

# Stockton Camera Club

## The Shutter Tripper December 2022

### November 1st, 2nd, 3rd Place Print Images



**1st Place - Prints**  
**Backlit Lotus**  
Joanne Sogsti



**2nd Place - Prints**  
**Specks**  
Trey Steinhart



**3rd Place - Prints**  
**Swallowtail Caterpillar**  
Joanne Sogsti

**November 10's**  
**Dean's 4 10's**



**SF Mira 2**  
**Dean Taylor**



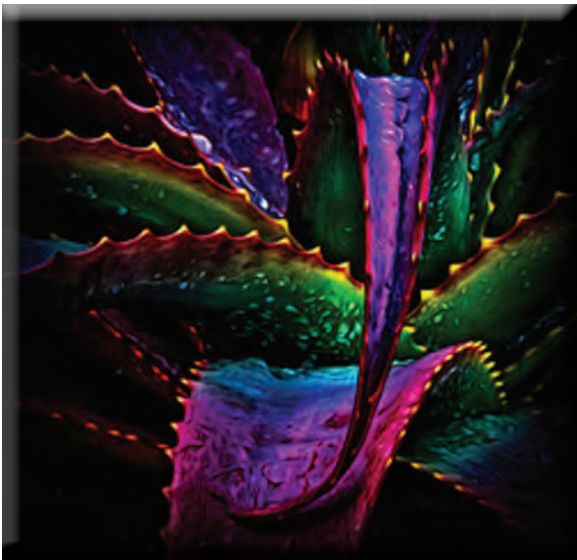
**Toroweap Pinyon Pine**  
**Dean Taylor**



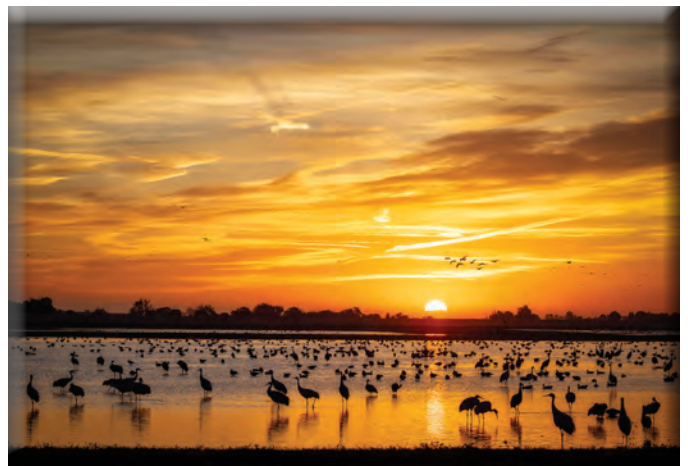
**Moulton Barn Winter**  
**Dean Taylor**



**Big Horn Ram**  
**Dean Taylor**



**Succulent Glow**  
Em McLaren



**Sunrise on Staten Island Road**  
Ron Wetherell



**Yellowstone Morning**  
Sharon McLemore



**127 Year Old Cinsault Vine**  
Trey Steinhart



**Tundra Swans**  
Heide Stover

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## President's Message

November 2022

By Heide Stover

We had a better turn out this month than last month and had many wonderful prints to look at. We are such a talented group!

This month the bowling alley put us in a different room. It was nice, not as big as our other room but plenty of room for the number of people that showed up to the meeting. Susan was a wonderful judge as always.

Year end is coming up! Next month will be our last competition of the year!

Heide

## A Big Thank You to Our Sponsors!



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<b>2022 Calendar of Events</b>		
<b>Every 3rd Thursday (Except April &amp; Aug) 6:30 PM</b>	<b>Location</b>	<b>Membership Meeting Contact Heide Stover <a href="mailto:h1stover@aol.com">h1stover@aol.com</a></b>
<b>Thursday December 15</b>	<b>West Lane Bowling Alley Stockton</b>	<b>December General Meeting Special Subject - Optical Illusions</b>
<b>2023 Calendar of Events</b>		
<b>January</b>	<b>TBA</b>	<b>Annual Banquet</b>
<b>Thursday February 16</b>	<b>West Lane Bowling Alley Stockton</b>	<b>February General Meeting Special Subject - Bokeh</b>
<b>Thursday March 16</b>	<b>West Lane Bowling Alley Stockton</b>	<b>March General Meeting Special Subject - Circles</b>
<b>Thursday May 18</b>	<b>West Lane Bowling Alley Stockton</b>	<b>May General Meeting Special Subject - Abstract</b>
<b>Thursday June 15</b>	<b>West Lane Bowling Alley Stockton</b>	<b>June General Meeting Special Subject - Prints Only (No Special Subject)</b>

## November 2022 Meeting's Notes

Heide opened the meeting. She introduced Dan Ayala, a visitor from Livermore. She also mentioned that next month will be an announcement of those who will be on the Camera Club Board for the coming year.

1. Wayne announced he will need you to send him the title and month of which images you want to enter for the year end Annual Competition. You can enter: 2 color/open images, 2 monochrome and 2 Special Subject images for a total of 6 DIGITAL IMAGES. You may also enter in addition, 2 color/open PRINTS and 2 monochrome PRINTS for a total of 10 entries. He needs to have your picks by no later than Dec. 17. If you have questions, please let him know at: [photowlcrec@att.net](mailto:photowlcrec@att.net)

2. Doug mentioned he would like to sell a Canon R6 camera. If you are interested, please let him know. [doug\\_flyfisher@yahoo.com](mailto:doug_flyfisher@yahoo.com)

Dean introduced Susan Bovey our November judge for Prints only. She has judged for us before and comes from the Woodland Camera Club. She is well qualified as a judge as she has judged for the North American International, the SJVCC council meetings, the N4C, plus many other exhibitions.

### NOVEMBER PRINT COMPETITION

1st Place: "Backlit Lotus" by Joanne Sogsti

2nd Place: "Specks" by Trey Steinhart

3rd Place: "Swallowtail Caterpillar" by Joanne Sogsti

Congratulations to the winners this month!

The special subject for December will be OPTICAL ILLUSIONS.

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

Thank you, em

**Stockton Camera Club**  
**November 2022 Competition Standings**  
**Congratulations to the winners!!!**

The November 2022 SCC competition meetings was held in person at the bowling Alley.

Backlit Lotus - Joanne Sogsti - 1st place

Specks - Trey Steinhart - 2nd place

Swallow Tail Caterpillar - Joanne Sogsti - 3rd place

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

Class A Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Class AA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Heide Stover	295	239	56	37	38	37	36	39	36	35	37	0
Wayne Carlson	294	237	57	38	38	37	36	36	37	36	27	0
Ron Wetherell	224	186	38	38	0	36	39	37	37	0	37	0
Christine Blue	131	105	26	30	0	0	0	37	38	26	0	0
Joan Erreca	125	100	25	32	0	26	0	34	33	0	0	0
Debra Goins	71	52	19	0	0	0	0	0	38	33	0	0
Elizabeth Parrish	59	51	8	0	35	0	0	0	24	0	0	0
Ren Wright	44	35	9	0	0	9	35	0	0	0	0	0
Karleen Gansberg	35	27	8	32	0	0	0	0	0	0	0	0
Sheldon McCormick	32	24	8	32	0	0	0	0	0	0	0	0
Darrell O’Sullivan	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
Class AAA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Sharon McLemore	302	245	57	38	37	36	39	39	39	37	37	0
Joanne Sogsti	302	245	57	38	39	39	38	39	37	34	38	0
Dean Taylor	301	246	55	39	37	39	38	37	37	34	40	0
Em McLaren	300	245	55	39	39	36	38	40	37	34	37	0
Doug Ridgway	299	243	56	38	37	39	37	38	37	36	37	0
Trey Steinhart	292	235	57	36	36	37	37	39	36	33	38	0

## 2022 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.



# Shotkit

## [Guide to Forced Perspective Photography](#)



Forced perspective is a technique, in photography and movie making, that creates an optical illusion which makes objects appear larger, smaller, closer, or farther away than they really are. A forced perspective is most often used in changing the apparent size of the objects or to merge two objects.

Ever see a photo of a tourist seeming to hold up the leaning Tower of Pisa or touch the top of the Eiffel Tower? How about “touching” the sun with their hand? These images were made using an in-camera technique called “Forced Perspective.”

You’ve probably seen forced perspective in movies. *Godzilla* was a great example. More recently, Peter Jackson used forced perspective to make the hobbits look smaller than normal folk in the *Lord of the Rings*.

Similarly, forced perspective works well in still

photography. You can use it for humor, to create special effects, or to create unique, meaningful images that will definitely grab the eye.

### Let’s take a look at how it’s done.

#### How Do You Take a Forced Perspective Photo?

The idea behind forced perspective photography is to literally force a different perspective onto the viewer by how you compose the photo.

Usually, this is done by manipulating the distance between your subjects and/or the line of sight from which you’re shooting.

Here are some tips to get you started:



In Peter Jackson’s *The Lord of the Rings*, the smaller characters were always farther from the camera but placed in a relationship to the larger characters, so they appeared to be in the same focal plane.

### [1. Perspective Literally is Everything](#)

With forced perspective, you don’t have to go down the rabbit hole to have things shrink or become insanely large.

By carefully considering where you place your subjects in the field of view, you can make them appear larger or smaller than they actually are.

There are two simple rules for changing how the viewer will see the size of your subject(s):

- To make an object larger, place it closer to the camera.
- To make an object smaller, place it farther from the camera.

Next time you’re taking a photo, keep those rules in mind and have some fun with your compositions.



Credit: Alan Travers

## 2. Keep Everything in Focus (i.e. use a narrow aperture)

Part of the trick to convincing the eye that the foreground and the background are at the same distance from the camera is by keeping everything in focus.

This means stopping down to a narrow aperture. In most cases, f/16 works really well.

There are times when having a shallow depth of field ([see guide](#)) can work, but unless you have a particular reason to have the background (or foreground) blurred, keeping things sharp is the best way to go.

Keep in mind, though, using a smaller aperture will require more light. Either make sure your scene is well-lit or boost your ISO a bit to compensate.



Using a wide-angle lens can make composing a forced perspective image much easier

Credit: Jrtce1

## 3. Use a Wide Angle Lens

While not strictly necessary, using a wide-angle lens will definitely give you more wiggle room when creating a forced perspective image.

Not only do they give you a wider field of view, but you can generally [get a lot closer to your foreground subject](#) than with a narrower lens.

Generally, anything under 35mm is considered to be wide-angle, but I'd recommend going a bit wider than that if you can. That said, don't go so wide that you introduce distortion.

Of course, you can do forced perspective photos without a wide-angle lens – just about any lens and camera will do. All you really need is to think outside the box and compose your photo with a new perspective in mind.

Still, a wide-angle will give you more options and make things easier.



The size of this pumpkin field gives the photographer plenty of room to create the optical illusion they're going for.

Credit: Kelleigh Strange

## 4. Give Yourself Lots of Space

The more space you give yourself to work with, the easier it will be to arrange your subjects and objects.

If you're using something in the sky, this won't be a big deal – you'll have all the space you need. If you're aligning subjects and objects in the same focal plane, you'll need enough space to get the distances correct.

In the image above, the subjects in the rear of the image are considerably farther away than the children in the front of the image. It's not something that could be done easily indoors, say in a bedroom or kitchen.



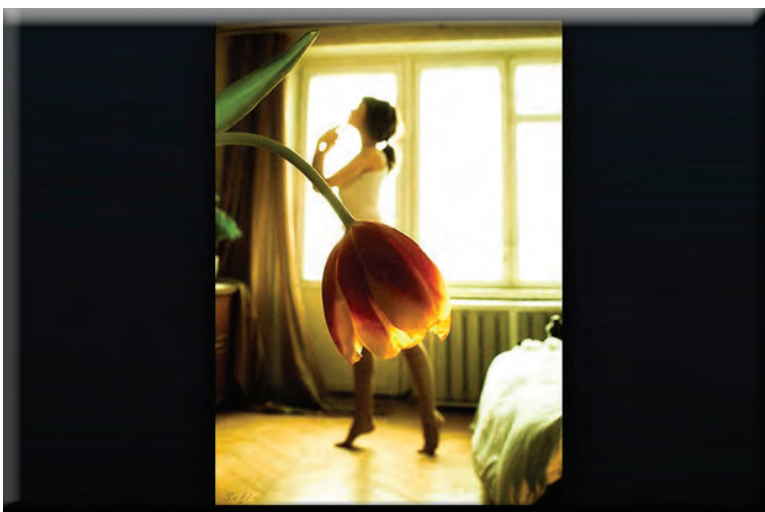
**Caption: Planning out your composition ahead of time can make all the difference in how well your photography shoot goes.**  
Credit: Trevor Larson

## **5. Plan Out Your Composition Ahead of Time**

To do forced perspective photography well, you'll need to take some time really thinking about your composition. Having elements just a little bit off can make the optical illusion less convincing.

It also helps to know your location and have played around a little with how close or far you'll need to be from the different elements in your shot.

You don't need to have every detail figured out, but try to have at least a solid general idea. The more you think ahead, the quicker your shoot will go.



**Limit the elements you include when using forced perspective so that nothing detracts from the illusion.**  
Credit: Tatianna

## **6. Keep Your Image Simple**

Simplicity in the composition is important, regardless of genre or technique ([more techniques here](#)). With forced perspective it's vital.

Optical illusions tend to need near-perfect composition, and every additional element added to the frame is one more thing that can be out of whack.

In general, make sure that everything in the frame is part of the optical illusion. Any extra elements that make it into the photo run the risk of providing the context of the original perspective.

This, in turn, will weaken the impact of the new perspective you're trying to achieve.



## **7. Work with a Partner**

Forced perspective photography can be particularly challenging on your own. The placement of objects within a composition often needs a fair amount of fine-tuning and continually walking back and forth from them to the [camera's viewfinder](#) can get a bit time-consuming.

Having someone move the objects around per your directions is a lot simpler. Also, sometimes things need to be held, or your composition needs a human subject. Having that one extra person can help with your photo-shoot.

If you don't have friends willing to help, consider reaching out to other photographers and take turns composing and shooting. Not only will it speed up the shots, but you might also find that the collaboration gives you new ideas to try.

**While this shot might look like the photographer took it, most forced perspective shots are much easier to do with a buddy. This shot, while possible one-handed, would definitely be easier if someone other than the person holding the can was composing the shot in-camera. | Photo Credit: Delacorr**



Credit: Wzopf

## **8. Above All, Use Your Creativity**

The thing that's most important for creating truly stunning forced perspective images is [creativity](#). You'll need to change your own perspective on things and be able to imagine how things would look from a totally different vantage.

The most common forced perspective photos – pretending to hold or carry a building, using toys or similar props is a great place to start, but there are many other ways of looking at things.

Opportunities for optical illusions abound – you just need to learn to look at the world differently.

## **Forced Perspective Photography FAQs**

### **What is photographic perspective?**

Perspective in photography is created by the spatial relationship between objects in an image. It's this relationship between objects that helps us perceive depth, distances, and the size of different elements.

### **How does forced perspective work?**

It works by manipulating our perception of space and distance. Due to the vantage point of the camera, forced perspective makes objects appear larger, smaller, closer or further away than they really are.

### **How do you do photography illusions?**

Using forced perspective is one fun way to create illusions with your photography. Try positioning objects in ways that they appear larger or smaller than they really are, or so that they appear to interact with each other in impossible ways. See the examples above for some great inspiration and ideas.

### **Final Words**

There are many benefits to using forced perspective as an in-camera photographic technique, particularly in the area of creativity.

It requires you to think about what you see in very different ways than ordinary human perception would suggest.

Obviously, many forced perspective [images can easily be created in Photoshop](#). Still, the out-of-the-box thinking required for truly excellent shots in-camera can help inform all of your other photography genres as well.

What are some of your favorite ways to use forced perspective?



You may have seen the letter "B" on your camera's shutter speed settings. Have you ever wondered what "B" or Bulb mode stands for?

No, it does not mean Beautiful, but once you master how to use your camera's bulb mode, your photos will be beautiful - better yet, majestic.

You are in luck if you haven't explored this camera mode yet. I am here to guide you and tell you what you need to know about your camera's bulb mode.

**What is the Bulb or "Bulb mode" on your camera?**

Bulb mode refers to the settings wherein your shutter speed is open for as long as you press the shutter button. Once you let go of the shutter, the sensor stops taking in light, and your image will be processed.

You will use this mode if you want to take photos for longer than 30 seconds - the usual long exposure limit on most cameras.

This mode also gives you better shutter speed control if the default shutter settings cannot achieve your intended exposure.



**Why is it called "Bulb" mode?**

The term "Bulb" mode dates back to folding cameras. These cameras have a bulb that serves as a shutter release. It looks similar to the sensor cleaning pump, except it controls how long the shutter remains open. The old camera bulb works by opening the shutter as long as the bulb is squeezed. Once the air is back in, the shutter closes.

**How to access Bulb mode from your camera?**

Camera manufacturers have different methods for implementing the Bulb mode. Some manufacturers, such as Fujifilm, have a "B" label on the shutter speed dial.

You must set your camera to Manual mode if you use a different camera model. Head to the shutter speed settings and go past the 30-second option, and you will see B or Bulb mode.

However, there are cameras without this feature. Unfortunately, some entry-level cameras lack this feature, and you are stuck with the default camera options.

**When should you use Bulb mode in photography?**

There are different instances wherein Bulb mode is perfect to use. Here are some of them.



**Shooting Fireworks**

Fireworks are unpredictable. Hence, Bulb mode is the perfect setting to take photos of them.

All you have to do is to set your camera to Bulb mode and press the shutter release button. Hold the shutter until the whole firework sequence is done. Let go of the shutter after. Since you are using Bulb mode, your photo will include the whole fireworks streak.

There is another trick you may use, though. It involves using your hand or a black card to cover your camera. You have to shoot a fireworks sequence and then cover the lens until the following firework sequence starts. Remove the cover and continue shooting the fireworks.

The results will be an image filled with multiple fireworks. Do this technique instead of stacking numerous photos into one.



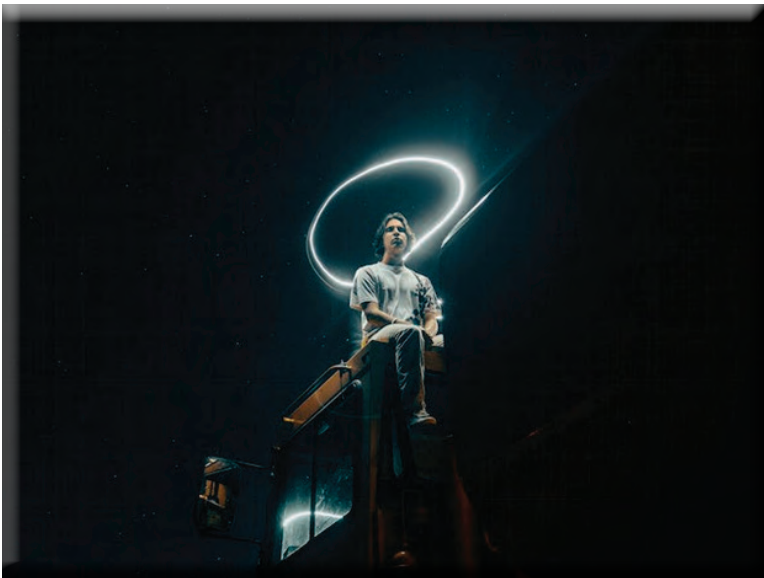
### **Take a picture of Star Trails**

Star trails are challenging to shoot yet fulfilling. Your skills and patience will be put to the test when taking photos of them.

One way to successfully take pictures of star trails is by using your camera's Bulb mode.

Set your camera to Bulb mode and open the shutter for more at least 20 minutes or depending on how long you want the star trails to be.

The problem with shooting star trails this way is your camera's battery life. Make sure you are fully charged since this method will drain your battery quickly.



### **Do Light Painting**

Light painting is where you take a flashlight or any illuminated object and draw on the air like a canvas. The result will be captured by the camera and will be included in the photo.

You may set your camera to Bulb mode and opening the shutter while drawing objects in the air. Close the shutter or release the shutter button once the drawing is done.

Make sure to try this in a dim area. The image will be overexposed if it is done in a well-lit place.



### **Shoot Lightning Strikes**

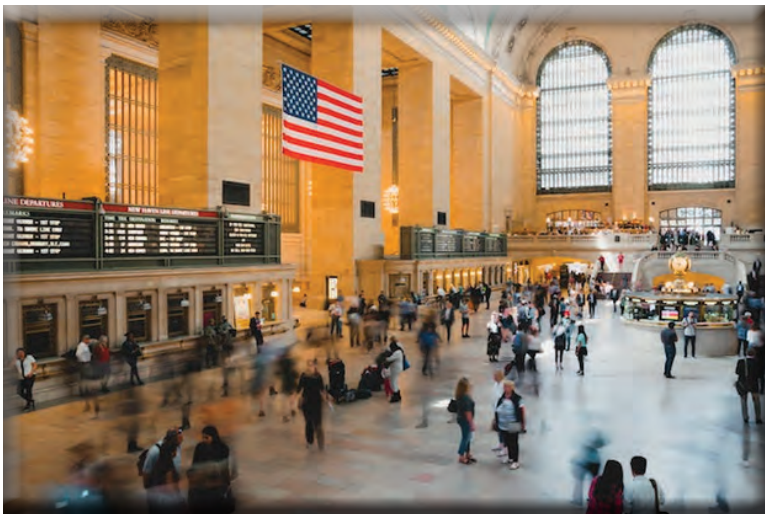
Lightning images are fascinating and striking (pun intended) since they showcase how scary nature is.

Bulb mode is your friend if you want to add a lightning photo to your collection.

The first thing you have to do is to set up your tripod. Put your camera in Bulb mode and open the shutter.

Your camera will then take photos continuously, and if you are lucky, lightning will strike within your frame.

Do not overdo your exposure, though or else the lightning will overlap each other and it will not be pleasant to look at.



### Reduce crowd in landmarks or monuments

Using the bulb mode will allow you to reduce the number of people in a photo frame.

Crowded parks, monuments, or landmarks, such as The Bean in Chicago, are difficult to shoot since there are a lot of people passing by.

However, using Bulb mode to reduce the number of people seen in the frame is a neat trick. You need to have an ND filter, though to make this work.

Use an ND filter to underexpose your image if shooting in daylight. Set up your camera and use Bulb mode.

The long exposure image will reduce the number of people seen in the frame since they are constantly moving.

This trick will not work, though if there are people who stay still while you are pressing the shutter button.



### Can you use Bulb mode during the day?

Yes, definitely! But it will be tricky, and you need a *neutral density (ND) filter* to lower the overall exposure of your photo first. You may use bulb mode during the day if you want to shoot silky smooth rivers and other trails.

Depending on the setup of your ND filter, you may go for quick shutter presses or hold it for 30-seconds or more. Do not be afraid to experiment with your setup and see which ones achieve the best result.



### Why do you need a wired or wireless shutter release?

Using bulb mode without a wired or wireless shutter release means that you are in direct contact with the camera at all times. This will introduce micro camera shakes and will blur the overall image.

The movement might be too small when viewed through your camera's screen. However, if you zoom in, you will see that the vibration of your hands has affected the image.

A wireless shutter release will also allow you to press the shutter and lock it in for as long as you want. This frees up your hand to do something else instead of it being tied down to the camera.

### What's next?

Time to head outside and practice your Bulb photography skills. Do not forget to have fun while shooting!