

INSIGHTS

IN PHOTOGRAPHY

LEARN TO SEE | LEARN TO THINK | LEARN TO CREATE



BY
JACK GRAHAM
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Greetings



Jack Graham

For workshops as well as speaking engagements, I can be contacted via email at jack@jackgrahamphoto.com

Folks,

As I drove through snowy Grand Teton National Park recently listening to great music and enjoying the beautiful landscape and abundant wildlife, I thought about what to say in this greeting ... there is so much. I always tell my friends if you have the money you can buy the equipment, travel the world and more. But one thing we can't buy is time. It's been a hectic 6 months!

So here I am, just finished with workshop 21, the last of 2014. Amazing! In just four weeks it will be time to take off for Iceland and on to the rest of 2015.

Personally and in my photography life, 2014 included a lot of changes. We moved to the Seattle area – actually in a town called Graham (go figure). Moving is a pain but the place is looking good and feels like home (when I am there!). We lost our good four-legged friend Duke and still miss him a lot. And I keep hearing about friends, and friends of friends, not feeling well ... guess that goes with age! So I am hoping 2015 brings more positive news.

I promise to try and be more diligent and get four issues of this magazine out in 2015. I hope all of you are enjoying it and getting some helpful hints and information.

Again, like in every December, I would like to thank my friends and workshop attendees for their support and consideration. I would also like to thank my wife and Roscoe for putting up with my schedule and nuances.

I would also like to personally thank my right hand marketing manager. Manager of checking emails when I am gone and keeps-me-on-my-toes person, Rachel Karls-Gomes. She makes me look good in things like this publication!

So off to 2015. My workshop schedule is contained in this magazine as well as early registration and other discounts – please check them out and SAVE! Yes, it's another packed year, but those of you who know me well know I can't wait!

All the best in 2015.

Jack

Pacific NorthWest
ART SCHOOL
ON BEAUTIFUL WHIDBEY ISLAND

The Pacific Northwest Art School is located on beautiful Whidbey Island in Washington State. Each year there are workshops and classes in Fiber Arts, Mixed Media, Painting, and Photography. Their nationally renowned visiting faculty consists of many talented professional artists.

Jack Graham 2015 Photo Workshops at PNWAS:

Finding, Seeing & Creating (February 14-15, 2015)

Abstract Photography on Whidbey Island (May 1-2, 2015)

The Main Event: The Light of Whidbey Island (June 18-21, 2015)

Keep It Simple (August 1-2, 2015)

Abstract Photography on Whidbey Island (November 7-8, 2015)

To register call 360-678-3396 or visit www.pacificnorthwestartschool.org



www.jackgrahamphoto.com | jackgrahamphoto.wordpress.com
ultimateiceland.com | www.photographthepacificnorthwest.com

THE POWER OF MONOCHROME

All Text and Photos ©Jack Graham



When reading this short essay, remember I have no plans to abandon color photography. My feelings are that both mediums have their place. Some images are better represented in color and others in monochrome. The principles of photography carry over to both methods. The only difference is in certain images, the lack of color and the power of monochrome can stand out when applied correctly. I also prefer to use the term monochrome rather than black and white. When viewing a black and white image, we are really looking at shades of gray, not just black and white.

When we think of monochrome photography we almost always think of Ansel Adams, Henri Cartier Bresson, Minor White, Robert Frank, Paul Strand, Dorothea Lange and Edward Weston, just to name a few. We think of powerful images delivering a story clearly transmitted to our brains. We think of monochromatic images going back to the acceptance of photography as an art. Thank you Mr. Stieglitz!

THE HISTORY OF FILM

Color film was actually developed in the mid-1800s but due to the primitive nature of the products, colors faded from the prints quickly. Just before 1900, if one had the money, one could buy the proper equipment to make color images. Only the very rich could afford to play in this process.



In 1935 Kodak brought to market Kodachrome. However because of the expense compared to black and white, color processing was not the norm until the 1970s, just 50 years ago! Interesting enough it was Polaroid who introduced the first instant color film in 1963. By 1970 color film was the norm for most "snapshots." However, black and white film was still used by some photographers for the aesthetic nuances that it offers.

It was common for black and white photographers to do their own developing and printing. Color film was dramatically improved, but black and white photography continued to be used as a different method to tell the story, in unusual and powerful ways.



COLOR OR MONOCHROME?

Today I strongly feel that deciding to eliminate color, as an option in telling our story through photography, is a choice not to be taken lightly. It is important to decide, even before the photograph is made, if this image is a possible candidate for monochrome. I have made many images where color is actually a distraction from the strength of the image itself as well as subtracting from the meaning I am trying to convey. (See example below)



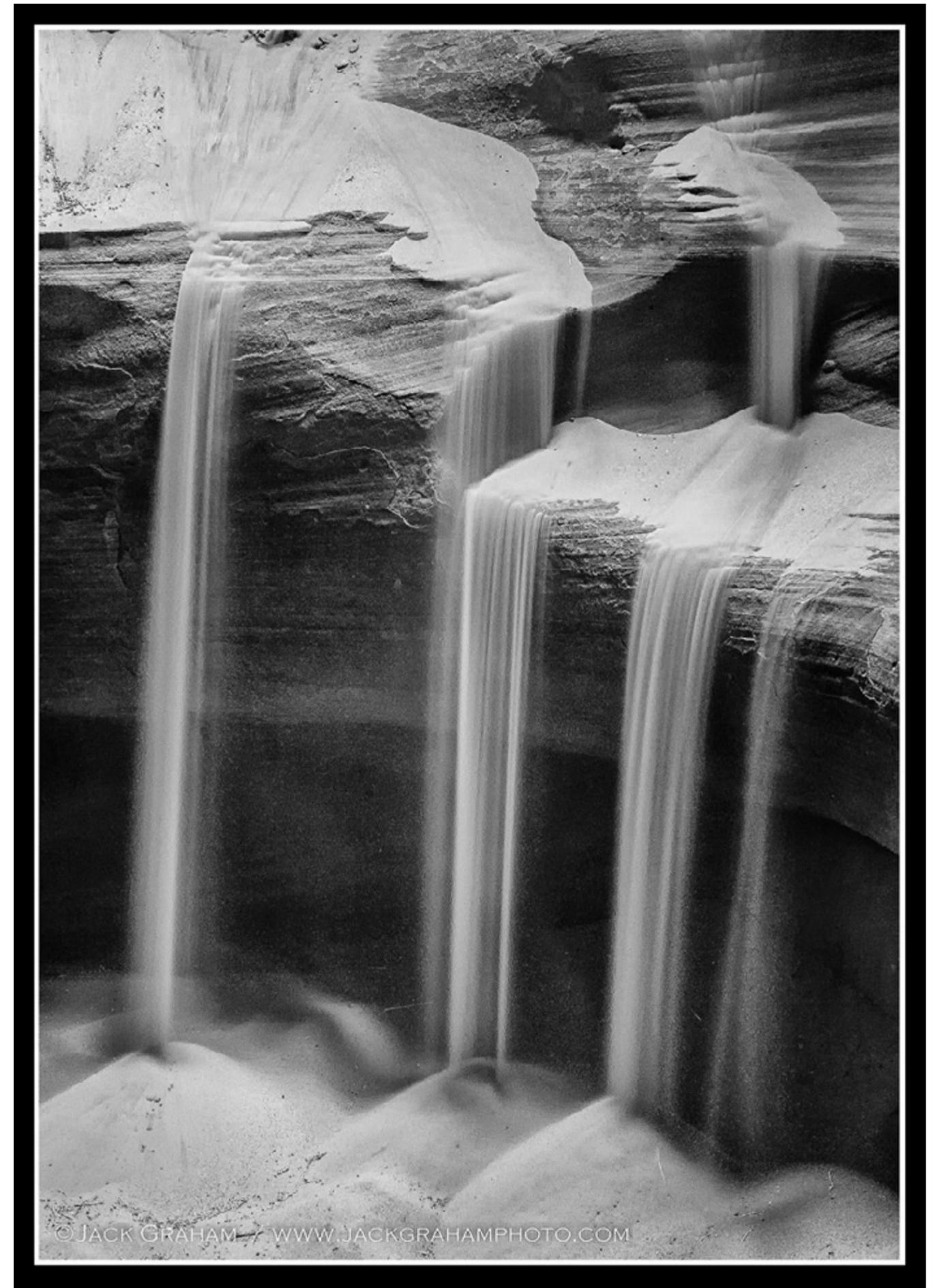
Form, as well as texture, can be brought out in monochrome much stronger than in color. In monochromatic photography we are using our eyes and brains to look the form of a subject, the texture of the subject, and not confusing ourselves with trying, at the same time, to decipher and process color.

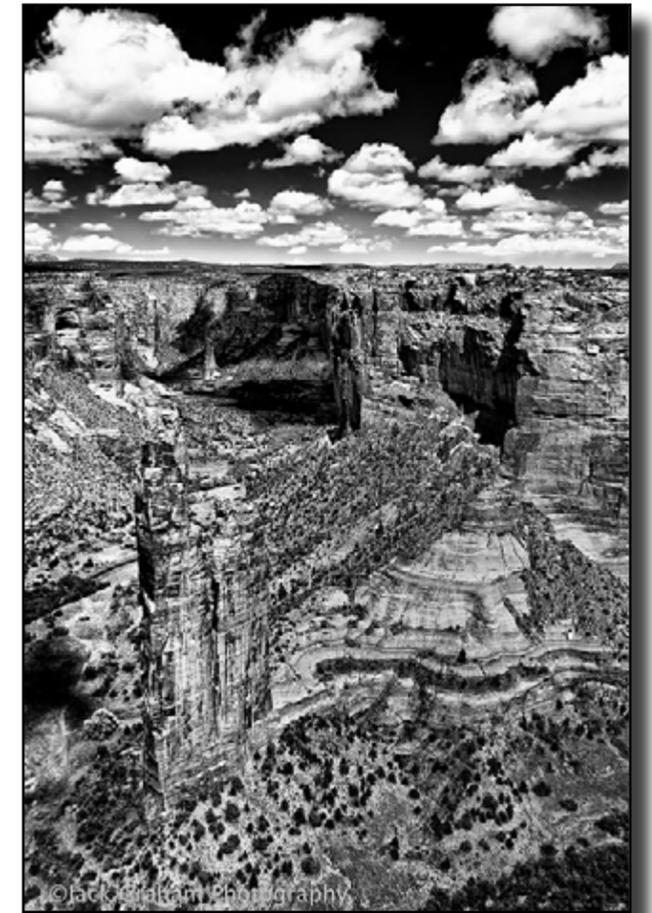
When making color images we think about brightness, hue of color and more. With monochrome images we are only dealing with shades of gray. This is one reason why monochrome images can



be exceedingly more powerful than color if produced correctly. Again, the process starts before the camera comes out of the bag.

Photoshop, or any type of computerized monochrome processing that we may be working with today, parallels what Weston and Adams





did in the darkroom years ago. In many ways monochromatic photography can exceed the power of color both in emotion and how the image is viewed and interpreted.

LEARNING TO SEE IN MONOCHROME

When working in monochrome consider using tone, brightness, texture and contrast within your image to tell the story and communicate your feeling. Consider that complementary colors like red and green can often look the same in monochrome. If the textures in a monochrome image are identical they become hard to differentiate. Using different textures within an image in monochrome is another way to bring out the feeling from the start. I find differentiating the depth of field of a subject in monochrome photography is more important than if photographing in color. Making one part of the image sharp and the other out of focus can really accentuate the image.

Using these concepts and techniques will get you on the path to seeing in monochrome and being able to deliver images with significant value, but there is much more to learn about making quality monochromatic images. Understanding the Zone system, proper processing technique for monochrome, as well as perfecting your printing technique are all important. JG-

SUGGESTED READING:

Guy Tal's [Creative B & W Landscape Photography](#)

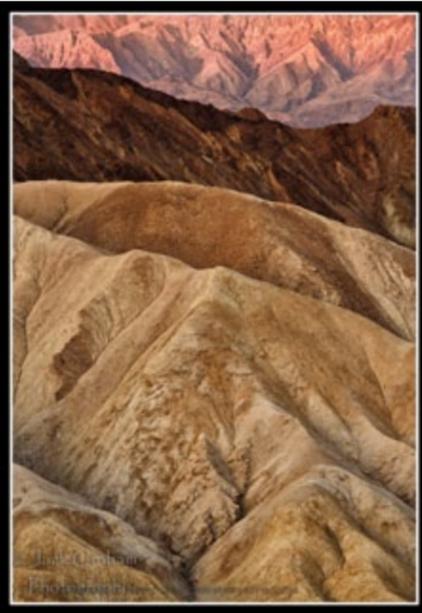
Ansel Adam's book "The Negative," originally published in 1981



JACK GRAHAM 2015 PHOTOGRAPHY WORKSHOPS

Visit JackGrahamPhoto.com for more information

Why wait? Register before Jan. 1, 2015 ... get a 10% Discount!



"Finding, Seeing and Creating"

Feb 14 & 15 | \$270

* Presented by the Pacific Northwest Art School on Whidbey Island

Death Valley National Park

Feb 25 - March 1 | \$995

15% discount if attending NANPA SUMMIT 2015 in San Diego
(www.nanpa.org, Feb 19-22)

Nelson, Nevada --- Back by Popular Demand!

March 20 - 21 | \$995

Americana, Ghost Towns & the Neon Museum in Las Vegas, with Jack Graham & Bill Fortney. Includes all entrance admittance fees

Arches & Canyonlands National Parks

March 26 - 29 | \$995

With Jack Graham & Bill Fortney in Moab, Utah

Southwest & Navajo Country, Arizona

April 9 - 12 | \$995

Slot Canyons, Monument Valley and more ...

Hunts Mesa, Mystery Valley & Canyon de Chelly

April 16 - 20 | \$1,395

Price includes Navajo guides, Hunt's Mesa overnight (tents, pads, sleeping bags supplied ... plus steak dinner and breakfast the next morning!), and all location admittances

Columbia River Gorge/Hood River Valley

April 23 - 26 | \$795

Moss wrapped trees, dense forests and spring wildflowers

Abstract Photography on Whidbey Island

May 1 & 2 | \$270

* Presented by the Pacific Northwest Art School on Whidbey Island



Olympic National Park, Washington

May 14 - 17 | \$895

The moss-draped pines, hemlocks and spruces of the Hoh Rainforest provide breathtaking images

Grandfather Mtn & Blue Ridge Parkway

May 28 - 31 | \$995

With Co-leader Bill Fortney. Experience the beautiful Blue Ridge Mountains and the crown jewel, Grandfather! Great waterfalls, mountain vistas, and the coolest old country store in America

Spring in the Palouse, Washington

June 10 - 14 | \$995

With Jack Graham & Bill Fortney. The green, rolling hills of Palouse country presents endless photographic opportunities

Whidbey Island, Washington

June 18 - 21 | \$500

* Presented by the Pacific Northwest Art School on Whidbey Islandw

Oregon Coast

June 25 - 29 | \$995

With Jack Graham & Bill Fortney. Cannon Beach to Bandon Beach



NEW WORKSHOP LOCATIONS IN 2015

Arches & Canyonlands National Parks, Utah with Bill Fortney
March 26 - 29, 2015



Grandfather Mtn, Blue Ridge Prkwy, N. Carolina with Bill Fortney
May 28 - 31, 2015



Landscapes of Mt. Rainier, Washington (Fuji "X" shooters only)
Aug 27 - 30, 2015



Fall Color in Zion National Park, Utah
Oct 29 - Nov 1, 2015



"Keep It Simple"

Aug 1 & 2 | \$270

* Presented by Pacific Northwest Art School on Whidbey Island

Oregon Coast

Aug 6-9 | \$895

Bandon Beach south to California border

Wildflowers & Landscapes of Mt. Rainier (For Fuji "X" shooters only)

Aug 27 - 30 | \$995

With co-leader Bill Fortney: Reflection Lake, flowers & waterfalls on the slopes of Mt. Rainier

Fall in the Grand Tetons

Oct 1 - 4 | \$995

A blaze of Fall color in Jackson Hole, Wyoming

21st Annual Eastern Sierra Workshop

Oct 8 - 11 | \$995

With Jack Graham & Guy Tal

Eastern Sierra Master Class

Oct 13 - 15 | \$995

With Jack Graham & Guy Tal

Fall Color in NorthEast Ohio

Oct 21 - 25 | \$895

(Single Day with Amish Only: \$175)

With co-leader Bill Fortney including Cuyahoga National Park and a very special "Day with the Amish"

Fall Color in Zion National Park

Oct 29 - Nov 1 | \$995

The red rocks, canyons, forests and superb fall color in southwestern Utah

Abstract Photography on Whidbey Island

Nov 7 & 8 | \$270

* Presented by the Pacific Northwest Art School on Whidbey Island

Death Valley National Park

Nov 12 - 16 | \$995

Some of the most expansive terrain offering unique and inspiring landscapes

Winter in the Grand Tetons

Dec 3 - 6 | \$995

Snow-capped mountains of the Grand Tetons, the Snake River & Jackson Hole, Wyoming

*To register call 360-678-3396 or visit www.pacificnorthwestartschool.org



JACK GRAHAM PHOTOGRAPHY WORKSHOP DISCOUNTS

www.jackgrahamphoto.com/photo-workshops

Please note that discounts DO NOT apply to international workshops and workshops provided through other entities (such as Pacific NW Art School).

Also, some discounts do not apply when workshops are co-led with other photographers (noted with *)

1. RETURNING ATTENDEES:

10% discount

* 2. BRING A FRIEND:

With one full paid workshop, 2nd attendee comes at ½ price. Both attendees must be first time attendees on a Jack Graham Photography Workshop; no other discounts apply.

Note: This discount DOES NOT APPLY on workshops under \$500.

* 3. REFER A FRIEND:

Your choice -- a \$50 credit off your registration if you attend (can be put to a future workshop) or a check for \$25. No restrictions on referrals.

* 4. BUY 4 GET ONE FREE:

Attend 4 workshops ... Get one free of equal or lesser cost.

*(They all count ... not just in one year. *Fifth (Free) workshop cannot be used on a workshop that is co-led with another photographer)*

5. EARLY REGISTRATION:

Register no later than December 31 for a workshop in the following year and receive an additional 10% off.

(Domestic workshops only)

Jack Graham Photography Workshops are sponsored by Singh-Ray Filters, Really Right Stuff, Outdoor Photo Gear, Gura Gear, Hunt's Photo & Video, Macphun Software and Photograph America Newsletter

**Singh-Ray
Filters**

**OUTDOOR
PHOTO GEAR**
WWW.OUTDOORPHOTOGEAR.COM

Gura Gear

macphun
SOFTWARE

PHOTO & VIDEO
Hunt's



Really Right Stuff
your camera support experts

**photograph
america**



NATURE PHOTOGRAPHY SUMMIT 2015

Presented by NANPA

I have been a member of the North America Nature Photography Association (NANPA) for about 20 years now and involved with its committees or board for 5 years. I am truly convinced that once you make it to a summit you'll keep coming back. You can mingle with the pros, check out all the new gear in the vendor area, gain invaluable knowledge during the many breakout sessions and attend presentations given by well-known photographers. Nowhere else can you get all of this under one roof. You'll come away inspired and with lots of knowledge to grow as a nature photographer. Please consider joining me in San Diego.

The following week I am conducting a workshop in Death Valley. Come to the NANPA Summit and get an additional **10% DISCOUNT** off my workshop! Hope to see you there. ~ Jack Graham



WHEN: February 19 – 22, 2015

WHERE: Town and Country Hotel; 500 Hotel Circle North; San Diego, CA 92108

KEYNOTE SPEAKERS: Flip Nicklin, Frans Lanting, Nevada Wier and Dewitt Jones.

BREAKOUT SESSIONS: Lightroom techniques; Preparing work for fine art exhibit; How-to topics on landscape, birds, multi-media and more; Conservation topics; Personal projects; And many more

EXHIBIT & TRADE SHOW: Friday and Saturday, February 21 & 22. Open to the Public (free) on Saturday only.

BEFORE & AFTER: Pre-Summit Boot Camp, February 19 (early start). Advancing Your Business Pro Day, Sunday, February 22 (late afternoon).

For more information and to register visit

www.naturephotographysummit.com

FILTER BASICS

All Text and Photos ©Jack Graham

"My first thought is always of Light" ... Galen Rowell

Filters are a hot topic – sometimes quite controversial. Which is best to use? Which is the best value? And on ... and on. Please note the opinions stated in this article are entirely mine. They come from years of experience and observation. I expect to receive a lot of emails with varying opinions, and that's fine. Please remember these are my opinions. Below I talk about the filters I carry and use the most, though I only use filters when absolutely necessary. Here we go!

Before beginning to talk about filters allow me to discuss filter quality. Yes there is a difference. Would you put retread tires on a Lamborghini? Probably not. Why put a low quality \$25 filter on a \$3,000 lens? It happens more often than not. There is a reason professional photographers use the filters they do and stay far away from others. Think about that when selecting filters for yourselves.

Remember these factors when thinking about using filters:

- Use filters only when necessary
- Never stack filters on lenses
- Buy the thinnest filters available. Wide angle lenses need thin filters to reduce any potential vignette
- Make sure they are clean before each use
- Understand the benefits and drawbacks of using filters

There are many filter manufacturers out there. Almost without question, you get what you pay for. But how do you know which manufacturer makes the best filters available? After each category, I'll give you my recommendation on what to buy.



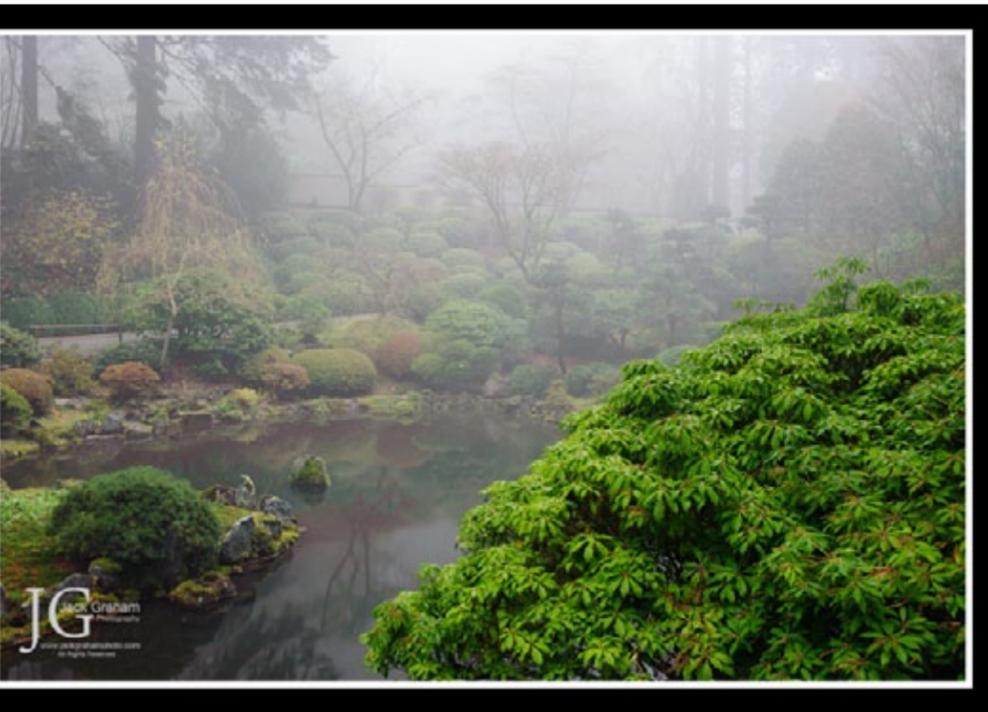
A 3 stop Soft graduated ND was used to make this image

CIRCULAR POLARIZERS

Polarizing filters are the most commonly used filter for any landscape photographer. These filters simply reduce the amount of reflected light passing onto the camera sensor. Just like wearing polarizing sunglasses, polarizers can enhance color, especially in the sky, making the sky a deep blue. These filters also reduce glare and reflections off of water and other bright surfaces. Polarizers also increase color saturation in foliage.



Without a Polarizer



With a Polarizer

When rotating these filters and looking through your viewfinder, one can see the variable effect of a polarizing filter. The direction your camera is pointing directly affects the effect of this filter. Polarizing filters work their best at a 180 degree viewpoint from the sun.

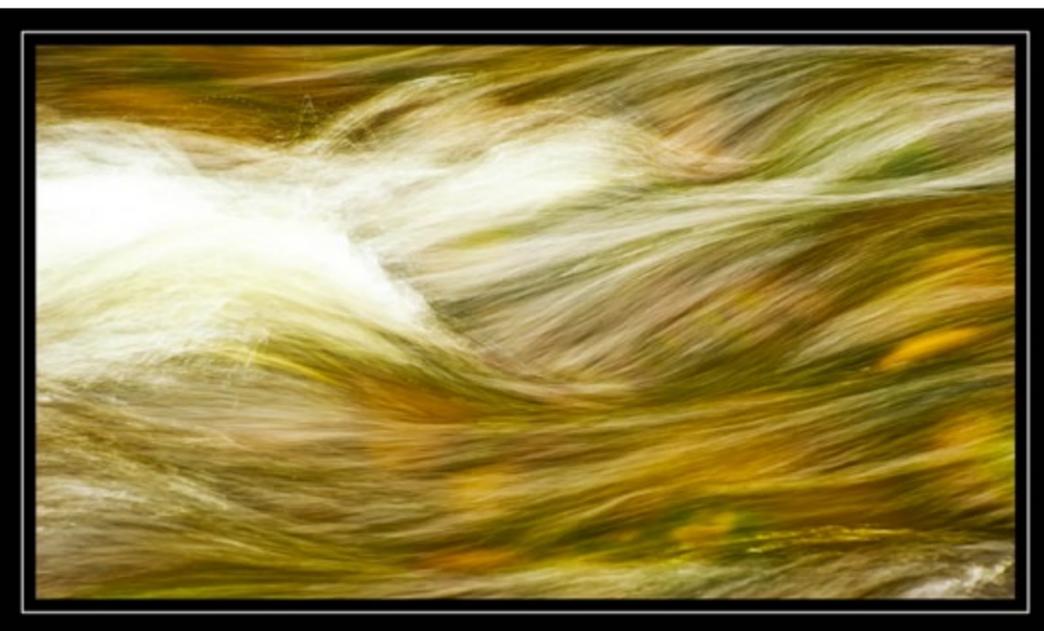
Be careful. Even without these filters on our wide angle lens, skies can be uneven when not at 180 degrees. Using a polarizing filter will enhance this unnatural look making the image unbalanced and unrealistic. In the image below the sky is darker on the left than on the right. I did not need to polarize this image.



A polarizer was used here to remove some glare and enhance the color



Sometimes we want the color reflected on or below water to be viewable. Polarizing filters counteract this and can reduce the color and reflection. Be careful and analytical when using these filters.



A polarizer used in this image would remove much of the color of the rocks beneath the surface and leave the water dark and drab.

Your light can be reduced up to 2 or sometimes 3 stops. Handholding with slow shutter speeds can be a problem when using polarizing filters.

Never use a non-circular polarizer. Though less expensive, these non-circular filters affect metering and autofocus, making them useless.

BENEFITS: Reduces glare on water and foliage; Darkens skies; Enhances color.

DRAWBACKS: Can remove color off water; Uneven darkening if not used correctly; Can decrease light by 2-3 stops.

RECOMMENDATION: The best available is SINGH-RAY or B+W; SCHNEIDER is the next best; High end (brass ring) HOYA next tier but good; Tiffen, Cokin and all others are last choice.

A polarizer enhances green foliage



Above is a 96 second exposure using Singh-Ray's 10 Stop Mor-Slo ND filter

NEUTRAL DENSITY FILTERS

Neutral Density Filters, often called NDs, reduce the amount of light reaching the camera's sensor and therefore increase the length of the opening of the shutter. These filters are used most often when photographing long exposures and when your ISO is at its lowest setting. Attaining smooth, silky water and using blur to convey motion are the two most common reasons for using these filters. These filters will allow you to use a shallow depth of field in very bright light. (For information on making long exposures, please [read this article](#).)

These filters, more than others, can add a color cast to the image when they are used. Some are better than others. Singh Rays are the best I have found. Singh Ray makes NDs in 5, 10, and 15 stops as well as a 2-8 stop Variable ND. For water you do not need more than a few seconds, if even that, to get the best shot. That's where the Variable ND comes in handy.

BENEFITS: Increases exposure time; Great for long exposures on water and moving clouds.

DRAWBACKS: Good understanding on usage necessary; Color shift when using low quality ND's.

RECOMMENDATION: SINGH-RAY is the best available, hands down. Most others I've seen have lots of color shift.

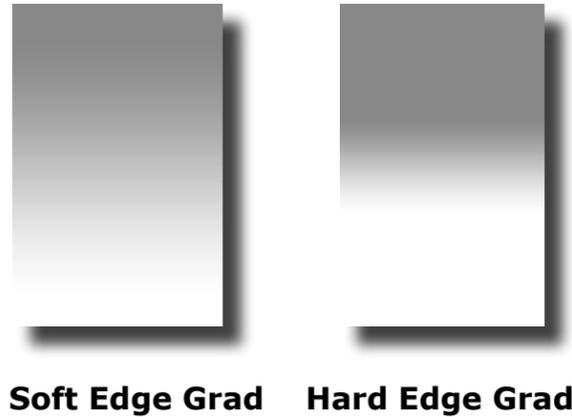


4 seconds using Singh Ray's Vari ND filter

GRADUATED NEUTRAL DENSITY FILTERS

First ... avoid the screw-in type filters. They do not allow you to move the filters transition line!

Cameras are limited in recording what we call 'dynamic range'. Often, either the darker areas of the scene will be underexposed, or the brighter parts will be overexposed. Graduated ND filters are clear on the bottom and slightly darker, depending on the strength, on the top, with either an abrupt or a gradual shift in the middle. They are used to darken the brighter part of a scene so it appears natural taking into account the dynamic range of the camera.



These filters are made to equalize light from overly light areas to normal or even dark areas. They are commonly sold in increments of 2, 3, or 4 stops. They gradually, from top to bottom, start out at their darkest and blend into clear. Though one could take 2 images and blend them together, getting it right with a GND is my choice. When combining images often noise is introduced into the image. Also when

the light is changing fast, blending images can produce some interesting but unwelcomed effects. A good article talking about using these filters can be found [HERE](#).

It is important to select the proper GND for each scene. I rarely use hard edge GNDs.

Learning to place the blend in the proper location takes some practice. I suggest using a tripod and a filter holder as in this photo to increase your precision.

BENEFITS: Equalizes light.

DRAWBACKS: Using too strong a filter when it's not needed can make the image look unnatural; Inexpensive filters tend not to have the proper gradation (blending).

RECOMMENDATION: Once again, SINGH-RAY is the best available, hands down; LEE is a distant second; New version Cokin's are better than before but still third choice; Most other brands I've seen have lots of color shift.



NO GRAD FILTER



3 STOP SOFT GRAD ND

UV HAZE FILTERS

Most folks I meet tell me they use these filters to protect their lenses. Really? Think about this. If you drop your lens on hard surface most of the time a filter is not going to save it. A lens hood would probably be better protection. There is little UV around sea level. As the altitude increases so does the UV. However, modern digital camera sensors are much less sensitive to UV than film is, so the need for a filter is much less. UV filters introduce the chance to adversely affect image quality, introduce lens flare and add color cast. Again, today's digital sensors are less sensitive to UV making them irrelevant.

So why use them? For protection? Perhaps ... if your lens is expensive enough. But to me, the negatives outweigh the positives.

BENEFITS: Can improve clarity when using film, especially at higher altitudes; Protects lens from sand, dust, etc.

DRAWBACKS: Inexpensive UV filters can diminish clarity, add color cast and lens flare.

RECOMMENDATION: Don't really know ... I don't use them ... but I would avoid cheap filters!

JG



[*the story behind the picture*]



The Nash; a Junkyard Somewhere in Oregon

Aside from the Landscape, macro and the occasional bird and animal, I love to photograph old cars, machinery and buildings .

I came upon this old Nash (Hydromatic), probably vintage early 1950s . The car was a red and cream color and I thought this might look good using a sort of art-deco effect .

I processed this for Monochrome using Nik Software's Silver Efex Pro and a slight Orton effect to add a bit of blur to the image, giving it that 1950-60's art deco effect.

Tech Data:

Nikon D700 / Nikon 300mm / 1/25sec at F4.5

ISO 200 / Matrix Metering / Gitzo 3541 Tripod

Really Right Stuff BH55 Ball head

Make your photography sing ... with Singh-Ray professional-grade filters



by Rachel Karls-Gomes

For over 50 years, Singh-Ray has been making high-quality filters for photographers of all experience levels. From the weekend recreationalists to skilled professionals – Singh-Ray is a trusted name in the industry, long-associated with excellence and innovation.

Never mass produced, each filter in the Singh-Ray product line is custom made by hand at the time you order it. This non-automated technique is their hallmark, allowing optimum quality control and the ability to create personalized, custom filters.

Singh-Ray filters are available in a wide variety of circular, square and rectangular sizes, allowing them to fit into an assortment of different holders. This variety also allows for unlimited creative flexibility for the photographer when forming the image. And Singh-Ray filters are not only for still photography ... the use and popularity of video is steadily increasing, and a graduated ND filter is essential when shooting video outdoors, especially in bright sunlight.

The reason so many professional photographers use

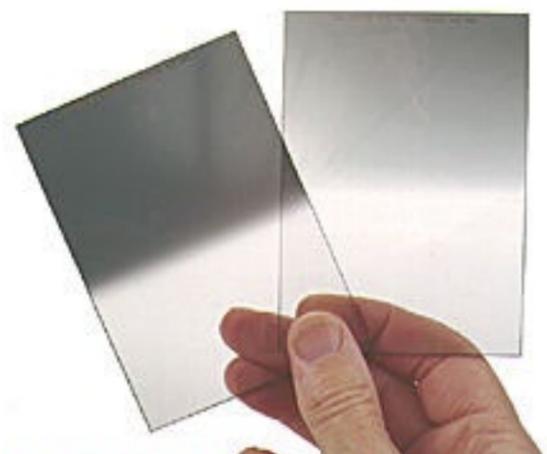
In Jack Graham's filter pouch:

2, 3, 4, 5 stop graduated neutral density filters

Vari ND

5, 10, 15 stop Mor Slo ND filters

"I've seen the competition and Singh-Ray filters are simply the best. There's a reason most pro-photographers use Singh-Ray."



Galen Rowell Graduated ND Filters

Singh-Ray filters is ... simply ... they are the best. When asked why they use Singh-Rays, here are a few responses:

"Pound for pound and dollar for dollar, Singh-Ray filters have given me a greater return in both dollars and otherwise impossible images than any equipment I own." –Galen Rowell

"I've been using Singh-Ray filters exclusively for over 20 years. I've compared them all and there are no other filters, in my opinion, that come close in terms of optical quality and color accuracy." –Tony Sweet

"Color shift is the biggest problem in filters, especially NDs. I've experimented with filters from other manufacturers and have found, without question, Singh-Ray filters to be of the highest quality, without any measurable color shift." –Jack Graham

"I have a Singh-Ray Vari-ND filter on my camera or camcorder every time I shoot video outdoors. And I use their Graduated NDs to balance sky and foreground exposure, same as I do with still shots." –Bob Krist

Recently, Singh-Ray revealed their updated and visually-stunning website, www.singh-ray.com. The new site includes close to 1,000 photographs by over 50 major landscape photographers. Although many of these photos are weaved throughout the website, be sure to view the Pro-gallery section. Here you'll find a gorgeous slide-show photo gallery organized by photographer.



"Color shift is the biggest problem in filters ..."

Above — Lee Big Stopper

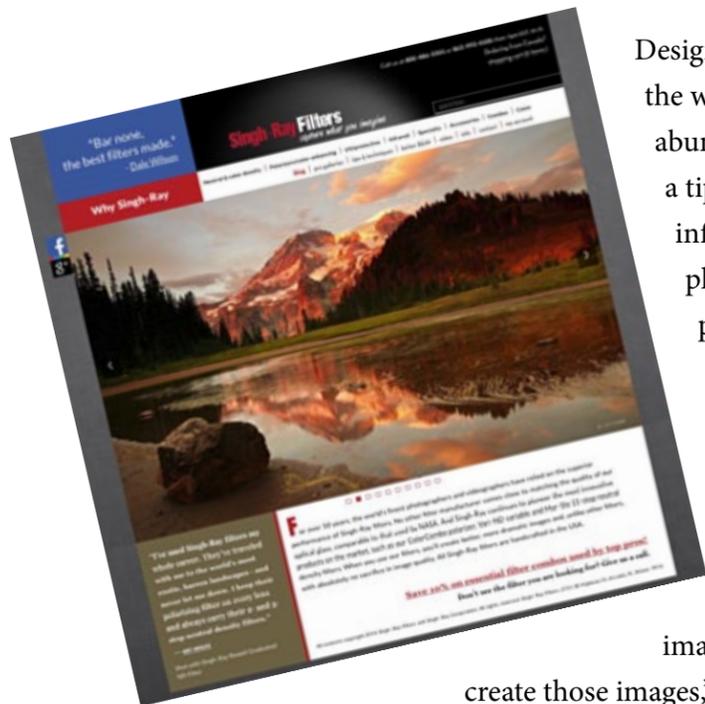
Below — Singh-Ray 10 Stop Mor Slo ND



continued ...



A polarizing filter is useful when there is a lot of green foliage



Designed to be much more than just a product catalog, the website is envisioned as a “destination.” Besides the abundance of photography, it also contains a blog and a tips & techniques section, containing numerous informative articles and videos as well as the most current photography “buzz.” And, as you browse through each product page, you’ll find bullet points with important tips, a slideshow featuring image examples specific to that filter, and also videos where professional photographers are demonstrating when and how to use that filter.

“Our products are all about making outstanding images and supporting photographers in their effort to create those images,” said founder Bob Singh. “Our new site celebrates the amazing work of photographers who use our products, in addition to being a site where you can find out about and purchase our filters and accessories. I believe it is already a top destination for one of the finest collections of landscape photography on the Internet – and we will continuously be adding new photographers.”

So if your camera bag is crying out for a new accessory, you can’t go wrong with adding a Singh-Ray filter. For those of you already using Singh-Rays, be sure to treat yourself and visit their newly remodeled website. Either way, you won’t be disappointed.

About Singh-Ray Filters

For over 50 years, the world’s finest photographers and videographers have relied on the superior performance of Singh-Ray filters. Located in Arcadia, Florida, Singh-Ray continues to pioneer the most innovative products on the market, such as their 15-stop Mor-Slo neutral density filter. Photographers use Singh-Ray filters to create better, more dramatic images, with absolutely no sacrifice in image quality. All Singh-Ray filters are handcrafted in the USA.

[Visit www.Singh-Ray.com](http://www.Singh-Ray.com)



ULTIMATE ICELAND™

The "Ultimate" Icelandic Photography and Workshop Experience by Jack Graham and Greg Duncan

WWW.ULTIMATEICELAND.COM

Consider joining us for one of our “ULTIMATE ICELAND™”
Summer 2015 Photography Workshops.

Iceland is like nowhere else ... a place of contrasts and a photographer’s paradise.

Come walk on glaciers, lava fields and black sand beaches ...

Get up close and personal with Iceland’s numerous waterfalls, geothermal locations, hot springs, ice caves, bucolic villages and roaming wild horses ...

Visit highlands, fjords and remote stretches of coastline, while defining your photography with hands-on instruction by professional photographers



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2015 ULTIMATE ICELAND PHOTOGRAPHY WORKSHOPS

Reykjavik and South Coast
July 8 - 17, 2015

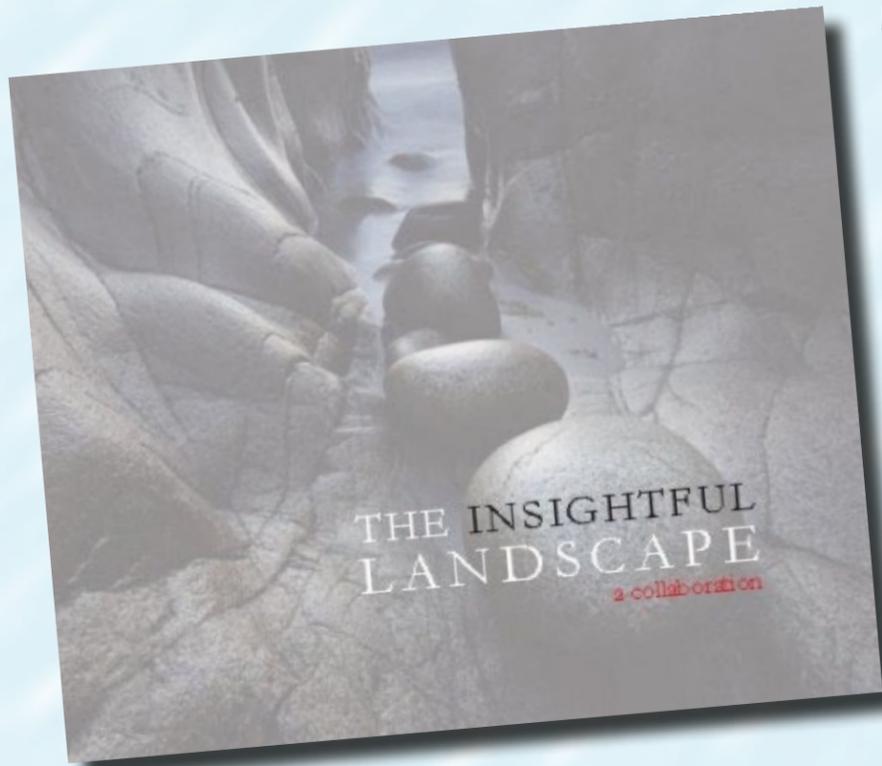
North by Northwest
July 19 - 27, 2015

To register visit www.jackgrahamphoto.com/photo-workshops

THE INSIGHTFUL LANDSCAPE

a collaboration

By Landscape Photography Group



I am really humbled (truly an understatement) to be a member of a group of professional landscape photographers comprised of friends and acquaintances from around the world. It's a very small group, consisting of some of the finest professional landscape shooters anywhere in our universe. We are all connected by our love of the land and share the inspiration we take from it.

I am very pleased to announce the publication of "The Insightful Landscape," a collection of over 150 landscape photographs,

both in black and white and color. It is a very high quality book, printed on ProLine Pearl paper. It can also be ordered for eBook or in Apple iPad format.

Beside a few of my photographs, images contained in this book come from some amazing photographers, the likes of ... Guy Tal, Alister Benn, David duChemin, Michael Gordon, Jim Goldstein, Andy Biggs, Floris van Breugel, Gary Crabbe, Richard Wong, Lon Overacker, Tim Parkin, Colleen Miniuk-Sperry, Bill Chambers, Chuck Kimmerle, Joseph Kayne ... and others. Just being asked to be part of this group and project is an honor!

This project is one of love, not money, and none of us are benefiting financially. We have added a few dollars to the cost of each book, of which 100% will be donated to the Cystic Fibrosis Foundation, in honor of a participating photographer's son who is fighting the disease.

This book is available for sale by clicking [HERE](#). You'll love this collection!

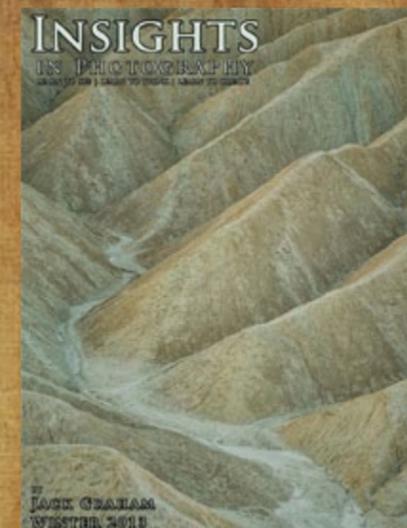
Thank you for your support. —Jack

We hope you enjoyed reading this issue of *Insights In Photography*

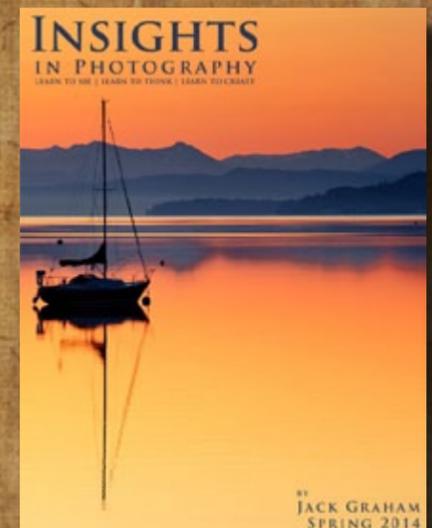
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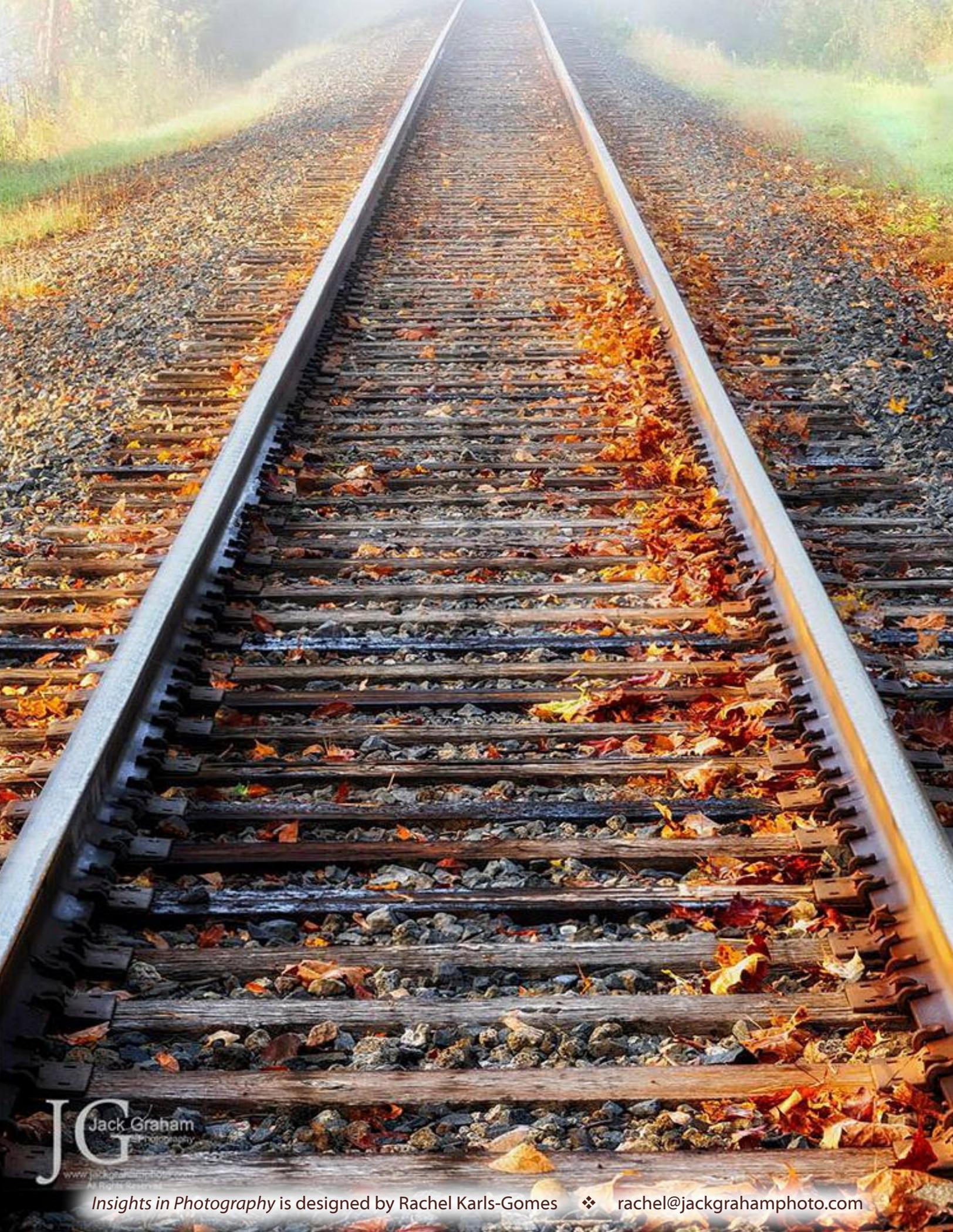
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Issue 3 :: May 2014

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