

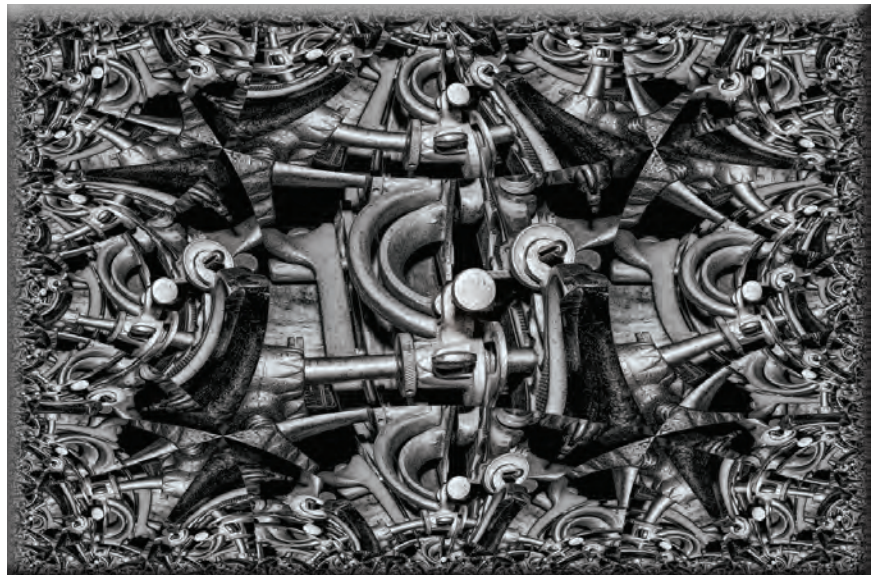
Stockton Camera Club

The Shutter Tripper February 2023 2022 Images of the Year



Big Ben Tunnel View
Digital Image of the Year
Sharon McLemore

Stanley #55 Goes Crazy
Print Image of the Year
Wayne Carlson



2022 End of the Year Images Digital Open



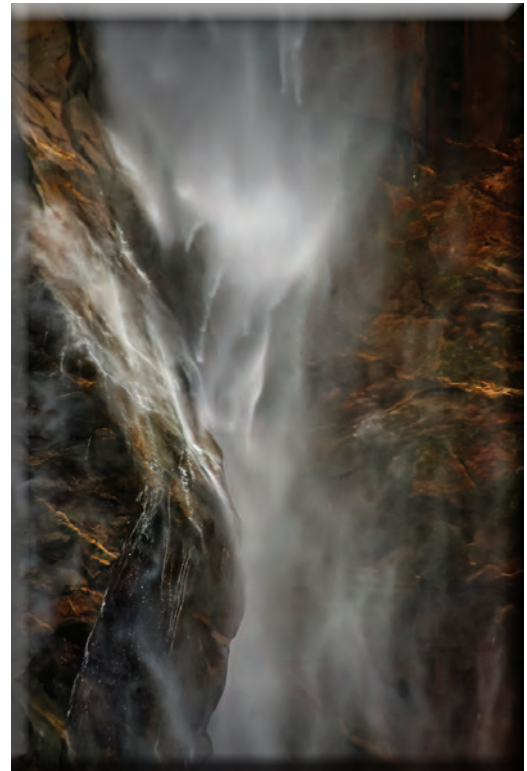
1st Place
**Coming Down From the Mountains
for a Drink**
Ron Wetherell



2nd Place
Graffiti in London Tunnel
Sharon McLemore



3rd Place
Monarch on Cone Flower
Christine Blue



Honorable Mention
Waterfall
Em McLaren

2022 End of the Year Images

Digital Monochrome



1st Place
The Kelpies
Sharon McLemore



2nd Place
Blooming Lotus
Joanne Sogsti



3rd Place
Rose #2
Em McLaren



Honorable Mention
Isle of Lewis Black House
Sharon McLemore

2022 End of the Year Images Digital Special Subject



1st Place
Slalom Racing Fun
Trey Steinhart



2nd Place
Motherly Love
Ron Wetherell



3rd Place
Love
Trey Steinhart



Honorable Mention
Butterfly in a Whirlwind
Joanne Sogsti

2022 End of the Year Print Images Monochrome



1st Place
Swans on the Deck
Trey Steinhart



2nd Place
127 Old Consult Vineyard
Trey Steinhart



3rd Place
TorowEEP Pinyon Pine
Dean Taylor



Honorable Mention
Moulton Barn Winter
Dean Taylor

2022 End of the Year Print Images - Open



1st Place
Yellowstone Morning
Sharon McLemore



2nd Place
SF Mira 2
Dean Taylor



3rd Place
Big Horn Ram
Dean Taylor



Honorable Mention
Backlit Lotus
Joanne Sogsti

End of the Year Awards for 2022

Award	Name	Title or Points
SS Highest Points - AA	Wayne Carlson	66
Open Highest Point - AA	Heide and Wayne	265
Highest Points - AA	Wayne Carlson	331
SS Highest Points - AAA	Joanne Sogsti	67
Open Highest Point - AAA	Sharon McLemore	274
Highest Points - AAA	Sharon and Joanne	339
HM - Digital Special Subject	Joanne Sogsti	Butterfly in a Whirlwind
3rd - Digital Special Subject	Trey Steinhart	Love
2nd - Digital Special Subject	Ron Wetherell	Motherly Love
1st - Digital Special Subject	Trey Steinhart	Slalom Racing Fun
HM - Digital Monochrome	Sharon McLemore	Isle of Lewis Black House
3rd - Digital Monochrome	Em McLaren	Rose #2
2nd - Digital Monochrome	Joanne Sogsti	Blooming Lotus
1st - Digital Monochrome	Sharon McLemore	The Kelpies
HM - Digital Open	Em McLaren	Water Fall
3rd - Digital Open	Christine Blue	Monarch on Cone Flower
2nd - Digital Open	Sharon McLemore	Graffiti in London Tunnel
1st - Digital Open	Ron Wetherell	Coming Down From the Mountains Looking for a Drink
Digital Image of the Year	Sharon McLemore	Big Ben Tunnel View
HM - Prints Monochrome	Dean Taylor	Moulton Barn Winter
3rd - Prints Monochrome	Dean Taylor	Torowweep Pinyon Pine
2nd - Prints Monochrome	Trey Steinhart	127 Year Old Consult Vineyard
1st - Prints Monochrome	Trey Steinhart	Swans on the Deck
HM - Prints Open	Joanne Sogsti	Backlit Lotus
3rd - Prints Open	Dean Taylor	Big Horn Ram
2nd - Prints Open	Dean Taylor	SF Mira 2
1st - Prints Open	Sharon McLemore	Yellowstone Morning
Print of the Year	Wayne Carlson	Stanley #55 Goes Crazy

**2023 Annual Board of Director's Meeting
January 27, 2023**

Heide opened the meeting. Those present on zoom: Sharon, Mack, Doug, Wayne, Dean, Heide, & Em.

The Minutes from last year were sent out, read and approved by the Board. Sharon sent out and gave the Treasurer's Report. The bank balance did not change much from last year to this year. The balance in the account as of 12-31-22 was \$1,411.08. It was approved.

Wayne gave the Competition Report. He said he would send out a list of those now in the AA and AAA class. He said Heide will go to AAA and Trey will go to AA Class. He said that 15 people competed in 2022. He will check to see how many competed in the "Year End Competition" and send a copy to the board.

1. Mack has taken over the duties of Hospitality Chairperson, since Chris is no longer a member.

2. Prints only for the months of June and Nov. will remain the same for 2023.

3. The suggestion of having prints critiqued by the members (for fun, not scores) at the August Potluck this year was okayed by the board.

4. The size of prints were discussed. The size of prints 18" x 24" (with or without mats) will remain and prints will be no smaller than 8" x 10". However, it was stated that panoramas need to be no more than 24" on the long side. This change will be brought up for discussion at the next general meeting in February for the members to vote on. Wayne will lead the discussion.

5. The idea of the judges giving First, Second and Third place scores will continue. The images receiving a 10 will also continue to be printed in the Shutter Tripper.

6. It was agreed that the most recent Policy of 2012 needs to be amended and updated. A meeting of the Board will be set for a week to have another Zoom meeting to do this. Sharon will send out the Policy for the Board members to read beforehand.

SPECIAL SUBJECTS FOR 2023 - 2024

2023:

February: Bokeh

March: Circles

April: No Competition

May: Abstract

June: Prints Only

July: Silhouettes

August: Potluck

September: Simplicity

October: Monochrome

November: Prints Only

December: Glass

2024:

January: Banquet

February: Domestic Animals

March: Abandoned

April: No Competition

May: Graveyards

June: Prints Only

July: Photo Journalism

The meeting was then adjourned. If there are any corrections or additions to the notes please let me know.
Thanks, Em

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

February 2023

By Heide Stover

The banquet was a comfortable friendly get together with good food. Wayne and Roxanne did a great job setting things up for our group. There was a bonus, Roxanne baked camera shaped cookies that were a big hit! Thank you, Roxanne and Wayne!!!!

Food came from BJ's restaurant. It was good and to make sure we ate it while it was hot we had dinner first and then moved on to the awards.

Wayne, Joanne, Trey, Sharon, Dean, Ron and Christine were all winners. There were many wonderful prints and images for the judge to pick from so don't be discouraged.

Let's get ready for this year. We are all working on getting our work in and working on improving. We are all winners.

Our first competition of the year is coming up. I look forward to seeing everyone's prints and images.

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

2023 Calendar of Events

Every 3rd Thursday (Except April & Aug) 6:30 PM	West Lane Bowling Alley Stockton	Membership Meeting Contact Heide Stover h1stover@aol.com
Sunday February 12	Fresno, CA	SJVCCC Monthly Meeting Contact Dean Taylor ditaylor49@aol.com
Thursday February 16	West Lane Bowling Alley Stockton	February General Meeting Special Subject - Bohek
Thursday March 16	West Lane Bowling Alley Stockton	March General Meeting Special Subject - Circles
April	TBA	April Workshop/Photo Opportunity
Thursday May 18	West Lane Bowling Alley Stockton	May General Meeting Special Subject - Abstract
Thursday June 15	West Lane Bowling Alley Stockton	June General Meeting Prints Only (No Special Subject)
Thursday July 20	West Lane Bowling Alley Stockton	July General Meeting Special Subject - Silhouettes
August	Stockton, CA	Annual Pot Luck
Sunday September 21	West Lane Bowling Alley Stockton	September General Meeting Special Subject - Simplicity
Thursday October 19	West Lane Bowling Alley Stockton	October General Meeting Special Subject - Monochrome
Thursday November 16	West Lane Bowling Alley Stockton	November General Meeting Prints Only (No Special Subject)
Thursday December 21	West Lane Bowling Alley Stockton	December General Meeting Special Subject - Glass

Stockton Camera Club
December 2022 Competition Standings
Congratulations to the winners!!!

Gateway to the Hall of Mosses by Wayne Carlson - 1st place
The Hoh Rain Forest by Wayne Carlson - 2nd place
Looking into the Forever Young Mirror by Doug Ridgway - 3rd place

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

Class AA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Wayne Carlson	331	265	66	38	38	37	36	36	37	36	37	37
Heide Stover	330	265	65	37	38	37	36	39	36	35	37	35
Ron Wetherell	250	212	38	38	0	36	39	37	37	0	37	26
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	SEP	OCT	NOV	DEC
Sharon McLemore	339	274	65	38	37	36	39	39	39	37	37	37
Joanne Sogsti	339	272	67	38	39	39	38	39	37	34	38	37
Dean Taylor	337	272	65	39	37	39	38	37	37	34	40	36
Doug Ridgway	335	269	66	38	37	39	37	38	37	36	37	36
Em McLaren	335	271	64	39	39	36	38	40	37	34	37	35
Trey Steinhart	318	261	57	36	36	37	37	39	36	33	38	26

2023 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.



Learn how to get the bokeh effect in photography.

Discover what the bokeh effect and depth of field can do for your shots, and bring that beautiful blur to your next batch of photos.

Bring style to your photos with bokeh backgrounds.



Blurring the background of your photos with a bokeh effect is a stylistic technique that can produce appealing, professional-looking images. Bokeh helps your subject pop in the image to make the emphasis of your photo strikingly clear.

“As a photographer, and an artist in general, you want to have a message,” says photographer Grace Rivera. “Once you learn the technical aspects of photography, you can really start to hone in on what you’re saying to the world and the stylistic choices that go into that message.”

Creating bokeh photos requires repetition and study. With practice, bokeh gives you more control over your photos when you’re taking them, as well as in your editing software.



What is the bokeh effect?

Bokeh is a word with Japanese origins, *defined as “the way the lens renders out-of-focus points of light.”* The word comes from the Japanese word boke, which means “haze” or “blur.” (The “h” was introduced to help English speakers pronounce the word correctly [BO - KEH].) It’s a subjective term — for example, “that image has good bokeh” — that generally refers to the aesthetic quality of an image’s background blur.

Creating bokeh-filled photos that convey your artistic message requires practice and study. With time, the bokeh in your photos (whether created in camera or afterward, in your editing software) will add beauty and impact to your images.





Which lens is best for bokeh effect?

Before you go out and buy lenses, it's important to know which ones are recommended for taking the types of images you want to capture.

A shallow [depth of field](#) allows you to make a single object your point of focus, while everything distant from that focal point becomes blurred. Most lenses that allow for this have a low [f-stop](#), which is a number that refers to how wide open or closed the aperture of your camera lens is. Think of the [aperture](#) like the pupil of your eye: the wider open it is, the more light it allows in — at the cost of depth of field. The more narrow the aperture, the more depth of field you'll have on display, with far less bokeh.

For creating beautiful images with high-quality bokeh, you'll want lenses that have low f-stops. For maximum bokeh, you want lenses that have the ability to stop to 1.2 or 1.4. Longer focal lengths — whether in zoom or prime lenses — can help you maximize bokeh. If more bokeh is your aim, consider a [lens focal length](#) of 70mm and higher.

How shutter speed, aperture, and positioning affect bokeh.

For your experimentation, start with a well-lit, static object, like a bowl of fruit, and take trial shots to help you figure out how to create the bokeh you want to see:

Shutter speed: [Shutter speed](#) determines how long the shutter on your camera remains open to allow light to hit the film in your camera, or its digital sensor. It's measured in seconds, so a fast shutter speed might be 1/1,000 of a second versus a slow speed of a second. As you open up the aperture of your camera, you can increase the shutter speed to get crisper images. Experiment with f-stops in relation to shutter speed to see how your bokeh shifts and changes.



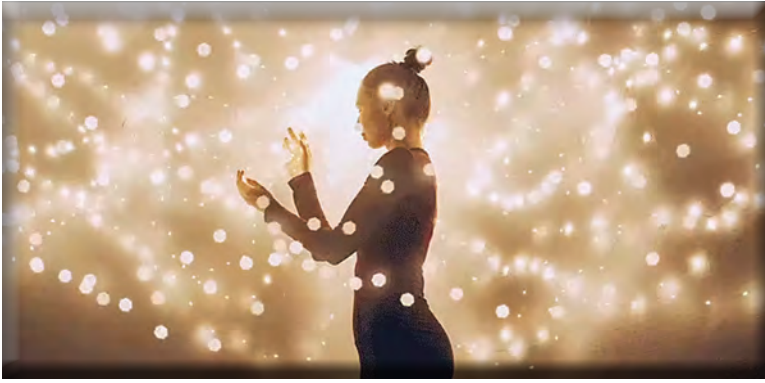
Aperture: The main mover and shaker for bokeh is going to be the depth of field you create with your aperture settings. Experiment with those f-stops and see what you come up with.

Positioning: Proximity of your camera to your subject and of your subject to their background will all affect bokeh. Try taking shots of your subject from different distances, and with the subject at varying distances from their surroundings, to see how it changes the bokeh your lens produces.

Focus: What you choose as your focal point will alter the focal plane. Try focusing on different parts of your subject, snapping pictures, and seeing how everything comes out. And turn off your autofocus point selection. “You want to determine what to focus on in the frame yourself instead of letting the camera choose,” says photographer Khara Plicanic. “It can make a huge difference.”

Edit for better bokeh after the fact.

With photo-editing programs like Adobe Photoshop and Adobe Lightroom, creating beautiful bokeh effects in post-production is as easy as applying the Field Blur tool.



[The Field Blur filter](#) allows you to set a focal point in the image and then create varying levels of blurriness and focus in other parts of the photo. Play around with it and see what kinds of blurred background bokeh you can create. You can also use it to control bokeh directly. The Field Blur filter has a bokeh color slider that you can use to modify and alter the color and intensity of the bokeh in your image.

Again, *[experimentation is the path to success](#)*. And don't be too hard on yourself if your first images don't turn out the way you want. Even seasoned photographers have to spend a long time practicing. "I had to go through these motions over and over and over again until it became

second nature," best-selling author and photographer Carli Davidson says. "You do it long enough and your eyeballs become your light meter; you start to understand what your settings need to be to achieve a certain look."

As you experiment with bokeh, you'll discover plenty of options and arrangements to play around with. Get out there and start developing your own unique photographic style.

Contributors

[Grace Rivera](#), [Khara Plicanic](#), [Carli Davidson](#)



Photo by Dlxmedia.hu

Looking to buy a new lens? Your first step is usually to determine whether to go with a prime or zoom lens. Here's how the two compare.

What is a Prime Lens?

A prime lens has a fixed focal length. Hence the other name, "fixed lens." This means that the prime lens has a specified angle of view that you can't change. So, the only way to alter your frame and the image's appearance is for you to move the camera or change the lens.

What is a Zoom Lens?

A zoom lens has a variable focal length. You can change the angle of view by physically moving optical elements inside the lens. Put simply, you can zoom in and out without moving the camera. Besides being practical, these lenses can be used for specific artistic effects.

At first glance, one may not understand why someone would ever choose a prime lens over a zoom lens – why

pick a lens with a limited set of features over one that is much more universal and versatile? But, as with everything else in life – things are rarely "black and white." So let's drill into the 6 key differences between the two.

1. Prime Lens vs. Zoom Lens – Price

Prime lenses have a relatively simple build. This is because they have fewer moving parts. Zoom lenses, on the other hand, are much more complex due to adjustable optical mechanisms. Hence zoom lenses are generally more expensive.

Whether the higher price point is justified or not usually comes down to personal needs. Hopefully, the following list helps you make a weighted decision.

Prime lens: (+) cheaper, usually costs less

Zoom lens: (-) generally more expensive

2. Prime Lens vs. Zoom Lens – Aperture

Fixed focus lenses typically have a brighter maximum aperture. For example, Canon EF 24mm prime lens has a fast f/1.4 aperture, while Canon EF 24-70mm zoom lens has a much slower f/2.8 aperture. So both can do 24mm, but one will give you a darker image.

This is definitely something to consider when often shooting handheld in lower light. A brighter maximum aperture also gives you a shallower depth of field and a more beautiful bokeh.

Prime lens: (+) brighter, wider aperture

Zoom lens: (-) darker, narrower aperture

3. Prime Lens vs. Zoom Lens – Image Sharpness

The sharpness gap between the prime and zoom lenses is quickly closing as the mechanics inside the zoom lenses get nimbler day by day. That is especially true with high-end zoom lenses. That said, primes will always have fewer optical elements, which are all precisely positioned and fixed in the factory. This means prime lenses tend to render sharper images compared to zoom lenses. For the same reason, prime lenses tend to introduce less distortion than their zoom counterparts. Making post-production easier. Again, zoom lenses have improved a lot. So we are not talking about massive differences. In most cases, you wouldn't be able to tell the difference when comparing the images.

More often than not, getting a super-sharp image using a zoom lens has less to do with the lens itself and more with a photographer's skill.

Prime lens: (+) sharper images with less distortion

Zoom lens: (-) less sharpness and may introduce some distortion

4. Prime Lens vs. Zoom Lens – Versatility

So far, it has been a relatively one-sided contest. However, there are some areas where even the best prime lenses stand no chance against zoom lenses. One of them is obviously versatility.

Zoom lenses are great for quickly changing scenes and for shooting particular subjects. Unless you enjoy the workout aspect of running around with a camera whenever you need to change the shot composition or framing.

An animal may run away if you need to move for better framing or must sneak next to it for a close-up image. Besides wildlife photographers, landscape, sports, wedding, and event photographers are also often limited to a particular spot, so the ability to zoom in and out is priceless for framing a shot.

Prime lens: (-) less versatile

Zoom lens: (+) more versatile

5. Prime Lens vs. Zoom Lens – Artistic Effects

Zoom lenses have endless creative applications. Well, maybe not endless, but significantly more than prime lenses. These effects are all about the movement of the lens and how a specific motion makes a viewer feel.

From simple punch-ins with a crash zoom to complex zollies – none of these effects can be achieved without a zoom lens.

Zolly, by the way, is a creative name for a dolly zoom. It is used to produce uncomfortable and unsettling effects on screen. You dolly toward a subject while zooming out or vice versa.

Prime lens: (-) less creative applications

Zoom lens: (+) more creative applications

6. Prime Lens vs. Zoom Lens – Size & Weight

Last but not least, a zoom lens tends to be bulkier and heavier as it has variable focal width. That's something to consider from the operational standpoint. However, this does not mean you'll travel lighter when you opt for a prime. Often the exact opposite is true. Most times, you end up packing more lenses to cover the necessary focal lengths and to give yourself an option to change the framing should the need arise.

Prime lens: (+) lighter and smaller; (-) you usually need to carry more lenses

Zoom lens: (-) bigger and heavier; (+) you usually need to carry fewer lenses, and often just one lens will get the job done

Prime Lens vs. Zoom Lens – Bottom Line

Hopefully, you now better understand how prime and zoom lenses compare to each other. While primes come slightly ahead overall, individual needs are critical in picking a lens. So don't just add up the pros and cons. Instead, consider your needs in specific categories.

Also, there are many primes and zooms on the market, and not all are created equal. In other words, the prime lens "a" may be better than zoom lens "a," but not better than zoom lens "b."

So, picking the best lens can be tricky sometimes. If you feel you need more help, here's an in-depth article about [Choosing the Perfect Lens for Your Personal Shooting Style](#). It's a rundown of perfect lenses for different types of photography, from portrait and landscape photography all the way to astrophotography. You'll learn what lens every scene calls for and what alternative options you have. When you're done reading, you'll know exactly what lens is the best for your next project.

Be sure to check our memory cards and card readers:

ProGrade Digital manufactures ultra-reliable and lightning-fast [memory cards](#) and [workflow readers](#) to satisfy the high demands of [professional photographers and videographers](#). Join the ProGrade family and take your photography or videography workflow to a whole new level.