

# Stockton Camera Club

## The Shutter Tripper

June 2020

### SCC Member's Favorite Images



#### Lanny Brown - Mustang in Desert

I took this as part of Project Obscura in Las Vegas.  
1st shot using my new Platypod. Shot in the desert out of Las Vegas.



#### Christine Blue - Sol Duc Falls

This was my first attempt at making "silky water" using neutral density filters. Sol Duc Falls, in the Olympic Peninsula of WA state, is a special place for me because I used to live in WA and my sister now lives in Port Angeles, WA. The image was taken on a visit with my sister in 2016.



**Elizabeth J. Parrish - Older Than Me**

**I love the statement that the license plate makes and wonder what is inside the trunk.  
This photograph tells a story, hinting on the door that it is a Cozy cottage.  
Love the mystery in their messages.**



**Joan Erreca - Birthday Boy**

**I've attached a photo of my husband Roger taken on his birthday in February  
as he was opening his presents. I used my iPhone 7 Plus to take the photo.  
It's framed and on my bedroom dresser because looking at it just makes me happy.**





**Heide Stover - Willet Looking For Food Under Rock**

**This was taken at Moss Landing just before the stay at home started. It is a mid-day shot so stark lighting. The willet was walking around sticking its beak down into the dirt looking for food.**



**Darrell O'Sullivan - Oak Tree**

**This Valley Oak is along a walking trail near my home.  
This photo was taken using iPhone 11. I used Nik Silver FX Pro for black and white conversion.**



**Trey Steinhart - The Real Deal, Casa Morning Ether at Cazadero**

Cazadero Creek taken from the back patio of a house I found while hiking up the creek. The owner was very nice, and let me in. 30 shot pano stitched in Photoshop. 6 images across and 5 high. Originally the image was shot on a foggy early morning, so I added a sun later.



**Sharom McLemore - Cicada emerging from Ecoskeleton**

Taken with Iphone - Not the best photo but interesting process



**Joanne Sogsti - Haunted**

**One of my favorite images. My first attempt at doing a composite using several images.**



**Doug Ridgway - Dad, Mom and the Colts Out For a Stroll**

**Last week I had the opportunity to go to the Modoc NWR outside Alturas. My goal was to try and get photographs of baby Sandhill Cranes shortly after they hatched. These two are 1 or 2 days old and will be full grown in 90 days.**



## SCC Officers 2020

### President

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## President's Message

June 2020

By Heide Stover

It looked like a few of you did watch the zoom presentation Building an Image. I felt it was well done. I have had a lot of good feedback about it. It would be nice to have another one, especially if we still can't do meetings for a while. Doug sent out a request for each person to submit an image to him for the newsletter. I think this is a great idea and I hope that everyone did get something to Doug. Things are different right now so we are trying to find ways to keep connected and active.

Keep on photographing. There is always something to take pictures of.

Stay Safe!

## A Big Thank You to Our Sponsors!



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## 2020 Calendar of Events

|  |                                     |  |
|--|-------------------------------------|--|
| Every 3rd Thursday<br>(Except April, June & Aug) 6:30 PM | West Lane Bowling Alley<br>Stockton | Membership Meeting<br>Contact Heide Stover<br><a href="mailto:h1stover@aol.com">h1stover@aol.com</a> |
| Thursday<br>June 18                                      | West Lane Bowling Alley<br>Stockton | June General Meeting<br>Special Subject - Prints Only  |
| Thursday<br>July 19                                      | West Lane Bowling Alley<br>Stockton | July General Meeting<br>Special Subject - Reflections  |
| Aug TBA  | TBA                                 | Annual Pot Luck  |
| Thursday<br>September 17                                 | West Lane Bowling Alley<br>Stockton | September General Meeting<br>Special Subject - Patterns  |
| Thursday<br>October 15                                   | West Lane Bowling Alley<br>Stockton | October General Meeting<br>Special Subject - Monochrome  |
| Thursday<br>November 19                                  | West Lane Bowling Alley<br>Stockton | November General Meeting<br>Special Subject - Prints Only (No Special Subject)                       |
| Thursday<br>December 17                                  | West Lane Bowling Alley<br>Stockton | December General Meeting<br>Special Subject - On the Water   |

## 2021 Calendar of Events

|                         |                                     |  |
|-------------------------|-------------------------------------|--|
| January 21              | TBA                                 | Annual Banquet   |
| Thursday<br>February 18 | West Lane Bowling Alley<br>Stockton | February General Meeting<br>Special Subject - Long Exposure                |
| Thursday<br>March 18    | West Lane Bowling Alley<br>Stockton | March General Meeting<br>Special Subject - Fog                             |
| April                   | TBA                                 | April Workshop/Photo Opportunity   |
| Thursday<br>May 20      | West Lane Bowling Alley<br>Stockton | May General Meeting<br>Special Subject - Macro/Close-up                    |
| Thursday<br>June 17     | West Lane Bowling Alley<br>Stockton | June General Meeting<br>Special Subject - Prints Only (No Special Subject) |
| July 15                 | West Lane Bowling Alley<br>Stockton | July General Meeting<br>Special Subject - Creative                         |

**Stockton Camera Club**  
**March, 2020 Competition Standings**  
**Congratulations to all the winners!!!**

DIGITAL IMAGE OF THE MONTH WINNER “Mohave Point“ by Trey Steinhart

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

| <b>Class A Standings</b>  | <b>TOTAL</b> | <b>OPEN</b> | <b>SS</b> | <b>FEB</b> | <b>MAR</b> | <b>MAY</b> | <b>JUN</b> | <b>JULY</b> | <b>SEPT</b> | <b>OCT</b> | <b>NOV</b> | <b>DEC</b> |
|---------------------------|--------------|-------------|-----------|------------|------------|------------|------------|-------------|-------------|------------|------------|------------|
| Joan Erreca               | 63           | 45          | 18        | 37         | 26         | 0          | 0          | 0           | 0           | 0          | 0          | 0          |
| Ron Wetherell             | 28           | 28          | 0         | 28         | 0          | 0          | 0          | 0           | 0           | 0          | 0          | 0          |
| Reginald Lee              | 26           | 26          | 0         | 0          | 26         | 0          | 0          | 0           | 0           | 0          | 0          | 0          |
| Lanny Brown               | 0            | 0           | 0         | 0          | 0          | 0          | 0          | 0           | 0           | 0          | 0          | 0          |
| Susanne Nichols           | 0            | 0           | 0         | 0          | 0          | 0          | 0          | 0           | 0           | 0          | 0          | 0          |
| Charlene Martin           | 0            | 0           | 0         | 0          | 0          | 0          | 0          | 0           | 0           | 0          | 0          | 0          |
| Brenda DeRoos             | 0            | 0           | 0         | 0          | 0          | 0          | 0          | 0           | 0           | 0          | 0          | 0          |
| Adrian Ferreya            | 0            | 0           | 0         | 0          | 0          | 0          | 0          | 0           | 0           | 0          | 0          | 0          |
| Ricky Ortiz               | 0            | 0           | 0         | 0          | 0          | 0          | 0          | 0           | 0           | 0          | 0          | 0          |
| Albert Rivas              | 0            | 0           | 0         | 0          | 0          | 0          | 0          | 0           | 0           | 0          | 0          | 0          |
| Jackie Berryessa          | 0            | 0           | 0         | 0          | 0          | 0          | 0          | 0           | 0           | 0          | 0          | 0          |
| David Wireback            | 0            | 0           | 0         | 0          | 0          | 0          | 0          | 0           | 0           | 0          | 0          | 0          |
| <b>Class AA Standing</b>  | <b>TOTAL</b> | <b>OPEN</b> | <b>SS</b> | <b>FEB</b> | <b>MAR</b> | <b>MAY</b> | <b>JUN</b> | <b>JULY</b> | <b>SEP</b>  | <b>OCT</b> | <b>NOV</b> | <b>DEC</b> |
| Sheldon McCormick         | 72           | 52          | 20        | 37         | 35         | 0          | 0          | 0           | 0           | 0          | 0          | 0          |
| Elizabeth Parrish         | 72           | 55          | 17        | 36         | 36         | 0          | 0          | 0           | 0           | 0          | 0          | 0          |
| Christine Blue            | 38           | 28          | 10        | 38         | 0          | 0          | 0          | 0           | 0           | 0          | 0          | 0          |
| Wayne Carlson             | 38           | 28          | 10        | 38         | 0          | 0          | 0          | 0           | 0           | 0          | 0          | 0          |
| Doug Ridgway              | 38           | 28          | 10        | 38         | 0          | 0          | 0          | 0           | 0           | 0          | 0          | 0          |
| Darrell O’Sullivan        | 36           | 27          | 9         | 36         | 0          | 0          | 0          | 0           | 0           | 0          | 0          | 0          |
| <b>Class AAA Standing</b> | <b>TOTAL</b> | <b>OPEN</b> | <b>SS</b> | <b>FEB</b> | <b>MAR</b> | <b>MAY</b> | <b>JUN</b> | <b>JULY</b> | <b>SEP</b>  | <b>OCT</b> | <b>Nov</b> | <b>DEC</b> |
| Trey Steinhart            | 79           | 59          | 20        | 40         | 39         | 0          | 0          | 0           | 0           | 0          | 0          | 0          |
| Dean Taylor               | 77           | 58          | 19        | 39         | 38         | 0          | 0          | 0           | 0           | 0          | 0          | 0          |
| Heide Stover              | 77           | 58          | 19        | 38         | 39         | 0          | 0          | 0           | 0           | 0          | 0          | 0          |
| Em McLaren                | 77           | 58          | 19        | 38         | 39         | 0          | 0          | 0           | 0           | 0          | 0          | 0          |
| Sharon McLemore           | 76           | 58          | 18        | 38         | 38         | 0          | 0          | 0           | 0           | 0          | 0          | 0          |
| Joanne Sogsti             | 58           | 38          | 20        | 38         | 20         | 0          | 0          | 0           | 0           | 0          | 0          | 0          |



## 2020 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.

## Benefits of Circular Polarizer Filters with Flowing Water Combining CPLs with Neutral Density Filters creates new possibilities!

By [Joe Brady](#)



1/8th Sec. Exposure, with Circular Polarizer

During the scouting trip I just made to Ricketts Glen in preparation for our upcoming Workshop, I had the opportunity to test some new gear and try some new things. I'm always looking for best combination of filters to capture the feeling of flowing water and what shutter speeds create the most pleasing results.

There are two big components that affect choosing the shutter speed - the speed and power of the flowing water, and how much of the water is covered with specular

highlights. By combining a Circular Polarizer with a Neutral Density filter you can achieve different feelings by changing the amount of polarization.

Now I know this is a very subjective set of opinions, and there are some who feel that giving the water flowing over a waterfall a silky feel is nothing short of blasphemy. If you feel that way, you're going to hate what I have to share here! Up front I can say however that I completely disagree with those feelings as it is the photographer's choice to create images that please their own sense of beauty and art.

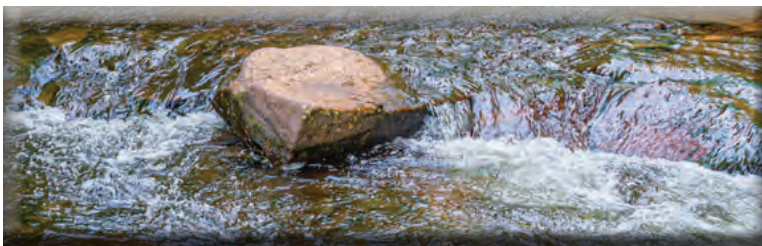
So let's look at some results. I cropped in to a detailed section of a series of shots I took, each with a variation in shutter speed and polarization or no polarization. To start the series, the image at the top of the article was shot at 1/8th second and used full polarization. I think this one became my favorite of the group. To compare, let's look at the same shot without using the CPL (Circular Polarizer).



1/8th Sec. Exposure, no Circular Polarizer

The shot above isn't bad, but when compared to the one at top, I felt that all of the reflections in the water overpowered the rock. I love how the rock is tack sharp as the water flows around it - this is what I love about longer exposure. The sharpness of the rock acts as an anchor as the movement of time blurs the water around it. The CPL does an amazing job of cutting through the highlights and letting you see beneath the flowing water.

Let's see what happens as we change the shutter speeds and CPL use.



1/100th Sec. Exposure, no Circular Polarizer



1/100th Sec. Exposure, with Circular Polarizer



1/30th Sec. Exposure, no Circular Polarizer



1/30th Sec. Exposure, with Circular Polarizer



Now it of courses depends on the story and feeling you wish to tell here. While I find it interesting scientifically to stop water completely in order to see detail beyond what our eyes can see, for the peace that flowing water brings, I personally prefer the 1/8th second exposure. The 1/30th second shot with the polarizer isn't too bad, but the one without the polarizer is just too busy - the water and reflections simply overwhelm the rock in the composition.

Now it's possible to overdo this effect as well. Here's a shot of the same crop shot at 5 seconds shutter speed.



With a 5 second shutter speed, the water becomes a messy blur - devoid of shape. There are times when a 5 sec. exposure will work fine, but not when the water is moving this quickly. The slower the water, the longer the exposure you can make work. When water is moving quickly or the falls are big and powerful, then faster shutter speeds start to work better. Without belaboring the point, here's a series of shots from another waterfall.

My favorite in this series is the shot taken with a 1-sec. exposure - at right. Why?

The rocks and plants are tack sharp while the flowing water has gone silky, but retains the details of the flow patterns. You can discern individual streams of water without too much detail causing a distraction.

Faster shutter speeds of smaller cascades can sometimes work, but I stopped changing the shutter speeds when I reached 1/20th of a second because at that point, it got downright unattractive. Taking even shorter exposures would have made it worse.

BTW, for those interested in gear, here's what I used for all of these shots.

A Sony A7RIII, 24-70mm f4 Sony Zeiss Lens, NiSi 100mm V6 System with Circular Polarizer and 100mm 3-Stop Neutral Density Filter, and finally the new Fotopro Eagle E-7 Tripod with Gimbal head. Wait, what?

That's right - a new tripod will be arriving here by the end of June and it is an amazing, professional level, all-weather tripod system! - read below for all the details and a special offer!



### Here's The Series of Shutter Speeds

Here are the rest of the shots at different shutter speeds. I'd be curious to know which you like the best as this is of course somewhat subjective. I think that the 2 1/2 second exposure loses too much detail and just becomes a blur.

The 0.4 and 0.2 second exposure are pretty nice - in fact I might actually like the 0.4 sec. exposure as well or better than the one second exposure. Even decreasing the shutter speed by a little bit - down to 0.2 (or 1/5th second) starts to add some unwanted details while the 10 sec. and 20 second exposure are simply - no mincing words here - ugly.



Above: 1/20th Second exposure looks awful!





Above: 2 1/2 second exposure on the left (no detail left), 0.4 second exposure on the right



Above: 0.2 second exposure on the left, 1/10th second exposure on the right

One of the benefits of using a filter holder like the NiSi 100mm V6 is that you can stack filters (like the CPL and 3-Stop Neutral Density filters used together here - and not have any problems with vignettes. Having the ability to rotate the CPL while having a neutral density filter in front allows you to see the changes in reflections happening in real time.

These are some of the technical and creative issues we'll work on during the upcoming Waterfalls workshop. Why not join us?

[Here are all the details for the trip!](#)

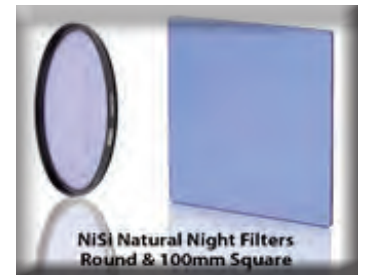
**Extended Special Offer to Fulfill That Need for ND Filters  
One More Week! - Save \$ Thru the end of May!**



**Not All Sales Are As They Seem!**

As an FYI, you may have seen a flash sale from B&H on NiSi Filters. For one day they were selling two of the filter holders for less than they cost. This isn't uncommon as they feel that if people buy the filter holders, they will then need to buy filters - which are sold at full retail on their website.

All of the filters and filter holders on my NiSi page are discounted all the time, so if you were to order a holder and just one filter, the total price would be less from me than from the giant camera store in NYC. I really appreciate your business (it keeps FotoFriday going!) and will always do my best to provide you with great gear and prices that when you look at the entire picture, will be as good or better than anyone.



**[Joe's NiSi Filters page](#)**

Visit the page ([Click Here!](#)) and enter BRADY15 for 15% off all ND Filters as well as the V6 Starter Kit with CPL - in fact now on ALL of the 100mm Kits - good thru the end of May! While on the site you will also see a discount code good on all of the other filters.

If you visit [www.nisiopticsusa.com](http://www.nisiopticsusa.com) and see a filter strength or size you are interested, let me know - the same discounts will apply!

## What Are Color Spaces in Photography?

### An Introduction to Color Spaces in Photography

By [Jillian Southon](#)



After putting lots of effort into capturing and processing an image you're finally ready to put it online or send it off to the printer, excited to share the latest piece of art you've created. But then, to your disappointment, the image looks nothing like what it did in your editing software. The colors are all wrong!

Does this sound familiar? Don't worry. We've all been there. Luckily, there's probably nothing wrong with neither the image or printer. It's simply been assigned the wrong color space.

Knowing which color space is the best to use can be quite hard and it's something I struggled with when getting into photography myself.

This article is a guide to help you understand the different color spaces and what they are best used for so that you don't have to go through the same pitfalls as I did.

The example above shows just how big the difference can be when saving or working in the wrong color space. In the second image, an sRGB image has been opened in ProPhoto RGB and looks nothing like the original.

What are color spaces?

First of all, what is a color space? Put simply, it's the range of colors that can be produced in an image.

There are a handful of color spaces available for you to choose between, all of which have a variety in the gamut of colors ([color gamut](#) is the range of colors that a device is able to produce).

The most common color spaces are sRGB, Adobe RGB and ProPhoto RGB; all having their pros and cons. I know this can be a bit confusing so let's take a closer look at them:



This image was saved in the sRGB color space  
to be displayed online

#### sRGB

sRGB stands for standard Red, Green and Blue and was created by HP and Microsoft in 1996 for monitors and printers.

While it's the color space with the smallest range of colors, it's surprisingly enough still the most used and supported.

In fact, sRGB is the preferred color space for any web use (yes, this includes social media!)

Some print labs will also ask for images in the sRGB color space, depending on their printing process. This is something to consult them with but more about that in a bit.

#### Pros with sRGB

- Suitable for web
- Standard color space for most web

#### Cons with sRGB

- Smaller color space so colors are less vibrant
- Cannot be converted to the larger color spaces Adobe RGB or ProPhoto RGB



## Adobe RGB

Adobe RGB was created by Adobe Systems Inc. in 1998 to improve the gamut range of sRGB. It's a larger color space that's commonly used for professional printing (as these printers allow you to work with a wider range of saturated colors). A benefit of using Adobe RGB is that you can always convert to an sRGB file when publishing the image online. This is done since the Adobe RGB color profile is too large for the web, resulting in your photos looking a bit de-saturated and dull.

### Pros with Adobe RGB

- Larger color space which means more vibrant colors
- Usually the best space for printing
- Can convert to sRGB

### Cons with Adobe RGB

- Too large of a color space to be rendered on the average screen
- Must be converted to sRGB for web

## ProPhoto RGB

ProPhoto RGB is the newest kid on the block and has a larger range of colors than the previous two, even larger than what our eyes are able to see. Kodak created this color space with the intention of creating a wider gamut alternative for photographic prints. The flipside, though, is that only very specific high-end inkjet printers are able to print ProPhoto RGB files.

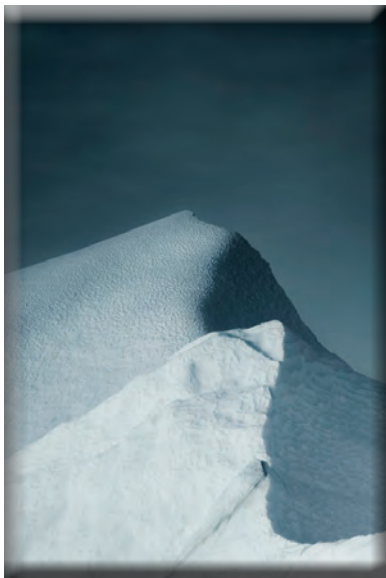
To be able to use its full potential you need to shoot in RAW and edit in 16-bit. If you don't edit your files in 16-bit it creates posterization in the photo. Remember that this also needs to be converted to an sRGB file when displayed on the web.

### Pros with ProPhoto RGB

- Largest color space
- Can be converted to sRGB and Adobe RGB

### Cons with ProPhoto RGB

- No monitors can display the full potential ProPhoto RGB
- Very few to no printers can print a ProPhoto RGB file
- 8-bit files will have posterization
- Must be converted to sRGB for web



## Which color space should I photograph in?

If you are shooting in RAW it makes no difference what color profile you set your image to because a RAW file is an uncompressed file that has no color space until it's processed.

Setting the in-camera color profile when photographing in RAW only affects the image preview but not the file itself.

You don't need to set a color space in your camera when photographing RAW files

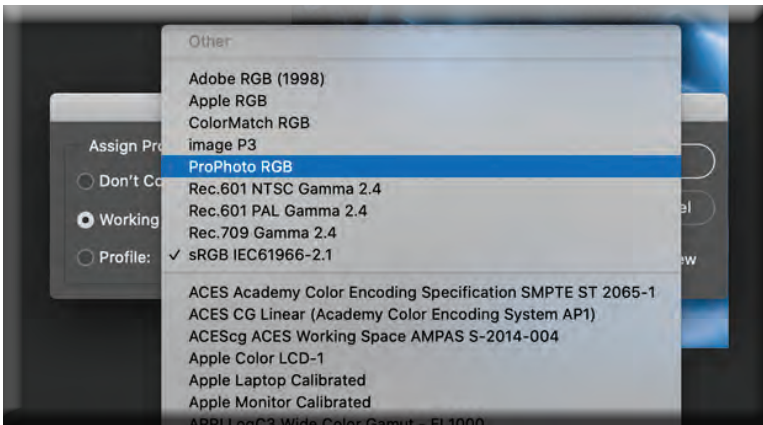
Those of you who are shooting in JPEG should always use the biggest color space available. Remember, you can always change it to a smaller one during post-processing.

This means you should set your camera to capture images in Adobe RGB.

Now you might be asking: Jillian, you said to always shoot in the largest color space, which I now know is ProPhoto RGB. So, why shouldn't I set my camera to capture that?

That's a valid question. The reason is quite simple: ProPhoto RGB is not an available option when shooting .jpg! The largest available color space for these files is Adobe RGB.

Exactly how to change the color space in your camera varies from model to model but it's typically found within the general camera settings. I recommend consulting your camera manual for further instructions.



### Which color space should I process in?

Now that you've set your camera to shoot in the correct color space (which only really matters if you're photographing JPEGs), the next question is which color space you should edit your images in.

For those of you who photograph in RAW formats, this is the more important question as it affects how well your images look on web or print.

Let's get straight to it: the best color space to process your photos in is ProPhoto RGB.

Editing in ProPhoto RGB gives you the largest gamut of colors

As you might remember by now, this gives you the largest gamut of colors and it can also be converted to either sRGB or Adobe RGB.

Again, make sure you're processing your image as a 16-bit file or you may get some posterization (colors becoming pixelated or you get banding).

Note: If you're photographing in JPEG and using the Adobe RGB color space you won't be able to convert it to ProPhoto RGB as it's a bigger color space. It's only possible to convert to smaller color spaces.



### The best color space for sharing images online

When you're done editing the file and you're finally [ready to post it online](#), does it really matter what color space you use? Can't it still remain the same as you've used?

The truth is that choosing the correct color space for online display is crucial in how the image is viewed.

Here it is: sRGB is the best color profile for sharing your images anywhere on the web.

### Use the sRGB color space for sharing images online

Some browsers can't handle a larger color profile and aren't color-managed; this results in dull and unsaturated looking images.

We've all been there, you've finished processing your image. It looks great! Then you save your file as a JPEG, upload it to the web and Ops! The colors are looking a bit funky and you have no idea why. That's because you haven't converted your color profile to one that the web supports and can read.

So, to save yourself some stress remember to always convert your images to sRGB for web usage.

### The best color space for printing

I remember the disappointment the first time I sent an image to be printed. The aluminum print came back looking nothing like the original image, the colors were completely off! I was quick to blame the print lab but soon realized it was my own fault sending them a file in the wrong color space.

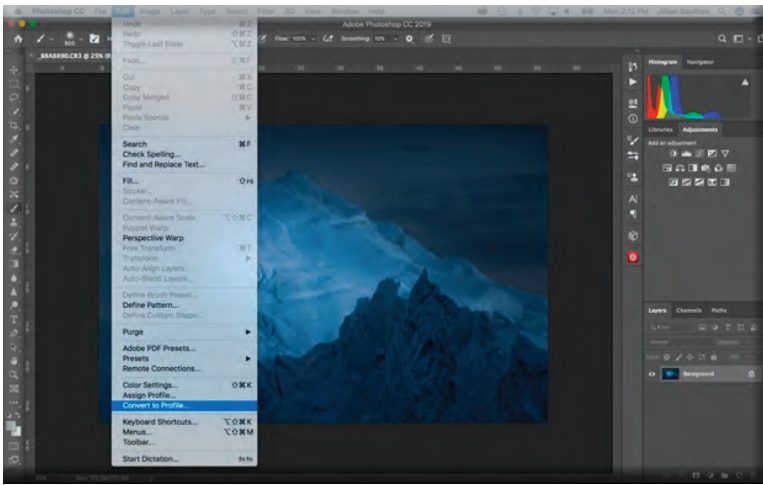
### Recommended Course: [Mastering Fine Art Printing and Color Management](#)

Most commercial print labs will ask for your files in sRGB and this is often the safest option to choose. However, higher-end print labs are able to print Adobe RGB. This is something you need to check with your print lab as ideally, you want to print in a larger color space.

Printing an image that's saved in a color space that's larger than the printer can handle can lead to dull-looking images. This happens because the photo has a bigger color range than the printer.

### Recommended Reading: [8 Crucial Steps to Prepare Images for Printing](#)

For example, if you're going to places such as Walmart or Costco to print, sRGB is the best choice but if you were to go to a higher-end print shop and print large format images, they may ask for your files to be in Adobe RGB.



**How to convert the color profile in Photoshop**  
Converting color spaces is something that's been mentioned several times so far in this article and perhaps it's something that you've been a little scared about.

Don't worry, though, it's actually quite simple. The easiest way to do this is in Adobe Photoshop.

I recommend always using the Convert to Profile option rather than Assign Profile as the later causes an unwanted shift in colors.

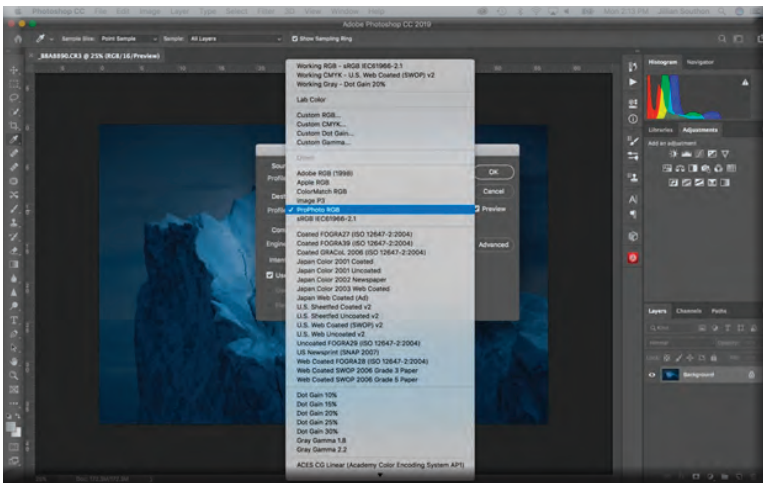
You can find the Convert to Profile setting close to the bottom of the Edit drop-down menu.

You're presented with a list of color spaces when opening the Profile drop-down list located underneath Destination Space. There are a bunch of profiles to choose between but I highly recommend sticking to one of those mentioned above.

### **Conclusion**

Color spaces can be confusing and at times difficult to understand but they are extremely important for you as a photographer to understand. While you don't need to understand the technical aspects, you need to know which ones to use for various purposes.

Unfortunately, there isn't one color space that is 'the one and only'. They all have their individual purposes and are used in different settings. Just remember that you always want to shoot and edit in the largest available color space while you'll need to convert to sRGB before publishing online.



Jillian Southon



## Are Tripods Obsolete?

Reconsidering this once-indispensable nature photography accessory in the digital age  
Text & Photography By Josh Miller



While I used a tripod to create this image of Crater Lake many years ago, with the stabilization tech now available I could have easily shot this image hand-held at the 1/6 sec. exposure it was made at. It's a new world of lightweight backcountry shooting when images like this are possible without a tripod.

Should I bring the tripod? This is the question I used to ask myself before every photo shoot. But with stabilized lenses, better high-ISO capabilities and sensor-based stabilization now common in modern digital camera, are tripods obsolete? The days of needing to carry a tripod on every shoot may be gone.

Or are they? Depending on what subjects you shoot, the tripod really may be a thing of the past. Do you mostly shoot single frames of static subjects in decent light that allows you to achieve the shutter speed and aperture you want? Then you probably don't need to be carrying that heavy tripod anymore. But for those of us landscape and wildlife photographers who want to shoot multiple exposures, use super-slow shutter speeds or achieve the best image quality in low-light conditions, there is still a place for the tripod in our tool kit for at least some shoots.



A tripod was a must for this HDR winter image of Lake Tahoe. The tripod allowed me to shoot multiple bracketed frames at slow shutter speeds to create a final HDR image in post-processing.

### The Benefit Of Slowing Down

We all know tripods are a drag to carry and slow us down, but for me personally, I often find the most valuable part of using a tripod is exactly that. By slowing me down, it forces me to really evaluate my compositions rather than just shooting fast and loose. Often, even for images that I could shoot without a tripod, I find my compositions are stronger as a result of slowing down and making tiny adjustments to the details included and excluded from the scene. While composing hand-held is often easily possible, I find that it is far less exact than having the camera stable the entire time.

For landscape photography specifically, I find that when using a tripod, I actually shoot fewer frames, but my "keeper" rates are far higher than when I shoot hand-held. That said, shooting hand-held is way faster and more convenient—and from a technical standpoint, often just as sharp and well-exposed—as if I had been using a tripod. So, in many circumstances, it is more of a personal preference.

### Exposure Considerations

In addition to the advantages of slowing down the composition process, the real advantage of a tripod for landscape photographers is the ability to shoot very slow shutter speeds at smaller apertures (the sharpest ones) and at base ISO for highest quality. It's one thing to be able to shoot static subjects at fairly slow shutter speeds using sensor and/or lens stabilization, but it is an entirely different thing to be able to blur moving subjects like flowing water at very slow shutter speeds. While stabilization may help you achieve tack-sharp images of a waterfall at 1/4 of a second (this is somewhat dependent on focal length), it is an entirely different thing to be able to shoot that same waterfall at shutter speeds of several seconds, creating very dramatic and artistic flowing water. The same concept would apply for long exposures of waves or moving clouds.



This image from the Yukon is actually a hand-held HDR image. It all happened so fast, I did not have time to run back to the car for the tripod, so I shot a group of hand-held bracketed images at about 10 fps. I kept my shutter speed fast and used sensor stabilization. I got lucky when the computer was able to align the files into a single HDR image. Not the best way to do it—but in a pinch, it worked.

Another advantage of a tripod is that it allows you to bracket several frames of different exposures to create HDR images. For most of us landscape shooters, HDR is now a mainstay of our workflow. While I have been blown away with how, in a pinch, I can blend bracketed hand-held sequences at faster shutter speeds, for the highest quality and the greatest creative flexibility, a tripod allows for slow shutter speeds and greater depth of field without the worry that the shots won't line up correctly in post-processing.

### Support For Heavy Lenses

One last factor that is often overlooked with regard to tripods is their ability to help support heavy telephoto lenses—even if you are shooting at shutter speeds fast enough to hand hold. During my wildlife photo workshops, we often set up at a location and may shoot the action for an hour or more without moving. One example would be during my Alaskan bald eagle workshops, where we shoot eagles feeding and fighting over salmon on the shore of a frozen river. While it may take the eagle and his friends an hour or more to eat the fish, can you keep your hand-held telephoto lens up to your eye for all that time? My clients who are hand holding their lenses often miss some of the best action sequences because they have to let their arms and backs relax. I have even heard stories of photographers hurting their backs trying to hand hold large telephoto lenses for too long on a subject. This problem is alleviated by simply placing the lens on a solid-quality tripod and head that take the weight out of your hands and allow you to track your subject with a light touch on the camera.



When photographing wildlife, you are often using a very heavy telephoto lens, which is nearly impossible to hand hold for long periods of time. Using a tripod, I was able to take the weight out of my hands and pre-focus on the perch the eagles had been using. I then just waited for the action to happen and didn't even have to recompose because the perch was already framed for action.



This image of me shooting with my 500mm f/4 during my Alaskan eagles workshop illustrates the need for a tripod to support large telephoto lenses. Try hand holding this beast on subject for more than a few seconds.





During a mid-day hike along the California coast, I didn't bother to bring my tripod thinking this waterfall would be in full sun. As it turns out, it was completely in the shade. By using the newest in-body stabilization found on the Nikon Z 6, I was able to hand hold the camera with the NIKKOR Z 24-70mm f/4 for a 1/2 sec. exposure. This allowed me to get sharp images with blurred flowing water almost as good as if I had carried my tripod.

### Tripod-Free Is Possible

All this being said, aside from super-long shutter speeds and bracketing for HDR, I have been blown away by what I can do with the newer sensor-stabilized cameras, even with my old non-stabilized lenses. Recently I was shooting along the Mendocino Coast in California and decided to leave the tripod in the car for a mid-day hike to a waterfall, thinking, "Oh, it will be in the sun so I won't want to shoot it." When I got there, I discovered it was actually in full shade. Having left the tripod back in the car, I was forced to hand-hold shots as slow as 1/2 sec. and was blown away by how sharp many of them were (especially when I braced myself against a tree).

While I still wish I had used a tripod so I could have shot exposures several seconds long at base ISO and used smaller apertures, I was surprised by the material I was able to produce.

For now, the decision of whether or not to bring a tripod is somewhat subject dependent, but as cameras get lighter, and high ISO ability and stabilization technology continue to improve, the times when it is necessary to carry a tripod may further diminish. While I don't see the need for a tripod for those long, water-blurring exposures going away any time soon, I can easily see a time when better sensor dynamic range eliminates the need to bracket frames for HDR. Can you imagine a sensor with greater dynamic range than the human eye? I am sure it's not as far off as we think.

So, though the tripod is not yet obsolete, for many of us the days of needing to carry one on every shoot are over, and as technology progresses, more photographers will find themselves in this group more often. After

recently comparing the offerings of several different camera manufacturers, I really find it amazing the tools we have available to us today. It has never been easier to get properly exposed and tack-sharp images of subjects that were nearly impossible to shoot just a few years ago. Tripod or not, there is no reason we should not all be creating the best images of our lives.

[Josh Miller](#)



Josh Miller is a photographer and writer based in Northern California. In his professional life, Josh has worn many hats, including naturalist, outdoor guide and environmental educator. His abilities as a naturalist and photographer are often called upon by nonprofit environmental organizations to promote public awareness for their causes. Josh teaches photographic workshops throughout the west, Alaska and Costa Rica. His award-winning photographs are in many private collections and regularly appear in publications throughout the world including National Geographic, Audubon, Microsoft, Sierra Club, Backpacker and Outdoor Photographer. His work is represented by Aurora Photos.



This 15-second night shot of Mount Whitney wouldn't be possible without a tripod. Maybe someday stabilization technology will get to that point, but hand holding shots for several seconds seems a long way off.