

Stockton Camera Club

The Shutter Tripper

April 2024

March Images of the Month



1st Place - Digital
Into the Vortex
Christine Blue



1st Place - Print
Abandoned and Sunken Cranes
Doug Ridgway

March 2nd and 3rd Places

Print and Digital Images



2nd Place - Print
Wildebeests at Watering Hole
Doug Ridgway



2nd Place - Digital
Old River Bridge
Debra Goins



3rd Place - Print
Designed by Nature
Joanne Sogsti



3rd Place - Digital
Getting Some Air
Dean Taylor

March 10's



Night Sky thru the Trees
Sharon McLemore



Magnolia Blossom
Em McLaren



Sunset Outside Coldfoot
Ken Cawley



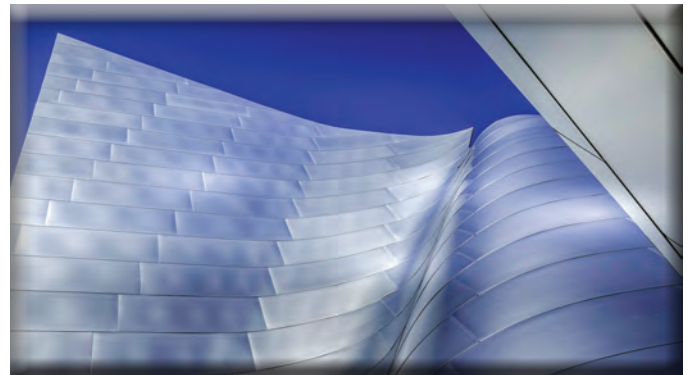
Bubble Ice

Ken Cawley



Garden Gala

Christine Blue



Disney Music Hall Abstract

Sharon McLemore

Early Morning at Mt Moran

Dean Taylor



Monthly Meeting March, 2024

Heide opened the meeting. Ken announced that the Stockton Camera Club Website is now up and running. (<https://www.stockton-cameraclub.com/>). Check it out. He said that all 10's will cycle through for each month on the website. He also said that any member's own website address can be added in the club website and that it has it's own page.

1. Heide was given a tour of the new "Dos Rios Ranch State Park." It is set to open in June or July. She will try and arrange a tour for our club after it opens.

2. There is no competition for April. Wayne will do a Zoom instructional class in April on the 3rd Thursday at 6:30. Heide will send out the Zoom address. Wayne also asked that when you send in digital images please use the format he sent out, or the image gets kicked out by the computer program. He will then notify you about it.

3. Heide also asked that you please pick out a month to bring in cookies for that meeting. Dean and Heide brought in cookies for this month.

Dean announced that for this month only, there will be a change in the judging. It is an experiment to see how it works out. Three members from the club will act as a panel of judges to score each image (both print and digital). If it works out this may be repeated later in the year or next year. For this month Heide, Sharon and Doug were willing to do this.

PRINT IMAGE COMPETITION WINNERS FOR MARCH:

1st Place: "Abandoned and Sunken Cranes" by Doug

2nd Place: "Wildebeests at Watering Hole" by Doug

3rd Place: "Designed by Nature" by Joanne

DIGITAL IMAGE COMPETITION WINNERS FOR MARCH:

1st Place: "Into the Vortex" by Christine

2nd Place: "Old River Bridge" by Debra

3rd Place: "Getting Some Air: by Dean

Congratulations to all the winners!

Please remember that there is no competition in April. The Special Subject for MAY is GRAVEYARDS. Let me know if there are any corrections or additions to the notes.

Thanks, em

Check out our new Website!

Thank you Ken Cawley!

stockton-cameraclub.com

The screenshot shows the home page of the Stockton Camera Club website. The browser address bar displays "https://www.stockton-cameraclub.com". The website has a dark header with the club's logo and a navigation menu including Home, Club, Meetings, Competition, Members, Newsletter, and Contact. The main content area features a "Home" section with a welcome message and a "Recent Monthly Competition Images" section. A large photograph of a cave interior is displayed, with a caption below it: "3rd Place Digital: Dean Taylor - House on Fire - Bears Ears Natl. Monument". Below the image, there are links for "Click to learn more about the Stockton Camera Club, the monthly Meetings and Competitions" and "Click here for How to Join". A note states "Stockton Camera Club meets at West Lane Bowl on the 3rd Thursday of the month." and provides a link to a contact form.

The screenshot shows the "Meetings" page of the Stockton Camera Club website. The browser address bar displays "https://www.stockton-cameraclub.com/meetings/". The page features a large photograph of the West Lane Bowl building. Below the photo, there is a text box with the following information: "We meet most months on the 3rd Thursday of the month in the basement room at West Lane Bowl at 8:30 p.m.", a link to "How to Join", and the address "3999 West Lane, Stockton, CA 95209". It also mentions that the next meeting is on Thursday, March 28th, with a special subject of "Abstract". To the right of the text is a map showing the location. Below the text, there is a section titled "At meetings, members are encouraged to share their favorite prints, photos or digital images for a monthly competition." followed by details about membership requirements, competition rules, and judging. A "Membership Dues" section lists the costs: \$10 for a couple, \$5 for an individual, and \$5 for people under 18. It also states that dues are paid at the December meeting, February meeting, or at the time of joining, and provides a link to download the membership form.

SCC Officers 2021

President

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Vice President Competition

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Hospitality Chairperson

Open

Print Competition Chairperson

Trey Steinhart - 471-8438

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Refreshments Chairperson

Open

Shutter Tripper/Educational

Doug Ridgway - 617-7050

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Web Master

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President's Message

April, 2024

By Heide Stover

We had a different meeting in March. We were not able to get an outside judge so ended up having 3 judges from our club judge and comment on the images. I think it was fun and interesting but the meeting ran very late. We can do this in a pinch but need to work out the timing. I hope this helped the club members to see how different people see things differently. This is why it is important for judges to use personal voices, making it clear that what they are saying is their own opinion not the way everyone sees it.

Anyone interested in judging let me know. We can have a session. It is not as easy as it seems.

Heide

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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 April 18th	Zoom Meeting TBA	Zoom Instructional Class
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 MARCH PRINT DIVISION:

- 1st place print: Abandoned and Sunken Cranes by Doug Ridgway
2nd place print: Wildebeests at the Watering Hole by Doug Ridgway
3rd place print: Designed by Nature by Joanne Sogsti

COMPETITION WINNERS FOR MARCH DIGITAL IMAGE DIVISION:

- 1st place digital: Into the Vortex by Christine Blue
2nd place digital: Old River Bridge by Debra Goins
3rd place digital: Getting Some Air by Dean Taylor

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
Dean Taylor	78	59	19	40	38							
Doug Ridgway	75	56	19	37	38							
Christine Blue	72	54	18	35	37							
Ken Cawley	70	54	8	33	37							
Joan Erreca	60	51	9	33	27							
Heide Stover	36	27	9	36	0							
Bob Harada	33	25	8	0	33							
Trey Steinhart	0	0	0	0	0							
Sheldon McCormick	0	0	0	0	0							
Karleen Gansberg	0	0	0	0	0							
Elizabeth Parrish	0	0	0	0	0							
Reginald Lee	0	0	0	0	0							
Class AAA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Em McLaren	76	57	19	40	36							
Sharon McLemore	76	57	19	38	38							
Ron Wetherell	75	56	19	39	36							
Joanne Sogsti	73	55	18	37	36							
Wayne Carlson	72	53	19	37	35							
Debra Goins	71	53	18	37	34							

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 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.



Delighting You Always

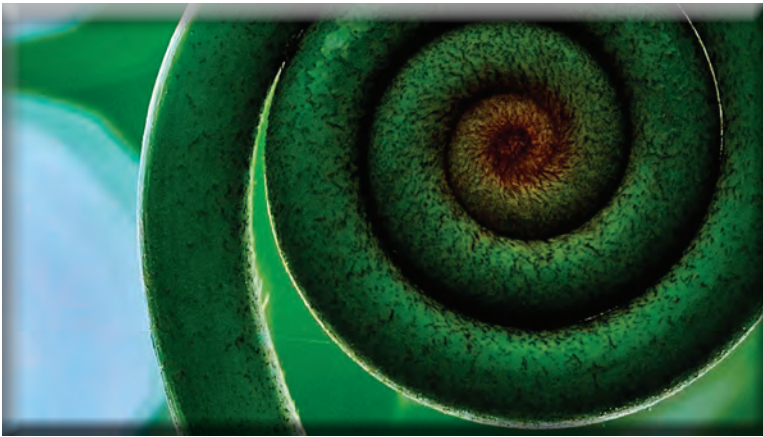
Macro Photography: Sculpting & Shaping Light

Author: Matthew Cicanese

Perhaps one of the most challenging aspects of macro photography is lighting. Light is the essence of photography itself, and the way that the light falls on your scene (and subject) plays a critical role in capturing compelling images. Understanding

how to sculpt and soften your light, and practicing it enough that it becomes second nature, is a cornerstone in becoming more proficient in your foundational skills as a macro photographer. This article will outline the principles behind working with natural and artificial light (including Speedlites and LEDs), and enable you to approach your macro photography lighting with a newfound level of control.

A quick note about accessories & additional equipment mentioned in this article: While these additional accessories are what I find works well for me personally, there are many other options out there as well, and you should do your own research to determine what will work best for you.



SCULPTING & SHAPING NATURAL LIGHT

I believe that there is a certain quality to the right natural light that can't be replicated by people or machines. The magical light of dawn and dusk are natural light's "je ne sais quoi," and they only make up a small percent of your available time to shoot. When working with this type of natural light, you've got to be in the right place at the right time to potentially make the image you're hoping for. This can be a very challenging endeavor to achieve in many cases, because of the scarcity and rarity of this light. The dreamy, golden-hour light may only be around for less than 10% of the day if all the conditions are just right. The other category of natural light dominates the day, and isn't typically desirable for macro photography. This harsh, stark sunlight can cause blown-out colors and highlights (in addition to extreme contrast). When you can't luck out with timing the magical light, this section



will help you approach less than ideal situations in natural light, with confidence.

Now that we've reviewed some of the basic challenges of using natural light for macro photography, let's look at some ways to take control of it. Since we can't easily control the strength of the light source, our goal is to utilize tools that will allow us to control where that light goes (and how it spreads).

SOFTENING NATURAL LIGHT

Softening natural light can be accomplished in a variety of ways. The most effective way to achieve this is by using a scrim. A scrim is a lightweight, translucent material that allows light to pass through it. When this happens, the light is dispersed over a wider area and appears softer as a result. A scrim for a close-up of a small subject can be as simple as a paper towel or a sheet of printer paper. Most modern reflectors for photography ("5-in-1" reflectors) have a scrim or diffuser built-in. However, I've found that plain, white shower curtain liners accomplish the same thing, and take up a much smaller space in my pack when I'm on a fieldwork expedition. Because these are so cheap, I can pack a couple of spares in my suitcase for just a few bucks, and cut them up into different sizes for different situations. Another perk to using the shower liner is you can very easily control the amount of light that passes through, by adjusting the thickness of the material. For example: if I was shooting in the midday sun with a shower liner as a scrim, and a single layer wasn't softening the light enough, I could simply fold the scrim in half until I've reached the desired amount of diffusion. One challenge with using this method is getting the material to stay where you need it to. An alternative to this that has more rigidity would be a thin, plastic cutting board. Another good option would be a small white umbrella. The nice part about using an umbrella is that you can lean it directly on the ground and work underneath it, and if the weather turns bad you've also got a way to keep your gear dry!

Also keep in mind that often times, the environment itself can soften the natural light on overcast days. These cloudy days can be your best friend if you're trying to achieve a nice, even light from natural sources.



SHAPING NATURAL LIGHT

When it comes to shaping natural light, I turn to methods that allow me to bounce the light I'm working with onto my subject or scene. The easiest way to accomplish this is with a pre-made reflector. I like to keep a small pocket-sized reflector in my everyday kit; it's a silver/white 12-inch (0.3m) disc that folds up really small, and can help in many situations. These are relatively cheap, and are my go-to for bouncing light. However, when I was a student I found ways to use household items to achieve the same effect. Some of the common things I have used to reflect light include aluminum foil, sunshades for car windshields, silver or gold crafting paper, and even shiny fabric! Whatever you have around the house or local general store, if it's shiny it will work!

Using tools like the ones above to control where your light

lands on your scene is extremely beneficial when it comes to working with natural light. They allow you to illuminate parts of your scene that wouldn't otherwise be reached by available light. Let's take a look at this in action.



WORKING WITH ARTIFICIAL LIGHT

For my work, having absolute control over how light interacts with my scene and subjects is crucial. This means that a majority of the time, I'm working with artificial light. Having a consistent power output that is extremely controllable (and dependable) means less fussing around with getting my light just right. Lighting systems like the Canon Speedlite 600EX II-RT paired with a Canon ST-E3-RT Speedlite Transmitter can give you full control of your lighting without the need for wires or complicated setups. This type of kit setup is small, portable, and can get into places where natural light can't. I do a lot of work in dark forests, and using this style of lighting gives me the best of both worlds for control and outcome. When used correctly, you can mimic the look of natural light where it may otherwise never be present (such as a dark forest understory or the inside of a cave).

A small, white disc reflector helped bounce just enough natural light into these water drops on the moss. When combined with a wide aperture and cloudy day, the image resulted in even light and some extra glow to the water drops.

Another excellent source of artificial light for macro photography is constant (artificial) lighting. Constant lights are considered any light source that has a consistent (and constant) output onto your scene. They can be as simple as a flashlight, to a Bluetooth-controlled smart light that is color-corrected. Constant lights are great for seeing exactly how your scene will be illuminated, and in many cases allow for the most flexibility for sculpting your light in a scene. I personally use the Litra Pro — a 1200 lumen LED unit that is color-balanced, rugged, and waterproof. It's small enough to fit on a camera's accessory shoe, and has a built-in, rechargeable battery. Let's have a look at how to utilize artificial light sources in macro photography, and how to transform an initially-harsh light into a smooth and desirable form...



Diffused softbox example



Softbox-diffused artificial light sample



Softbox-diffused artificial light sample.
Mixed with reflector-bounce.

SPEEDLITES

Speedlites offer a large variety of power, portability, and consistent light output. I always have at least a couple in my kit, along with a wireless triggering system. The benefits that this setup offers outweigh the limitations of battery-life and possible issues with weather sealing. Those limitations are fairly easy to overcome by carrying some extra batteries and plastic bags for inclement weather.

Diffusing the light that your flash produces is critical to achieving a soft, desirable light for your scene. Most Canon Speedlites have a built-in diffusion screen and bounce card, which can provide a small amount of extra control over how your light behaves. However, I recommend starting with a small softbox that attaches directly to your flash unit. These types of modifiers typically cost around \$20, and fold flat for easy storage when carrying them in your kit. They come in a variety of sizes and quality of materials, depending on the brand that you go with.

When I need to spread my light over a larger area than what a small softbox can offer, I utilize a larger softbox or reflective umbrella. These types of modifiers allow a much wider spread of light, and softer gradation of shadow over the subject. Conversely, if I want to concentrate my light into a particular area, I would use a honeycomb grid. This device acts as a way to narrow your flash into a single beam (versus a cone) and results in a spotlight effect. This can be great for highlighting one particular element or avoiding light spill into unwanted areas in your scene.

If you're looking for makeshift ways to achieve the same dynamics of your flash, there are lots of household items that can help you achieve similar effects. A white food storage container (like the plastic container that Chinese food often comes in) makes a great softbox in a pinch. Just cut a hole for your flash to fit through on the bottom, and place a paper towel on the underside of the lid. If you want to go bigger, try doing the same thing with a plastic

dishwashing tub from a general store, or a styrofoam cooler for an even larger spread. Another DIY modifier for this type of light is a paper lantern, but I've found that this method is too fragile (as they break fairly easily, due to the thin paper).

LEDS

In macro photography, knowing where and how your light will interact with your scene allows you to make creative decisions that lead to the final image. Of all the light sources available for macro shooting, the source that provides the greatest amount of insight as to the dynamics of your light is a constant light source. Constant light sources (such as LED panels, designed for photography and video) are offered in a large variety of sizes, build qualities, and features (such as color temperature control). Most ready-made products can include a variety of accessories to help control the characteristics of the light that the unit produces. Diffusion panels, grids, and color gels are the most common forms that these accessories come in. Tools like this are designed for photography and videography, and many are equipped with features that cater to these types of shooting (such as threaded mounting holes).

DIY solutions for constant light are fairly straightforward. The standard LED flashlight or headlamp are limitless in variety, and different designs result in different effects on your scene. Flashlights with a zoom focus are very versatile for adjusting the characteristics of how the light spreads. You can use this like a spotlight (similar to a honeycomb grid). LED cob lights ("chip on board" LED lights, which typically are single color illumination) emit a very even, soft light (almost like a softbox). These are great for a wider spread and softer shadow gradation. Small pen lights are wonderful for getting light into very specific places, or for placing in areas where traditional lighting wouldn't fit.

CLOSING THOUGHTS

No matter if you're working with natural light or artificial light in macro photography, there's always a unique solution to sculpt and shape your light for any situation.

I like to keep my light modifiers in their own little box or bag. It's kind of a mishmash of go-to tools for a variety of situations. Try to always keep an open mind in thinking about ways to soften, shape, and sculpt the light for your subject. This can be an artform in itself, but your practice will pay off with stronger macro imagery as a result.

A note on ethics...

Remember to be courteous of all lifeforms, and respect their well-being. Don't over-stress animals in order to get the shot you want, and don't pick plants or other species that may be sensitive or endangered. Always show your subjects the best respect, and you will come out with the best images possible.

All Canon contributors are compensated and actual users of Canon products promoted.



Matthew Cicanese

Nature and Wildlife Photographer

Matthew Cicanese (sick-uh-neeze) is a deaf-blind National Geographic Explorer and Emerging League Photographer with the iLCP (International League of Conservation Photographers). His work is centered around macro subjects that are latent in the world and often overlooked. He explores the intersection of art, science, conservation, and cultures through documentary mediums and narratives that illuminate his subjects in meaningful and engaging ways.

With a Bachelor's degree in environmental studies and a MFA in Experimental and Documentary Arts from Duke University, Matthew's work merges the seemingly-dichotomous worlds of science, emotion, art, and exploration. In 2015, Matthew was named a finalist for the Environmental Photographer of the Year Awards and his work was featured internationally through media outlets including BBC Earth, New Scientist Magazine, and the Royal Geographical Society's Gallery Exhibition in London (among others). His work has taken him across the US, Italy, Iceland, Sri Lanka, British Columbia, Ecuador, and more. Matthew's goal as a conservationist and documentarian is to produce imagery and narratives that illuminate, illustrate, educate, and inspire people around the world. He collaborates with Canon USA in his professional endeavors including expeditions, workshops, speaking engagements, and more.



[Backcountry Journeys](#) **Are DSLRs Finally Dead?**

by [Keenan Hursh](#)

Just like every industry, the world of photography is constantly evolving and in a state of motion. New technologies are frequently being released, many of which have dramatic implications on the entire industry, and companies are always competing with one another to release superior products. Because of this, we're constantly being introduced to exciting new technologies and, as photographers, we're constantly adapting and changing to keep up with these trends.

Arguably, the most significant shift or change in the photography industry over the last several decades has been the introduction of mirrorless cameras. In today's article, we'll take a deep dive into the current state of the digital camera market, explore the ascendancy of mirrorless cameras, and confront the big question: Are DSLRs finally dead?

Let's get right into it!

[The Evolution of Digital Photography](#)

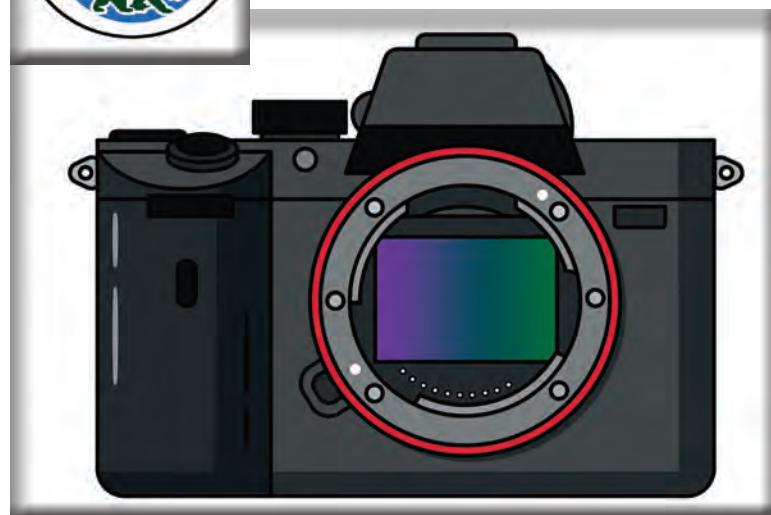
In the dynamic realm of digital photography, the landscape is ever-changing, with innovations constantly reshaping the way we capture the world around us. For decades, DSLRs stood as the stalwarts of the industry, embodying reliability, image quality, and versatility. These cameras were the premiere choice for a vast majority of photographers from amateurs to professionals. DSLRs were reliable, robust, efficient, and produced very high-quality and high-resolution images.

However, with the emergence of mirrorless technology, the proverbial torch is inevitably being passed to a new generation of cameras. DSLRs enjoyed the limelight for quite some time and more than served their purpose, but just like anything their time just might be coming to an end.

[The Reign of DSLRs: A Legacy in Photography](#)

Before we examine the rise of mirrorless cameras, it's essential to acknowledge the significant contributions of DSLRs to the world of photography. These robust workhorses revolutionized the way images were captured, offering professionals and enthusiasts alike unparalleled image quality, versatility, and reliability. With their crystal-clear optical viewfinders, ergonomic designs, efficient batteries, and a vast array of compatible lenses and accessories, DSLRs became synonymous with photographic excellence.

These cameras were the premier choice for anyone serious about photography and at the time they were the cutting-edge technological advancements in the photography world. I remember getting my very first DSLR camera and being blown away. It was truly a technological marvel in my eyes. But now that I have made the change to a modern mirrorless camera, I view that old DSLR in a



completely new light. It's still an incredible machine but ultimately it simply cannot compete with its replacement.



The Advent of Mirrorless Cameras: A Disruptive Force

The rise of mirrorless cameras represents a paradigm shift in the digital camera market. These new and untested devices were intriguing but there was certainly some skepticism. When they were first released many photographers were hesitant and thought that they would never replace the quality and versatility of DSLRs. Over time, however, many of the skeptics were undoubtedly proven wrong, and slowly but surely a large majority of photographers made the switch.

Unlike their DSLR counterparts, mirrorless cameras got rid of the traditional mirror mechanism altogether, resulting in a more compact and lightweight form factor. Instead of an optical viewfinder, we were introduced to electronic viewfinders allowing us to view data and

changes in settings like never before. Over the last several years, brands like Sony, Canon, and Nikon have fully embraced this disruptive technology, unleashing a wave of innovation that has reshaped the industry landscape.



Advantages of Mirrorless Cameras: A Technological Leap

At the end of the day, Mirrorless cameras offer a myriad of advantages over DSLRs, cementing their status as the new standard in digital photography. Their compact size and lightweight design make them ideal companions for any style of shooting, while electronic viewfinders provide a real-time preview of the captured image. Compatible lenses are often much smaller and lighter than their DSLR counterparts featuring equal if not superior optics. And of course, IBIS or in-body-image-stabilization has allowed photographers to capture images that were impossible in the past. Additionally, advanced autofocus systems and cutting-edge video capabilities further solidify mirrorless cameras as indispensable tools for photographers and filmmakers alike.



The Decline of DSLRs:

A Shift in Market Dynamics

While DSLRs continue to maintain a presence in the digital camera market, their dominance is greatly waning in the face of stiff competition from mirrorless cameras. Many photographers still use DSLRs, and I still have mine as a backup body, but it's safe to say that mirrorless cameras are the future and many companies have proven this with recent actions. Major manufacturers have scaled back production of DSLR bodies in favor of mirrorless offerings, signaling a clear shift in market dynamics. Many of them have stopped manufacturing many of their most popular DSLR offerings altogether. So, it's abundantly clear that the industry is moving to mirrorless but, the question remains: Are DSLRs truly on their deathbed, or do they still have a place in the hearts and hands of photographers?

Exploring the Fate of DSLRs

To answer the question of whether DSLRs are indeed dead, we must consider several factors. While mirrorless cameras have undoubtedly gained traction in recent years, DSLRs still hold some advantages. For example, DSLRs use far less energy and therefore burn through batteries at a significantly slower rate. For photographers heading into the backcountry or embarking on longer adventures, this can be a huge advantage. Another factor to take into consideration is that in general DSLRs also still have a wider array of lenses to choose from. This is simply due to the fact that they have been around for longer and there has been much more time for lens manufacturers to produce more options. Over time I'm confident that mirrorless cameras will have just as many if not more options when it comes to glass. Additionally, some photographers may appreciate the familiarity and ergonomics of DSLR bodies, making them reluctant to make the switch to mirrorless technology.

However, it's important to recognize that the momentum is undeniably in favor of mirrorless cameras. With ongoing advancements in technology and relentless innovation from manufacturers, mirrorless cameras continue to push the boundaries of what's possible in photography and videography. As mirrorless offerings become more refined and feature-rich, the appeal of DSLRs will continue to diminish, eventually relegating them to the annals of photographic history.

So, are DSLRs finally dead? My answer, as of now, is still no. DSLRs are still being used quite frequently and there is a core group of photographers that prefer them to their modern counterparts. They are still very impressive and capable machines and are often a great option for those of us looking to get into photography on a budget. DSLRs aren't quite dead yet but it's clear that they are being used and manufactured less and less. Eventually, they will be a thing of the past but just like film cameras, I'm not sure if they will ever truly die.

Conclusion:

Embracing the Future of Photography

In conclusion, while DSLRs may not be dead just yet, their days as the undisputed champions of the camera world are undoubtedly numbered. The rise of mirrorless cameras represents a seismic shift in the industry, ushering in a new era of innovation and creativity. Whether DSLRs will ultimately fade into obscurity or carve out a niche for themselves in a rapidly evolving landscape remains to be seen. One thing is certain: The future of photography belongs to those who embrace change and innovation. As we look ahead, let us celebrate the rich legacy of DSLRs while eagerly anticipating the limitless possibilities that lie ahead with mirrorless technology.



AUTHOR

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

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

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

You can view Keenan's photography and graphic design work on his website at www.keenanhurshmedia.com.