

# Stockton Camera Club

**The Shutter Tripper**

**April 2021**

**March Image of the Month**



**Alone**

**Image of the Month - Em McLaren**

# March 10's



**Egret In The Fog**  
Ron Wetherell



**474 Foot Long  
Celcius Mumbai Oil  
Tanker AKA Big Red**  
Trey Steinhart



**Fog & Trees**  
Sharon McLemore



**Foggy Morning Lift off-Sandhill Cranes**  
Karleen Gansberg



**Leaving For a Better Spot**  
Heide Stover



**Tule Fog at Oak Grove Park**  
Wayne Carlson



**Ring Necked Pheasant**  
Karleen Gansberg



**Little Bee Eater**  
Christine Blue



**Bison Browsing**  
Dean Taylor



**Shooting Through the Fog**  
Heide Stover



**An Icy Night and a 22 Degree  
Circular Moon Ring Halo**  
Trey Steinhart



**Cape Buffalo With  
Oxpecker Friends**  
Christine Blue



**A Place to Sit in the Fog2**  
Wayne Carlson



**Throne of the Snow King**  
Dean Taylor



**Boys will Be Boys**  
Ron Wetherell



**Into the Fog**  
Dean Taylor



**Crane at Sunrise**  
Christine Blue



**Open Road Thru the BadLands**  
Sharon McLemore



**Thousands of Geese Buried in the Thick Fog**  
Trey Steinhart



**Morning Fog**  
Em McLaren



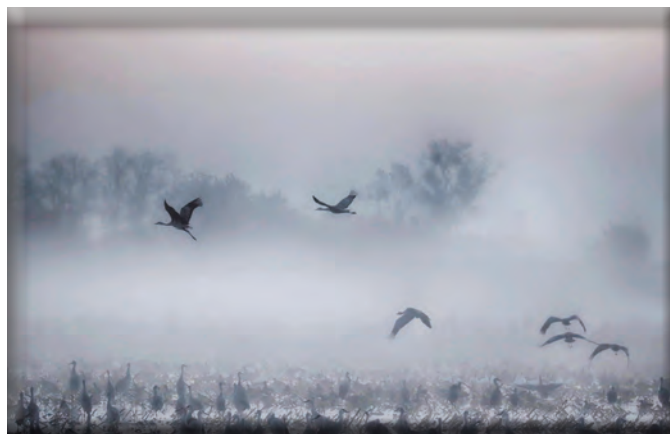
**Thinks He's Hiding In The Weeds**  
Ron Wetherell



**Old Ford Truck in the Spring**  
Joanne Sogsti



**Geese Taking Off**  
Heide Stover



**Foggy Sunrise Crane Fly Off**  
Christine Blue

## SCC Officers 2021

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## President's Message

April 2021

By Heide Stover

The camera club meeting went well, I thought. It is always nice to have Truman judge for us. He always has good advice and he is kind.

Our England meeting was nice except for an echo issue which I am trying to figure out. The programs ran fine though.

We do not have a competition meeting in April. Instead, I will be doing the PSA Image Analysis Program that I have been doing for PSA member clubs. This will be on the 3rd Thursday, April 15th, of the month at 6:30 pm. The same as our camera club meetings. This is for members only.

The program teaches one how to look at and analyze an image. It is not the same as judging but is a stepping stone to judging. It is not a photography course but it can help you look at your images in a way that should be able to help you improve them. I have been getting very positive response from this course. I will send out a link as we get closer to the date.

See you all at the April 15th, 6:30pm meeting. Till then, keep shooting!

Heide

## A Big Thank You to Our Sponsors!



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## 2021 Calendar of Events

Every 3rd Thursday (Except April, June & Aug) 6:30 PM	West Lane Bowling Alley Stockton	Membership Meeting Contact Heide Stover <a href="mailto:h1stover@aol.com">h1stover@aol.com</a>
Thursday April 15	Zoom Meeting Stockton	April Workshop PSA Image Analysis Program
Thursday May 20	Zoom Meeting Stockton	May General Meeting Special Subject - Macro/Close-up
Thursday June 17	Zoom Meeting Stockton	June General Meeting Special Subject - Prints Only (No Special Subject)
Thursday July 15	Zoom Meeting Stockton	July General Meeting Special Subject - Creative
Thursday September 16	Zoom Meeting Stockton	September General Meeting Special Subject - Textures
Thursday October 21	Zoom Meeting Stockton	October General Meeting Special Subject - Black & White/Monochrome
Thursday November 18	Zoom Meeting Stockton	November General Meeting Special Subject - Prints (if meeting) if not Open
Thursday December 18	Zoom Meeting Stockton	December General Meeting Special Subject - Trees

## 2022 Calendar of Events

Thursday January 20	Stockton	Annual Meeting/Banquet
Thursday February 16	Zoom Meeting Stockton	February General Meeting Special Subject - Amore/Love
Thursday March 16	Zoom Meeting Stockton	March General Meeting Special Subject - Prints (if meeting) if not Open
April	TBA	April Workshop/Photo Opportunity
Thursday May 19	Zoom Meeting Stockton	May General Meeting Special Subject - Ice
Thursday June 16	Zoom Meeting Stockton	June General Meeting Special Subject - Prints Only (No Special Subject)
Thursday July 21	Zoom Meeting Stockton	July General Meeting Special Subject - Kids at Play



## **March Meeting's Notes**

### **March 2021**

Heide opened the meeting. There were 16 participants including the judge. Wayne said there were 42 Open images and 14 Special Subject images (SS was Fog).

1. This coming Sat. March 20th will be the Zoom meeting with the English Stockton camera club. It will start at 11 am. Heide will send out the link. Everyone has been working hard on their presentations to show to the English Camera Club.

2. There will not be a competition for the month of April. Instead, Heide will present a workshop on how to learn to analyze images. She said it usually lasts 2 to 3 hours. She is thinking the 3rd Thurs (April 15) at 6:30 would work. She will send a link.

Dean introduced Truman Holtzclaw as this month's judge. Truman has judged our club many times before and is an excellent photographer. He is very creative and likes to photography a little of everything.

**This month's Image of The Month winner is:  
"Alone" by Em McLaren**

The Special Subject for May is : MACRO (CLOSEUP)

#### **Meeting with the Stockton Camera Club, UK:**

Our club met with the Stockton Camera Club, UK, on Saturday, March 27. There were a total of 28 participants. 11 were from our club and the rest from the UK Club.

We presented our images to them. Everyone from our club worked hard on the presentations which varied showing areas that were photographed in Stockton and nearby, like Yosemite, San Francisco, etc. The presentation was about 2 hours long. Heide did a good job of putting together images that were sent to her from some of the members. Other members put together their own creative shows.

The only glitch happened about half way in, when there were sound problems. It seems that when talking, echoes occurred which no one could really figure out why. However, it did not stop the show. The UK Club members were very responsive and said they enjoyed the presentations. In all it was a great meeting!

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

Thanks, em

**Stockton Camera Club  
2021 Competition Standings**

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

<b>Class A 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>
Reginald Lee	0	0	0	0	0	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>
Doug Ridgway	77	58	19	38	39	0	0	0	0	0	0	0
Ron Wetherell	77	58	19	38	39	0	0	0	0	0	0	0
Christine Blue	76	58	18	36	40	0	0	0	0	0	0	0
Wayne Carlson	72	53	19	34	38	0	0	0	0	0	0	0
Sheldon McCormick	71	52	19	36	35	0	0	0	0	0	0	0
Elizabeth Parrish	66	49	17	33	33	0	0	0	0	0	0	0
Joan Erreca	65	49	16	33	32	0	0	0	0	0	0	0
Karleen Gansberg	65	55	10	33	37	0	0	0	0	0	0	0
Darrell O’Sullivan	0	0	0	0	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>
Dean Taylor	78	58	20	39	39	0	0	0	0	0	0	0
Trey Steinhart	77	58	19	38	39	0	0	0	0	0	0	0
Sharon McLemore	77	58	19	39	38	0	0	0	0	0	0	0
Heide Stover	76	56	20	38	38	0	0	0	0	0	0	0
Joanne Sogsti	76	58	18	39	37	0	0	0	0	0	0	0
Em McLaren	75	57	18	37	38	0	0	0	0	0	0	0

# 2021 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.



## Macro Is Everywhere

By [John Harris](#)



Congratulations on the purchase of your macro photography gear—a world of discovery awaits you. Macro and extreme close-up photography are genres that truly foster a “new” way of seeing, and the goal of this article is to encourage those who own macro-capable gear to embrace the possibilities, to experiment, and to take more macro photos.



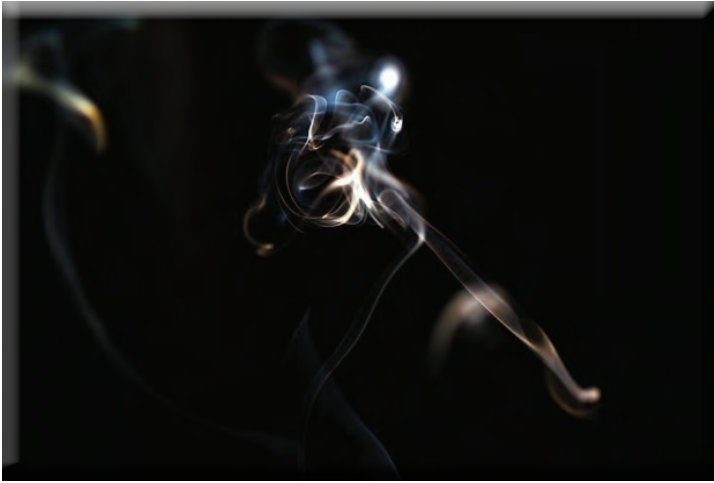
Get deep with me, people—the contracted world of macro photography is an ever-expanding, limitless abstraction. It is not necessary to seek distant lands or beautiful people to enjoy the art and craft of macro photography, nor is it necessary to purchase expensive lenses or complicated lighting kits. And as interesting and beautiful as they are, it is not the multi-eyed insect or exotic flower at the local botanical garden that intrigues me; it is the “everyday” items we find in our home, office, basement, or backyard that are material for the most interesting macro photos.

Peanut butter and jelly sandwich



Yes, beware of a macro practice that relies on the novelty of a subject or a repetitive cat and mouse with the viewer; a curious and evolving perspective on the details of what surrounds us is fascinating. So, look to the colors in your garden but also in your fridge; say yes to the design detail on a car, but also on an ocean wave; and embrace the contrasty texture not only of old wood, but also of old skin. These are simple thoughts to start with, and remember, macro photography is comfortable with natural light, ambient light, or strobe, so experiment with light and shadow and venture to the backyard or down to the basement of your mind and let selective focus, homemade light sources, and the limits of your imagination help to create the most stunning macro photos of life’s little details.

Gnocchi © John Harris



Smoke...

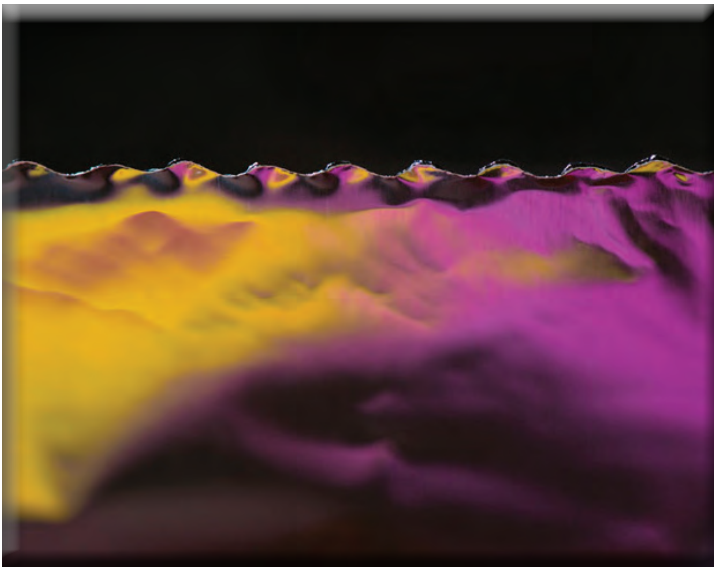


...and mirrors © John Harris

The Explora blog is a wonderful [resource for macro photographers](#). Check out Todd Vorenkamp’s article on [rainy day tips for macro photography](#) and our profile of Ruby Frei and her [macro work in the kitchen](#). I even wrote on the [joys and hardships of macro photography](#) once before. There are also tutorials on [focus stacking, tips](#) for effective [aperture control in macro work](#), and [up-to-date macro gear](#) guides.

And if you just can’t get enough of macro flowers and bugs, try to give those ideas a new twist, for example, in this series of photos by Allan Weitz, the host of the [B&H Photography Podcast](#), who used [extender tubes and wide-angle lenses](#) to capture the beauty of orchids, and in this profile of Clay Bolt and his [macro insect photography project](#) called “Meet Your Neighbors.”

Please share your thoughts about some of your favorite macro photos from around the house and yard, in the Comments section.



© Ruby Frei



© Allan Weitz



## Keeping Your Composure: Creative Ways to Compose Your Photographs, Part 1

by Blog Poster

Story & photos by F. M. Kearney



Daffodil Hill in the New York Botanical Garden. This is a typical composition of foreground, middle ground and background.

© F.M. Kearney

Well, 2020 is finally in the rear-view mirror. Assaulted by a non-stop barrage of civil unrest, lifestyle changes, political uncertainty, economic hardships, and devastating heartaches, it was year none of us will soon forget – no matter how hard we may try! It was a struggle just to maintain one’s sanity in the midst of such utter chaos. The toilet paper shortage alone could easily have caused even the calmest of individuals to lose their composure. As a photographer, that got me thinking. Although, at times, certain situations may make it hard for you to properly compose yourself, you always have total control over how you compose your photographs.

Before I began my research for this article, I used to think that the totality of image composition merely involved the Rule of Thirds and/or the inclusion of a foreground, middle ground, and background. While these elements are probably the most common ways to compose a photograph, they are by no means the only ways. Numerous techniques (some very subtle in nature) can be

employed in the creation of a creative composition. So many, in fact, that this article will be the first in a series of three, which I will be releasing in the coming months. In this first installment, I’ll be discussing some of the more common methods. Actually, you may be using many of these techniques without even knowing it. In the past, I’ve often composed a photo in a certain way simply because it looked good, only to discover later that it’s an actual technique.

### Foreground, middle ground and background

One of the most common types of photo compositions is the inclusion of a foreground (sometimes middle ground) and a background. The opening photo of a sunrise in the New York Botanical Garden is a prime example. The cherry trees, flowers and rock make up the foreground, followed by the three individuals on the winding pathway in the middle ground – leading your eye to the sun rising in the rear. With three distinct areas of interest, a two-dimensional photograph exhibits an almost three-dimensional quality.



These tulips have a plain background. © F.M. Kearney

### Simplified backgrounds

The background is one of the things that can make or break a photo. Just like a good supporting cast, a good background should not overshadow or distract from it. Imagine watching a movie scene where the main character is delivering a pivotal line of dialog and a totally unrelated fight breaks out in the background. The only thing you’ll remember about that scene will be the fight. Shot against a darkened background, the white tulips above take center-stage with zero distractions.



Single late tulips appear amid a cluttered, but not overly distracting background. © F.M. Kearney

### Backgrounds with relevant content

However, a background doesn't always have to be overly dark (or black) to allow the subject to shine. If it contains relevant content it can provide a "sense of place" for the subject. This type of composition works best when shot with a long lens set to a wide aperture. There was no way to physically separate the two purple tulips above from their surroundings. But shot at 200mm and f/3.3, the limited depth of field easily pulls them out of the clutter.

Whether a simplified background or one with content, I always look for one or the other when shooting flowers. I'll often forego taking the photo I can't find either. A pretty flower can always be enhanced by a complimentary background.



This shrub rose was purposefully placed in lower third portion of frame. © F.M. Kearney

### The "Rule of Thirds"

I'd like to close out this first installment with a technique I mentioned in the beginning: The Rule of Thirds. If you're like me, and not very good in math... don't panic, because it's quite simple. Imagine placing a tic-tac-toe grid on top of the scene – dividing it into nine equal rectangles, 3 across and 3 down. Some camera manufacturers allow you to view this grid in Live View mode. The aim is to place important elements of the scene in a spot where some of the lines intersect. If you can visualize that, you will see that the center of the rose is approximately where the lines would intersect in the bottom-right portion of the grid. Some photographers have a tendency to place the subject smack dab in the middle of the frame. However, a slight off-center placement will usually lead to a more interesting composition.



A decorative dahlia placed center-frame can be a compelling composition. © F.M. Kearney

### Center the subject

This technique may seem like a complete contradiction to the Rule of Thirds. But, like all rules, it was meant to be broken. This is especially true if your subject exhibits a distinct, symmetrical shape or pattern. The circular design of the decorative dahlia above was the perfect candidate for a direct, head-on type of composition.

These are just a few of the most common compositional techniques. [Next month](#), I will be discussing more ways to creatively showcase your subjects.



## Keeping Your Composure: Creative Ways to Compose Your Photographs, Part 2 by Blog Poster

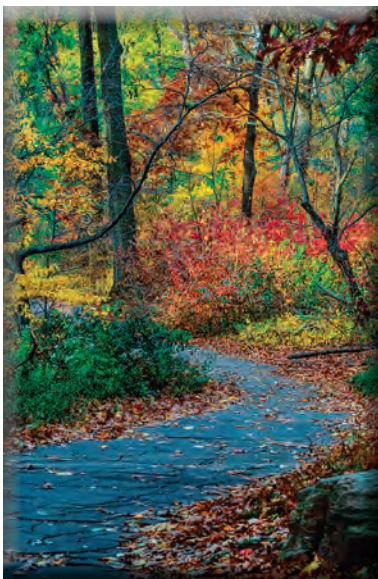


A fence leads viewers' eyes down the path of a forest trail.  
© F.M. Kearney By F.M. Kearney

Last month in [part one of this series](#), I discussed some of the most commonly used compositional techniques in nature photography. In Part 2 I'll be highlighting a few more popular methods, but some might not be used that frequently.

### Leading Lines & Paths

Last year, I wrote [The Pathway to Leading Lines](#), about using leading lines and paths to direct a viewer's eyes to an important element in the photo or to guide them on a journey through the scene. Typically, leading lines lead your eye to a specific point of interest, whereas, paths take you to a faraway vanishing point. In the image above, I used the wooden fence as a path – transporting the viewer down the disappearing trail into the forest. It's a great technique to really put the viewer into the scene. It's easy to find leading lines and paths in an urban environment, but they may not be as obvious in the natural world. However, once you begin studying the scene, you will soon begin seeing them almost everywhere you look.



A curving path leads the viewer's eyes into forest.  
© F.M. Kearney

### Curves

Leading lines and paths don't always have to be straight to lead one's eye. A curved line can work just as well. In the image above, I included a portion of the winding footpath to lead the viewer into the colorful forest area. Had I pulled back a bit on the focal length I would have gotten the classic "S-curve," but it didn't quite work within the composition. Unlike straight lines, which are best emphasized by wide-angle focal lengths, curved lines look best when shot with longer lenses. The resulting compressed perspective accentuates the curve very well.



A high horizon line (left) emphasizes the lower portion of an image while a low horizon line (right) emphasizes the upper portion. © F.M. Kearney

### Hi & Lo Horizon Lines

While I'm on the subject of lines, this might be a good time to discuss horizon lines. In the first installment

of this series, I talked about the "Rule of Thirds," where the subject is slightly offset from the center of the frame. Well, just like some subjects, a horizon line doesn't always have to be in the center either. Depending on the scene, the horizon line can be placed high or low to emphasize or de-emphasize various areas of the photo. In the sunrise image above on the left, I placed the horizon line higher in the frame to show more of the fallen trees in the water. Incidentally, the large tree on the right of the image works well as a leading line toward the rising sun. In the image on the right, the water was the least interesting thing about the photo. I placed the horizon line extremely low in order to emphasize the pine needle branches and the dramatic clouds. Even though only a sliver of the water is showing, it still gives the scene a sense of place. But wherever the horizon line is placed, great care should be taken to make sure it's perfectly straight. Nothing can ruin a good photo faster than a horizon line that's slightly askew. Thankfully, unlike in the days of film, this problem can easily be fixed in post





Giving this shrub rose a little room to the left is important.  
© F.M. Kearney

### Leave Breathing Room

It's common in action and sports photography to include space for the action to go. In a photo of a group of runners moving from left to right, extra space is usually added to the right side of the frame to show where the runners are going. This technique also applies to nature. Since the shrub rose was facing left, I included more space on that side to allow it to "breathe."



Garden chrysanthemums occupy the entire frame.  
© F.M. Kearney

### Fill the Frame

Many compositional techniques are the complete opposite of others. I left breathing room for the rose because there was room to give – it was sticking out on a wayward branch far apart from the others. On the other hand, the chrysanthemums above were growing in a tight cluster. Filling the frame with them was an obvious choice, and it gives the illusion that they go on forever. It's hard to use the frame-filling technique with other types of flowers, unless, of course, you purchase them from a florist and arrange them in such fashion. The point is that your subject will usually dictate which technique will work best.



Nearby objects can be used to frame a scene.  
© F.M. Kearney

### Framing

Another common compositional technique is to frame the subject with nearby objects. Most often used to convey depth, or perhaps even a sense of place, the frame can be natural or man-made. It doesn't even have to completely encircle the subject. In the photo above, I used the tree and bush on the left



An azalea bloom is framed by leaves and twigs.  
© F.M. Kearney

and the rock and bushes on the right to frame the colorful foliage and its reflection on the water. This particular frame is somewhat subtle and works seamlessly within the overall scene. If, however, your frame is very dominant and differs drastically in tone from the subject it is surrounding, an exposure adjustment will have to be made. Imagine shooting a

seascape through the small opening of a darkened cave. Such a situation would require spot metering the seascape to avoid an overexposure.

Frames are much easier to use with smaller subjects as seen in the image below. By shooting directly into an azalea bush, I could easily use the surrounding foliage as a natural framing element. Of course, a long focal length and a wide aperture are needed to produce a limited depth of field in order to help the subject stand out.



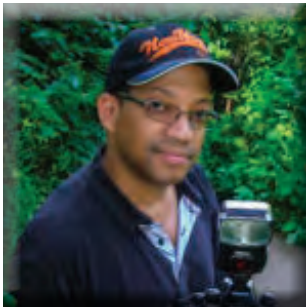
### **Including a Person**

The deliberate inclusion of a person is usually done to show scale. If the size of any of the elements in your photo is not evident, adding a person will immediately solve that problem. While shooting during a major snowstorm in New York's Central Park years ago, I waited for a lone passerby to enter the scene above. I wasn't too concerned about scaling issues, but his bright red pants brought some much-needed color to this predominately monochrome scene. Also, it just adds more interest. I shot this scene without a person, but this image, which I titled, "Journeys," was my favorite.

In the next and final installment of this series, I will discuss some of the more obscure and unusual compositional techniques.

Add a person... add more interest.

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F.M. Kearney began his career as a photojournalist for a variety of local New York City newspapers. It was an exciting profession, which allowed him to cover everything from famous celebrities to ride-alongs with NYPD and FDNY. He now specializes in nature and urban landscapes. To view more of his work, visit [www.starlitecollection.com](http://www.starlitecollection.com). He can be contacted at [starcollec@aol.com](mailto:starcollec@aol.com), or followed on Facebook ([@fmkearneyphotos](https://www.facebook.com/fmkearneyphotos)) and/or Twitter ([@fmkearneyphoto](https://twitter.com/fmkearneyphoto)).