

# Stockton Camera Club

**The Shutter Tripper**

**June 2023**

**May Images of the Month**



**1st Place - Digital  
Spider in Checkermallow  
Sharon McLemore**

**1st Place - Print  
Profusion of Dahlias  
Ron Wetherell**



# May 2nd and 3rd Place Print and Digital Images



**2nd Place - Prints**

**Prism Ball, Lens Ball and Bocce Ball**

**Wayne Carlson**



**2nd Place - Digital**

**Whoa Humans in the Path**

**Sharon McLemore**



**3rd Place - Print**

**Barrel Cactus Flower**

**Doug Ridgway**



**3rd Place - Digital**

**Immature Snowy Egret on Reeds**

**Heide Stover**



# May 10's



**Tire in a Car Wash**  
Joanne Sogsti



**Cat Eyes**  
Trey Steinhart



**Song Sparrow Singing**  
Heide Stover



**Not Having a Good Day**  
Ron Wetherell



**Heart of Tulip**  
Em McLaren



**Playing With Bubbles**  
Heide Stover



**Gentle Giant**  
Joanne Sogsti



**You Watch That Way,  
I'll Watch This Way**  
Ron Wetherell



**Carnival Lights Workshop**  
Friday, June 2nd, starting at 7:30 PM



For all of you interested the SCC will be having a Carnival Lights Workshop on Friday, June 2nd, starting at 7:30 PM. This will be after dark photography. The Sun sets at 8:20 PM and we should be set up and ready to go by 8:00 PM.

We will have a short instructional meeting first and answer any questions you may have. There is also a car show in the parking lot and other things to photograph during the day so you may want to come early to try your luck at street photography. We will probably meet near the main gate.

We thinking that carpooling would be a good option. Let Sharon know if you are interested in that.

Sharon would like to know if you are interested in going so she will have time to coordinate things.

**What to Bring:**

Camera and a Medium telephoto Lens - 24-105

SD Cards and at least 2 batteries

Camera Bag that won't need to be put down.

Tripod (Very important as shutter speed may be several seconds long)

Remote Shutter Release Trigger or Intervalometer

Flashlight

Water

Regular admission is \$10.00

Senior admission is \$7:00

Parking is \$10:00.

Car show hours are 11:00 AM - 7:00PM

See you there. Sharon 209-401-0192



**Monthly Meeting  
May, 2023**

Heide opened the meeting. There were 12 members present. Guest Melissa Batch was welcomed and introduced.

Heide explained the SCC policy change regarding Print sizes, and explained that this change needed to be voted on. Print sizes were discussed. Wayne Carlson made a motion that the maximum size of Panorama Prints, on one side, could not be larger than 24 inches. Doug Ridgway seconded the motion. A vote was taken and the motion passed unanimously.

Sharon McLemore covered the upcoming County Fair. There will also be a car show in the parking lot. It will be 6-2-23 through 6-4-23. She recommended that club members have a group "Carnival Lights" photo shoot on Friday night, 6-2-23. Sharon will send out details to all.

Wayne Carlson brought in a donation of various photo books and education materials. Thank you, Wayne. He would like to do a workshop about every 3 months. Please E-Mail him at [photowlcrec@att.net](mailto:photowlcrec@att.net) with any ideas you may have for subjects you would like to learn about.

Doug Ridgway would like to lead a group to the Grand Canyon sometime in July or August to capture Lightning Storms. If interested, please Email Doug at [doug\\_flyfisher@yahoo.com](mailto:doug_flyfisher@yahoo.com).

Our Judge this month was our very own member Dean Taylor. Dean is an accomplished photographer, and judge who is well regarded. He is a longtime member of the SCC. He did not enter any of his photos.

If you have anything for Heide, please E-Mail her at [h1stover@aol.com](mailto:h1stover@aol.com).

**Print Competition for May**

There were 6 Tens awarded for May.

First Place: Profusion of Dahlias By: Ron Wetherell

Second Place: Prismatic Ball, Lens Ball, Bocce Ball By: Wayne Carlson

Third Place: Barrel Cactus Flower By: Doug Ridgway

**Digital Images for May**

There were 9 tens awarded for May.

First Place: Spider in Checker Mallow By: Sharon McLemore

Second Place: Whoa Humans in the Path By: Sharon McLemore

Third Place: Immature Snowy Egret on Reeds By: Heide Stover

**Congratulations to all winners!!**

Note: There will be no Special Subject for May. The judging will be for Prints Only.

Please let me know if you have any additions or corrections.

Respectively submitted,

Stan Sogsti

Acting Secretary for Em McLaren

## SCC Officers 2021

### President

Heide Stover

Email: [h1stover@aol.com](mailto:h1stover@aol.com)

### Vice President Programs

Dean Taylor - 986-9848

Email: [ditaylor49@aol.com](mailto:ditaylor49@aol.com)

### Vice President Competition

Wayne Carlson - 912-8442

Email: [photowlcrec@att.net](mailto:photowlcrec@att.net)

### Secretary

Em McLaren - 823-7287

Email: [emmclaren@comcast.net](mailto:emmclaren@comcast.net)

### Treasurer

Sharon McLemore - 401-0192

Email: [sfmsap@aol.com](mailto:sfmsap@aol.com)

## Committee Chairs

### Hospitality Chairperson

Open

### Print Competition Chairperson

Trey Steinhart - 471-8438

Email: [Steinhart4@sbcglobal.net](mailto:Steinhart4@sbcglobal.net)

### Refreshments Chairperson

Sheldon McCormick 931-0461

Email: [smccormick11@hotmail.com](mailto:smccormick11@hotmail.com)

### Shutter Tripper/Educational

Doug Ridgway - 617-7050

Email: [doug\\_flyfisher@yahoo.com](mailto:doug_flyfisher@yahoo.com)

### Web Master

Janelle DeRuosi - 838-1881

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# A Big Thank You to Our Sponsors!

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## President's Message

June 2023

By Heide Stover

It can be difficult to find judges at times. This was one of those times. It was great that Dean jumped in and did the judging for the club. He is an experienced and very good judge. Thank you to Dean!

Em couldn't make it to the meeting. I am sure that all of us hope she feels better. Stan jumped in to be our secretary for the evening. He did a wonderful job! Thank you to Stan!

It takes volunteers to keep the club running. Lucky for us we have members that are willing to volunteer and have for many years.

Doug has been taking care of the Shutter Tripper for a long time and always does a great job. Each month he puts in information about the special subject that we have coming up for competition so all members have a chance to read that and understand what they are supposed to be photographing. Thanks, Doug, for all your hard work.

We have members willing to put on events. Wayne would like to do several meetings a year to teach members about subjects they would be interested in learning. And that along with running the digital meetings each month! Thanks Wayne!

Sharon is planning a blue hour night shoot at the fairgrounds so those interested should email her. Thanks Sharon!

Em is our secretary and takes notes at all the meetings for us. Trey is the print chair and sets up prints for judging. Mac is our refreshment chair and brings cookies to our meetings. Sharon is our treasurer and keeps track of membership and funds, paying our bills and making trips to the bank. We need to say thank you to Sharon, and Em, and Mac, and Trey.

Janelle takes care of our website and Facebook. She also deserves a big thank you.

We also appreciate our members. After all, without you there wouldn't be a club. It is great that you take the time to submit images and prints for competitions and come to the meetings. I always enjoy talking to everyone.

Lastly, we have a new member. Melissa Batch joined our club after the last meeting. Welcome to the Stockton Camera Club Melissa!

Heide





## 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>
Friday June 2	San Joaquin County Fair Grounds Stockton	Carnival Light Contact Sharon McLemore <a href="mailto:sfmsap@aol.com">sfmsap@aol.com</a>
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

## 2024 Calendar of Events

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**  
**May 2023 Competition Standings**  
**Congratulations to the winner!!!**

The May 2023 SCC competition meetings was held in person at the West Lane Bowling Alley.

Profusion of Dahlias - Ron Wetherell - 1st place print  
 Prismatic Ball, Lens Ball, Bocce Ball -Wayne Carlson - 2nd place print  
 Barrel Cactus Flower - Doug Ridgway - 3rd place print  
 Spider in Checkermallow - Sharon McLemore - 1st place digital  
 Whoa! Humans in the Path - Sharon McLemore - 2nd place digital  
 Immature Snowy Egret on Reeds - Heide Stover - 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	117	88	29	39	39	39	0	0	0	0	0	0
Heide Stover	111	82	29	36	38	37	0	0	0	0	0	0
Trey Steinhart	107	79	28	36	35	36	0	0	0	0	0	0
Debra Goins	100	74	26	35	32	33	0	0	0	0	0	0
Sheldon McCormick	99	74	25	33	33	33	0	0	0	0	0	0
Joan Erreca	65	48	17	33	0	32	0	0	0	0	0	0
Christine Blue	0	0	0	0	0	0	0	0	0	0	0	0
Melissa Batch	0	0	0	0	0	0	0	0	0	0	0	0
Susanne Nichols	0	0	0	0	0	0	0	0	0	0	0	0
Edward Richter	0	0	0	0	0	0	0	0	0	0	0	0
Reginald Lee	0	0	0	0	0	0	0	0	0	0	0	0
Roger Elkins	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
Doug Ridgway	111	83	28	37	36	38	0	0	0	0	0	0
Wayne Carlson	111	84	27	37	37	37	0	0	0	0	0	0
Em McLaren	110	82	28	37	37	36	0	0	0	0	0	0
Sharon McLemore	109	82	27	36	35	38	0	0	0	0	0	0
Joanne Sogsti	109	82	27	38	34	29	0	0	0	0	0	0
Dean Taylor	73	55	18	38	35	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.





TAGS: [Photography](#), [Printers](#), [Printing](#), [Printique](#)

Imagine you take a beautiful photograph and carefully edit it before having it printed. Although, when you look at the final output, it doesn't quite have the same dynamic range, color, or detail that you expected based on how the image appeared on the screen. Does this sound familiar? It has certainly happened to me before. Along with an [instructional video](#) on AdoramaTV, I am writing this blog to help you get detailed and color-accurate prints from all your photographs. I will cover four fundamental principles of photo printing to get you as close as you've ever gotten to matching what you see on your monitor to what you see in your prints.

### Realistic Expectations

Let me save you a lot of heartache and tell you that you'll never achieve 100% accuracy between what you see on your monitor and what you see when photo printing. An "exact match" is frankly impossible because, no matter what you do, reflected light is never the same as transmitted light. What you see on your monitor is transmitted light and what you see on a print is reflected light. That's just physics.

In addition, perceived color accuracy when photo printing depends a lot on what temperature light is hitting it. For example, daylight will make the print appear cooler (bluer) than incandescent light. Finally, how the print is displayed must also be considered. Will you place the print behind a glass frame, an acrylic frame, a glare-resistant material, or will the print be unframed?

For information on how to color correct in post-processing, check out the 42West article, [The Basics of Color Correction](#).

### Discussions with Printique.com

In preparation for this article, I reached out to the print masters at [Printique](#) and got their perspective as well. Printique makes hundreds of prints a day so I knew they could provide me with useful information. Through their guidance and personal experience, I came up with the following four principles to get you started on making accurate prints.



Photo by Mahesh Thapa

### Principle #1: Monitor Calibration – How Important is it?

I asked [Printique](#) if they recommended any hardware monitor calibration tool. They said, "We use X-rite, but we generally find calibration to be imperfect and recommend ordering small proofs to get a sense of where our printing sits in relation to what you see, then adjust accordingly."

I love this straightforward advice, which I've found to be completely true. I calibrate my monitor using a ColorChecker and it does a great job getting me about 90% of the way there. For that extra percent, I rely on test prints.

### Principle #2: Upload a Well-Edited File

To get the maximum detail when photo printing, make sure the uploaded files are set to 300 ppi. If you're making a large print, you may need to "up-rez" your file. For example, when I made a 20" x 30" print, I had to make sure the total dimensions of the print was 6000 x 9000 pixels, which equates to 54 megapixels.

Remember, this is to maximize detail. You can certainly upload a smaller megapixel file, and you may not be able to notice an appreciable loss in detail. This is dependent on factors like the media you print on, viewing distance, and personal tolerance. Although, to maximize the detail, Printique and many other print services recommend 300 ppi.

Now, what about soft proofing your file before uploading? Basically, soft proofing is pre-visualizing your digital file on your monitor prior to printing. Several online printing services publish their International Color Consortium (ICC) profiles. Users can typically download this to soft proof their digital image. In essence, an ICC profile describes the color characteristics and limitations of a particular device or media. While I find soft proofing to be helpful, I still think Printique's original advice to be much more valuable. Order small proofs to get a sense of where the printing output sits in relation to what you see on the screen, then adjust accordingly.



Photo by Mahesh Thapa

### **Principle #3: Pay Attention to the Imbedded Color Profile**

What color profile should you imbed into your uploaded digital file? Many online services will accept any color space. Although, I recommend either Adobe RGB or P3, both of which have a wider color range than sRGB.

### **Principle #4: Upload the Correct File Format**

Finally, what file format should you use to save the file? According to Printique, there is no appreciable difference in print quality between uncompressed TIFF files and high quality/low compression [JPEG](#) files.

This corresponds to Level 10 in Photoshop's Save option. TIFF files are much larger than JPEG files, and some services have a limit on upload file size. A high-quality JPEG files will look just as good on print. It will also take much less time to upload and help you avoid upload errors because of file size limitations.

## **Some Frequently Asked Questions**

If you are thoughtful about the four principals we just went over before printing, I think you'll be much happier with the quality of your prints. Let me now go over a few other questions Printique and I frequently get asked:

**If I have a relatively low resolution or highly compressed file, is a certain print media (eg. canvas) better at hiding the imperfections?**

Any textured media would hide some imperfections. Also, dye-sublimation prints can soften and obscure some imperfections because the production process involves heat transfer from a solid to a gaseous phase without first passing through a liquid phase, and this is all very organic.

**If I need to "up-res" my file, do you recommend any software like [Photoshop](#), Gigapixel or something else?**

Whatever process you use, see how the final image looks on the screen when you've finished increasing the resolution of the file. If there is compression artifact or strong haloing around high contrast areas, it will likely show in the print. However, the imperfections might not matter if you're making very large prints where people won't be looking up close.

**Is there a certain print media (e.g., canvas, metal, or paper) that does a more faithful job of color reproduction?**

It really all comes down to individual preference. Personally, I think actual paper prints on semi-gloss texture are the most accurate overall.

**Does Printique accept files in a wide gamut color space (Adobe Wide Gamut RGB) that they then properly convert to a printer profile?**

Printique can accept any color space but prefers P3.

**For Printique, should the user embed a certain color profile into the files that are uploaded for printing? If so, which one (e.g. Adobe RGB 1998, sRGB, etc.)?**

Printique recommends the P3 color profile.



Does Printique have any ICC profiles for downloading to soft proof images?

Printique is going to publish their profiles by the end of 2022. Although, they still recommend ordering small proofs to get a sense of what the printing will look like.

If necessary, is it better for the user to “up-res” files to the appropriate PPI? Should they let Printique handle it?

It is better for the customer to do it. However, please be careful not to over-sharpen the image as that can cause strange grid patterns when printing.

#### Conclusion

Obtaining high quality, color accurate prints require some work and understanding of photo printing on your part. You also need to manage your expectations because of inherent differences between transmitted and reflected light. However, following the four fundamental principles I’ve outlined above should allow you to get pleasing prints if you’ve been struggling with overall print quality. It is also important to print on high-quality media using [high quality inks](#) and printers. The correct on-line printing service also make a huge difference. You should only trust your photographs to a well-established company with exemplary customer service and dedication to the art and science of printing, such as [Printique](#).

If you’re looking to print your images at home, we also have a list to [find the best printer](#) for photographers.



#### [Mahesh Thapa](#)

Mahesh Thapa is predominately a travel, nature and landscape photographer based out of Seattle, WA. He has been teaching and creating content professionally for over 10 years and is an ambassador for several brands including Sony and Thinktank. Mahesh is also a physician at Seattle Children’s Hospital and Professor of Radiology at the University of Washington School of Medicine. You can see more of his work at his website, [starvingphotographer.com](#), Instagram @ [StarvingPhotographer](#), [YouTube](#), and [Facebook](#).



## [The Journey/Blog](#)

Our world is a beautiful, multi-faceted place with many excellent subjects and content to capture throughout our forests, deserts, mountains, and oceans. From animals like bears and foxes scurrying through the woods to eagles soaring through the skies above, photography can help to capture and immortalize a piece of nature's majesty. Capturing

Action Photos and subjects in motion, however, can be much more tricky than photographing a mountain or forest landscape which holds still. As such, there are tips and tricks nature photographers should keep in mind to ensure their photos come out as expected.

### Action Photo Tips Capturing Movement in Landscape Photography [By Ryan Smith](#)



#### What is Action Photography?

Action photography is just as it sounds: capturing a subject in motion rather than a still-life setting. Action photography describes various subjects, from a sporting event's high-energy and frantic action to fast-moving subjects like ocean waves, birds in the sky or bears crossing a stream. Capturing a subject in motion takes a different approach and understanding of how to use your camera to its full potential. Careful planning, attention to detail, and a deep understanding of the subject ensure a crisp action photo.



#### The Different Types of Action Photography

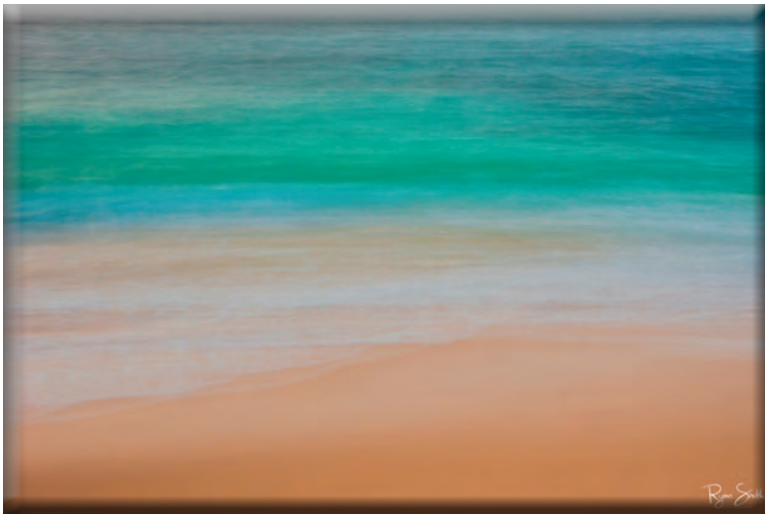
While action photography describes capturing a subject in motion, the term can apply to various styles and methods of photography. The most commonly used form of action photography is "suspended movement," wherein the photograph captures a freeze frame of a specific instance and immortalizes that moment. Suspended movement is one of the most popular forms of action photography, capturing minor details and split-second movements within an image that other photos may miss. These types of action photos are all about utilizing the appropriate shutter speed. Fast shutter speeds are essential.

However, other styles may also be optimal for photographers seeking to capture the speed and energy of a scene. For example, [motion blur](#) can be a popular choice for those seeking to add an element of speed to their photos, with many aspects of the shot blurred to emphasize one particular part of a photograph. Visual flow can also add three-dimensional elements to an image through its unique use of colors and perspective.



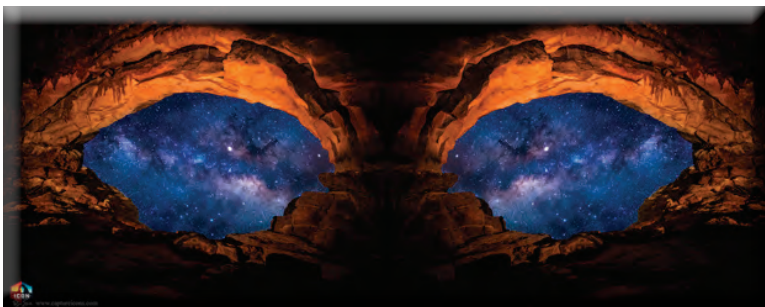
This brushed image of Aspen Trees was shot at iso 100, f22, 1/4 of a second brushing the camera up and down to achieve the motion blur.





### Realism vs. Abstractism

One of the first points many nature photographers must consider is the style they are going for in a photograph. Realism and abstractism can each have benefits for different scenes and images, with neither being a “correct” choice. Realism can provide a more detailed and accurate depiction of the subject in motion, capturing a highlight of their specific actions. High shutter speeds should be a priority for photographers looking for crisp, realistic shots. Meanwhile, abstract photos may opt for lower shutter speed or lighting to create softer lines and a more surreal look to their images.



### Lighting and Focus

Photographers who want to capture action photography should pay special attention to the lighting of their scenes. Lighting quality is paramount in determining how to properly shoot your photographs, with higher lighting levels more optimal for capturing suspended motion photographs. Low light scenarios may be preferred, however, for those looking to soften the look of a photo and leaning more into abstraction.

Focus should also be a priority for photographers,

so consider how to best utilize the focus features. Many modern cameras come with auto-focus settings, taking the work of manually adjusting focal points away from the photographer. While many photographers choose to manually adjust their focus for photographs with specific appearances, auto focus technology can often make adjustments human eyes may not be able to perceive.



### Understand Both Scene and Subject

One of the most vital pieces of knowledge for action photographers is an in-depth understanding of the scene they are photographing and the subject of their photos. For example, studying a landscape environment can help to understand different aspects of a scene, from the lighting levels to the angle of sunlight in nature photography. Test photographs can also allow photographers to better ascertain each environment’s quirks and understand how to manipulate elements like lighting.

Studying the subject more closely can help photographers accurately depict their ideal shot. Understanding the movement patterns of animals in nature and how they react to different external elements can help photographers carefully plan their photographs.

Questions to constantly think about include how fast is the animal moving, the distance from the animal, and how much light is in the scene.

This shot of the Iconic Bear 610 and her cubs was taken at a very fast shutter speed of 1/2,000 to ensure sharpness at a shooting distance of 483 mm . Canon EOS 6D





### Tips and Tricks for Getting

#### Clear Action Photos and Amazing Wildlife Shots

As mentioned before, shutter speed and aperture are paramount for capturing crisp action photography. Raising the shutter speed and adjusting the aperture can help to suspend the subject's motion in your photograph. Turning on continuous shooting mode can also let photographers capture moving subjects, offering multiple results. Utilizing the center focal point will also help to keep focused on the subject, and shutter priority mode will allow photographers complete control of their camera's shutter speed.

Action photographers should shoot for high shutter speeds to capture a crisp suspended motion photograph. Therefore, 1/500 should be considered the minimum for

action photography, though speeds of 1/1000 and higher are preferred. Remember that you may have to adjust your camera's ISO to accommodate the higher shutter speeds.



### Astrophotography Action Photos of The Night Sky

Are photographs of the night sky Action Photos? The answer is Yes! Absolutely! Few natural scenes can evoke more awe and inspiration than that of the night sky. Whether you're capturing images of the Milkyway, the North Star, star trails, a comet, a full moon, and eclipse. or a wide-angle shot of the core of the Milky Way, night sky photography can be incredibly exciting for both hobbies and professional photographers alike.

Because the Earth is constantly rotating, certain considerations need to be made when capturing images of the night sky.

### What Camera Settings Do You Need for Night Sky Photography?

Your camera settings will vary depending on your subject. The exposure time, aperture, and ISO required for photographing stars is not the same as those required for photographing the moon. As a general rule of thumb, these are the best settings for the following conditions.



#### Settings to Photograph the Stars and Milkyway

Exposure time (shutter speed): 8 seconds to 20 seconds  
Aperture (f-stop number): f/2.8  
ISO (sensor speed): 3200-10,000  
Manual focus

#### Settings to Photograph Star Trails

Exposure time (shutter speed): 32 minutes  
Aperture (f-stop number): f/16  
ISO (sensor speed): 400  
Manual focus

#### Settings to Photograph The Moon

Exposure time (shutter speed): 1/250th of a second  
Aperture (f-stop number): f/11  
ISO (sensor speed): 100  
Manual focus



## Understanding Action Photography with Ryan Smith Fine Art & ICON Photo Tours and Workshops

For photographers looking to make the most of their photography, Ryan Smith Fine Art has a unique opportunity to learn more about the camera. Ryan Smith has nurtured a love and understanding of nature photography and offers a variety of Utah photography workshops for all levels of photography. Ryan Smith's ICON Workshops have featured stunning scenery from the Colorado mountains to the Kauai beaches. So if you're sick of searching for "photography workshops near me," don't pass up the opportunity to join one of Ryan Smith's ICON Workshops.

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