

Stockton Camera Club

The Shutter Tripper

March 2018

February Digital Images of the Month



Wood Duck

Class A Image of the Month - Sheldon McCormick

Sandhill Crane Walking in Water

Class AA Image of the Month - Heide Stover



The Spider and the Fly

Class AAA Image of the Month - Joanne Sogsti



February Print Images of the Month

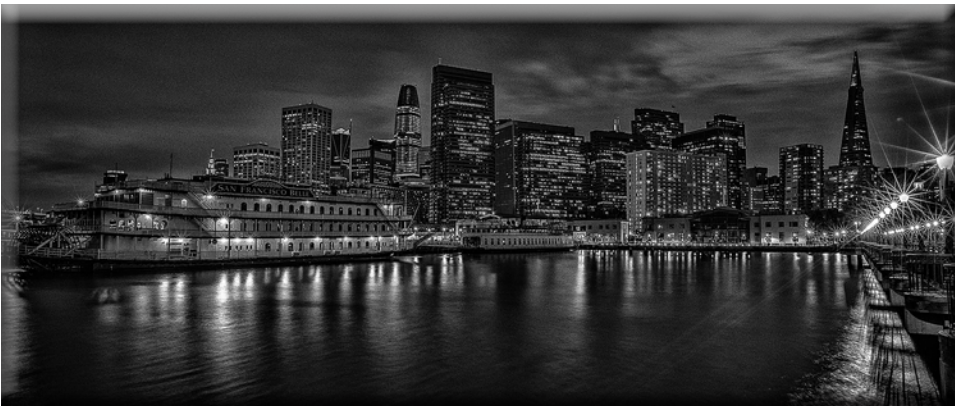


Flo's V8 Cafe

Class A Print of the Month - Wayne Carlson

Church in Bodie

Class AA Print of the Month - Stan Sogsti



The San Francisco Belle and Skyline

Class AAA Print of the Month - Doug Ridgway

February 10's of the Month



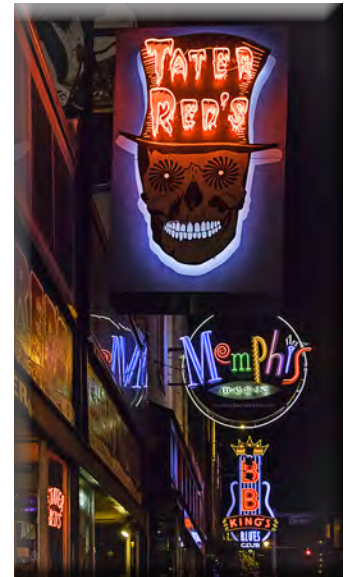
Pair of Sandhill Cranes
Heide Stover



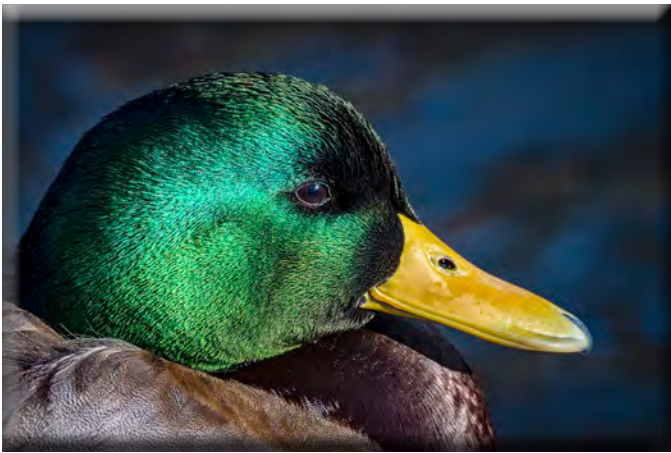
Pigeon Point
Em McLaren



Frosted Leaf
Dean Taylor



Memphis Neon
Sharon McLemore



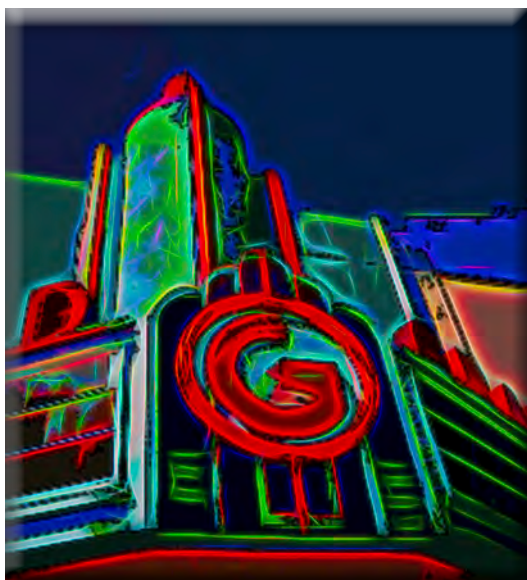
Mallard Drake Close-up
Dean Taylor



#116
Sharon McLemore



Blue Asters
Joanne Sogsti



Grand Theater
Em McLaren



Window at Garry's Lounge
Sheldon McCormick



Ibis in the Water
Heide Stover



Sandstone Flow
Dean Taylor



Camellia Bloom
Christine Blue



Hawk at Bodega Bay
Trey Steinhart



Blue Elephant Car Wash
Joanne Sogsti



End of Day
Em McLaren



Persimmons in Autumn
Elizabeth Parrish



Yuba River Springtime
Trey Steinhart

February Meeting Notes

Heide opened the meeting and Mack introduced the two guests. Both of them found us on line with Google. They are Connie Gatson: wkchng89@gmail.com and Demetris D. Lawrence: motherdear2012@live.com. A former member, James Cahill, returned to the club and rejoined: jcahill@ymail.com Welcome!

1. Heide handed out the Special Subject cards that listed the special subjects for the remainder of this year and part of next year. She also mentioned to the club members that if they did not understand how to fix their image from comments a judge made on their print/images, they could ask the Judge, Sharon, Dean or Heide after the meeting.

2. Trey mentioned a new Google Earth app. that can be downloaded and he will send out an e-mail with the details to the club members.

3. Sharon handed out ribbons for members that entered the year end competition but could not be at the banquet to pick them up.

4. Sharon introduced Jim Cunningham as the judge this month. Jim is a long time excellent photographer who is also a member of the SJVCCC.

Digital Image Competition Winners of The Month:

A - SHELDON MCCORMICK "Wood Duck"
AA - HEIDE STOVER "Wading Sandhill Cranes"
AAA - JOANNE SOGSTI "The Spider and the Fly"

Print Image Competition Winners of The Month:

A - WAYNE CARLSON "Flo's V8 Cafe"
AA - STAN SOGSTI "Church in Bodie"
AAA - DOUG RIDGWAY "San Francisco Belle and Skyline"

Congratulations to all the winners!

The special subject for March is: Arches

Also, the chosen special subjects for the end of this year and part of next year are:

Special Subjects 2018

September - Agriculture,
October- Black & White
November- Prints Only, No Sp. Subject
December - Before (Unprocessed) And After (Processed) Photo

Special Subjects 2019

February - Guilty Pleasure
March - Focus On One Color
May - Backlit
June - Prints Only, No Sp. Subject
July - Gates/Fences

Please let me know if there are any corrections or additions to the notes. I was unable to be at this meeting and want to thank those who contributed to the notes. Em

SCC Officers 2017

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President's Message

March 2018

By Heide Stover

We had a very good judge last month. He was easy on us and had some very good comments about our prints and images. We had a small turnout but all good people. It was also nice to see a few guests join us. I hope everyone will pitch in to make our guests feel comfortable and welcome. Paul does a great job of taking care of this but there are times when he can not be at the meetings so let's all pitch in!

It is always fun to see what people come up with for the special subjects. I am looking forward to it!

I look forward to seeing you all at the upcoming meeting.

Till then, Happy Shooting!

Heide

A Big Thank You to Our Sponsors!



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2018 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.

Stockton Camera Club
February 2018 Competition Standings

This month's judge, Jim Cunningham, of the Merced CC, view 61 images with an average of 9.26 He awarded 26 tens. The following received image of the month honors.

Congratulations to all the Annual winners!!!

Digital Image of the Month Class A – Wood Duck - by Sheldon McCormick

Digital Image of the Month Class AA – Wading Sandhill Cranes - by Heide Stover

Digital Image of the Month Class AAA – The Spider and the Fly - by Joanne Sogsti

Print of the Month Class A – Flo's V8 Café - By Wayne Carlson

Print of the Month Class AA – Church in Bodie - by Stan Sogsti

Print of the Month Class AAA – San Francisco Belle & Skyline - by Doug Ridgway

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

Class A Standings	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Wayne Carlson	37	27	10	37	0	0	0	0	0	0	0	0
Sheldon McCormick	36	26	10	36	0	0	0	0	0	0	0	0
Ron Wetheral	27	27	0	27	0	0	0	0	0	0	0	0
Monica Hoeft	26	26	0	26	0	0	0	0	0	0	0	0
Jim Cahill	25	25	0	25	0	0	0	0	0	0	0	0
Kris Borgen	0	0	0	0	0	0	0	0	0	0	0	0
Gary Brown	0	0	0	0	0	0	0	0	0	0	0	0
Class AA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Heide Stover	39	30	9	39	0	0	0	0	0	0	0	0
Em McLaren	39	29	10	39	0	0	0	0	0	0	0	0
Christine Blue	37	28	9	37	0	0	0	0	0	0	0	0
Stan Sogsti	37	28	9	37	0	0	0	0	0	0	0	0
Elizabeth Parrish	36	27	9	36	0	0	0	0	0	0	0	0
Paul Chapman	34	25	9	34	0	0	0	0	0	0	0	0
Richard Bullard	0	0	0	0	0	0	0	0	0	0	0	0
Ed Richter	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
Doug Ridgway	39	29	10	39	0	0	0	0	0	0	0	0
Joanne Sogsti	39	29	10	39	0	0	0	0	0	0	0	0
Dean Taylor	39	30	9	39	0	0	0	0	0	0	0	0
Sharon McLemore	38	28	10	38	0	0	0	0	0	0	0	0
Trey Steinhart	37	29	8	37	0	0	0	0	0	0	0	0
Susanne Nichols	0	0	0	0	0	0	0	0	0	0	0	0

2018 Calendar of Events

Every 3rd Thursday (Except April, June & Aug) 6:30 PM	West Lane Bowling Alley Stockton	Membership Meeting Contact Heide Stover h1stover@aol.com
Sunday March 10	Ramada Inn 324 East Shaw, Fresno, CA	March SJVCC Meeting
Thursday March 15	West Lane Bowling Alley Stockton	March General Meeting Special Subject - Arches
Thursday May 17	West Lane Bowling Alley Stockton	May General Meeting Special Subject - Travel With PSA Rules
Thursday June 21	West Lane Bowling Alley Stockton	June General Meeting Prints only with no special subject
Thursday July 19	West Lane Bowling Alley Stockton	July General Meeting Special Subject - Flowers
Thursday August 16	To Be Determined	Annual Pot Luck
Thursday September 20	West Lane Bowling Alley Stockton	March General Meeting Special Subject - Arches
Thursday October 18	West Lane Bowling Alley Stockton	May General Meeting Special Subject - Travel With PSA Rules
Thursday November 15	West Lane Bowling Alley Stockton	June General Meeting Prints only with no special subject
Thursday December 20	West Lane Bowling Alley Stockton	July General Meeting Special Subject - Flowers

5 Tips on Composition for Better Photos

By [Alberto Lima](#)
[How To Photo](#)



One of the most important things to master as a photographer outside of exposure and proper shutter speed settings is to master composition. [Composition](#) at its most basic is how a photographer frames his subject within the context of the full scene. Proper composition is the difference from a photograph that is aesthetically pleasing or conveys the proper gravitas from just another snapshot. When using proper composition your photographs become stories about the scene or subject; in this article, we'll take a quick look at some composition tricks that you can learn and try out to take your photography to the next level.



Source: en.Wikipedia.com Tadrart01.JPG: Pir6mon;
derivative work: Teeks99 (talk)

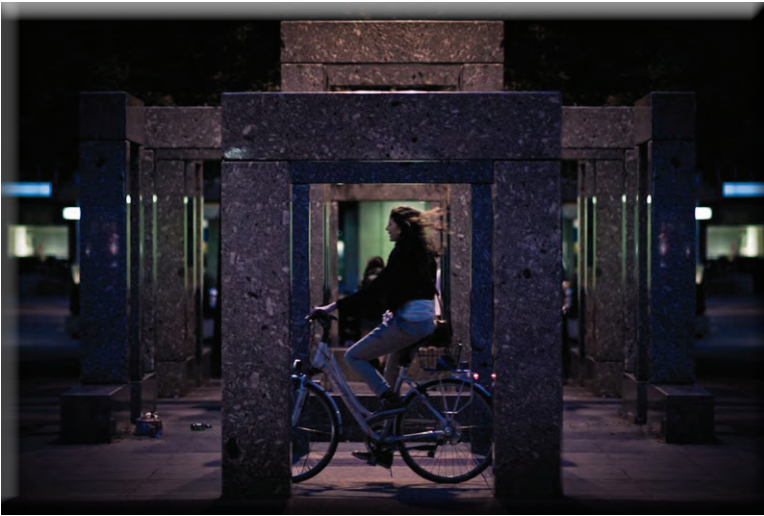


Source: Michael Miller/Flickr

Rule of Thirds

The first and most common composition rule is the rule of thirds. The rule of thirds simply states that by aligning your subject within specific points in a frame you create a natural guide to the viewer's eye leading to the most important points in the photograph. This compositional cue can be visualized by splitting any frame with two vertical and two horizontal lines running through your image. The goal then becomes ensuring your subject sits comfortably within two intersecting points on the frame, occupying a third of your frame.

Nowadays many camera manufacturers have a display option on their cameras's EVF or live view display that automatically overlays this grid on your preview, allowing you to compose before you shoot. If for any reason you may have missed the option to turn this setting on, you can always recompose using a photo editor like [Lightroom](#) or [Apple's Photo App](#) (under advanced edit) and the crop tool.



Source: Fred Mancosu/Flickr

Whenever you're out shooting keep an eye out for these frames as they may help you rethink how you intended to shoot a scene. Personally, I like to use frames in nature/environment to help frame portraits and street scenes.



Source: Nan Palmero/Flickr

When you're out there making images, one way to remember the rule of Leading Lines is to consider where your subject is headed/coming from. By giving your subject context within its scene you can craft a more impactful image and tell a completely different story.



Photo Credit: NASA Earth Observatory/ Flickr

Natural Frames

Our eyes are naturally drawn to certain objects like frames; anything inside of a frame is a visual cue letting us know that there's something of importance or significance within the frame. Naturally one way to improve your photographs is to find naturally occurring frames around your subjects. Frames can be anything from window sills to trees and other fauna that help your subject stand out.

Leading Lines

Another way to direct a viewer's attention to your subject is the use of leading lines. Leading lines can be anything from railings, painted lines, or roads that catch your eye and take it to somewhere else in a frame giving the viewer a sense of depth but also weight in a frame. Leading lines typically will lead the viewer from a less important part of the frame and lead to the main subject. Leading lines are super versatile and can be found in anything from portraits to landscapes, to architectural photography.

Watch the Horizon

A lot of our snapshots tend to keep the horizon line running through the center of the frame. Though there may be nothing wrong with it, even appearing most natural, you can give your images a more dramatic look by playing with the positioning the horizon line in your photographs. In some cityscapes by lowering the horizon line you can better capture the vastness of a skyline or capture the full magnitude of a mountainous scene.



Photo credit: Robert Ramirez / Flickr

Playing with the horizon line in a portrait can help add a mood to your story – whether it places your subject in a more exciting light or adds melancholy, playing with the horizon line can help you tell a different story by taking advantage of space.



Photo by: Alberto Lima/Flickr

Depth

Although photographs are typically a 2D affair, capturing depth in your images is a great compositional element to make your photographs stand out. When making your photographs, always keep in mind where in space your subject is. Bokeh- the soft, out-of-focus space around a subject- is just one way to create depth in an image.



Source: Les Haines/Flickr

Another thing to consider is the full picture when framing your shots; sometimes the scenery lends itself to creating varying degrees of separation and depth. Keep an open eye and look for ways to make your image stand out.

Putting it together

Now that you've got the basics down, look for ways to incorporate these principles into your own photographs. Each rule won't work in every situation but they will help you by giving you a starting point. Try mixing and matching them or ignoring them altogether; give yourself the space and freedom to experiment. Remember the best way to improve your photography is to go out there and keep making photographs.



[Alberto Lima](#)

Alberto is a freelance writer/editor based out of Brooklyn, NY. When he's not writing photography guides and ranting about technology at TheNoisecast.com, you can find him on the streets of New York shooting life as it happens.

Photography Composition Basics: The Rules You Need to Know (and Break)

[EventsFeaturesPhoto](#) - [HomeEvents](#)



A photograph may be technically perfect, but unless the elements are arranged well, the photograph will be static and may lack impact. Rules of composition can help you arrange the elements in the frame in a more cohesive and artistic manner. These same rules usually apply to painting, drawing, photography—and even for arranging knick knacks on your coffee table.

The goal of composition is to direct the viewer's eye, or to guide them to look where you want them to. A well-composed photo should keep the viewer interested, ideally by keeping their eyes moving around the frame.

There's another important goal: the composition of your photograph should support your purpose for the picture, whether it's to create a mood, generate an emotion, or emphasize beauty.



The Basics of Photography Composition Rules Can Be Broken

The very idea of composition may seem a little daunting because of all of the “rules”—but don't worry! They're not exactly principles that must be strictly followed. They are not etched in stone, and almost each one can be broken if you have good reason to do so.

Nevertheless, there are a number of do's and don'ts that can contribute to a good composition. When you're not quite sure what arrangement will make the picture look better, you won't make a mistake if you compose according to these principles. As with all art, you have to know and understand the “rules” before you can break them effectively.

Horizontal or Vertical?

One of your first decisions in taking a picture is whether it should be horizontal or vertical. The shape of the camera encourages us to hold it horizontally, but the subject (not convenience) should determine the orientation. A vertical format emphasizes verticals, so vertical subjects usually belong in a vertical frame. Conversely, horizontal ones should be in a horizontal frame.

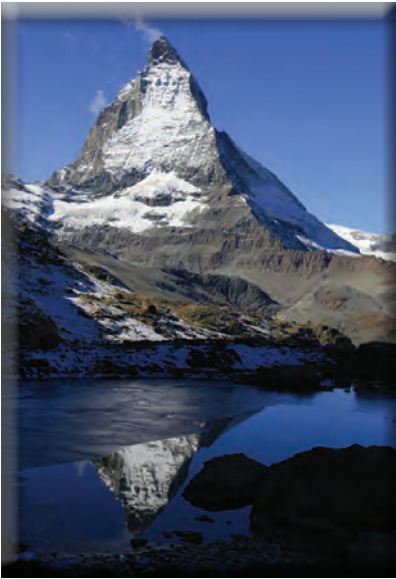
Verticals are also good for portraits, while horizontal is usually best for landscapes and cityscapes.

However, this is where “breaking the rules” comes in. When doing landscape photography, for example, you may feel inclined to position the camera horizontally. But you don't have to, especially if you want to control the mood the photo conveys.



Here are a few things you may not have thought about with regard to image orientation:

Horizontal formats can convey a feeling of calmness and tranquility.



Vertical formats convey strength, power, dignity, and majesty.



Want to emphasize depth in the scene? Turn the camera vertically and you influence the eye to travel farther into the scene.



When shooting a landscape, hold the camera horizontally and you can emphasize the wide expanse of the scene.

Simplification

Probably the most important key [to good composition](#) is to simplify, simplify, simplify. You want everything in the frame to support your main idea. This means including only the essentials and cropping out anything that would be distracting. If it doesn't add to the idea, it detracts from it. Leave it out.



Painters have it easy—they start with a blank canvas and add only what is relevant. Photographers, meanwhile, will have to scrutinize the scene in front of them and decide what to include and what to leave out in order to get a good composition. This means changing your position, using a longer focal length lens, adding or removing objects from the scene, or “Photoshopping” objects out so you end up showing just the relevant elements.



Simplification is also important in pictures of people. Usually we don't need to make a full-length portrait—it's their faces that are most meaningful.

Generally, the simple, straight-to-the-point image is what you should aim for. However, there may be times when you feel that showing the subject in its environment tells the story better. And sometimes, utter confusion is just what you want to convey. (Just ask any street photographer!)

Simplification, as important as it is for making pictures that have impact, is one of the many rules you can break if you have a good reason for doing so.

Center of Interest

The center of interest is the focal point or the main subject you want your viewers to look at.



But do you always need a center of interest? Not necessarily. As in the pictures above, it helps [to practice balance in your photos](#), but you may not need a center of interest if the picture is a mood shot, a pattern that fills the frame, or if it has several elements working together to create a central theme, which is often the case in landscapes.



And what about having more than one center of interest? With two subjects of equal importance, the viewer doesn't know what you want him to look at, and his eye bounces back and forth between them.



However, if you have more than one subject of equal importance, you can unify them by having them touch or overlap or even look at each other or at a common object. This essentially creates a single center of interest.



But having two equally important subjects does work when you want to emphasize their similarity or dissimilarity.



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