



THE INTERNATIONAL LANDSCAPE  
PHOTOGRAPHER OF THE YEAR







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PHOTOGRAPHER OF THE YEAR



2017







# CONTENTS

<b>Introduction</b>	<b>8</b>
<b>The International Landscape Photographer of the Year 2017</b>	<b>10</b>
<b>The International Landscape Photograph of the Year 2017</b>	<b>18</b>
<b>Special Award Winners</b>	<b>22</b>
<b>The Top 101 Landscape Photographs of the Year</b>	<b>28</b>

## SPONSOR MESSAGES

<b>Momento Photobooks</b>	<b>130</b>
<b>Created For Life Printing and Framing</b>	<b>132</b>
<b>Epson Printers</b>	<b>134</b>

## JUDGE PORTFOLIOS

<b>David Burnett</b>	<b>136</b>
<b>Jim M. Goldstein</b>	<b>140</b>
<b>Kaye Davis</b>	<b>144</b>
<b>Tim Parkin</b>	<b>148</b>
<b>Alex Noriega</b>	<b>152</b>
<b>Peter Eastway</b>	<b>156</b>





An entrant's main objective in entering the International Landscape Photographer of the Year is to produce one (or more) of the top 101 landscape photographs.

Only the top 101 landscape photographs are published in this book, beautifully printed by Momento Pro.

There is also US \$18,000 in cash and product prizes (including two Epson SureColor P800 printers) for the best Photograph of the Year (single shot) and best Photographer of the Year (portfolio of four photographs), and there are five special subject awards (Snow & Ice, Abstract Aerial, Long Exposure, Exemplary Tree, Mountainous) which receive a one metre print from the high-end photo lab and framer, Created For Life.

There were 3,518 photographs from 866 photographers judged this year, making it our most successful to date and the quality continues to rise. There really is some amazing work being produced out there in the world – and we received entries from literally all around the globe.

So, what are the trends? What's happening in landscape photography?

Perhaps the best people to ask are our judges. Again, we're looking for diverse viewpoints from around the globe and we're fortunate to have Kaye Davis from New Zealand, Jim Goldstein and David Burnett from the USA, and Tim Parkin from the UK. Our fifth judge is the previous year's winner, Alex Noriega.

David Burnett is our most senior judge with a long and esteemed career in photography. Commented David,

“There was an inordinate number of wonderful, creative and visually striking images. I think the level of quality has really grown over the last couple of years. Clearly a lot of new people are hearing about the competition and have decided to enter with both feet.

“What I found the most striking was the way technology has made itself felt in a couple of ways. First, the ability to run higher ISOs on cameras means there is a huge number of star-sky images. Some are astonishing, but many need a little extra something besides what I might describe as the ‘gee-whiz’ factor of seeing those night skies so clearly.

“Just because it's night, doesn't mean that the essentials of composition can take a rest. Some of the more technically interesting star-sky images were lacking a truly compelling sense of composition, whereas the ones that made it into the top 101 had it all.

“Second, the arrival of affordable drones with good cameras on board really made an appearance. Some of the overhead pictures are simply stunning.

“Lastly, the use of slow shutter/flowing water as a ‘look’ has probably reached its apogee. There were many really good ones, but again, like the star-sky pictures, the flowing water shouldn't be the end act in making a composition, but the beginning.

“We have, as a community, seen zillions of whooshing water pictures and if you want yours to stand out, you need to work a little harder to make your photo rise above the rest.”

I found it interesting that David didn't comment at all about post-production. As a judge, he's interested in the end result – in the light and the composition, not how the photograph was taken or edited. Yet on

social media, people write that unless you are a Photoshop wizard, you have no hope of winning a photography competition.

This is plain wrong.

Completely wrong, but let's define what we mean by a Photoshop wizard. Many people see Photoshop as a tool to create imaginary composites and fabricated landscapes. And many of our entrants do just this. This is Photoshop wizardry.

On the other hand, I'd suggest a greater number of photographs have had some ‘basic Photoshop’ or Lightroom adjustments, but nothing more.

Ever since photography began, we've had the negatives from which we created and to some extent interpreted the final print. Simple adjustments to tone, contrast and colour with some minor dodging and burning-in cannot be avoided if you are going to call yourself a photographer in the 21st Century. Every photographer should be capable of editing their work in this way, but this does not mean they need to be Photoshop wizards.

I don't know for sure, of course, but looking at the images, I am guessing fewer than 20 per cent of them are composites, possibly less than 10 per cent. And this completely dispels the myth that you need to be a Photoshop wizard to win awards.

Once again, on behalf of David Evans, my co-convenor, we hope you enjoy the best landscape photographs in the world from 2017.

PETER EASTWAY

CHAIRMAN OF JUDGES

International Landscape Photographer of the Year Awards



## COMPETITION JUDGES



DAVID BURNETT



JIM M. GOLDSTEIN



ALEX NORIEGA



KAYE DAVIS



TIM PARKIN

# THE INTERNATIONAL LANDSCAPE PHOTOGRAPHER OF THE YEAR

## Max Rive

NETHERLANDS



WHAT DOES IT TAKE to become the ‘International Landscape Photographer of the Year’?

Are the winners all seasoned professionals with years of experience, or are they lucky amateurs with a couple of killer images?

The concept behind the ‘International Landscape Photographer of the Year’ is to discount the lucky ‘killer’ images. To win this award, the judges require four high calibre landscape images which together demonstrate that the photographer has a degree of mastery over the landscape image, both in capture and post-production.

Whether professional or amateur doesn’t really matter because what all our winners have demonstrated is a passion for landscape photography. Passion is the real difference.

For 2017 ‘International Landscape Photographer of the Year’ winner, Max Rive of the Netherlands, there’s no doubting his passion and dedication. Within his portfolio you will find a distinctive visual approach applied to some stunning locations. And like many landscape photographers, Max’s interest in the landscape grew from a participation in it.

“I started taking photos in 2008, just to document a mountain trip I did between studies. I took photos to remember the trip, to show others how cool it was and to

have something more to do than only hike – so I was just like many travel photographers, I would say.

“Even though I kept using small compact cameras for the first four years and was more a hiker with a camera than a real landscape photographer, I was *very* motivated to get some great shots.

“I gradually became more serious as a real landscape photographer when I started sharing photos on the internet and became inspired by the work of others – and by ‘real’ landscape photographer, I mean using tripods, filters, bigger cameras and waiting for *days* at a spot to get the shot.

“I have now called myself a professional for the past three years, although I always want to keep challenging myself. I don’t want to fall into a predictable routine or get comfortable with what I’m doing.”

Max currently uses a Nikon D850 full-frame DSLR, with a Nikkor 14-24mm wide-angle zoom and a 28-300mm long range zoom.

“I’ve never had any other lenses for my DSLR, mainly because my travels so often include hiking and I cannot carry too many lenses. However, the two lenses I have cover the whole range of focal lengths I need.

“I use my hiking backpack as a camera bag and wrap my gear into a jacket for protection. I use a tripod (from Triopo), but I prefer to use it only when it is really



necessary. Without a tripod, I have much more freedom to find the right composition and it also allows me to more easily scout around, looking for different angles.”

In terms of post-production, Max works with Adobe Camera Raw and Photoshop. He says he doesn’t employ sophisticated layer or luminosity masking techniques, but there’s no doubt he uses Photoshop to interpret the files he captures.

“I have never seen any post-production tutorials, rather I have just tried out things for myself and I think because of this, I have developed my own style of processing.

“I think the compositional element that has the biggest influence on a photo is the light.” Max suggests that in most raw files, the light is strongly divided across the frame which can distract the eyes of the viewer away from the main subject.

“I try to take away that distraction by making the overall image very dark, but keeping the more important compositional elements of the image bright. However, using this approach, it is important to maintain shadow detail in the darkest parts of the image.

“Each image has its own compositional design and different subjects require different approaches to lighting. However, no matter what technique or software you are using, I think it is important that artists have a vision

about the relationship between their photos and their processing. Before they take the photo, they should know what the mood, story, colours and light are going to look like.

“To start processing an image without knowing the direction you want to go, will most likely result in a photo without any character and a portfolio with potentially beautiful looking photos without well distinguished moods or stories.”

Max adds that landscape photography gives him a purpose when he goes into the mountains. Although he had some sense of purpose through his love of hiking, carrying a camera adds a further dimension.

“With photography, you take home something more than just memories. I think it is the combination of travelling, experiencing new things and being in the outdoors on the one hand, while working on something and leaving a part of your spirit and vision behind in the form of art on the other hand, that makes landscape photography the perfect combination for me.

“I really want to show photographs with a story. There also needs to be a well defined mood and a very well balanced composition. And the photograph should depict a unique location.

“I like showing images with a ‘wow’ factor, such as an image taken from a high mountain with a spectacular view

and incredible light, mostly because I like to visit these locations myself.”

Max says there are many photographers who have inspired him, but he singles out Marc Adamus for special mention.

“The first time I saw Marc Adamus’s photos, I was still a beginner photographer, just shooting during my travels. However, after seeing his photos, I realized more than ever what was possible with landscape photography.

Marc combines incredibly powerful and epic compositions with a story, unique moods and, above all, he is going to some amazing locations and always seems to find a new camera angle.”

The ‘International Landscape Photographer of the Year’ is the first and only competition Max has entered for a number of years. “I chose to participate because of the high standard of photographs I see in the competition each year. I am happy to enter a competition which looks good to me and relates well to my own photography.

“Maybe I also thought it was time to see how my photos would do in front of an objective judging panel, instead of my own online followers.”

Well, Max, we think you have your answer!

Max Rive, the ‘2017 International Landscape Photographer of the Year’.







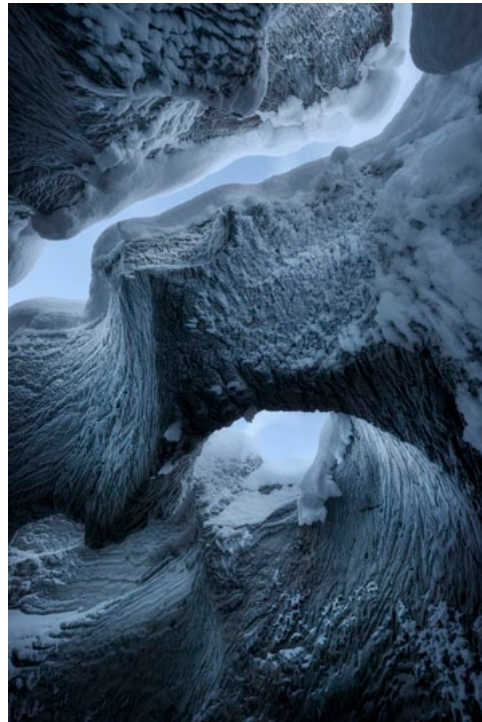
















# THE INTERNATIONAL LANDSCAPE PHOTOGRAPH OF THE YEAR

## Max Rive

NETHERLANDS



YOU WILL RECOGNISE the 2017 International Landscape Photograph of the Year from the 2017 International Landscape Photographer of the Year's portfolio a few pages back. Interestingly, this is the first time the International Landscape Photographer of the Year has also won the International Landscape Photograph of the Year award as well.

Within Max Rive's stunning submissions were a number of images from Patagonia and New Zealand, two remote and exotic locations for Northern Hemisphere photographers. And while Southern Hemisphere photographers will agree that these are spectacular locations, isn't it interesting that they tend to travel to northern locations like Iceland and Canada in search of their perfect landscape photograph? One photographer's dream destination is sometimes another photographer's overlooked backyard!

Many photographers argue that powerful landscape photographs can be captured in thousands of different locations spread all around the world, so rather than focusing on an exotic location, we should concentrate instead on capturing great light and camera angles, and then create a strong story and mood during post-production.

Looking at Max's winning images, he appears to take both approaches, combining exotic locations with a carefully considered aesthetic.

The winning image was taken in Patagonia on the Argentinian side, at the end of a six-week trip through the area. Max recalls a misty morning with some breaks in the cloud, allowing the early sunlight to illuminate some of Patagonia's most stunning peaks in the background. Says Max, "I was literally running around to make the most of the continuously changing conditions."

Max explains that before his South American foray, he had left a difficult time behind him in the Netherlands. "The trip to Patagonia allowed me to have my mind focused on other things. I lived in my own world, with no 'nowaday distractions', only the mountains and nature around me. It was a time when I could let my visions, ideas and ambitions grow inside my head."

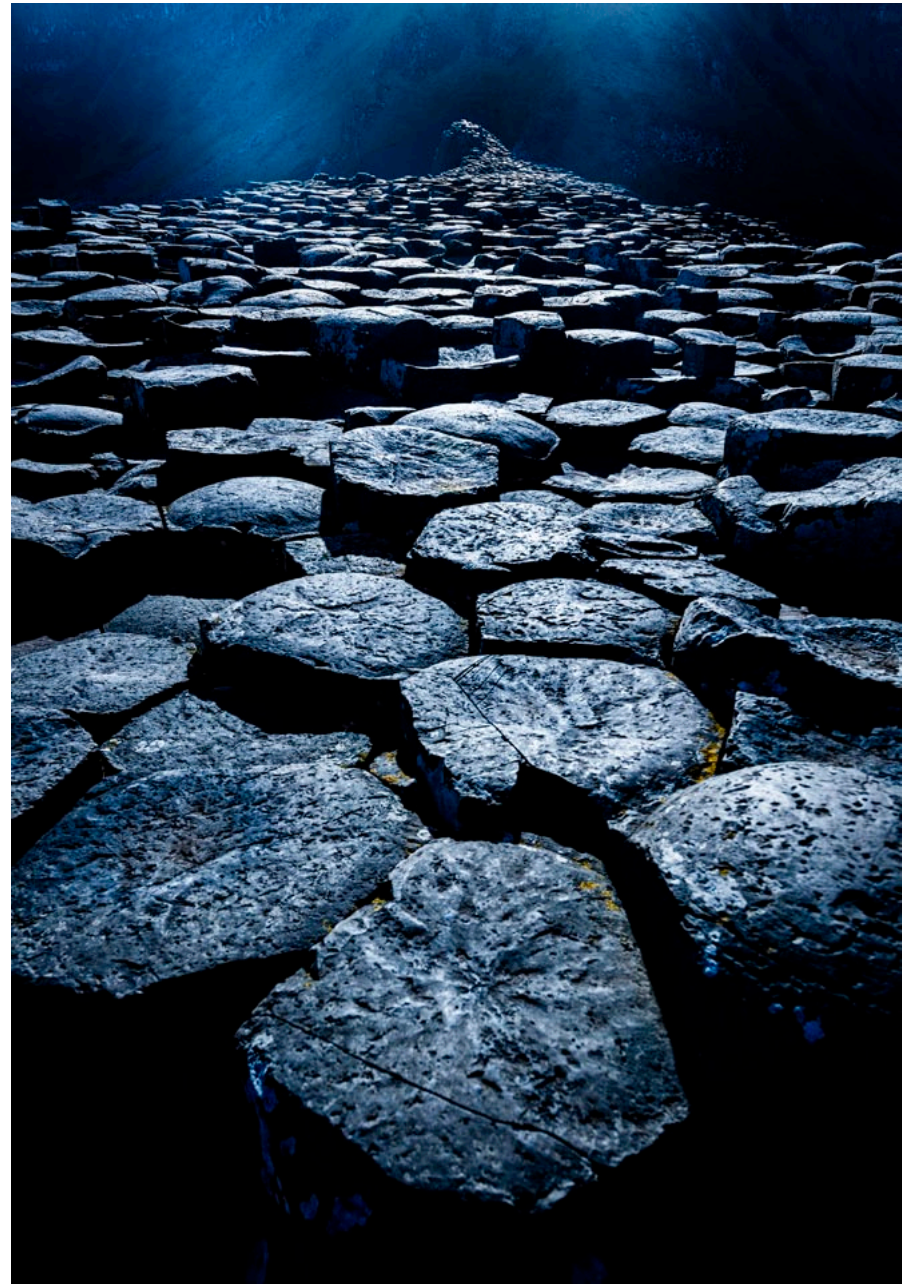
The winning image is a great example of Max's current approach to landscape photography, darkening down the image overall, but ensuring that key subjects and areas within the composition are lighter and hence attract the viewer's attention. While post-production is a key component of his approach, his vision is based strongly on capture skills and the landscape as he found it – and what he felt about it.



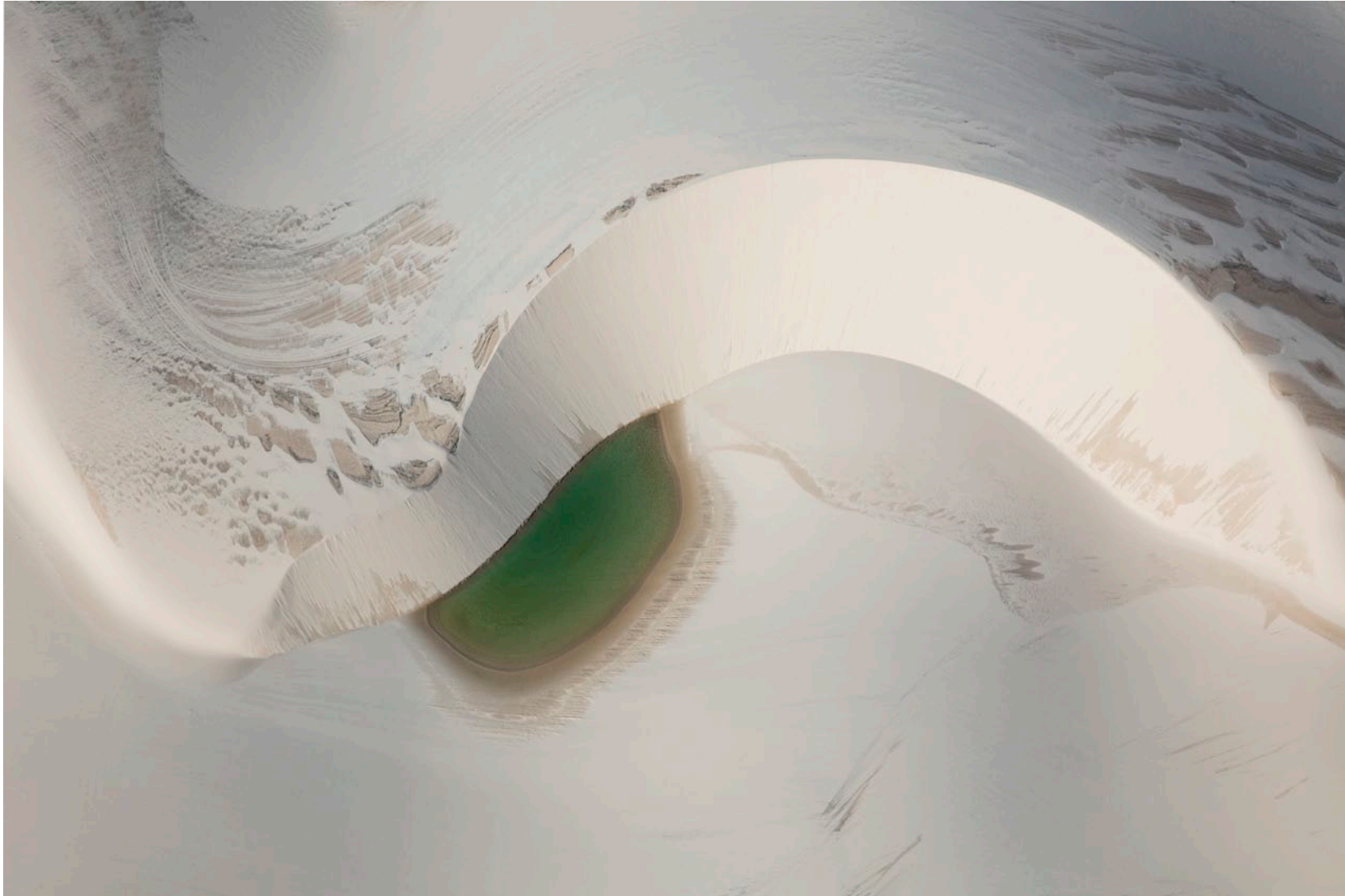




























# Contents

Aaron Feinberg	86	Graeme Gordon	64	Paul Hoelen	96
Adam Gibbs	33	Hans Strand	59	Paul Hoelen	97
Adam Gibbs	37	Harry Lichtman	80	Perri Schelat	98
Adam Williams	29	Huibo Hou	65	Peter Coskun	51
Adam Williams	31	Huibo Hou	75	Peter Lik	104
Adam Williams	34	Ignacio Palacios	69	Peter Svoboda	101
Adrian Klein	36	Ignacio Palacios	70	Peter Svoboda	102
Alan Ranger	35	Ignacio Palacios	71	Peter Svoboda	105
Alan Tow	74	Ignacio Palacios	72	Petros Nikolaides	108
Alejandro Ferrand	41	Ignacio Palacios	73	Prajit Ravindran	106
Alex Nail	32	Jatenipat Ketpradit	30	Rajesh Jyothiswaran	107
Allan L'Heritier	40	John Grusd	60	René Algesheimer	103
Andrea Francolini	38	José Fco. López	99	Roger Wandless	109
Anton Agarkov	43	Juan Pablo de Miguel	68	Rosemary Oldis	110
Anton Agarkov	50	Karel Mus	77	Sangeeta Dey	90
Benjamin Houston	52	Kerry Koepping	79	Sergey Aleshchenko	111
Bob Bowman	42	Leah Kennedy	48	Stefan Thaler	113
Carlo Marrazza	45	Leah Kennedy	81	Stephen King	112
Charlotte Gibb	46	Marcio Cabral	82	Stephen King	114
Chris Saunders	44	Marcio Cabral	83	Stephen King	116
Chris Saunders	49	Mariano Belmar Torrecilla	67	Stephen King	117
Chung Hu	78	MaryEllen Stewart	84	Stephen King	123
Cosmin Stan	47	Massimiliano Broggi	76	Stephen King	126
Cristiano Xavier	53	Mat Beetson	85	Swapnil Deshpande	120
Daniel Laan	66	Max Rive	88	Theo Bosboom	119
Dave Kan	62	Max Rive	89	Theo Bosboom	125
Dietmar Herzog	58	Mieke Boynton	87	Timothy Moon	122
Dougal Topping	39	Mike Reyfman	100	Timothy Moon	124
Emil von Maltitz	56	Nandor Barbalics	91	Weihao Pan	121
Emil von Maltitz	57	Nathaniel Merz	92	Wojciech Kruczynski	127
Enrico Fossati	63	Nicolas Raspiengeas	94	Yi Sun	128
Eric Bennett	55	Örvar Þorgeirsson	95	Zach Bright	118
Esam Kabli	61	Örvar Þorgeirsson	115	Zsolt Andras Szabo	129
Gheorghe Popa	54	Panos Laskarakis	93		



Adam Williams | AUSTRALIA

Mona Vale, NSW, Australia.



**Jatenipat Ketpradit** | THAILAND

Seceda, Dolomiti, Italy.





Adam Williams | AUSTRALIA

Southern coastline, Tasmania.







Fairy Lake, Port Renfrew, Vancouver Island, British Columbia, Canada.



**Adam Williams** | AUSTRALIA

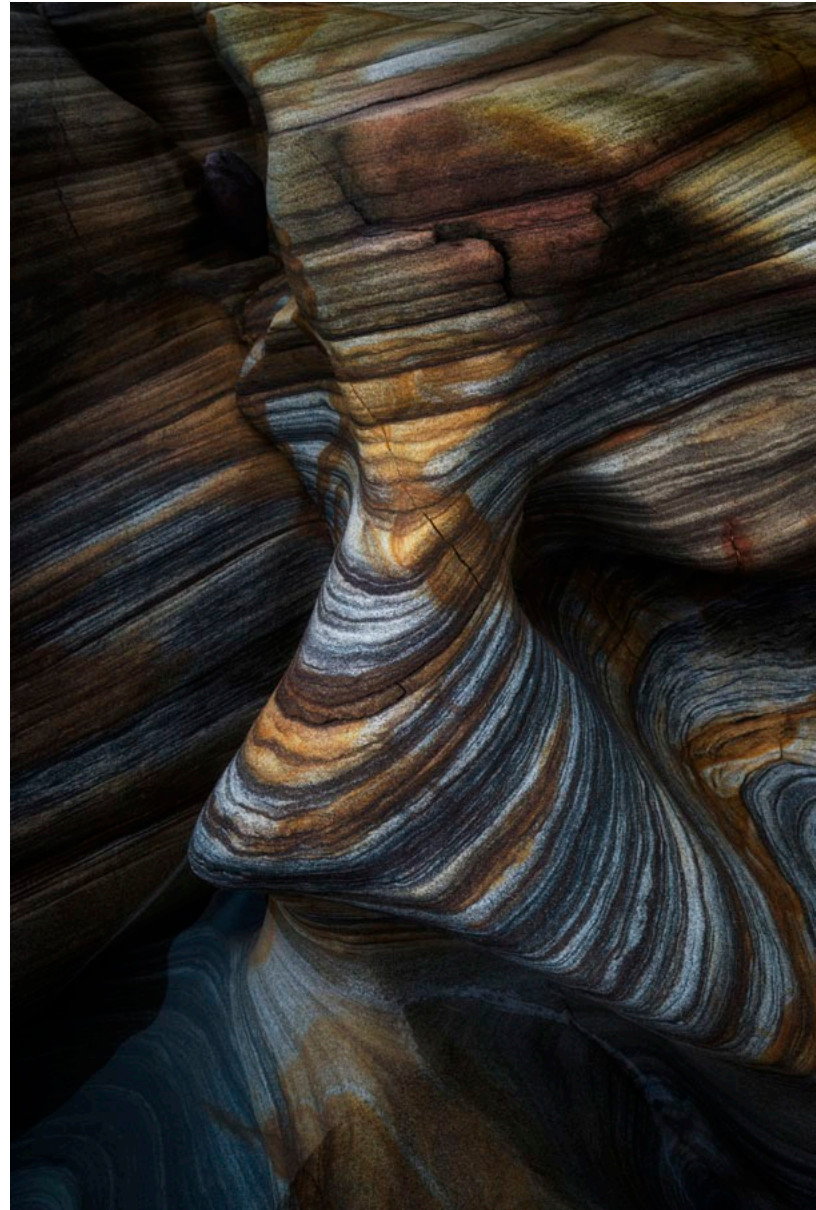
South coast, Tasmania, Australia





Alan Ranger | UNITED KINGDOM

Spittal Beach, Northumbria, UK.



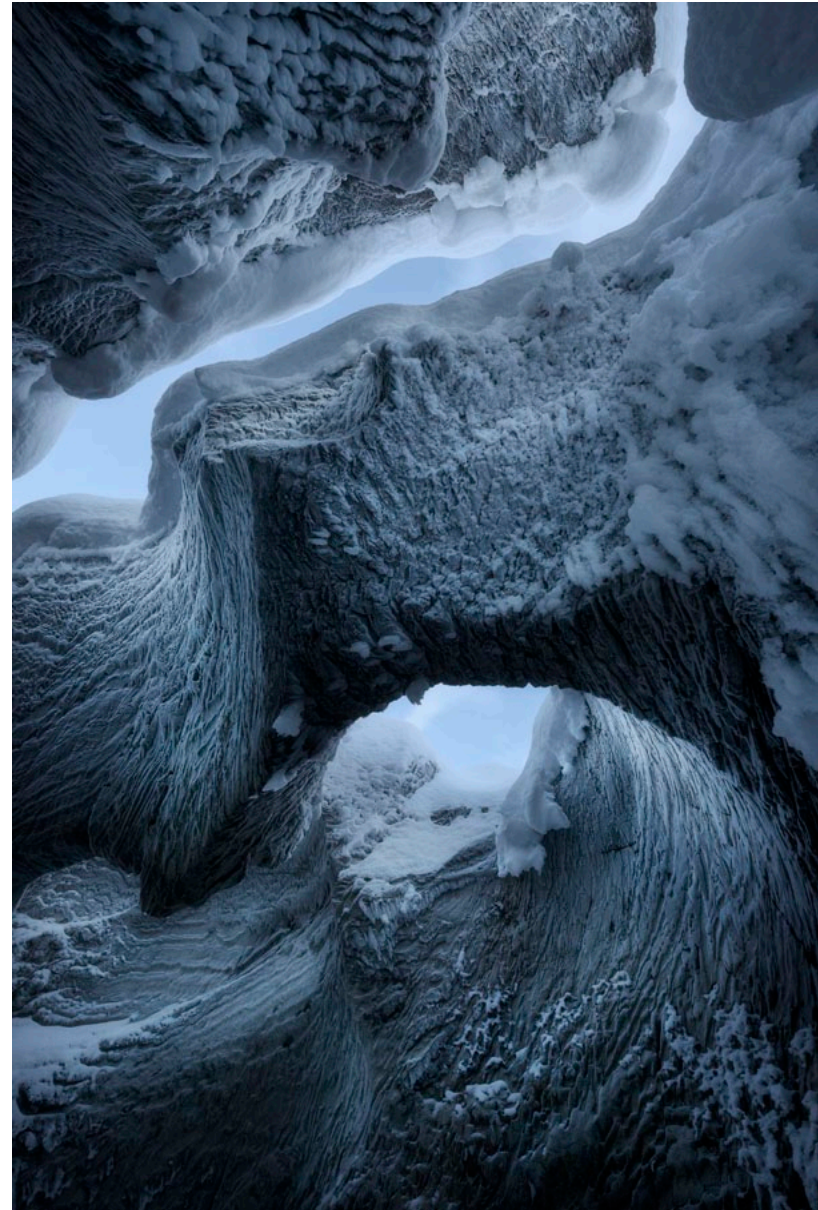
Utah, USA.





Adam Gibbs | CANADA

Natural Bridge, Yoho National Park, British Columbia, Canada.







**Dougal Topping** | AUSTRALIA

Lancelin Dunes, Western Australia.







**Alejandro Ferrand** | ARGENTINA

Cuernos del Paine, in the south of Patagonia Torres del Paine, Chile .



**Bob Bowman** | UNITED STATES

Del Norte Coast Redwoods SP, Northern California, USA.





Anton Agarkov | RUSSIAN FEDERATION

Singing Dune, Altyn-Emel Natural Reserve, Kazakhstan.



**Chris Saunders** | AUSTRALIA

Lake Grace, Western Australia.





Carlo Marrazza | ITALY

Landmannalaugar Highlands, Iceland.





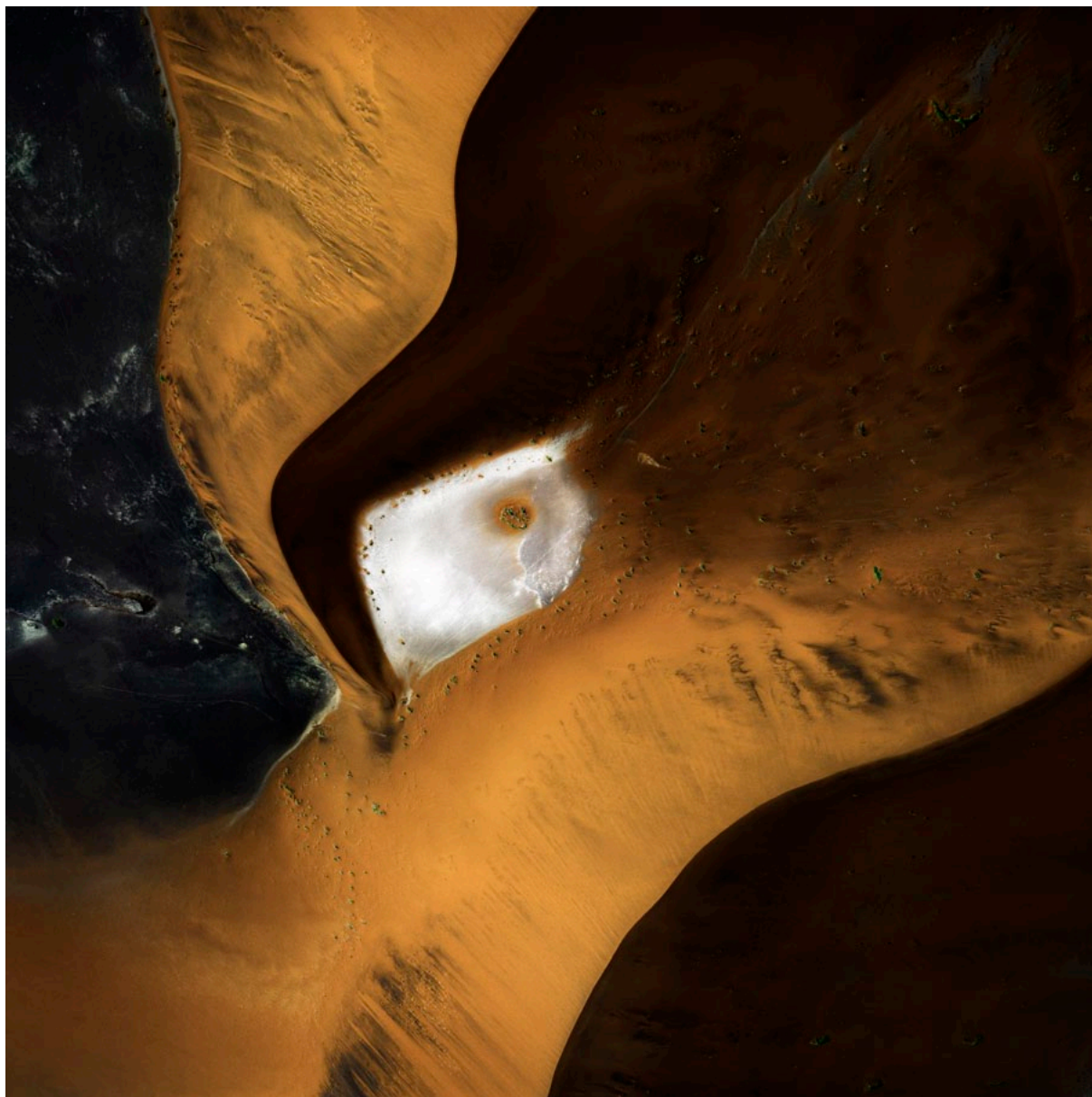






**Leah Kennedy** | AUSTRALIA

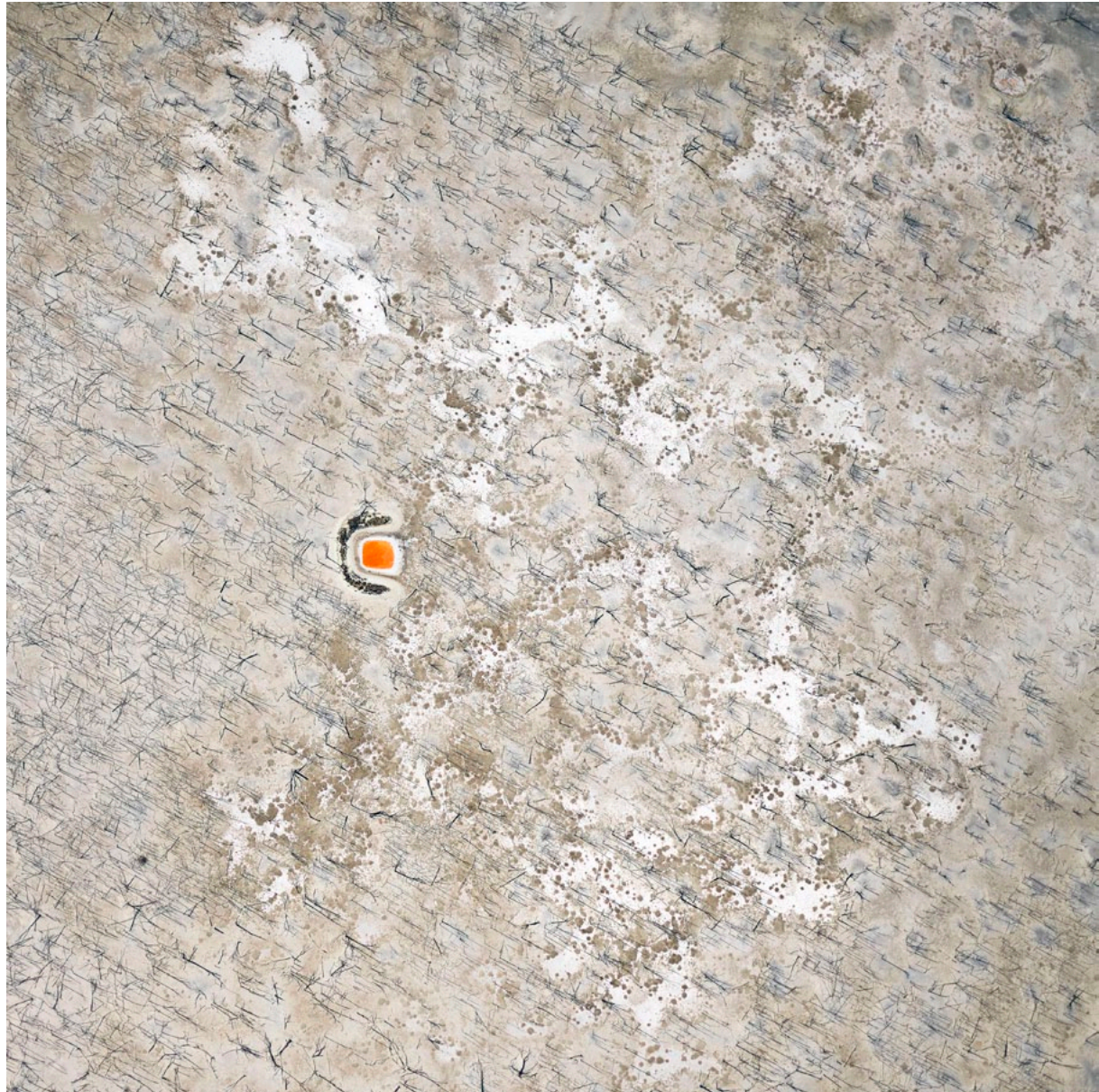
Sossusvlei, Namibia, Africa.





Chris Saunders | AUSTRALIA

Dumbleyung, Western Australia.





**Anton Agarkov** | RUSSIAN FEDERATION

East shore of Olkhon Island, Baikal Lake, Pribaikalsky Nature Reserve, Russia.





Peter Coskun | UNITED STATES

Lake Powell, Glen Canyon National Recreation Area, Utah.



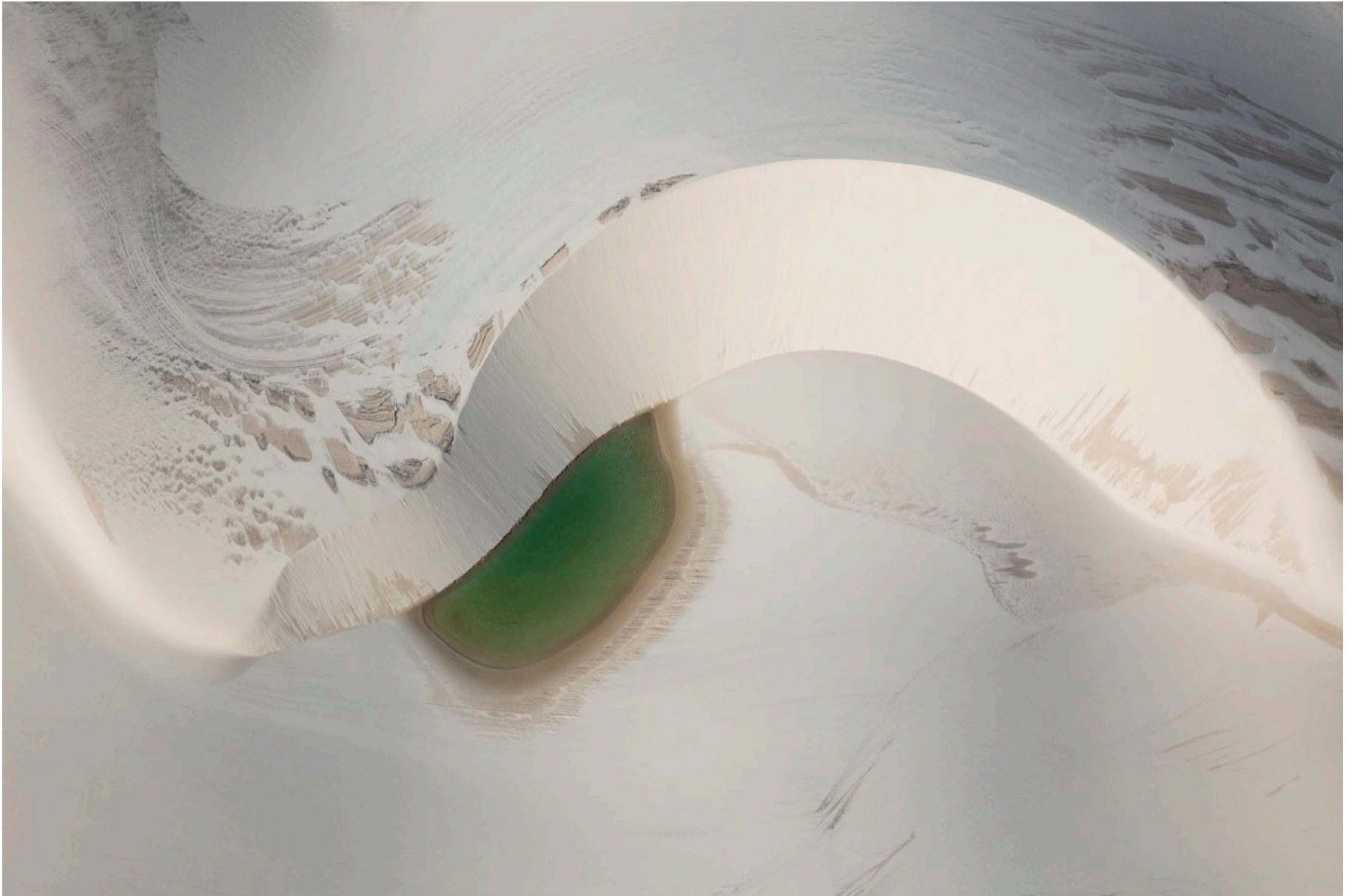


**Benjamin Houston** | AUSTRALIA

Big Lagoon, Shark Bay, Western Australia.







**Cheorghe Popa** | ROMANIA

Cuejdel Lake, Moldavia, Romania.





**Eric Bennett** | UNITED STATES

Uinta National Forest, Utah, USA.



**Emil von Maltitz** | SOUTH AFRICA

Allée de Baobab, Madagascar.

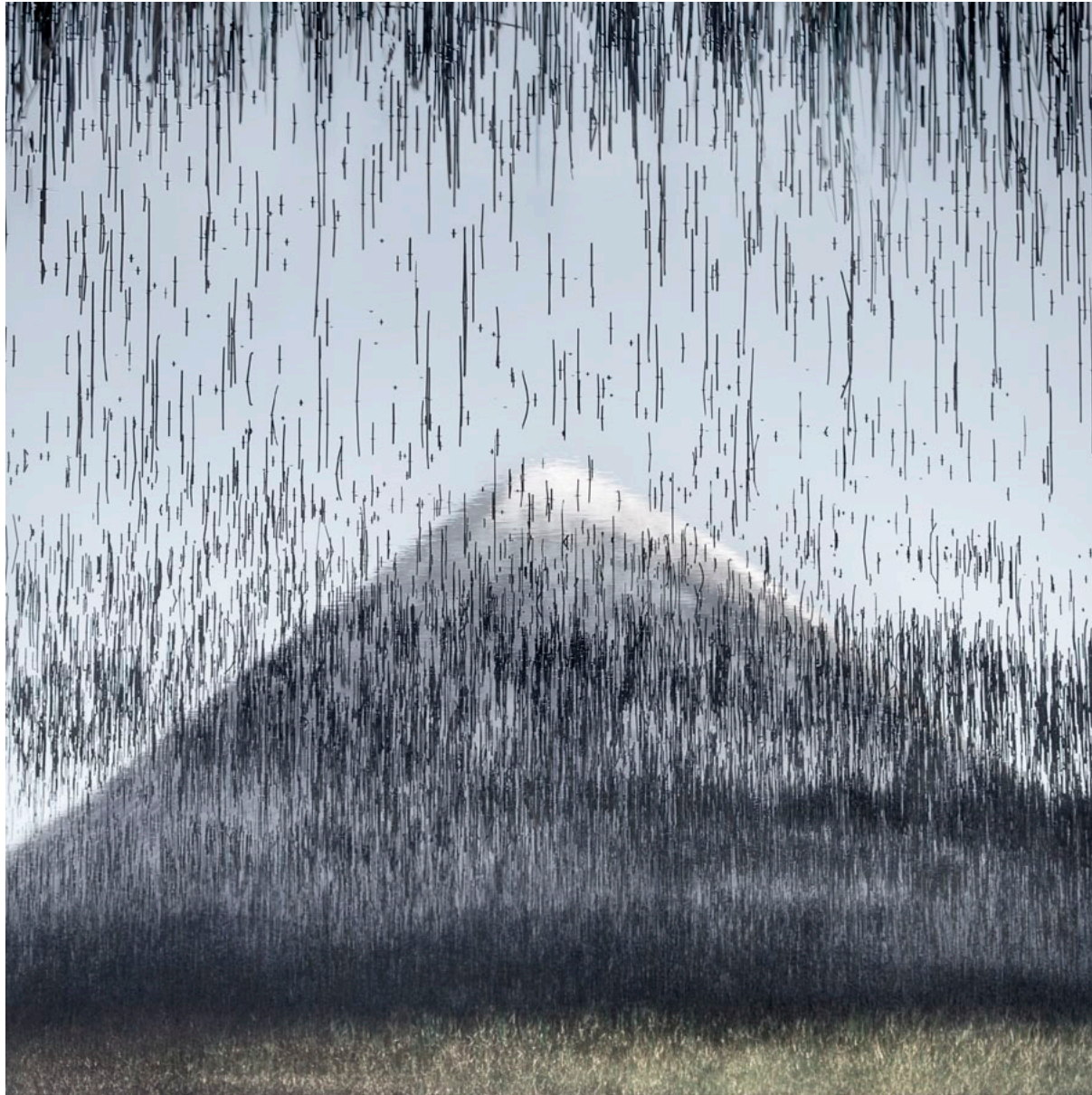






**Dietmar Herzog** | AUSTRIA

The Black Cuillins, Isle of Skye, Scotland.





Hans Strand | SWEDEN

Lake Zahara Reservoir, Spain.

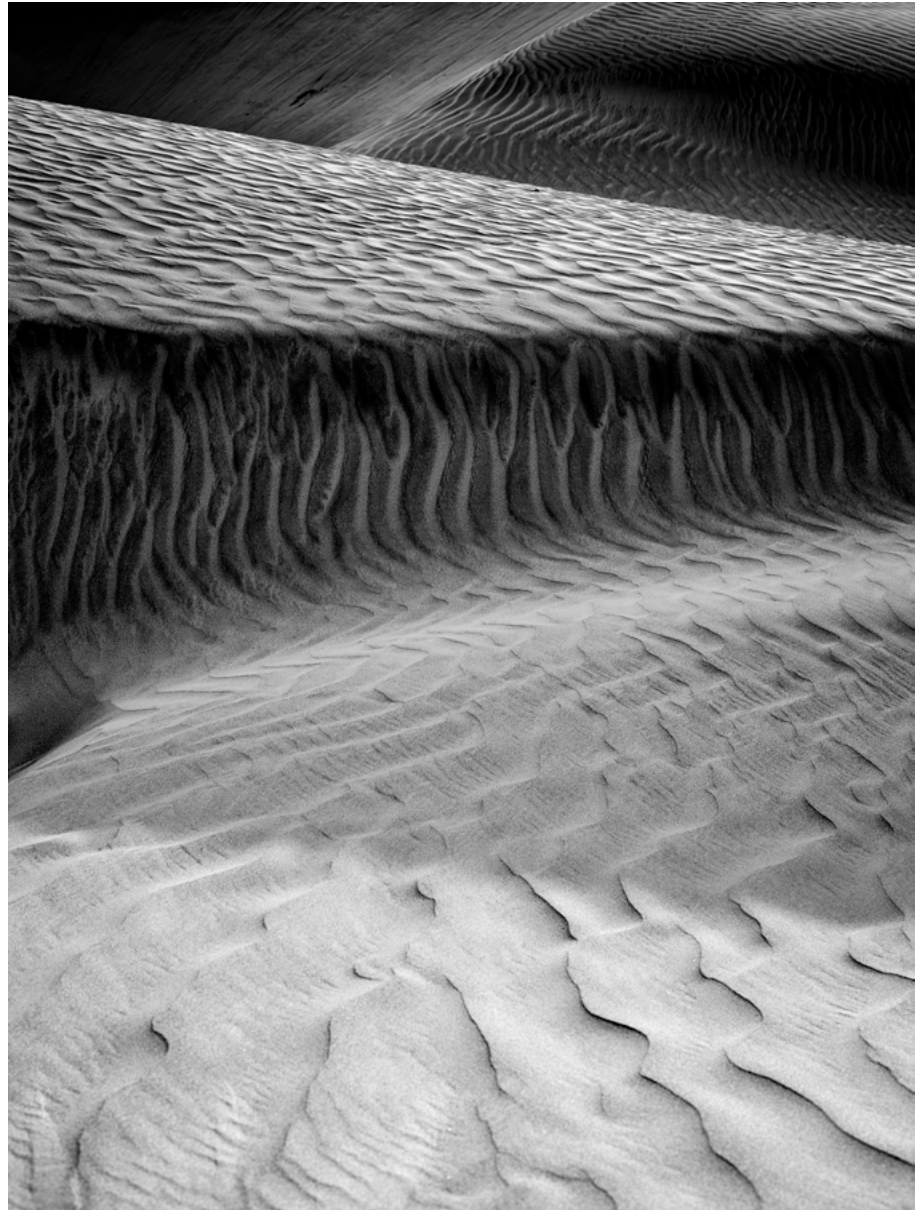






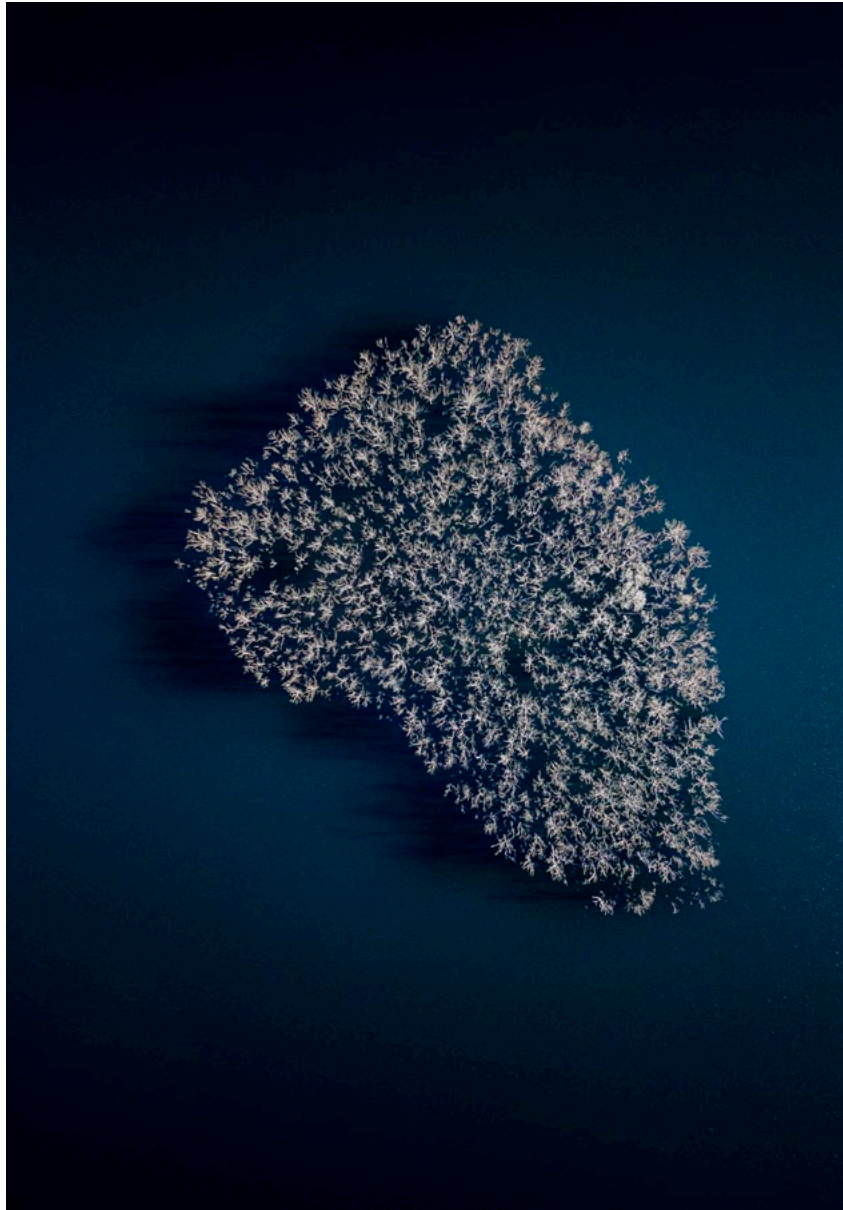
Esam Kabli | SAUDI ARABIA

West coast, Saudi Arabia.



**Dave Kan** | AUSTRALIA

Advancetown Lake, Queensland, Australia.





Enrico Fossati | ITALY

Asturias, Spain.







Huibo Hou | UNITED STATES

Bisti Wilderness Area, New Mexico, USA.







Mariano Belmar Torrecilla | SPAIN

Agramón, Albacete, Spain.



Mount Bromo, Java, Indonesia.





Ignacio Palacios | AUSTRALIA

Uluru, Northern Territory, Australia.







Ignacio Palacios | AUSTRALIA

Cuernos del Paine, Patagonia, Chile.















Huibo Hou | UNITED STATES

Yellowstone National Park, USA.

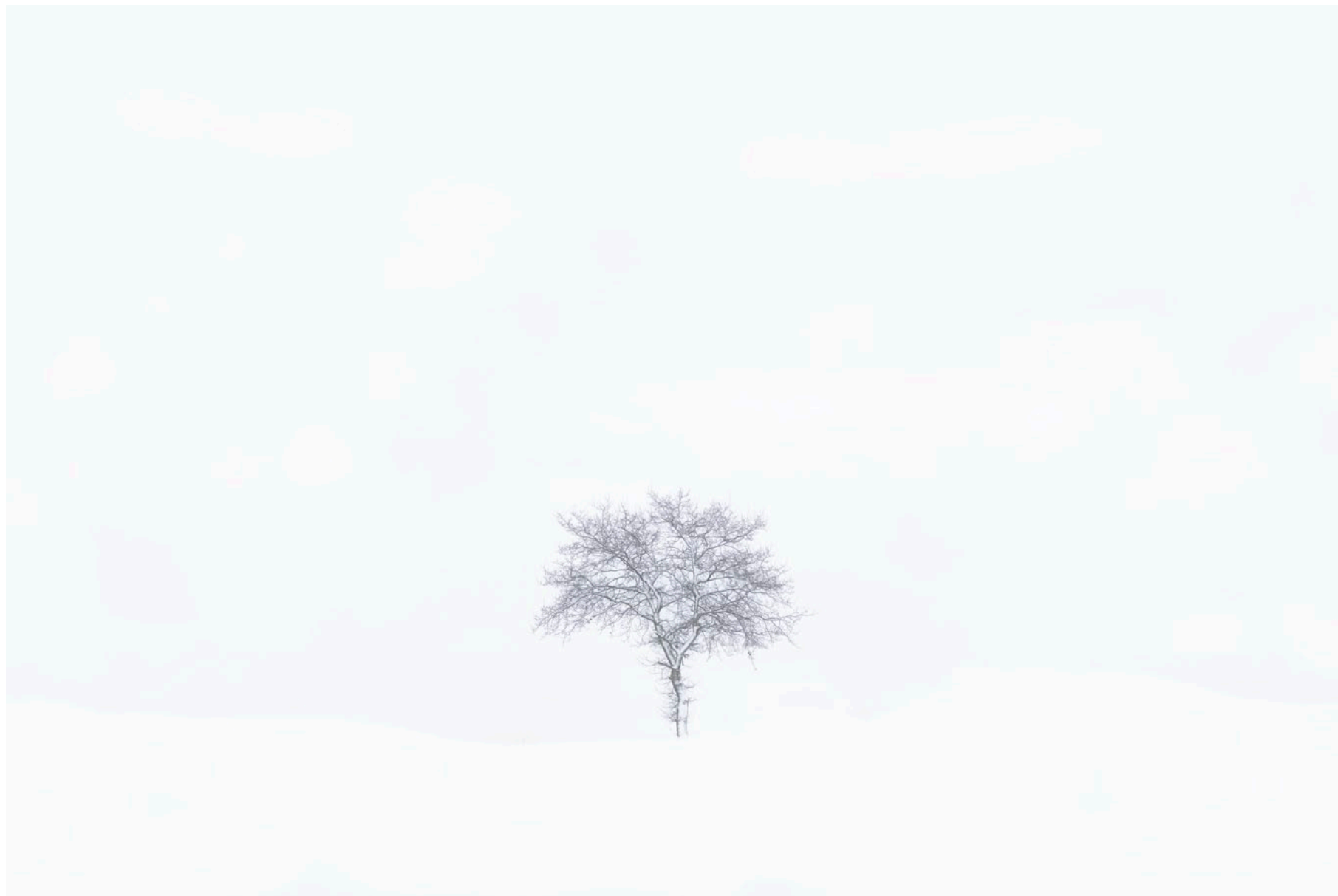






**Karel Mus** | BELGIUM

Redu, The Ardennes, Belgium.



**Chung Hu** | UNITED STATES

Volcano National Park, Hawaii, USA.





Kerry Koepping | UNITED STATES

Scoresby Sund, East Greenland.





**Harry Lichtman** | UNITED STATES

Newmarket, New Hampshire, USA.

















**MaryEllen Stewart** | AUSTRALIA

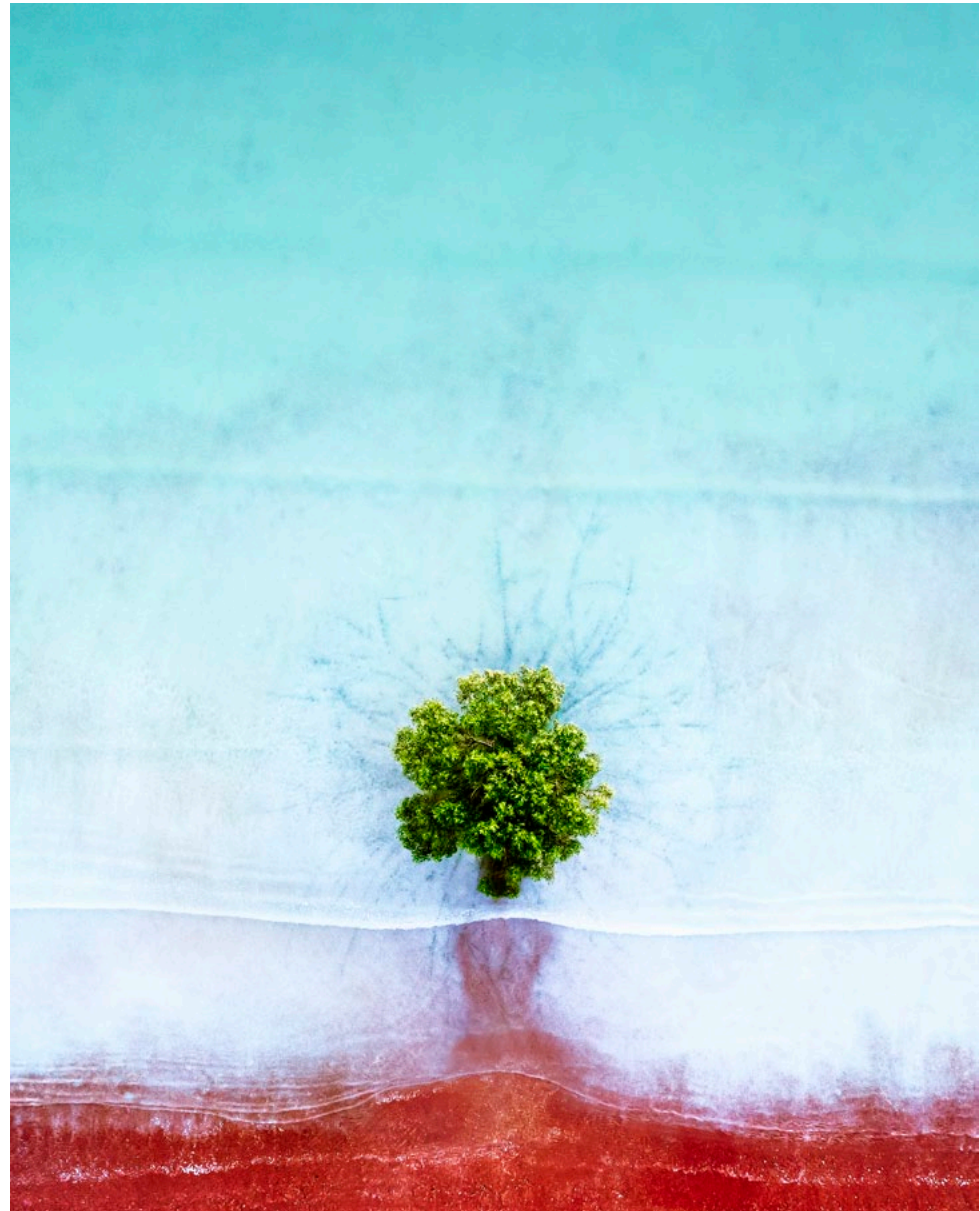
Arnhem Land, Northern Territory, Australia.





**Mat Beetsen** | AUSTRALIA

Roebuck Bay, Kimberley, Western Australia.







**Mieke Boynton** | AUSTRALIA

Walvis Bay, Swakopmund, Namibia.





**Max Rive** | NETHERLANDS

Cerro Torre, Patagonia, Argentina.





Max Rive | NETHERLANDS

Monte Fitz Roy, Patagonia, Argentina.



**Sangeeta Dey** | UNITED STATES

Death Valley National Park, Nevada, USA.













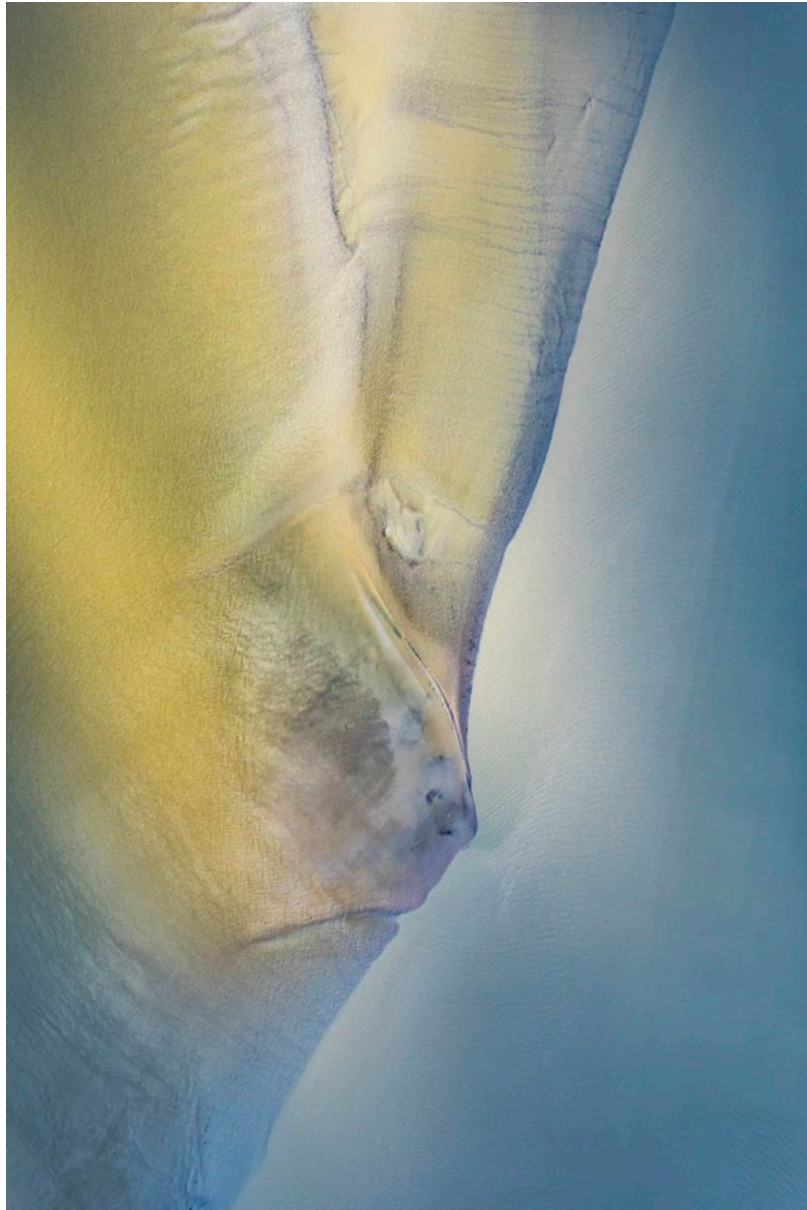






**Paul Hoelen** | AUSTRALIA

East Alligator River, Kakadu National Park, Northern Territory, Australia.





Paul Hoelen | AUSTRALIA

Shark Bay World Heritage Area, Western Australia.







José Fco. López | SPAIN

Lofoten Islands, Norway.





**Mike Reyfman** | UNITED STATES

Valle de la Luna, Atacama Desert, Chile.











René Algesheimer | SWITZERLAND

French Alps, Les Crosets, Switzerland.













Rajesh Jyothiswaran | UNITED STATES

Stanley Lake, Idaho, USA.











**Rosemary Oldis** | AUSTRALIA

Bogong High Plains Road, Falls Creek, Victoria, Australia.





Sergey Aleshchenko | RUSSIAN FEDERATION

Namib-Naukluft National Park, Namibia.



**Stephen King** | HONG KONG

Ace Hill, Hirafu Village, Niseko, Hokkaido, Japan.









**Stephen King** | HONG KONG

Independence Pass, Aspen, Colorado, USA.







**Stephen King** | HONG KONG

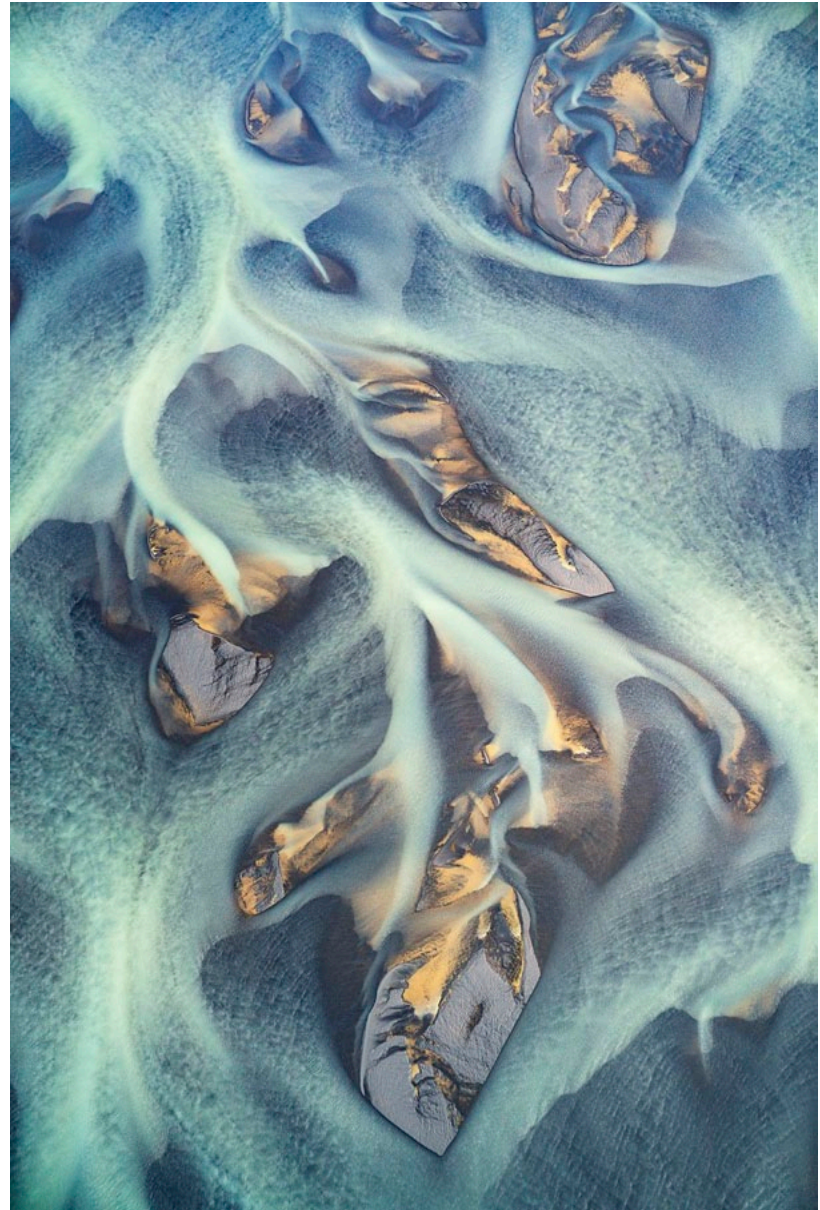
River Delta, South Iceland.





Stephen King | HONG KONG

River Delta, South Iceland.



**Zach Bright** | UNITED STATES

Badlands National Park, South Dakota, USA.





Theo Bosboom | NETHERLANDS

Giant's Causeway, Northern Ireland.



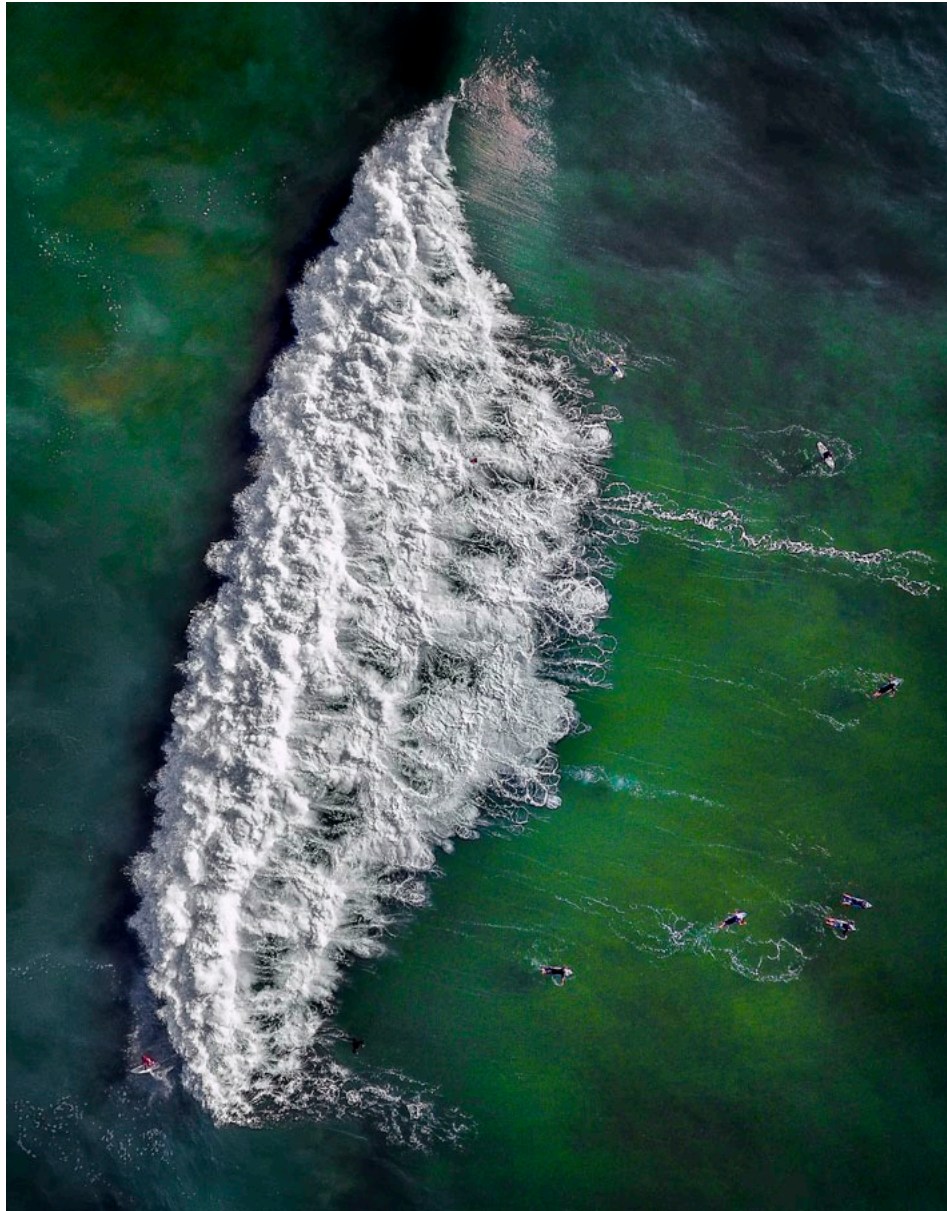






**Timothy Moon** | AUSTRALIA

Bungan Beach, Sydney Northern Beaches.





**Stephen King** | HONG KONG  
Kebler Pass, Crested Butte, Colorado, USA.



**Timothy Moon** | AUSTRALIA

Black Sand Tidal Flat, Stokksnes, Iceland.





**Theo Bosboom** | NETHERLANDS

Fjallabak Nature Reserve, near Landmannalaugar, Iceland.







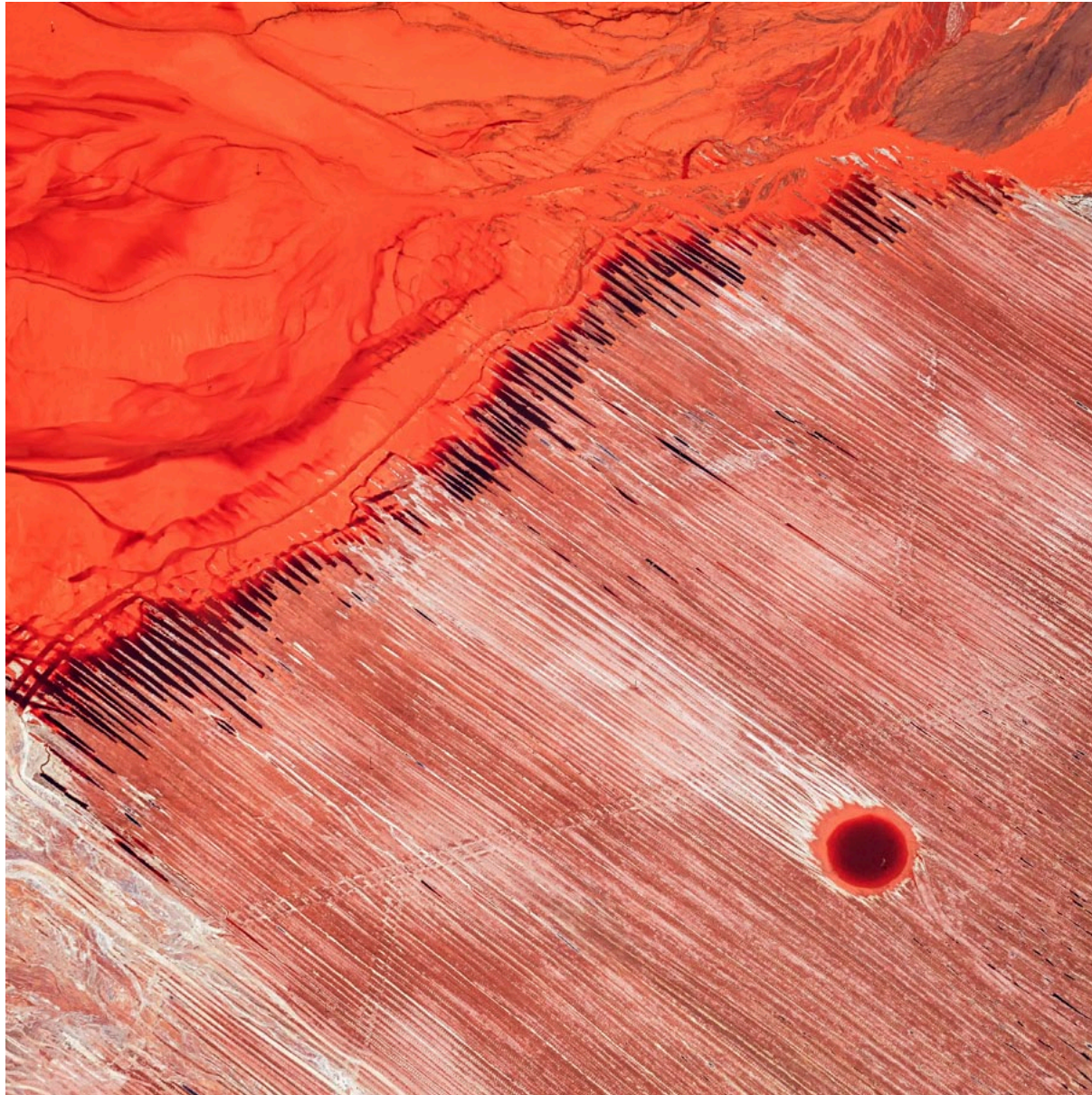


Wojciech Kruczynski | POLAND

Kalsoy Island, Faroe Islands.







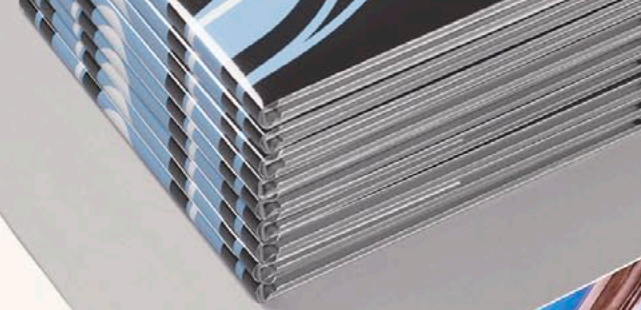


Zsolt Andras Szabo | ROMANIA

Salaj County, Romania.





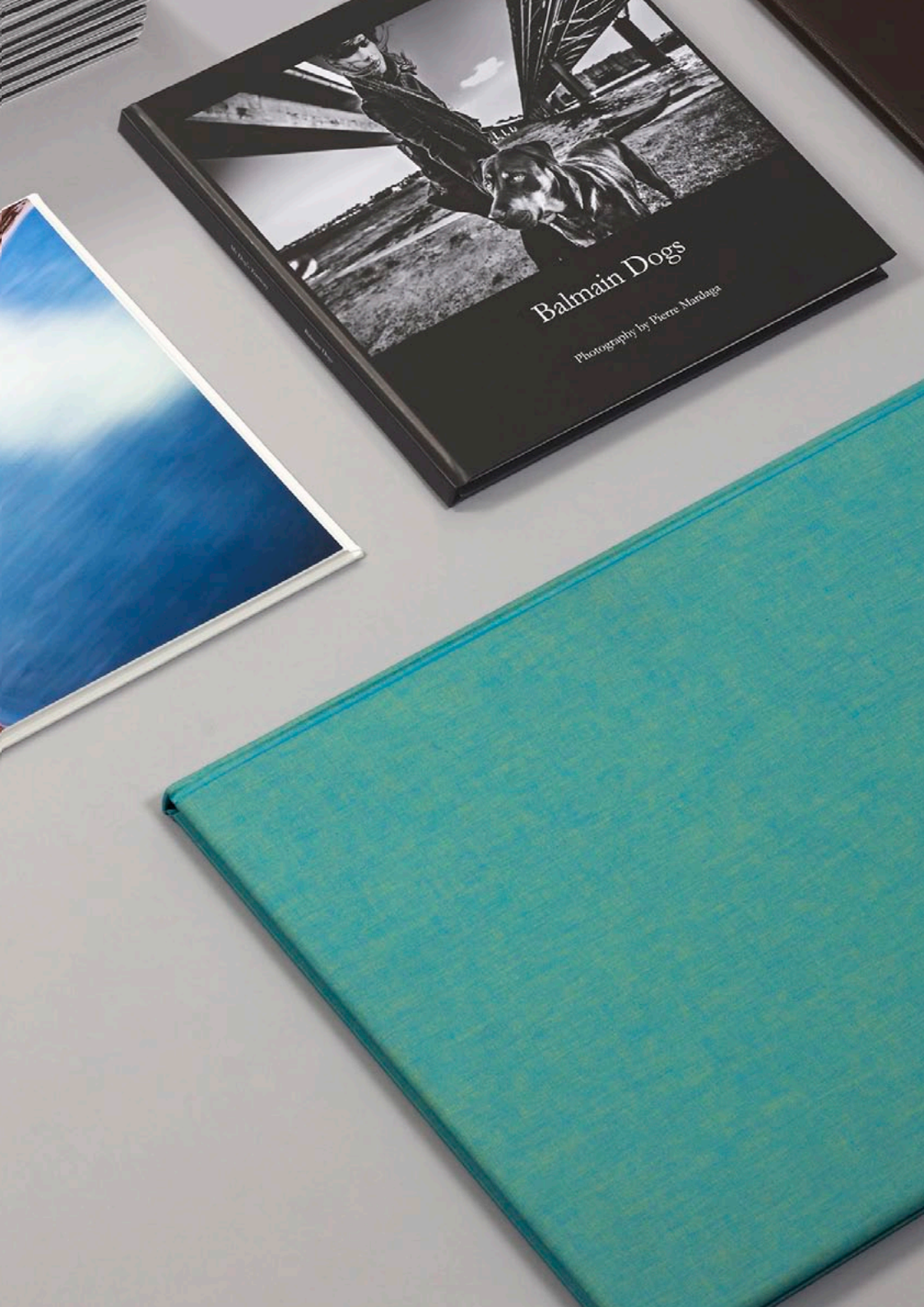


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PHOTOGRAPHER GLENN MCKIMMIN is as passionate as we are about photography. Taking over from legendary Australian photographer Ken Duncan, Glenn reinvented Created For Life, turning it into a state-of-the-art facility that offers sophisticated printing, mounting and framing. And naturally Ken Duncan continues to use Created For Life for his own work, along with other professional photographers like Luke Shadbolt and Charles Davis. However, the new focus of Created For Life is to print and frame for everyone and readers such as yourself are invited to try its services.

## **Sending Files**

Most customers send their files to Created For Life via the internet and full instructions on preparing your files can be found on its website – essentially you need to resize your flattened files as JPEGs or TIFFs, depending on the size of the print you want.

However, many customers are also sending in their raw files, along with broad instructions of what they want the final image to look like. Created For Life then works on the raw file and sends you back your finished file and print.

“A lot of people try Photoshop themselves,” explained Glenn, “but no matter how many hours they spend, it’s difficult to be as good as someone who does it for a living. Lately, a lot of people have been seeing the advantages of employing someone to do the editing for them and Created For Life has several expert editors available to refine your images.”

## **Making Prints**

Today, many of the world’s leading photographers are discovering the magic of high quality inkjet printing.





Explained Glenn, "We exclusively use Hahnemühle paper and large format Epson machines, offering prints up to 44 inches wide on the full range of Hahnemühle surfaces."

Created For Life also offers Chromajet Metallic papers and they have an Epson Sure Lab, the most advanced dry lab in the world. "This will open us up to the wedding and portrait market as well, offering bulk printing at affordable prices.

"However, at present, most of our clients are producing prints for display on a wall. Some make five prints a year, some make 5000 prints, but we're seeing that the industry has changed a lot in recent years.

"It used to be that people would buy another photographer's work to put on the wall, but now they want to put up their own photographs. The market has shifted to a DIY, which means not only do we need to offer printing, but mounting and framing as well."

## Seeing is Believing

So, once you have a beautiful print, how do you mount and frame it? Created For Life has a myriad of ideas and options, from simple mounts to incredibly elegant frames from Bellini.

"We have changed the way you view framing. Normally a framing shop is small and crowded with hundreds of samples on the wall, but it can be hard to get a sense of what is possible.

"At Created For Life, we've created a purpose-designed gallery that displays a range of frames and mouldings because nothing works as well as seeing the real thing hanging on a wall."

The Created For Life showroom is impressive and will also host customers' own exhibitions

from time to time. And with 40,000 cars driving past the gallery each day, it's in a prime location in Erina.

## Mounting

Before hanging or framing, prints generally need to be mounted and Created For Life offers a range of options, from acrylic face mounting to Dibond, aluminium and stretched canvases. These can be hung directly on a wall without a frame if desired and many people like this modern look.

For inkjet media, Gatorfoam is all that's needed to produce a super flat surface. "Inkjet paper is not going to pick up any of the irregularities of the backing board, and so it looks super flat on Gatorfoam."

Acrylic face mounting can also look sensational on a wall, especially with polished edges and backed with Dibond up to 19 millimetres deep.

And of course there is the popular canvas – there are lots of examples to choose from on the Created For Life website, including a series of small videos to give you a better feel for exactly what you're ordering.

## Framing

Of course Created For Life offers a full range of frames, from inexpensive practical designs right up to the finest quality, Italian-made Bellini frames.

"Bellini is a fourth-generation moulding manufacturer that offers the most incredible moulds you have ever seen. It lets us push

custom framing beyond anything seen in Australia before."

To choose your frames, you can visit the Created For Life website, but there's also a full-time consultant who you can talk to in person or on the phone.

According to Glenn, the most popular Bellini frames are the bold, boxy 180-series, and the Balinese wood look series B145 can also look stunning. "And don't forget the Roma Elite, the most desirable moulding in the world!"

Created For Life has one of the most extensive ranges of custom framing in the country, as well as an extensive range of photo frames and family gallery 'ready-made' frames.

"We sell lots of frames simply because people can see how good they look at full size. Having the gallery is a game changer for the industry and there's no one else like us in Australia."

And no matter where you are in Australia, you can use the services of Created For Life. They have truly mastered the art of packaging and posting large framed prints all over the world – remember, they handle Ken Duncan's work as well.

"Our aim is to be the finest producer of finished photographic printing and framing in Australia, and with the connections we have with Bellini and Hahnemühle, we are also using the finest materials available."

And with over 200 years of experience with their lab and framing staff, you too can be assured of a great result.

**Take a look at the Created For Life website:**  
[www.createdforlife.com](http://www.createdforlife.com)



## Glenn McKimmin

*Glenn ran Created For Life for four years before he purchased it, with a partner, from Ken Duncan. He also worked for three years as Ken's assistant. A consummate professional photographer, Glenn's passion is for landscapes and teaching others how to create great images. He is now the sole owner of Created For Life.*



## CREATED FOR LIFE

**Photography lab, printer, moulder and framer.**

**183 Central Coast Hwy, Erina NSW 2250.**

**Phone: (02) 4367 8499**



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- **Simpler operation:** Epson Print Layout Software for rapid production of a wide range of outputs for various display requirements
- **Lower maintenance:** Stable permanent print heads covered by a comprehensive warranty with optional on-site service extendable up to 5 years



# David Burnett

CO-FOUNDER CONTACT PRESS IMAGES

DAVID BURNETT (born Salt Lake City, Utah 1946) learned photography while working on the Olympus High yearbook, and later shot pictures (mostly sports) at Colorado College

(BA Poli Sci '68.) He began working as a freelancer for *Time*, and later *Life* magazine in the late 1960s spending two years covering the war in Vietnam.

Following the demise of *Life Magazine Weekly*, he joined the French photo agency Gamma and subsequently, in 1975 he co-founded Contact Press Images, in New York. His work for news magazines in Europe and the US has included politics, sports and portraiture as well as the news.

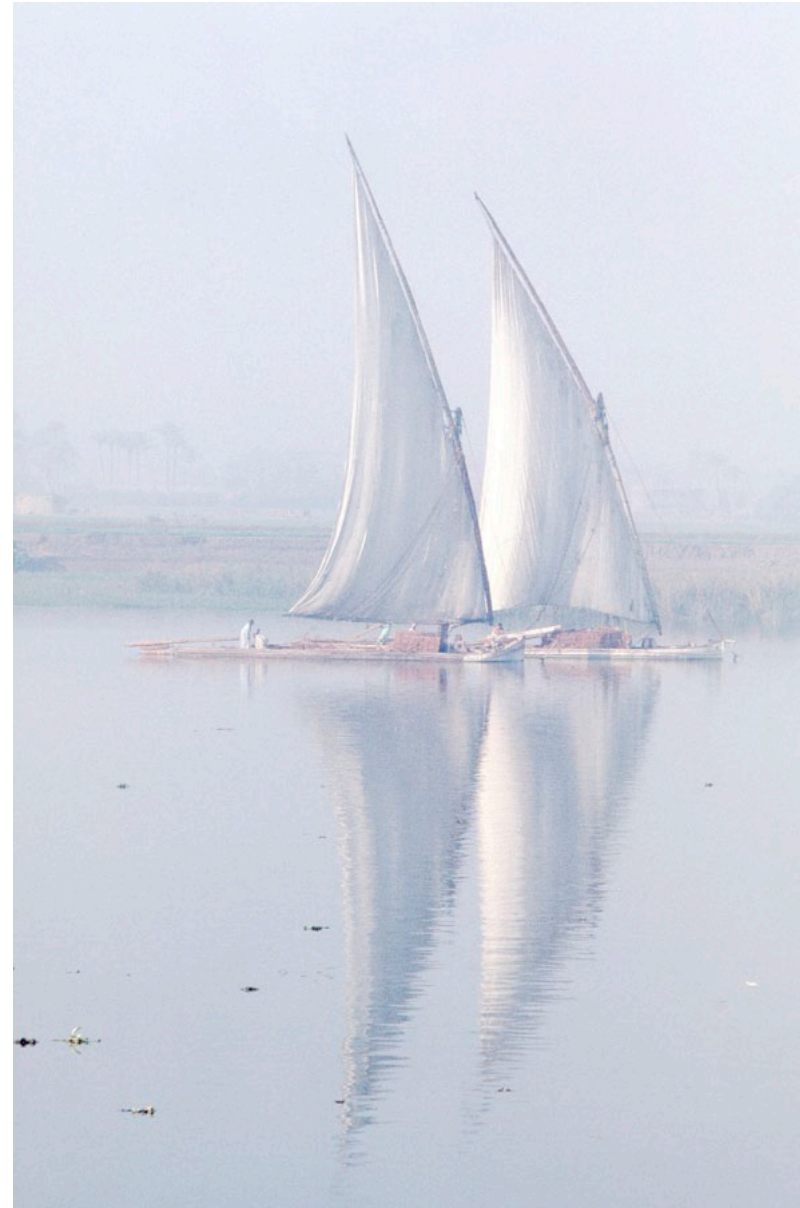
He has covered every Summer Olympic Games since 1984, as well as the 2002 and recent 2014 Sochi Winter Games, and photographed every American President since John F. Kennedy.

His awards include: 'Magazine Photographer of the Year' from the Pictures of the Year Competition, the 'World Press Photo of the Year', and the Robert Capa Gold Medal from the Overseas Press Club. He has produced photographic essays for *Time*, *Fortune*, *GEO*, *Paris-Match* and *ESPN Magazine*. He served on the World Press Jury in 1997, 1999, and chaired the Jury in 2011.

He also taught the World Press "Joop Swart Master Class" in 2007. He is the author of two photographic books: "Soul Rebel – An Intimate Portrait of Bob Marley," and "44 Days: Iran and the Remaking of the World," pictures taken during the 1979 Iranian Revolution.

He calls New York home, but is at home anywhere there is a good story.

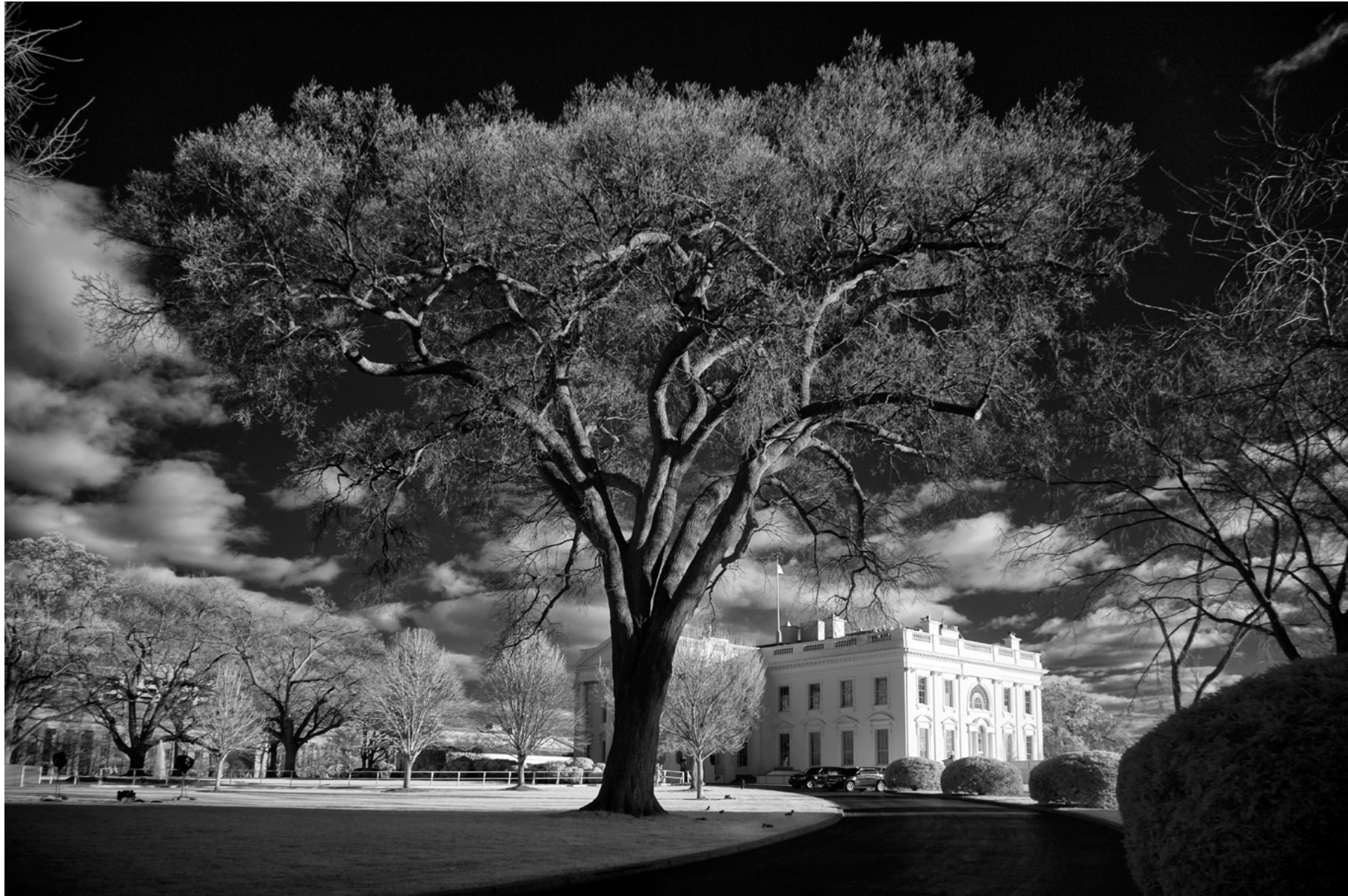
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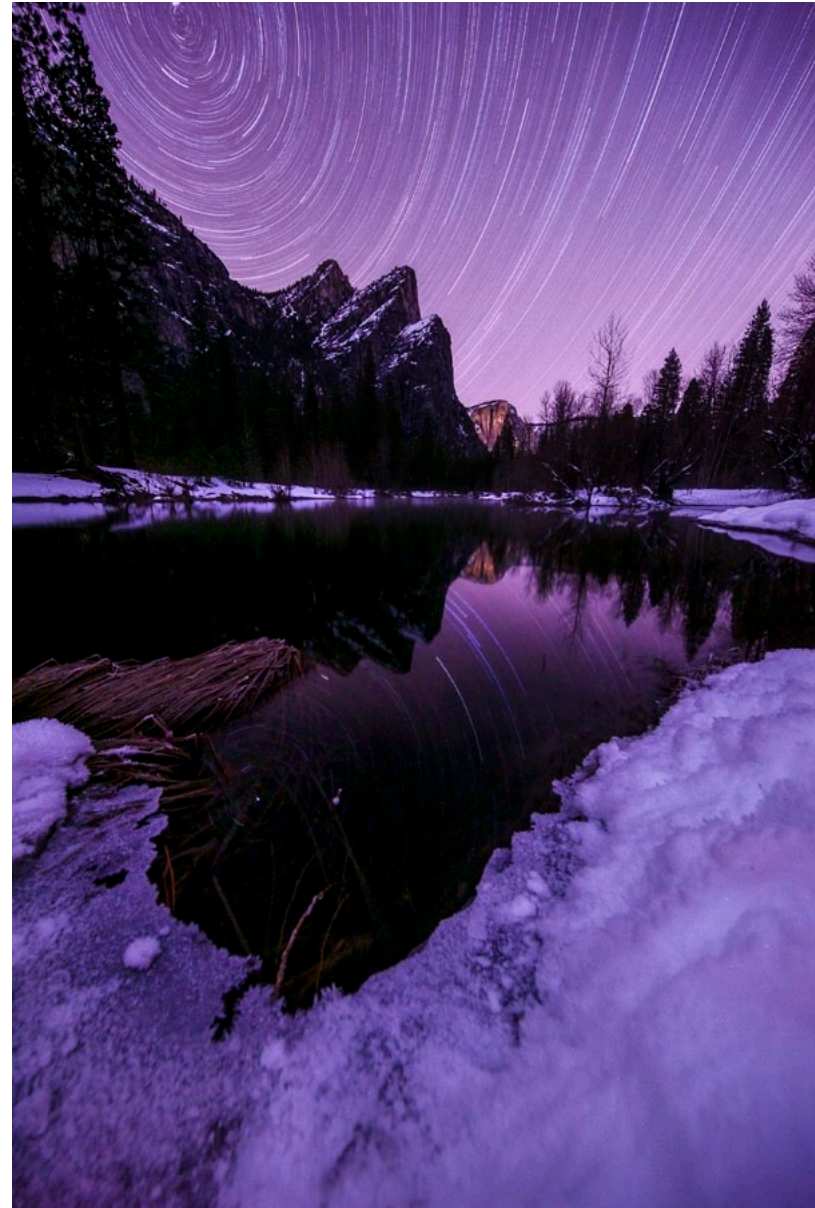


## Jim M. Goldstein

PROFESSIONAL AND FINE ART PHOTOGRAPHER

JIM M. GOLDSTEIN is a professional photographer, author and educator based in San Francisco, California. Passionate about nature and the environment, Jim infuses elements of the natural world into his commercial and editorial work. Jim produces the highest quality photography for both commercial clients and fine art photography collectors. Jim is the author of the eBook “Photographing the 4th Dimension – Time” and has published numerous articles in *Digital Photo Pro*, *Outdoor Photographer*, *Popular Photography* and several other publications and blogs. “How do you pursue getting an adrenaline rush? I’m not a skydiver, I haven’t joined a fight club, and I don’t extreme plank. I get an adrenaline rush being behind a camera, taking visually engaging and thought-provoking images. Specifically, I love nature, colour, minimalism and challenging convention. I strive to see and feel subtlety, while keeping an eye open for the bold. If you like standing where the view takes your breath away, take a step closer and I’ll show you something amazing.”

[www.jmg-galleries.com](http://www.jmg-galleries.com)















# Kaye Davis

NZIPP GRAND MASTER OF PHOTOGRAPHY

KAYE HAS 20 YEARS' experience as a photographer. Following many years immersed in the creative industry of fashion and design, it was during her time studying for the fashion industry that saw her first experience the wonders of the darkroom, an experience she further enjoyed when deciding to retrain in photography many years later.

Since then, she has worked as a freelance photographer, undertaking wedding, portrait and commercial work, and then as a Senior Lecturer in photography, arts and design for many years. She gives back to the industry through international judging and holds a position on the Board of the New Zealand Institute of Professional Photography, as well as the current Chair of the NZIPP Honours Council.

Kaye's daily practice revolves around photographic fine art, with a love of landscape, still life, illustrative and portraiture.

Career highlights include: NZ Professional Photographer of the Year 2013, Illustrative Photographer of the Year 2013 (Australia), Creative Photographer of the Year 2014, 2013 and 2011 (New Zealand) and being awarded NZIPP Grand Master of Photography.

"I absolutely love being part of what is an amazing profession and I'm constantly amazed and inspired by the passion, creativity and talent that exists at all levels. As an artist, photography is my medium of choice for expressing and interpreting the wonders of nature and the world around me, and I love that photography is something one never stops learning about."

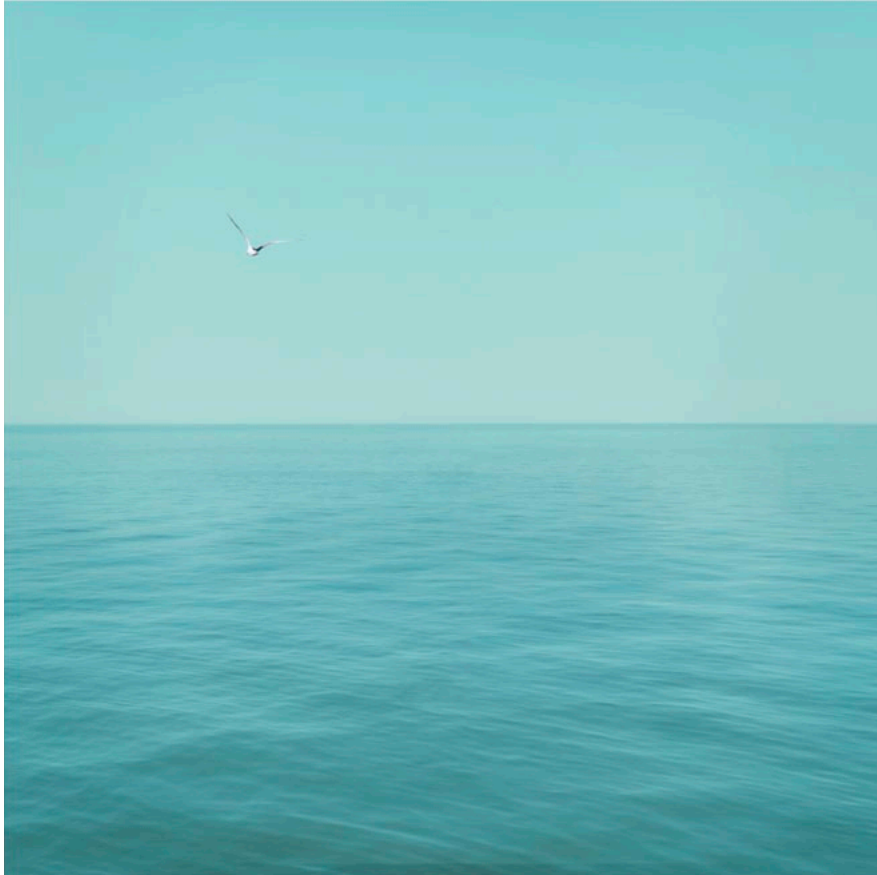












# Tim Parkin

LANDSCAPE PHOTOGRAPHER, ON LANDSCAPE MAGAZINE EDITOR

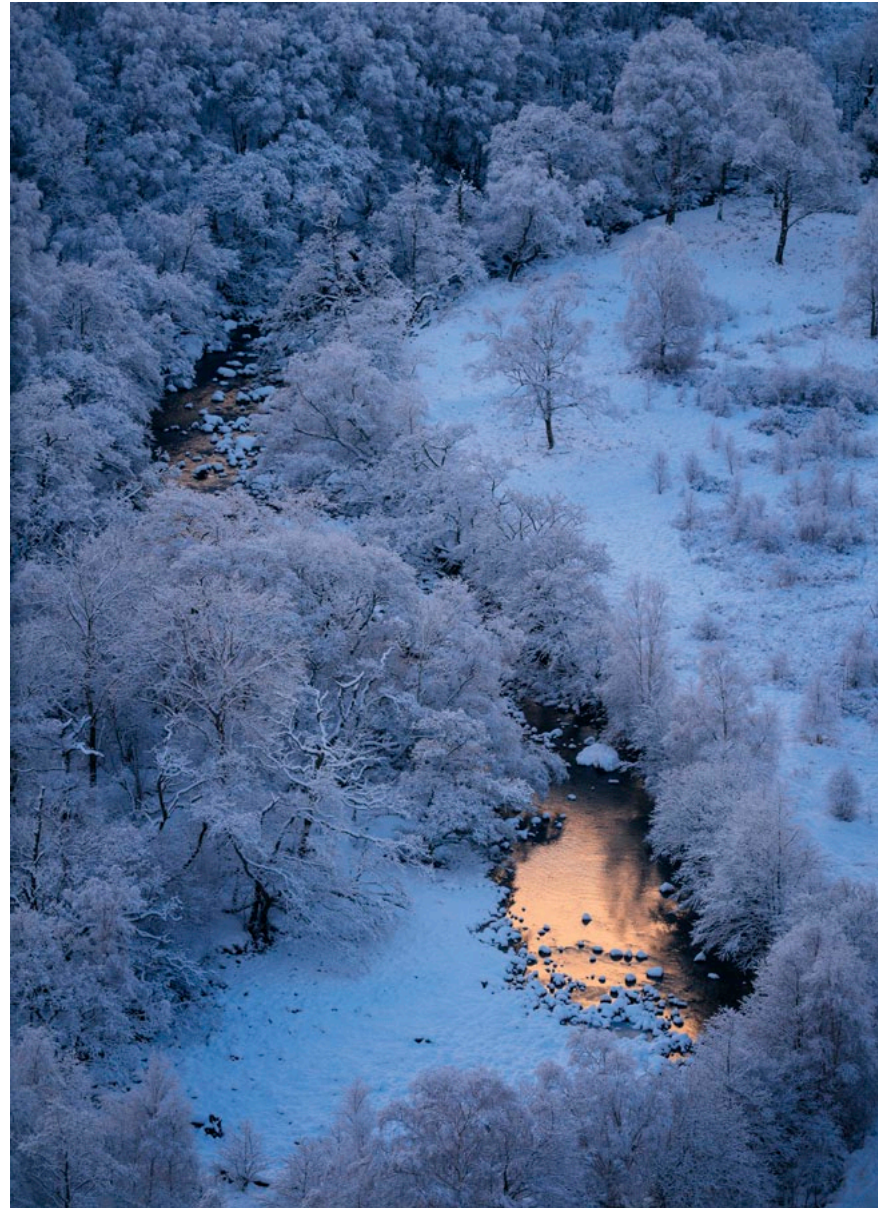
TIM PARKIN is *On Landscape* online photography magazine's editor and, along with Joe Cornish, co-founder. Originally a computer engineer with a PhD, he has worked extensively in publishing, the internet and the music industry, but today Tim is immersed in all aspects of the art and craft. While his background means he is completely comfortable with digital photography and post-production, he chooses to shoot a lot of his landscape work on film using large format cameras.

“Our original goal for *On Landscape* was to create something dedicated to the people we both meet on a fairly regular basis. The amateurs who spend all of their spare time in the field, the semi-professionals trying to make a living from this misunderstood occupation and the full-timers who have managed to build themselves a niche in a challenging business field.

“At the end of the day my photography is about learning; learning to see, learning to take pictures, learning about other photographers. This process also becomes a conversation with other photographers (who tend to be a nice bunch mostly) and this engagement is satisfying in itself.”

[www.onlandscape.co.uk/](http://www.onlandscape.co.uk/)

[www.timparkin.net/](http://www.timparkin.net/)

















# Alex Noriega

USA

ALEX IS A NATURE photographer currently based in the Pacific Northwest of the United States. He has been photographing for eight years now. Though he enjoys living in the Northwest, his artistic passion lies in the deserts of the American Southwest. His continuing fascination with this region stems from its geologic diversity, its raw display of the processes of time, and the seemingly endless mystery around every corner – one could spend a lifetime exploring and only uncover a fraction of its secrets. He has an appreciation for dramatic imagery as well as smaller, quieter scenes. He often seeks to blend those attributes in his art, though his primary goal is simply to create images that mean something to him.

In 2016, Alex won three major awards, all international competitions with thousands of entries from dozens of countries: International Landscape Photographer of the Year, USA Landscape Photographer of the Year, and International Pano Awards Photographer of the Year.

His images have appeared in a number of publications, including *USA Today*, *Landscape Photography Magazine*, *Photography Masterclass Magazine*, *DP Review*, *Scholastic*, *N-Photo Magazine*, *Lens Magazine*, *Digital Photo Magazine*, *Digital Camera World*, *Digital Photographer Magazine*, *Practical Photography Magazine*, *Photographer's Companion Magazine*, *Amateur Photographer UK*, and the *IES Lighting Handbook*.

[www.alexnoriega.com](http://www.alexnoriega.com)















# Peter Eastway

G.M. PHOTOG., HON. FAIPP, HON FNZIPP, MNZIPP, FAIPP  
CHAIRMAN OF JUDGES

PETER EASTWAY has been involved in landscape photography, photography competitions and judging for over 30 years. He was the Canon AIPP Australian Professional Photography Award Chairman for six years, is the Head Judge for the International Loupe Awards, and has judged internationally around the world.

Peter has won many awards for his photography. In 1996 and 1998 he was the AIPP Australian Professional Photographer of the Year. He was Australian Landscape Photographer of the Year in 1995, 1996 and 1998, Australian Illustrative Photographer of the Year in 2004, and NSW Professional Photographer of the Year in 1995, 1996, 2004 and 2010. He has also won the Grand Award for the Commercial Category at the 2005 and 2008 WPPI Exhibition in Las Vegas.

Peter's passion is for landscapes, portraiture and the printed page. He is the publisher of *Better Photography* magazine and website. Peter's work is so respected that Lonely Planet chose him to write their international photography guidebook on landscape photography. More recently he featured in the *Tales By Light* television series, as seen on the Australian National Geographic Channel in partnership with Canon Australia. It is now available on Netflix.

Peter is an AIPP Grand Master of Photography, one of only a dozen or so in the world and earned from a career spanning nearly 40 years. His role in the International Landscape Photographer of the Year awards is as Chairman of Judges and he will not be scoring the images himself.

[www.petereastway.com](http://www.petereastway.com)

[www.betterphotography.com](http://www.betterphotography.com)















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## THE INTERNATIONAL LANDSCAPE PHOTOGRAPHER OF THE YEAR

- Cash prize of US \$5,000 and trophy
- An Epson SureColor P800 Printer
- Printed copy of *International Landscape Photographer of the Year 2017* Book

2nd Place – Cash prize of US \$1,000 and trophy

- Smaller printed copy of the *International Landscape Photographer of the Year 2017* Book

3rd Place – Cash prize of US \$500 and trophy

- Smaller printed copy of the *International Landscape Photographer of the Year 2017* Book

## INTERNATIONAL LANDSCAPE PHOTOGRAPH OF THE YEAR

- Cash prize of US \$2,000 and trophy
- An Epson SureColor P800 Printer
- Inclusion and feature in the *International Landscape Photographer of the Year 2017* Book
- Printed copy of *International Landscape Photographer of the Year 2017* Book

2nd Place – Cash prize of US \$1,000 and trophy

- Smaller printed copy of the *International Landscape Photographer of the Year 2017* Book

3rd Place – Cash prize of US \$500 and trophy

- Smaller printed copy of the *International Landscape Photographer of the Year 2017* Book

## SPECIAL PRIZE WINNERS

- Each Special Prize Winner will have their image produced as a one-metre wide print, presented on aluminium or behind acrylic as they choose, and a trophy.

Photobooks prizes proudly printed by Momento; framed print prizes by Created for Life; printer prizes from Epson.





Amateur or professional, imaginary or real - inside this book are some of the most incredible landscape photographs you will ever see. And importantly in this digital age, you're seeing them presented on paper, which is how the best exponents of any art physically present their work -- as prints in the hand, frames on a wall, or a collection printed on the pages of a book.

This is our fourth awards and once again, we proudly present the top 101 landscape photographs as curated by an experienced panel of judges. In addition, we give places for both the best photographs and the best photographers, the latter based on a portfolio of work. This is one of the most incredible collections of contemporary landscape photography you will ever see.

[www.internationallandscapephotographer.com](http://www.internationallandscapephotographer.com)

