

# Essentials of Landscape Photography

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# The Photography Cheat Sheets

- Specific settings to plug and play
- Simple directions
- Link to instructional video
- 31 cards on all variety of topics
- The best tool to use in conjunction with classes and instruction



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## Landscape (handheld)

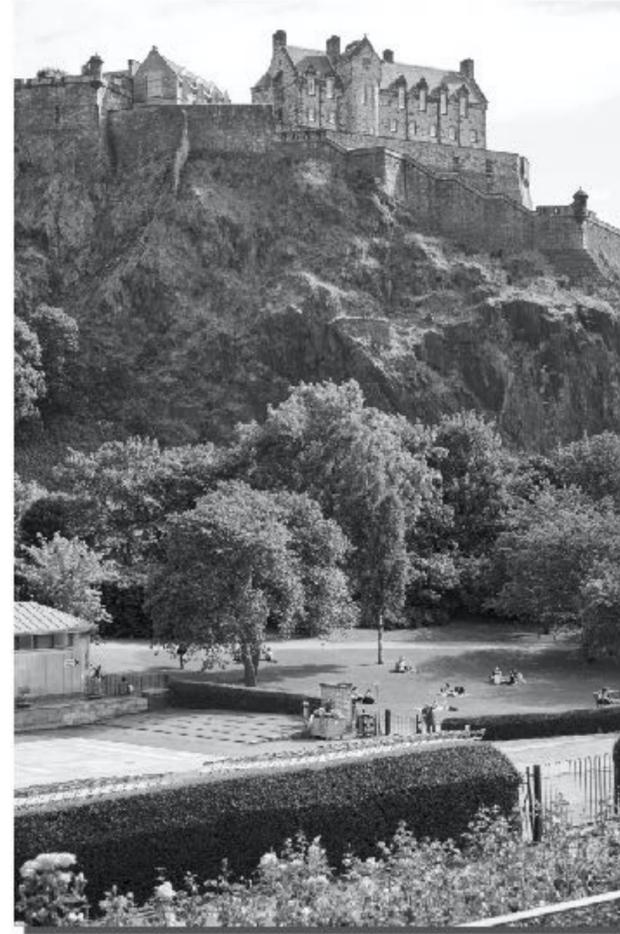
- Aperture set to f/8 or f/11
- Shutter speed set between 1/125 and 1/250
- Set ISO to auto (manual mode with auto ISO)
- Focus mode set to AF-S
- Focus area set to single focus point
- White balance set to daylight or cloudy day, depending on conditions
- Evaluative metering mode



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## Landscape (handheld)



### Directions

Navigate focus crosshair over the subject and acquire focus before shooting. Check that there is no motion blur captured in the frame. You can improve many compositions by placing an interesting object close to the camera. Try to shoot at advantageous times of day, such as sunrise and sunset, to get the best shadows and color. In order to achieve both the appropriate aperture and a fast enough shutter speed to hand-hold the image, use the RAW exposure technique and don't be afraid to raise the ISO if needed.



# This lecture is available as a PDF

[www.TheFStopsHere.org](http://www.TheFStopsHere.org)



## The F Stops Here

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### Photography Cheat Sheets



The Photography Cheat Sheets are the closest thing to having a photography instructor with you as you can get. This set of 31 cards covers every variety of photographic endeavor a hobby photographer is likely to encounter and gives specific settings to use, simple instructions, and links to short video instruction. They are available exclusively through Mike's Camera.

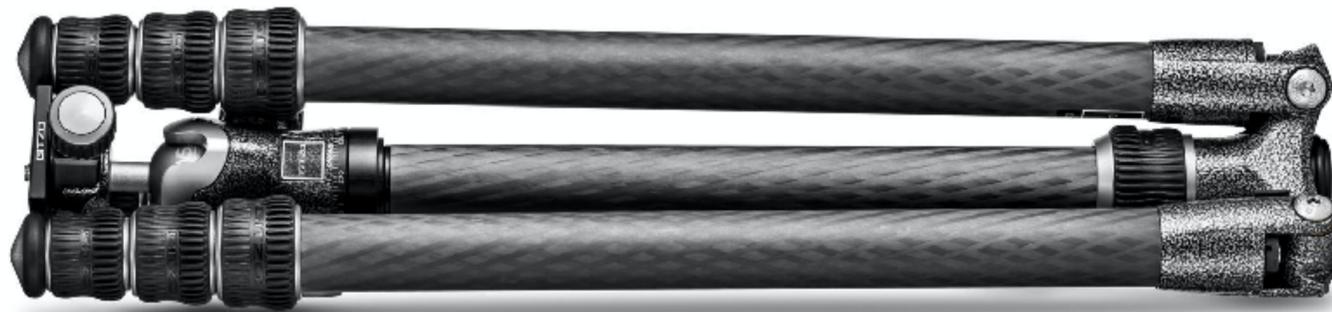
- \* gear
- \* focus
- \* exposure
- \* diffraction
- \* lens correction
- \* perspective distortion
- \* dynamic range



gear

# gear: tripods

1. stiffness
2. dampening
3. height (without center column)





Sony A7Riii  
Sony 24-70 f/4  
35mm  
1/160  
F4  
ISO 320

# gear: lenses

1. maximum aperture
2. aperture variance
3. weight



11

Use telephoto to look at small areas in landscape shooting and to make them more abstract.

Olympus E-M1X

Olympus 40-150mm

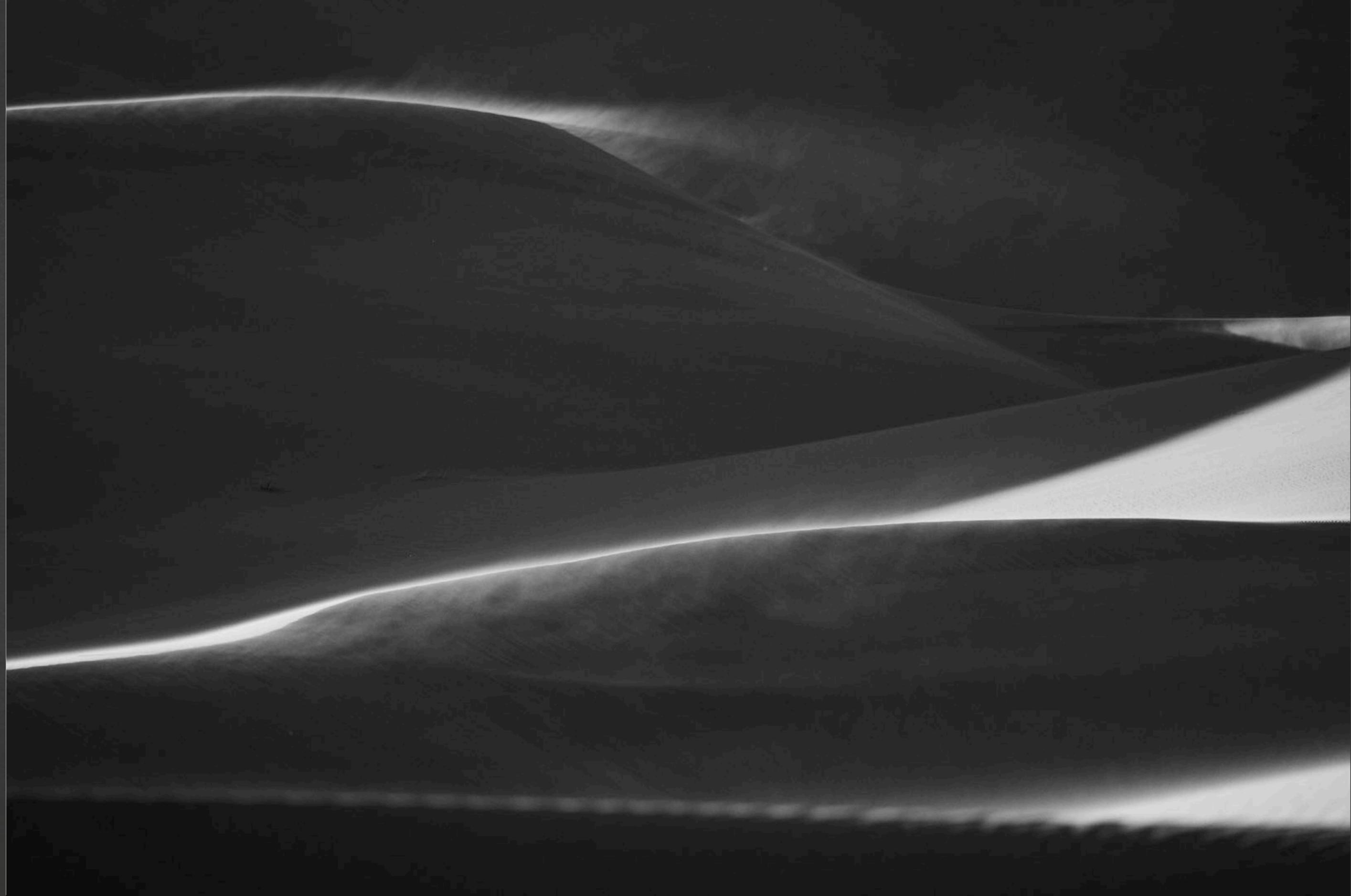
F2.8 Pro

150mm

1/800

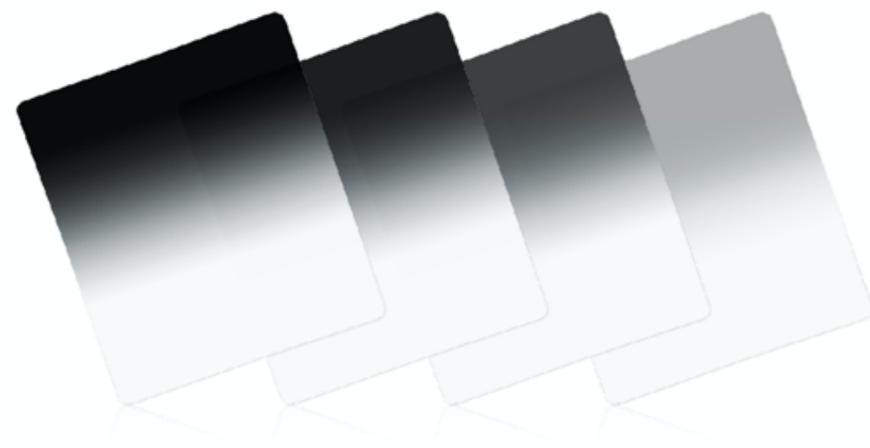
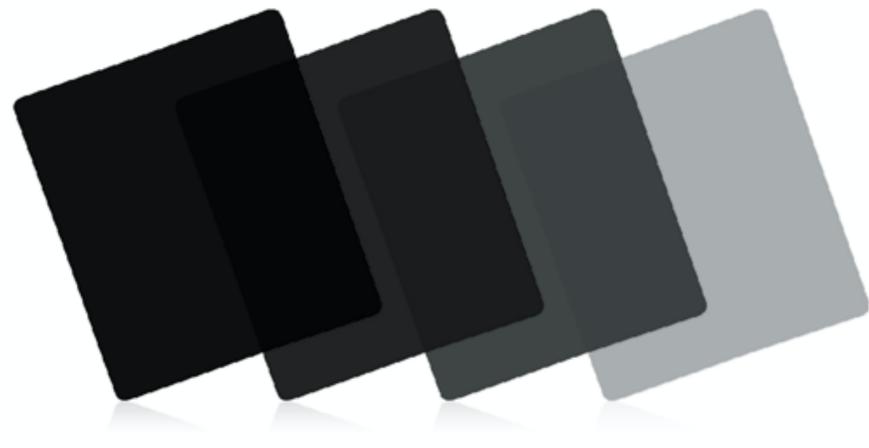
F2.8

ISO 100



# gear: nd filter

12



13

There are both global and gradient ND filters and they have their own pros and cons.

Canon 1DX

Canon 16-35mm F2.8

16mm

30sec

F5.6

ISO 100



14

This effect is sometimes known as "painting with time".

Fujifilm GFX100

Fujifilm GF 23mm F4

23mm

120sec

F32

ISO 100



# Focus

15

- \* AF-S with medium focus point
- \* You can continue to use AF-C but only with back button focus, ideally
- \* Manual focus with focus assist
- \* Medium focus peaking to check depth of field

16

- \* AF-S with medium focus point
- \* You can continue to use AF-C but only with back button focus, ideally
- \* Manual focus with focus assist
- \* Medium focus peaking to check depth of field

Sony A7R III  
Sony 16-35 f/4  
34mm  
1/200  
F10  
ISO 100



# hyperfocal calculations

Camera

Nikon D850, D810, D810A, D800, D800E, D750, D700, D610, D600

Units

meters

Focal length (mm)	f/2.8	f/3.2	f/3.3	f/3.5	f/4.0	f/4.5	f/4.8	f/5.0
24	6.81	6.07	5.73	5.41	4.82	4.3	4.06	3.85
26	7.99	7.12	6.73	6.35	5.66	5.04	4.76	4.55
28	9.27	8.26	7.8	7.36	6.56	5.85	5.52	5.31
30	10.64	9.48	8.95	8.45	7.53	6.71	6.34	6.13

Also available in the app  PhotoPills[Embed it on your website](#)

composition: scale  
and foreground

20

Scale is the relative size of objects within the frame. Understand that objects given greater space will also incur greater importance.

Sony A7Riv

Sony 20mm f.1.8

20mm

1/500

F/4

ISO 500



21

We anchor something in the foreground of the frame to give it weight and to define the size of the environment in front of us.

Sony A7R III

Sony 24-70mm f/4

35mm

1/160

F/4

ISO 320



composition: direction  
and reads

23

Reads refers to the objects within the frame that draw a viewer's attention and the order in which we examine them.

Ideally you want a closed read structure, one where the last read reconnects back to the first. But more is not necessarily better.

Sony A7Riii

Sony 24-70 f/4

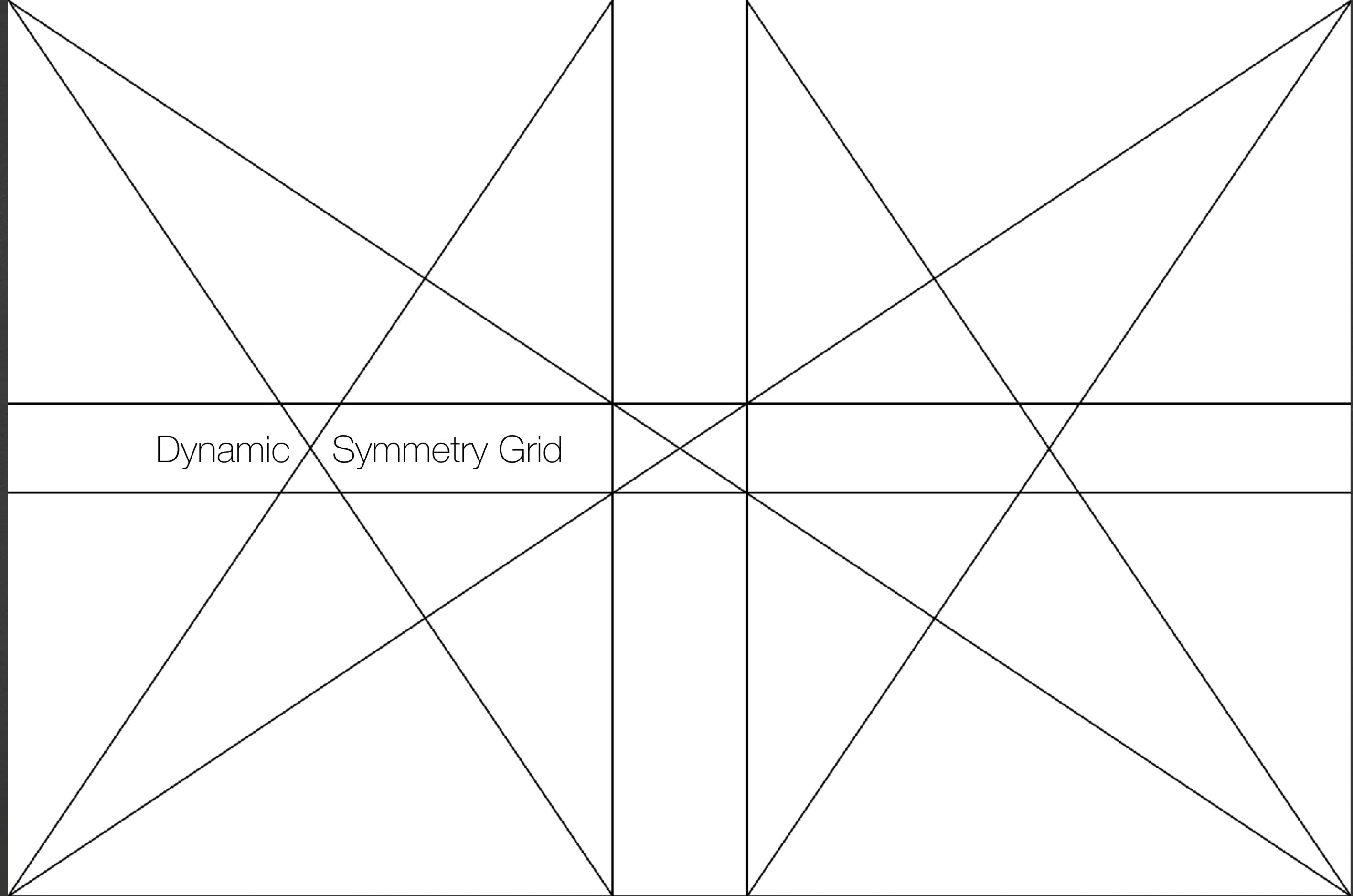
50mm

1/60

F/8

ISO 250





Dynamic Symmetry Grid

25

There is no required placement or direction of reads within a structure. Ideally we just want the reads to easily connect to each other.

Canon EOS R

Canon 70-200mm F4L

200mm

1/160

F4

ISO 100



26

There is no required placement or direction of reads within a structure. Ideally we just want the reads the easily connect to each other.



Canon EOS R

Canon 70-200mm F4L

200mm

1/160

F4

ISO 100

27

Direction refers to the movement of the viewer's eye through the image, not necessarily to movement of any subject within the frame.



Sony A7R III  
Sony 24-70mm f/4  
35mm  
1/160  
F/4  
ISO 320

exposure

29

\* F/1.4

\* F/2

\* F/2.8

\* F/4

\* F/5.6

\* F/8

\* F/11

\* F/16

Sony A7

Sony 24-70 f/4

24mm

1/80

F/16

ISO 64



30

\* Use native ISO

\* Turn off auto-enhance features

\* Turn on long exposure noise reduction

\* Do not use auto white balance, instead select a preset (such as sunny day) or you can shoot a picture of an 18% gray card

Sony A7

Sony 55mm f/1.8

55mm

1/250

F/9

ISO 100



composition: value  
contrast

32

Remember the difference and interplay between dynamic range and light contrast.

Light contrast is the difference in light within an environment.

Dynamic range is the sensor's ability to record that difference.

Sony A7Riv

Sony 20mm f/1.8

120mm

1/100

F4

ISO 100



33

Don't be afraid of shadows or contrast, in fact embrace them.

Sony A7Riv  
Sony 16-35 f/2.8  
16mm  
1/800  
F7.1  
ISO 200



34



Sony A7  
Sony 24-70 f/4  
70mm  
1/500  
F/18  
ISO 200

35

Sony FX3  
Sony 16-35 f.2.8  
20mm  
1/3  
F11  
ISO 80



# diffraction

37

Dimmer than  $f/8$  you will incur diffraction as the light moves through your aperture. The rate of degradation depends on the MTF chart of your specific lens.

Sony A7R IV

Sony 55mm F/1.8

55mm

1/200

F/8

ISO 100



38

This is f/8 and you see  
that there is no loss of  
clarity.

Sony A7R IV  
Sony 55mm F/1.8  
55mm  
1/200  
F/8  
ISO 100



39

At f/22 diffraction has noticeably reduced the quality of the image, even though it has increased depth of field.



Sony A7R IV

Sony 55mm F/1.8

55mm

1/200

F/22

ISO 100

# lens correction

41

Before.



Sony A7R III  
Sony 16-35 f/4  
31mm  
1/3  
F11  
ISO 100

42

After.



Sony A7R III  
Sony 16-35 f/4  
31mm  
1/3  
F11  
ISO 100

# perspective distortion

44

The more telephoto you shoot, the closer the foreground and the background appear to be to each other. This compresses or expands perceived distances.



Sony A7Riv

Sony 16-35mm f/2.8

16mm

1/160

F11

ISO 100

45

The more telephoto you shoot, the closer the foreground and the background appear to be to each other. This compresses or expands perceived distances.

Sony A7Riv

Sony 16-35mm f/2.8

19mm

1/160

F11

ISO 100



46

The more telephoto you shoot, the closer the foreground and the background appear to be to each other. This compresses or expands perceived distances.

Sony A7Riv

Sony 16-35mm f/2.8

24mm

1/160

F11

ISO 100



47

The more telephoto you shoot, the closer the foreground and the background appear to be to each other. This compresses or expands perceived distances.



Sony A7Riv

Tamron 28-75 f/2.8

35mm

1/160

F11

ISO 100

48

The more telephoto you shoot, the closer the foreground and the background appear to be to each other. This compresses or expands perceived distances.

Sony A7Riv

Tamron 28-75 f/2.8

51mm

1/160

F11

ISO 100



49

The more telephoto you shoot, the closer the foreground and the background appear to be to each other. This compresses or expands perceived distances.

Sony A7Riv

Tamron 28-75 f/2.8

75mm

1/160

F11

ISO 100



# editing and dynamic range

**thank you,  
now q&a**

