

Stockton Camera Club

The Shutter Tripper

August 2021

July Image of the Month



A Night at the Museum, During the Day
Image of the Month - Doug Ridgway

July 10's



3 Busy Bees and a Sunnyflower
Trey Steinhart



Old Retired Ford
Joanne Sogsti



Sunflowers and More Sunflowers
Wayne Carlson



California Poppy
Em McLaren



Stained Glass
Joanne Sogsti



Our Sweet Baby
Trey Steinhart



Cypress Tunnel
Wayne Carlson



Senior Portrait of Austin
Trey Steinhart



Yosemite Valley View
Joanne Sogsti

SCC Officers 2021

President

Heide Stover

Email: h1stover@aol.com

Vice President Programs

Dean Taylor - 986-9848

Email: ditaylor49@aol.com

Vice President Competition

Wayne Carlson - 912-8442

Email: photowlcrec@att.net

Secretary

Em McLaren - 823-7287

Email: emmclaren@comcast.net

Treasurer

Sharon McLemore - 401-0192

Email: sfmsap@aol.com

Committee Chairs

Hospitality Chairperson

Chris DeRoos - 209-915-3208

Email: deroos420@att.net

Print Competition Chairperson

Trey Steinhart - 471-8438

Email: Steinhart4@sbcglobal.net

Refreshments Chairperson

Sheldon McCormick 931-0461

Email: smccormick11@hotmail.com

Shutter Tripper/Educational

Doug Ridgway - 617-7050

Email: doug_flyfisher@yahoo.com

Web Master

Janelle DeRuosi - 838-1881

Email: jderuosiphotography@gmail.com

President's Message

August 2021

By Heide Stover

Joanne Stolte was our judge. I met her through PSA and she helped me out a couple of times with things I needed to learn. I liked the way she put so much detail into her comments. It was nice that she compared pictorial with nature and also photojournalism in some of the images.

We have the potluck coming up on August 19 so be sure to RSVP to both Wayne and myself so we know how many are coming. Also, let us know what dish you are bringing so I can cover something we may still need. Wayne will get his address out after the RSVPs are in.

It will be fun to see everyone in person again after such a long time!

See you all at the August 19th, 6:00pm Potluck.

Till then, keep shooting!

Heide

A Big Thank You to Our Sponsors!



182 West Adams Street

(On the Miracle Mile Across From The Valley Brew)

Stockton, CA 95204-5338

Phone: 209-464-2299/Fax: 209-464-9229

Phone: 209-464-2299/Fax: 209-464-9229

www.ulmerphoto.com

Email: Ulmerphoto@aol.com

2021 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 19	Wayne Carlson's Home	Annual Potluck - 6:00pm Contact Heide Stover - h1stover@aol.com Contact Wayne Carlson - photowlcrec@att.net
Friday August 20	Lodi Grape Festival Grounds	<u>Last Day to Drop-off Entries</u>
Thursday September 16	Zoom Meeting Stockton	September General Meeting Special Subject - Textures
Thursday Sept 16 Sunday Sept 19	Lodi Grape Festival Grounds Lodi, CA	<u>Lodi Grape Festival</u>
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

July Meeting's Notes August 2021

Heide opened the meeting. There were 16 participants including the judge. There were 30 Open digital images and 9 Special Subject digital images.

1. Heide checked on Oak Grove Park for the Aug. Potluck. They want \$50 plus a \$75 deposit fee and the park closes at 8 PM. Wayne said he and his wife are ok with having the Potluck at their house. The group said they would prefer meeting at Wayne's house. The date is set for the 3rd Thurs. of Aug. which is Aug. 19 at 6:00 PM. If you plan to attend, please let both Heide and Wayne know so they can plan on how many will attend and what each will bring. The deadline to let them know is Aug. 1st. If you have been vaccinated you do not have to wear a mask unless you want to. Heide: h1stover@aol.com Wayne: photowlrec@att.net

2. Doug said that Ana Vera from Art Expressions is inviting our club to show their photos in Jan. There is a \$75 fee for the club and a 25% commission if works are sold. Ana offered to have refreshments and drinks on opening night for a total of \$125 instead of the \$75 fee which everyone thought would be a good idea. The show would run for a full month and be located in the CAB building in downtown Stockton. Your photos must be framed and ready to hang. Please let Doug know if you want to participate. Doug: doug_flyfisher@yahoo.com

3. Darrell Sullivan contacted Heide about the Lodi Art Center photo competition later in the year. Please contact the Center for more information.

4. Sharon announced that the NC4 No. Ca. Council of Camera Clubs will be sponsoring a free Zoom workshop by Marie Altenburg on Textures. Part 1 will be on Aug. 4 at 5PM. If you are interested in registering please contact them thru info@n4c.org.

5. Em said that photographer Mike Moats is sponsoring a Zoom workshop by Gerri Jones on July 17 at 2:00PM Eastern Time (11:00AM Pacific.) If interested please contact Mike Moats at mgmoats@yahoo.com.

Heide introduced Joanne Stolte as this month's competition judge. She is from Glendora near Los Angeles. She very active in multiple groups, especially PSA and the National Photographic Society of America in which she is the chairperson. She has written articles and taught Webinars on "How to Make Portfolios."

July Competition Winner is:
Doug Ridgway "Night at the Museum During the Day."
Congratulations Doug!

Please remember that there is no competition in August. The next competition month will be in September. The Special Subject will be: TEXTURES. Don't forget to let Heide and Wayne both know if you plan to attend the Aug. Potluck.

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

Thank you. Em

Stockton Camera Club
July 2021 Competition Standings
Congratulations to the winner!!!

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

JULY DIGITAL IMAGE OF THE MONTH WINNER -
“A Night at the Museum, During the Day”
by Doug Ridgway

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	189	142	47	38	39	40	36	36	0	0	0	0
Wayne Carlson	176	131	45	34	38	25	34	36	0	0	0	0
Ron Wetherell	173	137	36	38	39	35	35	26	0	0	0	0
Elizabeth Parrish	166	123	43	33	33	36	31	33	0	0	0	0
Sheldon McCormick	161	119	42	36	35	28	32	30	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	189	142	47	39	38	40	37	35	0	0	0	0
Trey Steinhart	188	144	44	38	39	37	37	37	0	0	0	0
Joanne Sogsti	186	140	46	39	37	36	36	38	0	0	0	0
Dean Taylor	185	137	48	39	39	36	38	33	0	0	0	0
Em McLaren	185	140	45	37	38	37	39	34	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.



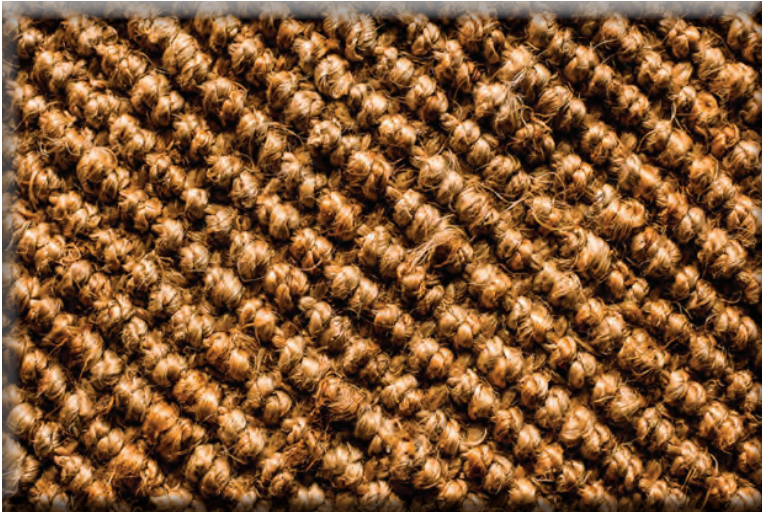
photographylife.com

[How to Photograph Textures](#)

By [Nasim Mansurov](#)

Last Updated On July 14, 2019

Texture Photography can sometimes be challenging, since composition, light and depth work differently than in, for example, landscape photography. In [texture photography](#), it's all about patterns, colors and depth, and every single detail of a texture plays a significant role in the overall perception of the photograph. The combination of these intricate details, interesting patterns, vibrant colors and a good depth – all contribute to a beautiful texture.



NIKON D600 + 50mm f/1.8 @ 50mm, ISO 800, 1/100, f/4.0

Table of Contents

- Find a Texture
- Create a Texture
- Equipment
- Ambient Light or External Light?
- Play with Angles and Depth of Field
- Mix and Match
- Look for Uniformity and/or Straight Lines
- Look for Shapes and Reflections
- Take Lots of Pictures
- Experiment More in Post-Processing

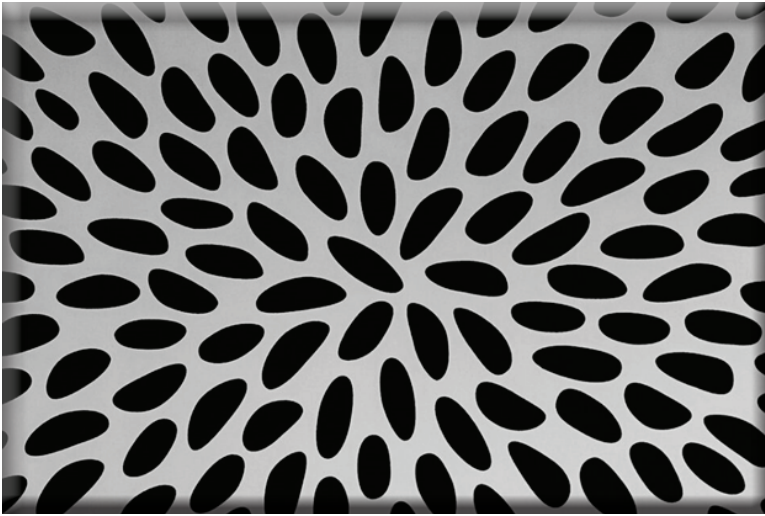


1) Find a Texture

Obviously, to be able to photograph a texture, you first need to find it. Finding simple textures is very easy. They are all around us and you don't have to go far to find them – you could photograph everything from a brick wall to grass in your backyard. Finding unique, beautiful and eye-catching textures, on the other hand, is hard. But once you start looking for patterns and textures, you will start noticing them a lot more all around you and you will eventually start encountering textures that are more unique and beautiful than others and you will soon get a feel of what is going to look good in a photograph.

2) Create a Texture

If you are too lazy to find a texture, create one! You could try oil painting with vibrant colors or find pebbles of different colors and textures or experiment with sand and water...you get the idea! Just find something that can create a texture and experiment over and over again until you get a good result. Do not forget about the importance of having depth in your textures – in comparison to uneven and rough surfaces, straight and smooth surfaces rarely look good in photographs! Shadows communicate depth and dimension of a texture, so make sure that your textures have shadows. Without shadows, your texture would look like something drawn on a piece of paper. At the same time, watch out for very dark shadows and overexposed areas, as those might actually spoil the texture.



NIKON D600 + 50mm f/1.8 @ 50mm, ISO 1600, 1/80, f/4.0

3) Equipment

I recommend photographing textures on a tripod. Unless you are taking a picture at an angle, you will need everything to be in focus. In order to get everything in focus, you will need a high aperture number such as f/8 or more. A high [aperture](#) number means slow [shutter speed](#) and the last thing you want is to introduce camera shake on texture photographs. In some rare cases it might be a cool effect, but in most cases, you will need your textures to be tack sharp – that’s why you need a tripod. In almost all cases, using a built-in pop-up flash is not desirable, as you might actually ruin the texture by introducing a flat-looking direct, harsh light that will have a negative effect on your shadows. You might also need a remote camera release, if you are working with very slow shutter speeds. If you do not have one, see if you have an “MLU” (mirror lock up) setting on your camera or a timer – basically, anything that helps to reduce camera shake. If you do not

have a tripod and you can only shoot hand-held, I recommend reading this article [about taking sharp photos](#). In terms of lenses, the type of lens you should be using really depends on what you are taking a picture of. If the texture is small in size, a macro lens might be necessary to bring out the detail. If you are taking a picture of a wall, a simple wide-angle lens such as the Nikon 18-55mm might do the job. Just keep in mind that wide angle lenses might introduce distortion, which might be a problem if you are photographing straight lines.



NIKON D700 @ 420mm, ISO 800, 1/320, f/5.6

4) Ambient Light or External Light?

If you are outside, sunlight is one of the best light sources for textures, especially close to sunrise and sunset, when the light rays hit objects at an angle. Bright sunny days are the best, whereas cloudy days can create a soft, diffused light that will eliminate or soften up the shadows, removing the sense of depth and dimensionality from your textures. For indoor texture photography, an off-camera light is pretty much a must, unless you have another light source that can light up the texture (such as a large window). By placing your light source at an angle on the side of the texture, you can imitate sunlight. You can also experiment with gels to add a color to your texture. Most of the time, a single light source is sufficient, but there might be situations when you want to add multiple shadows, in which case more external lights might be needed.



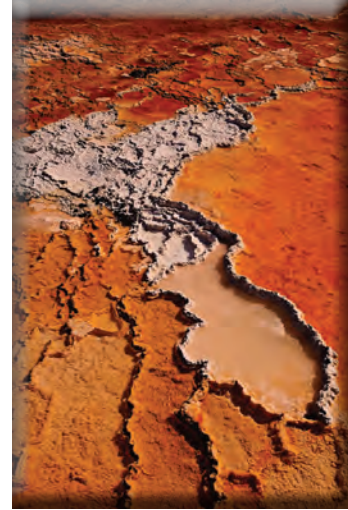
5) Play with Angles and Depth of Field

A straight picture of a texture might be boring, so try to play with the angles. Open up the aperture of the lens to its maximum value (on prime lenses it can be as large as f/1.2, while on zoom lenses it is typically between f/3.5 and f/5.6), which will make the [depth of field](#) very shallow, shoot at an angle and see how you like it. Play with the depth of field by simply increasing the aperture value to a higher number.

NIKON D300 @ 35mm, ISO 720, 1/500, f/4.0



NIKON D300 @ 70mm, ISO 200, 1/1000, f/4.0



NIKON D700 @ 40mm, ISO 200, 1/250, f/10.0

6) Mix and Match

Textures of the same color and pattern can sometimes be boring. Try to mix your texture with other colors and patterns by either adding them yourself, or by locating a boundary of one color/texture colliding with another. Those collisions can look amazingly beautiful and they introduce an interesting twist to your picture.

If you are lucky to have some beautiful curves and patterns on top of that, you will definitely end up with a really nice-looking texture!



7) Look for Uniformity and/or Straight Lines

Repetition of patterns is what creates a uniform texture. Those patterns can be everything from curves to straight lines. While working with curves, circles and other shapes, try to locate the ones that look somewhat similar or the same. The below image of Sand Dunes, for example, is not very uniform, but the lines still run from top to bottom in parallel, making it look interesting.



NIKON D600 + 50mm f/1.8 @ 50mm, ISO 3200, 1/60, f/5.6

8) Look for Shapes and Reflections

In some cases, you might find a pattern that resembles something – whether it is an everyday object or a living being. If you notice such resemblances anywhere, don't forget to take a picture! In some cases, you might even encounter shapes that might look like multiple objects, making the photograph even more attention-grabbing. Still water or a mirror can also create stunning results with reflections, so I would definitely experiment with those, if you can.



Vivid colors and textures are found everywhere in Morocco
X-H1 + XF50mmF2 R WR @ 50mm, ISO 400, 1/250, f/5.6

9) Take Lots of Pictures

While experimenting with different angles, light and subject distance, don't forget to press that shutter! Every time when you change your setting, don't forget to re-acquire correct focus before taking a picture as well. You never know which one of those images might turn out to be better than others and what you saw in the rear LCD of your camera might not look the same as what you see on your PC monitor during post-processing. Better be safe than sorry!

10) Experiment More in Post-Processing

Don't be afraid to straighten up and crop your photographs, if needed. In some cases, flipping your image vertically or horizontally might yield great results, so definitely experiment with that as well. Textures are not people or landscapes, so go ahead and add some more colors and saturation to make them look more colorful, vibrant and vivid. Eliminate imperfections by using the spot removal and clone tools and sharpen up the image. In texture photography, you can do everything from swapping colors to adding patterns and fake reflections. That's why I believe that post-processing is an important part of texture photography. You can make multiple images from a single texture by simply experimenting with your images in Photoshop!

Finding and photographing textures can be quite rewarding, so definitely give it a try!

Mirrorless vs. DSLR Cameras in 2021:

What Are the Differences?

Last Updated on June 22, 2021

By Robert Sparks



While DSLR cameras used to be solely in the domain of professional photographers, the truth is that mirrorless cameras seem to be the up-and-coming trend. In fact, no major photography company released a new DSLR in 2020, instead focusing their energy on mirrorless models.

So, if you're looking to purchase a new camera in 2021, what should you be looking for, and what is the difference between a DSLR and a mirrorless camera? We break down everything that you need to know.



Overview of Mirrorless Cameras

Mirrorless cameras have a far simpler design than DSLRs, but with advancing technology, that doesn't matter nearly as much as it used to.



How Mirrorless Cameras Work

Mirrorless cameras feature an ultra-simplistic design to take your pictures. When you press the button to take a picture, light passes through the lens straight to a sensor that processes the image.

As the name implies, there are no mirrors, which makes sense if you know how a DSLR works.

The Advancement of Mirrorless Cameras

If you had asked 10 years ago whether you should get a DSLR or a mirrorless camera, the answer was simple: Go with a DSLR. Today, the answer is more complicated. The technology in mirrorless cameras is drastically improving, and modern mirrorless cameras have plenty of advantages over their DSLR counterparts.

Whether you're looking for better videos, faster continuous shooting, or just a more portable design, mirrorless cameras take the cake. They're a far cry from the point-and-shoot cameras from only a few years ago that couldn't come near the best DSLRs.

But just because mirrorless cameras have a few advantages over DSLRs, that doesn't mean they excel in every area. We've highlighted a few of the pros and cons to help you make your decision.

Pros	
✓	Smaller and less bulky
✓	Faster continuous shooting
✓	Most offer 4k video

Cons	
✗	Fewer lens options, although this list is expanding
✗	Shorter battery life
✗	Top models are more expensive

Overview of DSLR Cameras

DSLR cameras used to be the domain of the pros, but that's no more. They are getting more affordable by the day, but does that mean you should buy one? We break down everything that you need to know.

How DSLR Cameras Work

DSLR stands for digital single lens reflex, which summarizes the way that these cameras work. You look through the viewfinder, which points directly at a mirror positioned at a 45-degree angle. This shows you exactly what the lens is looking at.

When you're ready to take your picture, you press the button, and the mirror moves out of the way and the light hits the sensor. This sensor records the image and you get your picture.

When You Want a DSLR Camera

DSLR cameras used to be the sole domain of the professionals and hobbyists willing to spend a ton of money. While that's not the case anymore, you can still get top-notch photos with a DSLR.

Moreover, they offer a few advantages over mirrorless cameras. For starters, there are more lens options for DSLR cameras. So, if you're looking to take pictures of distant targets, DSLR cameras still have the edge. However, this edge is shrinking as camera manufacturers develop more lenses for mirrorless cameras.

Another advantage that DSLR cameras offer is longer battery life. You can usually take thousands of photos on a single battery charge with a DSLR, while mirrorless cameras usually top out around 500 to 800 photos. While you can always swap batteries, DSLR still has the advantage.

However, if you're looking to take a bunch of shots in short succession, mirrorless cameras are better, and DSLR cameras don't have the same video capabilities that mirrorless ones do.



Why Aren't They Making New DSLR Cameras?

The answer to this question is simple: Mirrorless cameras are the way of the future. With advancing technology, mirrorless cameras can do everything that a DSLR can do and more.

There's no doubt that manufacturers are focusing their energy, time, and money on mirrorless cameras, and they'll soon be outpacing DSLRs in every aspect.

Don't be surprised when a manufacturer or two introduces a few more DSLR designs in the future, but they'll probably be targeting the hobbyists, not professional photographers.

Pros	Cons
<ul style="list-style-type: none">✓ More lens options✓ Much longer battery life✓ More affordable for top models	<ul style="list-style-type: none">✗ Bulkier and heavier✗ Slower continuous shooting✗ Fewer video options



Other Factors to Consider

There are a few other factors that you should look into before making any decisions.

First, you should consider the autofocus functions. While you can find mirrorless cameras that have better autofocus than a DSLR, you're going to have to spend significantly more. Most of the time, a DSLR is the more affordable way to go.

Second, you should think about extended features, such as eye detection, tracking, auto refocusing, and more. These are all important features that will make taking photos easier and give you more high-quality shots.

Features that you should ignore are Photoshop ones, like black and white mode. While these are nifty, you can easily accomplish them on a photo editing app, and you don't need to spend the money to get it on your camera.



The Price Factor

While DSLR cameras used to be far more expensive than mirrorless cameras, the tables have recently started to turn on the top models. If you're looking for the best of the best, mirrorless cameras are going to cost more, but they also have more features.

However, if you're looking for the lowest-priced camera out there, you'll be able to find a cheap mirrorless camera.

What it comes down to is that when you're looking for the best combination of performance and affordability, that's where DSLR cameras shine today. They're not extremely cheap, but they're more affordable than comparable mirrorless cameras.



Which Is Right for You?

It really depends on what you're looking for, but for most recreational photographers, the answer is going to be a DSLR. While the [top mirrorless cameras](#) can outperform the top DSLR cameras, they're far more expensive.

Also, the performance gains aren't something that the average recreational photographer will even notice. There is one huge exception to this rule, however. If you're looking to digiscope or get into [astrophotography](#), a mirrorless camera might be better. It is easier to mount against lenses, and now that you can set manual photograph parameters, there's no reason to use the bulkier DSLR.

Conclusion

We live in an era that's full of choice, and [choosing your next camera](#) is no different. Both DSLR and mirrorless cameras have superb options and features, and you can't go wrong with either.

But if you're looking for the best possible camera regardless of the cost, you want a mirrorless camera, and if you want a great combination of performance and affordability, you probably want a DSLR. Hopefully, this guide broke down everything that you need to know about both and helped you make your decision!



About the Author Robert Sparks

Robert's obsession with all things optical started early in life, when his optician father would bring home prototypes for Robert to play with. Nowadays, Robert is dedicated to helping others find the right optics for their needs. His hobbies include astronomy, astrophysics, and model building. Originally from Newark, NJ, he resides in Santa Fe, New Mexico, where the nighttime skies are filled with glittering stars.