

# Stockton Camera Club

**The Shutter Tripper**

**July 2023**

**June Print of the Month**



**1st Place - Print**

**Wild Curiosity**

**Ron Wetherell**

# June, 2nd and 3rd Place Prints



**2nd Place - Prints**  
**A Path Into the Fog**  
Wayne Carlson



**3rd Place - Prints**  
**Callanish Stones**  
Sharon McLemore

# June 10's



**Beautiful Rust**  
Dean Taylor



**North Coyote Buttes**  
Dean Taylor



**Palouse Window**  
Dean Taylor



**Full Moon Flight**  
Dean Taylor



**600 Steps Up the  
Mist Trail; Epic  
Spray from Vernal  
Falls  
Trey Steinhart**



**Golden Gate  
Debra Goins**



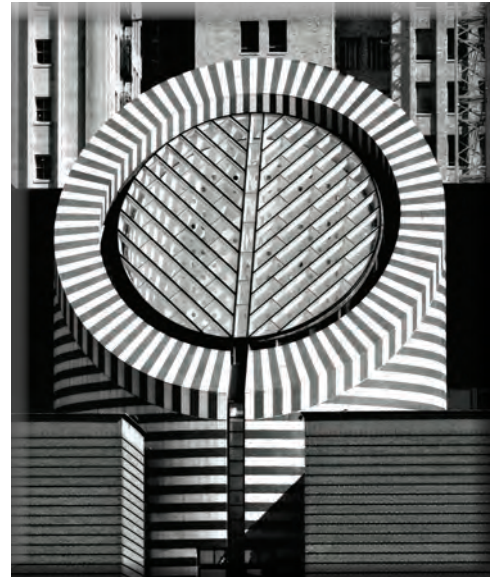
**Wild Mare  
Quenching Her  
Thirst  
Ron Wetherell**



**Aurora, Kodiak, Alaska  
Sharon McLemore**



**Magical Reflection**  
Trey Steinhart



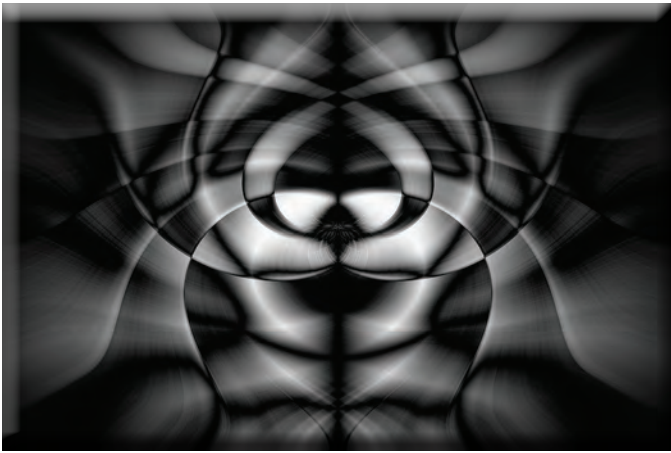
**MOMA**  
Em McLaren



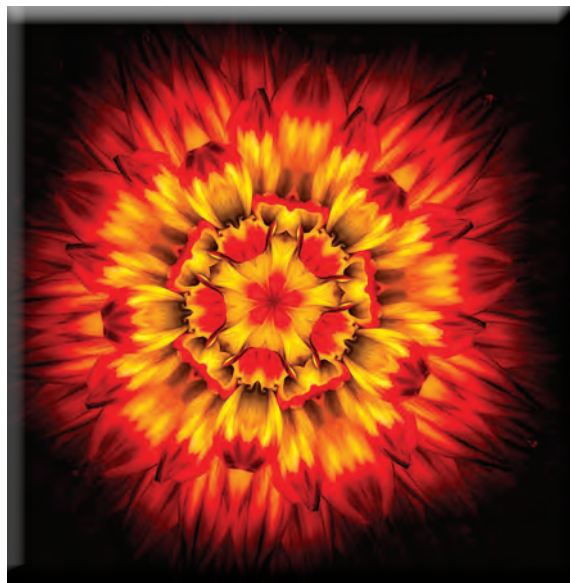
**Pacific Grove Coast**  
Wayne Carlson



**Eye of Jupiter Storm**  
Debra Goins



**Bocce Ball in B&W**  
Wayne Carlson



**Explosion of Color**  
Em McLaren



**Tule Elk Bull**  
Ron Wetherell

**Monthly Meeting**  
**July, 2023**

Heide opened the meeting and Bob Harada ([bobharada@gmail.com](mailto:bobharada@gmail.com)) was introduced as a new member. He is retired and wants to learn more about photography.

1. Sharon reported the Carnival Lights Workshop went well. Five members attended.
2. The Lodi Grape Festival will open in Sept. The last time to enter will be August 18 and there is no fee to enter. No photos larger than 16X20 will be excepted. Heide will send out more info later.

Heide introduced Tim Durham as the June judge. Tim is from the Merced Camera Club and has been a long-time photographer. He took his first photo in college and has been photographing ever since. He enjoys Black & White, Landscapes and Action Shots. He has judged for PSA and is also a member of SJVCCC. There were 28 print only entries. He gave 18 tens and the rest nines.

**JUNE PRINT COMPETITION WINNER'S**

**FIRST PLACE: Wild Curiosity" by Ron Wetherell**

**SECOND PLACE: "A Path into The Fog" by Wayne Carson**

**THIRD PLACE: "Callanish Stones" by Sharon McLemore**

**Congratulations to all the winners!**

Next month will be both Prints and Digital Images. The Special Subject will be Silhouettes.

Please let me know if there are any corrections or additions to the notes. A special Thank You to Stan who took notes for the May meeting. He did a great job!

Em McLaren

## SCC Officers 2021

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Open

### Print Competition Chairperson

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## President's Message

July 2023

By Heide Stover

We had a good turnout for our print month meeting. Tim was a very good judge and gave out more 10s than we have had in the past. New for us to have to spread the prints around all the tables for the judge to pick the winners.

We have a wonderful group of photographers. All of the images scoring 10 truly deserved the score. Tim narrowed it down to 5 prints and those were then shown on the light box to choose the final winners. Congratulations to all of you! You are all winners!

We have a new member that joined at the meeting. Welcome to Bob Havada.

Wayne will not be at the next meeting as he is getting surgery. Sharon is also out of town and won't be able to attend the meeting. So, I will be doing my best to run the slide show on the projector. I am getting training from Wayne and he will have a program set up for me. In order for things to flow faster, plan on the digital images being shown first this time with prints after the break. That will give me more time to get the projector set up. Prints can still be set out as usual before the meeting.

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 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**  
**June 2023 Competition Standings**  
**Congratulations to the winners!!!**

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

Wild Curiosity - Ron Wetherell - 1st place print

A Path Into the Fog - Wayne Carlson - 2nd place print

Callanish Standing Stones - Sharon McLemore - 3rd place print

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	156	127	29	39	39	39	39	0	0	0	0	0
Trey Steinhart	145	117	28	36	35	36	38	0	0	0	0	0
Debra Goins	138	112	26	35	32	33	38	0	0	0	0	0
Heide Stover	111	82	29	36	38	37	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
Karleen Gansberg	0	0	0	33	0	0	0	0	0	0	0	0
Elizabeth Parrish	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
Wayne Carlson	150	123	27	37	37	37	39	0	0	0	0	0
Em McLaren	148	120	28	37	37	36	38	10	0	0	0	0
Sharon McLemore	147	120	27	36	35	38	38	0	0	0	0	0
Dean Taylor	113	95	18	38	35	0	40	0	0	0	0	0
Doug Ridgway	111	83	28	37	36	38	0	0	0	0	0	0
Joanne Sogsti	109	82	27	38	34	29	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

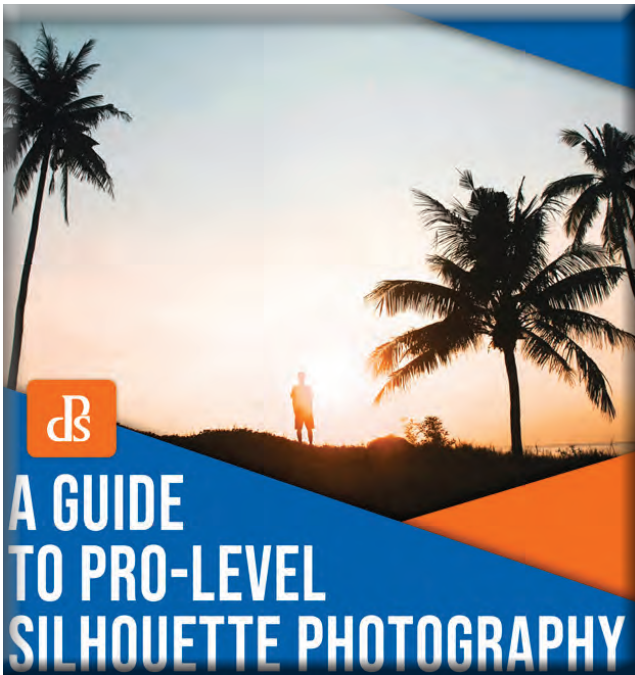
1. Each print entered must have a completed label attached to the back of the print including; name of maker, title, date entered and Division (Open or Special Subject). The writing or printing on the form must be legible. Labels must be attached on the back of the print in the upper left-hand corner 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.

## Silhouette Photography: The Ultimate Guide (+ 16 Tips)

A Post By: [Darren Rowse](#)



Silhouettes are a wonderful way to convey drama, mystery, emotion, and mood. They often stand out thanks to their simplicity and incredible storytelling capabilities, not to mention the breathtaking colors and shapes.

But creating top-notch silhouette photography can be hard, especially when you're just starting out – and that's where this article comes in handy. Below, I share all the essential details for anyone hoping to become a silhouette master, including:

- How to choose the right subject and location
- How to handle different lighting scenarios
- How to choose the best settings
- Creative ideas to spice up your silhouette shots
- Much more!

So, if you're ready to discover everything you ever wanted to know about photographing silhouettes, let's dive right in!



### What is silhouette photography?

Silhouette photography is all about capturing subjects so that they lack detail. The focus is on creating striking black shapes against a beautifully exposed background. It's a technique that emphasizes the shape and form of the subject, resulting in minimalistic and graphic effects:

Silhouettes also allow you to showcase the vibrant colors of the sky behind your subject, adding an extra level of visual impact. Imagine capturing a stunning sunset or sunrise with the silhouette of a tree or a person standing tall against the vivid hues of the sky.

The best part? Silhouette photography is accessible to everyone, regardless of the equipment you own. Whether you're shooting with a high-end mirrorless model or a smartphone, you can try your hand at capturing these compelling shots, making it an ideal creative outlet for photographers of all levels!

### When should you try silhouette photography?

If you're looking to add some pizzazz to your portfolio or spice up your social media feed, silhouette photography is the way to go. These graphic, eye-catching shots can truly make your work stand out.

I talk a lot about light later on in this article, but in general, sunrise and sunset are like magic hours for silhouette photography. The soft, warm light during these times creates the perfect backdrop for your subjects to take center stage as striking silhouettes. If you already like [photographing during the golden hours](#), then you're off to a great start.

You can capture silhouettes of pretty much any subject – people, buildings, animals, trees, flowers – given the right



light, but they're not ideal for all occasions. Silhouettes tend to lean towards the artsy side, so if you're doing more formal photography (e.g., a real-estate photoshoot), you might want to opt for more straightforward shots.

Happily, silhouette photography is not limited to any specific skill level or equipment. Anyone can dive into this captivating genre without breaking the bank or spending hours learning new techniques, so if you're on the fence about trying out silhouettes, I highly recommend giving it a go. It's a whole lot of fun, and you never know what magical results you might create. Plus, you'll have the opportunity to explore a new world of colors and shapes!

Tips and tricks for stunning silhouettes

In this section, we'll delve into practical tips that will take your silhouette shots to the next level. Get ready to elevate your photography game, starting with:



**Pro tip:**

Crouching down low to the ground can also work wonders, especially when your subject isn't already raised above you. Don't be afraid to get dirty!

### 1. Find a flat or raised location

When it comes to capturing stunning silhouette shots, the location plays a crucial role. The right environment will help you achieve that captivating contrast between your subject and the sky, while the wrong environment will distract the viewer or even prevent you from creating a crisp silhouette.

First and foremost, opt for locations that offer a flat or raised vantage point. Why is this important? Well, silhouettes tend to work best when your subject is framed against the sky, with the dark figure standing out against the bright background.

Beaches are a popular choice for silhouette photography because their flat landscapes make it easy to position your subject against the vast expanse of the sky. The uninterrupted low horizon provides the ideal opportunity to capture the outline of your subject in all its glory. Prairies are another solid option, though you'll need to be careful to prevent high grasses from obscuring portions of your subject.

But what if you can't find a flat location nearby? Don't worry, you can still create captivating silhouettes in areas where your subjects are raised off the ground. Bridges, hills, boardwalks, mountains, and even parking garage roofs can serve as elevated platforms to showcase your silhouetted subjects against the backdrop of the sky.



### 2. Choose a strong subject

Almost any object can be made into a silhouette. However, some objects work better for silhouettes than others.

First, I recommend choosing a subject that has a strong and recognizable shape – one that'll be interesting in its two-dimensional form. Silhouettes can't draw on colors, textures, and tones to make themselves appealing, so the shape needs to be distinct.

People make great silhouette subjects, but if they're doing something interesting – running, jumping, or riding a bike – the shot will look even better. The best silhouette shots often feature

props, such as a bike, a basketball, or a skateboard.



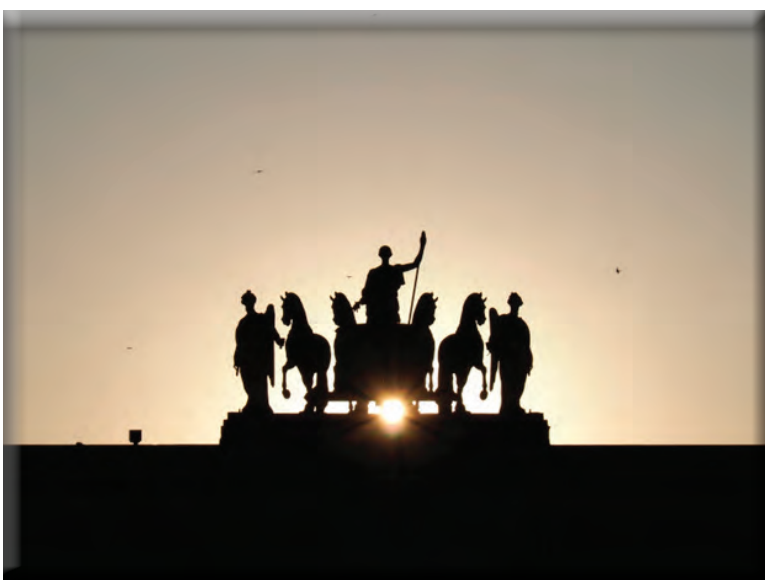


### **3. Make sure your flash is off**

Silhouette photograph often involves shooting in dim light (at the start and the end of the day), and most silhouette subjects look pretty dark, too. Therefore, if you have your camera in [Auto mode](#), it may try to turn on the flash, which will ruin the shot.

You see, to capture a silhouette, you need to have as little light as possible on the front of your subject. The goal is to keep the subject dark and the background bright, not the other way around.

So make sure that flash is off! You may need to set your camera to [Aperture Priority](#) mode or [Manual mode](#) to control the flash (and as I discuss below, these modes are highly useful for silhouette shooting anyway!).



### **4. Get the light right**

Silhouette lighting doesn't work like normal photographic lighting. To capture a conventional shot, you generally want to ensure that your subject is lit from the front (so that the sun is coming from over your shoulder and striking your subject) or the side (so that the sun is off to your right or left and is striking one half of the subject).

But when you're shooting silhouettes, you'll need to reverse this approach. Find the scene's main light source, then ensure that it's shining from the back of the subject, not the front. Remember, the goal is to keep the background bright and the subject dark. You don't need the light to come from directly behind the subject, but the brighter the background, the better.

That's why it's easy to create silhouettes at sunrise or sunset; you can position yourself so that you're shooting into the low sun, and you can frame the dark subject with the bright sky in the background. However, it is possible to capture silhouettes during the middle of the day. You just have to figure out a way to shoot your subject against strong light. For instance, you can:

- Crouch down so that your subjects are framed against the high afternoon sun
- Photograph from below (e.g., folks walking over a bridge)
- Seek out shadowy subjects walking by a brightly lit wall
- Photograph indoors against a bright window





## **5. Frame your subject with negative space**

Even once you've chosen the right subject and found the right light, you'll need to pay careful attention to your composition. The best silhouette shots tend to feature a single subject (or group of subjects) surrounded by empty space, like this:

The empty space (also known as *negative space*) helps the shot breathe, and it also focuses the viewer on the main subject.

One trick is to shoot when the sky is bright and cloudless; that way, you don't have to deal with any distracting clouds. You might also try photographing in areas with lots of empty space (e.g., fields, grassy plains, parking lots).

That said, you can also capture fantastic silhouettes that feature more than just a subject plus negative space. Don't restrict yourself, but do make sure that you only include subjects that contribute to the shot.



## **6. Prevent shape intersections**

If your silhouette composition includes multiple shapes, do your best to keep them separate. A person walking can look great, and a tree can look great, but if the person and the tree overlap, you'll end up with a confusing mess. The two shapes will merge into one, and the viewer won't know what's happening.

Instead, carefully observe the scene and isolate only those shapes that are highly distinct. If you want to include multiple shapes that are currently overlapping, try changing your angle until the shapes separate.

Alternatively, if you're photographing a moving subject, you can always wait until it changes position.

One related tip: If you're photographing people, you probably want to silhouette them in profile, not head-on.

That way, their features (nose, mouth, and eyes) will be outlined, and they'll be more recognizable to the viewer.

## **7. Carefully adjust your exposure for the best results**

Most modern cameras are pretty good at *exposing photos* so that everything is nice and bright. That can cause a problem; after all, you don't want your subject to turn out nice and bright in a silhouette shot.

So what do you do? You trick your camera.

Simply set the camera to your shooting mode of choice (Aperture Priority can work great for this, but you can try Auto mode, too). Then point your camera at the brightest part of the scene and press the shutter button halfway. On many cameras, this will set the exposure, and as long as you keep the shutter button half-pressed, it'll remain locked in.

Next, while still partially depressing the shutter button, point your camera at your subject and frame up your composition. Finally, press the shutter button the rest of the way.

With most digital cameras, this will result in a silhouetted subject! Pointing your camera at the bright part of the scene will cause your camera to darken the exposure – and then, when you do take the shot, the main subject will be rendered as a dark



silhouette.

Note that some cameras also have a [spot metering mode](#) that helps with the above technique. Spot metering causes the camera to set the exposure based on the central part of your frame; with it, you can tell your camera the exact portion of bright background you want to use to determine the exposure. So if you're not getting the shots you want using the technique discussed above, you can always try switching your [metering mode](#) and see if that helps.



## **8. Try shooting in Manual mode**

The technique I discussed above often works well, but if you want even more control over your settings, I'd really recommend shooting in Manual mode.

Manual mode lets you input each and every exposure variable on your own. It can be a little difficult at first, but after a few hours of practice, you'll get the hang of it.

Once your camera is set to Manual, I'd recommend dialing in a low [ISO](#) (100 is a good starting value) and a mid-level [aperture](#) (such as f/6.3). Then point your camera at the brightest part of the scene, and adjust the [shutter speed](#) until the exposure bar in the viewfinder is balanced.

Take the first shot and review the results on your camera's LCD. If the image looks too dark, you can always lower the shutter speed, and if the image looks too bright, you

can always increase the shutter speed instead.

(If you're working with very limited light and your shots are turning out dark, you can also widen the aperture or boost the ISO to increase the exposure, but do so sparingly; widening the aperture will limit the area of the photo that's in focus, while boosting the ISO will add unwanted noise to the image!)

I'd also recommend capturing the same shot using a variety of different exposures – just so you have slightly darker and slightly lighter versions as backup files.

## **9. Take steps to keep the subject sharp**

The best silhouette photograph tends to feature sharp, in-focus subjects. Unfortunately, this can make the automatic metering process – described in Tip 6 – somewhat tricky. You see, pushing your shutter halfway down to get the metering right also means that your camera will focus on a spot in the background rather than on your subject.

If you're using the Manual mode shared above, you won't run into any issues. You can always acquire your exposure settings by pointing your camera at the background, dialing them in, then focusing on your subject. But if you prefer the Auto mode strategy, then you have two options.

First, if your camera offers [manual focusing](#), you can prefocus on your subject. Then, when you meter off the background, the point of focus won't change. You can effectively frame up your composition before triggering the shutter.

Second, you can try adjusting the aperture to maximize your [depth of field](#) (i.e., the amount of your image that is in focus). For this, you'll need to set a small aperture (i.e., a large f-number, such as f/11 or f/16).

If the f-number is large enough and your subject isn't too close to the camera, you'll end up with a sharp subject and a sharp background, even if your camera is focused on the area behind your subject.



## **10. Incorporate reflections into your shots**

One trick that can apply that extra touch of magic to your shots? Adding reflections. Not only do reflections add pizzazz to your images, but they also break up the monotony of an all-black foreground.

Once you've found the perfect location for your silhouette shoot, keep your eyes peeled for a reflective surface in the foreground. Look out for small pools of water or wet areas, especially if you're shooting by the beach.

Once you've found a nice surface, don't just shoot without thinking. Instead, you'll need to adjust your angle to ensure that your entire subject is reflected. For example, if you're photographing a graceful jogger against the vibrant sunset, you wouldn't want the reflection to accidentally cut off their head! Try shooting from higher



or lower vantage points until you achieve the best composition.

Keep in mind that incorporating reflections into your silhouette photography can require some patience. It's not always easy to stumble upon the perfect combination of a reflective foreground, a compelling subject, and a captivating background. But the reward is well worth the effort. Don't give up! Keep exploring, keep searching for those hidden gems, and you'll be amazed at the incredible opportunities that you uncover.



### **11. Try partial silhouette photography**

While a total silhouette with a crisp, dark subject can be powerful, also consider capturing some partial silhouettes. I'm talking about photos that include some detail on the subject, like this:

As you can see, the subjects are dark, but they're not completely dark, and you can still see a bit of detail in the sand and the subjects' clothes.

Sometimes, a touch of light makes the subject slightly more three-dimensional and real, which – depending on your goals – can work well. Plus, a bit of extra detail can add to the mysterious feel of the image.

And if you're not sure whether to create a full silhouette or a partial silhouette, that's okay; just bracket your shots! That's the beauty of bracketing: it will leave you with both total and partial silhouettes to choose from.

### **12. Include props for unique results**

Most photographers create candid silhouettes of distant strangers, but if you're up for a bit of creative experimentation, why not try some posed shots? While I generally wouldn't recommend capturing only silhouette shots during a portrait photoshoot, incorporating a few well-placed silhouettes can provide your subject with some cool and artistic photos that stand out from the crowd.

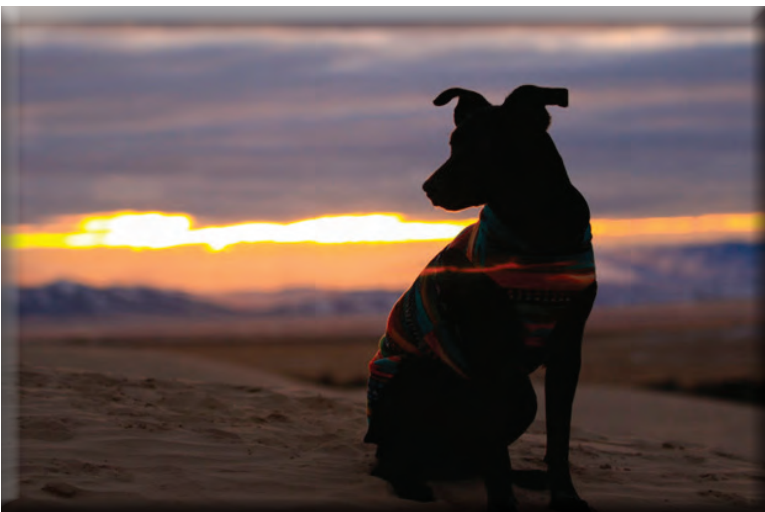
And if you're really looking to elevate those images, try adding a prop or two. Whether it's umbrellas, hats, musical instruments, or any other object that catches your fancy, props can inject personality and storytelling into your silhouette images. Just imagine a silhouette of a



musician with a guitar, or a dancer with a flowing scarf.

When adding props to your compositions, keep in mind that they should be highly visible and not overshadow your subject. Also, ensure that the prop doesn't intersect with your subject in a way that detracts from the clear outline you're trying to create.

Remember, incorporating props is all about adding that extra touch of creativity and fun to your silhouette photography. So don't be afraid to experiment and think outside the box. Let your imagination run wild!



### **13. Don't just photograph people**

Most silhouette photographers focus on people, and people do make great silhouette subjects. But you can also capture beautiful – and original – shots by focusing on other interesting objects.

For instance, you can create silhouettes of staircases (by getting down low and shooting upward), buildings, pets, planes, cars, and so much more.

Really, whenever you see a subject with a compelling shape, see if you can position yourself so that you have a nice backlighting effect, then try to shoot a clear silhouette. You'll often fail to get the result you're after, but occasionally the photos will look amazing.



#### **14. Use a flash as your main light source**

Throughout this article, I've talked about photographing silhouettes using natural light. But did you know that you can capture gorgeous shots using flash, too? One benefit of flash silhouette photography is that you can completely control the light direction and strength, which allows you to achieve all sorts of cool effects.

Working with flash can be a bit intimidating, but the goal is simply to make the background brighter than the subject. Position your subject in front of a light-colored backdrop (such as a white wall), point the flash at the wall, then take some shots, with the goal of overexposing the background while underexposing the subject.

You might also try positioning the flash behind your subject so that it's pointed directly at their back; this will create a rim-lit effect, which can look wonderfully artistic.



#### **15. Spend some time processing your silhouette photos**

Even if you nail the silhouette exposure in-camera, I'd recommend making a few minor tweaks using an editing program like Lightroom.

First, adjust the white balance until you get the results you want, then raise or lower the exposure to add or remove detail on the subject. You can also adjust specific tonal sliders for a more refined effect.

If you're after a punchy silhouette shot, try adding some contrast – and if the image features a beautiful sunrise or sunset in the background, consider boosting the [\*vibrance\*](#) or the [\*saturation\*](#).

Finally, experiment by adding a vignette, creating an eye-catching [\*color grade\*](#), or selectively [\*dodging and burning\*](#)

different parts of the image.



#### **16. Try a black-and-white conversion**

While the vibrant colors that often accompany silhouettes can be breathtaking, there are times when the color can be a bit too distracting or overwhelming. That's when a black-and-white conversion comes to the rescue, allowing you to emphasize your subject's form over the background colors.

Applying a black-and-white conversion can help strip away the distractions and accentuate the interesting outline you've captured. Plus, by converting your silhouette photograph to black and white, you'll give the shot a timeless and artistic quality.

But here's the best part: If you try a B&W conversion and aren't entirely convinced by the black-and-white look,

don't fret! If you use a non-destructive editor like Lightroom, you can easily revert back to the original color version without losing any precious details. This gives you the freedom to experiment and determine whether your shot looks best in color and monochrome.

So the next time you're editing your silhouette photos, consider giving the black-and-white conversion a try. It's a simple yet powerful technique that can bring out the subject while de-emphasizing the background, and it can add an extra layer of depth and artistry to an already captivating image!

## **How to photograph silhouettes: final words**

Now that we've reached the end of our journey into the captivating world of silhouette photography, I hope you're as excited as I am about all the incredible possibilities this technique offers.

Remember, there are no rules when it comes to silhouettes. You can stick with vibrant colors that sing harmoniously or go for the drama of black and white. And don't be afraid to incorporate props for that extra touch of uniqueness – imagine a dancer twirling with an umbrella under a fiery sky!

Now, armed with the knowledge we've shared, it's time for you to unleash your creativity. Grab your camera, and embrace the simplicity, the elegance, and the pure artistry of silhouettes!



Now over to you:

Have any silhouette tips or photos you'd like to share? Share them in the comments below!

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