time slow enough to create movement without stripping the water of texture, capture this image when seawater filled the channels. Post-processing is minimal: color adjustments to bring out the golds introduced by the late-day light and opening up the shadows to keep this intimate scene looking soft and pure.

Canon EOS 5D Mark III / EF 24-105mm f/4 L IS USM (67mm)

*Tripod Mounted, Exposure 0,3s at f/13 (iso100)*











## Caleb Weston

A wonderful puzzle of a picture that has us trying to work out what we're seeing. Is it aerial, ice or geology? Are the green areas reflective or transparent? What gives it that yellow-green color? The composition, full of waves and loops, helps us wander the image and the sinuous yellow bands make their way from side to side like slow-moving rivers.

## James Rodewald

The meaning of "Photography" is "Writing with Light" and it seems James has taken this rather literally with his image! The reflection of the moon dances in the darkness, dragging a light trail across the sensor. The top half of the image just about reveals the canvas to be the side of a flowing river. Amazing what you can do with a four-year old phone camera!





## Caleb Weston California, USA



Caleb Weston is a photographer based in Southern California where he fell in love with landscape photography—the perfect melding of his personal creative pursuits with his love of nature and the outdoors. An affinity for the southwestern part of the United States can be seen throughout his body of work from the sweeping vistas to the intimate and abstract subjects.

[dubland.net](http://dubland.net)

## Worn Contours

Living in California I consider myself extremely blessed to live near some of the most beautiful locations in the world. However, most people would not think of the suburban sprawl of Southern California as a hotbed for landscape and nature photography locales. Yet if you know where to look you can find some fascinating pockets interposed in the Los Angeles metro area. Living here all my life, I have sought out these oases of nature for refuge, rejuvenation, and inspiration. These little sanctuaries took on a whole new level of import for me over the last six years when I became a widowed father with three young daughters. Managing life as a working single parent is quite consuming. So, I started to intentionally block out short little excursions closer to home for my physical, mental, and spiritual health. These were the moments I could unwind, take a deep breath, and just be. This image is one of the fruits I reaped while exploring one of my favorite local tide pools. I wandered the beach looking for interesting designs and details when I stumbled upon this beautiful slab of rock at my feet. This outcropping of rock was distinctly different from its more protruding and jagged neighbors. The constant ebb and flow of the tide had worn down and polished these recumbent folds into such an exquisite pattern.

Reflecting on that day I recall a funny encounter with another photographer. I was composing my shot as he passed by and asked in a puzzled tone, “What are you looking at?” And from his perspective, it probably looked like I was photographing the most boring stretch of rock on the beach. You had to be looking directly down to see all the detail I was seeing. Of all the photos I took over the past year this one has by far generated the most conversations. Usually, people are trying to determine the subject matter and how big it is. Most are surprised to discover it was not an aerial or macro shot. It has been a good reminder for me to keep an open mind and look for different angles when choosing a composition. These local trips have also made me mindful of the notion that you don’t need an exotic location or have that mountaintop experience to make an incredible photograph. I will always cherish my trips exploring more picturesque places like the Sierra Nevada mountains or the Mojave Desert, no question. But I do love having local little alcoves where I can find a quiet moment in nature amidst the hustle and bustle of my daily life.

Fuji X-T4 / Fuji XF 16-80mm  
*Handheld 1/80 at f/11 (iso 160)*







# James Rodewald

## Queensbury, USA



I am an environmental science educator and fine art conservation photographer centered out of the Southeastern Adirondacks of New York State. My work primarily draws from the Adirondack wilderness and a portion of all my sales is donated back to conservation groups that work to protect the locations I photograph.

[naturessakephoto.com](http://naturessakephoto.com)

## Sundance

“Sundance.” has been a true joy to add to my portfolio. It has generated a lot of questions from clients and colleagues since I took it in 2021 and it has also helped to guide my abstract work. What I enjoy about it the most is listening to the stories of what people are seeing in the image. I hold off on talking much about it unless they want to know more. The image was taken along the shore of a lake my family has been to for several Summers. The Summer before I had accidentally dropped my Nikon D850 into the lake, so for the duration of the stay I explored the area entirely with my Samsung S9 cell phone in RAW mode. It was a great challenge and one which opened my mind to alternative methods of photography. When we returned to the lake the following Summer I continued exploring with the Samsung S9. This particular afternoon the wind was very gentle and the reflection of the Sun was rolling over the inch-tall waves. To record these random movements of the Sun I needed to stretch out the exposure. I was able to lengthen the exposure to two seconds by setting the phone into manual mode and holding a 6-stop ND filter over its lens. Of the dozens of frames I recorded that afternoon, this is one of the few in which the Sun’s reflection stayed within the confines of the sensor. So when life throws you a curve ball, make do with what you have as it may be an opportunity for learning and growth.

Samsung S9 @ 4.3mm f2.4

*Handheld 2 second exposure at 4.3 mm f2.4 and ISO 50 on the Samsung S9.*



