

# Stockton Camera Club

**The Shutter Tripper**

**July 2018**

**June Print Images of the Month**



**Ospreys**

Class A Print of the Month - Sheldon McCormick



**Amgen Tour**

Class AA Print of the Month - Rich Bullard

**Ovals and Rectangles**

Class AAA Print of the Month - Sharon McLemore



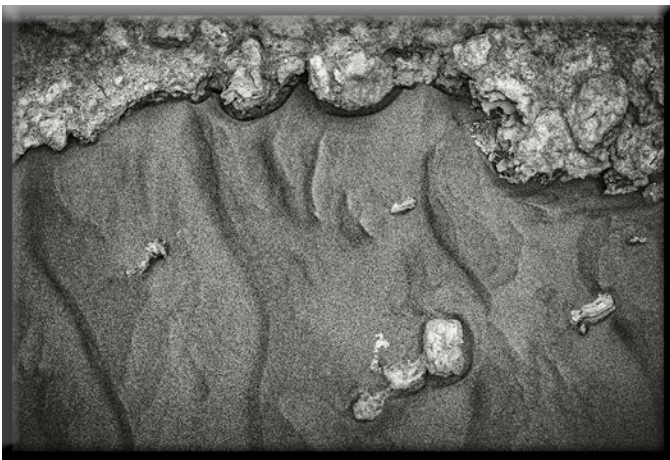
# June 10's of the Month



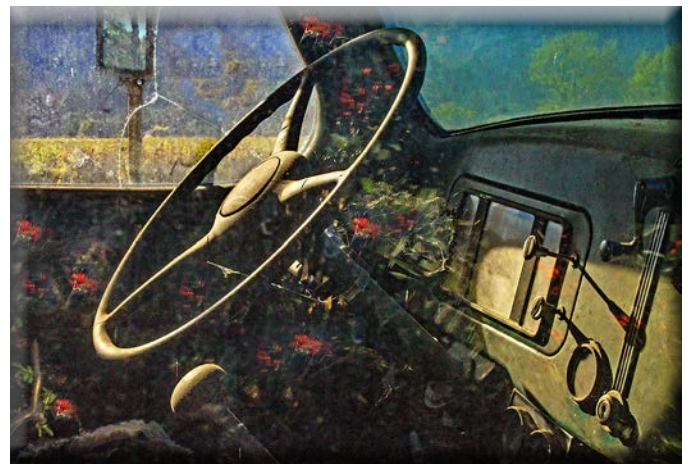
**Lavender Field**  
Mac McCormick



**Steam Railway**  
Jim Cahill



**Death Valley Textures**  
Dean Taylor



**Cobwebs, Flowers and a Relic**  
Joanne Sogsti





**Owl Fledging**  
Mac McCormick



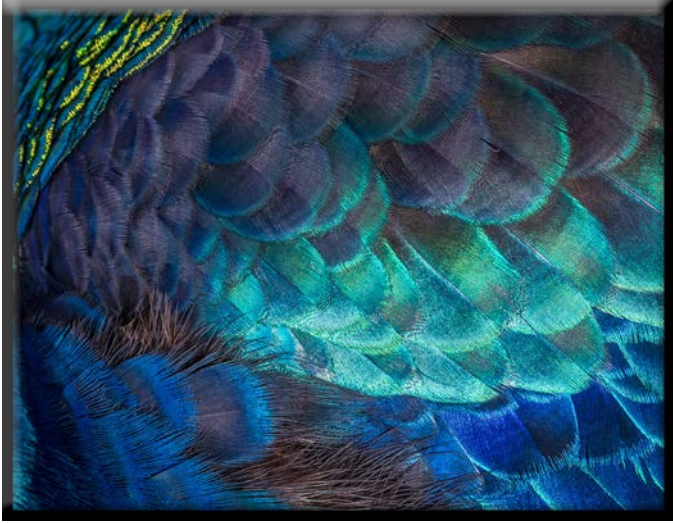
**Final Three**  
Dean Taylor



**German City on the Danube**  
Rich Bullard



**Lotus Leaf Reflection**  
Joanne Sogsti



**Peacock Feather Detail**  
Dean Taylor

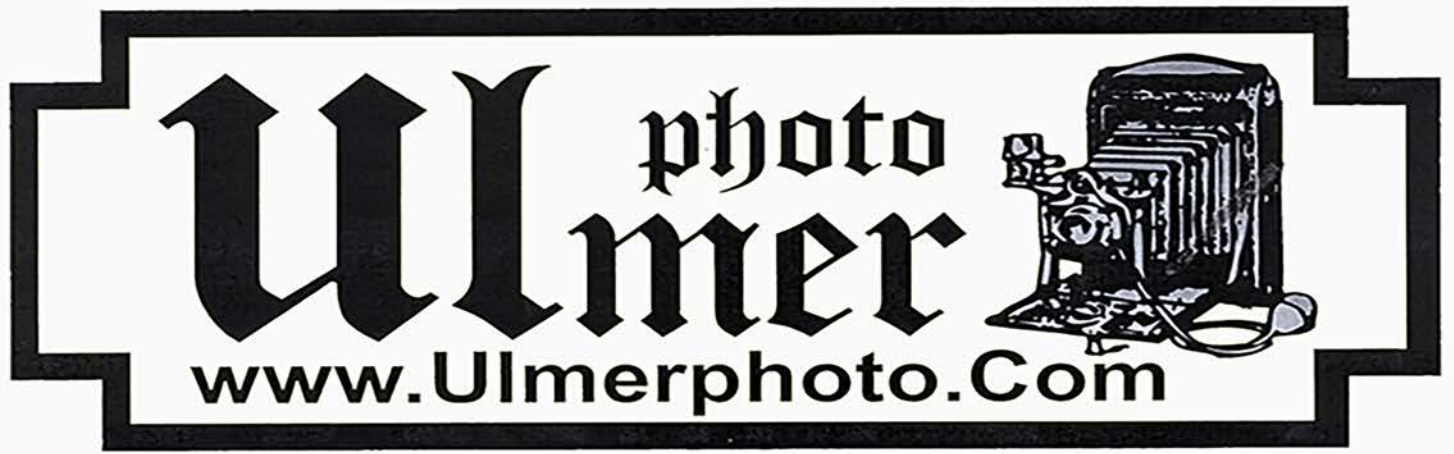


**Point Reyes Beauty**  
Joanne Sogsti



**Tire on a Rope**  
Sharon McLemore





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## June Meeting Notes

Heide opened the meeting. Paul introduced the 3 guests, Chris & Brenda De Roos and Esther. Sheldon took notes as I was not able to be there.

1. Heide said the Lodi Grape Festival starts September 13-16. The entry deadline is 5PM August 17. The entry fee is \$4.00 per entry. You can take your entries to Jackson Hall, Lodi Fairgrounds between August 24, 9 AM and to 2 PM Aug. 25. You can also pick up the Entry Guide Book at the festival ground office in Lodi or go to [www.grapefestival.com](http://www.grapefestival.com)

2. Heide asked members to put their name a list on the back table if they needed a name tag so Paul could make tags for them.

3. Be sure and take in Dean's show hanging at the Lodi Community Art Center until the end of this month. Also Heide will have a show at Hutchin Street Square in Lodi starting August 3. There will also be a reception for her from 6 PM to 8:30 PM there on August 3. Congratulations to both of you!

Dean introduced this month's judge, Bruce Gregory. Bruce's friend and our judge last month, Mike Schumacher, came with Bruce. This month was "Prints Only" and members that received 10's, please remember to send digital images of their prints to Doug so they can be put in the Shutter Tripper.

### WINNING PRINTS OF THE MONTH:

CLASS A OSPREYS by Sheldon McComick

CLASS AA AMGEN TOUR by Richard Bullard

CLASS AAA OVALS AND RECTANGLES by Sharon McLemore

Congratulations to all the winners!

July's Special Subject: Flowers

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

Thanks again Sheldon for taking the notes. em

## SCC Officers 2017

### 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

Sharon McLemore, 401-0192

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

### Secretary

Em McLaren, 823-7287

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

### Treasurer

Susanne Nichols

Email: [66susnic@gmail.com](mailto:66susnic@gmail.com)

### Committee Chairs

#### Hospitality Chairperson

Paul Chapman

Email: [uscgchappy@yahoo.com](mailto:uscgchappy@yahoo.com)

#### Print Competition Chairperson

Trey Steinhart 471-8438

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

#### Refreshments Chairperson

Sheldon McCormick 931-0461

Email: [smccormick11@hotmail.com](mailto:smccormick11@hotmail.com)

#### Shutter Tripper/Educational

Doug Ridgway 617-7050

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

#### Web Master

Janelle DeRuosi, 838-1881

Email: [jderuosiphotography@gmail.com](mailto:jderuosiphotography@gmail.com)

## President's Message

July 2018

By Heide Stover

I really enjoyed the judge and his comments at our last meeting. He had good critics on the prints and I found them helpful. The competition is not just about getting the high scores but is also about learning to improve our work. The meetings are about getting together with other people, with photography as an interest, and wanting to improve on it. We had a great group of members present at the meeting and I feel that all that were there had these things in mind. This is what makes the meetings fun. I look forward to seeing everyone at the next meeting.

Get out there and start shooting your flowers!

## 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

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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 June 2018 Competition Standing

Bruce Gregory, of the Placer Camera Club, viewed 37 prints with an average score of 9.43. He awarded 15 tens.

Print of the Month Class A – Ospreys by Sheldon McCormick  
Print of the Month Class AA – The Peloton Amgen Tour by Richard Bullard  
Print of the Month Class AAA – Circles & Rectangles by Sharon McLemore

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	150	120	30	37	39	39	35	0	0	0	0	0
Sheldon McCormick	147	120	27	36	35	38	38	0	0	0	0	0
Jim Cahill	90	80	10	25	0	38	27	0	0	0	0	0
Ron Wetherell	46	46	0	27	0	19	0	0	0	0	0	0
Lanny Brown	46	26	20	0	10	18	18	0	0	0	0	0
Monica Hoeft	26	26	0	26	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	152	123	29	39	39	37	37	0	0	0	0	0
Paul Chapman	141	113	28	34	37	36	34	0	0	0	0	0
Em McLaren	115	86	29	39	38	38	0	0	0	0	0	0
Christine Blue	114	85	29	37	39	38	0	0	0	0	0	0
Richard Bullard	111	93	18	0	37	36	38	0	0	0	0	0
Elizabeth Parrish	108	82	26	36	34	38	0	0	0	0	0	0
Stan Sogsti	37	28	9	37	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
Dean Taylor	156	128	28	39	39	39	39	0	0	0	0	0
Joanne Sogsti	154	125	29	39	37	39	39	0	0	0	0	0
Sharon McLemore	153	124	29	38	39	39	37	0	0	0	0	0
Trey Steinhart	111	85	26	37	37	37	0	0	0	0	0	0
Doug Ridgway	78	58	20	39	39	0	0	0	0	0	0	0
Susanne Nichols	40	20	20	0	20	20	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 <a href="mailto:h1stover@aol.com">h1stover@aol.com</a>
Thursday July 19	West Lane Bowling Alley Stockton	July General Meeting Special Subject - Flowers
Thursday August 16	To Be Determined	Annual Pot Luck
Friday August 16	Lodi Grape Festival Grounds 413 E Lockeford St, Lodi, CA 95240	Entry Deadline is 5PM
Friday Aug 24 - Saturday 25 2:00pm	Jackson Hall Lodi Grape Festival Grounds 413 E Lockeford St, Lodi, CA 95240	Entry Deadline is 24th - 10:00am to 5:00 25th - 9:00 to 2:00
Thursday - Sunday September 13 - 16	Lodi Grape Festival Grounds 413 E Lockeford St, Lodi, CA 95240	2018 Lodi Grape Festival
Thursday September 20	West Lane Bowling Alley Stockton	September General Meeting Special Subject - Agriculture
Thursday October 18	West Lane Bowling Alley Stockton	October General Meeting Special Subject - Black & White/Monochrome
Wednesday October 24	South Parking Lot Woodbridge Ecological Preserve Woodbridge Road	Sandhill Crane Photo Opportunity 4:30 - Dark
Thursday November 15	West Lane Bowling Alley Stockton	November General Meeting Prints only with no special subject
Thursday December 20	West Lane Bowling Alley Stockton	December General Meeting Special Subject - Before (Unprocessed) And After (Processed) Photo



## The Art of Photographing Flowers

By [Guest Poster](#)

My favorite offshoot of landscape photography is flower photography. It is a bit easier to pursue than landscape, since you needn't travel very far to get unique and beautiful images. All you have to do is step into your own garden or visit a public garden to find a world of beautiful flowers to photograph. But it takes skill – plus a little something extra – to be able to make really beautiful flower portraits. In this essay, I'd like to share some of my methods with those who are interested in photographing flowers.

### Lenses

The lens you choose for flower photography has to capture good levels of detail, which is true for many options on the market. I have successfully shot flowers using a 50mm lens, but have also used focal lengths up to 300mm with success. Of course, the best lens is the one that you have. You can always make adaptations to get the results you want.

One lens I have tried in the past for flower photography is the Nikkor 50mm f/1.2 manual focus lens. To capture flowers with that tantalizing f/1.2 is almost impossible to resist. I first used it on my D300s and then tried it on my D800. My experience was, at f/1.2, it is an extremely difficult lens to use for flower photography. The depth of field is very shallow – almost as shallow as using a macro lens and focusing at extreme magnifications. Although I have gotten some lovely flower portraits from the 50mm f/1.2, with an ethereal misty feel to them, my conclusion was that the effort and frustration involved make it a poor choice for a general flower lens.



NIKON D810 @ 50mm, ISO 160, 1/2500, f/1.2

Depending on your goal, dedicated macro lenses certainly will work. I have used my 105mm macro to shoot flowers. You can get very close up and detailed photos of your flower's anthers, stamens and pollen with a macro. You can capture bugs on flowers with great detail, highlighting every hair on the bug and every notch on its legs. I sometimes jokingly refer to this level of detail as a flower colonoscopy. I don't consider my macro as my best choice of flower lens.



NIKON D810 @ 180mm, ISO 200, 1/2000, f/5.6

Now I come to the type of lens that I think works best for flowers. That is the zoom lens. I've worked with 16-85mm, 24-70mm, 24-120mm and 28-300mm. You can get very good results with any of these ranges of zoom. My favorite by far is my Nikkor 28-300, which happens to be my go-to lens that I use for practically everything. I like zooms because they give you a lot of freedom when making your composition. You can zoom out and capture more than the flower, or zoom in and capture only the flower, while standing in one place and seeing what looks best in the viewfinder.



## Aperture

The intuitive choice for aperture is usually going to be a wide open aperture. People generally start off with the largest aperture that their lens has, and it yields great results, too. But one must be careful. Wide apertures have a rather narrow depth of field, and it is tricky to learn how much of your flower will be in focus at your largest setting. Sometimes you have a great composition, but only the front of your flower is in focus. You can compensate for this by backing up a bit and reshooting your picture. More of the flower will be within your depth of field, but often the picture will no longer be as detailed as you wanted it to be.



NIKON D800 @ 70mm, ISO 250, 1/500, f/2.8

The next thing to try would be to close down your aperture by a stop or two. Remember my f/1.2 that I spoke of earlier? That aperture caused a lot of deletes, so I tried f/1.4 or f/1.8 and got better results. You still get plenty of detail and bokeh with these apertures, and you get much more of your flower in focus. Now, if your biggest aperture is something like f/3.5 or f/4, as it is on many zoom lenses, just use its widest aperture for the same results.

Some testing is required here. You need to find out how your lens handles, and how your images look at various settings. As with most things, one develops favorite apertures when shooting flowers. If you persevere in this genre, you will eventually develop an instinct for what will work with your chosen lens.



NIKON D850 @ 150mm, ISO 400, 1/400, f/5.6

## Shutter Speed

For great detail, you need fast shutter speeds. As most people know, this is where ISO comes in. If your lens is wide open, but you still can't get a fast enough shutter speed, increase your ISO to give yourself some leeway.

In general for flower photography, a shutter speed of 1/250 will give you the detail you want. A fast speed is always preferable, although there is no use in going to extreme values like 1/5000. Now, that is a bit of hyperbole. I think you'd seldom see one that high, but realistically if your shutter speed is 1/1000 for flower photography you can afford to go slower. A good range is 1/200-1/800. Any shutter speed in that range will give you good detail.

Of course, there are other considerations that will affect how you want to employ your shutter speed, too: your intended brightness for the picture, the potential for blowing out highlights, an ugly background that you don't particularly want to capture, and so on. All of these things help determine how you want to set your shutter speed. Ditto for aperture, by the way. You must juggle your settings to get the effect you want.



NIKON D810 @ 105mm, ISO 800, 1/1000, f/11.0

## Handheld vs Tripod

I am a handheld person. This cuts me out of the discussion of when to use a tripod. You the reader must decide whether or not to use a tripod; I can offer no advice here. But I will say that tripods work very well for shooting flowers, especially with a macro lens or a big zoom lens that is hard to hold.



NIKON D810 @ 105mm, ISO 1000, 1/1600, f/16.0

### Composition

Composition is everything. Without good composition, your flower photos will be bad. Good composition is a learned skill. You want to frame your flower pleasantly. If your flower is on a bush, it is usually a good idea to avoid all the other branches that may get in your way. Sometimes, your only option is to clone them out in post processing.

If you have steady hands, you can hold extra branches aside with one hand while you take your picture with the other. But beware of your own shadow! You also want to avoid bright sunlight that peeks through spaces in your branches. These will invariably result in blown highlights, and more often than not ruin your entire photo. A small shift in perspective can often eliminate those bright areas so you don't have to deal with them at all, which is the best solution.

Sometimes, I will abandon perfect flowers without shooting them, just because of too much sun unavoidably peeking through small spaces in the branches. Those bright areas are picture killers. But if you are photographing flowers that are not on bushes, you won't run into these issues, since the lighting on your flower will be relatively even.

Another thing to think about is anything behind your flower. An ugly wall, fence, sidewalk or flower pot rim can ruin your beautiful flower photo. So can a busy background. Zooming in helps a lot in these situations. Sometimes, you just have to live with that ugly area of your photo.

The sky while you're taking pictures is another thing to think about. If the sky is too bright, it can ruin a picture. The same goes for too much sun, which can lead to poor colors and flowers that look too harsh. The opposite is also true – too much shadow can make your photos look dull, without enough contrast.



NIKON D800 @ 150mm, ISO 125, 1/160, f/6.3

So, there are about two hours a day in which you can get great flower photos. Okay, I am kidding! But you do need to watch out for the sun when composing a flower picture. High noon is not the best time of day to photograph garden flowers, and neither is a day with too much cloud coverage.

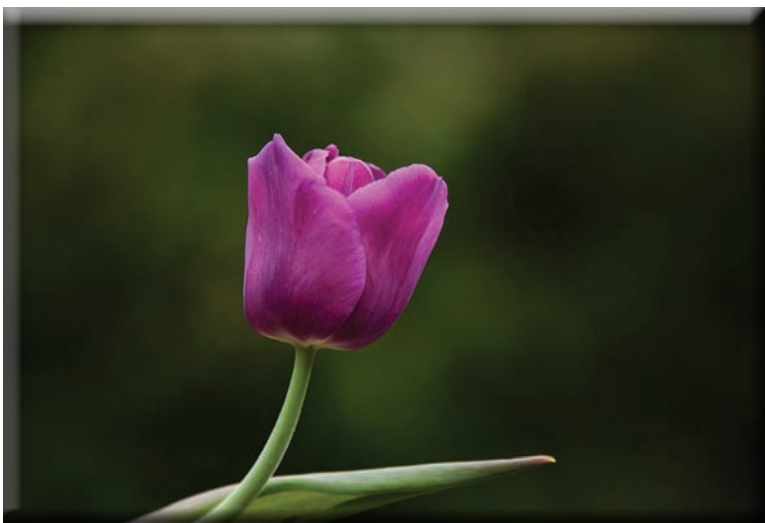
Also, when shooting flowers you want to watch out for dead leaves, drooping petals, dirt on the flower, ants in the flower,

black or brown spots, and other unsightly flaws. Many of these flaws can be removed in editing using a clone stamp, but it is always best not to include them in the first place. Learning to use a clone stamp so that the flower looks perfect is another whole area of study. If you don't do a good job of it, don't bother at all; ugly editing is as bad as taking bad pictures in the first place.

### Artistry

There is another element to flower photography: artistry. It is that "little something more" that makes the difference between a snapshot of a flower and a portrait of a flower. You should remember that flowers are living things – things that the photographer can interact with and relate to. Without this interaction, you get a snapshot. With it, you capture the essence of the flower.

A more scientific word would be intent. I think that all good photographers interact with whatever they are



NIKON D810 @ 300mm, ISO 250, 1/50, f/6.3

photographing. That is shooting with intent. I know that this is a necessary element to flower photography. The way I word it to myself is that the flower has to let you in. Some days they just don't open themselves to you; that's when you get a snapshot. The next day, a flower will open itself to you, and your picture will take your breath away. Feeling is a big part of flower photography.



NIKON D810 @ 300mm, ISO 200, 1/60, f/5.6

### **Final Thoughts**

It takes time to become really good at flower photography. It can take years to develop the eye for good composition and technique. But the journey is fun! I hope these tips are helpful to anybody who wants to be successful at capturing the beauty of flowers.

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Thank you to reader Elaine Lansdown for this guest post, submitted as part of the Photography Life guest post contest! To see more of her flower photography and other work, take a look at [Elaine's website](#).



# What Lens Should You Use for Flower Photography?

The Answer Might Delight You

Posted by [Sheen Watkins](#)

Spring has definitely sprung. Nature's vast array of quickly changing colors, foliage and landscapes have added punch from flowers representing all colors of the rainbow. You may have read Christina Harman's recent article [10 Tips for Stunning Flower Photos](#) with a bevy of tools and tips for photographing flowers.



Photo by Sheen's Nature Photography

When we intentionally search for flowers to photograph, a lot of us automatically reach for our macro lenses. The beautiful petals, textures, features and colors are all perfect macro moments. In photography, it's easy to get caught up in our comfort zone. This is especially true with [macro lens](#) and flower combinations.

→ Related reading: [7 Ideas for Spring Photography Projects](#)



Photo by Sheen's Nature Photography

## Let's shake things up a bit.

The next time you go out to shoot flowers, leave the macro at home! I remember the first time I left it behind. I walked up to a flower and immediately regretted leaving the macro in the car. Since it was two miles back to the vehicle, I had no choice but to pull out my camera with the attached nifty fifty (Nikon 50mm 1.8 prime lens). That moment was pivotal and truly validated the mantra of the best lens to use is the one on your camera (ok, [bird photography](#) excluded).

We'll highlight flower photography examples, techniques and considerations using prime, telephoto, wide angle and macro lenses.

## Prime Lenses

Primes are available at many focal lengths. These include 14mm, 24mm, 35mm, 50mm and 85mm and beyond. Primes are fast, sharp, lightweight and typically cost less than a high quality zoom.

The freedom of a prime! When photographing with a prime, such as the 50mm, I don't bring the tripod unless I'm working with [long exposures](#) or [focus stacking](#).

[Landscape Legend Lightroom Presets](#): Save time and get amazing results with our presets! Landscape Legend is the most comprehensive collection of Lightroom presets specifically created for landscape and nature photos. [On Sale Now!](#)

## Which prime should you use?

Any prime depending on what you want to accomplish. The 50mm is very flexible allowing you to work close in and further away. The 85mm, used quite frequently in portraits, creates lovely 'portraits' of flowers. Wider angles such as the 14mm and 24mm can be used creatively to take in the background as a part of the flower's story.



Photo by Sheen's Nature Photography

The flowers below were taken on the beach at sunset. I had planned on taking photos of our friends on the beach and had only the 50mm. When I saw the delicate shades of violet, my thought of photographing people vanished.



Photo by Sheen's Nature Photography

The following white woodland flowers were captured with the 85mm. This focal length pushed me further away from the subject than the up close and personal approach with the macro.



Photo by Sheen's Nature Photography

### Telephoto Lenses

Flowers and [telephoto lenses](#) make a winning combination too. Just as a telephoto isolates and separates your wildlife subject from the surroundings, the same is true with telephoto lenses and flowers

Telephotos leverage distance and separate the flower from the background. First, minimize the distance between the camera and the flower. Second, leverage distance between the flower and the background. Start with big apertures (low f/stop number) to create a shallow depth of field.

The spiny cactus was about 10 feet away from the 500mm lens. The cactus had a relatively large amount of space in front of other cacti in the background. Working with an aperture of f/7.1, the background was a soft wash of color framing the cactus.

→ Related reading: [Reviews of the Best Telephoto Lenses for Canon DSLRs](#) and [Reviews of the Best Telephoto Lenses for Nikon DSLRs](#).





Photo by Antediluvial / CC BY 2.0

The image below takes in a large field of view including both the field of flowers and big sky.

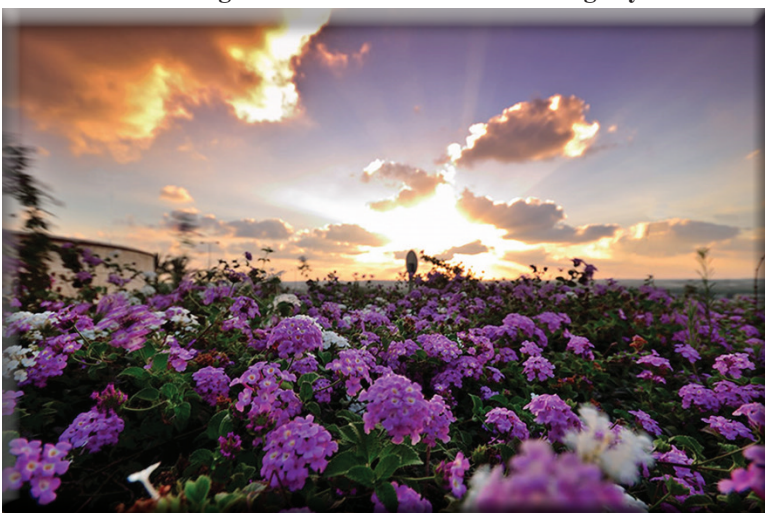


Photo by Antediluvial / CC BY 2.0



Photo by Sheen's Nature Photography

## Wide Angle Lenses

Wide angles can add a creative dimension. Wide angles exaggerate depth and distort scale. In flowers, wide angles can add emphasis to our foreground subject while taking in the overall area. To achieve the effect, move in close to your flower as in the tulips below. Notice how the center appears much closer and larger in scale than the others in the bouquet.

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→ Related reading: [Reviews of the Best Wide Angle Lenses for Canon DSLRs](#) and [Reviews of the Best Wide Angle Lenses for Nikon DSLRs](#)

## Macro Lenses

Macro photography lenses have a life size magnification of a 1:1 ratio. The ranges of macro focal lengths start from 40mm and reach up to 200mm. The shorter focal lengths require moving in closer to the subject. The longer the focal length, the greater the working distance. Longer focal lengths such as 100mm and up are helpful when photographing skittish subjects such as bees and butterflies. A 150 – 200mm provides the greatest working distance.

→ Related reading: [Tips for Macro Flower Photos](#)

The honeybee on the sunflower was taken using a Nikon 105mm. Tip: Bees, butterflies and insects move slower in the morning when the temperature is cooler so you may want to start early.

The longer the macro length, the higher the price in most cases. Balancing how much you want to spend and what working distance you need will help guide your purchase.

→ Related reading: [Reviews of the Best Macro Lenses for Canon DSLRs](#) and [Reviews of the Best Macro Lenses for Nikon DSLRs](#)

Photography Tips for Versatility & Fun in Post Processing

1. Take multiple images of the same perspective using multiple f/stops – start with the most shallow depth of field (big aperture/small f/stop number) and work your way down.
2. [Bracket exposures](#) for working with HDR or simply for more to choose from in post processing (tripod needed)
3. Take multiple focal points for focus stacking your images in post processing (tripod needed).

On your next flower shoot, before reaching for the macro, commit to using a different lens. Apply multiple f/stops, bracket exposures and hone in on different focal points. The results will delight you.