

Stockton Camera Club

The Shutter Tripper October 2023 September Images of the Month



1st Place - Blue Water Lily
Joanne Sogsti

1st Place - Print
Fog Rolls into Oak Grove
Park
Wayne Carlson



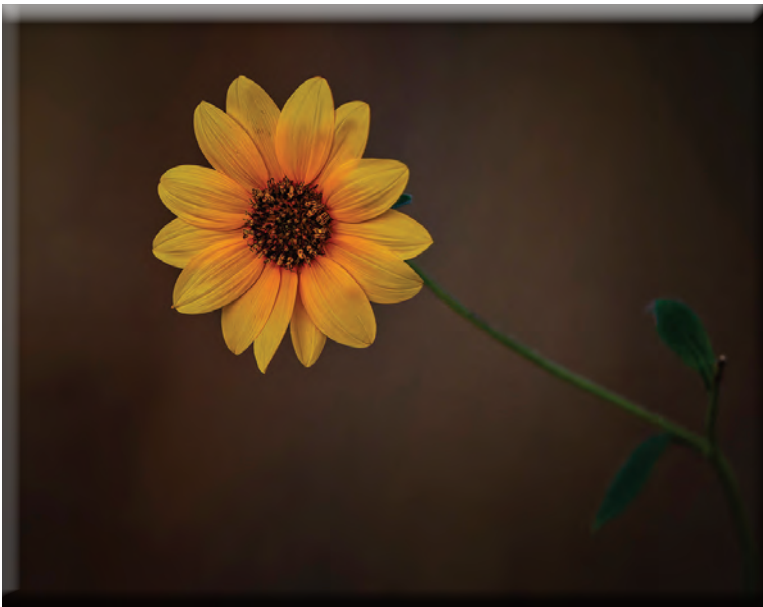
September 2nd and 3rd Places Print and Digital Images



2nd Place - Print
Super Blue Moon,
Yeah I Know it's Orange,
Rising Behind the Bay Bridge
Doug Ridgway



2nd Place - Digital
Cannon Beach Sunset Glow
Dean Taylor



3rd Place - A Simple Sunflower
Ron Wetherell



3rd Place - Into a Dahlia
Em McLaren

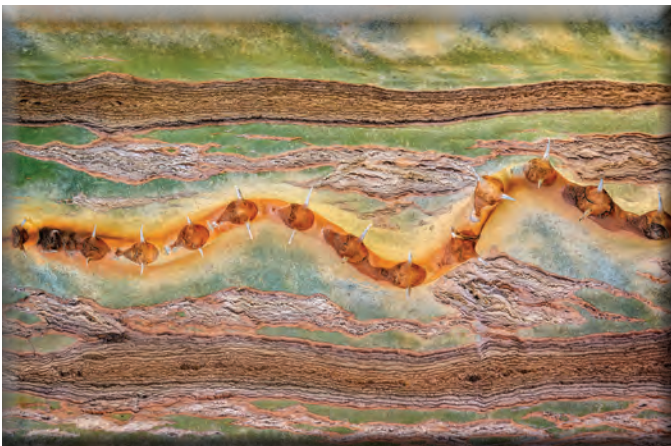
September 10's



A Grey Day
Em McLaren



Oke'e Ginger aka
Hedychium gardnerianum
Trey Steinhart



Agave Abstract
Dean Taylor



Snowy Egret
Stepping Down on Reeds
Heide Stover



Essence of Yosemite
Trey Steinhart



The Chapel Among the Tulips
Sharon McLemore



Juvenile Egrets in Nest
Joanne Sogsti



Feather Floating On Water
Wayne Carlson

Monthly Meeting September, 2023

Heide opened the meeting and introduced Jock Crook as the new guest. (jockcrook@hotmail.com)

1. Heide stated that our club was third to last out of 10 clubs that won points for entries during the year. The SJVCCC has competitions every year and anyone in our club can enter digital images in the Nature, Color or Monochrome categories. Contact her for more information about it. Congratulations to Dean who won honorable mention.

2. Joanne and Debra and Stan entered this years Lodi Grape Festival Photo contest. Joanne won 3 First Places and Best of Show. Debra won 5 Awards and Stan won 3rd place. Congratulations to all the winners.

3. Doug will be leading a photos-hoot of the Cranes at Woodbridge on October 11. Those who plan to attend will meet at 5:30 in the South parking lot and will caravan to the North parking area. There is no fee but you must buy a Lands Pass which you can get on line. Doug will be sending more information about the event.

Dean introduced Susan Bovey from the Woodland Club. She told the group about the upcoming PSA Goldrush Chapter holding a workshop on How to Do Camera Movement. All are welcome to attend. She also mentioned that there will be a photo contest at viewpointphotoartcenter.org and you can contact them if interested in applying. The theme will be Abstracts. Susan also talked about winning an award of excellence at the State Fair this year.

WINNER OF PRINTS

FIRST PLACE

Fog Rolls into Oak Grove Park by Wayne Carlson

SECOND PLACE

Super Blue Moon, Yeah I Know it's Orange, Rising Behind the Bay Bridge by Doug Ridgway

THIRD PLACE

A Simple Sunflower by Ron Wetherell

WINNER OF DIGITAL IMAGES

FIRST PLACE

Blue Water Lily by Joanne Sogsti

SECOND PLACE

Cannon Beach by Dean Taylor

THIRD PLACE

Into a Dahlia by Em McLaren

Congratulations to all the winners!

The October Special Subject will be "Monochrome".

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

Thank you, Em, Club Secretary

SCC Officers 2021

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President's Message

October 2023

By Heide Stover

We had a good turnout at our last camera club meeting. It was very nice to see everyone and it was nice to have another guest. So far this year our guests have become members. It is great to get some new faces in our group.

Susan, as always, did a wonderful job judging for us. Her comments are very helpful and have helped me in the past as well as at this last meeting.

Sheldon, due to his health issues, as stepped down as refreshment chair. Anyone willing to bring cookies to the next meetings please let me know. We could use someone for each of the rest of our meetings this year so not one person is doing all of them. You can bake your own or bring store bought cookies. Sheldon has pretty much brought the cookies to our meetings for a number of years. I think we can all take turns doing this. A big Thank You to Sheldon for handling this for so many years and also for stepping in to help with taking notes and being hospitality chair.

We have a really great group of members and I enjoy each and every one of you.

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 h1stover@aol.com
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
September 2023 Competition Standings
Congratulations to the winner!!!

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

Fog Rolls into Oak Grove Park #5 - Wayne Carlson - 1st place print

The Super Blue Moon, Yeah I Know it's Orange, Rising Behind the Bay Bridge - Doug Ridgway - 2nd place print

Simply a Sunflower - Ron Wetherell - 3rd place print

Blue Water Lily - Joanne Sogsti - 1st place digital

Cannon Beach Sunset Glow - Dean Taylor - 2nd place digital

Into a Dahlia - Em McLaren - 3rd place digital

Please check out the website

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	230	182	48	39	39	39	39	37	37	0	0	0
Trey Steinhart	216	171	45	36	35	36	38	33	38	0	0	0
Debra Goins	209	166	43	35	32	33	38	35	36	0	0	0
Heide Stover	184	138	46	36	38	37	0	36	37	0	0	0
Sheldon McCormick	165	124	41	33	33	33	0	31	35	0	0	0
Bob Harada	66	50	16	0	0	0	0	31	35	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
Reginald Lee	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	226	189	37	37	37	37	39	38	38	0	0	0
Em McLaren	221	175	46	37	37	36	38	34	39	0	0	0
Sharon McLemore	219	174	45	36	35	38	38	35	37	0	0	0
Doug Ridgway	217	171	46	37	36	38	34	35	37	0	0	0
Dean Taylor	189	153	36	38	35	0	40	38	38	0	0	0
Joanne Sogsti	180	136	44	38	34	29	0	34	28	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

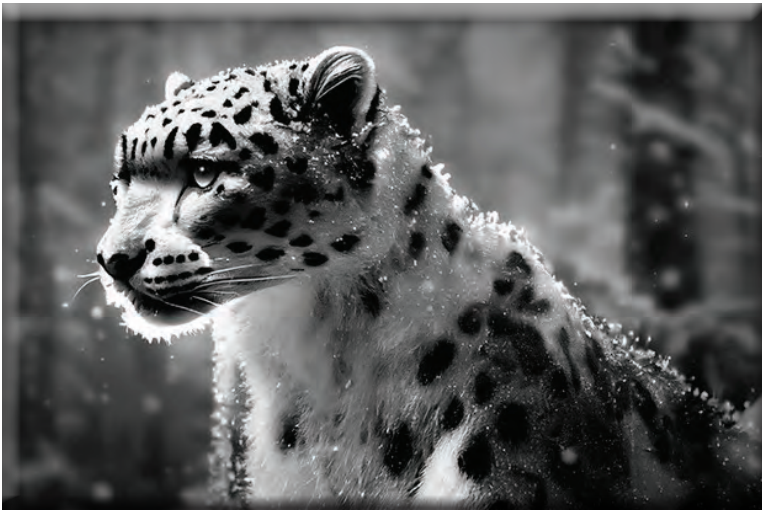
1. Digital images must be submitted in a format and by the deadline specified by the Competition Vice-President. Digital images may be submitted by email, mailed (CD) or delivered (CD) to the Competition Vice-President. Definition of Digital Image: An image taken with a digital camera, a negative, slide 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.

By [123RF](#)

[Portrait of a woman with sugar skull makeup](#)
by [heckmannoleg](#), [123RF](#)



[Men's beauty fashion](#) by [Prometeus](#), [123RF](#)



[Black and white snow leopard](#) by [bennymarty](#), [123RF](#)

[Black and white photography](#) has a timeless quality that allows the viewer to focus on the subject, rather than being distracted by color. It requires the photographer to pay closer attention to lighting, contrast, and composition in order to create a strong and compelling image. In this article, we will explore the art of black and white photography and provide tips for those interested in trying it out.

Did you know that [123RF](#) has millions of black and white images which are royalty-free and can be used for your content creation and marketing? With a free account, you can download and use these high-quality images for [FREE](#) on your personal or commercial projects without worrying about copyright infringement. [Sign up now](#) and start exploring the vast collection of images available!

A Brief History

Black and white photography has a rich history dating back to the early 1800s when the first [monochrome images](#) were created using a single-lens reflex camera. During the 19th and early 20th centuries, the black and white film was the primary medium for capturing photographs, and it wasn't until the 1970s that color film became widely available. Despite the advent of color photography, black and white images remained popular among photographers and enthusiasts alike.

Black and white photography has played a significant role in the history of photography and has been used to document important events, capture everyday life, and create works of art. It continues to be a popular medium among photographers and enthusiasts. Its timeless quality allows the viewer to focus on the subject and the composition of the image, rather than being distracted by color.

Why Shoot in Black and White?

There are several benefits to shooting in black and white:

1. **Focus on the subject:** Without the distractions of color, the viewer is able to focus on the subject and the composition of the image. This allows the photographer to emphasize the shapes, lines, and textures in the photograph.
2. **Conveys mood and emotion:** Black and white images can convey a sense of mood and emotion that color images may not be able to. This can be particularly effective for capturing the feeling of a moment or place.
3. **Simplifies the image:** Removing color from an image can simplify it and allow the viewer to focus on the subject and composition. This can be especially useful when shooting in busy or cluttered environments.
4. **Enhances contrast:** Black and white photography allows the photographer to control the contrast in the image, which can create a dramatic effect.

5. **Creates a timeless look:** Black and white images have a timeless quality that allows them to stand the test of time. This can be especially useful for documentary or portrait photography.
6. **Flexibility in post-processing:** Shooting in raw format allows for more flexibility in post-processing and converting the image to black and white. This allows the photographer to fine-tune the contrast and tonal values of the image.

Overall, shooting in black and white can help the photographer create striking and emotive images that focus on the subject and the composition of the image.



[3D render of empty hall with dramatic lights](#) by [vkovalcik, 123RF](#)

can draw the viewer's eye into the photograph and create a sense of depth and movement. The use of negative space, or the empty space around the subject, can also help to emphasize the subject and create a sense of balance in the image.



[Traffic in midtown](#) by [leeyiutung, 123RF](#)

settings on the camera or in post-processing to achieve the desired effect. This can be challenging, as the photographer must decide how much contrast to include in the image and how to balance the highlights and shadows.

Post-processing can also be a challenge when it comes to black and white photography. Converting a [color image](#) to black and white requires a good understanding of post-processing techniques and tools. The photographer must decide which colors to desaturate and which to keep, as well as adjust the contrast and tonal values of the image. In post-processing, there are several tools that can be used to convert a color image to black and white, such as the desaturate tool in [Pixlr photo editor](#) or the black and white adjustment layer.

Finally, if the photographer plans to print black and white images, it's important to consider the type of paper used and to calibrate the monitor to ensure that the final print matches the image on the screen. This can be challenging, as different types of paper and monitors can produce different results. By understanding the challenges and developing their skills and techniques, photographers can create beautiful and striking black and white images.

Lighting and Composition are King

Lighting is also important in black and white photography. The photographer can use light to create texture and depth in the image, as well as to highlight the subject. Hard light, such as direct sunlight, can create strong shadows and contrast, while soft light, such as that found on a cloudy day, can produce a more even and diffuse lighting effect. The photographer can also use backlighting, where the light source is behind the subject, to create a silhouette effect. This can be particularly effective in highlighting the shape and form of the subject.

Composition is another important aspect of [black and white photography](#). Composition refers to the arrangement of elements in the photograph, such as the placement of the subject, the use of leading lines, and the balance of negative space. The photographer can use the elements of composition, such as lines, shapes, and balance, to create a visually appealing image. Leading lines, for example,

What are the Challenges?

One of the challenges of black and white photography is finding subjects that work well in monochrome. This can be particularly challenging for photographers who are used to shooting in color, as they may not be familiar with what subjects translate well to black and white. Landscapes and cityscapes can be effective in black and white, as the lack of color allows the viewer to focus on the shapes and textures in the scene. Portrait and documentary photography can also be powerful in black and white, as it allows the photographer to capture the emotions and personalities of the subjects.

Another challenge of [black and white photography](#) is controlling contrast. Black and white images rely on contrast to create a sense of depth and interest in the image. The photographer must pay close attention to the contrast in the scene and adjust the exposure and contrast



Aerial scenic view of Paris with the Eiffel tower
by *delcreations, 123RF*

Creating Timeless Pieces of Art

In conclusion, black and white photography is a timeless art form that requires the photographer to pay close attention to lighting, contrast, and composition. It allows the viewer to focus on the subject and can convey a sense of mood and emotion. While finding subjects that work well in *monochrome* can be a challenge, landscapes, *cityscapes*, portraits, and documentary photography can all be powerful in black and white. By shooting in raw format, experimenting with different exposures and contrast settings, and using post-processing tools to convert the image to black and white, photographers can create striking and compelling images.



How to Simplify Your Black and White Photography

Compositions

by [Craig McCord](#)

When I first began my journey in nature photography in the early 70's, like most I started out with black and white photography. I also did my own processing and printing of black and white nature photos. I can't say my black and white photographic skills were that great in those days. To put it differently, much of my work really sucked. But it has been a quite a journey for sure.

Composition in Color Photography

As time progressed and skills matured, I began shooting solely in color. As a result, my nature photography style began to make use of strong foregrounds to help accentuate near-far relationships. Using a strong foreground as a key nature photography compositional element has become, I believe, a hallmark of many contemporary color nature photographers. Nothing wrong with such an approach mind you, and I have seen many talented photographers who are masters at this technique. Along with the strong foreground element, color also often becomes an important ally in helping lead one's eye through the nature photography composition.

Nonetheless, I had become bored with this approach in my own color photography work.

Consequently, a couple of years ago I decided it was time to return to my original love ... black and white nature photography. In doing so, I found that to be most effective I had to adjust my photographic style to accommodate the need to simplify my black and white photography compositions. Without color as a compositional element, I needed greater focus on the subject. This required three things simplify, simplify, and simplify.

By focusing on the main subject, you can create a strong visual impact with your black and white nature photos. Nature photography composition for black and white photography requires you to focus on light and shadows, objects, textures and contrast. Here are some tips for creating effective black and white photography composition:



The Wizard Hat sea stack, Bandon, Oregon

Using Textures for Black and White Photography Compositions

The focus on texture can also offer a means to make your subject stand out from the background as seen in the image of the Wizard's Hat on the Oregon coast below. Strong textures are used to draw your attention to the rock, but textures in rest of the images been de-emphasized or eliminated. Besides textures, I have used the edge of the surf to form a leading line towards the rock.

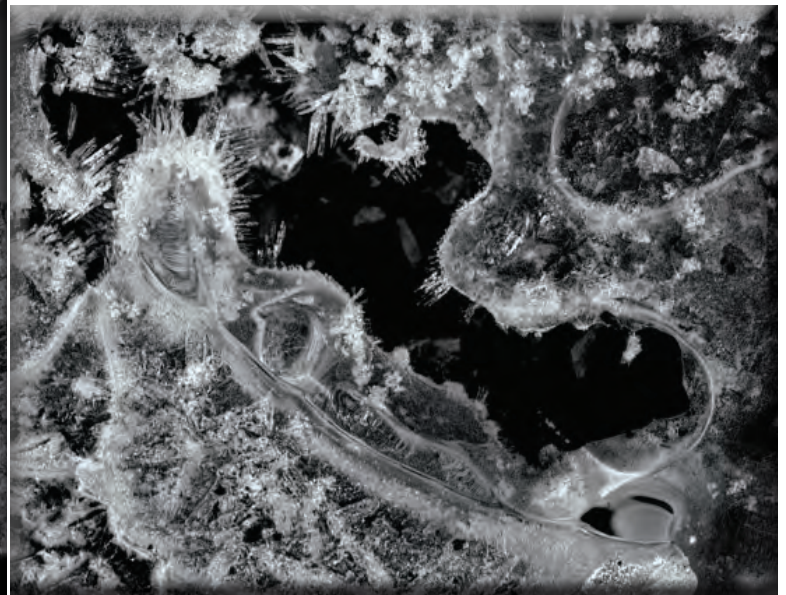


Wharf Ruins at Bandon, Oregon Marina

In a similar manner, the focus on texture can also offer a means to simplify. An example is how the image of the wharf ruins juxtaposes the smooth texture of the water, created using long exposure techniques, against the rough textures of the wharf pilings.



Cathedral Rocks, Yosemite National Park



Winter Ice Crystals

An important consideration when wanting to emphasize texture is lighting. Side lighting can be highly effective for textures because the angle of light will create a tactile quality of the subject or key element in your image. To illustrate, side lighting in the image of Cathedral Rocks in Yosemite national park actually contributes to a feeling of depth and a sense of the geological characteristics of the area. On the other hand, I used soft light and got close to really making the subject all about the texture in the Winter Ice Crystals image.



Sea cave and sea stack at Brandon, Oregon



Backlit aspens in the Grand Tetons National Park

Tonal Contrast for Black and White Photography

Tonal contrast in black and white photography can be used quite effectively to simplify your composition. To illustrate both the images of the backlit aspens and sea stack in Brandon, Oregon have mostly tones on the extremes of the tonal scale. The backlit trees against the shadow of the hillsides behind isolates and emphasizes the subject, the trees. It pays to be mindful of such conditions when considering compositions. The results can be quite dramatic.

However, to be clear, your tonal contrast does not have to be extreme. In the image Aspen Field, there is a wide range of tonal values which were further emphasized by employing certain post processing tools in Lightroom. It is also important to consider that certain low contrast conditions such as fog and other weather phenomenon can be effective in conveying a certain mood. In any case, employing and controlling tonal contrast can truly help your composition stand out.



Aspen Field

Photography Composition and Focal Length

As I adjusted my style for black and white, I found myself avoiding my once loved ultra-wide shots, opting for more normal to moderate and long telephoto shots to isolate detail. More like a transition from the wide grand landscape compositions to the more intimate landscapes. Using my long 100-400mm



Located on Upper McCord Creek Trail, this waterfall is named after W. R. McCord (no relation). McCord was an Oregon pioneer who built the first fish wheels near the mouth of the stream.



Rock Shelves, Old Man's Cave Creek, Hocking Hills, Ohio

I was able to isolate the detail of the Upper McCord Creek Falls and thus simplify this image. And as in the previous examples, I used tonal contrast to emphasize the patterns resulting in almost an abstract black and white photography composition.



The side of window from inside Face Rock cave at Hocking Hills State Park, OH



Foggy morning along the St. Johns River in Orange Park, Florida. The fog and long exposure enabled this minimalistic rendering of the dock remains.

Black and white compositions really cry out for simplification. Using more normal to longer focal lengths aid in eliminating distracting elements and directing one's eye to the main subject. In the image Rock Shelves of Old Man's Cave Creek, a focal length of about 70mm was used to create this intimate landscape. The lighting provided an added feeling of depth.

Using Negative Space to capture Black & White Photos

A strong use of negative space can also be quite effective in simplifying your nature photography compositions. What is negative space? It is simply space surrounding the subject, which is often unoccupied. Effective use of negative space forces you to focus on the subject. Minimalism is a technique that strongly uses negative space in this manner. To demonstrate, I used this technique in creating the image of the dock pilings along the St. John's river shown below. The negative space created by the long exposure and morning light on the water forces total attention to the dock remains. In a comparable manner, I used shadow, light and contrast to create negative space around the sandstone texture of a cave window of Rock House in Hocking Hills, Ohio.

Given these points, try to explore ways to simplify your black and white photos. Incorporate emphasis on texture, light and shadow, isolation of subject, and high contrast. And to really challenge yourself, trying your hand at stressing a minimalistic approach to your compositions. In a future post I will be exploring the concept of minimalism in more detail.



About Author *Craig McCord*

I am a fine art black and white landscape photographer born in 1951 in Jacksonville, Florida. My photographic interests began in the early 1970's. Over the years, I emersed myself in black and white photography after building my own darkroom in my home basement.

Selections of my work exist in private and corporate collections. In 2016 the National Park Service highlighted my work as part of their centennial celebration and now have several large prints of my work on display in a Missouri regional park headquarters. I recently received recognition in Black and White Magazine, Black Box Gallery, Monovision Photography Awards, [Website](#) | [Workshops](#) Tags: [Black and White](#)