

Stockton Camera Club

The Shutter Tripper

January 2023

December 1st Place Images - Digital and Print



1st Place - Digital
Swan Dive
Ron Wetherell

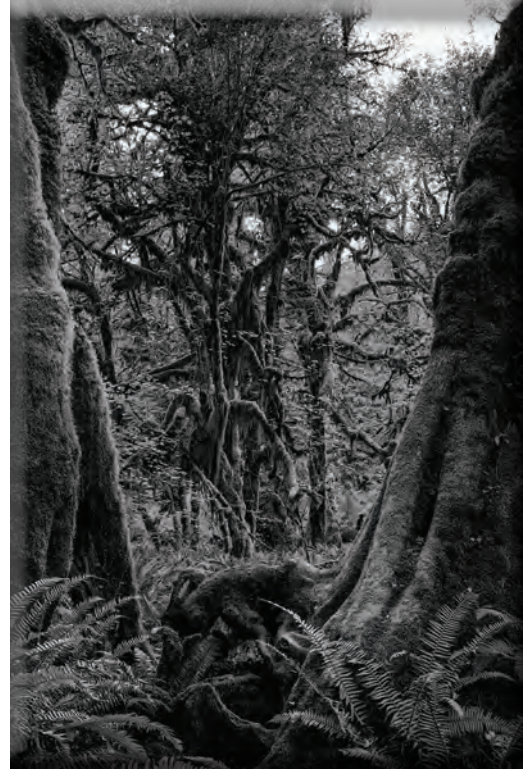


1st Place - Print
Gateway to the Hall of Moss
Wayne Carlson

December 2nd & 3rd Place Digital and Print Images



2nd Place - Digital
Abstract Flower
Em McLaren



2nd Place - Prints
The Hoh Rain Forest
Wayne Carlson



3rd Place - Digital
Watch Your Step
Joanne Sogsti



3rd Place - Print
Looking Into the Forever Young Mirror Doug Ridgway

December 10's



Vibrant Lily
Joanne Sogsti



**The Gardener's Cottage in
Princess Street Gardens**
Sharon McLemore



Highland Cows
Sharon McLemore



Sandhill Cranes Morning Dance
Heide Stover



Sandstone Camel
Dean Taylor

SCC Officers 2022

President

Heide Stover

Email: h1stover@aol.com

Vice President Programs

Dean Taylor - 986-9848

Email: ditaylor49@aol.com

Vice President Competition

Wayne Carlson - 912-8442

Email: photowlcrec@att.net

Secretary

Em McLaren - 823-7287

Email: emmclaren@comcast.net

Treasurer

Sharon McLemore - 401-0192

Email: sfmsap@aol.com

Committee Chairs

Hospitality Chairperson

Print Competition Chairperson

Trey Steinhart - 471-8438

Email: Steinhart4@sbcglobal.net

Refreshments Chairperson

Sheldon McCormick 931-0461

Email: smccormick11@hotmail.com

Shutter Tripper/Educational

Doug Ridgway - 617-7050

Email: doug_flyfisher@yahoo.com

Web Master

Janelle DeRuosi - 838-1881

Email: jderuosiphotography@gmail.com

President's Message

January 2023

By Heide Stover

Our December meeting was our last competition of the year. At our next meeting, our year end meeting, we will see how we all did in the year end competition. We are having the meeting at Wayne and Roxanne's home. Looks like it will be a small group.

This is a good time to think about what the judges have said about the images. Maybe get some ideas about what to try for next year. It has been nice meeting in person and being able to socialize a little.

Hope you all had a Merry Christmas and wishing you all a Happy New Year!

Heide

A Big Thank You to Our Sponsors!



182 West Adams Street

(On the Miracle Mile Across From The Valley Brew)

Stockton, CA 95204-5338

Phone: 209-464-2299/Fax: 209-464-9229

Phone: 209-464-2299/Fax: 209-464-9229

www.ulmerphoto.com

Email: Ulmerphoto@aol.com

2023 Calendar of Events

Every 3rd Thursday (Except April & Aug) 6:30 PM	Location	Membership Meeting Contact Heide Stover h1stover@aol.com
Thursday January 19th	Wayne Carlson's Home	2023 Annual Banquet
Monday January 16	Sonora, CA	<u><i>InFocus Competition</i></u> Closes to Entrants at 6:00 p.m
Thursday February 16	Zoom Meeting Stockton	February General Meeting Special Subject - Bokeh
Thursday March 16	Zoom Meeting Stockton	March General Meeting Special Subject -Circles
Thursday May 18	Zoom Meeting Stockton	May General Meeting Special Subject - Abstract
Thursday June 15	Zoom Meeting Stockton	June General Meeting Special Subject - Prints Only (No Special Subject)

December 2022 Meeting's Notes

Heide opened the meeting. She introduced Dan a visitor to the club from Lodi. He said he like to photograph architecture. There were 11 members present plus the judge.

1. Heide stated the same board is up for a vote. Dean moved to accept the board and the board was approved by the members for 2023.

2. The January banquet will be at Wayne and Roxanne's house. It will be the third Thursday at 6:00 PM. Heide will work on the menu to determine the cost of it. More info on it will be sent out later.

3. Wayne says he needs the "End of Year Images" by Sat. Dec. 17th by 6PM. Please e-mail him the Title and month the Image was shown but not the image itself. Wayne will have an outside judge the entries and the winners will be announced at the banquet. Doug said he would help Wayne with whatever he needed. E-mail to: sccsubmit@gmail.com

4. Trey suggested that it might be fun to have the members submit some of their images to have the club as a whole judge them. It was brought up that might be something to do during the Aug. Potluck. Dean said it could be discussed further at the Board Meeting.

5. Dean said it may be good to get a sample of what the members and judges think of picking winner's 1st, 2nd and 3rd as opposed to just the one winning image of the month. One of the judges gave him feedback that he did not like picking all 3 images. This could also be further explored at the next Board Meeting.

Dean introduced Jan Lightfoot as this month's judge. She is a member of the Sierra Camera Club, in Sacramento, and a member of PSA. She has been an active photographer for many years and enjoys photographing nature and working with composites.

DECEMBER WINNING DIGITAL IMAGES:

1st Place - "Swan Dive" by Ron Wetherell

2nd Place- "Abstract Flower" by Em McLaren

3rd Place- "Watch Your Step" by Joanne Sogsti

DECEMBER WINNING PRINTS:

1st Place - "Gateway to the Hall of Moss" by Wayne Carlson

2nd Place - "The Hoh Rain Forest" by Wayne Carlson

3rd Place - "Looking into the Forever Young Mirror" by Doug Ridgway

Congratulations to all the winners!

During the break, Stan Sogsti shared info about a lecture he attended at the Diablo Valley Research Committee on Dementia. They found a strong link between it and hydration. So, it is very important to keep hydrated!

There will be no competition meeting in January, just the banquet. The Special Subject for February will be "Bokeh."

If there are any corrections or additions to the notes, please let me know. Thanks,
Have a safe and Happy Holiday and New Year! em.

Stockton Camera Club
October 2022 Competition Standings
Congratulations to the winners!!!

Because the bowling ally conference room was not available for SCC competition,
our meeting was held via Zoom.

1st Place - Flying Across the Super Moon in San Francisco - Doug Ridgway

2nd Place - Tundra Swan Over Morning Reflection - Heide Stover

3rd Place - Sandhill Cranes Dancing - Heide Stover

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

Class A Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Class AA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Heide Stover	295	239	56	37	38	37	36	39	36	35	37	0
Wayne Carlson	294	237	57	38	38	37	36	36	37	36	27	0
Ron Wetherell	224	186	38	38	0	36	39	37	37	0	37	0
Christine Blue	131	105	26	30	0	0	0	37	38	26	0	0
Joan Erreca	125	100	25	32	0	26	0	34	33	0	0	0
Debra Goins	71	52	19	0	0	0	0	0	38	33	0	0
Elizabeth Parrish	59	51	8	0	35	0	0	0	24	0	0	0
Ren Wright	44	35	9	0	0	9	35	0	0	0	0	0
Karleen Gansberg	35	27	8	32	0	0	0	0	0	0	0	0
Sheldon McCormick	32	24	8	32	0	0	0	0	0	0	0	0
Darrell O’Sullivan	0	0	0	0	0	0	0	0	0	0	0	0
Lanny Brown	0	0	0	0	0	0	0	0	0	0	0	0
Class AAA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Sharon McLemore	302	245	57	38	37	36	39	39	39	37	37	0
Joanne Sogsti	302	245	57	38	39	39	38	39	37	34	38	0
Dean Taylor	301	246	55	39	37	39	38	37	37	34	40	0
Em McLaren	300	245	55	39	39	36	38	40	37	34	37	0
Doug Ridgway	299	243	56	38	37	39	37	38	37	36	37	0
Trey Steinhart	292	235	57	36	36	37	37	39	36	33	38	0

2022 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.



Bokeh for Beginners

Featuring [Jody Dole](#), [Kristina Kroot](#), [Lindsay Silverman](#) & [Paul Van Allen](#)



Bokeh is easily seen in the foreground and background. D3X, 200mm lens, 1/3200 second, f/2.8, -1.0 EV.
Photo by: Jody Dole



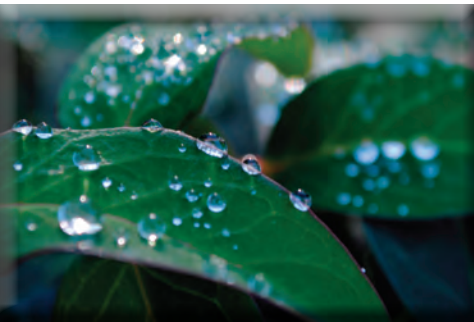
D3000, 60mm lens, 1/13 second, f/10. Although wider apertures are better, you can still get bokeh with smaller f/stops.
Photo by: Paul Van Allen



Nikon 1 J1, 110mm lens, 1/125 second, f/5.6.
Photo by: Paul Van Allen



D300, 60mm lens, ISO 200, 1/90 second, f/8, +1.0 EV. Although wider apertures are better, you can still get bokeh with smaller f/stops.
Photo by: Lindsay Silverman



D3000, 55mm lens, 1/60 second, f/8. Although wider apertures are better, you can still get bokeh with smaller f/stops, as seen in this image.
Photo by: Paul Van Allen



COOLPIX P5000, 18.6mm, 1/957.8 second, f/4.3.
Photo by: Paul Van Allen



COOLPIX P300 at the wide-angle setting of 4.3mm, 1/20 second, f/1.8.
Photo by: Paul Van Allen



A classic shot that many photographers take is the out of focus or bokeh view of colorful holiday lights. Exposure: 1/80 of a second shutter speed, f/4 aperture, ISO 5600, aperture priority.
Photo by: Lindsay Silverman

What Does Bokeh Mean?

Bokeh comes from the Japanese word boke which means "blur" or "haze", or boke-aji, the "blur quality." Bokeh is pronounced BOH-Kə or BOH-kay.

Visit any photography website or forum and you'll find plenty of folks debating the pleasing bokeh that their favorite fast lenses allow. Adjectives that describe bokeh include: smooth, incredible, superb, good, beautiful, sweet, silky, and excellent... but what exactly is it?

What is Bokeh?

Bokeh is defined as “the effect of a soft out-of-focus background that you get when shooting a subject, using a fast lens, at the widest aperture, such as f/2.8 or wider.” Simply put, bokeh is the pleasing or aesthetic quality of out-of-focus blur in a photograph.



Photo by: Kristina Kroot



D3100, 300mm lens, 1/2500 second, f/6.3. Although wider apertures are better, you can still get bokeh with smaller f/stops.
Photo by: Paul Van Allen



In this image, the 90mm lens was set to f/3.5, 1/40 second exposure. This image was created using HDR techniques and shows bokeh in the background.
Photo by: Lindsay Silverman



Nikon 1 V1, 50mm, 1/60 second, f/1.4. Using the Nikon 1 V1 and FT-1 F-mount adapter, the photographer used a very fast NIKKOR lens for this image.
Photo by: Paul Van Allen



D300, AF-S VR Zoom-Nikkor 70-300mm f/4.5-5.6G IF-ED lens, Auto ISO (200), 1/50 seconds, f/5.6. Although wider apertures are better, you can still get bokeh with smaller f/stops.
Photo by: Lindsay Silverman



D3100, 55mm lens, 1/10 second, f/5.6.
Photo by: Paul Van Allen

Best Aperture for Bokeh

To achieve bokeh in an image, you need to use a fast lens—the faster the better. You'll want to use a lens with at least an f/2.8 aperture, with faster apertures of f/2, f/1.8 or f/1.4 being ideal. Many photographers like to use fast prime lenses when shooting photographs that they want visible bokeh in.

Best Lens for Bokeh

Although bokeh is actually a characteristic of a photograph, the lens used determines the shape and size of the visible bokeh. Usually seen more in highlights, bokeh is affected by the shape of the diaphragm blades (the aperture) of the lens. A lens with more circular shaped blades will have rounder, softer orbs of out-of-focus highlights, whereas a lens with an aperture that is more hexagonal in shape will reflect that shape in the highlights.

Don't worry if you don't own a very fast lens. By increasing the distance between the background and your subject, you can see bokeh in images that are shot at smaller apertures like f/8.

How to Achieve Bokeh

To increase the likelihood of creating visible bokeh in your photographs, increase the distance between your subject and the background. You can do this by decreasing the distance between the camera and subject. The more shallow the depth-of-field, or further the background is, the more out-of-focus it will be. Highlights hitting the background will show more visible bokeh too, so if you're using a backlight, side light or a hair light, the bokeh may be more pleasing to the eye.

Bokeh Camera Settings

You'll want to shoot with the lens wide open, so you'll want to use a shooting mode of Aperture Priority or Manual. Manual gives you the ability to choose both your aperture and shutter speed, whereas Aperture Priority allows you to choose the f/stop while the camera chooses the appropriate shutter speed for the exposure. You could also use the Flexible Program mode, choosing the widest possible aperture/shutter speed combination.

Bokeh in Portraits

The most photographed subjects showing nice examples of bokeh are portraits. Close-up portraits show bokeh very well. Close-up and macro images of flowers and other objects in nature are also popular subjects to photograph that shows off bokeh in the image. An often-photographed subject that is an extreme example of bokeh is photographing a grouping of holiday lights or other highly reflective objects. When purposely photographed out-of-focus, these normally harsh or bright objects become soft, pastel, diffused orbs of glowing light.

Bokeh can add softness to an otherwise brightly lit photograph. Using this technique to separate your subject from the background can also allow you to utilize a not-so-photogenic background in your image—but because of its diffused blur, it helps to “highlight” the subject, not detract from it.

Bokeh Photography Tips

1. Fast aperture is best (at least f/2.8)
2. Use fast prime lenses
3. Long focal length creates more extreme bokeh
4. Shoot lenses wide open
5. Increase distance between subject and background
6. Move closer to your subject
7. Take close-up portraits and macro images in nature
8. Use a back light, side light, or hair light

[How to Get Bokeh In Your Photos – Learn how to take photos with beautiful bokeh. Check this link.](#)



Content-Aware Remove Tool in Adobe Lightroom

By *William Wu*

Starting with the October 2022 release of Lightroom Classic (version 12.0), Adobe added some exciting new tools making image editing easier and faster. One of these new tools is Content-Aware Remove tool in the Healing panel, lets you remove unwanted spots and objects in an image. Here I will demonstrate how to use this tool effectively.



This image was took at a cold morning last month in the cypress swamp in Texas, I used 100-400 telephoto lens to isolate this group of trees in the distance, silhouetted against the bright and colorful sky.

However, as you can see, a tree branch extends into the frame on the top left side. I couldn't exclude it on the scene with this composition, but I know confidently that it can be removed easily in Lightroom with the new content aware remove tool.

The other distraction is the wood navigation pole at the left of the trees. It would be removed by the same tool.



1. Go to the Healing panel in Lightroom Develop module (by pressing Q key), you will find the Content-Aware Remove tool is the first icon in the "Mode" line. Click on it. (Image 1)

Image 1

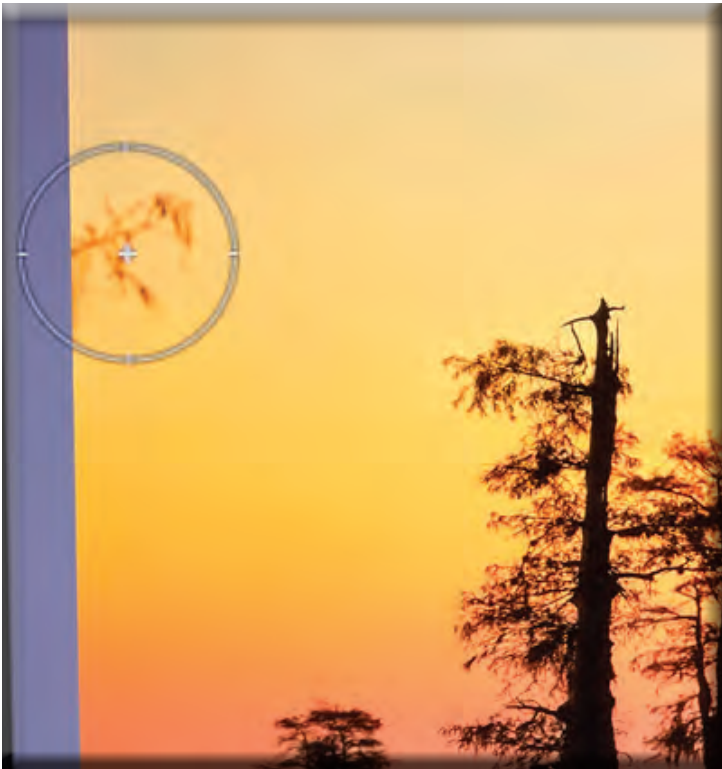


Image 2

2. A brush appears on the image, place the brush on top of the branch and paint, make sure the size of the brush fully covers the entire branch (Image 2). Use “[“ or “]” key to adjust the brush size. Once you release the mouse after painting, the branch will be magically gone (removed from the background). A content-aware remove tool icon will be placed on the location of object removal to indicate the editing.



Image 3

(Image 3). Technically, Lightroom analyzes the surrounding area of the object that is being removed, and automatically fill the removal area with colors and textures seamlessly.

Tip: To achieve the best result, make sure the painted area is a bit larger than the object you want to remove. (Image 3).

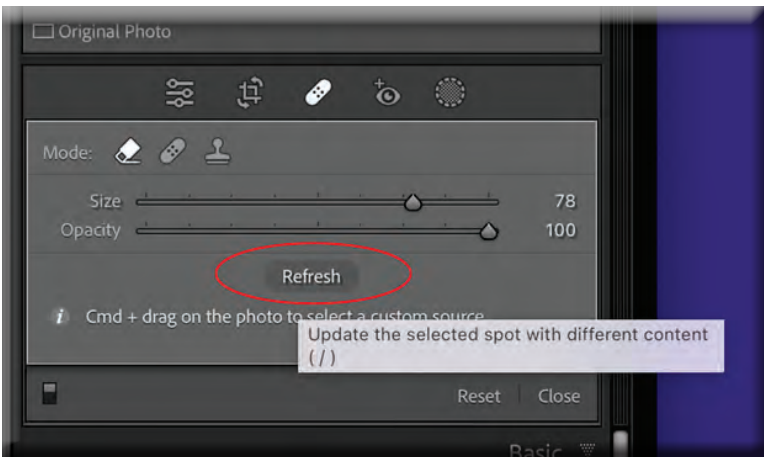


Image 4

In case that there is still some leftover or not perfect removal of the object, you can either press the “Refresh” button in Healing Panel to fill in different content automatically(image 4),

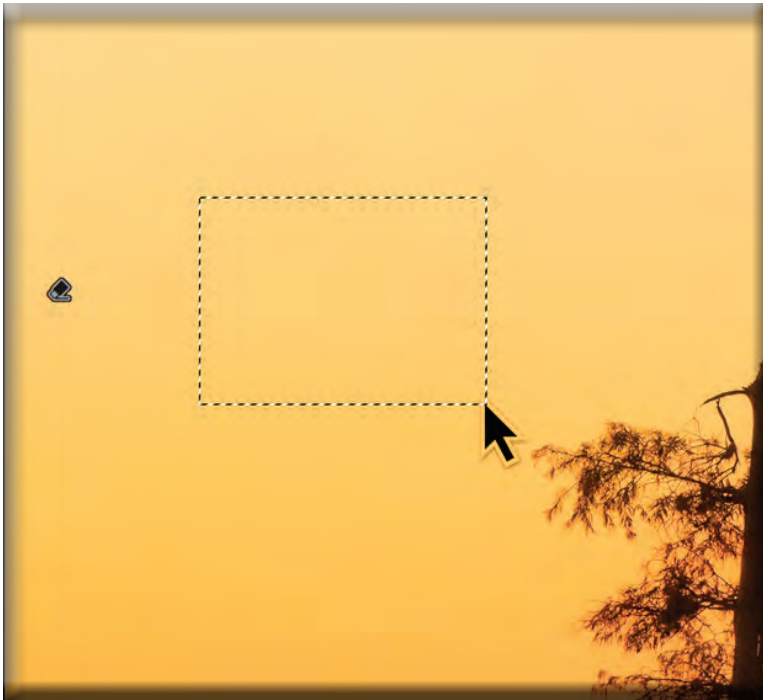


Image 5

or Hold down Command (Mac) | Control (Win) key, then drag your mouse to manually select an area of the image to fill in the removal area. (Image 5).

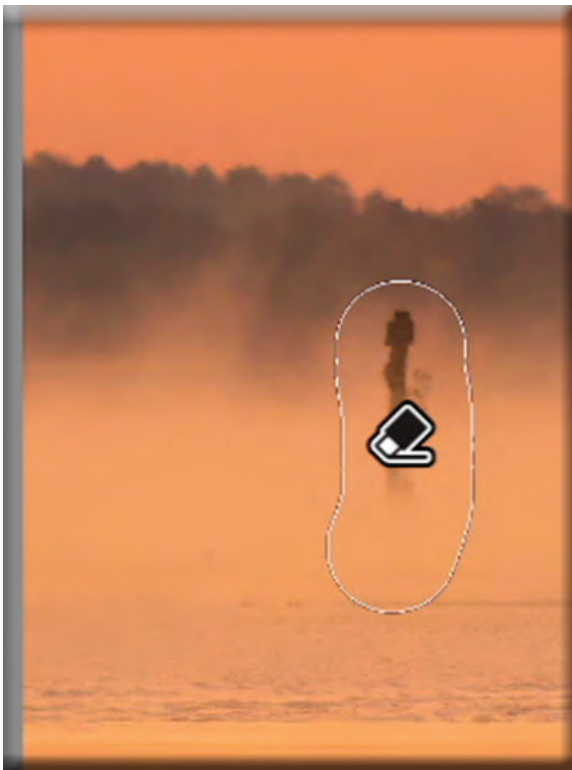


Image 6

3. Now, Repeat the step 2 to remove the wood navigation pole. (image 6)

Below is the final image after 2 objects removed.



Tip: The use of Content-Aware Remove tool is most effective on spots or objects with simple background with no or little details, like sky, in the case of this image. If the objects are in the area of details, textures. It's best to try the healing or clone tool.

6 Tips for Photographing Winter Make the most out of winter with these tips

By [Christian Hoiberg](#)



I've always loved winter and grew up skiing and playing in the snow but as a photographer, it took me years to really appreciate it.

Perhaps it was because I was young when I started and didn't have a means of getting around, or perhaps my vision has changed or evolved since.

Anyhow, that's not the case anymore. Winter has become my favorite season to photograph. The constantly changing weather and beautiful layer of snow can make even the most ordinary landscapes something special.

Photographing during this time of year comes with its challenges, though. Keep reading and we'll take a closer look at how you can create more compelling images of winter.

#1 There's no Bad Weather

It might be tempting to stay at home in front of the fireplace with a cup of hot chocolate when it's a full-on snowstorm outside but you might want to consider going out with the camera.

This type of weather is part of what makes winter special. Especially if you're in the Northern Hemisphere. Whiteouts and snowstorms offer great opportunities for landscape photographers. It's the perfect time to capture the true colors of winter.

Some of my favorite winter images have been captured in "bad" weather when it was more tempting to stay at home. I'll admit it's an internal battle to go outside on those days but I rarely regret it.

If you're in a full-out snowstorm, you can try [experimenting with the shutter speed](#) to see how this affects the snow.



Isolating subjects is a powerful compositional technique in general but it works extra good for winter photography.

#2 Isolate the Main Subject

One of the most efficient steps you can take to create more compelling winter images is to isolate the main subject. Make it obvious what you're photographing.

Take the image below as an example. There's little doubt what the main subject is. This is thanks to the main subject standing alone and isolated from distracting elements.

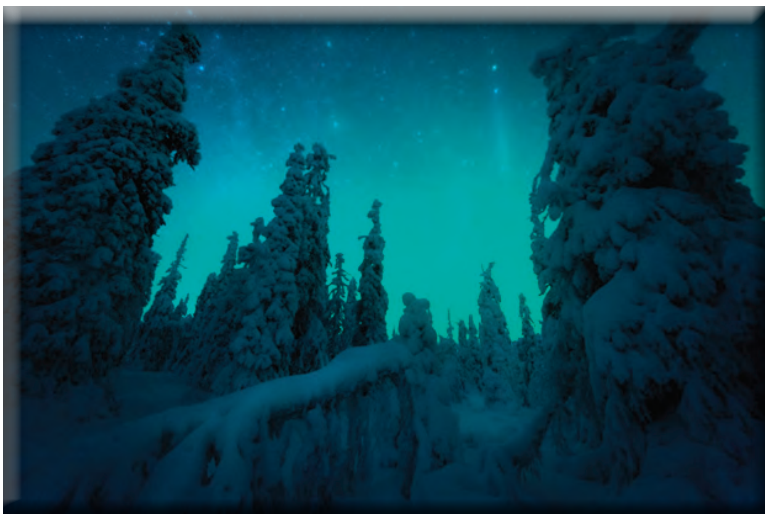
Isolating the main subject is a powerful compositional technique for winter photography

Being able to isolate a subject takes some trial and error. You need to be careful when [setting up the composition](#). Take a close look at the image preview and see if there are any distracting elements that are overlapping with the main subject.

What about the background? Is your subject blending in or standing out? This is perhaps the trickiest part. Sometimes you simply need to wait for the 'right' conditions. The image above, for example, wouldn't be the same if it wasn't a whiteout and you could see the forest behind.



Avoid making unnecessary tracks in the fresh snow it will cause a lot of extra work or ruin an otherwise good photo.



Night Photography can be extremely rewarding during the winter months – if you dare to brave the freezing temperatures.



An Iceberg in Greenland Captured with a Cold White Balance

#3 Watch Your Step!

It's easy to get carried away and run around looking for new compositions but I strongly recommend that you mind your steps. Especially when photographing in fresh snow.

Take a few minutes to look around and consider what you're going to photograph and from which perspective it's most likely that you'll be positioned.

When you've got an idea of what your approach will be, walk carefully towards the desired composition and avoid making unnecessary tracks in the snow. Take a detour if necessary.

Failing to do so will give you a lot of extra work in post-processing and can, in the worst case, ruin an otherwise great image.

Remember, you want your images to have as few distracting elements as possible. Unintentional footprints are one of these elements you want to get rid of.

#4 There are 24 Hours of Opportunities

As landscape photographers, we often hear that good images are only captured during the *Golden Hour*. It might be true that this time of day has a photogenic light but it's not true that it's the only time you should be taking images.

TJ Thorne says it best in his eBook '*There's No Such Thing as Bad Light*'. Good light is all around us.

This is especially true during winter. The opportunities are equally great during day and night. Even a blue sunny sky with harsh light can result in interesting images when you're in a winter wonderland.

Personally, my favorite times to photograph winter is at night or midday on a snowy day. There's not much that's more exciting than hiking in a snow-covered landscape with a star-filled sky above your head and perhaps even the odd possibility of some *northern lights*.

#5 Use a Cold White Balance

Those that have done photography for a while are well aware that the *White Balance* can easily be adjusted in post-processing and has little to say when you're photographing in RAW.

If you're anything like me, though, you like doing as much as possible in-camera to give yourself a better starting point when the editing begins.

Adjusting the White Balance does exactly that: give you a better starting point. You'll find that a cold White Balance does best for most winter images.



An Iceberg in Greenland with a Warm White Balance

Yes, a colorful sunrise or sunset can benefit from a warmer setting but keep in mind that you're not photographing the Bahamas. A warm value will quickly make the snow look dirty.

Setting the White Balance to a cold value will help enhance the true winter atmosphere.



The low tide revealed interesting foregrounds as the thin ice cracked

#6 Look for Textures in the Foreground

Winter brings a lot of opportunities when it comes to finding interesting and unique foregrounds. Take the image below as an example, this shot wouldn't have been possible had it not been for the freezing temperatures and cracked ice.

It's easy to think that all foregrounds are gone when the landscape is covered in snow but this is far from the truth. The fresh snow can be a great foreground itself. You can also look for cracked ice, patterns in the snow or ice, frozen lakes, or elements that are penetrating the snow.

This is yet another reason why it's important to slow down and observe your surroundings before you begin photographing winter. You'll be surprised by what you find!

Bonus Tip: Bring Extra Batteries

It's no secret that battery lives are dramatically shortened when temperatures drop below freezing. I'm sure you've experienced this yourself. It's even more noticeable when using [Live View](#).

There are ways to [extend battery life](#) when photographing winter but I strongly recommend that you always keep a couple of extra batteries in your pocket or backpack.

Personally, I always bring a minimum of two spare batteries no matter what. If I'm planning to stay out for several hours, I'll bring even more.

Conclusion

Winter is a great season for landscape photographers who are willing to brave the cold and stormy weather. It's a time where you're able to really capture the elements.

At the end of the day, the most important advice is to have fun. Take the time to appreciate the time spent outdoors and try not to stress too much about doing everything 'technically correct'. Let the surroundings speak to you, then photograph what you're inspired by.

That being said, remembering these tips can help you in capturing even better images.

Good luck! Be sure to share some of your favorite winter photos with us in a comment below.

Share via:

- [Facebook](#)
- [Twitter](#)
- [Flipboard](#)
- [Pinterest](#)