



THE TOP 7 KEY ELEMENTS TO HAVE IN ORDER BEFORE YOU EVEN CREATE A LANDSCAPE PHOTOGRAPH BY:

AWARD WINNING LARGE FORMAT NAVAJO PHOTOGRAPHER: MYRON 'MYLO' FOWLER

THis blueprint will give you a deep insight on the mechanics I go through before I even consider taking a photograph. This is the blueprint to how I consistently create top notch images that are collected by many. I have found this to be a system and it allows me to know if I am starting my landscape photography session the right way.... *or not!*

I invite you to read and re-read this blueprint and I know for certain, you will gain a greater appreciation of your work when you know you are starting off in the right direction.

YOU CERTAINLY WOULDN'T GO ON A ROADTRIP IN REVERSE WOULD YA?!

AFTER SPENDING THOUSANDS OF DOLLARS AND HOURS, I

didn't want to keep wasting time, money and effort. I literally spent a lot of everything trying to figure out a system. I knew there had to be a system. A way. A methodology. A foundation. A way to dial in - so to speak. I'm one of those let's-get-to-the-point kind of guys and I certainly am not interested in reinventing the wheel.

Although being a father and specializing in using film, I learned a thing or two about patience. Patience really is a vital attribute to have in the darkroom where things come alive after time well spent amongst the trays, developers and wash baths. That's right. I'm a little old school but this entire process isn't for film users only. 99% of those who attend my exclusive landscape photography workshops on Navajoland and the Southwest use digital systems.

As it is sometimes said, success is cooked in a messy kitchen. In a bit from now, we are going to talk about steaks. *(Just a fair warning – I like to use analogies....)*

The intention of this blueprint is to assist and help you generate a system each time you go out photographing. In the photography industry there is a term I don't like known as "the weekend warrior". This is usually referred to those who have some sort of "job", 9-5 or a position that isn't fully dedicated to photography.

I've been there and it wasn't a good place to be because I was limited to the time I had to improve. It was like being on the basketball team and riding the pine; aka sitting on the bench. It was like getting a chance to play when the team is down by a lot or up a head by a lot. But certainly NOT when the game was on the line or when every play mattered.

Now in the early months of photographing I was a "weekend warrior". I had the spirit of a lone wolf who wanted to travel all over the Desert Southwest. So this limited time I had was ALL the time I had and I needed to make the best of it. IF you don't have a lot of time to photograph, I hope this blueprint helps you make the best of the time you DO have.

Heck, the Southwest is beautiful and I have proclaimed it to be one of the most beautiful places on the planet. About this declaration, I got on my "soapbox" well over a dozen times in Paris, Germany, Hong Kong, Hawaii, Alaska and many other countries, states and cities across this blue globe to share my stories and images at large events.

I shared with the desiring traveler, family and photographer that my home, Navajoland, and the Southwest was truly a gift the Great Creator gave to us and the world to enjoy. Having traveled much around the country and world, there truly is nothing like 'back home'.

My first camera was sweet and I still use it! I started with my 35mm Minolta and the Tachahara 4x5 Large Format Field camera. I preferred the 4x5 because it was like a Transformer toy for the photographer with many manual adjustments.

I'm a hands on guy. I still use my 4x5 for all of my color work and my 8x10 is strictly set up for black and white work to create Silver Gelatin and Platinum Palladium prints in the darkroom.

You may be asking why on earth are you reading this since you may not have a film camera or the last one you saw was probably back in the 80's or something your parents used.

Here's the thing. I also have and use my Nikon D700, D800, D810 and D4. Whether you are a film or a digital photographer, this will help you. ESPECIALLY if you are a little new.

WARNING! I DO NOT PLAY THE NIKON vs. THE WORLD nor FILM vs. DIGITAL GAME. I personally think that is a waste of time since the photography industry isn't seeing a shortage of "weekend warriors". (No disrespect and you'll read why I REALLY, REALLY DO NOT LIKE that term!)

Apparently what that means is, there are a lot of photographers who don't photograph all the time. I know life happens. People are busy with their family, business(es), other dreams, goals, saving lives, working on cars, helping neighbors and hopefully, somehow making the world a better place.

If you are busy doing other things, this blueprint will help you make the best of "when you do get out" and photograph.

For those who are serious about photography and maybe want to make a living off of your work, it is quite frankly, only you will understand the deep specific tools, cameras, lens, data, numbers, charts and the science of photography, *really* will make a difference.

I have a quote in my home office by the legend and master himself.

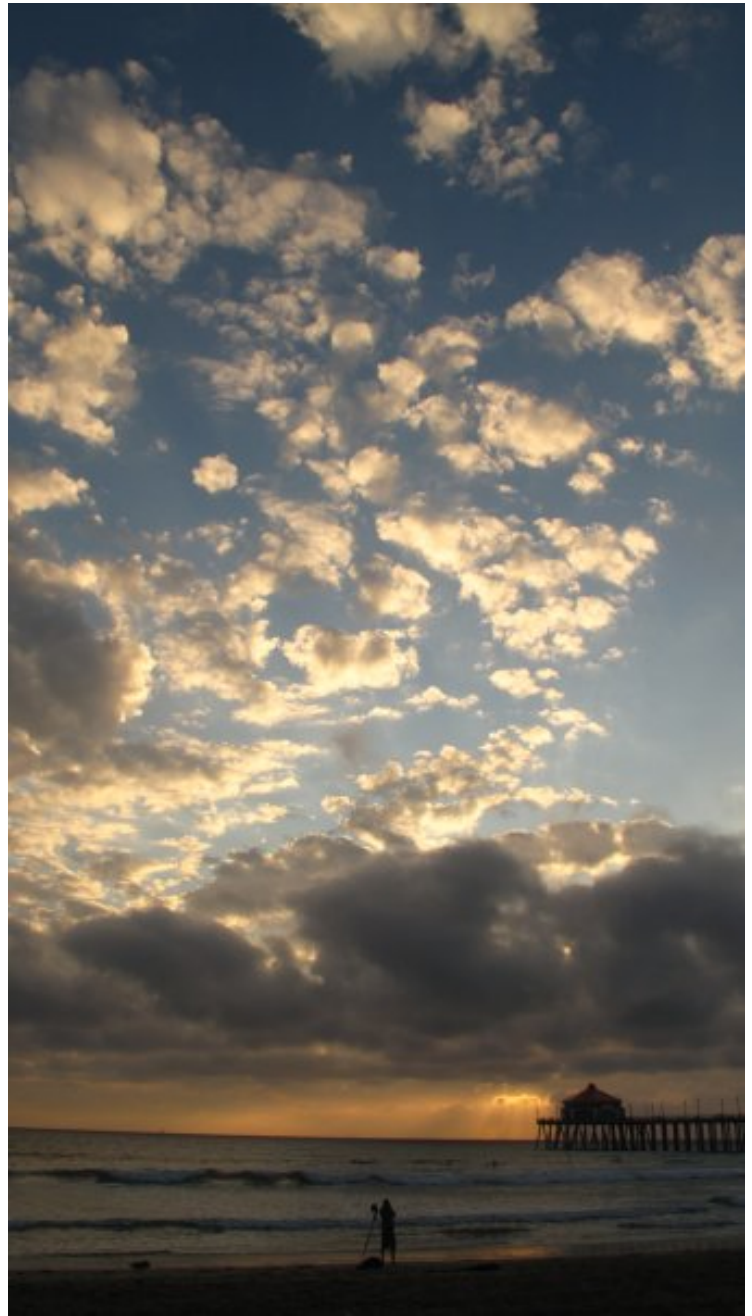
It goes "*More important than the current state of photographic materials, however, is the individuals approach to photography.*" –[Ansel Adams](#).

Really, everyone should enjoy the camera system they have because that is where you are going to get your bang for your buck speaking in terms of enjoyment and satisfaction. Ultimately, enjoy creating an image and savoring the experience.

(Side Note: I first heard the term "Weekend Warrior" when I was photographing in Canyonlands. Some guy asked me and I replied in somewhat of a defensive way. had to ask what on earth does a "Weekend Warrior" mean because he asked if that was what I was!

He explained and unfortunately, it is a term that exist and belittles someone in the photography world. Let alone, this guy at Canyonlands, was trying to send me a message that he was a "Pro" and that I and all should know all about him and that he was higher on the totem pole than everyone else. He was a jerk!)

NOW if you purchased or were given one of the newest or latest cameras, **WOW! I'll tell you what!** You my friend, have some of the best stuff ever made for the photographer! Seriously.



Reading the Light at Huntington Beach, CA. I knew I wanted to use my 4x5 for this image. I was at the right place at the right time.

I bet sooner or later, you'll be able to post images on some social media straight from the DSLR without needing a computer. (*It's already happening with cell phones.*) So really, it's just a matter of time.

SO here we go. I am excited to share the top 7 principles that will give you a system and a road map to consistently have fun and creating more keepers, rather than wearing out the trash can or delete button on your camera. I enjoy helping photographers and I am certain the following 7 points will help you.

#1 is all about having the end in mind. Is your image *just* going to go on Instagram, Social Media, a friend's blog, your website, in a gallery, in someone's home as a gift, will you make an 8x10 image or will you print some of your work like me and make some 60" framed images of fine art and make it a limited edition of 5, 7 or 10?

In today's age, information is key. Just like what you are reading. The kind of information we generate and pass along to others will play a crucial role in how your message is delivered. Whether if that is a phone call, a text message, a social media post or my favorite....Picking up the phone and calling someone and talking to them. Communication in print seems to take the message the extra mile. Like an ol' letter with a stamp.

So here is point numero uno which is all about File Size.

What on earth am I going to do with the photograph I take at sunrise, this afternoon or tonight with the Milky Way? This should be the first question you ask yourself EACH and every time you go out.

File size or in this case, how much information do I need? With digital cameras pushing megapixels near what NASA may use, files can take up a boat load of space and fortunately, you can get a lot of information.

In this case, size matters.

You will want to first check the file size of your camera setting. Check it first. Double check it. Triple.... Just make sure you always review your files size. Is it in RAW, NEF, TIFF, a large JPEG, JPEG + RAW?

During my landscape workshops, when newer or aspiring photographers are out in the field and hear me talk about this in depth, some get lost. Here's how I explain it and I apologize if this bothers you. *Remember, I gave you the warning about steaks earlier?*

So imagine a 20oz piece of steak?

A RAW/NEF file will allow you to "cook" the image to your liking. The whole meat is there. I mean everything. The juice. Maybe the odor. Maybe the...you get the point. It is a raw piece of meat/file and you can grill it to your liking in some post processing software system like Lightroom, Photoshop or something else.

Very rarely do I use a lot of post processing in my work but I enjoy using Lightroom and Photoshop CS *whatever* they are on now. Again, I use this rarely since I do more black and white work in the ol' school darkroom.

Now...a JPEG image is like sitting down at one of my favorite places to eat in Draper, Utah. A cool joint called "Christopher's Prime Steakhouse & Grill". Maybe you have a favorite place to eat and dine. Wherever the place is...you tell your waiter or waitress that you like your 8oz (small JPEG), 12oz (Medium JPEG) or 16oz (Large JPEG) rib-eye medium well with this, that and the other dressing.

When they come back with your order, it is near ready to digest and certainly ready to eat. No need to do additional cooking or add sauces of any kind. It's a near done deal. No options. No grilling. No pool side fun and adding your secret sauce to make a dang good piece of meat. Your steak is just done and you can't change much because the chef (the camera) grilled the meat (file) within the camera with the built in options like white balance, exposure...etc.

Make sense?

Now here's the other thing. I went on a date and her \$65 meal wasn't what it should have been. They had to redo it. To a degree, this is what happens if you have the wrong file format and you may have to redo it but there's a problem.

You then have to start all over because the wrong info was generated. This can be a big mistake because you may not get the same light, condition or moment.

Whenever I decide to take a photograph, I always have the end in mind and reverse the process. Even when I want to create a black and white image, I will most certainly load some Ilford monochrome film. If I "see" the end result being a color image, then I will load some Fujichrome Color film.



Image taken with my Tachahara 4x5 with 90mm Schneider lens with FujiChrome Veliva 50 (set at ISO 38) with a 4 second shutter. Final framed image measures 39" by 47" with FujiFlex Crystal Archive.



This is another image I created during an interview with Arizona's largest TV station. I used my 4x5 with the 150mm Rodenstock Caltar II's and FujiChrome Velvia 50.



This is an image I took from my Fuji 617 Panoramic Camera with Ilford Delta 120 ISO 100 film. I created a 50" Silver Gelatin darkroom print from this exposure.

I always know when I will use my 8x10, my 4x5 or even my panoramic Fuji 617 or one of my Nikon setups. (*I'll be honest, my Nikon equipment is rarely used! In a bit from now, you'll get into more reasons why these specific setups are selected for a given composition.*) Again, number one was all about FILE SIZE.

#2 Includes some names like Leon Warnerke, Julius Scheiner, the DIN system, GE, (yes that is General Electric) and ASA. It is now known as the International Organization for Standardization. It boils down to ISO. On my Pentax 1 degree spot meter I have the DIN, ASA and ISO calibrations and even a cheat sheet of the Zone System so I can see how my measurements will create the final film exposure.

The ISO system was created and now used so that a boat load of photographers from around the world could speak the same language when it came to a systems sensitivity to light. Essentially, ISO has enabled all of us to be on the same system and it doesn't matter what camera you use. Your iPhone, Canon or 50 MP system all use the same measurement.

100% of my landscape images are taken off of **tripods**. I don't even think about creating an image holding the camera in my hand. Now...here's where things can get a little techy. First of all, with the advancements of technology and cameras having insane high ISO numbers, you may be able to generate a not too shabby photograph holding a camera hand held.

Secondly, this write up is for landscape photographers. Not portrait photographers. Wildlife photographers or any other non-landscape photographer. **However**, even if that is the field of photography you specialize in or enjoy, these same principles will apply about knowing what ISO can and cannot do.

Since I use pretty "slow" speed film and calculate and process film differently than digital numbers, my ISO numbers are always low and the need to photograph the land and light on tripods. The "fastest" ISO "speed" I've used was ISO 400. Of all the images, I've only used 400 speed film maybe twice.

I calculate my 4x5 Fujichrome ISO 50 speed film to ISO 38. My 120 film speed for my medium format camera with Ilford Delta 100 speed film is calculated for ISO 78 and the 8x10 ISO 100 at ISO 85. These odd numbers are there for me because I process my film in a different way.

In photography, there is a triangle of numbers that are needed which will create an exposure—a picture. They are ISO, Aperture and Shutter Speed. They are all equally as important.



So if you like portrait photography or have the cutest lil kid in the world who has more energy than 100 gallons of Red Bull like my son Denali AND want to take a sweet photograph of him at the Salt Flats....ISO needs to be high. Like ISO

1600 high! The kid has ants in his pants. Plus, without clouds, it is blinding bright!!! ISO matters in his situation. Here's a photograph I took of him on my Nikon D800, hand held with my Nikkor 24mm Prime Lens.

I wanted to print the image fairly large so I set my file size to RAW and set my ISO at 1600. The canvas-like mounted Kodak Endura Metallic print now hangs in our home and measures 25" by 49".



While Denali and I were out at the Salt Flats, we had some wonderful clouds that gave us **MUCH NEEDED** cover. We spent about an hour out there. In that hour, I literally only took 12 images of him. If you've been there, you know how blinding the light can become. I'd say it is harder to see out there than staring right at the sun! SO if you plan on visiting the Salt Flats, take some dark sun glasses!

Now the majority of my landscape images are taken at very low ISO speeds to gather data. Not only does having slower ISO speeds help in image quality, it also allows me to focus on minute details and dominate the quality – quantity battle. I am also comfortable with the slow ISO speeds because I know my different lens provide greater detail at different apertures. There is a 5 star – tack sharp image creating formula I have with each different system and the different lenses I use.

If you don't have a newer camera, you're still ok. Just don't go crazy at your cameras high ISO range. Even with my Nikon D810, I don't like to photograph anything over 1600 ISO. Numero 2 is all about dialing in your ISO for the scene.

#3 In photography, light passes through optics. All camera lenses from super wide angel to super telephoto allow light to pass through and around the aperture blades. Often in landscape photography, the attempt to create a tack sharp image is sought after. I'm sure you want specific areas of clarity.

However, there are no rules that say everything has to be sharp corner to corner in photography. Although it does help and create a pleasing image, you can create fun photography with different apertures. Often the key word shared in the photography world is "depth of field".

What that simply means is how clear will my image be from subject A to subject B? Your aperture selection can and will probably vary from image to image depending on what you want to have sharp. With all of my cameras and lens, through much processing of film and through much viewing of film through a loupe on a light box, I now know the following in terms of where I can expect the sharpest of images with each lens:

For my Schneider 90mm, it's f/22 (This lens can stop down to f/45)

For my Rodenstock Caltar II 150mm, it's f/32 (This lens can stop down to f/90! I use this lens for about 70% of my work.)

For my Fujinon 105mm on the Fuji 617 panoramic camera, it's f/22. (This lens can stop down to f/64!)

For my Schneider APO-Symmar 210mm, it's f/32 (This lens can stop down to f/64)

For my Schneider APO-Symmar L 270mm, it's f/22 (This lens can stop down to f/45)

The great thing about having a digital set up is that the costs to discover where your lens is sharpest, is near pennies on the dollar! I had to take anywhere between 5-8 images per location, per time of the day to discover where the lens can yield a sharp - clear image.

Now that I know the typical ISO speed and where my lens will always be sharpest, the last thing I need to calculate for is shutter speed. We'll get into shutter speed in a bit but as you can see, knowing these 2 measurements beforehand, allow me to only search for the last measurement. It makes the calculation process 2/3's easier.

The shutter speed is calculated off of the natural light. Earlier I referenced my Pentax 1 degree analog spot meter. From this tool, I can measure "how bright the subject is" and calculate to accurate pin point numbers like shutter with ISO and Aperture.

I know my Nikkor 24mm prime $f/2.8$ lens is dang clear all the way to $f/16$. I also don't stop down pass $f/16$. At all! There are some other fairly technical items that get involved. Such as actual sharpness, chromatic aberration, vignetting, distortion, defraction and a few other things. TO keep things simple and the item to keep in mind is, test your lens at major focal distances and at different apertures.

Review the images one after another on your computer and you'll probably notice a difference in clarity from one image to the next. DO NOT JUDGE the results based upon your LCD screen. Quick example. Although I own digital Nikon systems, I think Canon has a killer LCD screen. EITHER WAY, the image you review on your LCD screen is a JPEG rendition! Remember steaks earlier. REVIEW the images on a computer and start dating your histogram not your LCD screen.

Now the mathematics to "stopping down" or photographing with minimum apertures, *should* allow sharper and clearer images like at $f/16$, $f/22$, $f/32$...etc...Long story short, light will begin to "bend" around your aperture blades and cause the light to "take off" in different directions.

When this happens, the light, the travelling information then becomes subject to change in clarity. The bending light carrying information will then transmit a "fuzzy" distorted impression on film or onto your digital sensor.

I HOPE I DID NOT LOOOOOOOOSE YOU THERE! Like I said, it's techy - deep photography - stuff.

For the majority of my images, I never use maximum apertures above $f/11$. Naturally, I know my shutter speeds are going to be between 2 seconds and 8 seconds during sunrise. Inside the slot canyons back home, the shutter speeds will vary between 15 seconds to 2 minutes!

The next image is an example of where knowing ISO and lens aperture can be crucial. What if you were in Africa photographing a cheetah or in Wyoming following a wolf pack? Really, in these scenes, magical things can happen at the fraction of a second and you don't want to be caught with your pants down.

Here's a photo from the slot canyons back home:



FOURTH
WORLD IMAGES

Tachahara 4x5 with my Schneider 90mm lens at f/22. Fuji Velvia 50 film set to ISO 38.

Some places are getting more and more crowded and getting a few seconds to photograph may happen. Be on your soapbox with the numbers. So item three was all about knowing where your lens is tick tack sharp. Different lens by different manufactures will have different results even at the same ISO, aperture and shutter speed.

#4 Deals with the last of the three amigos. *I stole that from Land Rover.* I used to own one and will never have one of them vehicles for as long as I shall live. There was a super common problem among Land Rovers with their braking and ABS system that the Land Rover community gave them the name of the 3 Amigos. A near \$2000 price tag to fix!

So....with photography, the last element to dial in with is your shutter speed. I'm going to spill the beans about #5 because it goes hand in hand with ISO, aperture and shutter speed. #5 is about exposure or how you read the light in your composition.

Based upon what you are metering off of, in other words, based upon how the option you select that will read how bright the scene is, you could have different shutter speeds once your ISO and Aperture have been identified.

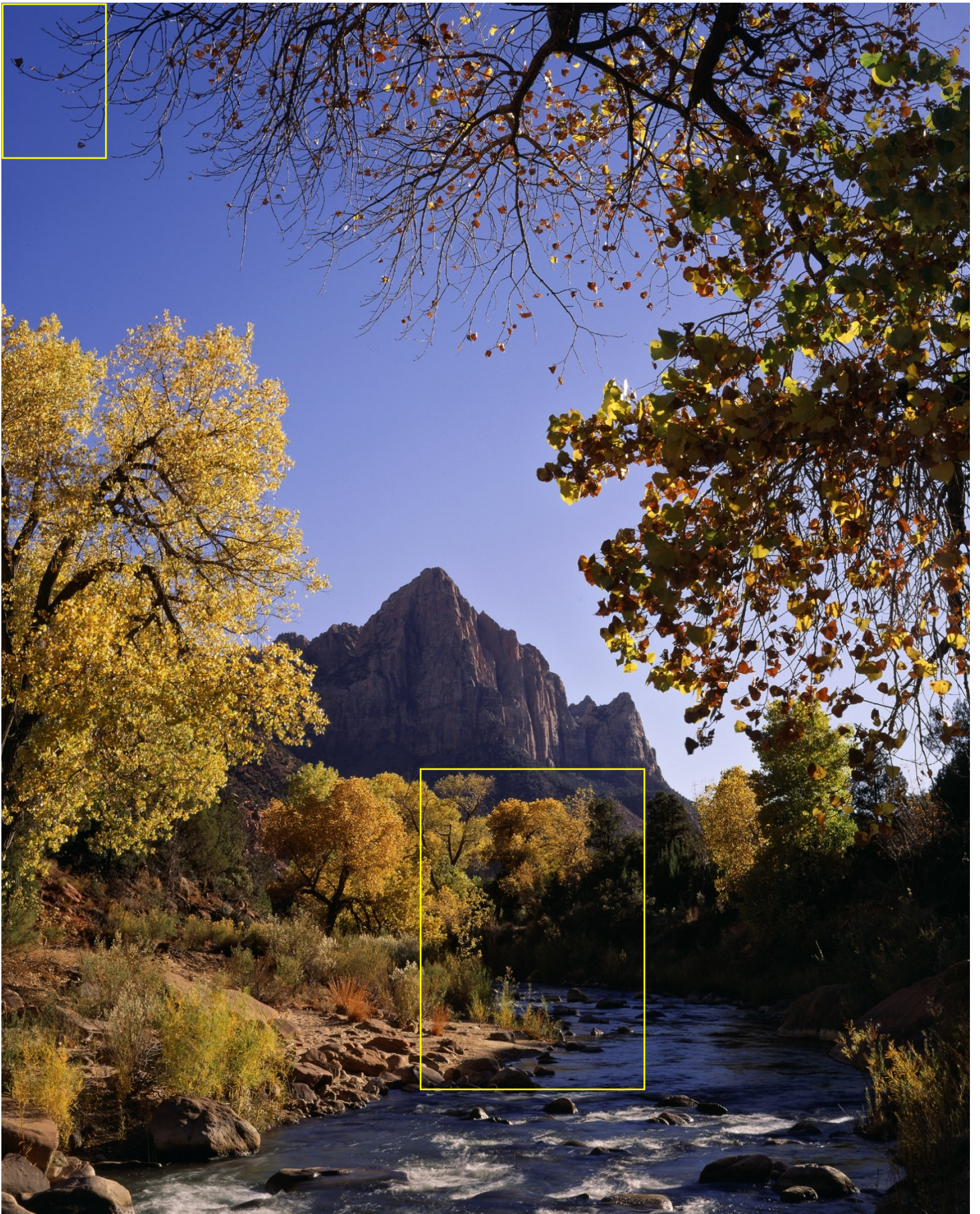
It is only until I meter my different selections of my composition that I can calculate how "fast" my shutter speed will be. Again, I already know my ISO going in, which is generally slow. Depending on my lens, my aperture will be another known fact. I know if my composition reads "X in exposure value" then my shutter speed is going to be "Y". Pretty easy.

Now, with ISO, aperture and shutter, you can give a scene more emotion. For example moving water. It's a pretty easy one to do. You see a lot of images where the waterfall looks milky or soft to where you can't see the actual lines in the streams or reflections.

This effect is created by having a longer shutter speed. In my image "Waters of Zion", I was battling between a couple things. One was the natural breeze. The second thing was the movement of water. I wasn't going for the milky presentation and wanted as much of the composition as clear and crisp as possible and 'freezing the current'.

(Here are some close up's from the entire composition found on the next page.)





#5

Pertains to the setting that does all the calculations for you if you have a digital camera. It is an important setting that will give you the light value in your composition. Exposure – Metering Options. They vary from Spot Metering, Evaluative, Center, Spot Matrix and a couple other options.

Earlier I mentioned I use an Analog Pentax 1 Degree Spot Meter. I use this because I can meter specific selections from my composition to understand and control light. What I mean by that is, I like to have control over what I need to control. Often, I look at a composition and consider the limitations the image will have. Printing is a whole 'nother animal.

I rarely run to the store, drop in an order and ask the printing service, lab or technician to simply hit Ctrl + P. Printing on different surfaces has its own limitations and results.

So with that said, I really fine tune and "dial in" so to speak of the elements I'd like to present. Now, I print a lot of my work. The typical size I print to 24" by 30" to keep the 4x5 ratio. I have hundreds of 16" by 20" prints and quite a few of my images are printed larger than 30".

All monitors and eyeballs read and interpret the given presentation differently. One thing I want to make certain of is, presenting my work with some of the finest materials known to the fine art industry. I don't get overly-concerned about the images on my website because we all have different calibrations of our monitors. But when it comes to photographing and printing, being dialed in is critical.

I dial in with Spot Metering each and every single time I photograph. With the advancements of technology and the idea of HDR (high dynamic range) your latitude of light you can cover in detail, is far greater than ever before. On the same note, there is a lot of auto everything. Some cameras will be able to read the light in the given scene and auto calculate the needed measurements for you.

Quite frankly, that is what happens if you photograph in the following modes: Program, Aperture and Shutter Priority.

Become familiar with your selection of how you meter 'the light'. Spot metering isn't the easiest to use and understand, let alone, the other options are. Studio photographs have a different animal to tackle. Lights blazing the scene from all sorts of angles, watts, white balance settings and other things. In Nature or in the landscape setting, most folks enjoy photographing in the morning and evening.

Believe it or not, when you really understand the quality of light in the morning or at sunset, it isn't near what a mid-morning or late afternoon light can give you. NOW, the reason why a lot of photographers, even I, enjoy photographing in the morning and evening is because of this...

When the light comes around Mother Earth from the East, the light is being distributed in a near even fashion that whatever the light hits in the landscape, the entire value or distribution of light weighs the same. SO...it's not that hard to adjust for the light values throughout the scene.

Now when the sun is more direct, after the sweet light time has passed, then that is where it gets a little tricky. Some folks pack up and say the light is too harsh. *I say the light is never harsh. It can be brighter than the other scene and this is where some wonderful and additional tools can help. I reach out to Singh-Ray Filters for these awesome tools.* Become acquainted with your metering options. Depending on your camera, you may have different options. Reading the light is a crucial part of photography.

Here is a Bonus Section about Creating Black and White Images: At my next workshop I'm going to dive a lot deeper into what I call "Understanding and Controlling Light". Most photographers pack up after the sweet

#6

morning or after sunset light has come and gone. But did you know, the majority of the incredible monochrome (black and white) images are created during the off peak "color hours"?

Go grab a red filter. Maybe a 2 stop Red filter and generate some images during "off peak" color time. Once you start doing this, you'll more than likely get more bang for the buck on all of your photography outings. No more packing and going home or back to the camp ground or motel after the sweet light. You can stay out longer and spend more time photographing. I do!

Here's what I mean. I was on a recent road trip with my son. We packed on 1,400 miles and on that trip, my Nissan Armada hit 140,000 miles! We've visited a lot of places and I pull over a lot. We hike, nap, camp, walk, stretch and have plenty of time to change his diapers and get him well fed. Denali was born in December of 2012.

On the recent trip, I pulled over for about 2 hours during a small portion of our afternoon drive. Just right beside the road is where we saw a butterfly for the 1st time this season and some wonderful clouds. I pulled out the D800 and took a couple images. You'll see the color image has nearly nothing attractive about it. Pretty flat with no depth. (*Axial lighting is why the image is flat.*) The following three images were taken around 11:00am within 2 minutes.



Nikon D800 with 24mm Prime in Standard Color Mode with no filter.



Nikon D800 24mm Prime in Standard Color Mode with Red filter.



*Nikon D800 with 24mm Prime in Monochrome Mode plus a 2 Stop Red Filter and underexposing the image by 1/3 stop! **NO** editing whatsoever.*

So...as you see, the black and white image is a heck of a lot more attractive than the previous two. All I had to do was think a little differently and use another tool to extend my photography creating opportunity while pulled over feeding my son some apples sauce, chasing a butterfly and putting new Huggies on him while parked about 50 feet from the highway.

Here's another good tip about monochrome (black and white) photography. You are going to want all sorts of light. Cloudy days generally provide great sky filler and the dynamic range of light. These bright value sources can make a scene come alive. A scene with all sorts of light levels can make an image really dramatic.

Here's something you probably already did. In the image above, your eye's probably gravitated towards the brightest cloud and then to the left large chunk of clouds then to the fence and then back to the right. I'm sure, right off the bat, you didn't see the snow covered La Sal Mountains near Moab.

Actually, email me at mylo@fourthworldimages.com and let me know what you really saw at first. I'm sure I could be wrong. 😊

#7 Is about your Focal System. Your camera has a couple options when looking for clarity. You can specifically select which options you want when desiring the final outcome of the image.

With my large format view camera's, I have a ground glass and a loupe to make sure everything is in focus. You can similarly do the same thing with most digital cameras. Most have a live 'image display' that you can use. Just beware, in the cold weather, your battery life will decrease. I love my Goal Zero solar packs that can charge my batteries or dang near anything while I'm out in the field. I love to harness the sun!

Coming back to your focal system. There are a few options that range from Automatic focus, Manual focus and lastly, manual focus with the aid of the LCD screen for 'live' image review.

Making sure your image is tack sharp begins with the correct aperture and also the system. Now this step may sound easy but it can get a little tricky.

Here's what I mean. Most cameras have to read the light right? Well your little square or dot in your view finder actually does two things.

One of the things it does is read your exposure value.

The other thing it does is focus on the selected area!

I think it's one of the wildest options found in digital cameras. There really should be two separate icons that each do the separate things.

Fortunately, there are some camera's that have an option to "lock" the focal distance *and* you can move your red box or red dot to another location to meter or vice versa.

The slot canyons are a great place where some folks struggle with this. They attempt to focus on a rock formation that is close by but want to 'read the light' from another part of the composition.

Some even get lazy and focus then start shooting away like a machine gun.

Their approach is, "I have what I want in focus...." then they start shooting. IF the image on their LCD is too dark or too bright, they start messing around with the +/- exposure buttons.

Sure it'll work but what does it really accomplish as far as increasing your understanding of photography.

I'll admit, I used to do that long ago. I would take a photo and if it needed to be "brighter" or "darker", I just moved to my exposure compensation button and off "shooting" I went again.

I got smarter and became more acquainted with how light works and understanding the exposure values. This really cut out the guessing game. Now days, there's the other option known as HDR. Somehow, HDR has become insurance to 'cover' the range of light.

Again, I'm not a big fan or user of HDR.

So.... Your focal system will probably be a tricky one if you are in Automatic (AF) mode.

IF you are in manual (MF) mode, you don't have anything to worry about.

Another reminder coming back from dating your histogram. YOUR LCD screen may not portray the actual result of how sharp something is. Even though the LCD screens are getting better and better, it's always good to have a system down should your LCD screen go out. What if you crack your screen or it fogs up in some cold weather?

In closing....

Rely on the solid knowledge and you will improve your photography quality and dominate the quantity battle. One of the exercises I teach at my landscape workshops is "becoming a 2 gig champ".

It really allows the photographer to evaluate his approach to photography. I cover "becoming a 2 gig champ" because everyone naturally wants super high quality images right? Whether if that is to show online, in a magazine or even on a nice wall behind some museum glass.

IF you are taking a lot of images, I know if you follow these 7 Steps to photography, you will minimize the amount of images you take and increase the quality and content of your work. Most people don't believe me when I say each

month I place over 3,500 miles on my Nissan Armada AND take 15 to 25 photographs a year on my 4x5. The amount of exposures coming from the 8x10 is about the same. I use my Fuji 617 more because 120 film is a lot easier to find; especially in monochrome (black and white).

I travel to some locations many, many times and try to find something different or try to create a better photograph. Form this process, about 5-10 images go to print.

The other great images that don't go to print are used as examples and teaching tools.

It's not that there is something wrong with those images, their time isn't now.

I'm actually printing more images from years ago.

I hope you enjoyed reading this. Please do let me know what your thoughts are. IF you have any questions, please contact me by emailing me at mylo@fourthworldimages.com

Best wishes to your upcoming road trips and photography sessions.

I wish you moments of great light and that you'll be better prepared and create more keepers.

I quote again something that is evident and important, *"More important than the current state of photographic materials, however, is the individuals approach to photography."*

Have an approach. HAVE A SYSTEM. Decrease the amount of time 'winging it'.

Last story.....

I love Alaska! The place has so much and I've been fortunate to have one of my best friends from Alaska show us around. I learned many things about Alaska and the difficult winters they have. Our friends are also Native American and we got to know more about their culture and heritage. It was beautiful! I loved it so much that my son who was born in December of 2012 now has the name Denali.

Well, during our visit, little did we know we would follow the sun from Salt Lake City to Anchorage and I had never seen a sunset around 3am!!! YES 3 AM!!!

The sweet light I was used to sometimes lasted a few minutes to fractions of a second. In Alaska, that wasn't the case. Good quality light was available for hours!!! It was a beautiful! Here is an image of me somewhere North of Fairbanks.

I was certainly out of my element but having known everything you read, having a system, I was able to dial in whenever we saw something interesting or stunning! One of the beautiful things about Alaska is Denali, the mountain. IT IS SO

HUGE that most people don't even see the actual peaks because the peaks are always in the clouds.



Well, I waited 18 hours straight for a few split seconds to see the peaks of Denali. 18 hours for 8 seconds of light and subject matter. I'll tell ya what, being dialed in was crucial! Happy trails with your system. -MF