

### Chapter 1 : Book Review: Remote Exposure - A Guide to Hiking and Climbing Photography - theinnatdunv

*The arrival Jeff Achey's climbing photography guide is a long overdue addition to my burgeoning library of photography and climbing texts. Upon borrowing a friend's copy, I knew I had to have one.*

A Guide to Hiking and Climbing Photography by Alexandre Buisse is a page hard-cover book devoted entirely to mountain photography. This makes it a refreshingly unique book which covers a subject which remains inaccessible without considerable effort for most photographers. Mountain photography has its own challenges, including a good amount of planning ahead. While this book does skim general photography topics, assuming basic skills from its readers, it covers everything from the choice of gear to workflow. Having climb countless mountains, he presents the culmination of this experiences in a well thought-out book with truly stunning images of mountains like few people have seen before. To bring photography into the demanding context of mountain-climbing, Remote Exposure starts with basics of cameras, lenses, carrying systems, batteries and memory, followed by shooting techniques and specifics for the harsh environment. It continues with artistic aspects and discipline-specific issues before concluding with advanced techniques including HDR capture and panoramic images. This book is well-written and logically organized. Its easily understandable text is accompanied by powerfully and evocative images. Remote Exposure is available for purchase from Amazon. Book Review Remote Exposure is aimed at photographers interested in tackling mountains with their cameras. Members of the target audience should neither be complete novices at climbing nor at photography. Climbing itself is not explained in this book but photography beyond the most basic concepts is. The author is clearly passionate about mountain photography and excited to share his experiences through this medium. While reading Remote Exposure, one can feel this throughout each chapter which makes all the opinions appear completely genuine. After a brief introduction on motivations for mountain photography, the book is splits into 6 chapters. The first one, Choosing the Right Equipment, covers all the photography equipment needed for taking pictures while climbing or hiking, It covers the choice of cameras, both digital and film, lenses, carrying systems, batteries, memory and additional items such as tripod, lighting, filters and laptops. Careful consideration is given for each piece of equipment depending on the type of climbs being undertaken. Chapter two is about shooting in adverse conditions. Mountains can indeed be inhospitable and their terrain unforgiving. Extreme weather can occur at high altitudes with nowhere for you or your camera to take shelter. Covered in this chapter are cold temperatures, snow, water, condensation, dust and safety. Exposure issues are covered in the last sub-section of chapter two. The third chapter, entitled Creating Powerful Images, is about the craft and artistry. It is mostly about inspiration and immortalizing it in photographs. Starting with the climb and the desire to share it via photography, the author discusses how to capture key moments of the experience. Chapter 4 covers discipline-specific considerations. It is divided into 4 disciplines: Camping, Hiking, Technical Climbing and Mountaineering. These sections mostly cover the composition and the story-telling aspects for sharing the unique aspects of these disciplines. For the more difficult ones, additional consideration in terms of planning and execution are given. Chapter 5 is called Advanced Techniques and, as its title implies, is highly specific to photography techniques as applied to mountain photography. Low Light and Night Photography are covered first. With a clear sky, mountains can be an excellent platform for astrophotography, assuming a suitable support is available. Next is Panorama photography. The grandiose views from the top of mountains can sometimes only be done justice using such wide sweeping images. HDR images are covered in their own section, as is video briefly. The final chapter, Closing Thoughts, covers ethics of photography and safety of climbing, wrapping up the topic of mountain photography quite well. A Guide to Hiking and Climbing Photography is an excellent book covering a seldom-explored topic and written by an accomplished and passionate climber. The text is a breeze to read and accompanying images are spectacular. For those interested adding photography to their climbing, this is certainly a great read.

## Chapter 2 : Climbing Photography Static Line

*Good photography engages the viewer, and more, good climbing photography engages the non-climber viewer. If one can't somehow relate to the scene, then it will be no more than a picture of a big piece of rock.*

If you are into photography and into climbing this is a great article you should read, print, share, whatever. Climberism is just as passionate about photography as they are about climbing, the two together makes a perfect combo. Get off the Ground and Go for Perspective This is probably the simplest step to improve your climbing photography. If you want to get that killer shot you are going to have to start moving around. Do whatever it takes to get that unique angle on a climb, start jugging up a rope, climb a nearby tree or hike up a ridge. Now that you are off the ground get to the side. Very often shots from straight above a climber end up making the climber look like he is crawling on the pavement. To avoid this rather rap down on a line next to his so you can get a more side on perspective whilst still shooting from above. Try mixing it up a little. Once you have nailed one angle try something else, experiment and shoot different sizes for a different feel to you shots. Including a horizon line can be useful to show the steepness of the climb. Rule of Thirds Its amazing how many shots i see everyday that are centre framed, this is very useful when aiming your cross-hairs on another level of Doom 2, but is pretty useless in most photography. The simplest rule to follow when framing your subject is the rule of thirds. Remember however that this is not the the hard and fast rule for all framing, but i would suggest learn the rule and why you use before you break it. Pretty much the same shot, except you cant really see the climber, there is no expression and the move looks lame. Light and Colour Pay attention to the light. The best time shoot is early morning or evening. This is when the light is softer and casts gentler shadows. Overcast days can be good as the light is a lot softer and easier to handle, this is the same for shooting in the shade. When shooting in these flatter light conditions your shots can look a little, well, flat. So to spruce things up a bit, get your climber to wear a bright t-shirt or find some other ways to include some colour. A good way to include colour in your shots is to add some blue sky or foliage. Sky can sometimes be tricky as it usually a lot brighter than the rock. With these you can bring down the exposure of the sky whilst keeping the same level for the rock balancing out your whole photo. Get the Action, Get the Climber Climbing is about movement and action. A shot where both the climbers feet and hands are squarely latched onto holds are pretty dull and boring. In a good climbing photo you can see a climbers face, their expression, and see their foot and hand placements. Learn from Others One of the quickest ways to improve your photography is to learn from the experience of others. There are a number of factors which may lead to your shots being soft. Good lenses also make huge difference in the quality and sharpness of your shots. If you have the budget its definitely worth it to splash out on high quality Canon or Nikon lenses as opposed to the cheaper Tamron or Sigma lenses. If you cant afford the expensive Canon or Nikon zooms , look into getting prime lenses will not only be sharper but will also force you to start thinking about how to use your lenses properly. Be careful when using your autofocus, the most important part to be in focus is either the climbers face or eyes depending on the size of your shot. This time Naureen is center framed. Immediately the shots loses something. You lose the added height dimension and there is no flow and movement in the shot. Same shot as the one on the left but without the grid lines. Be Tech Savvy If you really want to get creative with your gear its vital that you know everything about using you camera to its full potential. Read the manual, watch tutorials online, and read photography books. Background Basics The background is a critical element in making a good image. Get your pals to clear their junk from the shot, make sure the spotters are actually spotting, your belayer is paying attention and not lighting a cigarette. Instead of just shooting the climber on the rock, Some foliage was included in the bottom edge of the frame. This adds a little more colour and another layer of depth to the shot. The Digital Darkroom Learn about using your digital post processing software effectively. There is a huge amount of information out there on setting up your post processing work-flow from colour calibration to colour space conversions. Post processing is huge part of digital photography too much to be discussed here. For digital photography, your computer with Photoshop is your darkroom! By using a remote flash i was able to compensate for bright background sky and expose both the foreground and background. The alternative

would have been a white blown out sky. Here is where things can get tricky. Lastly get out there, experiment and shoot.

### Chapter 3 : Photographer's guide to shooting rock climbers - Matador Network

*Because I like these photographers and want to help them out, and because I like you, the reader/fan/web troller, and want you to have the exhilaration of seeing more world-class climbing photography, I've compiled this easily digestible list of 10 Rules for Climbing Photography.*

Although we often use the term to describe rosy sunrise or sunset light on alpine scenery, true alpenglow occurs before sunrise or after sunset. Sunlight does not directly strike the peaks, but rather reflects off airborne snow, water, or ice particles low in the atmosphere, and then onto mountains, rock walls, and other objects close to the skyline. Accompanying this effect is a glowing red band on the opposite horizon, distinguishing true alpenglow from the normal warm light of sunrise or sunset. Like so many climbers before and since, he dropped out of college to pursue climbing and never looked back. In , he sold his high-performance auto shop, and within one year had become a full-time photographer, completing the first of innumerable cover stories for magazines such as National Geographic and becoming so successful that he was eventually referred to as "The Ansel Adams of Color Photography. JPEGs Joint Photo Experts Group rule among amateurs for their smaller file size and ease of scaling, allowing you to easily send thumbnails to friends. They capture less data, however, and therefore are shunned by experts. A third option, known as RAW format, is actually comprised of as many formats as there are camera manufacturers, though all are minimally processed by the camera and contain the most complete representation of the image. Though huge in size compared to other formats, they allow the photographer the greatest latitude in editing. Rowell may be the most prominent, and his contributions include popularizing the use of "graduated neutral density" filters that allowed scenes with both bright and dark areas to be captured on the films of the day. In the s, Greg Lowe, renowned climbing inventor and early 5. He also photographed these ascents to capture many now-classic images. The shot, by Corey Rich, showed the Danish 5. His library of large-format images, with their depth of detail, is still the standard for route photos of Alaskan climbing objectives. One of the first was Alfred Gregory, official photographer of the Everest expedition. He successfully learned to judge high-altitude exposures without the benefit of a light meter, nailed the assignment, and came back from Everest a professional photographer, going on to a long career as a freelance lecturer for Nikon. One reason for their extraordinary quality, described by Ansel Adams as inspiring "religious awe," was simple enough: Sella captured his compositions in mm x mm format. Using an emulsion of silver salts applied to a glass plate, this method of photography, once common, is highly stable and may still be superior in quality to film. Transporting these bulky, fragile, and heavy plates high into the alpine zone presented quite a challenge, even for a climber as experienced as Sella, who completed the first winter ascents of both the Matterhorn and Monte Rosa, as well as the first winter traverse of Mont Blanc. Climbing photos have long been used to titillate the general public, to the everlasting derision of climbers. One of the most conspicuous mainstream appearances was the cover of a July issue of Newsweek, which showed an unnamed, spandex-clad climber lunging for the finishing jug on Chain Reaction 5. Though unnamed in the mag, the climber was Bill Soule. Soule owned a guide business at Smith, and "ran up and down Chain Reaction, as well as the other routes," says Ted Wood, who took the photo. From the 8-person Atlas to the solo Akto, every Hilleberg model is precisely designed and engineered to provide the optimal blend of reliability, ease of use, versatility, durability and comfort, all at a light weight. All Hilleberg Tents Are

### Chapter 4 : Climbing Photography, how did you do it?

*Find helpful customer reviews and review ratings for Guide to Climbing Photography at [theinnatdunvilla.com](http://theinnatdunvilla.com) Read honest and unbiased product reviews from our users.*

Ted Hesser June 13, This article was originally published on December 21, and has been updated to include current product information. TedHesser This article will detail practical lessons learned in the vertical pursuit of rock climbing photography. Special attention will be paid to the task of carrying a DSLR around in the mountains and up on the rock wall. Be a practitioner Anticipation of body positioning is key, and that intuition is best learned through pushing your own boundaries outside. With rock climbing, it requires a honed eye to look up a rock wall and know where the most awe-inspiring moves will be in advance, then position yourself to capture the moment. Often, the best way to do this is climb the route ahead of time, scouting along the way. The mental practice of intentional photo making versus spray and pray can go a long way here. I often spend a few days at a new climbing area thinking about: Some apps help with this kind of planning. Always bring your camera If you are willing to carry your gear further than most, you will be rewarded with photos better than most. One of the most important habits to get into is always bring your camera. With rock climbing, this can be psychologically challenging. A particular objective may be bigger, or more technical, or perceived as more dangerous than normal and therefore be outside of the comfort zone. This tends to instill a fear that bringing a heavy DSLR will slow you or your team down and ultimately lead to failure. However, just remember, the best photos are typically created during the most challenging scenarios. Much of the time, it is all too easy to miss the shot because of the mental mountain to climb of simply having your camera ready, and accessible. It requires discipline and real grit to take it out of a case and not drop the camera or the lens cap when the going gets rough. The psychology is an opt-out, rather than an opt-in mentality. Building this habit loop is a critical first step to take. Even when the camera is accessible it can still be a mental hurdle to stop and take it out of the case on a whim. When you see a great vantage, or your climbing partner pulls into an amazing view, or the light changes character for only the briefest of windows, you want to be ready. It may require anchoring into the rock, or, depending upon the terrain, balancing on a ledge with your feet so as to use both hands to take the camera out, change the settings and capture the best shot possible. Rig your camera up to remain secure On a practical note, rigging your camera and case up so that neither falls is worth a special mention. I always climb with a well-padded camera case that naturally fits with a mm or shorter lens. The same is true of the camera itself. This setup provides me with substantially more peace of mind than a normal camera or case sling, often attached to plastic connectors, as all of the pieces on my system are rated for the kinds of drops that climbing equipment are expected to bear. With that said, look into using a sling system that carries the same utility with none of the required DIY work. For camera settings while climbing, I tend to try to keep things as simple as is possible, focusing most of my mental energy on framing and searching for high quality light. The settings that I generally use include the following: Particularly around sunset, this dramatically improves exposure quality and avoids the orange-ish skin problem. I always bring only one lens up on a wall, so the choice is often difficult. In big landscape corridors, where mountains are relatively close together, I like to use the wide-angle lens. But for a jack-of-all trades lens I tend to go with the mid-range mm. However, on the approach hike, I almost always pack lenses. This adds up to a lot of weight when trying to move fast and light in the mountains. But that is what it takes to get the best photos. Getting into the right locations, ahead of your subject often times an athlete at the right time of day and with the best equipment, all requires effort. Those who work the hardest and most consistently tend to get the best shots! While this may seem daunting, if you treat photography as a passport to adventure, as a reason to explore, you will find the pursuit highly rewarding. Oh the places you will go.

### Chapter 5 : 10 Tips To Improve Your Climbing Photos | Climberism Magazine

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

Not every image needs to be of a climber tackling an unimaginably difficult physical challenge. Sometimes to tell the story, all that you need is the right image of someone organizing their gear, or perhaps utterly exhausted lying in the dirt. These images tell the story of what climbing is all about, and often times can relay more of the story than the hero shot. Knowing the moment that best reflects the struggle that the climber is going through is key to understanding when to take the picture. When the climber has placed protection above them and the fear of taking a fall is gone, they relax, their body language no longer conveys the thrill that it did a moment before they placed their protection. A thrilling image will show that the climber is taking a risk, it will show their motivation in spite of the danger, it will give the viewer a rush by forcing them to imagine that they are the one in the precarious position. I was leaving for a shoot that would take me three thousand feet up the side of a cliff in Yosemite. I asked my friend who is in my opinion the greatest climbing photographer of our time, Jimmy Chin, what lens he most often uses on his adventures in Yosemite. His choice is a mm lens. That lens is all I take with me now. Perched up on a wall, high above the ground, the photographer is undergoing his or her own struggle. Getting into position requires an intimate knowledge of rope work, safety systems, and substantial physical effort. We must align ourselves with the climber to capture the image, while staying out of the way so as not to be a danger to those around us. Now, imagine you get into position, the light is perfect, the climber is in position, and you are using the wrong lens, or your camera battery is dead. The moment is gone, and most likely the climber is going to be pretty frustrated with you. Being successful as an adventure or climbing photographer is dependent on you always being ready, and never making the climber wait for you. It always helps to find a background that lets the climber stand out in the frame. Large blocks of color help create separation between the climber and the background. A complex background with many colors or shapes will hide the climber, making it hard to distinguish them from the surroundings. My personal favorite technique is to shoot from an angle that sets the climber against the sky, and slightly under expose the image. This creates a silhouette and simplifies the image down to its basic shapes and movement. One great thing about outdoorsy people is they tend to wear brightly colored jackets. Even though my personal choice is to wear black, I always bring a few neon jackets with me to throw on the climbers. That one little bright spot of color can draw your eye right to the climber.

### Chapter 6 : Climbing Photography - Climbing Guide - Neil's Climbing Courses

*Guide to Climbing Photography by Jeff Achey starting at \$ Guide to Climbing Photography has 1 available editions to buy at Alibris.*

Subscribe To Alpinist Climbing and photography have always gone hand in hand. Summit shots are proof of success, mountain landscapes are beautiful and moments with friends can be kept forever. There are several books on outdoor or hiking photography, but prior to reading Remote Exposure, I only knew of one book that focused specifically on climbing and that book was from before digital photography. Remote Exposure - A Guide to Hiking and Climbing Photography by Alexandre Buisse is aimed at those who are familiar with photography basics and wish to bring their skills into the mountains. Both the language and focus of the book are not overly technical. Non-climbing specific basics such as aperture, shutter speed, file formats and such receive little coverage. This, in my mind, is good since the technical basics can be found in countless other books, magazines or on websites. If this were a climbing handbook, then it would not teach you how to tie knots and build anchors. Instead, it would aim to improve your climbing and experience by helping you set goals and choose the correct approach. Buisse takes a realistic approach and does not recommend costly carbon-fiber tripods nor does he repeat the classic advice that you should spend more on lenses than your camera. Leave the tripod at home and buy cheaper and usually lighter lenses. A cheaper, lighter weight lens is much better than the heavy pro lens you leave at base camp. Although there is plenty of good advice on lenses and SLR photography, Buisse also accepts that compact cameras are often the only viable option on serious climbs. This means that the book is also useful for those without SLR cameras. Remote Exposure is an enjoyable read and exceptionally well laid out. The writing is interesting and instructive, while the illustrations make the book coffee table-worthy. However, as great as the images are, it would be nice if they all related more with the text. Some pictures fit perfectly with good explanations on how the shot was obtained, while others serve more as decoration. Since this is first and foremost a photography guide and not a coffee table book, it would have been nice to have more explanations on how the images were obtained and the circumstances that affected the shot. Climbing is a diverse sport practiced in diverse environments, from crags to the alpine, each requiring special consideration. The book has chapters on each of these disciplines, but to me it seems that Buisse focuses mostly on mountaineering throughout the book. This may be my perception as primarily a mountaineer, but it does make sense that the skills needed to master photography in the mountains are easily transferred to other climbing disciplines. If you can take good pictures while simultaneously keeping your camera dry, batteries warm and staying safe, you can take pictures anywhere. I read the book back to front before an eight-day guiding assessment in the Swiss Alps. During the trip I tried to keep in mind some of the key points from the book. Buisse emphasizes that climbing should come first and photography second. This is very true during a guiding certification exam, when finding photography moments was very challenging. The only opportunities for photography were brief pauses while I played the role of client for other guide candidates. This time I tried to include human subjects as much as possible. The result was a handful of images that I could be proud of, and that successfully convey the story of the trip. All in all, the book was a good read and inspired me to improve my photography. I recommend Remote Exposure to climbers like myself, who have been taking photos for some time, but would like to up their game. If, however, you are just starting out, begin with a basic photography guide, practice in civilization, get used to your camera and then read this book. Here at Alpinist, our small editorial staff works hard to create in-depth stories that are thoughtfully edited, thoroughly fact-checked and beautifully designed. Please consider supporting our efforts by subscribing.

### Chapter 7 : UKC Articles - Photography

*In summary, climbing photography requires a lot of planning and physical energy. Getting into the right locations, ahead of your subject (often times an athlete) at the right time of day and with the best equipment, all requires effort.*

It teaches you gratitude and shows you the bare necessities that you need to survive; that everything else is a privilege. It removes the clutter, drama and the excess noise and shows you how to be at peace with nature and yourself. It eliminates the outside world and connects you with your inner voice. While not much can survive at that altitude, the mountain shows you the meaning of life. Climbing, much like life, is a mental state of mind over matter. Reaching the summit is an emotional experience. It is exhilarating, intensely emotional, and exhausting. Conquering the mountain taught me that I am mentally stronger than I ever thought possible and that if I want something badly enough, I can achieve it. We chose this route because while it is the steepest, it is said to be the most scenic. By Kilimanjaro National Park law, a licensed tour operator is required to accompany climbers, so we chose Climbing Kilimanjaro. They provided three guides and 13 porters for our small group alone. While porters can carry up to 15 kg 35 lbs of your luggage, you still must carry a daypack filled with essentials for the day. Climbing Kilimanjaro provided us with hot meals hot food package highly recommended and rental options for gear, which helped save me money and packing space. The mountain changes you. Below are some tips and advice that are helpful to know before embarking on this life changing journey. Having the right equipment makes the difficult trek a lot more conquerable. Go at your own pace. It is not a race or competition. On the second day, you will reach an altitude above the clouds. Clouds are cold and not as fluffy nor as fun as they appear from the warmth of the inside an airplane. It is a tease to see the campsite ahead yet know you still have 4 hours remaining to arrival. Be like an elephant and focus on what is directly in front of you. The more days in the trek, the more time you have to acclimate. Be prepared for climbing in extreme cold on summit night as temperatures can reach 0 degrees F minus 18 C. There are ice glaciers at the top! Did you know you go through five temperate climates in just a few days? Be ready with lots of layers and pack lightly for all seasons. Before leaving, test that you can actually wear your clothes over each other. Prepare to wear the same thing day after day and night after night. It does not dry at high altitudes and can chafe. Wear fabric that is breathable, synthetic, and moisture-wicking. Be prepared not to shower for a week. Get used to wet wipe baths and pop-a-squats behind rocks. Do you wear contacts? I was worried about this but had no problem taking them out every night. In fact, eyeglasses could be more difficult to deal with. Ladies or men with long hair , I found putting my hair in pig-tail braids helped keep it cleaner and easier to maintain for a week sans shower. Get a toilet tent for the campsites. It is worth every penny especially if you are a woman. Pay for the climbing package that offers hot meals instead of box lunches. Bring an iPod, but in my personal opinion save your battery for summit night. Music makes the long night climb much easier. Keep it close to your body to use body heat to prevent it from freezing and dying. Do not carry any water on the outside of your pack on summit night, it will freeze. Protect it with insulation or under clothing. Bring a camera that fits in your hip pockets of the daypack. Bring a journal and pen. Diamox is helpful but not mandatory to help combat altitude sickness. I took generic brand and had no symptoms of AMS. The only one in my group who got sick Summit night was the one who did not take Diamox. Caryn enjoys running and yoga and believes that traveling rejuvenates and resets the soul. What tips and advice would you add to the list?

### Chapter 8 : Article Details

*Photographer's guide to shooting rock climbers Photo: Photo: This particular tip is relevant to all types of photography, but when shooting a sport like rock climbing, people think that the thrill of the climber's movement will make up for poor lighting.*

### Chapter 9 : Remote Exposure: A Guide to Hiking and Climbing Photography | Photography Blog

## DOWNLOAD PDF GUIDE TO CLIMBING PHOTOGRAPHY

*The first rule of climbing photography is (or at least, should be) no butt shots. Sometimes they work, but most of the time they're boring. You need to think about what the climber is doing and where they're going.*