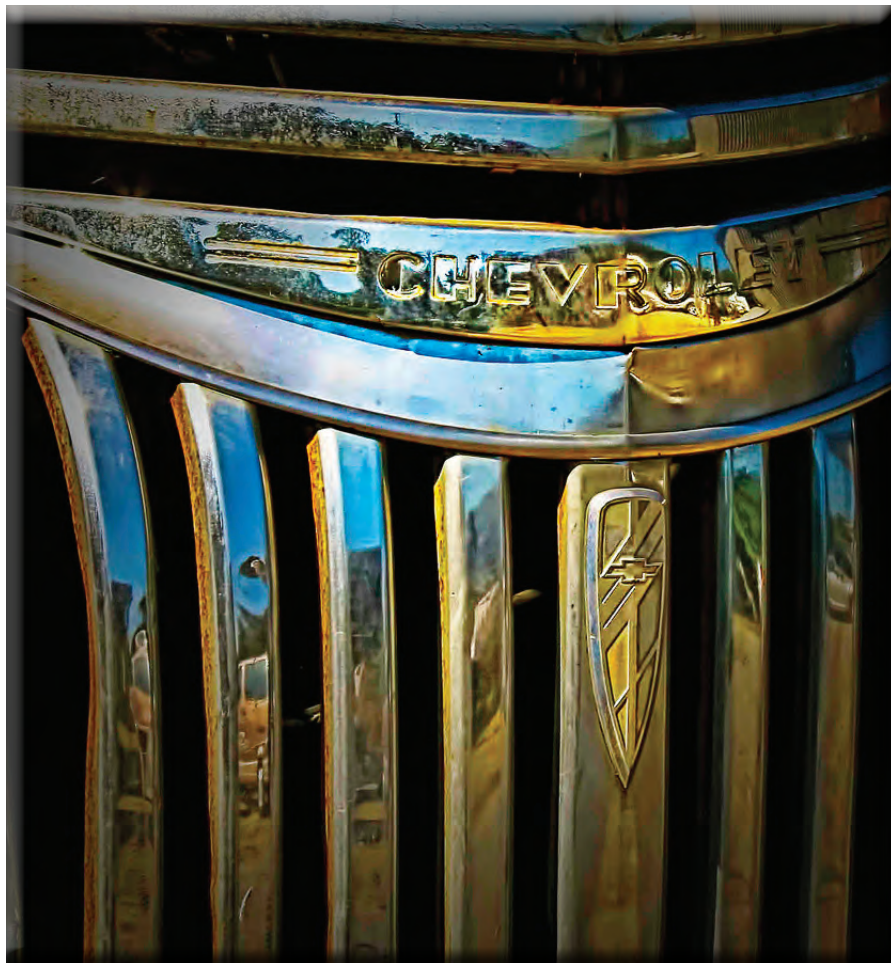


# Stockton Camera Club

The Shutter Tripper

July 2021

June Image of the Month



**The Old Grill**

Image of the Month - Em McLaren

# July 10's



**Hen And Chicks Bloom**  
Karleen Gansberg



**Purple Dahlia**  
Em McLaren



**Eighteen Inches of New Pow**  
Trey Steinhart



**Cargo Train in the Rockies**  
Sharon McLemore



**Backlit Cholla**  
Dean Taylor



**MOMA, S.F.**  
Em McLaren



**Wings of Lace**  
Wayne Carlson



**Standing on the Pier**  
Karleen Gansberg



**Buddies, Wild and Free**  
Ron Wetherell



**A Different Perspective**  
**Yellow Gerbers**  
Joanne Sogsti



**Old Garden Gate**  
Sharon McLemore



**Graffiti Train Car**  
Dean Taylor

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## President's Message

July 2021

By Heide Stover

We had a good meeting with Mick as our judge. Our original judge, Art Serabian, could not show up due to health reasons and Mick stepped up to take his place.

We had talked about having our potluck in August, meeting in person for the first time in over a year. I am thinking we could have it picnic style at one of the parks here in Stockton. Let me know your thoughts on this. Oak Grove has always been a good place to meet. There will be a cost for that though. There are some other parks around but we may not be able to get shelter at those. I will check on availability and cost. Any ideas from anyone are welcome.

We have our zoom meeting in July. Our Club meeting will be after the judging so the judge can leave early.

See you all at the July 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 July 15	Zoom Meeting Stockton	July General Meeting Special Subject - Creative
Thursday August 20	TBA	Annual Potluck
Friday August 20	Lodi Grape Festival Grounds	<i><a href="#">Last Day to Drop-off Entries</a></i>
Thursday September 16	Zoom Meeting Stockton	September General Meeting Special Subject - Textures
Thursday Sept 16 Sunday Sept 19	Lodi Grape Festival Grounds Lodi, CA	<i><a href="#">Lodi Grape Festival</a></i>
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

## **June Meeting's Notes July 2021**

Heide opened the meeting. There were 16 participants including the judge and a guest, Sam Shaw. There were 36 Open subjects and 11 Special Subjects (Trains).

Heide asked people to think about what they wanted to do in August for the pot luck. Several Parks were mentioned and Wayne said his place might be another option. Nothing for sure has been decided yet.

Trey reported he got thru the surgery ok is now on the mend. Get well soon Trey!

There were some technical Zoom issues but they were straightened out. Due to the extreme heat wave there was concern of rolling black outs during the meeting.

Dean introduced our judge, Mickey McGuire. He has been a judge at our club over the last several years and attend the SJVCCC. He also has judged for PSA members on line. He is from the Tracy Camera Club and is an excellent photographer and judge.

**The winning digital image of the month:**

**“The Old Grill” by Em McLaren**

The special subject for July is: **CREATIVE**

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

Thanks! em

**Stockton Camera Club**  
**June 2021 Competition Standings**  
**Congratulations to the winner!!!**

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

May DIGITAL IMAGE OF THE MONTH WINNER - "The Old Grill" by Em McLaren

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

Class A Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Lanny Brown	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	153	116	37	38	39	40	36	0	0	0	0	0
Ron Wetherell	147	111	36	38	39	35	35	0	0	0	0	0
Wayne Carlson	140	104	36	34	38	25	34	0	0	0	0	0
Elizabeth Parrish	133	98	35	33	33	36	31	0	0	0	0	0
Sheldon McCormick	131	97	34	36	35	28	32	0	0	0	0	0
Joan Erreca	130	97	33	33	32	33	32	0	0	0	0	0
Karleen Gansberg	129	112	17	33	37	35	29	0	0	0	0	0
Christine Blue	76	58	18	36	40	0	0	0	0	0	0	0
Darrell O'Sullivan	0	0	0	0	0	0	0	0	0	0	0	0
Class AAA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Sharon McLemore	154	115	39	39	38	40	37	0	0	0	0	0
Dean Taylor	152	113	39	39	39	36	38	0	0	0	0	0
Trey Steinhart	151	114	37	38	39	37	37	0	0	0	0	0
Em McLaren	151	114	37	37	38	37	39	0	0	0	0	0
Joanne Sogsti	148	112	36	39	37	36	36	0	0	0	0	0
Heide Stover	113	84	29	38	38	37	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.



Hello Photoion students and photography fans. Today we've got an article looking at some creative photography techniques that you can use to take more interesting photographs.

We all know how important the pillars of photography such as lighting and composition are; and how using them correctly can produce stunning photography. But sometimes you want to give your image that extra wow factor. These tips will help you do just that!



Panning – motion blur – Image by Ion Paciu

### **1. Panning (Motion Blur)**

This technique is for showing movement in your photographs. It's often used in sports, street and wildlife photography, and it shows a moving subject against a blurred background.

To achieve this effect you want to set your shutter speed to a longer time than usual. This gives you the best possible chance to capture the movement of the background in your photograph.

As your subjects approaches you, you want to begin capturing the subject by following your subject as they pass.

This will create the motion blur effect, and is a brilliant way to capture the feeling of movement in a photograph. You're best off using a wide angle lens so that you can diminish the camera shake as much as possible. Set your

focus area on one focus point so that you maintain a good contact with the subject while you are panning your camera. You can learn more about this photographic technique on our [beginners photography course](#).

### **2. Light Trails**

You'll no doubt have seen a light trail photograph in the past. They are especially common for night photography in cities as the headlights of the passing cars create great light trails.

Obviously for this technique you'll need to obtain a slow shutter speed. You want the longest shutter speed possible and you can achieve this by closing your aperture as much as possible.

A tripod is a must for this exposure technique. The aim is to have the camera capturing the image for a long period of time and there is no way you could hold your camera perfectly steady for that long.

Your location will also play a huge part in your final image. You want to choose a location where your subjects, usually cars, will be passing frequently and they don't stop; so busy roads and motorways are best for this technique.

By selecting locations where the only light source is the headlights of the vehicles themselves, you can create the illusions of trails of light winding through the darkness. You can learn how to achieve this technique hands on practising with our tutor Ion Paciu during our [night photography workshop](#).



Zoom burst effect – Image taken by our students during one of our Beginners Photography Course

### **3. Zoom Burst**

This is one of the easiest photography techniques on the list and requires the least amount of setup. The idea is simple; as you are taking your image at a relative slow shutter speed, zoom in or out from your subject. Doing so will blur the edges of the image and give the illusion that the viewer is rushing towards the subject.

By experimenting with your shutter speed, how quickly you zoom, the distance of your subject, and your framing, you can create all manner of wonderful images.

If you want to add an interesting spin to your image, try holding your lens perfectly still and rotating the camera body to zoom instead. This will give it a nice spiral effect in addition to blurring the edges of the image.

Using this technique at night is also particularly effective as it has a similar effect as technique 2 and creates trails of light in your final image. You can properly learn this photographic technique on our [beginners photography course](#).



Zoom burst spiral effect – Image taken by our students during one of our Beginners Photography Course

### **4. High Speed Photography**

This is one complex technique. The high speed photography technique involves exposing a very fast moving subject at a very high speed, and then isolating a single image, or frame, from that selection, which will give the effect of freezing your subject in motion. Once mastered, these photography techniques can be applied in different ways and photographers have different methods for achieving high speed photography. High speed photography (depending on the speed of the subject) can be achieved either using your fastest camera shutter speed (in case of ambient light 1/8000sec or more if your camera is capable of achieving a faster shutter speed than 1/8000sec) or using a speedlite / flashgun.

This technique works best when the subject, or something interacting with the subject, is moving extremely quickly, so that your isolated image freezes that movement.

This technique is brilliant for capturing liquid drops movement, allowing you to capture an image of a falling drop hitting the surface of water (or any other liquid). The key factors for this type of photography is patience and the right tools. We are preparing a high speed photography workshop soon, so, stay tuned!



## **5. Slow Sync Flash**

Slow sync flash is the technique of using your flashgun / speedlite while also having a longer exposure time. The way it works is to keep the shutter of the camera open for longer time than usual, and fire the flash at a very specific moment.

Because you're working with longer exposure times, you want to keep your subject as still as possible to reduce blur around the edges.

The combination of the additional light allowed from a longer exposure, as well as the flashgun / speedlite, can give you terrific lighting effect in low-light settings, and produces a much more interesting image than using the standard flash mode.

If there are moving points of light in your image, you can

create an image that blends your subject with the light trails we talked about in technique 2. This creates particularly interesting images in places like light bars and nightclubs, graffiti environments so is a great option to up your night out pictures! You can learn this photographic technique on our [advanced photography course](#).

We hope you found these photography techniques useful and are inspired to get out there and capture some more unusual images.

Be sure to share your best images with us on our [Facebook](#) page for feedback and review!



The demand to churn out consistently profound imagery can be both exhausting and arduous, but we can't complain too much considering we are fortunate to have careers that gives us limitless creative freedom. For those moments that you find yourself in an artistic rut, we've compiled a list of creative photography ideas that are sure to impress & provide you with a spark of ingenuity.

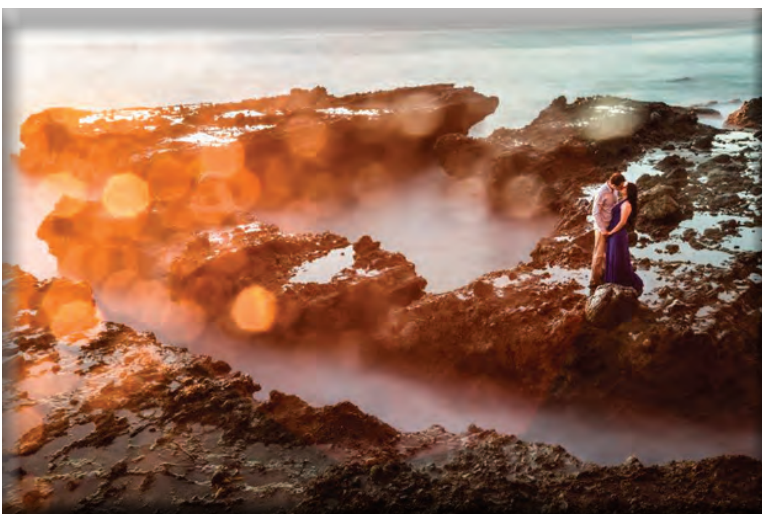
Upgrade to [Premium](#) now to see how we achieved these creative effects in our educational workshops.



### Creative Photography Idea #1: Pano Stitching (AKA Brenizer Method)

Panoramic images have such a dynamism about them – they hold the ability to capture an expansive space and compress it into a single image. Create high resolution environmental portraits via the Brenizer Method that

showcase your subjects and their surroundings. Wide aperture panoramic stitching works best with lenses that give you a shallow depth of field and greater compression. Watch our full course on conceptualizing & executing the [Brenizer method here](#).



### Creative Photography Idea #2: Spray Bottle

A [Spray Bottle](#) is a simple tool that you would never think to use for photography, mostly because we stay clear of all water whenever given the chance. Spray some water on your lens and you can turn a boring “she’s-all-that” image into “homecoming queen”. You can see it used in action in this behind the scenes clip from our Unscripted series.

Directions: Spray water on desired part of the lens

Control the size of the foreground bokeh by adjusting your aperture (wider aperture = bigger bokeh)

Make sure there's no dirt on your lens, because you can scratch your lens while wiping the water off

[REWIND: [5 EVERYDAY ITEMS FOR CREATIVE PHOTO EFFECTS](#)]



### Creative Photography Idea #3: Mixed Lighting

Although most shooters tend to stay clear of mixing lighting to avoid discolored skintones, the effect can actually increase the quality of your image when done correctly. The trick is to separate the light sources so the temperatures don't mix, and there is a way to balance the light within Lightroom which we explain in our Advanced LR Processing tutorial via split toning and temperature tuning.



### Creative Photography Idea #4: Long Exposures

A skyfull of stars as a backdrop is bound to leave your clients impressed and is quite possibly one of easier tricks as it requires no gimmick, just a little extra time in post production. These shots can either be composited with a starry night sky or if you choose to do a single shot long exposure, you can use Rear Curtain Sync on your off-camera flash. For OCF basics check out [Lighting 101](#) to grasp the foundation of flash.



### Creative Photography Idea #5: Free Lensing

This technique requires some DIY-ing but it creates a look that brides are sure to love. Free lensing is a technique that uses broken lens to let light bleed through the edges of the frame, creating different flares and color. We've used a broken [Canon 50mm f/1.8](#) for the shot above, holding it off the camera body allowing light to flare through. Aperture doesn't play a role in the photo considering the lens has been stopped down to a specific number prior to usage and it's disconnected from the camera body. This gives images a slight tilt-shift effect without the cost of a tilt-shift lens. See how we post-produce these images [here](#).



### Creative Photography Idea #6: Tilt Shift

A tilt-shift lens is meant to throw the focus plane off, helping you focus on multiple subjects to create interest or correct perspective. At first, it is difficult to navigate the functionality of a tilt-shift lens, but like any other technique it's a matter of trial and error. Understanding how the focus plane works is the main hurdle to cross because it is such a non-traditional perspective. The image above was created using a [Canon 90mm f/2.8 Tilt Shift lens](#). [Watch this tutorial](#) to see how we combine tilt-shift effects with the Brenizer method.

[REWIND: [CREATING ARTISTIC PORTRAITS USING A TILT-SHIFT LENS](#)]



### Creative Photography Idea #7: Shoot Throughs

Here is a technique that requires you to think outside the box no matter what location you are in. Shooting through objects can yield you with a variety of unique compositions, flares, and perspectives. We have a full special effects course outlining the various accessories that can be used to create dramatic and uncommon light flares, or even to [re-create golden hour](#).

To see some of these gadgets in action in this Facebook live demonstration:



### Creative Photography Idea #8: Atmospheric Aerosol/Fog

A little bit of fog in some places can add a lot of depth and texture to a scene. Fog machines would be the ultimate tool for a trick like this, however, they are often too cumbersome to carry around on shoots, and they do cost a pretty penny. Here's where [Atmosphere Aerosol](#) comes to the rescue: these cans of fog are extremely affordable and allow you to spray the areas you want the fog

\*[SLRL Premium members](#) receive a discount on Atmosphere Aerosol! Upgrade now!

Directions:

Fill the scene with the desired amount of fog

Using a reflector (or any thin, broad object), waft the fog around to control the spread



### Creative Photography Idea #9: Whip Pan

Having a lens with built in IS (image stabilization) will create a straighter line going across the image. Watch the full tutorial of the [whip pan technique here](#).

Directions:

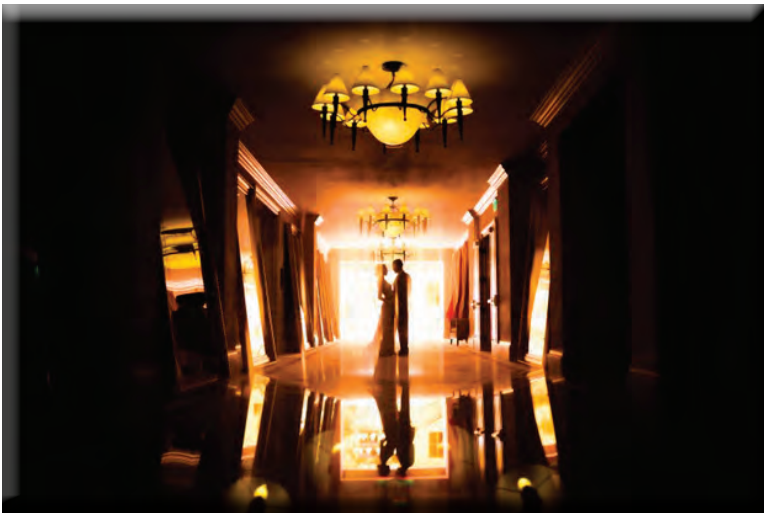
Slow shutter speed to 0.5-1 seconds

Loosen tripod head

Press shutter button then quickly pan in one direction

Use rear curtain sync to freeze subject

[REWIND: [6 ARTISTIC PHOTO EFFECTS USING TRIPODS](#)]



### Creative Photography Idea #10: Reflections

[A prism](#) can be used to add unique reflections, change your composition, or even add a flare. The best part is that it's portable, and you can bring it to any shoot. See how we created the image above in this [behind-the-scenes video!](#)

Directions:

Bring the [Prism](#) up to your lens, twist and turn until you find your desired composition

Keep note of which photos you like and how you held the [Prism](#), so you can easily re-create the look later

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[Christopher Lin](#)

Co-Founder of SLR Lounge and [Lin and Jirsa Photography](#). Based in Southern California with a love of experiencing new foods, places, and cultures.