

# Stockton Camera Club

## The Shutter Tripper

April 2023

### March Images of the Month



**1st Place - Digital**  
**Cactus Flower**  
Em McLaren

**1st Place - Print**  
**Now That's a Mouthful**  
Ron Wetherell

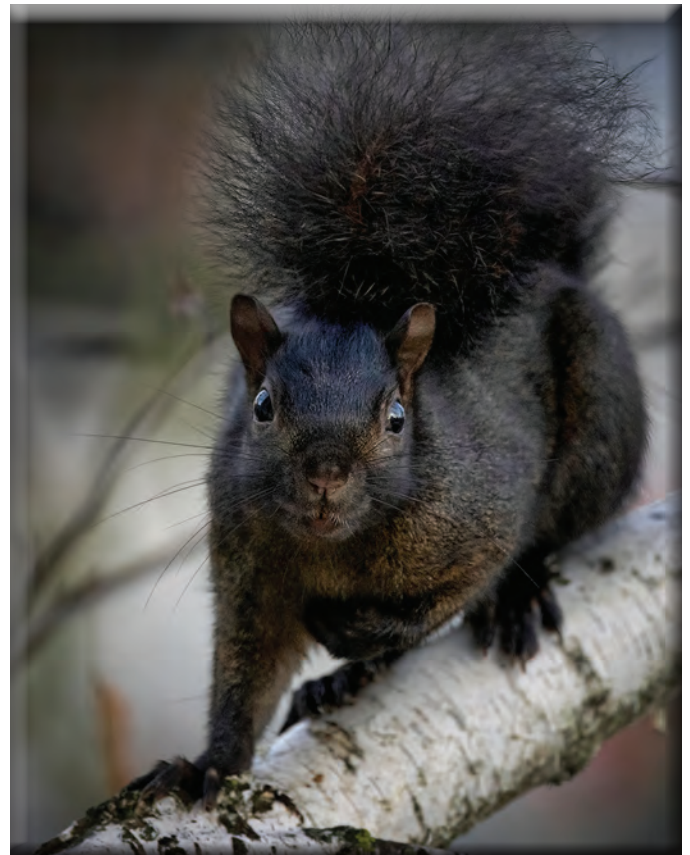


# March 2nd Place Print and Digital Images



**2nd Place - Digital**  
**The View from Behind**  
Em McLaren

**2nd Place - Prints**  
**Looking at You Looking at Me**  
Ron Wetherell





# March 3rd Place Digital and Print Images



**3rd Place - Digital**  
**Swirling Colors of Circles**  
Em McLaren

**3rd Place - Print**  
**Blondie**  
Ron Wetherell



# March 10's



**Tissue Paper #7**  
Wayne Carlson



**Waterfall in Winter**  
Doug Ridgway

## **Monthly Meeting March, 2023**

Dean opened the meeting for Heide, as she was feeling ill and had to leave. The discussion about Policy updates and changes is postponed until the next meeting. Heide sent out a revised Policy to be discussed. If you did not get it, please e-mail her. It needs to be reviewed by you. h1stover@aol.com

Dean introduced the 2 visitors, Howard Turner and Kati Polk who are from Stockton and were referred by Tim Ulmer.

1. There will not be a competition meeting at the bowling alley in April. Instead, there may be an informal meeting the 3rd Thursday of April at Wayne's House. Topics to cover will be chosen and more info will be sent our regarding April's meeting in the near future.
2. The San Joaquin County Fair will be from June 2 - 4th. If you want to enter your photos for exhibit only, please contact them. There was some discussion of the club possibly doing a Carnival Light Workshop at the fair.

Dean introduced this month's judge Andy Tolsa from Merced Camera Club. Andy described himself as an eclectic photographer who also enjoys making slide shows. He said there was new leadership in his club and they meet monthly both in person and on zoom at the same time.

### **PRINT COMPETITION FOR MARCH-WINNERS**

**First Place: "Now That's A Mouthful" by Ron Wetherell**  
**Second Place: "Looking at You, Looking at Me" by Ron Wetherell**  
**Third Place: "Blondie" by Ron Wetherell**

### **DIGITAL IMAGE COMPETITION FOR MARCH-WINNERS**

**First Place: "Cactus Flower" by Em McLaren**  
**Second Place: "View from Behind" by Em McLaren**  
**Third Place: "Swirling Colors of Circles" by Em McLaren**

Please remember there will be no formal competition meeting in April. The Special Subject for May competition will be "ABSTRACTS". Please let me know if there are any corrections or additions to the notes.

Thanks, Em



## SCC Officers 2021

### President

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## Committee Chairs

### Hospitality Chairperson

Open

### Print Competition Chairperson

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### Refreshments Chairperson

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## President's Message

April 2023

By Heide Stover

Sorry to say that I missed our last meeting. Hopefully I can make it to the one in April at Wayne's place.

I hope everyone is doing well and getting a chance to get out and do some photography. Should be able to get some good rain shots.

No competition in April. Bring your cameras with you to Wayne's place and everyone will be helping each other with camera settings. Sounds like a fun event.

We are still doing dinner at the diner before our meetings. Come join us.

Heide

## A Big Thank You to Our Sponsors!



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# 2023 Calendar of Events

Every 3rd Thursday (Except April & Aug) 6:30 PM	West Lane Bowling Alley Stockton	Membership Meeting Contact Heide Stover <a href="mailto:h1stover@aol.com">h1stover@aol.com</a>
Thursday April 20	Wayne Carlson's Home	Get To Know Your Camera/Basic Editing Contact Wayne at <a href="mailto:photowlcrec@att.net">photowlcrec@att.net</a>
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
Thursday 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
January	Stockton, CA	Annual Banquet
Thursday February 15	West Lane Bowling Alley Stockton	February General Meeting Special Subject - Domestic Animals
Thursday March 21	West Lane Bowling Alley Stockton	March General Meeting Special Subject - Abandoned
April	TBA	April Workshop/Photo Opportunity
Thursday May 16	West Lane Bowling Alley Stockton	May General Meeting Special Subject - Graveyards
Thursday June 20	West Lane Bowling Alley Stockton	June General Meeting Special Subject - Prints Only
Thursday July 18	West Lane Bowling Alley Stockton	July General Meeting Special Subject - Photo Journalism

**Stockton Camera Club**  
**March 2023 Competition Standings**  
**Congratulations to the winner!!!**

The March 2023 SCC competition meetings was held in person at the bowling Alley.

Now That's a Mouthful - Ron Wetherell - 1st place print  
 Looking at You Looking at Me - Ron Wetherell— 2nd place print  
 Blondie - Ron Wetherell - 3rd place print  
 Cactus Flower - Em McLaren - 1st place digital  
 The View from Behind - Em McLaren - 2nd place digital  
 Swirling Colors of Circles - Em McLaren's - 3rd place digital

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
Ron Wetherell	78	59	19	39	39	0	0	0	0	0	0	0
Debra Goins	67	50	17	35	32	0	0	0	0	0	0	0
Sheldon McCormick	66	50	16	33	33	0	0	0	0	0	0	0
Heide Stover	36	26	10	36	0	0	0	0	0	0	0	0
Trey Steinhart	36	26	10	36	0	0	0	0	0	0	0	0
Joan Erreca	33	24	9	33	0	0	0	0	0	0	0	0
Christine Blue	0	0	0	0	0	0	0	0	0	0	0	0
Karleen Gansberg	0	0	0	0	0	0	0	0	0	0	0	0
Elizabeth Parrish	0	0	0	0	0	0	0	0	0	0	0	0
Darrell O'Sullivan	0	0	0	0	0	0	0	0	0	0	0	0
Ren Wright	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
Em McLaren	74	55	19	37	37	0	0	0	0	0	0	0
Wayne Carlson	74	56	18	37	37	0	0	0	0	0	0	0
Doug Ridgway	73	55	18	37	36	0	0	0	0	0	0	0
Dean Taylor	73	55	18	38	35	0	0	0	0	0	0	0
Sharon McLemore	71	53	18	36	35	0	0	0	0	0	0	0
Joanne Sogsti	71	54	17	38	25	0	0	0	0	0	0	0



## 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.



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challenging. In this article, we will explore the art of photographing waterfalls and provide tips and techniques to help you create stunning images.

## The Art of Photographing Waterfalls

By Keenan Hursh

Waterfalls are some of the most enchanting and magical natural wonders in the world. The soothing sound of the water rushing down, the ethereal mist that rises from the falls, and the beauty of the surrounding flora create a breathtaking experience that can capture the imagination of anyone lucky enough to see this.

Seeing these gravity-induced wonders is one thing but being able to capture their beauty and magnificence through the lens of a camera is different altogether. Photographing waterfalls is a popular and rewarding activity for photographers of all skill levels, but it can also be



### Finding the Right Location

The first, and arguably most important, step in photographing waterfalls is to find the right location. Just like any style of photography, you'll want to set yourself up for success. While there are countless waterfalls around the world, not all of them are ideal for photography.

Look for waterfalls that offer interesting features such as unique shapes, textures, and colors. Also, consider the lighting conditions and the surrounding landscape. A waterfall surrounded by lush greenery can make for a stunning shot that is familiar and comfortable to the viewer, while a waterfall in a barren desert can portray more intense and contrasting imagery. You'll want to do some research before you go out to make sure you're setting yourself up for the perfect shot.



### Timing and Lighting

When it comes to photographing waterfalls, getting the right lighting is absolutely essential. Ideally, you'll want nice soft light that illuminates your entire shot well as opposed to bright and direct sunlight that might blow out parts of your image with super intense contrasting light.

Not surprisingly, one of the best times to photograph waterfalls is during the golden hours, which are the first hour after sunrise and the last hour before sunset. During this time, the light is soft and warm, which can create a beautiful glow on the water and surrounding foliage.

You can also create a more dramatic look by photographing waterfalls during overcast or rainy days, which can provide more even lighting and make the colors pop. When sunlight has to travel through clouds it gets dispersed and diffused creating a nice even and soft light throughout your composition.





## Equipment and Settings

To capture the beauty of waterfalls, you need to bring the right equipment and know the correct camera settings to use. You'll want to be prepared with all the knowledge and equipment you might need while on a shoot.

A tripod is a must-have tool for capturing long exposure shots, which can create a smooth and silky effect on the water. This is my favorite way to capture waterfalls as it beautifully portrays the motion and captures the effect of time. To increase your exposure a Neutral density filter is a great accessory to bring along. These filters allow you to reduce the amount of light entering your lens and achieve longer exposures even when it's bright out. A polarizing filter can also be useful for reducing glare and enhancing the colors of the scene.

As for camera settings, I would recommend that you use a low ISO to reduce noise and a smaller aperture to

increase the depth of field and capture more of your scene in sharp, stunning detail. To capture the motion of the water, use a slow shutter speed, typically between 1/4 and 2 seconds. Of course, these are only suggestions and I always encourage photographers to experiment with their camera settings to get the shot they're looking for.



## Composition

Composition is key when photographing waterfalls. You'll want to look for interesting angles and perspectives that can create a sense of depth and dimensionality in your images. Showing just a waterfall that takes up almost your entire screen is alright but adding other surrounding elements and dramatic camera angles can bring your images to the next level.

It's always a good idea to use the rule of thirds to place the waterfall and surrounding elements in your frame and consider incorporating leading lines or curves that can guide the viewer's eye through the scene. If the waterfall is in the distance and some branches or rocks draw the eye to the waterfall this will work in your favor. Also, experiment with different focal lengths and perspectives, such as shooting from a high vantage point or from down low on the ground looking up.



## Editing

Post-processing can be the finishing touch that takes your waterfall images to the next level. Use editing software to enhance the colors and contrast, adjust the exposure, and sharpen the details. Be careful not to overdo it, however, as too much editing can make your images look unrealistic and artificial. I use Adobe Lightroom for 90 percent of my photo editing, and it works great. If you're new to post-processing or want to learn how to better use these tools, then check out the [courses we offer!](#)





### Photographing Waterfalls with BCJ

At Backcountry Journeys we realize how magical it can be to photograph waterfalls which is why we offer a photography workshop that focuses on precisely this.

Our [Ethereal Waterfall Workshop](#) takes guests to many stunning waterfalls throughout the Smoky Mountains of Tennessee over the course of 5 days. This all-inclusive trip will teach you the basics of how to plan for, photograph, and edit waterfall images with the help of our professional guides. If you've always wanted to capture stunning images of waterfalls, then check this trip out!



### Conclusion

In conclusion, photographing waterfalls can be a challenging but incredibly rewarding experience. By finding the right location, timing, and lighting, using the right equipment and camera settings, and paying attention to composition and editing, you can create stunning images that capture the beauty and magic of waterfalls. So grab your camera, head to your nearest waterfall, and start shooting!



### Keenan Hursh

Keenan is an avid photographer, graphic designer, and lover of the outdoors currently based out of Bozeman, Montana. He is originally from Boulder, Colorado where he developed a deep passion for getting outside and pursuing outdoor activities including skiing, cycling, hiking, rafting, backpacking and more. Recently he has developed new passions for paragliding as well as designing and sewing outdoor adventure gear for cyclists and hikers.

At a very young age, Keenan started bringing a camera along on his excursions and immediately fell in love with the art of photography. He started out on his parent's cheap point and shoot and has continuously improved his craft and gear refining his shooting style and producing more compelling and intriguing images. He pursues a wide range of photography styles primarily shooting landscapes, wildlife, adventure photography, and some 35mm every now and then.

Since graduating from the University of Denver with a degree in Emergent Digital Practices, Keenan has pursued a professional career in graphic design, multi-media marketing, and content creation. He has benefited a wide range of companies and organizations from small start-ups to well known agencies and brands.

You can view Keenan's photography and graphic design work on his website at [www.keenanhurshmedia.com](http://www.keenanhurshmedia.com).

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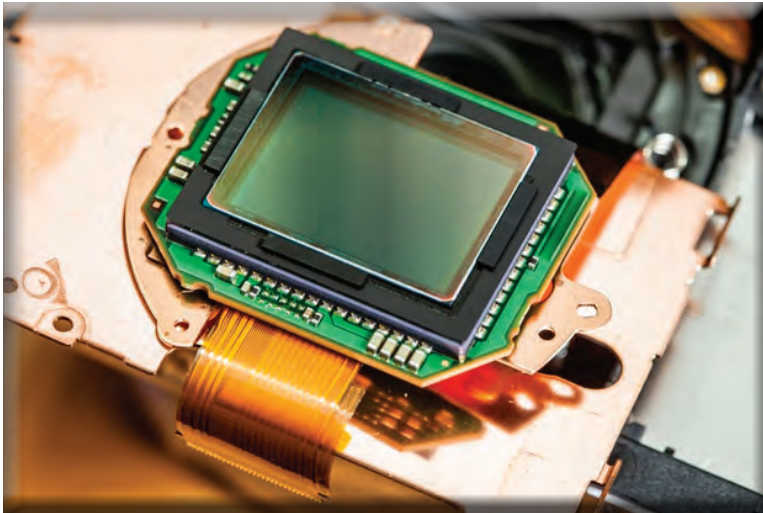
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## How Many Megapixels Do You Really Need?

By Keenan Hursh

When it comes to modern-day digital cameras, one of the most common specifications that people look at is the megapixel count. Megapixels are the unit of measurement used to describe the resolution of a digital image, with one megapixel being equal to one million pixels. But how many megapixels do you really need in your camera? Is a higher megapixel count always better? In this article, we'll take a deep dive into these questions and more.

First, it's important to understand what exactly a megapixel is and how it affects the quality of your images. Simply put, a higher megapixel count means that your camera is capable of capturing more detail in each image. This can be especially important if you plan on printing your photos at larger sizes or if you want to crop your images heavily while maintaining a high level of detail and sharpness.



That being said, it's worth noting that a higher megapixel count doesn't necessarily equate to better image quality. Other significant factors such as sensor size, lens quality, and camera settings can all have a significant impact on the final image. In fact, cramming too many pixels onto a small sensor can actually result in more noise and reduced dynamic range, which can lead to lower image quality overall.

So, how many megapixels do you really need? Of course, there isn't a simple black-and-white answer to this question. What it really comes down to is your style of photography and what you plan to do with your images. To start let's look at the most popular types of sensors available today. Once we have a better understanding of what's out there, we can dive into the primary question of today's article.

### Types of Sensors:

The art of photography has come a long way since its inception, and with the advent of digital cameras, the way we capture images has drastically changed. One of the most critical components of a digital camera is the sensor, which is responsible for capturing light and converting it into an image. Just like in the olden days, size is the main factor here. Just as 120mm film is higher quality than 35mm film a larger sensor will most likely be higher quality than a smaller one.

There are many different types of camera sensors currently available, so let's dive into the most popular options and discuss the differences between full-frame, crop sensor, and micro four thirds camera sensors.



### Full-Frame

Apart from medium format cameras, which are very expensive and not widely popular, full-frame sensors are the largest you can get your hands on in consumer-facing digital cameras. These measure roughly 36mm x 24mm and are the same size as a 35mm film negative, which is where the name "full-frame" comes from. These sensors capture the entire image that is projected through the lens and don't crop into the image at all.

Full-frame sensors are larger, heavier, and more expensive than their smaller counterparts but this is for good reason as they come with many benefits. To start, as we mentioned before, the more pixels you can squeeze into a sensor the more detail you can obtain. And the larger the sensor, the easier it is to add more pixels. So probably the most important benefit of full-frame sensors

is the increased detail and information in the images you're capturing. If you want to turn your images into massive prints, then a full-frame sensor is the way to go.

In addition to this, the pixels are often larger on full-frame sensors allowing each pixel to capture more light ultimately producing images with greater color depth and dynamic range. Full-frame sensors, especially those in newer mirrorless cameras, also perform better in low-light situations allowing you to shoot at higher ISOs without adding too much noise to your images.

So there are some clear benefits to full-frame sensors but these do come at a price. First of all the actual price of any full-frame camera body will be significantly higher than cameras with alternative sensors. Not only that, but full-frame bodies are often larger and heavier than cameras with smaller sensors. If you have the money and don't mind a bit of extra weight and volume, then a full-frame sensor might be the right option for you.



### Crop Sensor

If achieving maximum detail or producing large prints of your work aren't deal breakers for you then perhaps a crop sensor is a good route. Crop sensor cameras are smaller than full-frame sensors, with sizes ranging from 23.6mm x 15.7mm to 22.3mm x 14.9mm. The term "crop" comes from the fact that the sensor captures a smaller portion of the image projected by the lens, resulting in a narrower field of view. This also means that the advertised focal length on many lenses will increase when shooting on a crop sensor camera.

Perhaps these sensors are a bit smaller and produce images with fewer pixels but there are some benefits after all. The first benefit has to be the price. You can still capture gorgeous pictures and achieve many things with crop sensors all at a fraction of the price of full-frame

cameras. In fact, if you're mostly shooting images for social media or to be viewed on phones, tablets, and computer screens then a crop sensor will probably be able to achieve whatever you need it to. Unless you're massively cropping images or printing them very large you won't even be able to tell the difference in image resolution.

Additionally, these cameras are often smaller and lighter than full-frame cameras making them ideal for traveling, hiking, or any situation where you have limited weight and space capacity. And finally, if you're shooting wildlife or far away subjects the built-in crop factor can actually extend the focal length of your lens bringing you closer to your subject.

That being said, there are some drawbacks to crop sensors. The first obvious one is image quality and resolution. There are fewer pixels on these smaller sensors and the pixels themselves are often smaller. This results in lower-resolution images as well as lower dynamic range and color depth. Your photo won't lose all color or look blocky by any means, but these are important factors to consider. You will also have less performance in low-light situations and your images will have more noise added to them when shooting at higher ISOs. And finally, due to the crop factor, your wide-angle lens may not be quite as wide as you'd like.

If you're working with a budget, want a lightweight and compact camera body, and aren't planning on printing your images super large then a crop sensor is a great option. I started out on a crop sensor body, and I was amazed at some of the images I was able to capture.



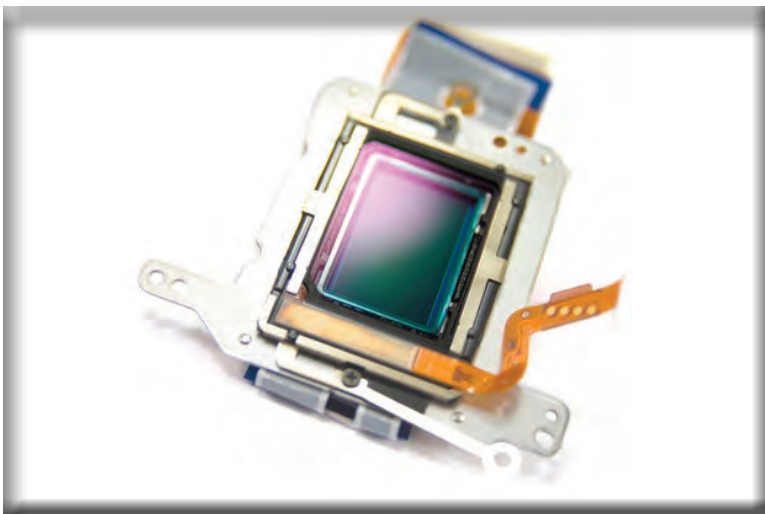
### Micro Four Thirds

And finally, we've arrived at the third popular sensor option in today's market. The micro four thirds sensor. These are even smaller than crop sensors, measuring 17.3mm x 13mm. They are commonly used in modern mirrorless cameras and are becoming increasingly popular. Micro four thirds sensors offer several advantages over larger sensors.

Micro four thirds sensors are even smaller than crop sensors meaning the camera itself can be even smaller. If you want a lightweight, compact camera body and smaller lens options but still want decent image quality this could be a great option for you. Additionally, cameras using micro four thirds sensors are often quite affordable allowing people with smaller budgets to break into the mirrorless market.

When it comes to disadvantages it's really a continuation of the same conversation. Just like crop sensors compared to full frame sensors you will have reduced image quality, resolution, dynamic range, and color depth. That being said, you can still take some really solid images for such a small sensor. If you want a lightweight and compact setup for capturing content designed for social media or the web then check out some micro four thirds cameras.





## **So, How Many Megapixels do you Really Need?**

Now that we've broken down the three main types of sensors available today and discussed some benefits and drawbacks of each, we can get into the meat of today's article: How many megapixels do you really need? Do you need a super expensive camera that has a full-frame sensor with 50 plus megapixels or will a more affordable camera with say 12-25 megapixels on a smaller surface area get the job done?

If you're primarily sharing your photos on social media or displaying them on a website, a camera with a lower megapixel count will likely get the job done. These images will still look great on a screen, and you won't need to worry as much about storage space or processing power.

If you plan on producing large prints of your photos,

however, you'll want to opt for a higher megapixel count. A resolution of 300 pixels per inch (ppi) is the standard for high-quality prints, so you'll want to ensure that your camera can capture enough detail to meet this requirement. For example, if you plan on printing a 12x18 inch photo at 300 ppi, you'll want a camera with at least 13 megapixels.

That being said, another factor people often don't think about when printing images is the distance the viewer is from the print. The larger the print, the farther back the viewer will stand in order to see the entire thing. This means that they will be able to discern less detail in the image. If you print a photo from a lower-megapixel camera quite large, the viewer probably won't even notice unless they stand very close to the print.

It's also important to consider whether or not you plan on cropping your images heavily. If you do, you'll want to opt for a camera with a higher megapixel count to ensure that you still have enough detail after cropping. Keep in mind, however, that even a high megapixel count won't necessarily save an image that was poorly composed in-camera. It's always better to get your composition right in-camera rather than relying on post-processing to fix it later.

Ultimately, the decision of how many megapixels you need in your camera comes down to your own needs and preferences. Consider what you plan on using your images for and weigh the benefits of a higher megapixel count against the potential drawbacks. At the end of the day, I wouldn't get too caught up in the number of megapixels. Of course, this is an important element of any digital camera, but it is only one among many. Perhaps it makes more sense to spend your money on a nicer lens with better optics. Ultimately, you'll have to think about your own photography style and what will work best for you.

I sincerely hope this article was informative and educational and that it helps to steer you in the right direction when purchasing your next camera. As always, enjoy the journey and have fun on your next photography adventure!

### **Keenan Hursh**



Keenan is an avid photographer, graphic designer, and lover of the outdoors currently based out of Bozeman, Montana. He is originally from Boulder, Colorado where he developed a deep passion for getting outside and pursuing outdoor activities including skiing, cycling, hiking, rafting, backpacking and more. Recently he has developed new passions for paragliding as well as designing and sewing outdoor adventure gear for cyclists and hikers.

At a very young age, Keenan started bringing a camera along on his excursions and immediately fell in love with the art of photography. He started out on his parent's cheap point and shoot and has continuously improved his craft and gear refining his shooting style and producing more compelling and intriguing images. He pursues a wide range of photography styles primarily shooting landscapes, wildlife, adventure photography, and some 35mm every now and then.

Since graduating from the University of Denver with a degree in Emergent Digital Practices, Keenan has pursued a professional career in graphic design, multi-media marketing, and content creation. He has benefited a wide range of companies and organizations from small start-ups to well known agencies and brands.



You can view Keenan's photography and graphic design work on his website at [www.keenanhurshmedia.com](http://www.keenanhurshmedia.com).