

Stockton Camera Club

The Shutter Tripper

August 2020

July Images of the Month



Stay Away From My Girls
Digital Image of the Month - Ron Wetherell

July's 10's



Viridescent Tessellation
Wayne Carlson



Changing Light
Em McLaren



Wheat Tracks
Dean Taylor



Morning in the Rockies
Sharon McLemore



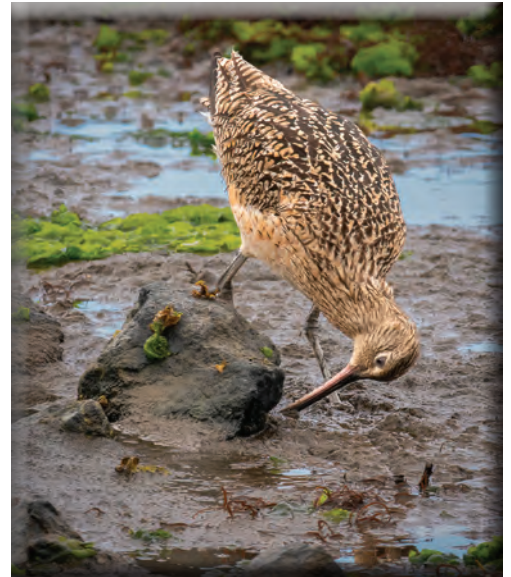
**Martis Camp Infamous
Clubhouse and the 18th Green**
Trey Steinhart



Austin Creek Reflection
Trey Steinhart



Delicate Pink
Dean Taylor



Willet looking for Food
Heide Stover



Swallowtail Beauties
Joanne Sogsti



Inner Glow
Em McLaren



Top 'O the Mornin'
Christine Blue



An Afternoon Nap on the Shore
Wayne Carlson



Disney Concert Hall Trash Receptacle
Dean Taylor



180 Degree Pano of The 3rd Hole at 6 AM
Trey Steinhart



Passing Storm
Em McLaren



Lodi Lake in the Fall
Joanne Sogsti



Mono Lake Simplicity
Sharon McLemore



Fall Color Reflection
Heide Stover



**Different View of the
Cathedral of the Blessed Sacrament**
Wayne Carlson



Burano Canal Reflections
Dean Taylor



Pelican Take Off
Heide Stover

Photographs Tell a Story

Since Mr. Corona (Beer) virus put a damper on our Annual Pot Luck, we are doing something a bit different. Each member is encouraged to submit a series of 5 images that tell a story. Along with it, use up to 10 words to help describe your story.

Send the images to Wayne, as usual, along with the 10 words you want to use. These images will not be judged and may be used in competition later on. This is just a fun way to see what everyone comes up with. We will talk about the stories after the images have been shown. See how you feel the story comes through in the images and how the title fits the story.



They all know that they are going to get wet!

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President's Message

August 2020

By Heide Stover

I enjoyed our last meeting with Ron Webb as our judge. He judges for us at the council also. Having been a teacher, his comments are really geared towards teaching and we learn so much from him.

The zoom meetings seem to be going well so we are going to continue them. I do some teaching on zoom for PSA and they have okayed for me to use my license for our camera club meetings, since our club is a PSA member, as well so now we do not get charged for using Zoom.

I have sent out the link to everyone for our next meeting. You will go into a waiting room first and I will let everyone in at the same time from there. I will start the meeting at 6:30 so please get there by then so you can get in without any issues. Once Wayne has the screen it will be harder to let anyone in.

Sharon had the idea of doing a series of 5 images that tell a story. You can use up to 10 words to help describe your story. Send the images to Wayne as usual along with the 10 words you want to use. We will not have a judge. This is just a fun thing to see what everyone comes up with. We will talk about the stories after the images have been shown. See how you feel the story comes through in the images and how the title fits the story.

See you on zoom.

Heide

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2020 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 20	Interactive Zoom Presentation Photos Tell a Story	Submit to Wayne @ sccsubmit@gmail.com
Thursday September 17	West Lane Bowling Alley Stockton	September General Meeting Special Subject - Patterns
Thursday October 15	West Lane Bowling Alley Stockton	October General Meeting Special Subject - Monochrome
Thursday November 19	West Lane Bowling Alley Stockton	November General Meeting Special Subject - Prints Only (No Special Subject)
Thursday December 17	West Lane Bowling Alley Stockton	December General Meeting Special Subject - On the Water

2021 Calendar of Events

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

Meeting Notes July2020

Heide opened the meeting. There were 13 participants. There were 41 open subjects including 2 make-ups. There were 13 special subjects which this month was “Reflections.”

Heide stated she was approved and licensed from PSA for Zoom, so from now on she can host the Zoom meetings for free. The club has had to pay for the meetings in the past. Thank you to Sharon for hosting those meetings.

The meeting in August has always been a potluck. This year we can do some kind of fun Zoom meeting instead. A few ideas were discussed. Heide is asking people to contact her if you have any ideas to add. h1stover@aol.com. It will not be a competition meeting. Heide said she would check to see if a webinar could be arranged as a possibility.

Dean introduced our judge, Ron Webb, who has done a lot of judging and gives good feedback. He is a member of the SJVCCC and is also a teacher (on contract) with the Clovis High School. He has done and taught photography for many years. He said when people can get back together again, he would be willing to come to Stockton to meet with the club.

The photo of the month was by Ron Wetherell titled “Stay Away From My Girls”. Congratulations Ron!

The August meeting is scheduled for the 3rd Thurs., on August 20th. Please let me know if there are any corrections or additions to the notes. Thanks, Em.

Stay well and stay safe!

Stockton Camera Club
July 2020 Competition Standings
Congratulations to the winner!!!

Due to COVID-19 July's meeting was held via Zoom.

June DIGITAL OF THE MONTH WINNER - "Stay Away From My Girls" by Ron Wetherell

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
Joan Erreca	128	93	35	37	26	0	32	33	0	0	0	0
Ron Wetherell	103	86	17	28	0	0	38	37	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
Class AA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Doug Ridgway	149	111	38	38	36	0	37	38	0	0	0	0
Wayne Carlson	145	107	38	38	35	0	33	39	0	0	0	0
Sheldon McCormick	138	102	36	37	35	0	33	33	0	0	0	0
Elizabeth Parrish	138	105	33	36	36	0	32	34	0	0	0	0
Christine Blue	107	81	26	38	0	0	32	37	0	0	0	0
Darrell O'Sullivan	70	53	17	36	0	0	34	0	0	0	0	0
Class AAA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	Nov	DEC
Dean Taylor	155	117	38	39	38	0	38	40	0	0	0	0
Trey Steinhart	153	113	40	40	39	0	35	39	0	0	0	0
Em McLaren	152	114	38	38	39	0	37	38	0	0	0	0
Heide Stover	151	113	38	38	39	0	36	38	0	0	0	0
Joanne Sogsti	149	111	38	38	38	0	36	37	0	0	0	0
Sharon McLemore	149	114	35	38	38	0	36	37	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.

Composition Tweaks for Better Landscapes

The slightest little cropping or lighting adjustment can make a world of difference



West Mitten in the Spotlight, Monument Valley Tribal Park

Click on the link below to watch the [step-by-step video demonstration!](#)

I've been feeling in a "landscapery" mood this past week in part because I just booked my flights for both our upcoming Durango-Telluride Fall Colors and Grand Teton Photo Workshops. I can't wait to get back to these places as both the mountains and desert are truly calling!

I came across an image that I hadn't yet gotten around to editing and I thought it was a great example of the type of image that has potential, but needs both light and cropping adjustments to really make it sing. After some edits and cropping decisions, the image at the top of this article ended up being my favorite.

This scene features the iconic formation known as the West Mitten in Monument Valley and I was fortunate to view it just as the sun broke through and illuminated the formation - just a like a spotlight to perfectly call attention to its beauty. The image at top is simply a basic edit and crop of the dull Raw file shown here.



Here's the unedited, unadjusted Raw file

In fact, all of the images in this article are simply different crops of the same edited file.

As usual, the untouched Raw capture, while not terrible, left a lot to be desired mostly because the way our cameras capture Raw files and the fact that Lightroom ignores any custom adjustments the camera is capable of making. Seeing that the histogram was a close as possible to being perfect, I knew that some relatively minor adjustments would bring the scene back to life - more in line with the way my eyes remembered it.

The edits I made were fairly benign in order to compensate for the increase in highlights, loss of shadow detail and lack of saturation all too common when bringing Raw files into both Lightroom and Adobe Camera Raw. On the artistic side, I did some light painting to further direct the viewer to the subject and subliminally create a path of light to follow from the bottom front of the image.

Here's the same file cropped to a more "square" format for printing to a standard size. I don't dislike it, but with so much foreground, West Mitten seems so small.

This could still work as a print, but it would have to be on the large size to really work - something on the order of a 20x30" print at least to provide enough physical size to the primary subject. When you print larger, the objects that seem small now hold their weight.

This of course is better illustrated by actually showing you, so I created a demo on the entire edit and the thought process behind the different cropping options.

[Here's a Link to the Edit and Composition Video Demo](#)

Cropping is both mathematical and magic and as you will see, the slightest adjustment of a crop can completely change the flow of the image. It's also important to make sure that the primary subject has enough physical weight in the composition so that it is obviously the star of the scene. If you don't do this, you end up with a photograph of several random features that causes the viewer's eyes to bounce around without an anchor to first focus on. This ultimately leads to the viewer leaving the image and looking for something else.

We don't want that to happen - our goal is to create images that both draw the viewer in and then invite them to linger and explore into the scene. Remember that the aspect ratio of your crop also has an effect on the viewer. When you create something like the 3:1 panoramic above, you are forcing the viewer to look across the image - generally from left to right. As the image get closer to square, you can change this viewing direction with some subtle light adjustments. I did this by adding a barely visible light path between the bushes in the bottom center that invites you to take that walk and end up at West Mitten.

When you are out in the field composing a landscape, keep a close eye on the histogram whenever clouds or other important highlights (like white water on a waterfall) need to be protected. This often makes for a very flat Raw file, but you then have all of the data you need to shape that file into a beautiful image.



The same scene cropped in a 5x7 ratio



Here's the scene in a 3:1 aspect ratio - not my favorite, but this is a standard frame size!

A New Image Enhancement for you
The Path from Visualization to Print
This video explores stitching a panoramic photo, light painting, and cropping



Rt. 163, near Mexican Hat, UT

Before moving on to a change of topic, I wanted to take one more week on crafting and shaping Landscape images into better photographs. The image I work on in the video is shown completed above. This is a spot just north of Monument Valley on Route 163 as you cross into Utah. It's a lovely landscape and the light and skies really cooperated this day. Despite that, the Raw files are simply too bland and desaturated and lack the color that I saw with my eyes. If I had shot a JPEG of the same scene, it would have looked much better in the camera, but that is still the way it is with Raw processing at this point in time. The image below is the Raw stitch before the edits began - kinda blah ...



This is the Raw stitch of the four frames in the panorama

The image started out as 4 frames that needed to be put together and that is something Lightroom Classic CC does exceptionally well. However, Lightroom makes an assumption that causes problems if you capture your panoramic stitches on a panoramic head.

By default, it applies curves to the top and bottom of the image, assuming that you were handholding and simply rotating your head. If this was the case, these adjustments would make sense, but for me it is something that has to be undone.

Before you make your panorama it is important to make your basic edits including any spot removal. If not, you will have to remove the same spots from every frame. Since spots would appear in exactly the same spot on each image, making the changes and then Syncing them to the other shots allows you to eliminate all the spots in the series.

The color and light adjustments in this demonstration are subtle but important and powerful, as they help to direct the viewer to the subject. There are also two cool Photoshop tools used to move some clouds and another to straighten a slope.

As usual this is a step-by-step tutorial that covers everything in-depth at a leisurely pace.

[Enjoy the video - Here's the link!](#)



Image by [Photo Mix](#) from [Pixabay](#)

“Format your memory card” – that’s one, if not the top, tip photographers and videographers are advised to do when it comes to proper memory card use and maintenance. Although, if you were to ask someone why it’s important, they themselves may not fully understand why – in fact, not many do. Many think that it’s the same as deleting files, but it’s actually not that simple. To get a clear understanding of what formatting is and why it should be done regularly to your memory cards, we’ve broken it down into several topics.

GUIDE TO UNDERSTANDING FORMATTING:

How a Memory Card Works

The Difference Between Formatting and Erase All

Formatting In-Camera Only

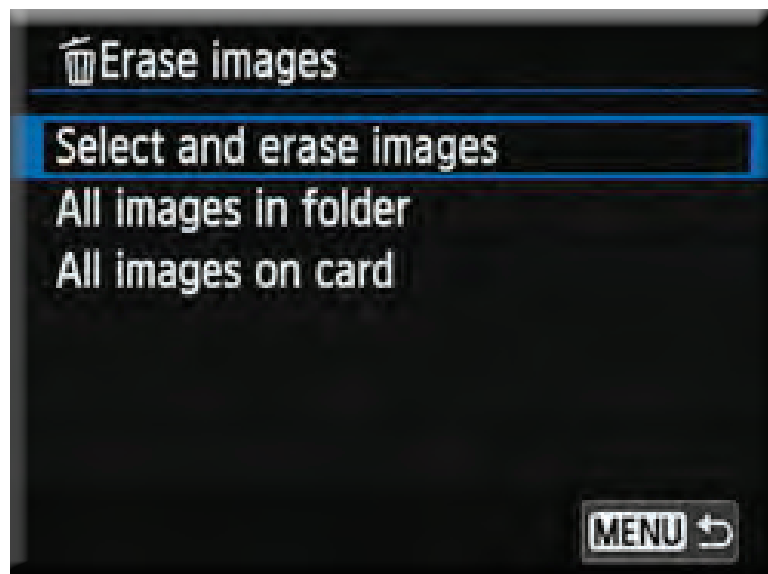
Deep / Full Formatting

HOW A MEMORY CARD WORKS:

Before we get into what formatting is, we first need to understand how a memory card works and stores data. Data is segmented and stored in what are known as blocks, which are of a specific size (kilobytes) depending on the device the card is being used in. Some block sizes are small, which are best for maximizing space and if you have a lot of small-sized files. In comparison, larger block sizes perform better for large-sized files, though space can be wasted if you’re mainly storing smaller files.

Memory cards, as well as hard drives and solid-state drives, contain a file system that is made up of two key parts: 1) the main data storage area and 2) the File Allocation Table (FAT). The File Allocation Table tells the operating system (OS) of the device that is using the card which data belongs to which file. Without it, there would be just one large collection of data with no way to identify where one piece of data stops and another starts.

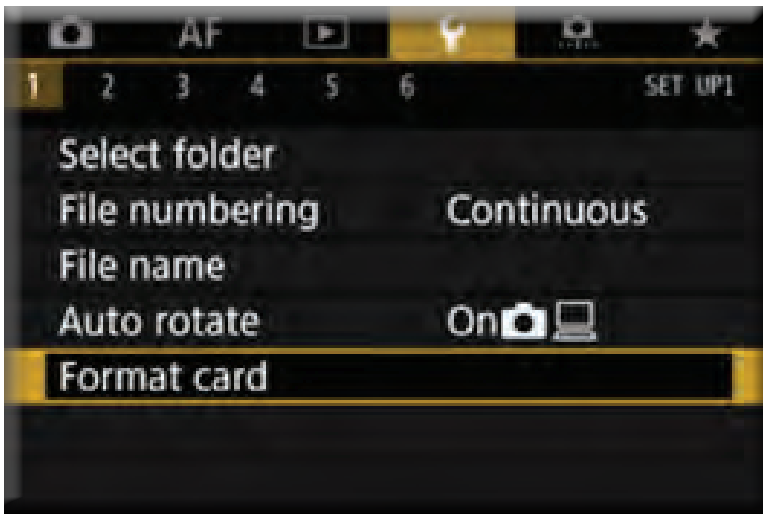
THE DIFFERENCE BETWEEN FORMATTING & ERASE ALL:



After copying files off of your memory card, do you format your card or just erase individual (or all) images? Many photographers and videographers, including professionals, simply settle for erasing files individually or in batches through either their camera or computer, and then continue using their card without formatting – this is a bad idea. On the surface, it may seem that either serve the same purpose of deleting files and creating space, but formatting is actually a safer, more thorough process.

Erasing images doesn’t completely clear the memory card of old files, but rather the card just tells the camera that it’s okay to write over any existing images or video. This scrambles the FAT Table as a result and can lead to data corruption issues down the line, possibly even in the middle of an important shoot. Formatting the card removes any pre-existing data and creates a new file system, providing a fresh, data-free card. It is important to note though that formatting is typically irreversible, so always be sure to backup all photos and videos before doing so.

But what if you’re running out of space and need to keep shooting? As memory cards have gotten cheaper over the years, the best method is to always have multiple cards on-hand; once one card fills up, swap it with an empty one. As mentioned before, it’s recommended not to delete files directly off your camera, so as to avoid any potential issues. Once your files have been backed up, format the card for later use.



FORMATTING IN-CAMERA ONLY:

Now that you understand the importance of formatting, another thing to know is the proper way of formatting, specifically only in a camera and not a computer. A memory card can be formatted in a computer, but if it's trying to be used in a camera, there's a chance the camera may not be able to read the card's file structure properly. As each host device's operating system formats differently from one another, it's important to only use memory cards that have been formatted in the camera you are planning to use.

When formatted in one camera, the camera may set a specific block size for the memory card in order to optimize it for that camera. But when it's trying to be used in a different camera model, the card may perform slower than expected. Using a memory card that has been

formatted in the intended camera not only ensures compatibility, but also lessens the risk of possible file corruption. Formatting in-camera is a very simple process and only takes several seconds to do (Note: The location of the "format" option differs among camera manufacturers and models. Please refer to your camera's instruction manual for specific directions on how to format a memory card in your camera)

DEEP / FULL FORMATTING:

We've learned about formatting and how it should be done in-camera, but sometimes a further step needs to be taken to give a memory card a "deeper" clean. The formatting process mentioned above is known as "high-level formatting", or "quick formatting", but many people don't realize that there's a more thorough method called "low-level formatting". Low-level formatting, also referred to as either full or deep formatting, completely erases a card or drive by zeroing out all of the data (data is written in 1's and 0's); old files become irretrievable, even with specialized software programs. The process does take longer than a high-level format though (estimated 5 hours for a 1TB drive) as every sector has to be initialized individually, so it's recommended to do it at least the day before the planned shoot.

Full formatting can be done on your computer in two ways: 1) the command prompt or 2) third-party software (e.g. HDD Low Level Format Tool). After performing a deep format, it's important to next do a quick format on the memory card or drive. All data has been removed, so a quick format will create a file system to make it usable.

In what situation would you need to do a low-level format? Unfortunately, some memory card types have been known to encounter issues in the middle of shooting because of lingering traces of data, even though a quick format was done. In the case of CFast 2.0 memory cards, the buildup of remaining data from old files slows down the card's sustained write speed, forcing the camera to stop its current activity. This tends to occur more when recording continuously in demanding video modes, such as 4K at high frame rates and bitrates. To ensure maximum video recording performance, full format regularly and after extensive use.

QUICK RECAP:

- New Memory Cards Should be Formatted In-Camera Prior to First Use**
- Memory Cards Should be Formatted in the Host Being Used**
- Memory Cards Should be Full Formatted Periodically**
- Formatting is Permanent (Ensure Files are Backed Up)**

Top 5 Portrait Tips From PortraitPro



Capturing the perfect portrait can happen when you least expect it. In the age of digital retouching and social media, a successful photograph is more powerful than ever. We've shared our 5 top tips for effective portrait photography.



1. Props in Portraits

Using props in your portraits is a great way to add a touch of color or excitement to your shots. Adding props can completely alter the nature of the photograph, and even develop your signature style. Try experimenting with textures, colors, and shapes.

2. Use Emotion

Artistic portraiture is about finding your subject's emotions and expressions. Work with and talk to your subject, give them a moment to get in the zone and, take your time with the shoot. With PortraitPro 19, you can enhance and highlight your subject's expressions and features, allowing their persona to really shine through.



3. Light It Up

Lighting makes a huge impact on your portraits. Natural daylight is usually the most complimentary and favorable source for portraiture, especially if you don't have dedicated studio lighting. Additionally, with PortraitPro's relighting features, you can light your photos to a studio standard from your computer.

4. Just Focus

Focal length is a make-or-break for your photographs. The distortion that length alterations bring to your images can introduce a certain amount of image distortion. You can figure out the different focal lengths your lens offers by looking at the lens barrel. A 50mm focal length will give you the most accurate representation of your subject because it creates no distortion of their face.



5. Color Pop

Colors are important in every aspect of photography; not just portraits. Consciously designing the visual of your portrait shots through backgrounds, props, clothing, and even makeup, can be the defining factor of the overall impact of your portraiture. The best color pallets differ depending on the type of portraits you are taking, for example, use vibrant colors for artistic shots, but professional business photography generally looks more impressive in dark blues and grays.

We hope that these tips have given you ideas and inspiration. Check out more tips on mastering your portraits with PortraitPro 19 and explore features and tricks on our website. You can also check out our other photo-editing products!

[Shop Now](#)