

Stockton Camera Club

The Shutter Tripper September 2021

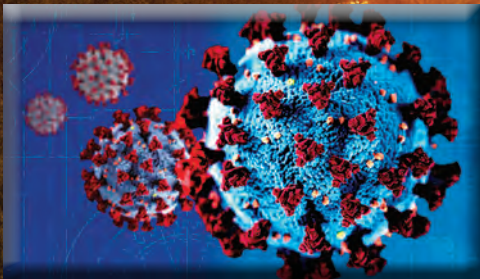
2021 - Oh What a Summer



Dixie Fire



Hurricane Ida



Delta Variant



Afghanistan Withdrawal

Caldor Fire



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President's Message

September 2021

By Heide Stover

The potluck was very nice and relaxing. It was fun to see people in person again. Wayne and Roxann are so kind to have us in their home and they have things set up perfectly.

Wayne gave us a couple of photoshop tips that were very useful, for me anyway! It was a wonderful evening.

Not sure if any of you entered pictures at the Lodi Grape Festival. They are giving out ribbons but no money awards this year. They also did not charge entry fees. I entered some prints wanting to support their efforts.

Doug is working on getting a place for the sensor cleaning class on October 30th. I am looking forward to this.

See you all at our next meeting September 16th.

Till then, keep shooting!

Heide

A Big Thank You to Our Sponsors!



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2021 Calendar of Events

Every 3rd Thursday (Except April, June & Aug) 6:30 PM	West Lane Bowling Alley Stockton	Membership Meeting Contact Heide Stover h1stover@aol.com
Thursday September 16	Zoom Meeting Stockton	September General Meeting Special Subject - Textures
Thursday Sept 16 Sunday Sept 19	Lodi Grape Festival Grounds Lodi, CA	<u>Lodi Grape Festival</u>
Thursday September 16	Zoom Meeting Stockton	September General Meeting Special Subject - Textures
Thursday October 21	Zoom Meeting Stockton	October General Meeting Special Subject - Black & White/Monochrome
Saturday October 30	TBD	Camera Sensor Cleaning Class
Thursday November 18	Zoom Meeting Stockton	November General Meeting Special Subject - Prints (if meeting) if not Open
Thursday December 18	Zoom Meeting Stockton	December General Meeting Special Subject - Trees

2022 Calendar of Events

Thursday January 20	Stockton	Annual Meeting/Banquet
Thursday February 16	Zoom Meeting Stockton	February General Meeting Special Subject - Amore/Love
Thursday March 16	Zoom Meeting Stockton	March General Meeting Special Subject - Prints (if meeting) if not Open
April	TBA	April Workshop/Photo Opportunity
Thursday May 19	Zoom Meeting Stockton	May General Meeting Special Subject - Ice
Thursday June 16	Zoom Meeting Stockton	June General Meeting Special Subject - Prints Only (No Special Subject)
Thursday July 21	Zoom Meeting Stockton	July General Meeting Special Subject - Kids at Play

Stockton Camera Club
July 2021 Competition Standings
Congratulations to the winner!!!

Due to COVID-19 June's meeting was held via Zoom.

JULY DIGITAL IMAGE OF THE MONTH WINNER -
“A Night at the Museum, During the Day”
by Doug Ridgway

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

Class A Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Lanny Brown	0	0	0	0	0	0	0	0	0	0	0	0
Class AA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Doug Ridgway	189	142	47	38	39	40	36	36	0	0	0	0
Wayne Carlson	176	131	45	34	38	25	34	36	0	0	0	0
Ron Wetherell	173	137	36	38	39	35	35	26	0	0	0	0
Elizabeth Parrish	166	123	43	33	33	36	31	33	0	0	0	0
Sheldon McCormick	161	119	42	36	35	28	32	30	0	0	0	0
Joan Erreca	130	97	33	33	32	33	32	0	0	0	0	0
Karleen Gansberg	129	112	17	33	37	35	29	0	0	0	0	0
Christine Blue	76	58	18	36	40	0	0	0	0	0	0	0
Darrell O’Sullivan	0	0	0	0	0	0	0	0	0	0	0	0
Class AAA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Sharon McLemore	189	142	47	39	38	40	37	35	0	0	0	0
Trey Steinhart	188	144	44	38	39	37	37	37	0	0	0	0
Joanne Sogsti	186	140	46	39	37	36	36	38	0	0	0	0
Dean Taylor	185	137	48	39	39	36	38	33	0	0	0	0
Em McLaren	185	140	45	37	38	37	39	34	0	0	0	0
Heide Stover	113	84	29	38	38	37	0	0	0	0	0	0

2021 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.



13 Creative Exercises for Photographers at Home

By Bjorn Petersen



Photography is a great way to get out of the house, explore the world around you, and can be a reason to visit new places. Sometimes, though, your own home and time spent indoors can also be a key source of inspiration and a tool to work through any creative droughts in which you might find yourself. Whether you're confined to home because of weather, a global pandemic, or just because you feel like staying in, don't let staying at home be a limitation to your photography practice; let the challenge of being indoors ignite new ways to approach making photographs and give yourself the time to experiment.

Inspired by Todd Vorenkamp's popular [13 Creative Exercises for Photographers](#) article, I am proposing a new, additional series of 13 creative exercises, with the focus on being at home.



Exercise 1: Find the Light

The first lighting class I had at university took the form of the professor giving everyone a simple incandescent bulb and telling us that this was our only light source for the semester. Everyone (expectedly) hated it but, even then, I knew there was going to be some value in working with such a simple tool to create a foundation for working with more sophisticated tools later on. The first assignment from that first class was to turn on the light and then hide it somewhere, preferably in another room; somewhere where you couldn't immediately sense or see the light. Turn off all the room lights and then, in seemingly complete darkness, photograph your light bulb. This exercise will test your patience and long exposure skills but will also give you a feeling of the way light gives shape to subjects in the absence of other ambient light sources.



Exercise 2: Outside from Inside

Second prize to being outside is the feeling of gazing out a window; find your favorite scene from a window and photograph it. Then photograph it again—but differently—the next day, then do it again, and again, and again. Force yourself to study and break down the scene; use different lenses, photograph at different times of the day. See if you can make the scene work for you and, conversely, see if you can depict the scene with as much accuracy as possible. Things tend to become a lot more interesting over time.



Exercise 3: Food Diary

The emphasis on being home is multi-faceted, and one area that thrives as a result of domestic days is the rise in cooking at home. While fine-tuning your new culinary skills, work on also sharpening your food photography skills. Photograph a recipe and send it to a friend, photograph your meal as if it were being served at a five-star restaurant, or just photograph your food as a diary.



Exercise 4: Screenshots and Vernacular Photography

While not necessarily an exercise to strengthen your own technical photography skills, working with existing imagery can really help to hone your photographic mind and expand your relationship to images and how they function in the world. Typically, working with vernacular or found photos might require digging through photo archives at flea markets or other public places; in this at-home version I would suggest working with screenshots and cinema. Spend some time becoming more familiar with photography's close relationship with cinematography and capture some screenshots from films you are watching or your favorite films from the past. Compile these screenshots, or stills, into an edit and start to view them as you would still photographs; learn from a cinematographer's composing but apply your own context and timing to make something original.



Exercise 5: Portrait Studio

One of the genres of photography that thrives in indoor, controlled locations is portraiture. For this exercise, I recommend making it as formal as possible, though, rather than candid. Make this an event. If you're at home with others, and they're willing subjects, then perfect. If you're at home by yourself, then just add a "Self-" to the beginning of this exercise title. This is great for photographers who, if like me, shy away from the camera and aren't naturally prone to photographing other people. Even if these are photographs you never want to show to anyone else, they can help develop skills relating to comfort behind the camera that will last forever.



Exercise 6: Portrait of a Home

What does your home look like? What does your home feel like? Can you make an accurate depiction of both in 10, or fewer, photographs? How could you do this so viewers get both a realistic visual but also an emotional connection to what it's like to be there?



Exercise 7: A Game of Minutes

Riffing on the popular “Steps” or “Distance” exercises, where you make a new photograph after walking a predetermined number of steps or driving a predetermined distance, this somewhat more sedentary version requires you to make a new photograph every few minutes. You could choose every hour, you could choose every 15 minutes, or you could choose every 3-5 minutes for a more rapid-fire pace. Bonus points for trying different intervals and seeing how the change in time will affect the pictures you make.



**Exercise 8:
The Dutch Still Life**

Similar to portraiture, still life is another genre of photography that thrives in indoor, controlled conditions. Feel free to make any kind of still life you want, but I'll recommend taking a look at some of the Dutch still life paintings from the 1600s for inspiration, such as those by Vermeer, Claesz, and Heda. Study these painters' works to get a sense of how subject, arrangement, and lighting can so dramatically affect how you look at preparing a meal, for instance.



Exercise 9: Nine Elements

Borrowing an exercise from Todd Vorenkamp, since it fits perfectly to use within the confines of your own home—**Photograph these nine elements of a scene while in one location.**

- Light
- Shadow
- Line
- Shape
- Form
- Texture
- Color
- Size
- Depth

While being on the lookout for these elements, you can amplify the challenge by performing it in several rooms or doing it more than once in a single day. Use your static location as a benefit for studying how light and time of day really transform a subject.



Exercise 10: Photograph a Song or Piece of Music

Can you listen to a song or a piece of music and then go photograph it? I think you can. Make the images as literal or as abstract as needed; make your photographs as representational or as emotional as needed. The exercise is to use your intuition and creativity to transcribe another medium into your own. How can photography accomplish some of the same personal responses that music can?





Exercise 11: Build a Kluge

An exercise for the gear heads; see how weird and bizarre of a technical solution you can come up with for a problem that likely does not exist. Or, put more plainly: play with your toys. What can you photograph, in your house, with your longest telephoto lens? How many extension tubes is too many? Can you really make a 24-hour exposure if you stack all of those neutral density filters together? Try to overcome some of the stranger technical hurdles you can imagine and do it just for fun.



Exercise 12: Go Camera-Less

I also wrote an article on [*Traditional Photography Processes at Home*](#) and want to propose another avenue of working with sun printing/cyanotype processes; work without a camera, and make photograms. Can you still use your camera-biased mind to make a captivating photograph without a camera? What can you push yourself to do beyond just laying some leaves on top of the paper? Take a look at Man Ray's Rayographs or Wolfgang Tillman's Lighter images if you need some inspiration.



Exercise 13: Shoot a Roll of Film

Todd's original series of exercises asked you to Shoot a "Roll of Film." I'm going to propose an exercise sans quotes and suggest you actually shoot a roll of film... for real. Feel free to do any of the above exercises in conjunction with film (especially the Find the Light one if you're feeling daring) and then develop this roll of film at home. While digital is more efficient, you might find that your technical instincts will strengthen with a roll of film here and there, which rely on you to make firm decisions without the benefit of immediate feedback.

These are just a handful of jumping-off points for beginning to make some new photographs in your domestic surroundings. It's a trying restriction to only work from home, but you might find that the challenges and limitations force you to become even more creative than before. Let us know if you have any other creative exercises for at-home photography, in the Comments section, below.



[Common Long Exposure Photography Mistakes to Avoid](#)

Avoid these simple mistakes and capture great long exposure images

By

Christian Hoiberg

[CaptureLandscapes](#)

Long Exposure Photography has become very popular amongst landscape photographers during the past years. It's a relatively easy technique that can result in dreamy and often surreal images.

That being said, there are several mistakes that are commonly made. In fact, I'm sure the majority of us are guilty of making at least one of them.

Throughout this article, we'll look at the most common long exposure photography mistakes and how to avoid them. Don't worry though. These mistakes are easy to fix and it doesn't take much to avoid making them again.



[#1 Causing light leaks by not covering the viewfinder](#)

The most common mistake I see amongst beginning long exposure photographers is one that very few are aware that they make. Yet, it's one that can have a significant impact on the end result.

I was making this mistake for a long time myself and it caused a lot of frustration. Perhaps you're in that situation right now.

The reason you need to cover the viewfinder when doing long exposure photography is that light leaks through the viewfinder. Here's the result of a 120-second exposure when the viewfinder was not covered:

Light leaks through the viewfinder when you don't cover it. Here's the result of a 120-second exposure.

As you see in the example above, light leaking through the viewfinder causes a strange purple artifact, often referred to as a light bleed. The longer the shutter speed is, the more light can leak through and cause similar problems.

This is something you want to avoid. That's why you need to cover the viewfinder and make sure that filters etc. are tightly sealed

Some professional DSLR cameras have a built-in cover for the viewfinder that is ideal for this exact purpose. If your camera doesn't have one, [you can buy a cheap viewfinder cover](#), cut a small piece of cardboard, or cover the viewfinder with your hand.

Note: This is not relevant for those who are photographing using a mirrorless camera.

[#2 Stacking filters in the wrong order](#)

Yes, it's possible to do [long exposure photography without filters](#) but if you're serious about this technique, you need to invest in at least a few of them.

There will be times when you need to use more than one filter at the same time. A typical example is when photographing a sunset. Quite often, the sky is brighter than the landscape so you need a [Graduated Neutral Density Filter](#) to darken the sky.

That filter has little effect on the shutter speed, so you need to also use a [Neutral Density Filter](#).

Most drop-in filter holders allow for between two and three filters at a time. The filters are easily slid into their dedicated slots.

Not placing them in the correct order, however, may lead to unwanted banding, diffraction of light around the brighter parts of the exposure, or light leaks.



So what is the correct way to stack the filters?

It's actually quite simple: always place the darkest ND filter closest to the lens.

In order to avoid light leaking through the gap between a filter and the holder, most of the darker ND filters have a rubber seal on the backside.

A Graduated ND Filter can be placed further out in the filter holder. Since it has little effect on the shutter speed, it has little impact on a potential light leak.

#3 Using automatic focus

Failing to capture sharp and in-focus images is another long exposure photography mistake I often see.

Most of the time, this is due to the photographer using automatic focus. That's not going to work when placing a [10-Stop ND Filter](#) in front of the lens.

It's essential to focus before placing the filter in front of the camera – especially when it's dark outside

You might be asking, “Why does it matter that I use Automatic Focus? It always does a good job otherwise!”

The reason is quite simple: when a dark filter is placed in front of the lens, the camera isn't able to see anything but black. It can't find a point to focus on, resulting in an out-of-focus and blurry image.



It's essential to focus before placing the filter in front of the camera – especially when it's dark outside

There is an easy workaround for this problem if you're not comfortable using manual focus:

1. Remove the ND Filter
2. Focus using Automatic Focus
3. Switch to Manual Focus
4. Place the filter back in front of the lens
5. Capture a razor sharp image!

Personally, I prefer to focus manually when the camera is placed on a tripod. Even though automatic focus does a great job most of the time, I prefer to have full control. Manual focus makes me slow down and make sure that everything is in focus. Keep in mind that you need to remove the filter when focusing manually as well.



#4 Using Bulb Mode without a remote shutter

You might already be familiar with [Bulb Mode](#) if you're using a 10-Stop ND Filter for your long exposure photography.

In case you're not...

Bulb Mode leaves the shutter open as long as the shutter button is pressed. This means you can have a shutter speed of minutes, hours, or technically however long you want.

Using this mode without a remote shutter is quite challenging. In fact, capturing a sharp image with a shutter speed of more than 30 seconds is impossible when you're manually holding down the shutter button for that long. The reason is that you're causing camera vibration, resulting in a blurry image.

To avoid this, you need to use a remote shutter. I prefer to use one with a small screen that shows the time of your exposure but you don't need anything more than a cheap \$15 shutter found in most electronic shops.

Note: Some cameras have a Time Mode that starts taking the photo when clicking the shutter button and stops at the second click. This is a good alternative if you don't yet have a remote shutter.



#5 Always sticking to the same shutter speeds

When I first got started with long exposure photography, I quickly got addicted to a 10-Stop ND Filter. That meant that the majority of the images I took had a shutter speed between 1 and 2 minutes.

There's nothing wrong with these types of shutter speeds. I love how it makes clouds and water look.

While it resulted in many great images, I now know that it also led to missing out on many great possibilities.

The truth is that every scene can benefit from different shutter speeds. Some thrive when using long exposure times while others look best with a quick one.

If you're unsure which shutter speed works the best for a particular shot, play around with a few different ones! The images will look quite different and tell completely different stories.

#6 Always using long exposure photography techniques

I know long exposure photography is exciting but I've got some bad news for you: it's not always necessary.

For example, images where there are no moving elements typically don't benefit from a long exposure. There's simply nothing in the scene that looks different with a 1/100th or 100-second shutter speed.

Another factor to consider is what you want the story to convey and how you best do that. Sometimes a quicker shutter speed can create a more dramatic atmosphere.

Part of your creative choice is to find out how to best convey the story you want. Only you have the answer to this.

Conclusion

Long exposure photography is a relatively easy-to-learn technique that can result in stunning images. Avoiding these few mistakes will take you a long way towards consistently returning home with good and high-quality images.

To become a great photographer, it's important that you learn to understand the scenery in front of you and apply the techniques that help you best capture it. If a slow shutter speed is what's needed, you know exactly what to do!

So, which mistakes are you guilty of making?



I used a 70-200mm lens to zoom in on this majestic waterfall



Zooming in on this ice formation revealed some interesting figures.

doubt it. This is the same in landscapes too. Yes, the grand landscape is beautiful but there are other details that look just as majestic by themselves.

Sarah Marino's [*Beyond the Grand Landscapes: A Guide to Photographing Nature's Smaller Scenes*](#) is one of my absolute favorite eBooks and goes in-depth on this subject. It has taught me to be more aware of my surroundings and pay more attention to the smaller scenes.

[5 Key Reasons to Use a Telephoto in Landscape Photography](#)

The advantages of using a telephoto in landscape photography

By

[Christian Hoiberg](#)

I've always been drawn to wide-angle landscape photography. In fact, it took me several years after picking up my first camera to purchase a telephoto lens. More specifically, a 70-200mm.

It was also at that time I started seeing a big improvement in my own work. My vision was developing. Looking back at that moment, it's fair to say that adding a telephoto to my backpack changed the way I viewed nature.

Perhaps you're in a similar situation and you're holding on to your wide-angle lens as if your life was depending on it. Hopefully, the 5 reasons listed below will inspire you to zoom in on the landscapes more often.

[#1 Learn to See Beyond the Grand Landscape](#)

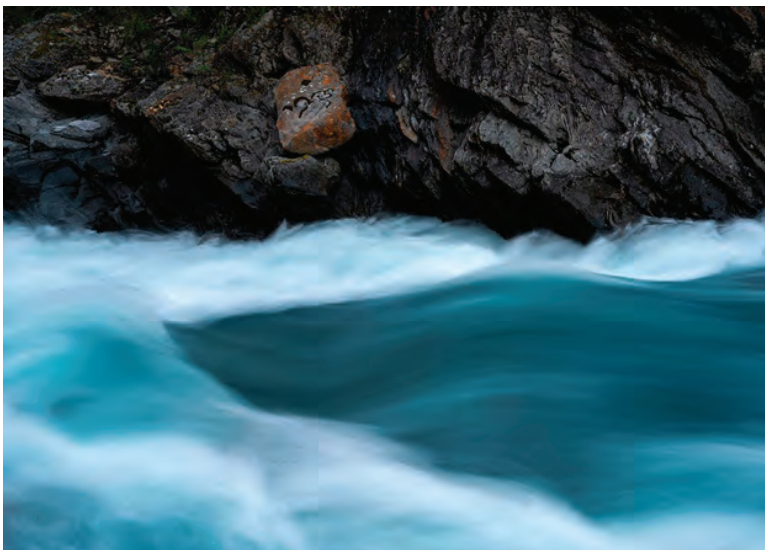
It's easy to forget that the grand landscape is filled with small details. Still, it's the combination of all these details that build the landscape.

Capturing grand landscapes with the use of a wide-angle lens gives the viewer a feeling of being present in the landscape but zooming in on the smaller details gives an entirely new perspective of our surroundings. It introduces us to a whole new world.

Let's do a quick experiment. It only takes five seconds but might change your perspective forever:

Look around and find something to rest your eyes on. This could be anything. Place your fist in the shape of a binocular in front of your right eye and continue looking at the same subject.

Do you still see the same as you did two seconds ago? I



#2 Compose Your Images More Wisely

Using a telezoom hasn't only forced me to be more aware of my surroundings but to spend more time working on the composition. Zooming in means that we're eliminating many elements from the image. This makes the composition even more important.

This lesson isn't only about your telephoto work, though. Forcing yourself to be more aware of the composition with one lens, will make you more aware when using others too.

With wide-angle lenses, you often get eye-catching images without spending much time considering the composition. As long as you've got somewhat good light and have a decent subject, you've got an image that many will like.

This is not the case with a telephoto lens. Zooming in on a landscape means that you crop out most of the surroundings and focus only on a small part of the scene. This will force you to pay more attention to what's

An intimate look at a rushing river – the story this image tells is completely different than the wider view.

included in the frame; is that tree stealing too much focus? Should I include a little more of the sky? Is the hero object obvious?

Don't rush setting up the composition. This can 'make or break' an image.



#3 Spend More Time Analyzing the Scene

In many ways, this relates to the last two lessons. It's important to spend more time analyzing the surroundings since we only photograph a small selection of the grand landscape.

The "point and shoot" approach rarely works well with telezoom landscape photography. You need to first locate interesting characteristics in the landscape, then you can start exploring it through a telephoto lens.

We're so used to everything happening at a high pace or things needing to be finished as soon as possible. It's easy to bring this way of thinking out with us in the field and we forget to take the time to experience and enjoy a location. Personally, this slowing down has helped improve other aspects of my life too.

This crack in a Greenlandic glacier would easily not have slipped by had I not been actively searching for interesting features in the ice.

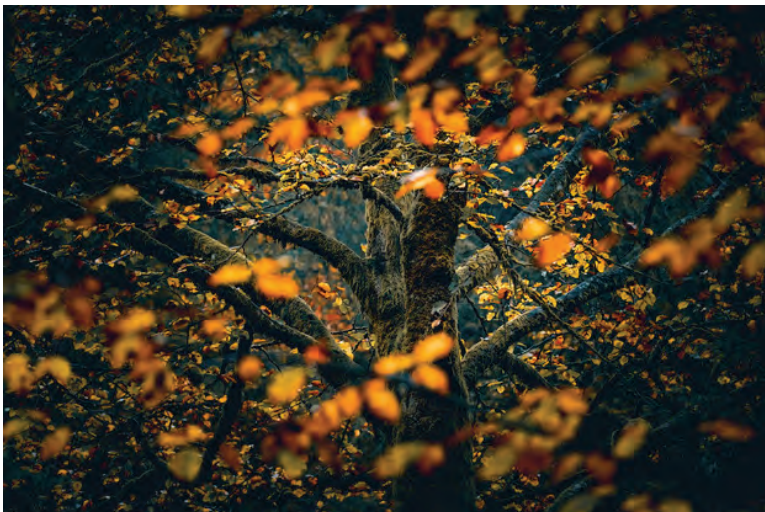
#4 Achieve New Perspectives With a Telephoto

Another advantage of using a telephoto lens is that you're able to capture different perspectives. Not only does this mean that you can photograph a subject without risking your life climbing down a cliff but it also means that you're able to shift your focus directly towards a hero subject instead of just having it as a part of the image.

This means that you can take a small element and make it the main part of your image.

The image below is an example of this: this spot of light was only visible on a small part of the mountain and with a wide-angle lens, it would barely be visible. By instead using a [Fuji X-T2](#) and [Fujinon 100-400mm](#) at 400mm, this little part of the mountain became the main subject. For me, it told a better story.





#5 Take Advantage of Natural Framing

The fifth and final reason to use a telephoto in landscape photography is the endless opportunities to take advantage of natural framing. Flowers, bushes, trees, clouds, mountains, people; all can be used as frames for your main subject.

One way to achieve this is by using a *shallow aperture*. By doing so, you're able to blur out the foreground frame and enhance the main subject. This is an excellent *compositional technique* used to lead the viewer's eye towards your subject and/or remove distracting elements from the frame.

Natural frames can be found anywhere. There are many benefits to using them, and they aren't that difficult to include.

Take the image above as an example.

The leaves were blurred out using an aperture of f/4.

By doing so, I was able to emphasize the tree itself. Had I kept a narrower aperture, the leaves would be in-focus and distracting.

Conclusion

Landscape photography with a telephoto lens might not be for everyone but I promise you this: learning to use one from time to time will greatly benefit your creativity. Besides the stunning images you can create with one, it's a good way to force yourself to slow down and pay more attention to the details.

So, what are you waiting for? Do you have a telephoto in your backpack yet?



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