

Stockton Camera Club

The Shutter Tripper

August 2019

July Digital/Print Images



Now That is a Gate

Digital Image of the Month - Wayne Carlson



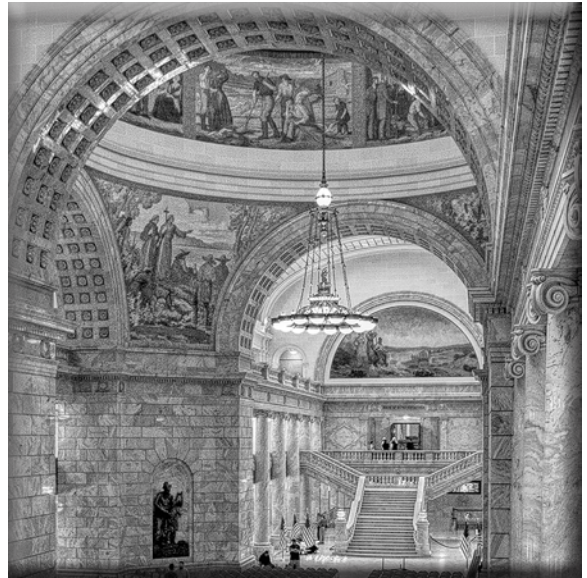
Escaping Oz

Print of the Month - Darrell O'Sullivan

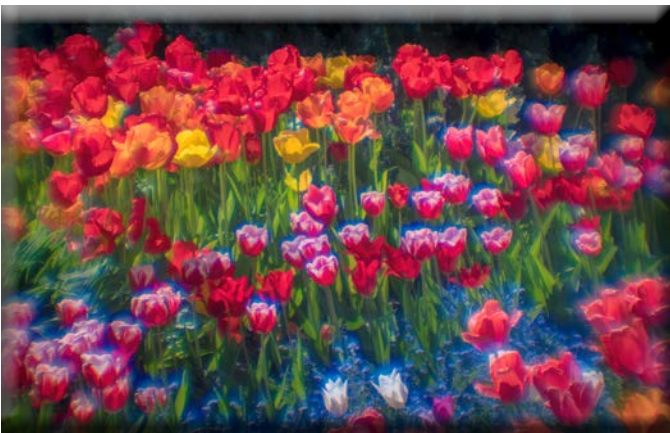
July 10's



The Wheel Fence
Sharon McLemore



**Inside Salt Lake City
Capitol Building**
Heide Stover



Tulip Splendor
Dean Taylor



Spash on Yuba River
Trey Steinhart



**Tourists viewing Hot Springs in
Yellowstone National Park**
Heide Stover



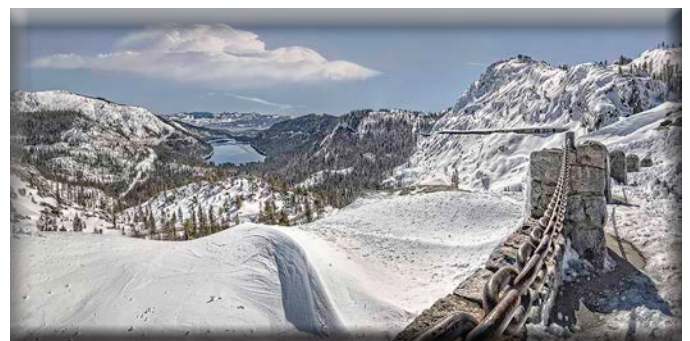
Fall in the Tetons
Sharon McLemore



Preston Castle
Em McLaren



Teton Barn Gate
Dean Taylor



Chain Fence and Donner Lake
Trey Steinhart



Two Osprey
Sheldon McCormick



Pulled Over
Lanny Brown



Hatching
Praying Mantis
Heide Stover



Old Fashion Girl
Em McLaren



Laguna Beach
Pirates Tower
Joanne Sogsti



Contemplation
Trey Steinhart



\$31,990 of \$100,000 goal



Raised by 232 people in 9 days

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[Picture Tim Ulmer Healthy](#)

Picture this, our dear friend and community servant Tim Ulmer is facing a health challenge that impacts not only Tim but our entire community. Many of us know Tim as a selfless servant offering his talent of photography to our fundraising and family events throughout San Joaquin County.

Tim has been diagnosed with Hairy Cell Leukemia, a life-threatening cancer.

Tim's treatment will begin in early March with five straight days of chemotherapy resulting in compromising his immune system. For the next 3 months Tim will be in treatment that leaves him weak, unable to keep his business open, and unable to fulfill his philanthropic photography work.

Tim Ulmer has spent countless hours documenting our fundraising events-often free of charge. Tim needs us to step up now as he faces an immediate need to cover the mounting costs related to the cancer treatment, lost wages, special dietary items, meals, and other living expenses.

Photographs have a way of feeling, touching and loving. It remembers little things and captures the humanity of the moment. It is our moment to capture true humanity through our giving. Together we can and will meet our \$100,000 goal!

Picture a healthy, vibrant Tim Ulmer.



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President's Message

August 2019

By Heide Stover

It was nice to see all the great images and prints at our last meeting. We do have good photographers in our group. Bruce Gregory is a wonderful judge and I hope you all got as much out of his comments as I did.

Remember that next month is our potluck. Be sure to get your RSVP's in to me. We will be having the life webinar from Skylum. I have their HDR program and like it very much.

The days are hot but if you get out in the early morning you can get some cooler time in to photograph. Since we have a break from our competition you have more time to play.

Hope to see you at the potluck.

Happy Shooting

A Big Thank You to Our Sponsors!



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2019 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
Thursday August 15	Trey & Becky Steinhart's Home	Annual Pot Luck 6:00 - ?
Thursday September 19	West Lane Bowling Alley Stockton	September General Meeting Special Subject - Photo Journalism
Thursday October 17	West Lane Bowling Alley Stockton	October General Meeting Special Subject - Monochromatic Color Scheme
Thursday November 21	West Lane Bowling Alley Stockton	November General Meeting Special Subject - Prints Only
Thursday December 19	West Lane Bowling Alley Stockton	December General Meeting Special Subject - Tools

2020 Calendar of Events

January 16	TBA	Annual Banquet
Thursday February 20	West Lane Bowling Alley Stockton	February General Meeting Special Subject - Motion/Movement
Thursday March 19	West Lane Bowling Alley Stockton	March General Meeting Special Subject - Sequence of 3
April	TBA	April Workshop/Photo Opportunity
Thursday May 21	West Lane Bowling Alley Stockton	May General Meeting Special Subject - Urban/Cityscapes
Thursday June 18	West Lane Bowling Alley Stockton	June General Meeting Special Subject - Prints Only
July 19	West Lane Bowling Alley Stockton	July General Meeting Special Subject - Reflections

Meeting Notes July 2019

Heide opened the meeting. There were no guests. Heide wanted to remind everyone that deadline for the Grape Festival entry form and fee are due by Aug. 16 at 5 PM. You can also mail it in. Don't forget the road there is under construction.

1. The yearly Potluck will be held Thurs. Aug. 15 at 6 PM. Heide is hoping Skylum will have a presentation but they are requesting 50 people. She is hoping other clubs will want to participate but if it does not work out Heide will present an Image Analysis Program instead. She is asking that you e-mail her to RSVP and what dish you will bring. She will e-mail Trey's address and gate code for all who respond. h1stover@aol.com

2. Chris announced that For The Sake Of Art will be having a fund raiser. The organization provides outreach and art for kids and adults. It will be on Sept. 21. The fee is \$30 but if you participate by showing and/or selling your photography, it will be free to you. For more info please call or e-mail Chris: deroos420@att.net or call him at (209) 915-3280

3. Doug announced that the Delta College Photo class dropped its prerequisite of taking a Photo 1 class first before taking their Digital Photography class.

Heide introduced the judge for this month. Bruce Gregory has been doing photography since 1971. He has a BA in the photography studies area. He has been judging since the mid 80's and "knows what I like."

PRINT OF THE MONTH WINNER:

"Escaping Oz" by Darrell O'Sullivan

DIGITAL IMAGE OF THE MONTH WINNER:

"Now That's A Gate" by Wayne Carlson

Congratulations to the winners!

There will be no competition meeting in August but a Potluck instead.

The special subject for September will be Photo-journalism.

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

Stockton Camera Club
June 2019 Competition Standings
Congratulations to all the winners!!!

PRINT OF THE MONTH WINNER - "Escaping Oz" by Darrell O'Sullivan
DIGITAL IMAGE OF THE MONTH WINNER - "Now That's A Gate" by Wayne Carlson

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
Ron Wetherell	74	66	8	20	10	0	27	17	0	0	0	0
Darrell OSullivan	65	65	0	0	0	0	37	28	0	0	0	0
Susanne Nichols	39	39	0	0	0	0	39	0	0	0	0	0
Charlene Martin	38	27	9	0	38	0	0	0	0	0	0	0
Brenda DeRoos	32	24	8	0	0	32	0	0	0	0	0	0
Lanny Brown	28	28	0	0	0	0	0	28	0	0	0	0
Joan Erreca	23	23	0	0	0	23	0	0	0	0	0	0
Adrian Ferreya	22	22	0	0	0	0	22	0	0	0	0	0
Ed Richter	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
Trey Steinhart	186	146	30	38	39	35	35	39	0	0	0	0
Christine Blue	173	117	38	0	38	37	62	36	0	0	0	0
Doug Ridgway	172	146	26	38	36	34	35	29	0	0	0	0
Sheldon McCormick	168	133	35	37	36	34	25	36	0	0	0	0
Elizabeth Parrish	130	103	27	38	30	27	0	35	0	0	0	0
Class AAA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	Nov	DEC
Joanne Sogsti	189	151	38	40	34	38	40	37	0	0	0	0
Dean Taylor	188	148	40	36	40	38	36	38	0	0	0	0
Heide Stover	188	151	37	39	37	37	36	39	0	0	0	0
Wayne Carlson	180	142	38	39	35	36	33	37	0	0	0	0
Em McLaren	179	143	36	36	33	37	36	37	0	0	0	0
Sharon McLemore	174	145	29	38	37	39	23	37	0	0	0	0

SCC July 18 Competition Scores

First Name	Last Name	Title	Score Open	Score SS	D or P	Class
Christine	Blue	Dahlia	9		D	AA
Christine	Blue	All Mixed Up	9		D	AA
Christine	Blue	Pigeon Point	9		D	AA
Christine	Blue	Don't Fence Me In		9		AA
Lanny	Brown	Accidental Print	9		P	A
Lanny	Brown	Pulled Over	10		D	A
Lanny	Brown	Palace at Night	9		D	A
Wayne	Carlson	Sunning on the Beach	9		D	AAA
Wayne	Carlson	Walking Iris	9		D	AAA
Wayne	Carlson	Bamboo Forest	9		D	AAA
Wayne	Carlson	Now, That's a Gate (POM)		10	D	AAA
Sheldon	McCormick	Two Osprey	10		D	AA
Sheldon	McCormick	Turtle	9		D	AA
Sheldon	McCormick	Ground Squirrel	9		D	AA
Sheldon	McCormick	The Schoolhouse Fence		8	D	AA
Em	McLaren	Old Wheels	8		D	AAA
Em	McLaren	Preston Castle	10		D	AAA
Em	McLaren	Old Fashion Girl	10		D	AAA
Em	McLaren	Fence with a View		9	D	AAA
Sharon	McLemore	Tuscany, Italy	8		D	AAA
Sharon	McLemore	Fall in the Tetons	10		D	AAA
Sharon	McLemore	Sawyer in the Light	9		D	AAA
Sharon	McLemore	The Wheel Fence		10	D	AAA
Elizabeth	Parrish	I'm a Fan	9		D	AA
Elizabeth	Parrish	The Shape of Things	8		D	AA
Elizabeth	Parrish	Come Dance with Me	9		D	AA
Elizabeth	Parrish	Garden Gate		9	D	AA
Darrell	O'Sullivan	Escaping Oz (POM)	10		P	A
Darrell	O'Sullivan	Shafee Road Canyonland	9		P	A
Darrell	O'Sullivan	Cyclops	9		P	A
Doug	Ridgway	Wood Ducks in Flight	10		P	AA
Doug	Ridgway	Great Egret Landing Rookery	10		P	AA
Doug	Ridgway	Critters & People in the Natural History Museum	9		P	AA
Doug	Ridgway	Marching Through the Gates of Buckingham Palace		9	D	AA
Joanne	Sogsti J	Pirates Tower - Laguna Beach	10		P	AAA
Joanne	Sogsti J	Grey Dagger Moth on Sunflower	9		P	AAA
Joanne	Sogsti J	Ladybug on Yellow Flower	9		D	AAA
Joanne	Sogsti J	Barnyard Regular		9	D	AAA
Trey	Steinhart	Donner Creek Flurry	9		P	AA
Trey	Steinhart	Yuba River Splash	10		P	AA
Trey	Steinhart	Contemplation at Gleason Cove	10		P	AA
Trey	Steinhart	Chain Fence at Donner Lake		10	P	AA
Heide	Stover	Inside Salt Lake City Capital Building	10		D	AAA
Heide	Stover	Tourists Viewing Hot Springs in Yellowstone National Park	10		D	AAA
Heide	Stover	Hatching Praying Mantis	10		D	AAA
Heide	Stover	Fence with Tiny Chipmunk		9	D	AAA
Dean	Taylor	Old Dodge Aabstract	9		D	AAA
Dean	Taylor	Common Golden Eye	9		D	AAA
Dean	Taylor	Tulip Splendor	10		D	AAA
Dean	Taylor	Teton Barn Date		10	D	AAA
Ron	Wetherell	Runnin' Wild - Runnin' Free	9		P	AA
Ron	Wetherell	Arched Arbor with White Pickets		8	P	AA

2019 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.



13 Ways to Make Your Photos Look Professional

In [Photo Basics](#) by Jim Harmer

There is no silver bullet to making a professional picture. It often takes years of practice; however, as a newer photographer you'll find that there are some things that will dramatically improve your photography without much effort.

But after you apply the tips on this page and get to the point of being a competent photographer, you'll find that your progress will be slower and you'll have to work harder to make your photo just 1 or 2% better.

But here are the simplest things you can do to quickly see an improvement in your photos.



Lighting is the #1 fastest way to make a photo look more professional. The biggest difference between the photo on the left and the one on the right is the lighting, which gives contrast, interest, and pop to the photo.

Tip #1: Capture Interesting Lighting

Lighting is number one on this list for a reason. It's easily the most overlooked aspect of photography for beginning photographers, but professional photographers obsess about it.

Lighting is the most important thing to making a photo look professional. Now what makes lighting look interesting? First of all, it's different from what we normally see. Second, it highlights the subject and presents it in a good way.

There are many ways to make a portrait photo have more interesting lighting. You could simply place the person in the shade in order to put even lighting on their face, or you could turn their back to the sun so that hard shadows don't rake across the face.

With landscape photography, time of day is absolutely imperative. 95% of the landscape photos in my portfolio of the best shots I've ever taken were photographed in the very early morning at sunrise or late in the evening at sunset. Beginning photographers often overlook this important tip and try to make a photo in the middle of the day. That's rarely a recipe for success.

No Aberrations

An aberration in photography is something that is left in the picture that doesn't belong in the picture. It makes the photo feel cluttered with distractions that keep the viewer from enjoying the subject.

I most commonly see aberrations around the edges of the frame. It can be easy for the photographer to pay close attention to the person they are photographing, and forget about a piece of trash in the background, an ugly telephone pole in the distance, etc.



MOST PARENTS PHOTOGRAPHING THEIR DAUGHTER IN A SWIMMING COMPETITION WOULD BE HAPPY TO GET A SHOT LIKE THE ONE ON THE BOTTOM. BUT A PROFESSIONAL PHOTOGRAPHER REMOVES ALL OF THE ABERRATIONS OR CLUTTER OUT OF THE BACKGROUND. I SHOT THIS PICTURE IN A HOTEL POOL, SO I CREATED A BLACK BACKGROUND TO GET RID OF THE UNNECESSARY CLUTTER SO THAT ALL THE VIEWER'S ATTENTION WOULD BE PLACED ON THE ACTION.



On the “before” photo on the left, you see what a photo looks like straight out of the camera. On the right, I show the same photo after applying one of my ONE CLICK Lightroom presets.

the Lightroom and photography video trainings.

Digital Styling

Often, I see photos submitted to me in a portfolio review (starting at only \$39) that is beautiful, but just hasn't been styled yet. Digital styling is applied in Photoshop and Lightroom and allows the photographer to creatively change the colors, contrast, and exposure.

While I personally am not much of a fan of the filters on Instagram, we have all seen a photo that looks much more trendy and creative when a filter is applied to it.

If you feel like you're ready to learn this part of photography, I highly recommend getting Lightroom and taking my Lightroom 101 class to help you get started with the software.

If you just learning photo retouching basics, you can address professional photo retouching services online like [WeEdit.photos](#) or [FixThePhoto](#) that can do any photo enhancement for several dollars.



While doing a senior picture shoot last month (which was filmed for my “Photography Start” class), the model mentioned she had horses. OBVIOUSLY the shoot suddenly included the horses because they are an interesting subject. I wanted to take a photo showing how much the girl loves her horse, so I focused in on the fine detail of just part of the horse to capture this shot.

Interesting Subject

Capturing an interesting subject is usually the simplest part of photography. Even non-photographers know that some things are more interesting in a photo than others.

My advice here is actually the opposite of what you may think I'm going to say. It's not that you should find something interesting to shoot (though you certainly should).

My advice is that you should be careful not to be TOO taken by the subject. If you are too excited about the subject, it can be easy to forget about all the of the other things on this page. Capture an interesting subject, but once you've found it, remove yourself a bit from the excitement and pay attention to everything else you need to do.

Crisp Sharpness

There are so many factors that impact the sharpness of a photo that it can be difficult to know what is causing a reduction in sharpness in your photos. But I have found after coaching thousands and thousands of photographers that the problem is usually that the photographer did not get the focus quite right.

Chose a Clear Subject by Zooming In Tight

If you're having a difficult time getting a composition to make sense, the problem is most likely that you've chosen too many subjects at once. Decide on what one subject will be the center of attention, and you'll have a much more interesting picture.

It's incredibly rare that I see a photo that is photographed TOO tight. Zooming in on one part of the scene is almost always the right answer for new photographers. It takes most of my students a year of learning photography before they finally dare to zoom in tight. How long will it take you?

You'll get some of my favorite portrait presets along with



Capturing the skyline from an unusually high angle provides a more interesting look than from down in the streets.

When taking a picture of a person, it's essential to put the focus point exactly on the eye of the person you are photographing.

If you want to learn to focus properly, I highly recommend reading my article with [10 tips on getting sharper photos](#).

Unique Perspective

Sometimes I find an interesting subject, but just not an interesting place to photograph it from. If you look at professional photos, they are very often taken from non-obvious spots. For example, a photo of a CEO will be photographed from down low, looking up at the person to make him or her look more powerful. Or, in the case of photographing a city, we often want to get to a very high perspective to shoot down and see the whole city.

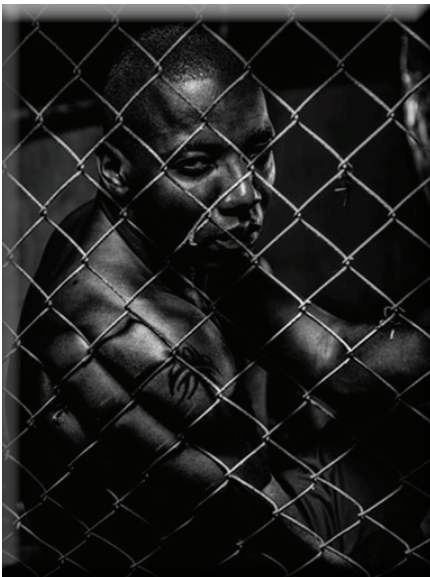
Such was the case a few months ago while I was speaking

at a conference in Chicago and photographed the skyline from the top of one of the tallest buildings so that I could see the whole city at once.

Creative Composition

Composition is probably the most difficult thing on this list to teach in a short amount of time, but it makes a tremendous difference.

If you have an important upcoming shoot, I highly recommend that you start learning composition by at least learning the [rule of thirds](#). The rule of thirds is the most basic rule of composition that basically tells the photographer to imagine a tic-tac-toe board on the frame of the picture, and to put the most interesting part of the photo on the intersection of those lines.



Shouldn't be too hard to pick up on the "tough guy" mood I set for this photo of an athlete that I took while teaching a flash photography workshop earlier this year. But not every mood needs to be so ominous. The mood could be bright and clean just as easily.

Mood

Mood is an oft-overlooked aspect of photography, but I find that it's an excellent way to learn to make a photo more impactful. As you take pictures, ask yourself "What mood will this photo convey?"

By asking yourself that question, you will avoid taking a photo of a person with a blank expression. You'll recognize that the person's expression isn't conveying a mood and you'll change it. This can also happen in a landscape. Look at the photo below of the bird in front of the sunset and you'll see that the exposure which was too bright did not convey a serene mood.

Proper Depth-of-Field

Depth-of-field is a hallmark of professional photography—especially professional pictures of people. Shallow depth-of-field means that the subject of the photo is sharp, and the background is blurry. Learning this technique can instantly transform your photography to something much more professional looking.

To take a picture with shallow depth of field, follow ALL of the steps in this recipe:

1. Put on your longest lens
2. Set the camera to aperture priority
3. Set the aperture as low as it will go
4. Step as close to the subject as you can while still allowing the lens to focus
5. Place the subject far away from anything in the background.
6. Put the focus point on the subject
7. Take the picture



With auto settings, the camera took the picture on the left. It's okay, but it isn't interesting. The photo on the right has a creatively dark exposure that makes the color in the scene pop. The photo on the right conveys a much more impressive mood.

camera will likely make the face of the person dark and the background too bright. The “neutral” exposure is mid-way between exposing for the face and the background.

But as the photographer, you know that the face is far more important than the background, so you will brighten the exposure for the face and let the background go bright. Go for the proper exposure, not the neutral one.



By shooting a panorama in this location, I was able to capture the gentle curve of the river, which made a huge difference in the photo. My guide, Andy Beales, pointed out this location to me and it was a winner!

tutorial to make it the very best way to learn photography, and tens of thousands of people read it every month. I'm sure you'll love it.

Conclusion

If you can only do a few of these things in your photo, make it these: capture interesting lighting, use a creative composition, and remember to digitally style the photo afterward.



About the Author

Jim Harmer

[Facebook](#) [Twitter](#)

Jim Harmer is the founder of Improve Photography, and host of the popular Improve Photography Podcast. More than a million photographers follow him on social media, and he has been listed at #35 in rankings of the most popular photographers in the world. [He blogs about how to start an internet business on IncomeSchool.com.](#)

Proper Exposure

Exposure means the brightness or darkness of a photo. It's probably the thing that beginning photographers put the most work into learning.

There are three ways to control the exposure of a photo: aperture, ISO, and shutter speed. If you're not sure how they work together and how to set them, take some time to read my [free photography basics series](#).

Digital cameras are very good at coming to a neutral exposure, but the truth is that the neutral exposure is not always the best exposure. For example, suppose you are taking a picture of a person on a bright sunny day. The

“neutral” exposure is mid-way between

Viewing the Photo Large

After you apply all of the other tips on this page, the way you present the photo will also make a major difference in how it is viewed by those who see it. Don't you dare put a tremendous amount of work into a photo and then print it out at 8×10. Show your photo large to have a bigger impact!

Have you ever walked through a photography gallery? Notice how HUGE the photos are? It's because almost any photo looks better and more captivating when it is viewed full screen or on a very large print.

Learn Photography!

If you're ready to sink your teeth into photography and learn to master it, I highly recommend you read my [free photography basics article series](#). I poured hours into that



**Subtle, But Significant:
A Polarizer Filter Isn't Just For
Sunny, Blue-Sky Days**

July 10, 2019 by Blog Poster

Story & photos by F. M. Kearney

I'm a late-comer. I didn't make the switch to digital until 2014. As a film shooter, I relied heavily on filters. Everything from warming to ND grads to a vast array of special effect filters were permanent residents in my camera bag. Nowadays, digital imaging can replicate many of those filter effects – often much easier and with far more control. But, as good as digital technology is, it still can't duplicate the effects of a polarizer filter. The photo above is a classic beach scene where a polarizer works most of its magic. By filtering out the glare and atmospheric haze, the true color of the sky comes forth revealing puffy, white cumulus clouds as far as the eye can see.



**Cumulus clouds over Dickenson Bay,
St. John's, Antigua, West Indies.**



**Shrub rose buds (Rosa) "Marc Chagall" New York Botanical
Garden, Bronx, NY. Polarized shot on right.**

Most photographers are well aware of the benefits of using a polarizer in conditions such as this. The effects are obvious and quite striking. What might not be that obvious are its effects on a cloudy day. Overcast skies are the generally preferred conditions for shooting flowers. At this time of year, there's certainly no shortage of subject matter. All of the following images were shot on the same cloudy day in the rose garden of the New York Botanical Garden.

In each of the examples above, the polarizer removed the glare from the petals of the shrub roses – restoring their rich, green color. It's a subtle difference, but it does make a substantial improvement in the photos. Sometimes, however, the effects are barely noticeable, as in the example of the floribunda rose below.



**Shrub rose and bud (Rosa) "Marc Chagall", New York Botanical
Garden, Bronx, NY. Polarized shot on right.**



Floribunda rose petals (Rosa) “Garden Delight,” New York Botanical Garden, Bronx, NY. Polarized shot on right.

You really have to study the photo to see just what the polarizer is affecting. If you look above the large rose and to the bottom-left of the blurry bud, you will see that a small amount of glare has been removed from a tiny patch of green foliage. Without a doubt, this is a borderline case. For all intents and purposes, I probably wouldn't even use the filter if its effects are this minimal. I did so in this case for the purpose of this article.

Unless the foliage has been wet by rain, or covered with early-morning dew, the effects of a polarizer in overcast conditions can be hard to detect. Before going to the trouble of attaching it to my lens, I like to hold it up to my eye and rotate it to see if anything is being affected. Some photographers might be tempted to leave it on the lens for the duration of the shoot, whether it's needed or not. That really isn't the best practice because the filter will just serve as an additional (and unnecessary) surface to attract dust and glare – not to mention causing a couple of stops reduction in light. I was using a 70-200mm lens with two extension tubes – not only magnifying the image,

but also the slightest movements. Even though the winds were calm, the flowers still weren't completely stationary. In situations like this, I try to keep my shutter speed above 1/60 second. Raising the ISO is always an option, but I prefer to keep it as close as possible to 100 to avoid having to deal with increased noise. Therefore, I only use a polarizer when it's absolutely necessary. Of all the photos I shot that day, it had at least some effect on about 99% of them.

The flat-lighting on overcast days is great for photography. But, all flat-lighting isn't created equal. It may not be (pardon the pun) glaringly obvious, but glare is almost always present in varying degrees. The lack of a polarizer certainly won't ruin the shot, but the side-by-side comparisons clearly show the benefits of using one as opposed to not.

NOTE: The filter was actually attached to the lens for the “without polarizer” shots, but rotated to its weakest setting.

F. M. Kearney began his photography career as a photojournalist for New York City newspapers. His focus soon shifted to capturing the beauty of the natural world. As an award-winning nature photographer, Kearney's images have been widely published. A slight departure from photography, his recently published horror novel, “They Only Come Out at Night,” about supernatural happenings in the New York City subway (partially inspired by his travels as a photojournalist), is available on Amazon. To see more of Kearney's work, visit <http://www.starlitcollection.com>.