




The World's Top Photographers
and the stories behind their greatest images

Landscape



Terry Hope

RotoVision

The World's Top Photographers

江苏工业学院图书馆
藏书章

Landscape



RotoVision



The World's Top Photographers
and the stories behind their greatest images

Landscape



Terry Hope

Contents

Christopher
Burkett

36 USA

Macduff
Everton

68 USA

Theo
Allofs

10 CANADA

Michael
Busselle

42 ENGLAND

Michael
Fatali

74 USA

Catherine
Ames

14 USA

Joe
Cornish

46 ENGLAND

Michael
Frye

80 USA

Andris
Apse

18 NEW ZEALAND

Charles
Cramer

50 USA

Sally
Gall

86 USA

Yann Arthus-
Bertrand

22 FRANCE

Ken
Duncan

54 AUSTRALIA

Bob
Hudak

90 USA

Niall
Benvie

26 SCOTLAND

Jack
Dykinga

58 USA

Yousef
Khanfar

94 PALESTINE

Jim
Brandenburg

30 USA

Patrick
Endres

64 USA

Marty
Knapp

98 USA

102 Tom
Mackie USA

130 Colin
Prior SCOTLAND

158 Charlie
Waite ENGLAND

108 Shinzo
Maeda JAPAN

134 Lynn
Radeka USA

160 David
Ward ENGLAND

112 Nick
Meers ENGLAND

138 James
Randklev USA

164 Kennan
Ward USA

116 David
Muench USA

142 Galen
Rowell USA

166 Art
Wolfe USA

118 Marc
Muench USA

148 John
Shephard USA

122 William
Neill USA

152 Tom
Till USA

126 Pat
O'Hara USA

156 Jan
Töve SWEDEN

Introduction

Welcome to the *The World's Top Photographers: Landscape*, a collection of inspiring images from an international selection of photographers, all of whom are acknowledged as contemporary 'greats' in their field. Along with the pictures are the stories behind each photographer's rise to prominence, and something of the philosophy that lies behind their work, and it's striking to see how much passion and sheer backbreaking hard work lies behind the fashioning of a reputation.

There is no doubt that landscape is one of the most popular photographic subjects of them all. The chances are that virtually anyone who loves the outdoors has tried to shoot pictures that will remind them of some beautiful place that they have visited, but making those images marketable is a different matter. Professional landscape images can be used to sell everything from cars to washing powder, for posters and books, and it's an area that can prove rewarding for any professional photographer.

It is the very popularity of landscape that is also the reason why it's so difficult to break into this area. Anyone picking up a camera and heading for one of the world's great landscape areas – say Yosemite or the Highlands of Scotland – is treading in the footsteps of so many who have gone before. Landscape photography is big business, and a large number of seasoned full-time practitioners live in the area in which they photograph, and know its every mood. To compete is a daunting prospect for anyone travelling in from outside. Perhaps a beneficial effect of this is that many are encouraged to focus more closely on their own environment, and to work in innovative ways to reveal those regions of the globe that are less well vaunted, but equally special.

Photographers who tackle landscape do so first and foremost because they have it in their blood, and are happy to forego the potentially greater income they could earn from other areas of photography because they are driven to head for the wilder parts of the globe. There is also a spiritual element that unites many of the world's leading landscape practitioners, and many see their craft as a perfect expression of their belief in a Creator, and as a celebration of a world that has retained its splendour despite the hand of humankind.

There are all kinds of challenges for those who take up landscape photography full time: the frustration that the weather only rarely cooperates, the long working hours, and having to routinely rise at ungodly hours. They will also realize very quickly that pictures from public access points, such as parking lots or well-trodden footpaths, won't yield the most original pictures. Sometimes it is necessary to trek for miles, usually with a heavy large-format kit, to get to a place where the light might – and only might – come through and produce a moment or two of magic.

For those talented and committed photographers who do break into this market, landscape photography promises more than the four walls of a studio ever can; there is the thrill of the chase, the immense sense of freedom, reliance upon initiative, control, and the matchless feeling of achievement when a fleeting perfect moment is captured on film.

The fact is that, however challenging landscape can be, for the world's greatest, there is no choice. Their livelihood is their passion. The great outdoors calls to them, and for many, the picture-taking continues regardless of the remuneration or the circumstance.

Terry Hope

Theo Allofs



Raised in the lower Rhine River area in Germany, Theo Allofs discovered his love for photography while working on the thesis for his Masters degree in geology in the Iberian Mountains in Spain. While it was not central to his studies, he found himself drawn to portraying the remote Spanish villages and their people on film, and after graduation, he decided to make a career as a travel photographer.

In 1990 he and his wife Sabine emigrated to northern Canada, where they built a log home next to the magnificent Kluane National Park in the Yukon Territory. The wilderness surrounding their new home, combined with Allofs' strong interest in nature, inspired him to do what he had always longed to do, and in 1996 he finally decided to become a full-time nature photographer.

"I love taking pictures of landscapes and wildlife," he says. "I prefer working in regions which are not so well-known and over-photographed. It is no great challenge turning the Grand Canyon into a beautiful image. There is beauty and greatness in everything. It is up to our eye to discover it and express it meaningfully in our photographs."

Allofs now spends up to eight months of the year travelling to some of the most remote corners of the globe in his search for locations and subjects that excite him, and he is always striving to

produce images that reflect his personal interpretation of a scene. It has not been unusual for Allofs to spend six months living in a tent, such is the isolation of his photographic destinations, but he considers the lifestyle to be an essential part of his job and relishes the challenge of taking his cameras to new and exciting places.

"Although I travel much, I never travel light. Even if I leave the vehicle for a short hike into the forest, I usually carry a heavy camera backpack with about 25kg (55lb) in it, discounting the weight of the tripod. I don't want to be caught in a situation where a missing lens causes the loss of a great photographic opportunity. Among my favorites are tilt and shift lenses, because these enable me to get both foreground and distant subjects in focus without closing the aperture down too much, which results in loss of image quality," he says. "However, I find that I use all kinds of lenses throughout my landscape work, everything from a 16mm through to a 300mm and sometimes a 600mm. I simply pick the lens to suit the occasion."

Allofs' images have received winning and highly commended awards in the BG Wildlife Photographer of the Year Competition in 1996, 1998, 1999, and 2002, as well as in numerous other international competitions, such as the South African Agfa Wildlife Awards and Nature's Best Photo Contest in the US.



Kluane National Park, Yukon, Canada

"When I took this picture near my home, the temperature was about -30°C. It shows a young poplar tree covered with thick hoar frost that built up over a period of several extremely cold and foggy days. I preferred a position from where I could photograph the tree backlit to enhance the sparkling of the myriad ice crystals."

Nikon F5, 20-35mm zoom lens, Fujichrome Velvia



Boulders, Queensland, Australia
 "I love photographing rocks, water, and rainforest. Here, at a rainforest creek in northern Queensland in the heart of Australia's wet tropics, I found a harmonious combination of all three elements. After some scouting I discovered a beautifully shaped pothole with leaves in it and used it as a strong graphical foreground that leads the viewer of the image deep into the rainforest gorge."

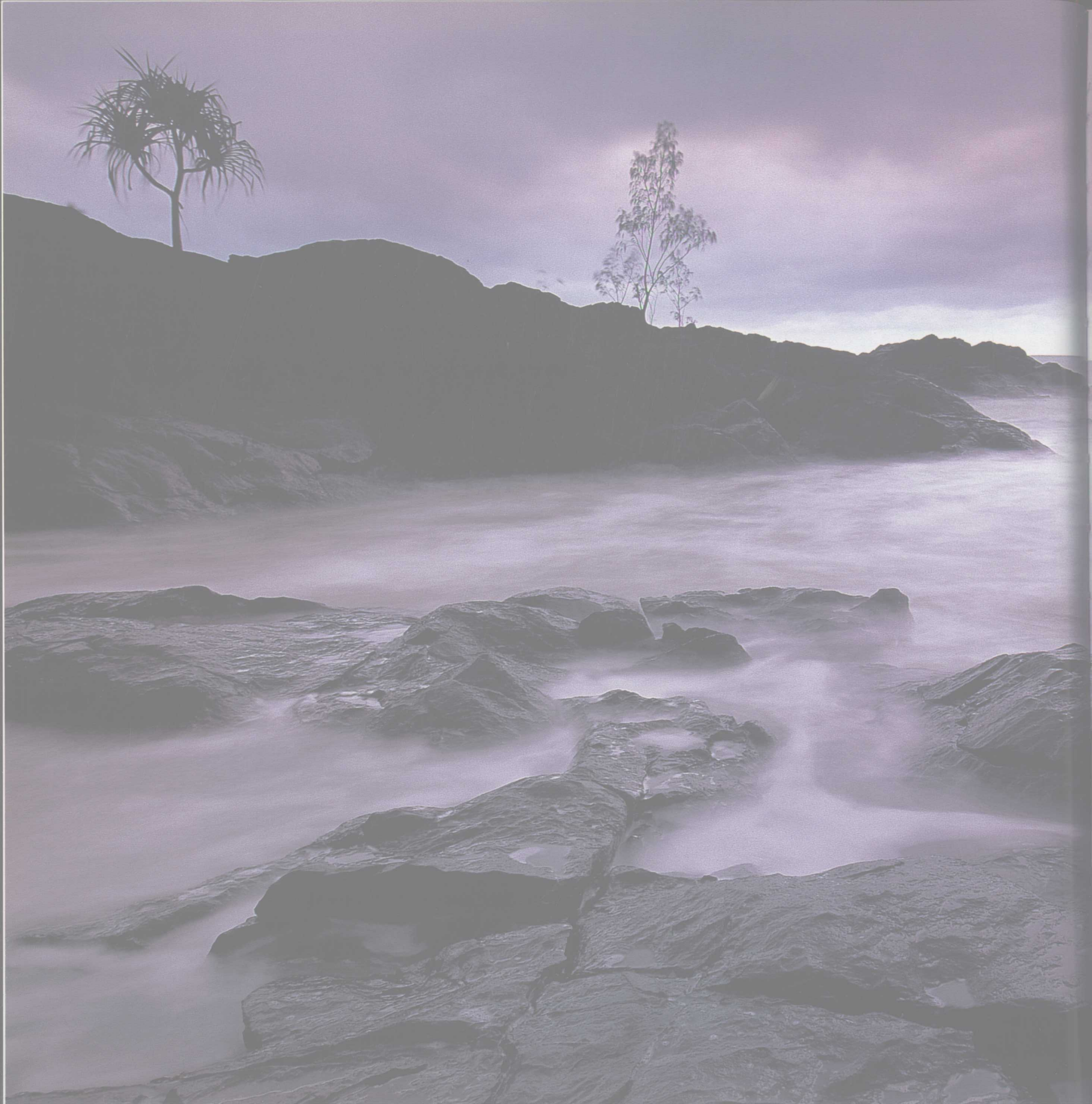
Nikon F5, 20-35mm zoom lens, Fujichrome Velvia

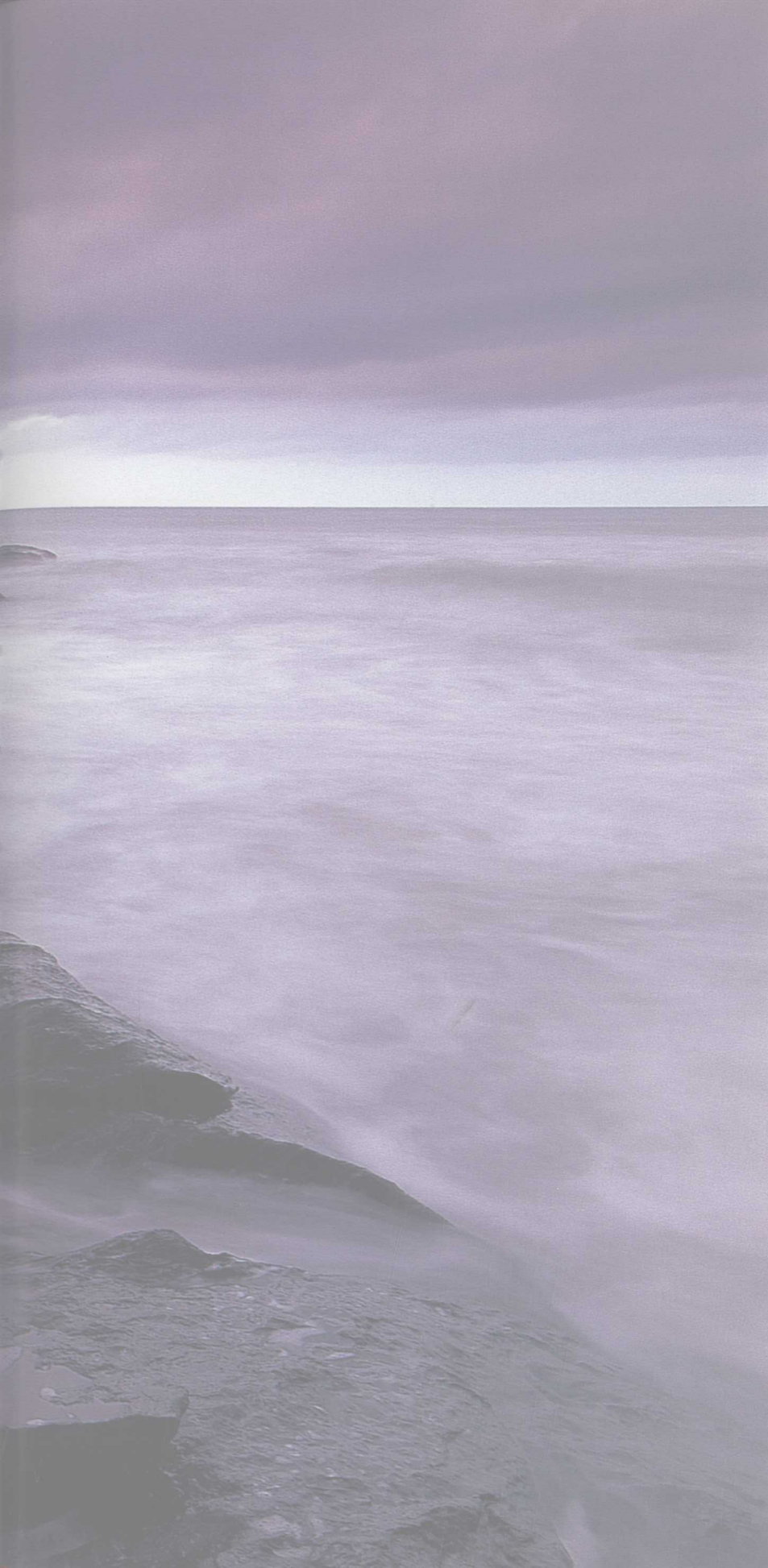


Quiver trees, Namib Desert, Namibia

"While hiking in the Namib Desert I found this group of quiver trees (*Aloe dichotoma*). I was fascinated by their bizarre shape and arrangement and wondered how best to photograph them. I decided to wait for the sunset to see how the light would enhance the scene. Just when the sun was touching the horizon, I pressed the shutter, and miraculously a full moon had risen behind the quiver trees."

Nikon F4, 80-200mm zoom lens, Fujichrome Velvia





Waves on rocky shore, northern Queensland, Australia

"I have been on photographic assignments in Australia's tropical rainforests seven times over the past few years. Every time, I visited an idyllic spot south of Cape Tribulation to relax for a couple of days on a beach fringed with dense rainforest. While the beach is picturesque and invites great travel brochure photography, I've never favored the idea of capturing clichés on film. I personally dislike photographing white beaches with palm trees and a blue sky. Without success I walked up and down the beach with camera bag and tripod numerous times to find an angle for a picture that would keep this place fondly alive in my memory.

"Finally, during my most recent visit – I was staying in a campground near the beach – I was leaving the tent one morning when the weather was gray, drizzly and cold. I decided to shoulder my camera pack including the tripod to walk to the northern end of the beach where a rocky outcrop with scattered pandanus palms extends into the sea. A tropical storm was brewing, with heavy, dark clouds chasing across the sky, and the world around me seemed to be all black, white, and gray. Suddenly I realized that here was the drama I had always desired at this place where the rainforest meets the sea. When I looked at the results later, I knew that I had managed to produce an image of this area that summed up all my feelings about it."

Canon EOS 1V, 28-70mm zoom lens, split neutral density filter to darken the sky, Fujichrome Velvia

Catherine Ames



Photography has always been in the blood of American landscape photographer Catherine Ames. She started taking pictures seriously at the age of 11 and was processing her own film and making prints by the time she was 14. "I was doing it for me, for my own existence," she says. "I felt that there was always something waiting to be discovered, and I put together photographic journals to which I would add a collage or an image every single day that related to something that had happened during that period."

Largely self-taught, she learned simply through experience and by attending a few classes that interested her. Later she worked as a catalog photographer at an auction house in San Francisco for seven years, and then she became part of a communal photographic business that accommodated 15 photographers whose diverse specialisms covered everything from table-top work to editorial.

Having children brought an end to working full time, but it gave her the opportunity to concentrate on her fine art work and to build up her portfolio; since the late 1980s this has led to major gallery representation in several cities in the United States and a string of individual and group shows.

While she doesn't like to be categorized, landscape has always fascinated her because of the endless variety of subjects that can be found in nature, and she has searched for a style that allows her to express an original message. "Many people are interested primarily in taking photographs of other people," she says, "and that's not at all where I'm at. Photography is not a social thing with me; I find that there is a certain purity to being alone, which allows the creative processes to work, and landscape enables me to achieve that. I can't concentrate on my vision at all if there are people around me."

The camera she uses has much to do with her choice of working methods. "I've got a 4x5in Crown Graphic Graflex that dates back to the 1950s," she says. "It's the same type of camera that Weegee used, and the actual concept pre-dates the Leica 35mm camera. I bought it for \$100 in the mid-1980s, and I like it because it's a remarkably compact field camera, and I can carry the camera outfit plus dark slides comfortably on my back, and can go on pretty extensive hikes without any problems. It's the most lightweight kit for large-format that I can think of."

Having moved to New York with her family, Ames was directly affected by the September 11 attack; her apartment in downtown Manhattan was severely damaged in the tragedy. She moved to London, which meant leaving behind her darkroom. She used the opportunity to seek out other methods of continuing her work, and has now made the move into inkjet printing. "I will go back to conventional black-and-white printing one day," she says, "but for now I'm enjoying what new technology can offer me, and it's added another dimension to my work."



Val Ferret, Switzerland, 1994
(Facing opposite, left)
 "This is in the Valais of southern Switzerland, in the Alps. It's an image you can't skim over; rather it draws you in, because there are so many different layers and tones within it."

Crown Graphic 4x5in field camera,
 124mm lens, KodakT-Max film

Desert underbrush, Huntington
 Gardens, Los Angeles,
 California, USA 1997
(Facing opposite, right)
 "This image was made in the Huntington Gardens in Los Angeles; it was a hot day and the light was very white. I set the camera up very close to the ground to produce an image that was all about heat and life in the desert."

Crown Graphic 4x5in field camera,
 124mm lens, KodakT-Max film

Funnel cloud, Wellington,
 Nevada, USA, 1991

"I was travelling all over the southwest of the US and was heading back to San Francisco, driving through the southern California desert. We were just leaving my aunt and uncle's cattle ranch in Smith, Nevada. There is a lot of scope to use the sky in a picture in this area. I just saw this incredible cloud, which is the type that you get when a storm is coming, and I used a red filter to darken down the sky and to highlight it still further."

Nikon F3, 50mm lens,
 KodakTri-X film



Dark woods, Switzerland, 1994

"One of my favorite things to do was to get in my car and drive around looking for locations that I thought would be good for landscape photography. I would effectively live in the car for weeks on end as I explored a specific area, and I loved the lifestyle because I really enjoyed the experience of being surrounded by nature and of getting myself as far away as possible from the crowds.

"I would never achieve a huge quantity of images on these trips. I once worked out that I averaged around 100 miles of driving for every photograph that I took, and I would only come back with something like five to eight pictures from a trip that may have lasted two weeks. It was a very slow and lengthy process, but one that was very satisfying.

"This picture was taken on one of those expeditions, to Switzerland. I have a lot of roots there and had visited many times before on vacation, and so I knew the country very well. This particular location, close to the Val de Travers, is in the Jura Mountains near the French border, which is where my mother and her ancestors were born. As I was driving along, I saw these rays of sunshine coming through the woods and realized that I was witnessing an amazing moment.

"I jumped for the camera and just hoped that I might have enough time to capture the scene before it disappeared. I managed to make just two negatives, each at a different exposure."

Crown Graphic 4x5in field camera, KodakT-Max film

