

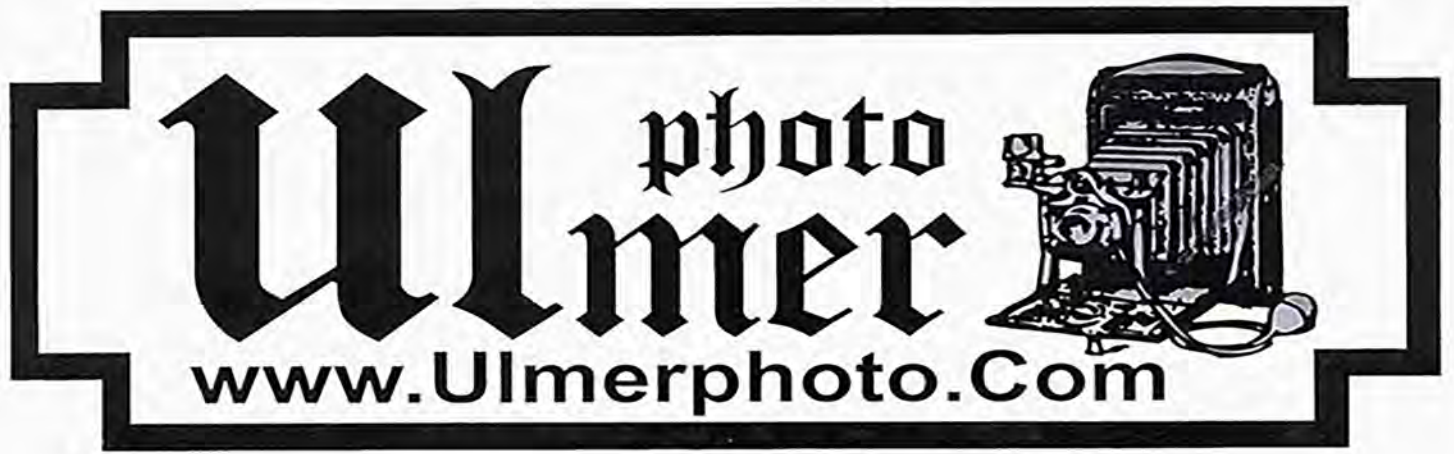
# Stockton Camera Club

The Shutter Tripper

September 2018



September's Special Subject is Agriculture!



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## President's Message

September 2018

By Heide Stover

The potluck was a wonderful success with so much good food! It was a fun evening relaxing, eating and talking to everyone. It is nice to have a break from competition and just get together. Trey and Becky are wonderful hosts and we sure appreciate them letting us use their home. Doug had a very good presentation for us and it was really nice to be able to sit outside to watch it. (Heads up, next year bring light jackets as it did get cold). Doug had some fun toys to show us too!!!

September we are back to our competition meeting. Hope you have all been out getting some great pictures.

See you at the meeting!

## A Big Thank You to Our Sponsors!



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(On the Miracle Mile Across From The Valley Brew)

Stockton, CA 95204-5338

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# 2018 Competition Policy

## A. GENERAL RULES

1. Only paid-up members may enter club competition.
2. Regular print and digital image competition period: Once each month except January. A competition year is February through December. Current regular meetings are February, March, May, July, September, October and December. The number of meetings may change from time to time at the discretion of the Board of Directors and approval of the general membership as facilities permit. The Annual Awards Dinner will be held in January.
3. A total of four (4) images (all prints, all digital or a combination of both) may be entered each competition month. A total of three (3) images may be entered in the Open Division and a total of one (1) in the Special Subject Division. The number of entries may change from time to time at the discretion of the Board of Directors and the approval of the general membership.
4. Each image will be scored from 6 to 10 points. All prints or digital images receiving 9 or 10 points will be classed as an honor image. The title of each print or digital image entered will be read before being evaluated. The name of the maker will be read for 9-point honor winners. Maker's names will be announced for the 10 point images after the Print & Digital Image-of-the-Month winners are chosen.
5. A print or digital image that does not receive an honor score, may be re-entered one more time in the same division.
6. A print or digital image may be entered in all divisions for which it qualifies; i.e., an honor image in Open may also be entered in the Special Subject Division at another competition. A print or digital image that receives an honor score may not be re-entered in the same division.
7. Any print or digital image that appears to be ineligible for competition or not qualified for a specific division could expect to be challenged. The Competition Vice-President shall decide whether or not the image is acceptable.
8. The exhibitor must have exposed each negative, slide or digital image entered. All images submitted for judging must be the work of the photographer/maker including the taking of the images and any digital enhancements and/or manipulation of the image. This does not apply to the processing of film or printing by a commercial processor.
9. The same image should not be entered both as a print and a projected digital image in the same competition.
10. In the event of absence or barring unforeseen circumstances, a member may submit make-up prints or digital images for one competition night per competition year; and whenever possible must submit all make-up prints or digital images at the meeting immediately following the month a member failed or was unable to submit the prints or digital images. Make-ups in the Special Subject Division must be the same subject as the month missed. Also, in case of absence a member may assign the responsibility of submitting his or her prints and/or digital images for competition to another member.
11. A club member who serves as judge cannot enter his or her own prints or digital images in the same competition. The judge's make-up prints or digital images can then be entered in another competition during that competition year. This is in addition to the once-a-year make-up provision already

allowed.

12. Prints or digital images may be projected/viewed briefly before the judging of each division if the judge indicates he/she would like a preview.

## B. PRINT ENTRY RULES

1. Each print entered must have a completed label attached to the back of the print including; name of maker, title, date entered and Division (Open or Special Subject). The writing or printing on the form must be legible. Labels must be attached on the back of the print in the upper left-hand corner for correct viewing of the print.
2. All prints must be matted or mounted with a total size (including mat board) of no larger than 18" X 24" and no smaller than 8" X 10". Exception: One side of a Panorama Print may be no larger than 36". Prints that are smaller than 5" X 7" will not be accepted. The maker's name must not appear on the viewing surface of the image. Framed prints shall not be entered.
3. Prints accompanied by entry forms should be submitted no later than 15 minutes prior to the start of the regular monthly meeting.
4. Prints receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Print-of-the-Month honors. Print-of-the-Month honors will be given in Class A, AA & AAA.

## C. DIGITAL IMAGE ENTRY RULES

1. Digital images must be submitted in a format and by the deadline specified by the Competition Vice-President. Digital images may be submitted by email, mailed (CD) or delivered (CD) to the Competition Vice-President. Definition of Digital Image: An image taken with a digital camera, a negative, slide or print scanned into the computer and processed digitally.
2. Images must be in a format compatible with the projector. The key thing to keep in mind when formatting photos for submission is that the projector we use in the competition has a (maximum) resolution of 1400 x 1050 pixels. This means that any photo that exceeds this size in either dimension, could end-up being cropped by the projector. In other words: the image width cannot be more than 1400 pixels and the image height cannot be more than 1050 pixels. If your image is horizontal, only change the width to 1400, if your image is vertical, only change the height to 1050. Do not change both. Down-sizing the image from the "native" resolution coming out of your camera also significantly reduces the file size. This helps when emailing the files and takes-up less space on our hard-drives.
3. The maker's name, title of image, date entered and division (Open or Special Subject) must be included as the title of the image. When you have finished re-sizing your image save your image with a new title. For example do a Save as: Smith Sunrise Splendor 05-15 O.jpeg. (O-Open or SS-Special Subject). Specify whether you're Beginner, Advanced or Very Advanced.
4. Digital Images receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Digital Image-of-the-Month honors. Digital Image-of-the-Month honors will be given in Class A, AA & AAA.

**Stockton Camera Club**  
**July 2018 Competition Standing**

William Clough, a professional photograph and former president to the club, viewed 56 prints and digital images for a average score of 9.86.

**Print of the Month Class A – Gerbera #127 by Wayne Carlson**

**Print of the Month Class AA – Passion Flower - by Paul Chapman**

**Print of the Month Class AAA – Old Rocks and New Water by Trey Steinhart**

**Digital image of the Month Class A – Perth Bridge by Lanny Brown**

**Digital Image of the Month Class AA – Taking to Flight by Christine Blue**

**Digital Image of the Month Class AAA – Hawaii’s Canonball Flower by Joanne Sogsti**

Please check out the website, <http://www.stockton-cameraclub.com/home.html>

<b>Class A Standings</b>	<b>TOTAL</b>	<b>OPEN</b>	<b>SS</b>	<b>FEB</b>	<b>MAR</b>	<b>MAY</b>	<b>JUN</b>	<b>JULY</b>	<b>SEPT</b>	<b>OCT</b>	<b>NOV</b>	<b>DEC</b>
Wayne Carlson	189	149	40	37	39	39	35	39	0	0	0	0
Sheldon McCormick	184	148	36	36	35	38	38	37	0	0	0	0
Jim Cahill	90	80	10	25	0	38	27	0	0	0	0	0
Ron Wetherell	75	75	0	27	0	19	0	29	0	0	0	0
Lanny Brown	56	36	20	0	10	18	18	10	0	0	0	0
Monica Hoeft	26	26	0	26	0	0	0	0	0	0	0	0
Gary Brown	0	0	0	0	0	0	0	0	0	0	0	0
<b>Class AA Standing</b>	<b>TOTAL</b>	<b>OPEN</b>	<b>SS</b>	<b>FEB</b>	<b>MAR</b>	<b>MAY</b>	<b>JUN</b>	<b>JULY</b>	<b>SEPT</b>	<b>OCT</b>	<b>NOV</b>	<b>DEC</b>
Em McLaren	192	86	29	39	38	38	38	39	0	0	0	0
Heide Stover	189	151	38	39	39	37	37	37	0	0	0	0
Elizabeth Parrish	183	147	36	36	34	38	37	38	0	0	0	0
Paul Chapman	179	141	38	34	37	36	34	38	0	0	0	0
Christine Blue	153	115	38	37	39	38	0	39	0	0	0	0
Richard Bullard	111	93	18	0	37	36	38	0	0	0	0	0
Stan Sogsti	37	28	9	37	0	0	0	0	0	0	0	0
Ed Richter	0	0	0	0	0	0	0	0	0	0	0	0
<b>Class AAA Standing</b>	<b>TOTAL</b>	<b>OPEN</b>	<b>SS</b>	<b>FEB</b>	<b>MAR</b>	<b>MAY</b>	<b>JUN</b>	<b>JULY</b>	<b>SEPT</b>	<b>OCT</b>	<b>Nov</b>	<b>DEC</b>
Dean Taylor	194	156	38	39	39	39	39	38	0	0	0	0
Joanne Sogsti	194	155	39	39	37	39	39	40	0	0	0	0
Sharon McLemore	191	153	38	38	39	39	37	38	0	0	0	0
Trey Steinhart	151	115	36	37	37	37	0	40	0	0	0	0
Doug Ridgway	78	58	20	39	39	0	0	0	0	0	0	0
Susanne Nichols	40	20	20	0	20	20	0	0	0	0	0	0

## 2018 Calendar of Events

Every 3rd Thursday (Except April, June & Aug) 6:30 PM	West Lane Bowling Alley Stockton	Membership Meeting Contact Heide Stover <a href="mailto:h1stover@aol.com">h1stover@aol.com</a>
Thursday September 20	West Lane Bowling Alley Stockton	September General Meeting Special Subject - Agriculture
Thursday October 18	West Lane Bowling Alley Stockton	October General Meeting Special Subject - Black & White/Monochrome
Wednesday October 24	South Parking Lot Woodbridge (Isenberg) Ecological Preserve	Sandhill Crane Photo Opportunity 4:30 - Dark
Thursday November 15	West Lane Bowling Alley Stockton	November General Meeting Prints only with no special subject
Thursday December 20	West Lane Bowling Alley Stockton	December General Meeting Special Subject - Before (Unprocessed) And After (Processed) Photo

## 2019 Calendar of Events

Thursday January 17	TBA	Annual Banquet
Thursday February 21	West Lane Bowling Alley Stockton	February General Meeting Special Subject - Guilty Pleasure
Thursday March 21	West Lane Bowling Alley Stockton	March General Meeting Special Subject - Focus On One Color
April	TBA	April Workshop/Photo Opportunity
Thursday May 16	West Lane Bowling Alley Stockton	May General Meeting Special Subject - Backlit
Thursday June 20	West Lane Bowling Alley Stockton	June General Meeting Prints only with no special subject
Thursday July 18	West Lane Bowling Alley Stockton	July General Meeting Special Subject - Gates/Fences



# The Complete Guide to Shooting Farming & Agriculture

by [Simon Bray](#)

## Shooting

For many of us, trips to a farm can be few and far between. As someone who is extremely fond of long walks in the English countryside I often find myself coming across farmland that offers a wealth of photographic opportunities. So, with an awful lot of topics to cover, here are some tips on how to make the most of your next agricultural trip to the farm!



Photo by [Martin Cathrae](#)

### Step 1. Getting Started

Going to farm to take photographs isn't necessarily a typical location choice for a photographer, but due to the nature of a farm, you can find yourself engaging with a vast array of photographic subjects - landscapes, animals, architecture, dereliction, food, and produce.

You don't need any specific equipment to get great shots, but due to the diversity of subject matter the better the camera you have, the easier it'll be. You'll be able to have greater control, and can adjust your settings depending on your subject matter.



Photo by Nagatta

### Step 2. No Trespassing!

There are a few things you'll need to consider before taking your trip to the farm. Firstly, which farm? There may be a local farm upon or next to a footpath that you know already which you may like to visit. This is pretty much down to you to research!

Regardless of whether you've been before or not, it's always best to ask the farmer for permission beforehand. You want to avoid trespassing and photographing on someone else's land without their consent. The majority of landowners will be happy to help you, but don't just turn up uninvited! Your best option is to look online and in the local press for farm and agriculture school open days, in which they invite the public to come in and see the animals, particularly during lambing season. This can be a hassle free way to get up close to the animals without restriction.



Photo by [Angus Kirk](#)

### **Step 3. When to Go?**

With that in mind, you'll also want to carefully consider the time of year at which you visit. The life of the farm is almost wholly dictated by the seasons, so the activity, animals and subject matter on the farm will vary greatly month to month.

Think about whether you want to encounter new born animals, for example lambing season is early spring, or whether you'd imagined taking shots of fully grown crops, which will be at their peak in mid summer.

Obviously there aren't strict dates for this activity, but I'm sure the farmer will be happy to inform you of what's going on at a specific time of year. With regard to seasons, obviously take the weather into account -a lot of the shots will be outside.



Photo by [Bgolub](#)

### **Step 4. The Animals**

Working with animals is never easy, especially animals that are totally untrained. When on the farm, you have to be patient - unlike a cat or dog, these animals are unlikely to take direction from you, so you'll have to work with them and their movements and reactions.

You'll need to get a good angle, and when you've got the shot in your viewfinder you'll have to take your chance, as before you know it, the animal has turned around and it's too late!

Consider carefully what you want to focus on. If you're concentrating on the face of the animal, it works well to focus in on the eye, but when going for a fuller shot, you may want to focus in on the detailed fur or coat.

Finally, remember to keep your distance, don't be imposing upon the animal's space, the easiest thing to do is to keep the right side of the fence and use your zoom!





Photo by [Oxfam](#)

### Step 5. Interaction

When you do decide to visit the farm, it might be worth asking your kids, friends and family if they want to come along too. It can be a fun family day out and it will give you another element to work with in your photography - the interaction between the people and the animals.

This relationship can be highly fruitful as you should be able to capture some great reactions on the faces of your friends and family.

I would recommend going handheld for the majority of the shots as this will give you far more flexibility when it comes to getting a good angle when shooting animals and people. You may need to get low down to the level of the subject, and hand holding your camera ensures that you stay easily maneuverable.

If you're more of a documentary photographer, it's also worth asking the farmer or farm workers whether you can photograph them in their work surroundings in a more journalistic context.

### Step 6. Landscape Shots

As with taking any landscape shots, there are a number of guidelines to help you give your shot more impact. Try and find a view with interest, and use the rule of thirds to distinguish what the focal point of your shot is. It could be, for example, a building, tree or river. Ensure that you have a foreground subject, even if it's just a rock, as this will add a sense of depth.

Think about the lines within the shot, whether they are horizontal or vertical, and observing where the lines meet and cross. It's also important to think about the light and consider whether this element is likely to change to improve or detract from your shot.



Photo by [Ken Mccown](#)

Be patient, especially if you're heading towards early evening when the shallow light from the sun can really bring a shot to life.

Try and have a large depth of field, something like f16 would be ideal, so that the whole of your shot is in focus. If you can, take a tripod and shutter release with you for a steady shot.

### Step 7. Crops and Produce

If you're looking to take landscape shots, it's well worth considering what crops will be growing at certain times of year and whether you want to incorporate them into your photography.

You can work with fairly standard field crops such as wheat and barley, but don't forget that depending on where you are in the world, there's a whole host of fruit, vegetables and even flowers farmed which can make great subject matter.

When working with the crops, be careful where you walk and drive so as not to disturb any of the plants, but do try and get right up close for detailed shots as well as capturing the larger scale shots.

It's also worth asking the farmer if he has any freshly picked produce, or heading down to a local farmers market to get some shots of the fruit and vegetables on display.



Photo by [DC Central Kitchen](#)



Photo by [Cwwycoff1](#)

### **Step 8. Architecture**

Architecture on a farm can vary from decaying derelict shacks, cute creeper-covered farm cottages, to industrial production line barns. You never really know what you're going to find, so go prepared.

The older buildings tend to have far more character and features to work with and it's great to try and highlight those to display the buildings age. With the newer industrial looking structures, it may be worth trying to capture a bolder clinical feel with strong compositional shots, especially if there aren't really any features to work with.



Photo by [Felipe Neves](#)

### **Step 9. You Never Know What You'll Find**

In my years of looking around farms, I never cease to be amazed at the vast variety of things that you find to photograph, so make sure you have a bit of time to explore just in case there's something of interest waiting for you around the back of an old barn.

Objects like old machinery, animal housing, wood stockpiles, tools and bails can all make for interesting shots. Be careful if you find yourself in old buildings rummaging around as some old machinery does tend to be quite dangerous and we wouldn't want you to lose a finger!



Photo by [Pro Zac](#)

Hopefully that gives you a rough guide on how to make the most of what you find on your next visit to a farm, so now it's time to get out there and explore! Every farm is different and you never know what you're going to find.

Make the most of what is there, spend time working with the huge variety of subject matter, and then a few months later, go back again and enjoy it all at a different time of year.

Not only will you come away with some great shots, you may well have a greater appreciation of life on the farm and all the hard work that goes into creating the produce that finds its way onto your plate each day!



[Simon Bray](#)

[Manchester, UK](#)

[Simon Bray is a freelance photographer from Manchester, UK, working on commercial shoots as well as photographing weddings, musicians and artists, and also taking time out to capture landscapes in the surrounding countryside.](#)

[simonbray](#)



# Top 10 tips for farm photography

By [Pauline Rook](#)

Former dairy farmer and top photographer [Pauline Rook](#), whose work is currently in a retrospective at [Somerset Rural Life Museum](#), has provided her top 10 tips for on-farm photography to [Farmers Weekly](#) readers.

You can see the exhibition, Top and Soil: Somerset People in the Landscape, at the Glastonbury museum until 25 May.

Pauline's top 10 tips –

### 1. Prepare for dust and dirt

Wear old clothes as dogs will jump up and you may have to kneel down and wade through mud. Keep the lens cap on – you should always have one on a camera lens – until the last moment if there is muck or dust flying about. Keep the camera strap around your neck in case of a sudden dog attack – something that's saved my camera on more than one occasion.

### 2. Look before you shoot

Look around carefully for what is most interesting about a particular farm. Is it the stock, the buildings, the machines or what is actually going on? Think carefully about what you want to take pictures of before rushing in.



### 3. Circle your target

Whatever it is you have decided to take a picture of, walk all around it if you can, to see which angle will offer the best composition. You may be very surprised how different things can look from another viewpoint and with the light coming from a different direction.

### 4. Think background

Backgrounds can be very distracting in a photograph. You may take a picture of a fabulous new tractor only to find that piles of fertilizer bags in the background completely ruins the photograph and you didn't even see them because you were too busy looking at the tractor. Look all around the frame before pressing the button, working on a tripod will help with this.

### 5. Animal magic

When photographing animals especially, look for a plain background and try to avoid 'half-animals' at the side of the picture. If you are trying to photograph sheep, particularly in a field where they are all nicely arranged, move very slowly into position and don't get eye contact with them. Look away, just watching where you are going out of the corner of your eye; the second you look at them directly they will run away.



### 6. Where's the sun?

The bright sunny days (remember those) of summer are not a good time to take photographs. The contrast between the light and dark areas will be very hard to handle. Bright overcast days are usually the best for most photography. Except, see below.

### 7. Lighting the landscape

Landscape photography of fields is best done when there is good strong directional lighting. For example, it's good all winter when the sun is low in the sky and then in summer in the morning and the evening. Cross-lighting with the sun at your side will show up textures in ploughed land and rows and furrows much better than if you have the sun directly behind you. Unsettled weather with dramatic skies and patchy sunlight can make the most interesting photographs of fields. Always be sure to have something interesting in the foreground of landscape pictures, otherwise they can become rather dull.

## **8. Get inside**

Go inside buildings, the lighting will then be from the side, rather than from all directions and this will improve portraits of people especially.

## **9. Better building**

Try to find old buildings on a farm, they tend to make much better backdrops to photographs. If it is possible, move an animal that you want to photograph to somewhere with a plain background (for example, the interesting texture of an old stone wall). You will get a much better picture than filling the background with farmyard clutter. Modern buildings with their strong graphic lines can also offer interesting compositions but beware the sun streaming through Yorkshire boarding – very distracting.

## **10. Manual work**

Try to move away from using the “auto” setting on your camera, go on to manual and experiment until you see what a difference aperture and shutter speed can make to your pictures when you in control and not the camera.



## How to be an agricultural photographer

By [Hollie Crawshaw](#)

Agricultural photographer [Hollie Crawshaw](#) shares her five top tips for taking better photos of animals and farms, ready for the BBC Countryfile Calendar competition 2015.

As a young photographer living in the Forest of Dean, my keen passion for animals and getting out in the countryside has been a great way of working towards my Bachelor of Arts Photography degree. Specializing in agricultural photography shooting rural life, the farms have provided me with a great basis for interesting and rewarding imagery. From landscape shots of the natural farmscape to portraits of native cattle, I really enjoy what I shoot. With the approaching Countryfile photo competition soon open for entries, here are 5 top tips for venturing out with your camera on Britain's farms.



### 1. Composition

When composing your photo, consider how you can frame the image with the elements inside the photo. Look at the use of repetition and think about how the power of strong vertical and horizontal lines can add depth and scale. The above photograph of a cow shed provided great geometric shapes that I was able to highlight when composing the image.



### 2. Lighting

I like to use natural light when shooting on farms, as it conveys the true environment of the landscape. Use the weather to your own advantage and shoot on dull overcast days that provide naturally diffused light through clouds. Using flash lighting can sometimes spook animals but depending on what you are shooting, flash guns or LED panels can prove particularly useful in low level lighting conditions such as farm barns. This image of a lone bull was shot using natural light. I paid attention to where the sun was in relation to my subject, and this bull was stood in just the right spot to be lit with a halo affect of sunlight bouncing off the barn wall.



### **3. Background**

Paying attention to the background of an image will ensure that nothing distracts from what you are shooting. When photographing people's portraits, ask them to move to a particular position where the background is more suitable. Use the background to compliment the main point of interest and contribute to the visual story. In the above shot, the background of the portrait was simple and fairly plain. This, together with the use of a shallow depth of field, meant I could focus on the lamb, subtly dropping out the background.



### **4. Subject**

It may sound silly, but cows can look very pretty! Ensure your capturing the best looking animal of the group looking for symmetric faces, quirky characters and unusual markings. Consider the animal's eye colour, face shape and stature. Think almost like a livestock judge choosing the winning cattle at an agricultural show. Photographs of interesting animals are a lot more visually striking and I will often choose to photograph one particular animal because of a key visual feature that has stood out to me. These two cows curiously observing what I was doing are a good example of this. The couple have character, personality and prominent facial markings.

### **5. Get mud-ready**

Expensive photographic equipment and dirty, muddy farms don't particularly mix well. However, this doesn't mean taking equipment out on location is a bad idea. Just be careful and pay attention to what your kit is touching as you explore the farm. Keep lens caps on any lenses not in use and use the camera's neck strap. Rather than traipsing a tripod on the shoot with you, which could get dirty, use available objects to prop the camera on instead. Lean against walls and firmly hold the camera, keeping yourself steady and the camera still. Wellies have become my usual photography uniform and proved particularly handy when shooting this landscape image of a farmer preparing his land for crops.



The [BBC Countryfile calendar competition](#) is expected to be announced on the show in June. Good luck shooting and hope you all enjoy it. For

more of my work check out [hollicrawshawphotography.co.uk](http://hollicrawshawphotography.co.uk) and follow me on twitter [@HollieC\\_Photo](#) for updates!