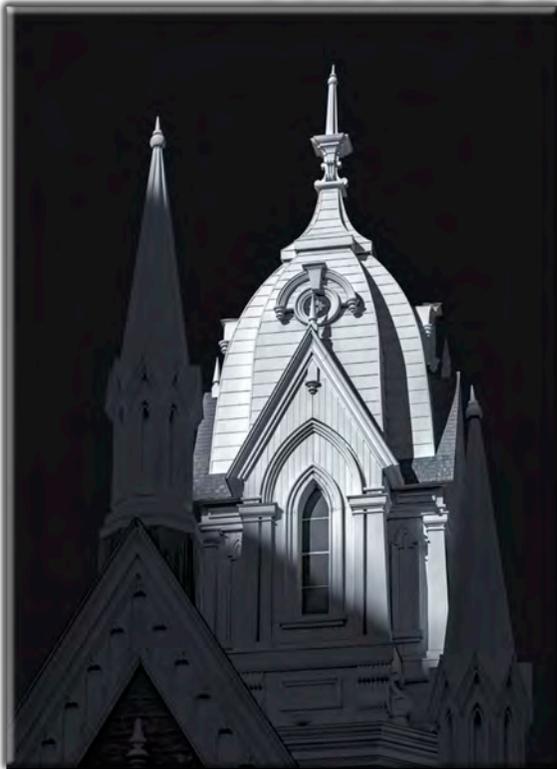


# Stockton Camera

**The Shutter Tripper**

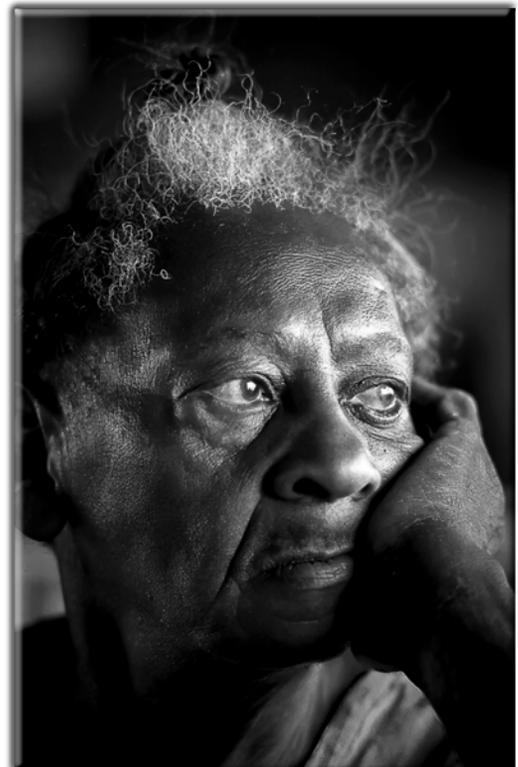
**March 2025**

**February Images of the Month**



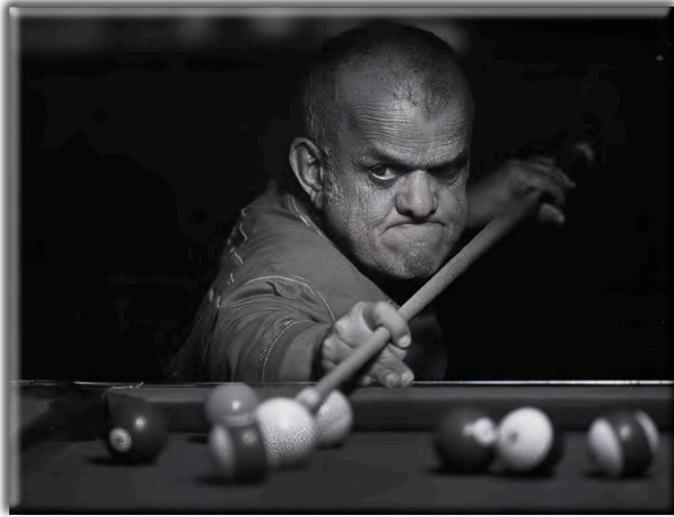
**1st Place - Digital  
Spires and Shadows  
Dean Taylor**

**1st Place - Print  
Sad Day for Olivia  
Craig Smith**



# February 2nd and 3rd Places

## Print and Digital Images



**2nd Place - Print**  
**Frankie Wins Big in Reno**  
Craig Smith



**2nd Place - Digital**  
**Into the Sunset**  
Christine Blue



**3rd Place - Print**  
**Tule Elk**  
Ron Wetherell



**3rd Place - Digital**  
**Painterly Cone Flower Garden**  
Christine Blue

# February 10's



**Storm Coming**  
Christine Blue



**March of the Toadstools**  
Wayne Carlson



**Practicing Snowy Egret**  
Denise Halstead



**A Light in the Dark**  
Joanne Sogsti



**Lift Off**  
Ron Wetherell



**Dalmatian Pelican**  
Dean Taylor



**Performing  
Snowy Egret**  
Craig Smith



**The Guardian**  
Amy Solensky



**Melting Ice on a Park Bench**  
Wayne Carlson



**Wood Duck on a Log**  
Ron Wetherell



**Peek Into Fishing Hut**  
Ken Cowley



**Light and Shadow**  
Christine Blue



**Silence**  
Amy Solensky



**Meandering**  
Dean Taylor



**The Guardian**  
Amy Solensky



**Damn You Tule Fog**  
Craig Smith



**Practicing Snowy Egret**  
Denise Halstead

## **Stockton Camera Club February Meeting Minutes**

Heide opened the meeting. There were 17 people present. Guest David Ethier and Karen Randall were introduced and welcomed by all.

Amy Solensky, David Ethier and Karen Randall joined and are now members. Welcome!!  
Heide has been appointed as the Secretary of The Executive Board for the PSA.

Congratulations Heide!! Heide let us know that the SCC Board and Judge meet at the Bowling Alley Diner on meeting evenings at 5:30 pm, and all members are invited to join them for dinner anytime. (Dutch Treat). Heide reminded everyone that Craig Smith is organizing a Photographic Safari at Safari West. The cost will be \$165.00 each, and about a 3-hr. adventure. She will get additional information out to all. She reminded all that there will be no meeting in April.

Wayne Carlson announced that he will be giving a Zoom class on Street Photography and will get the details out to all. Probably in April. He also brought in Canon 8X10 photo paper and Lens cleaning clothes for any of us to take home. Thanks Wayne!!

Dean Taylor let everyone know that we had until 2/24/25 to enter the Call to Artist Photography show in Jamestown. He passed out a flier with the details. He announced that the last day to view the Tracy Art League exhibits was 2-21-25 from 4 to 7 pm.

Our Judge this month was Richard Beebe, a long-time member of the Tracy Camera Club, and President of The Tracy Art League. Richard is an active Photography Teacher, and an Electrician by trade.

If you have anything for Heide, please E-Mail her at [h1stover@aol.com](mailto:h1stover@aol.com)

### **Print Competition for February**

**First Place: Sad Day for Olivia by: Craig Smith**  
**Second Place: Frankie Wins Big in Reno by: Craig Smith**  
**Third Place: Tule Elk by: Ron Wetherell**

Note: Please E-mail a digital copy of your print to Doug Ridgway for the Shutter Tripper.

### **Digital Images for February**

**First Place: Spire & Shadows By: Dean Taylor**  
**Second Place: Into the Sunset By: Christine Blue**  
**Third Place: Painterly Cone Flower Garden By: Christine Blue**

**Congratulations to all winners!!**

Note: The Special Subject for March will be "Texture"

Please let me know if you have any additions or corrections.

Respectively submitted,

Stan Sogsti  
Acting Secretary for Em McLaren  
Cell: 209-483-8481  
E-Mail: [Stanjoanne@aol.com](mailto:Stanjoanne@aol.com)

# Check out our new Website!

## Thank you Ken Cawley!

[stockton-cameraclub.com](http://stockton-cameraclub.com)

Home - Stockton Camera Club | Inbox - dougridwayphotography | <https://www.stockton-cameraclub.com> | 67% | Search

Stockton Camera Club | Home | Club | Meetings | Competition | Members | Newsletter | Contact

### Home

The Stockton Camera Club in Stockton, CA is for anyone who loves photography, wants to learn more about photography, and wants to improve their skills. The club welcomes photographers of all skill levels from beginners to professionals. Most months we have image competition meetings. Other months the club provides learning workshops revolving around photography and image editing tools such as Photoshop and Lightroom. The club also regularly schedules photography field trips to picturesque places.

#### Recent Monthly Competition Images



3rd Place Digital: Dean Taylor - House on Fire - Bears Ears Natl. Monument

Click to learn more about the [Stockton Camera Club](#), the monthly [Meetings](#) and [Competitions](#).  
Click here for [How to Join](#).  
**Stockton Camera Club meets at West Lane Bowl** on the 3rd Thursday of the month.  
Please use our [Contact](#) form if you would like further information.

Home - Stockton Camera Club | Meetings | Search

### Meetings



We meet most months on the 3rd Thursday of the month in the Banquet room at West Lane Bowl at 6:30 pm.  
[West Lane Bowl](#) is located at:  
3900 West Lane, Stockton, CA 95204.  
Our next meeting is Thursday March 21st. It will be a [Special Subject](#) meeting with the Special Subject: [Abandoned](#).

All meetings members are encouraged to share their favorite printed photos or digital images for a monthly competition. Guests are always welcome to attend meetings. **However, you must be a dues paying member to enter the competition.** There are Beginner (B), Intermediate (IM) and Advanced (AA) member divisions. New members start out in the Beginner division.

For each meeting, members submit up to 40 photos for judging - 30 three in the Open category and 10 one in the Special Subject category. The Special Subject changes each month and might be: Trees, Portraits, Transportation, Pets, Flowers, etc.

There is a different guest judge for each competition month. Judges critique what they like and what they don't like and that can be improved upon in each of the images submitted. This kind of feedback is immensely helpful in the growth of an artist. For more information on the monthly competition visit the [Competition](#) page. Images receiving top scores will be added to the Club's newsletter - [The Shutter Ticker](#) that is posted on the [Newsletter](#) page. Images receiving a score of 50 or at the last meeting are featured on the [Image](#) page.

#### Membership Dues

Monthly dues are as follows:

- \$20 for a couple
- \$10 for an individual
- \$5 for people under 18

Dues are paid at the December meeting, February meeting, or at time of joining.

Download the [Membership Form](#) or on the [Home](#) page.

## SCC Officers 2021

### President

Heide Stover

Email: [h1stover@aol.com](mailto:h1stover@aol.com)

### Vice President Programs

Dean Taylor - 986-9848

Email: [ditaylor49@aol.com](mailto:ditaylor49@aol.com)

### Vice President Competition

Wayne Carlson - 912-8442

Email: [photowlcrec@att.net](mailto:photowlcrec@att.net)

### Secretary

Em McLaren - 823-7287

Email: [emmclaren@comcast.net](mailto:emmclaren@comcast.net)

### Treasurer

Sharon McLemore - 401-0192

Email: [sfmsap@aol.com](mailto:sfmsap@aol.com)

## Committee Chairs

### Hospitality Chairperson

Open

### Print Competition Chairperson

Trey Steinhart - 471-8438

Email: [Steinhart4@sbcglobal.net](mailto:Steinhart4@sbcglobal.net)

### Refreshments Chairperson

Open

### Shutter Tripper/Educational

Doug Ridgway - 617-7050

Email: [doug\\_flyfisher@yahoo.com](mailto:doug_flyfisher@yahoo.com)

### Web Master

Ken Cawley

Email: [ken.cawley@comcast.net](mailto:ken.cawley@comcast.net)

## President's Message

March, 2025

By Heide Stover

It was nice to see everyone at the meeting. Nice to have new members in the group. Also nice to have guests that joined our meeting.

Next month we should be back in our regular room. On the right when you come in the automatic doors.

Thanks to new member Amy for volunteering to bring the cookies in March.

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](http://www.ulmerphoto.com)

Email: [Ulmerphoto@aol.com](mailto:Ulmerphoto@aol.com)



## 2025 Calendar of Events

<b>Thursday March 20</b>	<b>West Lane Bowling Alley Stockton</b>	<b>March General Meeting Special Subject - Texture</b>
<b>April</b>	<b>TBA</b>	<b>April Workshop/Photo Opportunity</b>
<b>Thursday May 15</b>	<b>West Lane Bowling Alley Stockton</b>	<b>May General Meeting Special Subject - Doors/Windows</b>
<b>Thursday June 19</b>	<b>West Lane Bowling Alley Stockton</b>	<b>June General Meeting Special Subject - Prints</b>
<b>Thursday July 17</b>	<b>West Lane Bowling Alley Stockton</b>	<b>July General Meeting Special Subject - Creativity (In Post Production)</b>
<b>August</b>	<b>Stockton</b>	<b>Annual Potluck</b>
<b>Thursday September 18</b>	<b>TBA</b>	<b>September General Meeting Special Subject - Nature (PSA)</b>
<b>Thursday October 16</b>	<b>West Lane Bowling Alley Stockton</b>	<b>October General Meeting Special Subject - Monochrome</b>
<b>Thursday November 20</b>	<b>West Lane Bowling Alley Stockton</b>	<b>November General Meeting Special Subject - Prints</b>
<b>Thursday December 18</b>	<b>West Lane Bowling Alley Stockton</b>	<b>December General Meeting Special Subject - Reflections</b>

## 2026 Calendar of Events

<b>January</b>	<b>TBA</b>	<b>Annual Awards Banquet</b>
<b>Thursday February 19</b>	<b>West Lane Bowling Alley Stockton</b>	<b>February General Meeting Special Subject - Macro</b>
<b>Thursday March 19</b>	<b>West Lane Bowling Alley Stockton</b>	<b>March General Meeting Special Subject - Water in an Form</b>
<b>April</b>	<b>TBA</b>	<b>April Workshop/Photo Opportunity</b>
<b>Thursday May 15</b>	<b>West Lane Bowling Alley Stockton</b>	<b>May General Meeting Special Subject - Geometric Shapes</b>
<b>Thursday June 19</b>	<b>West Lane Bowling Alley Stockton</b>	<b>June General Meeting Special Subject - Prints</b>
<b>Thursday July 17</b>	<b>West Lane Bowling Alley Stockton</b>	<b>July General Meeting Special Subject - A Series of 3 Images, in One Photo, Which Tells a Story</b>

**Stockton Camera Club  
February 2025 Monthly Meeting**

**Print Competition for February**

First Place: Sad Day for Olivia by: Craig Smith  
Second Place: Frankie Wins Big in Reno by: Craig Smith  
Third Place: Tule Elk by: Ron Wetherell

**Digital Images for February**

First Place: Spire & Shadows By: Dean Taylor  
Second Place: Into the Sunset By: Christine Blue  
Third Place: Painterly Cone Flower Garden By: Christine Blue

Congratulations to all winners!!

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
Christine Blue	40	30	10	40	0	0	0	0	0	0	0	0
Craig Smith	40	30	10	40	0	0	0	0	0	0	0	0
Amy Solensky	39	30	9	39	0	0	0	0	0	0	0	0
Ken Cawley	38	29	9	38	0	0	0	0	0	0	0	0
Wayne Carlson	37	29	8	37	0	0	0	0	0	0	0	0
Doug Ridgway	36	27	9	36	0	0	0	0	0	0	0	0
Denise Halstead	19	19	0	19	0	0	0	0	0	0	0	0
Joan Erreca	0	0	0	0	0	0	0	0	0	0	0	0
Karen Randall	0	0	0	0	0	0	0	0	0	0	0	0
David Ethier	0	0	0	0	0	0	0	0	0	0	0	0
Heide Stover	0	0	0	0	0	0	0	0	0	0	0	0
Trey Steinhart	0	0	0	0	0	0	0	0	0	0	0	0
	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
Ron Wetherell	39	30	9	39	0	0	0	0	0	0	0	0
Dean Taylor	38	30	8	38	0	0	0	0	0	0	0	0
Joanne Sogsti	37	27	10	37	0	0	0	0	0	0	0	0
Sharon McLemore	35	26	9	35	0	0	0	0	0	0	0	0
Em McLaren	34	25	9	34	0	0	0	0	0	0	0	0
Debra Goins	0	0	0	0	0	0	0	0	0	0	0	0

# 2025 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



# 10 Tips for Photographing Patterns and Textures in Nature

[Ross Hoddinott](#)

In frame-filling close-ups, nature can appear very differently to how we normally see and perceive it. Shapes, textures, and forms that might ordinarily go unnoticed are highlighted, and the most beautiful repetitions and patterns can be revealed.



Although nature photographers often strive to capture their subjects with a high degree of realism, animals and plants grow increasingly abstract, the more that they are magnified.

For example, fur, feathers, scales, leaf veins, or even the gills of a mushroom, look extraordinary and almost unrecognizable when shot in close-up. Woodland, wetlands, gardens, and the coast are excellent places to visit.

While good camera handling skills remain important for capturing eye-catching photographs of patterns and textures, a good, creative eye is more important than technique. Photo opportunities are often less obvious, and the subject itself less important. For this genre, form is primary. Content is irrelevant.

‘Seeing’ the image in the first place is the key to success. You have to train your eye to look at subjects differently: more closely and creatively. To help you get started, here is a handful of top tips and subject suggestions.

## 1. Choosing the right kit

Textures and patterns within nature can be any size, from dried-up riverbeds and salt marshes, to the intricate patterns of an insect’s wing. A drone is a great instrument for shooting larger areas, and discovering patterns from an elevated viewpoint.

Read more: [How to Take Aerial Photos – Drones, Helicopters and Planes](#)

However, most images of patterns and textures come from smaller subjects, captured at relatively high magnifications. Therefore, a [macro lens](#) or close-up attachment is often the best choice, although the long end of a 70-300mm tele-zoom can be useful too.



If you are new to close-up photography and are unsure about the kit available, read our [Introduction to Macro Photography Equipment](#).

Other than a close-focusing lens, you won’t need much. A tripod will be useful for precise framing and focusing, while a small diffuser and an [LED device](#) will allow you to reduce or create shadows, in order to alter how texture appears in your final shot. However, it is your vision and imagination that provide the key to success.

## 2. Get close... and then get closer

Get close to subjects, and then get closer again. The most compelling, impactful shots are often tightly framed, and shot at a high level of magnification.

Shoot handheld at first. A tripod can confine and restrict your movement – working without a support will give you the freedom to move, explore, and examine your subject from different angles, while unhindered.



Once you have discovered the best composition, set up your tripod and precisely refine your shot. Don't be scared to fill the entire frame with your subject.

The word 'pattern' is derived from the French word 'patron', which describes recurring elements. The repetition of shapes, lines, and textures will often form the basis of your shot.

Read more: [How to Take Abstract Macro Photos](#)

### 3. Get parallel

When shooting textures and patterns, you will often want the subject to be sharp throughout, from edge to edge, to maximise impact. There are several ways to achieve this. The most obvious is to select a small aperture- in the region of f/16- to generate a larger zone of focus. Although doing this will create a slower corresponding shutter speed, this isn't normally a concern when shooting patterns: subjects are normally inanimate, and you will likely be using a tripod.

If you are shooting at a very high magnification and you can't achieve sufficient [depth of field](#) to record your texture sharply, consider focus stacking to extend the zone of focus. However, the key to achieving edge-to-edge sharpness is often to position your camera parallel to the subject.



This is because there is only one geometrical plane of complete sharpness, and you will want to place as much of your subject as possible within this plane of focus. Many textures and patterns occur on relatively flat surfaces, for example, a leaf, ice, tree bark, or feathers. So, if you carefully and precisely align your camera, you should achieve results where the sharpness doesn't fall off toward the edges of the frame. A tripod will help you to position your camera accurately.

### 4. Wings

Feathers, plumage, and insect wings all provide incredible details, textures, and repetitions to photograph. Just an individual feather and a high level of magnification will suffice.

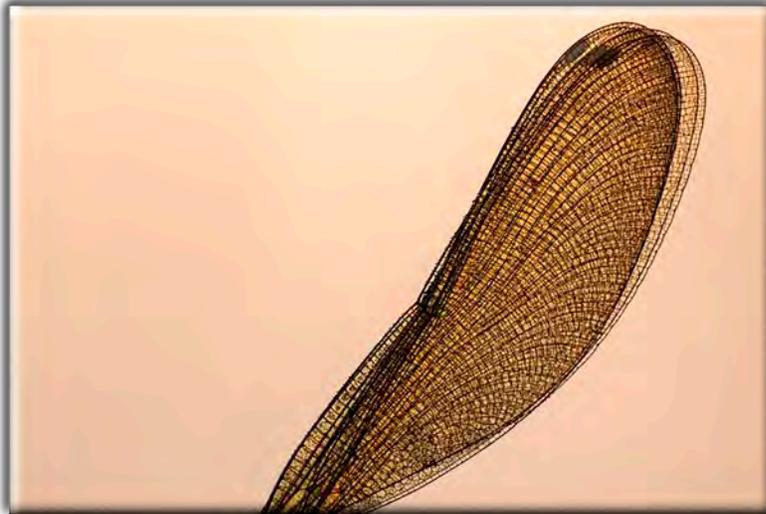
However, if you sadly find a dead bird – roadkill perhaps, or a bird that has died after flying into a window – take the opportunity to photograph the beauty, design, and colour of its plumage. Diffused lighting often works best, and will help you capture minute detail and accurate colour.

[Butterfly](#) and [dragonfly](#) wings also create photogenic patterns, but you will need to shoot at a reproduction ratio of 1:1 or greater in order to achieve frame-filling shots. A still, cool morning is best, when subjects are inactive and will allow you to get close enough to isolate wing detail.



It should go without saying that you should never kill, damage, or refrigerate insects for the sake of a photograph.

Read more: [Photography Ethics – Freezing Insects for Macro](#)



## **5. Trees, leaves and bark**

Trees can be a great source of photogenic textures. Begin by taking a closer look at bark, visiting an arboretum for the widest variety. Bark can be smooth and glossy, or rough and textured. Smooth barks, such as Tibetan cherry, can be quite reflective, so a [polarising filter](#) can be handy for restoring natural colour saturation.

To highlight patterns or shapes in the bark's surface, opt for a parallel viewpoint together with a small aperture.



Leaves of all shapes, sizes, and designs provide some of nature's most beautiful and photogenic patterns. Just a single leaf holds a great deal of photogenic appeal and potential.



It is easiest to photograph fallen leaves and, in autumn, carpets of overlapping leaves on the ground can create interesting patterns. Look for the most interestingly shaped leaves, like maple and beech. Dew or rain will leave glossy leaves smothered in tiny water droplets, each acting like a tiny magnifier and creating a pattern of their own.

Try placing a leaf on a [lightbox](#) – backlighting will highlight the intricate patterns of its veins. You could even arrange leaves into a pattern of your own making.



## **6. Fungi**

Fungi are hugely photogenic subjects. If you've not shot them before, read [How to Photography Fungi](#).

They can be colourful, textured, and patterned, so, rather than always photographing them in their entirety, get closer still, and isolate areas of particular interest. For example, the crimson caps of fly agaric create a striking pattern in close-up, while the gills of many species look especially eye-catching when backlit.



[Autumn](#) is the best time to find and photograph fungi – ancient, deciduous woodlands tend to be the best places to search for subjects. Light will be in short supply under a canopy of leaves, so a tripod that can be used at low-level is an essential accessory.



## **7. Water**

Rain and dew create tiny droplets of water that form captivating patterns on such things as flowers, leaves, insect wings, metallic objects, and spider webs. Droplets act like tiny lenses, reflecting and refracting nearby objects.

Meanwhile, still water can create colourful and abstract looking reflections, particularly where there are buildings or colourful boats nearby. Visit urban waterways and harbours, and use a tele-zoom to isolate colourful, abstract-looking patterns in the water.

Running water can be photogenic too. Water streaking over weirs can create interesting patterns. Try using a slower shutter speed, in the region of 1/2sec, to create a degree of subject motion.

## **8. Winter**

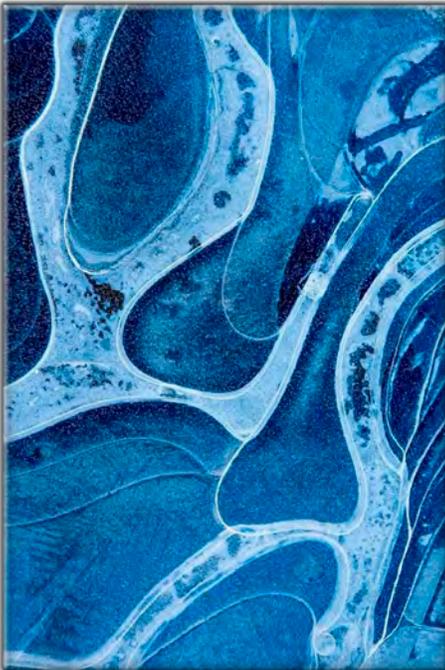
New patterns and fresh photo opportunities are created within nature every day, and winter can prove a particularly productive time of year for discovering and photographing natural patterns.

During freezing temperatures, plants will be encrusted with glistening frost, which can completely change and enhance their appearance. Look for patterns among dead grasses, reeds, fallen leaves, and ferns.

Read more: [\*How to Photograph Frost & Ice\*](#)



Frozen spider webs are highly photogenic, creating a wonderful wintry pattern. Also, look for beautiful, intricate frost patterns that have formed on windows, glass, and metal. In freezing conditions, pools, puddles, lakes, and canals will turn to ice.



This has to be among my favourite natural textures to photograph. Look for trapped air bubbles, lines, and swirly details on the surface of the ice that you can isolate and use to create strong, engaging compositions. An overhead viewpoint is good for revealing shapes and detail.

Be sure to place tripod legs carefully, however, and tread with caution – otherwise you may crack the ice and ruin your shot.

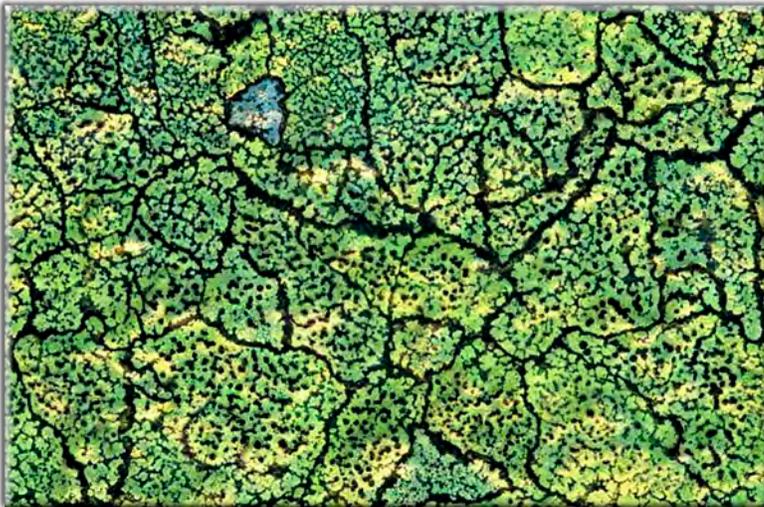
Intentionally using a *cooler colour temperature*, in the region of 4,500-5,000k, will give your images an attractive, cool, blue hue.



## **9. Moss and lichen**

Designs are everywhere within nature- the trick is to recognise them. Plants such as moss, lichens, and liverworts may seem uninspiring at first glance. However, many form interesting patterns that photographers can reveal in isolation.

When viewed up close, lichens can resemble some sort of miniature alien landscape, providing a rich variety of shapes, colours, and textures. Lichens can be found growing on trunks, branches, old wooden benches, rocks, walls, and gravestones. Look for colour contrast and fruiting bodies to add interest to your close-ups.



Mosses form dense, green 'cushions' on woodland floors, rocks, and tree stumps, often creating attractive natural patterns that are large enough to photograph using almost any focal length. Mosses often grow in dark, damp places.

Therefore, use a tripod for stability and trigger the shutter remotely, using a remote cord or device, to eliminate any camera vibration that might soften image quality.



## **10. Slow down**

Don't rush the picture-taking process. When shooting patterns, you will mostly be photographing static subjects, with a large level of control over set-up, lighting, and composition. Take advantage of this.

Spend at least an hour in any one area, closely studying your surroundings and allowing compositions to evolve over a number of frames, until you achieve just the result you envisaged.

## **In conclusion**

Quite simply, there is no better source of exquisite, intriguing, and fascinating details than nature.



[Ross Hoddinott](#)  
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Ross Hoddinott is among the UK's best-known landscape and natural history photographers. He is a multi-award-winning photographer and the author of several bestselling photography titles, including *The Landscape Photography Workshop* (with Mark Bauer). Based in Cornwall, Ross is best known for his images of the South West of England, but he travels all over the UK in search of outstanding views and atmospheric conditions. He is a Nikon Alumni, an Ambassador for Manfrotto and a Global Icon for F-Stop Gear. Ross is a popular and experienced tutor and co-runs Dawn 2 Dusk Photography, specialising in landscape photography workshops.



## Design & Style - 5 Ways to Capture Texture in Photography

Written by MasterClass

Use texture in photography to make your photos come alive with an added layer of depth. Learn how to photograph the texture of everyday objects to create beautiful, unique images.



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### What Is Texture in Photography?

In photography, texture is the visual depiction of variations in the color, shape, and depth of an object's surface. You accentuate the appearance of texture by adjusting the lighting—or [through post-processing in an editing program](#)—but the ending up with breathtaking texture in images is first knowing how to properly photograph texture.

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### 5 Ways to Capture Texture in Photography

Follow these simple photography tips when capturing texture in images.

1. Use a tripod and a timer to prevent camera shake. Texture photography requires capturing sharp details, meaning you typically need to [use a high aperture setting](#) (f/6.0 or higher is recommended). A high aperture [creates a shallow depth of field](#) in order to focus on the small details of surface texture; the downside is that a high aperture comes with a slow shutter speed, which is more prone to create blurry photos due to accidental camera shake. To avoid falling into this trap, use a tripod and shoot your photos using the camera's timer function so that the camera remains as still as possible.
2. Use a macro lens for close-up shots. Photographing small, elaborate textures in a close-up shot requires using a [special macro lens to fully capture the fine details of the texture](#).
3. Remember that proper lighting is key. For outdoor texture photography, shoot on a sunny day when the sun hits your subject at an angle. This natural side lighting allows you to take advantage of the depth created by shadows. For indoor texture photography, simulate natural light by using an artificial light source with several brightness settings. Adjusting its brightness lets you experiment with how different light levels affect your shots.
4. Experiment with different angles. Shooting from different angles alters the way the light hits your subject, potentially emphasizing textures that weren't visible from your original vantage point.
5. Search for patterns. Repeating shapes and lines make some of the most splendid texture images. Look for texture patterns everywhere, and you'll find many new potential subjects.

### How to Find Interesting Textures to Photograph

Once you know what to look for, you'll find it's easy to train your eye to spot compelling textures to photograph.

1. In nature: No matter what climate you live in, the [great outdoors is an amazing source of inspiring and unique textures](#)—from grass, sand, soil, and snow to plants and trees. If you can safely get close enough to wildlife, animal fur and scales make captivating subjects as well. And for a more complex shot, look for different textures mixed together, like water droplets on a plant leaf or sap on tree bark.
2. In textiles: You can find striking visual textures in fabrics around your home. Think knit sweaters, plaid shirts, wool rugs, drapes, bath towels, afghan blankets, furniture upholstery, and more. See what interesting textiles you have around your house and then fold them into different shapes to create new compositions of shadow, light, and texture.
3. In architecture: The [interiors and exteriors of buildings](#) are filled with various types of textures. Look around for textures like wood grain, peeling paint, brick walls, cement blocks, raised tiles, and corkboard.
4. In food: The kitchen is an easy place to assemble a variety of great textures [for food photography](#). Cooking a complete meal is a great way to give yourself multiple colors, shapes, and textures to capture all on one plate.



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