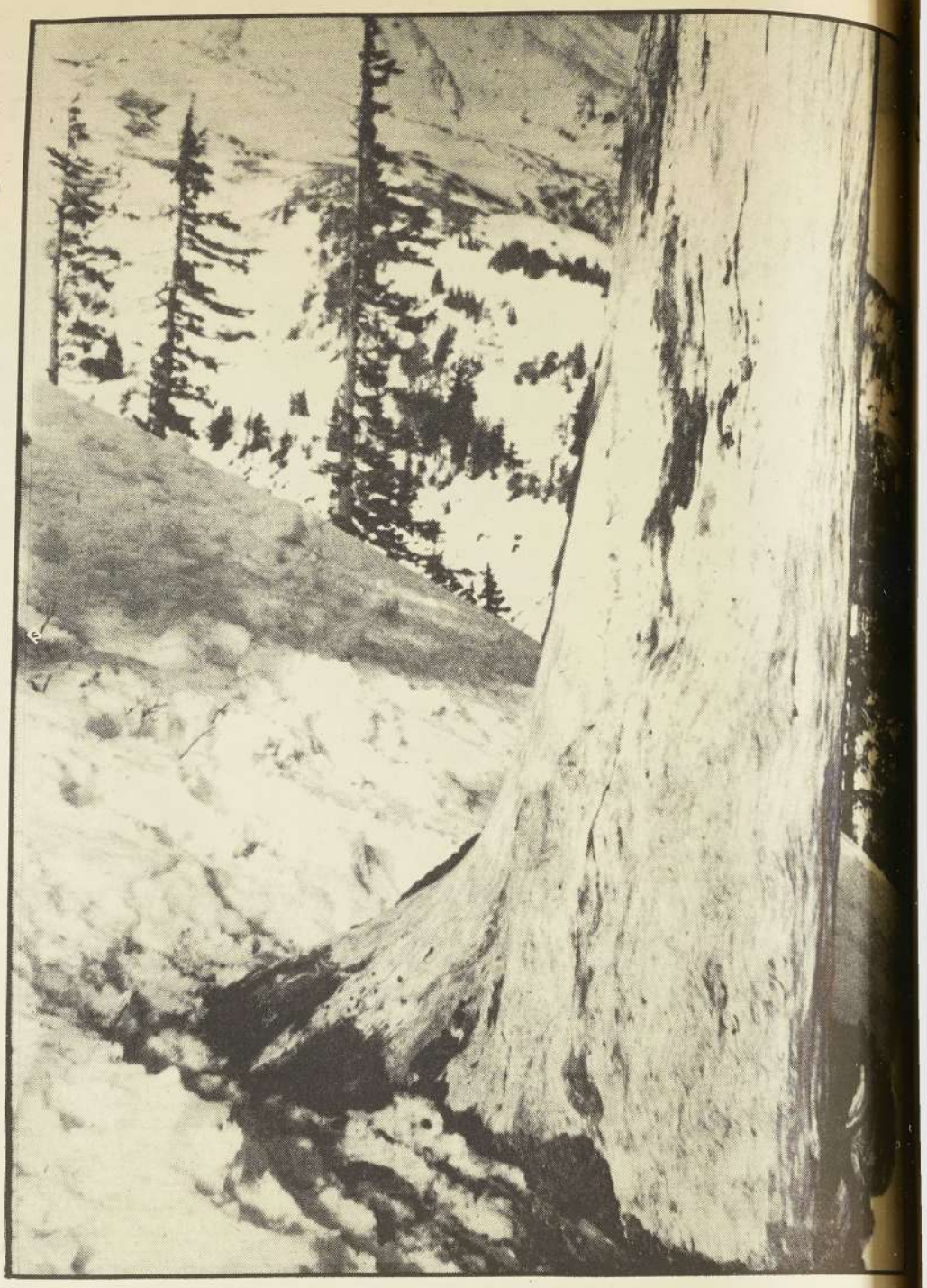
Correct camera techniques help recreate winter wonderland



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Of The Print

Cold, white, brilliantly reflective, wet snow can be difficult to photograph. Excessive light will cause overexposure. Not all cameras can adapt to it by aperture and shutter setting—just as camera cases will not always keep your camera dry.

Of the many options available to help keep cameras dry, plastic bags work the best. A sack of silica gel (which comes with your camera) placed in the plastic bag will absorb moisture which the camera gathers from air.

Plastic bags can be left on camera exposing only front of lens. All lenses should have a protection filter on front element. A U.V. filter (Ultra-Violet) is clear and is made to block out U.V. light rays during sunrise and sunset, preventing blue tint and unsharpness. A skylight filter serves the same purpose and adds warmth to the scene. U.V. filters are primarily used with black and white film, but can be used with color film. A skylight filter is the opposite.

A camera can freeze up so that the mirror or shutter will not work. If this happens simply put it inside your jacket for a few minutes to warm it up. Steam will occur if the camera is warm and suddenly brought out into cold weather.

Film for use in snow should not be of high ASA (American Standard Association). ASA refers to the amount of light that the film will absorb. On sunny days it is good to use an ASA of 125 or less. 64 ASA color slide film, 100 ASA or 125 ASA black and white film work well in an open field of snow or for scenic shots.

Having a low ASA may still not be enough. With your lens stopped all the way down (f/16, f/22) and a high shutter speed (1/1000, 1/500) the light meter may still state a high reading. Neutral density filters come in 2x, 4x, 8x exposure facters. These

can be used to darken scenes without changing color or quality of the light. They can also be used with either color or black and white film.

Polarization filters will reduce glare and reflection while darkening blue sky and bring out clouds. They are adjustable as to how much reflection they withhold.

These basic filters will help darken the amount of light that hits film. Color correction filters become complicated, while black and white filters are fairly easy.

Any yellow to red filter darkens the sky and brings out clouds (increasing contrast). All colors in this procedure, except red and yellow tones, are absorbed in the filter so blue is absorbed making the sky appear darker. All colors except the filter color are absorbed and therefore the opposite color will go darker.

Orange is good in snow, it has a 4x exposure factor that will reduce light. It makes the snow white and will give skin tone correctly. Yellow is not enough and red will cause white faces instead of a grey tone.

Yellow-green improves foliage colors. A green filter also improves foliage colors, but will also give good skin tones and make snow white. Orange and green are best in snow.

Sunrise and sunset will produce some of the most dramatic scenes in the snow. The low angle of the sun will show hills and slopes with the snow giving a feel for the terrain. Bright over head sunlight will washout details in snow.

Some interesting angles in the snow are some that people do not usually see. Try shooting up from the ground and in scenic shots add detailed foreground.

Remember to check lighting frequently, a slight change will greatly effect quality of a photograph. Keep camera dry, moisture will steam up a camera as will sudden and severe cold. Use a lower ASA film and carry filters to add to light.

Do not forget to bring extra film along, placed in a plastic bag and kept cool, which increases film life. Always be on the lookout for new and interesting angles and photographs.