Stockton Camera Club

The Shutter Tripper   March 2024
February Images of the Month

1st Place - Digital
Meet Mr. Waffles
Em McLaren

1st Place - Print
Taking A Mud Bath And Urinating
Doug Ridgway

February 2nd and 3rd Places
Print and Digital Images

2nd Place - Print
Sheep
Wayne Carlson

2nd Place - Digital
Bubbles
Em McLaren

3rd Place - Print
Tiki Torch Flame
Joanne Sogsti

3rd Place - Digital
House On Fire,
Bears Ear National Park
Dean Taylor

February 10's

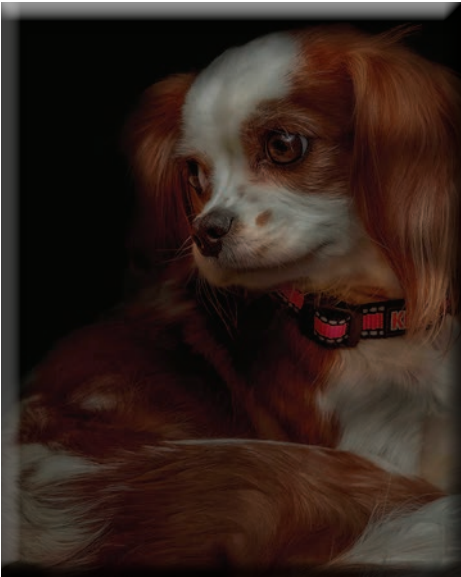**Calla Lily in Black & White**
Em McLaren

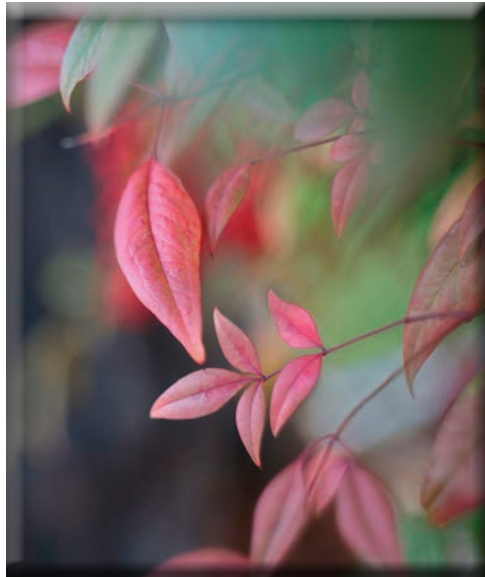

Ready for Lunch
Ron Wetherell

Highland Cow in the Rain
Sharon McLemore

Barnyard Ram
Dean Taylor

Sandy
Ron Wetherell

**The Softer Side
of Autumn**
Christine Blue

Taffy2
Ron Wetherell

Early Morning Light on the San Juan Mountains
Sharon McLemore

Dahlia
Em McLaren

Feeding Time
Joanne Sogsti

Sandhill Crane in Flight
Heide Stover

Bodie Wood Texture
Dean Taylor

Monthly Meeting
February, 2024

Heide was not able to be at the meeting tonight. Dean chaired the meeting.

He announced that Ken Crawley will work with Janelle to find the club a better website. Also, the Hospitality and Refreshment Chairpersons positions are not filled yet. Heide will put out a sign-up list for refreshments and each member can sign up to bring in refreshments for a meeting. Dean volunteered to bring in refreshments for the March meeting.

1. Ron Wetherell was mentioned as having the most photo awards and best photo for the Year End Photo Contest. Congratulations Ron!

2. Christine's idea of having members submit what they would like for special subjects will be brought again when it is time to choose them.

3. Dean announced that the Tracy Multi Media show will be at the Tracy Community Center this weekend. Other shows that are still open for entering are the In Focus Show in Tuolumne County and the Lodi Community Art Center Spring Show in Lodi.

4. Wayne asked that members please look at the instructions for entering the digital competition as he is still getting missing names, etc. Doug asked that the photos be sent in Adobe RGB '98 format instead of SRGB.

Dean introduced Micky McGuire from the Tracy Camera Club. He is an excellent photographer and has judged us in the past. He takes his time and makes helpful comments.

PRINT COMPETITION WINNERS
1ST "TAKING A MUD BATH AND URINATING" by Doug Ridgway
2ND "SHEEP" by Wayne Carlson
3RD "TIKI TORCH FLAME" by Joanne Sogsti

DIGITAL COMPETITION WINNERS
1ST "MEET MR. WAFFLES" by Em McLaren
2ND "BUBBLES" by Em McLaren
3RD "HOUSE ON FIRE, BEARS EAR NATIONAL PARK" by Dean Taylor

Congratulations to all the winners!

The March Special Subject is "ABANDONED"

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

Thanks, Em

Board of Director's Meeting
2024

Heide opened the meeting. Those present on zoom: Heide, Sharon, Dean, Wayne, Trey and Em.

The minutes from last year were sent out, read and approved by the Board. The minutes from the Treasure's Report were sent out, read and approved by the Board. The current bank balance is $725.59. All the expenses for 2023 were listed. The usual balance is normally around $1400.00. It was discussed how we could cut back on spending for this year. Sharon said we had 4 new members for 2023.

Wayne gave the Competition Report. He said that 15 members competed in 2023. The updated AA and AAA lists were printed in the last Shutter-Tripper. Also, the list of the Year End Competition Winners was also printed in it. Wayne asked for back-up help when he is not able to do the prints and images at a club meeting. Sharon volunteered to help him. Dean and Heide offered to help Wayne find judges for the end of Year Competition as it was preferred that members of the club not judge Year End Competition.

1. There is now an opening for Hospitality and Refreshment Chairpersons. Until there is a replacement, Heide will pass around a sign-up list for people to take turns bringing cookies to each of the meetings
2. There was discussion about the use of the Website and whether it is kept updated. Heide will check with Janelle about it. Others will check to see if there is something better to use.
3. There was discussion about the categories used for Year End Competition. It was decided that there would be three Digital Images categories:

<div align="center">

2 images in Color,
2 images in Monochrome
2 images in Special Subjects.

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In Prints there would only be two categories:

<div align="center">

2 prints in Color
2 prints in Monochrome.
No special images in prints.

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SPECIAL SUBJECTS FOR 2024-2025

2024:
February - Domestic Animals
March - Abandoned
May - Graveyards
June - Prints
July - Photo-Journalism

2025:
February - Light
March - Texture
May - Doors/Windows
June - Prints
July - Creativity (In Post Process)
September - Architecture
October - Moody Monochrome
November - Prints
December ICM (Intentional Camera Movement Only).

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Note: A reminder for 2026 choices - PSA Nature, Water, Door knobs, Sequence of 3 images to tell a story.

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

Thanks, Em

SCC Officers 2021

President
Heide Stover
Email: h1stover@aol.com

Vice President Programs
Dean Taylor - 986-9848
Email: ditaylor49@aol.com

Vice President Competition
Wayne Carlson - 912-8442
Email: photowlcrec@att.net

Secretary
Em McLaren - 823-7287
emmclaren@comcast.net

Treasurer
Sharon McLemore - 401-0192
Email: sfmsap@aol.com

Committee Chairs

Hospitality Chairperson
Open

Print Competition Chairperson
Trey Steinhart - 471-8438
Email: Steinhart4@sbcglobal.net

Refreshments Chairperson
Open

Shutter Tripper/Educational
Doug Ridgway - 617-7050
Email: doug_flyfisher@yahoo.com

Web Master
Janelle DeRuosi - 838-1881
Email: jderuosiphotography@gmail.com

President's Message
March, 2024
By Heide Stover

I missed the February meeting. I know that Mick is a good judge so I am sure everyone learned from his comments.

Janelle and Ken are working on building a new website for us. Weebly is getting too expensive now and Ken found us a new less expensive site and is working to get it set up.

SJVCCC is meeting on Sunday March 10th in Fresno. Anyone interested in going let me know. It is a full day event with the drive down and back. The meeting starts at 10 am and we leave Stockton at 7 am to get there. Usually get out of there between 2 or 3 pm and get back to Stockton around 4 or 5 pm. It is a fun group and a good learning experience with PSA guidelines for Nature, Travel, and Photojournalism as well as Pictorial which is like our open category. There are also print categories for color and monochrome. We have a lunch break around noon.

Heide

A Big Thank You to Our Sponsors!

2024 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 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**
August	**TBA**	**2024 Annual Pot Luck**
Thursday September 19	**West Lane Bowling Alley Stockton**	**September General Meeting Special Subject - Architecture**
Thursday October 17	**West Lane Bowling Alley Stockton**	**October General Meeting Special Subject - Moody Monochrome**
Thursday November 21	**West Lane Bowling Alley Stockton**	**November General Meeting Special Subject - Prints**
Thursday December 19	**West Lane Bowling Alley Stockton**	**December General Meeting Special Subject - ICM (Intentional Camera Movement Only).**

2025 Calendar of Events

January	**TBA**	**Annual Banquet/Awards Ceremony**
Thursday February 20	**West Lane Bowling Alley Stockton**	**February General Meeting Special Subject - Light**
Thursday March 20	**West Lane Bowling Alley Stockton**	**March General Meeting Special Subject - Texture**
April	**TBA**	**April Workshop/Photo Opportunity**
Thursday May 15	**West Lane Bowling Alley Stockton**	**May General Meeting Special Subject - Doors/Windows**
Thursday June 19	**West Lane Bowling Alley Stockton**	**June General Meeting Special Subject - Prints**
Thursday July 17	**West Lane Bowling Alley Stockton**	**July General Meeting Special Subject - Creativity (In Post Process)**

Stockton Camera Club
February 2024 Competition Standings
Congratulations to the winners!!!
The February 2024 SCC competition meeting was held in person at the West Lane Bowling Alley.

COMPETITION WINNERS FOR FEBRUARY PRINT DIVISION:

1ST "TAKING A MUD BATH AND URINATING" by Doug Ridgway
2ND "SHEEP" by Wayne Carlson
3RD "TIKI TORCH FLAME" by Joanne Sogsti

COMPETITION WINNERS FOR FEBRUARY DIGITAL IMAGE DIVISION:

1ST "MEET MR. WAFFLES" by Em McLaren
2ND "BUBBLES" by Em McLaren

3RD "HOUSE ON FIRE, BEARS EAR NATIONAL PARK" by Dean Taylor

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

Any month with **NE** means that there were no entries for that month for that person in the left column for this month. This could change if that person enters their "1 per year makeup" later in this year which then the standings will reflect the makeups to be posted against the month requested.

Class AA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Dean Taylor	40	30	10	40								
Doug Ridgway	37	28	9	37								
Heide Stover	36	27	9	36								
Christine Blue	35	26	9	35								
Joan Erreca	33	24	9	33								
Ken Cawley	33	25	8	33								
Trey Steinhart	0	0	0	NE								
Sheldon McCormick	0	0	0	NE								
Karleen Gansberg	0	0	0	NE								
Elizabeth Parrish	0	0	0	NE								
Bob Harada	0	0	0	NE								
Reginald Lee	0	0	0	NE								
Class AAA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Em McLaren	40	30	10	40								
Ron Wetherell	39	29	10	39								
Sharon McLemore	38	28	10	38								
Wayne Carlson	37	27	10	37								
Joanne Sogsti	37	28	9	37								
Debra Goins	0	0	0	NE								

2024 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 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 <u>1400 pixels</u> and the image height cannot be more than <u>1050 pixels</u>. If your image is horizontal, only change the <u>width to 1400,</u> if your image is vertical, only change the <u>height to 1050</u>. 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: <u>Smith Sunrise Splendor 05-15 O.jpeg.</u> (<u>O-Open</u> or <u>SS-Special Subject</u>). 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.

Abandoned Building Photography Tutorial: 11 Tips
By *Sunny Shrestha*
Architecture • *Photography Tips*

Abandoned buildings can be a great source of images that portray broken emotional connection and also the power of time. However, there is a certain level of preparation and precautionary measures to take into consideration. Photographer James Kerwin with *COOPH* presents 11 useful tips and tricks to photograph abandoned buildings in the following video:

Before starting out with photographing abandoned building, please be cautioned that urban exploration can be dangerous. Be sure to exercise caution and only enter at your own risk.
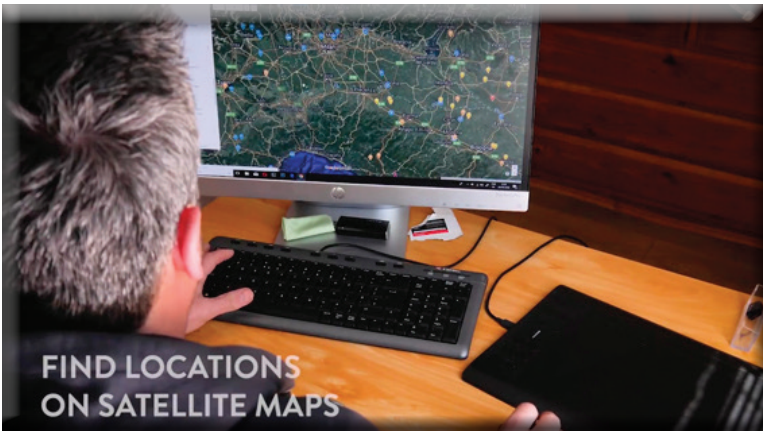
1. Go Prepared
Preparation is the key. Kerwin suggests the following points to prepare yourself for photographing abandoned buildings:

•	Make use of satellite maps to find locations. Google Maps is often the best source.

•	Bring a sturdy tripod with you in case you need to take low light shots.

•	Have a flash light or headlamp ready.

•	Bring a friend. Who knows what kind of danger might be lurking around.

•	Have a lens cloth handy. Abandoned buildings can be dirty, causing dust to settle on the front element of your lens.

2. Capture Neglect
As mentioned earlier, photographing abandoned buildings is a perfect way to show broken connection—a connection that now seems like neglect. You can use this as an opportunity to document the impact that time has had on the building.

•	Shoot abandoned dining tables that previously represented family union.

•	Portray how cracks and fissures have developed around the house with the passage of time.

•	See if any ceilings have fallen and created a void.

3. Seek Natural Light

Natural light can be the best source to portray the mood in an abandoned building. Artificial light may not allow you to really capture the feeling that an abandoned building possesses. Find a soft, natural light source with some penetrating sunbeams. Such light adds ethereal vibes to your images.

4. Look for Symmetry

Human beings are "programmed" to love symmetry. A symmetrical distribution of elements in your frame can draw the viewer's attention to your image. Try shooting down the center point for a near mirror mage.

5. Capture Nature

Nature often starts taking over abandoned buildings. Use this as an opportunity and choose to shoot in heavily overgrown locations. This way, you can illustrate that mother nature is the one who is in charge. This also allows you to convey the message that the abandoned building has been long forgotten.

6. Find Shadows

Shadows are other important elements that add drama to your images. Try to incorporate shadows as much as possibles. However, if the lighting conditions are challenging, you can make use of external flashes to brighten up certain images. If done properly, it allows you to create strong contrast and capture dramatic and gloomy aesthetics.

7. Include Staircases

Stairs form compelling leading lines. Keep and eye out for staircases and shoot square on. To further add interest, you can also use staircases to add geometric elements to your image.

8. Add Shapes and Patterns

Look around the struture and try to find some appealing shapes and patterns. We tend to perceive regular patterns as calming effect and are naturally attracted to them. On the other hand, asymmetrical patterns create busy and chaotic visuals and can still draw attention. Try to play around and find out what your viewers prefer.

9. Shoot in Black and White

Shooting in black and white can be a great method to flatten contrast and give the image an aged look.

10. Look for Vibrancy

The building might have fallen apart, but there can still be areas inside that are vibrant and colorful. Spend some time to look around and find some vibrant scenes and capture the beauty of abandonment. Make the colors in your images pop during your edit.

11. Use a Tilt Shift Lens

If the ceilings are high, you might have a difficult time getting an image with straight walls and pillars. They help you in getting images without perspective distortion. Using tilt shift lenses, you can also experiment with panoramas and ultra wide shots. To give a sense of how high the ceiling really is, you can even add a person to the scene.

Photographing abandoned buildings can be a great exercise to push your creative limits. I hope that you can make use of some of the tips and tricks discussed in the article on your next outing

Abandoned buildings have become one of my favorite subjects to photograph. Over time, I have collected a handful of useful tips to get the most out of shooting in these environments.

Bring a Flashlight

The single most important tip I can provide anyone planning on visiting an abandoned building is to bring a flashlight. Most of these locations are without electricity and will have limited natural light. As such, you'll need a flashlight to help navigate the dark rooms and corridors that you will encounter.

Stairwell by Chris Folsom

Beyond its more obvious application, a flashlight can also provide an interesting source of off-camera lighting. I have a small LED flashlight that I carry on my camera bag and it is often used to light up an area of a room during a long exposure shot. While a strobe can certainly be effective for many of these situations, a flashlight allows for a high degree of precision with the light. You can directly control exactly what is lit and for how long. A flashlight can also add an element of movement to the lighting that will result in an unusual combination of shadows that a flash otherwise may not.

It takes some practice to get a feel for how much light is enough, but with some work the results can be very satisfying.

Tripod not Optional

Because of the aforementioned lighting conditions, it goes without saying that you will need a tripod. More than half of the photos I take at these locales are shot on a tripod with a long exposure of anywhere from a couple of seconds to as much as 20 or 30 seconds.

For those instances when I don't have my camera on a tripod, image stabilization and fast lenses help as well. My favorite lens is a 17-50mm f/2.8 paired with my camera's in-body stabilized sensor. Wide open, I can usually get a relatively sharp image at 1/10th of a second. More often than not though, the best results will come from shooting on a tripod.

Auditorium by Chris Folsom

Control the Exposure

I am not one who believes all serious photographers should shoot in manual 100% of the time. There are plenty of instances where I am confident that the camera will properly meter the lighting and autopilot mode is fine. Unfortunately, that tactic will not work in most abandoned buildings.

Because of the extreme lighting conditions of these spaces, you'll need to control all aspects of the shot. In the photo shown here, for example, I needed to control the aperture (I wanted this fairly sharp from front to back) and I needed to control the shutter speed to ensure proper lighting. So, in this case I shot for 30 seconds at f/8. This particular image is also another example of the flashlight technique described above… I used it to highlight and bring attention to the chairs while leaving the walls to be lit by the little bit of light coming from the window.

Go Wide

A wide-angle lens can really add to the sense of emptiness and foreboding in these buildings. The photo shown below was taken with a wide-angle lens at 24mm. Having something that can go wide in the small areas you'll be photographing can be a huge benefit.

Emphasize the Mood

Use creative angles and perspectives to play up the natural character of the buildings. Get your camera low to the ground and shoot upwards to emphasize the vastness of a room, or shoot an angle to heighten the sense of disorientation. As a photographer you are telling the story of the place you are in and even a subtle shift of the camera's perspective can make a huge impact on the mood of the photo.

**Mouth of Madness by Chris Folsom**

Focus on the Details

While it is easy to get caught up in the architecture, try to also pay attention to the discarded items and details in the area as well. Chairs, books, phones and other remnants from days gone by can provide a powerful centerpiece to the image. Focusing on a single object can also act as an anchor in an otherwise chaotic environment.

Lost Art by Chris Folsom

My final tip is for you to be careful while exploring these buildings. No photograph is worth endangering yourself, so take extreme precaution whenever you enter an unfamiliar location. Be safe and happy shooting!
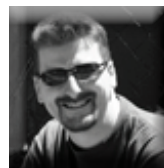
Chris Folsom is a hobbyist photographer who spends much of his time photographing buildings that are no longer in use. You can view his site at *studiotempura.com* or *see more of his photos at Flickr*. His photos have been published on numerous websites and newspapers.

When There's Nothing Outside to Shoot, It's Time to Edit All Those Shots Waiting for Your Attention
Many Photos Are Waiting for your Creative Embrace!

By *Joe Brady*

Happy FotoFriday to You!

It has been lovely to spend some weeks at home, but I wish three of the last four hadn't been spent being sick. I suppose it's the universe telling me to sit my butt down for a while. Fortunately, over the last week I've been feeling pretty good, and though a bit of upper chest congestion remains, I felt better overall so that I could start working out once again.

above - Morning at Brougham Castle, Penrith, UK
Right - The raw file before processing

On Monday I am heading to Massachusetts to do four nights of live programs at four different camera clubs. Whenever I have a chance for an in-person visit, I look forward to seeing and interacting with people, particularly when it doesn't mean having to fly anywhere. I'll report back next week about the experience.

Earlier this week I sent a handful of images out for printing, including one that is 60" wide. I will also be printing on my personal inkjet printers, but I no longer have anything that can print really big images. Maybe someday I'll get back into large format printing, but in the past, it always seemed that when I needed a print in a hurry, I always ran out of one ink cartridge. On 24" and larger printers, one ink cartridge costs around $100, and when there are 12 in total, it can get expensive to replace them.

In any case, when I send an image for printing, be it my office or out to a lab, I want to get back prints that pretty much match the image on my monitor. Now this is an involved subject, so I can't explain all in one short video. After our four nights of online Lightroom and Photoshop Classes are completed, I will be scheduling a class on Digital Color Workflow, or in other words, How to Get Prints that Match your Monitor!

Paria Balanced Rock, Kanab, UT

the unedited raw file

While we finally had a decent snowfall this week (this past Tuesday) I find photography in my area fairly boring Yes, of course there are things you could photograph, but since I came back from Utah, Arizona and Colorado in January with lots of images, I'm taking advantage of this time at home to do some image culling and editing.

February and March each year are generally slow travel time for me, and my thoughts go towards image processing. This is the motivation for me to offer the upcoming online, live classes scheduled. It's a chance to meet with you virtually, and the live format allows questions to go back and forth. The interactive nature makes it fun for me - and hopefully you too - because the topics and details we get to cover are guided by your questions.

Mesa Arch Detail - Canyonlands National Park, UT   the unedited raw file

Take a look at what's coming and consider joining me for some fun evenings. If you can't join me live, we are also offering recordings of all of the full classes after the sessions are complete.

If you are curious at all, *click here to see what I will be sharing* - I'd love to see you there!

Schwabacher Landing Sunrise - Grand Teton National Park, WY   the unedited raw file

Are you ready to transform your photos from ordinary to extraordinary? Unlock the full potential of your creativity with our comprehensive image editing classes, designed for both beginners and enthusiasts alike. Join us for an exciting journey through Adobe Lightroom Classic and Adobe Photoshop, and discover the secrets to crafting stunning visuals that leave a lasting impression!

Click Here for All the Details

# Understanding Exposure Triangle:
Key to Taking Stunning Photos
By *ProGrade Digital*

Have you ever wondered what the secret sauce of a stunning picture is? How to capture that moment in time and make it look like a work of art?

There's a lot to consider—*lighting*, *composition*, and *focus*, for starters. But one of the essential factors in the mix is the exposure triangle.

In this article, we'll look at what it is, how it works, and how to use it in photography to nail the correct exposure in your photos.
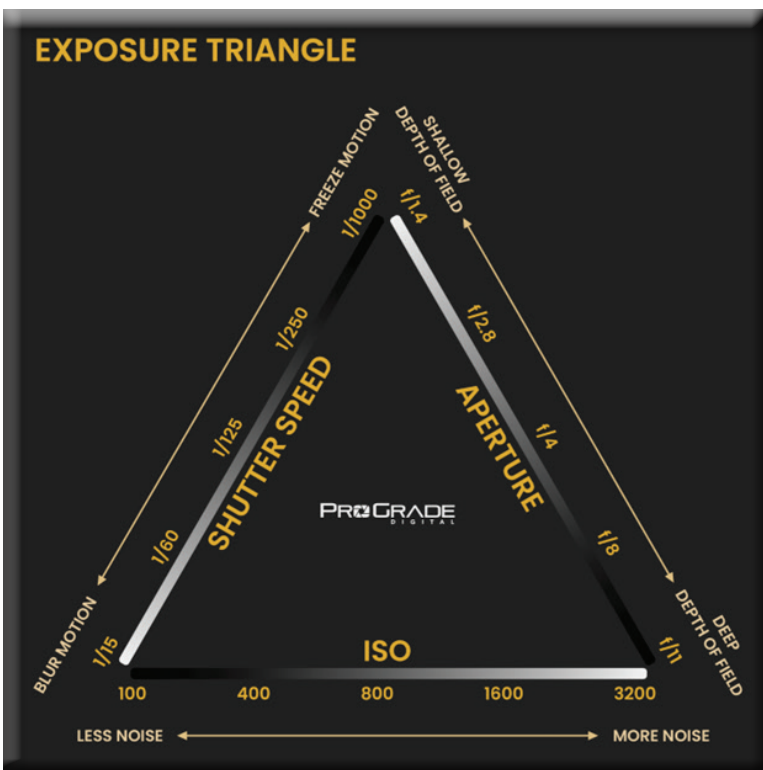

What is the Exposure Triangle?
The exposure triangle is a photography term that refers to the relationship between aperture, shutter speed, and ISO. These three elements all control the amount of light that enters the camera. Yet, each affects the appearance of the image in its own way.

Understanding how exactly the trio works together helps you gain greater control over your photos' appearance and achieve perfect exposure every time. No matter what lighting conditions you are in.

How Does the Exposure Triangle Work?
Getting the exposure right is all about controlling how much light enters the camera and for how long. That's where aperture, shutter speed, and ISO come into play. To nail the necessary balance between the three, you need to understand how each of them works.
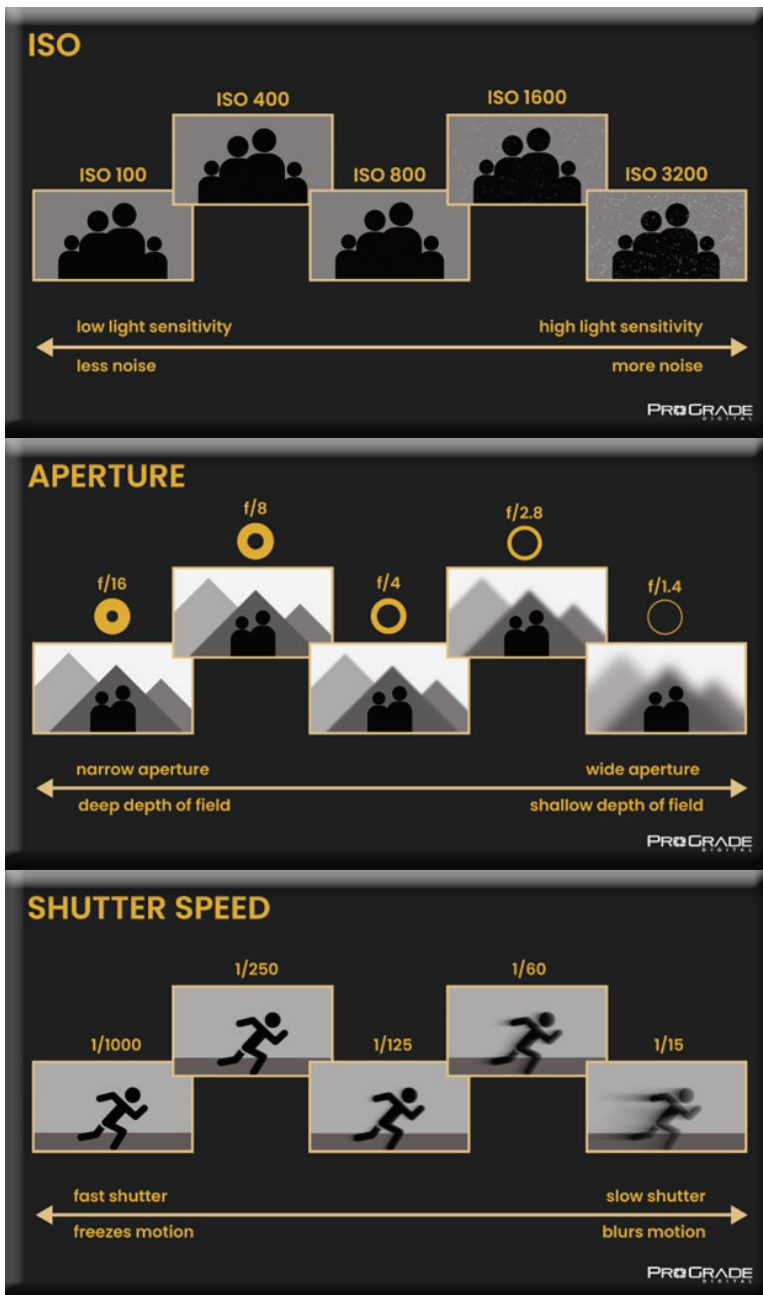
ISO

ISO is a term used in photography to specify the camera's sensitivity to light. The higher the ISO number, the more sensitive the camera is to light and the less likely you will get a blurry picture from the camera shake. However, increasing the ISO also increases the amount of noise in the photo. Most digital cameras have an ISO range of 100-6400, though some go up to 12800 or even 25600.

APERTURE

Think of the aperture as the iris of your eye. It is the opening in a lens that controls how much light enters the camera, which in turn affects the depth of field or how much of the photograph is in focus. A small aperture will give you a deep depth of field, while a large aperture will give you a shallow depth of field. Aperture is measured in f-stops, with a higher number indicating a smaller aperture.

SHUTTER SPEED

While the aperture determines how wide the lens is opening, the shutter speed determines how long the lens stays open. Shutter speed is the time it takes for a shutter to open and close when taking a picture. It is measured in seconds or fractions of a second. Shutter speed affects how much motion is captured in the photo. A fast shutter speed will stop motion, while a slow shutter speed will blur motion.

Now that we've broken down all three elements of the exposure triangle, you probably have a pretty good understanding of how ISO, aperture, and shutter speed each affect exposure. So let's put it all together to understand how to use the exposure triangle in photography.

How to Use the Exposure Triangle in Photography?

Using the exposure triangle for getting the correct exposure comes down to two things: understanding the exposure triangle stops and knowing how to balance ISO, aperture, and shutter speed.

Exposure Triangle Stops

Exposure triangle stops or photography stops are a way to measure the amount of light that hits the camera sensor. This is essential for calculating and balancing all three sides of the exposure triangle. With each added stop, you double the amount of light and vice versa.

For example, when you increase the shutter speed from 1/125th of a second to 1/250th, you've dialed back one stop, halving the amount of light. Similarly, when you increase the ISO from 100 to 200, you've added one stop and doubled the amount of light landing on the sensor.

The following chart makes it easier to understand.

EXPOSURE TRIANGLE STOPS

STOPS	APERTURE	SHUTTER SPEED	ISO
1	32	1/4000	50
2	22	1/2000	100
3	16	1/1000	200
4	11	1/500	400
5	8	1/250	800
6	5.6	1/125	1600
7	4	1/60	3200
8	2.8	1/30	6400
9	2	1/15	12800
10	1.4	1/8	25600

PROGRADE

Creating Balance in the Exposure Triangle

Whenever you change one of the elements in the exposure triangle, you must compensate by modifying the other two as well.

The general idea is simple. When you decrease the amount of light landing on the camera sensor by narrowing the aperture, you need to use a slower shutter speed or a higher ISO to compensate for the light loss and keep the exposure triangle in balance.

Here's an example:

Say you're shooting your dog running around in the park during bright daylight. Your ISO is 100, shutter speed 1/500, and aperture f8.

Your camera's exposure value (EV) is where you want it to be, yet you're unhappy with a bit of a blurry dog and decide to decrease the shutter speed by 2 stops – from 1/500 to 1/2000.

In that case, you must compensate for the loss of light by either:

a) increasing aperture 2 stops – from f/8 to f/4,
b) increasing ISO 2 stops – from 100 to 400, or
c) increasing both aperture and ISO by 1 stop – from f/8 to f5.6 and from 100 to 200, respectively.

That way, you'll keep the proper balance in the exposure triangle. However, never base your decisions solely on math. Always consider the trade-offs of each and approach to achieving this balance based on the look you are after.

Exposure Triangle: Final Words

Now that you understand how the exposure triangle works, start putting it into practice. Mastering it to perfection may take some trial and error at first, but soon, you'll be taking photos that look just the way you want them to.

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