Stockton Camera Club

The Shutter Tripper   January 2024

December Images of the Month
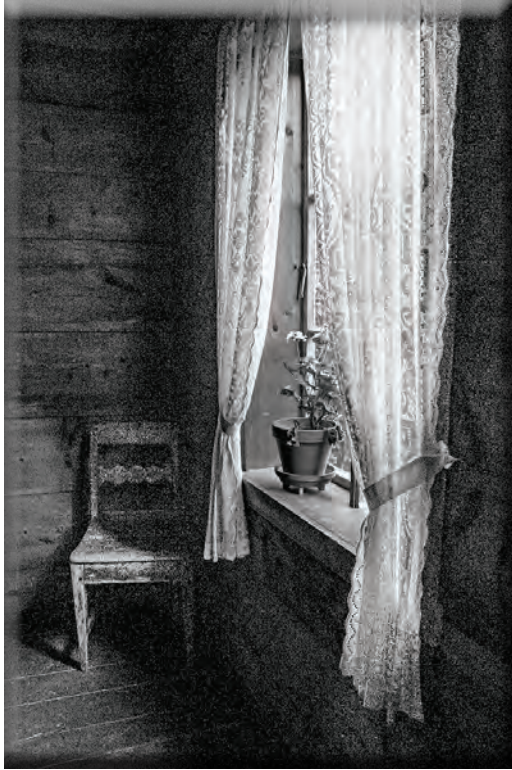
1st Place - Digital
Colorful Tissue
Wayne Carlson

1st Place - Print
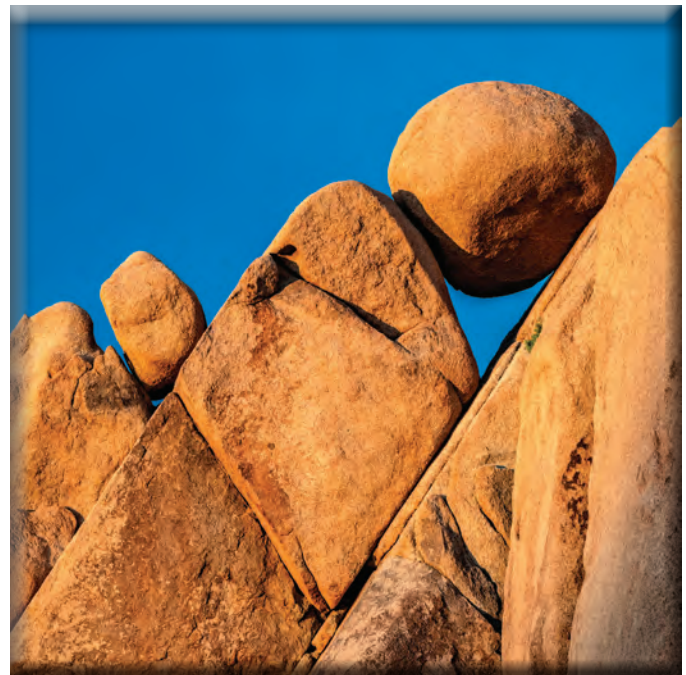**Chihuli Glass**
Doug Ridgway

2nd Place - Print
Light and Lace
Joanne Sogsti

2nd Place - Digital
Sensory Overload
Sharon McLemore

3rd Place - Print
Lilac Breasted Roller Landing
Doug Ridgway

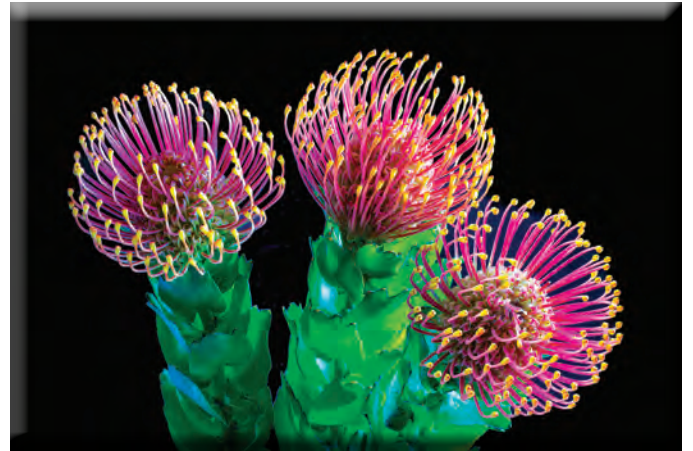
3rd Place - Digital
Sunset Light at Jumbo Rocks
Dean Taylor

December 10's

Dancing Sunflowers
Christine Blue

Three Proteaceae
Wayne Carlson

**Reflections at the
Oslo Opera House**
Joanne Sogsti

Path Thru the Fairy Glen
Sharon McLemore

Memories in a China Cabinet
Christine Blue

Arizona Rattler Forked Tongue
Debra Goins

Backlit Lotus
Joanne Sogsti

Robin With Some Dribbles
Ron Wetherell

Colorful Dahlia
Em McLaren

Desert Milky Way
Ken Cawley

Annular Solar Eclipse
Through the Clouds
Sheldon "Mac" McCormick

Twilight at Morro Rock
Ken Cawley

The Arizona Reflection
Debra Goins

Longhorn Sweep of the 100 Meters
Dean Taylor

Heide opened the meeting. She said the End of the Year Banquet will be on January 18th, the 3rd Thursday of the month, at the bowling alley, at 6:00PM. Please let her know if you plan to attend as she will be ordering pizza. Also let her know what kind of pizza you prefer.

1. The end of year prints are to be dropped off at this meeting but if you were unable to come to this meeting, please let Wayne know and you can make arrangements with him to drop your prints off late. He will need them by December 27 at the latest. If you plan to enter your digital images, he would like you to send the title and month of each image you enter (do not send him the image).

2. Heide stated that since we no longer have a hospitality or refreshment chairperson, she will be sending a sign up list around so that when it is your turn, you will bring cookies for the meeting you sign up for.

3. Dean announced that he, Sharon and Heide judged the Art Expression's Student Photo Contest. He said it went well and the winner was offered a free membership to the Stockton Camera Club.

Dean introduced Richard Beebe, as the judge this month. Richard is from the Tracy Camera Club. This is the first time he is judging for us. Richard as well as Jan Lightfoot and Dean will be judging "In Focus Show" for the Tuolumne County Art Association. Richard also teaches photo classes at the Grand Theater in Tracy. Richard said he will be on the board for the upcoming Tracy Art League show that is coming up soon. He encouraged our members to enter it. Dean said he would send out more info about it for those who want to enter.

<div align="center">

COMPETITION WINNERS FOR DECEMBER PRINT DIVISION:
1. "Chihuli Glass" by Doug Ridgway
2. "Light and Lace" by Joanne Sogsti
3. "Lilac Breasted Roller Landing" by Doug Ridgway

COMPETITION WINNERS FOR DECEMBER DIGITAL IMAGE DIVISION:
1. "Colorful Tissue" by Wayne Carson
2. "Sensory Overload" by Sharon McLemore
3. "Sunset Light at Jumbo Rocks" by Dean Taylor

Congratulations to all the winners!

</div>

There will be no competition for January 2024. The Special Image for Feb. will be "Domestic Animals."

Please let me know if there are any additions or changes to the notes.

Happy Holidays to all! em

A Big Thank You to Our Sponsors!

President's Message
January, 2024
By Heide Stover

We had a different judge, a new one for us, at the last meeting. He was fun and had good ideas on ways to improve the images.

Our year end banquet is coming up and we will be having our event at the West Lane Bowling Alley. You should all have or will soon be getting a email with the details.

Hope everyone had a wonderful Christmas. I look forward to seeing you all at the meetings next year.

Heide

2024 Calendar of Events

Every 3rd Thursday (Except April & Aug) 6:30 PM	**West Lane Bowling Alley Stockton**	**Membership Meeting Contact Heide Stover** *h1stover@aol.com*
Thursday January 18	**West Lane Bowling Alley Stockton**	**Annual Banquet Contact Heide Stover** *h1stover@aol.com*
Thursday February 15	**West Lane Bowling Alley Stockton**	**February General Meeting Special Subject - Domestic Animals**
Friday - Sunday February 17 - 19	**San Ramon Marriott Hotel**	**2024 Fotoclave** *https://n4c.org/fotoclave/*
Thursday March 21	**West Lane Bowling Alley Stockton**	**March General Meeting Special Subject - Abandoned**
April	**TBA**	**April Workshop/Photo Opportunity**
Thursday May 16	**West Lane Bowling Alley Stockton**	**May General Meeting Special Subject - Graveyards**
Thursday June 20	**West Lane Bowling Alley Stockton**	**June General Meeting Special Subject - Prints Only**
Thursday July 18	**West Lane Bowling Alley Stockton**	**July General Meeting Special Subject - Photo Journalism**

Stockton Camera Club
December 2023 Competition Standings
Congratulations to the winners!!!
The December 2023 SCC competition meeting was held in person at the West Lane Bowling Alley.

COMPETITION WINNERS FOR DECENBER PRINT DIVISION:
1. "Chihuli Glass" by Doug Ridgway
2. "Light and Lace" by Joanne Sogsti
3. "Lilac Breasted Roller Landing" by Doug Ridgway

COMPETITION WINNERS FOR DECEMBER DIGITAL IMAGE DIVISION:
1. "Colorful Tissue" by Wayne Carson
2. "Sensory Overload" by Sharon McLemore
3. "Sunset Light at Jumbo Rocks" by Dean Taylor

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

Class AA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Ron Wetherell	344	277	67	39	39	39	39	37	37	40	37	37
Debra Goins	313	250	63	35	32	33	38	35	36	34	35	35
Sheldon McCormick	198	149	49	33	33	33	0	31	35	0	0	33
Bob Harada	99	75	24	0	0	0	0	31	35	33	0	0
Christine Blue	78	58	20	0	0	0	0	0	0	40	0	38
Ken Cawley	75	66	9								37	38
Joan Erreca	65	48	17	33	0	32	0	0	0	0	0	0
Karleen Gansberg	0	0	0	33	0	0	0	0	0	0	0	0
Elizabeth Parrish	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
Wayne Carlson	340	284	56	37	37	37	39	38	38	38	38	38
Em McLaren	332	267	65	37	37	36	38	34	39	38	37	36
Sharon McLemore	331	267	64	36	35	38	38	35	37	39	36	37
Joanne Sogsti	328	266	62	38	34	39	36	34	38	33	39	40
Dean Taylor	301	247	54	38	35	0	40	38	38	36	38	38
Doug Ridgway	254	198	56	37	36	38	34	35	37	0	0	37

2024 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 <u>1400 pixels</u> and the image height cannot be more than <u>1050 pixels</u>. If your image is horizontal, only change the <u>width to 1400,</u> if your image is vertical, only change the <u>height to 1050</u>. 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: <u>Smith Sunrise Splendor 05-15 O.jpeg.</u> (**O-Open** or <u>SS-Special Subject</u>). 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.

CaptureLandscapes

What Are Color Spaces in Photography?
By *Jillian Høiberg*

After putting lots of effort into capturing and processing an image you're finally ready to put it online or send it off to the printer, excited to share the latest piece of art you've created. But then, to your disappointment, the image looks nothing like what it did in your editing software. The colors are all wrong!

Does this sound familiar? Don't worry. We've all been there. Luckily, there's probably nothing wrong with neither the image or printer. It's simply been assigned the wrong color space.

Knowing which color space is the best to use can be quite hard and it's something I struggled with when getting into photography myself.

This article is a guide to help you understand the different color spaces and what they are best used for so that you don't have to go through the same pitfalls as I did.

The example above shows just how big the difference can be when saving or working in the wrong color space. In the second image, an sRGB image has been opened in ProPhoto RGB and looks nothing like the original.

What are color spaces?
First of all, what is a color space?

Put simply, it's the range of colors that can be produced in an image.

There are a handful of color spaces available for you to choose between, all of which have a variety in the gamut of colors (*color gamut* is the range of colors that a device is able to produce)

The most common color spaces are sRGB, Adobe RGB and ProPhoto RGB; all having their pros and cons. I know this can be a bit confusing so let's take a closer look at them:

This image was saved in the sRGB color space to be displayed online

sRGB
sRGB stands for standard Red, Green and Blue and was created by HP and Microsoft in 1996 for monitors and printers.

While it's the color space with the smallest range of colors, it's surprisingly enough still the most used and supported.

In fact, sRGB is the preferred color space for any web use (yes, this includes social media!)

Some print labs will also ask for images in the sRGB color space, depending on their printing process. This is something to consult them with but more about that in a bit.

Pros with sRGB
•   Suitable for web
•   Standard color space for most web

Cons with sRGB
•   Smaller color space so colors are less vibrant
•   Cannot be converted to the larger color spaces Adobe RGB or ProPhoto RGB

Adobe RGB

Adobe RGB was created by Adobe Systems Inc. in 1998 to improve the gamut range of sRGB.

It's a larger color space that's commonly used for professional printing (as these printers allow you to work with a wider range of saturated colors)

A benefit of using Adobe RGB is that you can always convert to an sRGB file when publishing the image online. This is done since the Adobe RGB color profile is too large for the web, resulting in your photos looking a bit de-saturated and dull.

Pros with Adobe RGB
•   **Larger color space which means more vibrant colors**
•   **Usually the best space for printing**
•   **Can covert so sRGB**

Cons with Adobe RGB
•   **Too large of a color space to be rendered on the average screen**
•   **Must be converted to sRGB for web**

ProPhoto RGB

ProPhoto RGB is the newest kid on the block and has a larger range of colors than the previous two, even larger than what our eyes are able to see.

Kodak created this color space with the intention of creating a wider gamut alternative for photographic prints. The flipside, though, is that only very specific high-end inkjet printers are able to print ProPhoto RGB files.

To be able to use its full potential you need to shoot in RAW and edit in 16-bit. If you don't edit your files in 16-bit it creates posterization in the photo. Remember that this also needs to be converted to an sRGB file when displayed on the web.

Pros with ProPhoto RGB
•   **Largest color space**
•   **Can be converted to sRGB and Adobe RGB**

Cons with ProPhoto RGB
•   **No monitors can display the full potential ProPhoto RGB**
•   **Very few to no printers can print a ProPhoto RGB file**
•   **8-bit files will have posterization**
•   **Must be converted to sRGB for web**
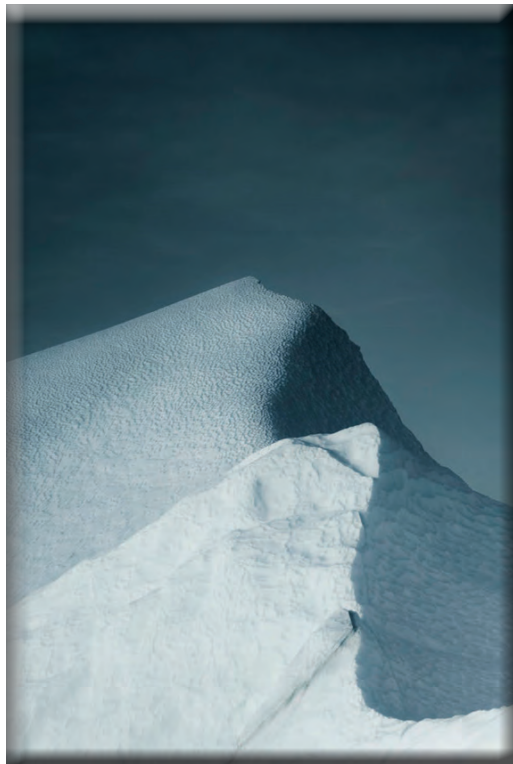
Which color space should I photograph in?

If you are shooting in RAW it makes no difference what color profile you set your image to because a RAW file is an uncompressed file that has no color space until it's processed.

Setting the in-camera color profile when photographing in RAW only affects the image preview but not the file itself. You don't need to set a color space in your camera when photographing RAW files

Those of you who are shooting in JPEG should always use the biggest color space available. Remember, you can always change it to a smaller one during post-processing.

This means you should set your camera to capture images in Adobe RGB.

Now you might be asking: Jillian, you said to always shoot in the largest color space, which I now know is ProPhoto RGB. So, why shouldn`t I set my camera to capture that?

That's a valid question. The reason is quite simple: ProPhoto RGB is not an available option when shooting .jpg! The largest available color space for these files is Adobe RGB.

Exactly how to change the color space in your camera varies from model to model but it's typically found within the general camera settings. I recommend consulting your camera manual for further instructions.
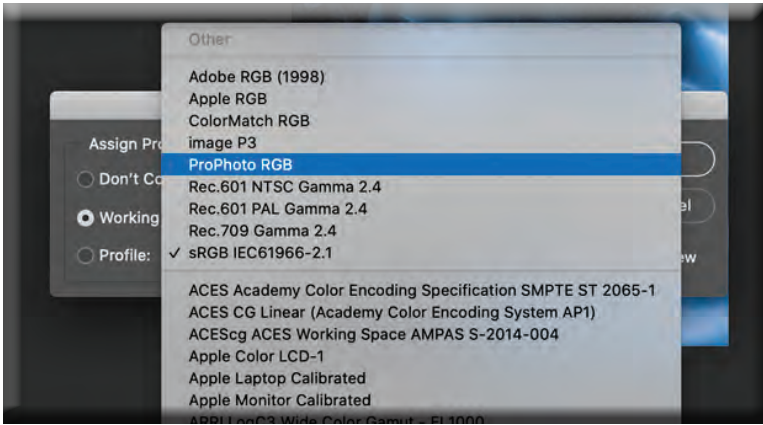
Editing in ProPhoto RGB gives you the largest gamut of colors

Which color space should I process in?

Now that you've set your camera to shoot in the correct color space (which only really matters if you're photographing JPEGs), the next question is which color space you should edit your images in.

For those of you who photograph in RAW formats, this is the more important question as it affects how well your images look on web or print.

Let's get straight to it: the best color space to process your photos in is ProPhoto RGB.

As you might remember by now, this gives you the largest gamut of colors and it can also be converted to either sRGB or Adobe RGB.

Again, make sure you're processing your image as a 16-bit file or you may get some posterization (colors becoming pixelated or you get banding).

Note: If you're photographing in JPEG and using the Adobe RGB color space you won't be able to convert it to ProPhoto RGB as it's a bigger color space. It's only possible to convert to smaller color spaces.

The best color space for sharing images online

When you're done editing the file and you're finally ready to post it online, does it really matter what color space you use? Can't it still remain the same as you've used?

The truth is that choosing the correct color space for online display is crucial in how the image is viewed.
Here it is: sRGB is the best color profile for sharing your images anywhere on the web.
 Use the sRGB color space for sharing images online
Some browsers can't handle a larger color profile and aren't color-managed; this results in dull and unsaturated looking images.

We've all been there, you've finished processing your image. It looks great! Then you save your file as a JPEG, upload it to the web and Ops! The colors are looking a bit funky and you have no idea why. That's because you haven't converted your color profile to one that the web supports and can read.

So, to save yourself some stress remember to always convert your images to sRGB for web usage.

The best color space for printing
I remember the disappointment the first time I sent an image to be printed. The aluminum print came back looking nothing like the original image, the colors were completely off! I was quick to blame the print lab but soon realized it was my own fault sending them a file in the wrong color space.
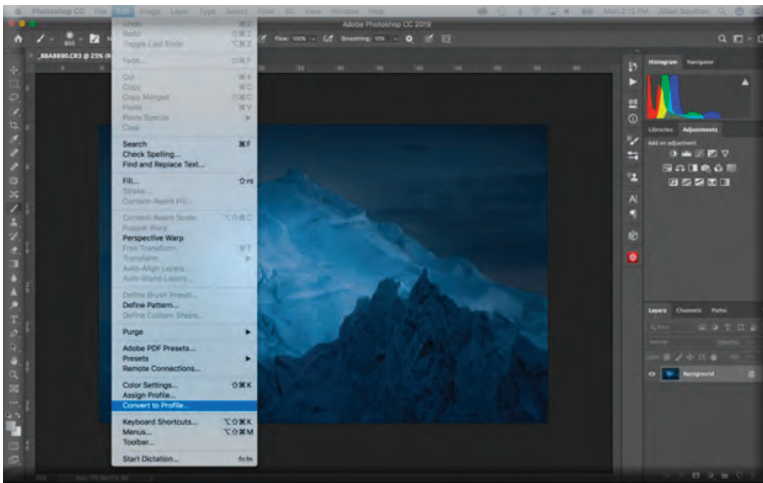Recommended Course: *Mastering Fine Art Printing and Color Management*

Most commercial print labs will ask for your files in sRGB and this is often the safest option to choose. However, higher-end print labs are able to print Adobe RGB. This is something you need to check with your print lab as ideally, you want to print in a larger color space.

Printing an image that's saved in a color space that's larger than the printer can handle can lead to dull-looking images. This happens because the photo has a bigger color range than the printer.
Recommended Reading: *8 Crucial Steps to Prepare Images for Printing*

For example, if you're going to places such as Walmart or Costco to print, sRGB is the best choice but if you were to go to a higher-end print shop and print large format images, they may ask for your files to be in Adobe RGB.
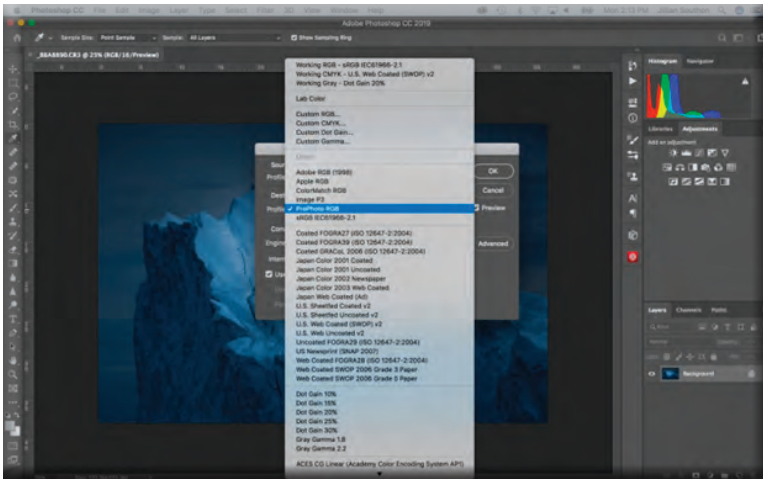
You're presented with a list of color spaces when opening the Profile drop-down list located underneath Destination Space. There are a bunch of profiles to choose between but I highly recommend sticking to one of those mentioned above.

How to convert the color profile in Photoshop

Converting color spaces is something that's been mentioned several times so far in this article and perhaps it's something that you've been a little scared about.

Don't worry, though, it's actually quite simple. The easiest way to do this is in Adobe Photoshop.
I recommend always using the Convert to Profile option rather than Assign Profile as the later causes an unwanted shift in colors.

You can find the Convert to Profile setting close to the bottom of the Edit drop-down menu.

Conclusion

Color spaces can be confusing and at times difficult to understand but they are extremely important for you as a photographer to understand. While you don't need to understand the technical aspects, you need to know which ones to use for various purposes.

Unfortunately, there isn't one color space that is 'the one and only'. They all have their individual purposes and are used in different settings. Just remember that you always want to shoot and edit in the largest available color space while you'll need to convert to sRGB before publishing online.

7 Tips for Taking Photographs in the Snow
By *Elizabeth Groeschen* | Updated Tue, 11/15/2016

You're bundled up under appropriate layers, complete with warm, waterproof boots, *fingerless mittens*, and *disposable hand warmers* for added comfort. Spare batteries are tucked under layers, close to your body, to keep them warm in an attempt to prolong their life outside. Spare lens cloths for fogged lenses and an airtight plastic bag for condensation purposes ride in your bag. Now, how does one capture the perfect shot in the snow? Here are a few tips to help you catch the untouched landscape, the serene snowfall in the city, or the epic snow fight your kids have on their highly anticipated day off from school.

Many photographers prefer a sharp, high-performance prime lens on a daily basis but, if you don't want to be limited to just one focal length, you want to avoid the risk of condensation being trapped inside your camera body when changing your lenses outdoors. A zoom lens will give you a range of focal lengths without compromising your gear. While you're at it, make sure a *UV or clear filter* is in place to protect that front element of your lens from moisture. Grab your *lens hood* before you head outside, to avoid lens flare, as a result of the highly reflective, freshly fallen snow. In addition, a polarizer can help minimize or remove the glare on snow- and ice-covered surfaces in frigid temperatures. A *polarizing filter* can also be used to darken a bright, cloudless sky, or aid in ramping up the saturation.

Tiffen 77mm Circular Polarizing Filter


Sensei 58mm Screw-on Tulip Lens Hood

Protect and Serve Your Camera

Once your camera is out, keep the lens cap on when not in use to prevent snowflakes from landing, and possibly melting, on the front element of your lens. If your lens does become fogged or smudged, avoid blowing warm air onto it, to inhibit the possibility of a thin layer of ice coating it. Rely on your *microfiber lens cloths* and don't be afraid to pack extras. Holding your breath when bringing your camera up to your face to take a picture could prevent fogging on your LCD screen and viewfinder, as well. If temperatures aren't quite cold enough and the snow is more wet than it is dry, consider some rain gear. While some cameras are fairly weather resistant, even a plastic bag and a rubber band with the opening of the bag positioned around the front of the lens barrel can be a fast alternative in sudden and severe inclement weather. Rain covers specifically designed for a DSLR with an attached lens like this *Ruggard Rain Cover* feature drawstring closures and a completely see-through approach to operating your camera in rain or snow.

Keep the front element of your lens covered when you're not taking pictures.

Ruggard RC-P18 Rain Cover for DSLR with Lens up to 18"
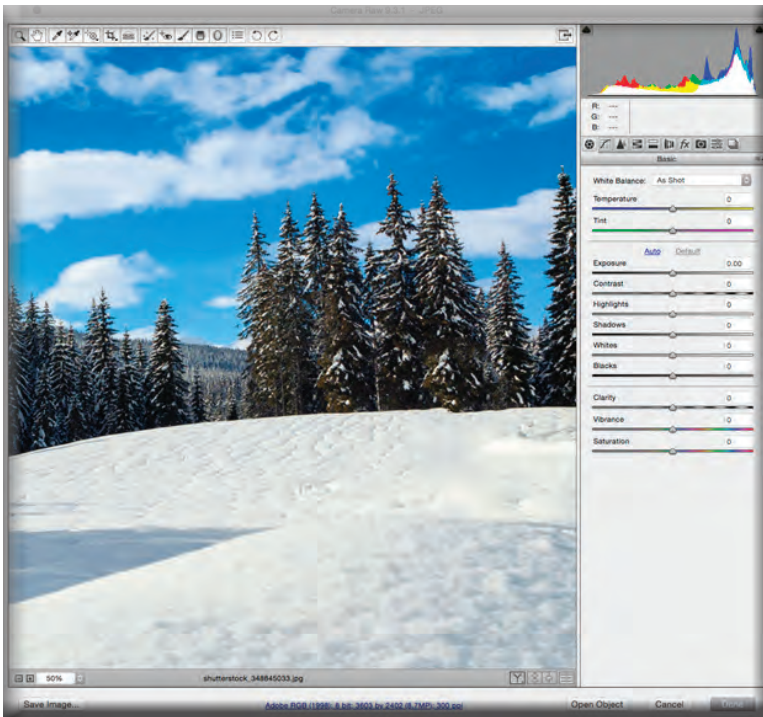
Shooting raw format gives you more latitude to correct exposure
and color temperature in post production.

Shoot in the Raw

Shoot in raw format. Capturing the correct exposure and color temperature when your scene is overwhelmed by reflective, white snow can be tricky. Setting your recording format to raw allows you to safely adjust your settings without being limited, the way you would be otherwise, with a JPEG.

Overexposed to compensate for the light meter's reading
of middle gray

No Gray on a Sunny Day

Consider overexposing to compensate for your camera's metering system, which is standardized for middle gray. While this standardization is generally perfect for the diverse range of scenes you encounter and photograph, a bright, snowy day is one of the few exceptions. Matrix metering, combined with shooting in aperture-priority mode, is a reliable way to overcome your camera reading the range of light in your snow scene at an average 18% gray. If you're not as confident shooting in aperture priority, take advantage of your exposure-compensation dial. Adding one-third or two-thirds exposure compensation lets more light into your scene, preventing muddied gray exposures, and ensuring the snow stays white in your photos.

Use the Histogram

Rely on your histogram readout instead of your LCD screen for an accurate reading of the scene. Just as it can be difficult for your camera to read and measure for the scene correctly, it can be difficult for you to judge an image on a small LCD screen under a bright sun or in the middle of a highly reflective, snow-covered landscape. For more information, see the B&H Explora article, *How to Read Your Camera's Histogram*.

The camera's histogram function will give you an exact reading of your exposure parameters.

Keep Your Balance

Finding the correct white balance while photographing snow can be tricky. More often than not, snow reads on the blue side of the color spectrum. If you don't plan on adjusting your white balance and prefer to get everything right in-camera, use the "flash" setting. It is intended to compensate for bluish flash lighting, and can warm up your snow-filled image. However, if you try to resolve all of the blue, your snow could suddenly have a yellow cast to it, which is obviously not ideal. A slight blue cast with neutral highlights results in a balanced image.

Correct White Balance

Incorrect White Balance (too blue)

Here's an example of using color and composition to heighten drama in an image made on a snowy day.

Stay Composed

Finally, the composition of snowy scenery works best when vast white areas are brought to life by contrast and, at times, a brightly colored scarf, sled, or taxi cab. If there isn't a bright color that you want to capture, consider shooting in black-and-white for a more pristine image. Think ahead of time about where you're walking and make sure your footprints won't be in the frame. If snow is falling while you're outside photographing, and you find the snowfall distracting, set up a tripod and slow your shutter speed down to erase the falling snowflakes from your scene. On the contrary, utilize a fast shutter speed to stop the action, highlighting the snowfall over your scene. Try not to waste time, as winter lighting tends to change quickly; chances are you won't have as much time to capture multiple images with the same light as you think you will!

When you bring your camera back inside after shooting, bag it to prevent condensation from forming on lens and electronics.

Preserve Your Memories

Once you're satisfied with your images, or the cold has gotten the best of you, pop your memory card out of your camera and zip up your camera in a zip-top bag or—for added protection, an *Overboard Waterproof Dry Tube Bag* before heading indoors. This way, any condensation that forms upon entering a warm interior can form on the outside of your zip-top or dry bag instead of directly on (and sometimes in) your camera body and lens.

OverBoard Waterproof Dry Tube Bag

Whether you're uploading your images to review, edit meticulously, and integrate into your portfolio, or directly to your favorite social media account to share with your friends, hopefully your time shooting in the snow was enjoyable and yielded successful images, inspiring warm thoughts of cold weather!