

Stockton Camera

The Shutter Tripper

October 2025

September Images of the Month



**1st Place - Digital
Wildebeest Migration**
Christine Blue

1st Place - Print
Old Man Storr, Isle of Sky
Sharon McLemore



September 2nd and 3rd Places

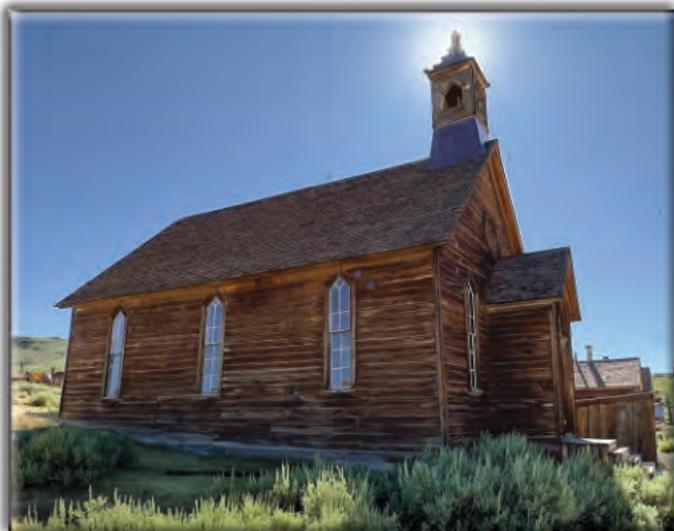
Print and Digital Images



2nd Place - Print
Moody Waterfall
Sharon McLemore



2nd Place - Digital
Glenfinnan, Scotland
Sharon McLemore

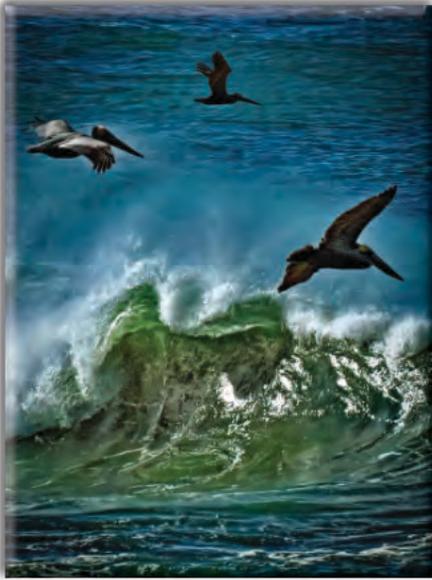


3rd Place - Digital
Methodist Church, Bodie
Craig Smith



3rd Place - Digital
Rivoli Hummingbird High Key
Christine Blue

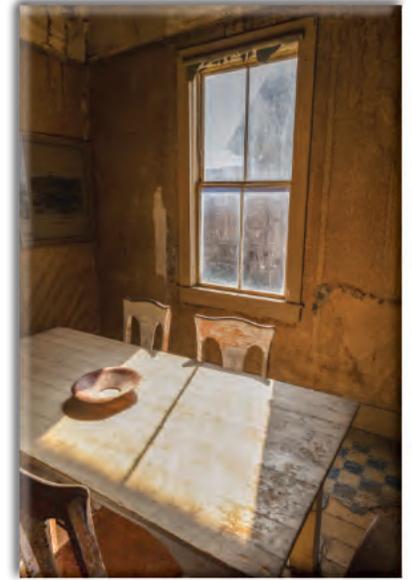
September 10's



**Flying
Over The Ocean**
Em McLaren



**The Maasai
Jumping Dance**
Sharon McLemore



**Saying Grace
the Last Time**
Craig Smith



Snubbed by the Bull
Ron Wetherell



Spot Dragonfly
Dean Taylor



Kamikaze
David Ethier



Seagull Sand Prints
Amy Solensky



Beautiful Mono
Karen Randall



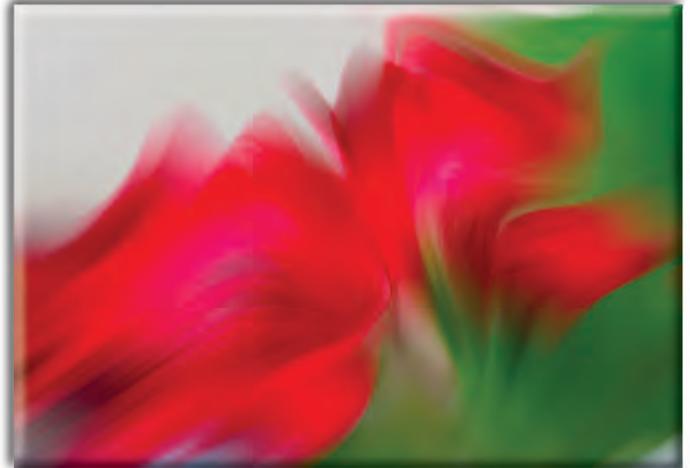
Open Wide
Dean Taylor



**Elephant Group
at the Waterhole**
Sharon McLemore



A Family of Iris
Em McLaren



Peruvian Lily Abstract
Wayne Carlson



Rainbow With an Attitude
Karen Randall



Late Autumn Color
Dean Taylor



Road Blocked Ahead
Ron Wetherell



Fog Wave Breaking
Ken Cawley



Spoons
Wayne Carlson



Minnehaha Falls in Fall
Karen Randall



Ripon Orchards
Em McLaren



Bee on Echium
Christine Blue



Holey Sage
David Ethier



Late Evening on the Range
Ron Wetherell



At The Ready
Amy Solensky



Mt Rainier Marmot
Ken Cawley



Road Blocked Ahead
Ron Wetherell



High Desert Rain Storm
Dean Taylor



Fawn Mule Deer at Lodi Lake
Craig Smith

Sandhill Crane

Photography Opportunity

Woodbridge Ecological Reserve

Wednesday, October 8, 2025, 5:00 pm - Dark
7730 W Woodbridge Rd, Lodi, CA 95242

The Stockton Camera Club again has the opportunity to photograph Sandhill Cranes as they come into roost. We will meet at the North parking lot of the Woodbridge Ecological Reserve (WER), also known as the Isenberg Sandhill Crane Reserve. We will then caravan into the Crane Viewing Shelter. We can have a total of 20 people come but, have a limit of 10 tripods.



Members of the Stockton Camera Club will have first priority to sign up. Spots for members of other Clubs and the public will be available on a first come first serve basis. To sign up, or for more information, contact: Doug Ridgway, doug_flyfisher@yahoo.com, (209) 617-7050.

Crane Tour Details

The Woodbridge Ecological Reserve is divided into two parcels, known as the South unit and North unit. We will meet at 5:00pm, at the North Parking Lot, where your docent guides, Doug and Heide, meet you and give a presentation. We will then caravan into the North site. It's suggested that you bring your longest and a wide angle lens for your camera(s). If you aren't doing photography, though not essential, bring your binoculars and/or spotting scopes for up-close viewing. But, you should be able to enjoy the Cranes with unaided eyes.

While there is no charge for this tour, a donation to the Lodi Sandhill Crane Association would be greatly appreciated. There will be envelopes available for your donation.

Everyone, over 16, will be required to have a State Lands Pass, www.wildlife.ca.gov/licensing/lands-pass, unless you have a Hunting or Fishing License.

ADA-compliant permanent toilets are available, at both the North and South units. Tours usually conclude a half hour after sunset as the Cranes stop coming in and it gets too dark to photograph. The Crane Viewing Shelter will allow us to be hidden from the incoming birds. The Cranes, generally, start to fly-in right before dusk.

Photographing Sandhill Cranes will be the focus of this tour but, there is the very real possibility of photographing other wildlife too. A wide lens will be helpful for the possibility of photographing the sun setting behind Mt. Diablo.

Directions to North Parking Lot (starting point for CDFW docent-led crane tours):

From Sacramento, take Interstate 5 south exit on Peltier Road. Turn left under I-5 to the frontage road which is Thornton Road. Turn right (south) on Thornton Road and travel south 2 miles to Woodbridge Road. Look for sign "Phil & Marilyn Isenberg Sandhill Crane Reserve." Turn right (west) on Woodbridge Road and continue 2 miles to a parking lot on right side of road. The tour will begin here with docent introduction.

From Lodi, SF Bay Area via Hwy 12, Stockton or Los Angeles head north on Interstate 5 and exit on Turner Road. Go left (north) on frontage road which is Thornton Road 1 mile to Woodbridge Road. Look for sign "Phil & Marilyn Isenberg Sandhill Crane Reserve." Turn left (west) on Woodbridge Road and continue 2 miles to a parking lot on right side of road. The tour will begin here with docent introduction.

Stockton Camera Club September Meeting Minutes

Dean opened the meeting by letting us know that Stan Sogsti is in the hospital with a very serious condition. Dean didn't know all the details, but we need to keep Stan and Joanne in our prayers and thoughts.

Em McLaren is also suffering with some serious health issues and was unable to attend the meeting. She also needs our thoughts and prayers. Here's wishing you all a speedy recovery.

Visitors: We did have two visitors, Rick Jorgenson and John Holbrook. Both seemed very interested in the Camera Club.

There was a discussion regarding the recent trip to the Filoli Gardens. Six members attended this outing and hopefully got a few good images.

Amy, Craig & Dean have been talking with the Mexican Heritage Center about club member hanging some of our images in their gallery. There will get further details to share with the club.

Our judge for the month was well known to long time members. Bill Clough a former member and past president of the club. He has since moved on to bigger and better thing with a very successful Sports Photography Business. Always delightful and educational to have Bill judge.

Print Winners:

Sharon McLemore "Old Man Storr, Isle of Sky"
Sharon McLemore "Moody Waterfall"
Craig Smith "Methodist Church, Bodie"

Digital Winners:

Christine Blue "Migration in the Mara"
Sharon McLemore "Glenfinnan, Scotland"
Christine Blue "Rivoli Hummingbird High Key"

Congratulations to all the winners!

The Special Subject for the October competition is **MONOCHROME**.

If there are any corrections or additions to the notes, please let us know. Thank you, Sharon, for taking such great notes! I really appreciate all your help!

Thank You 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. At the top, there is a navigation menu with links for Home, Club, Meetings, Competition, Members, Newsletter, and Contact. Below the menu is a large image of a cave interior with a caption: "3rd Place Digital: Dean Taylor - House on Fire - Bears Ears Natl. Monument". Underneath the image, there is a call to action: "Click to learn more about the Stockton Camera Club the monthly Meetings and Competitions. Click here for [How to Join](#)". Below that, it says "Stockton Camera Club meets at West Lane Blvd on the 3rd Thursday of the month. Please use our [Contact](#) form if you would like further information."

The screenshot shows the meetings page of the Stockton Camera Club website. It features a large image of a building with a red sign, a map of the location, and a list of meeting details. The text includes: "Our next meeting is Thursday March 14th. It will be a [Special Subject](#) meeting with the Special Subject Advisor." Below this, there is a section for "Membership Dues" with a list of dues: "• \$15 for a couple", "• \$5 for an individual", "• \$5 for people under 18". At the bottom, it says "Download the [Membership Dues](#) or on the [Home](#) page."

SCC Officers 2021

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Hospitality Chairperson

Open

Print Competition Chairperson

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Refreshments Chairperson

Open

Shutter Tripper/Educational

Doug Ridgway - 617-7050

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Web Master

Ken Cawley

Email: ken.cawley@comcast.net

President's Message

October, 2025

By Heide Stover

I am in Portland for PSA Photo Festival. I am sorry to see that no one from Stockton showed up. There were a lot of speakers here. Vendors were set up and there is no sales tax here. Fun work shops and tours as well.

Next year the festival will be in Las Vegas.

Hope to see some of you at the Crane tour Doug put together for us.

Heide

A Big Thank You to Our Sponsors!

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2025 Calendar of Events

Wednesday October 8	Woodbridge Ecological Reserve Woodbridge Rd. Lodi, CA	SCC Club Sandhill Crane Trip Contact Doug Ridgway doug_flyfisher@yahoo.com
Thursday October 16	West Lane Bowling Alley Stockton	October General Meeting Special Subject - Monochrome
Thursday November 20	West Lane Bowling Alley Stockton	November General Meeting Special Subject - Prints
Thursday December 18	West Lane Bowling Alley Stockton	December General Meeting Special Subject - Reflections

2026 Calendar of Events

January	TBA	Annual Awards Banquet
Thursday February 19	West Lane Bowling Alley Stockton	February General Meeting Special Subject - Macro
Thursday March 19	West Lane Bowling Alley Stockton	March General Meeting Special Subject - Water in an Form
April	TBA	April Workshop/Photo Opportunity
Thursday May 15	West Lane Bowling Alley Stockton	May General Meeting Special Subject - Geometric Shapes
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 - A Series of 3 Images, in One Photo, Which Tells a Story

Stockton Camera Club September 2025 Monthly Meeting

The 2025 SCC Thursday July 17th competition meetings was held in person at the bowling Alley.

1st place print: Coleus Abstract by Wayne Carlson
 2nd place print: Just Before Sunset At The Pond by Ron Wetherell
 3rd place print: Cathedral In Black and White by Doug Ridgway
 1st place digital: Shipped Wrecked by Karen Randall
 2nd place digital: Autumn Leaf Panel by Dean Taylor
 3rd place digital: Floral by Ken Cawley

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
Craig Smith	228	178	50	38	38	38	37	38	39	0	0	0
Wayne Carlson	226	152	36	37	35	37	39	39	39	0	0	0
Amy Solensky	220	172	48	39	34	36	33	39	39	0	0	0
Karen Randall	191	153	38	0	36	38	38	40	39	0	0	0
Ken Cawley	185	138	47	37	33	37	0	40	38	0	0	0
Christine Blue	155	87	30	40	38	38	0	0	39	0	0	0
Doug Ridgway	148	112	38	37	37	34	0	40	0	0	0	0
David Ethier	107	78	29	0	0	36	0	34	37	0	0	0
Denise Hahstead	54	45	9	0	35	0	0	19	0	0	0	0
Joan Erreca	0	0	0	0	0	0	0	0	0	0	0	0
Heide Stover	0	0	0	0	0	0	0	0	0	0	0	0
Trey Steinhart	0	0	0	0	0	0	0	0	0	0	0	0
Peter Sust	0	0	0	0	0	0	0	0	0	0	0	0
Doug Gilham	0	0	0	0	0	0	0	0	0	0	0	0
	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Sharon McLemore	225	177	48	35	34	39	38	40	39	0	0	0
Em McLaren	223	175	47	35	37	39	35	38	39	0	0	0
Ron Wetherell	221	184	37	39	38	29	38	38	39	0	0	0
Dean Taylor	217	182	46	38	38	39	37	36	29	0	0	0
Joanne Sogsti	188	147	39	38	39	35	36	40	0	0	0	0
Debra Goins	0	0	0	0	0	0	0	0	0	0	0	0

2025 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

How to See in Monochrome and Create Good Black and White Images

by [Darlene Hildebrandt](#)

What makes a good black and white photo? How do you know when to convert an image to black and white, and when to keep it in color? Is it best to shoot in monochrome mode or convert later on the computer?

These are all questions I get asked frequently. So here are a 7 tips to help you sort out when to shoot black and white, when to convert from color, and what to look for to create more dynamic black and white images.



#1 – Look for scenes with good contrast

Black and white images look best with a lot of contrast. Often when I convert a color image to black and white, I add [contrast and clarity](#), boost the curve, push the white/black sliders – or a combination of all three. To have the appearance of an image full of depth and richness, you need to have good solid blacks in your image, and pure white. This [article on using the basic sliders](#) may help you, but with black and white I take it even a step further.



Color version of a shot of NYC taken at midday.



Black and white version with the contrast pumped up to make it more dramatic.
Even midday lighting can work well in black and white



Like the cityscape of New York City above, even when shooting in the normally harsh lighting conditions of midday, you can capture great black and white images. Look for contrast on buildings (with one side in the light, one side in shadow), texture, and shadows. Do not be afraid of [shadows in your images](#), especially in black and white photography. The lack of shadows is what can make your black and white images look drab and flat.

Another example of a shot done in bright sunlight. The direction of light provides good texture on the statue and the darkened sky provides drama. Neither is right or wrong, it's all about what you want to show.



Color shot of sand dunes in the Sahara desert. This image works well in both color and black and white.



You don't get the golden feeling of the sun on the sand here, but rather a completely different mood.

#2 – Convert to black and white when color is distracting

Sometimes it's best to convert to black and white (or shoot in monochrome mode) when color in the image is distracting in some way. Maybe there is something in the background that's brightly colored and drawing attention. Or maybe the subject itself is a color that isn't appealing. This is a good time to do a black and white conversion.



This red brick wall wasn't showing the texture as much as I wanted in color. The red is just too overpowering.



Black and white simplified the image to match more of my vision for the shot. For me, it was about the shadow and texture, not color.



Same issue with this lovely Peruvian lady. Her red shawl and outfit are great but I wanted the focus to be on her face and her character. I think that shows more in the black and white version. Or the white balance is off and can't be fixed.

Perhaps there is a mixture of light sources such as daylight, fluorescent, and tungsten. That will make a mess of the [white balance](#), and sometimes it's impossible to correct. Such was the case of this image show in Las Vegas below.

Another Vegas image. This interior just feels too busy to me in color. It's overpowering and doesn't give me the look of opulence I was going for. To me, this feels more like an old-time fancy cigar bar or saloon. That's what I wanted!



The different colored lights being projected here are impossible to balance. If you like this look it's all good, ...



if you don't, though . . . Converting to black and white makes this scene feel less "Disneyland" to me and more real.



#3 – Use black and white to create a mood

Black and white photography can be a bit nostalgic, dramatic, and moody. Use that to your advantage. My background is in the darkroom, processing my own black and white film and making my own prints by hand. It's tactile and while doing black and white now is less so, I still love the mood it can create. You can transform an ordinary scene or object into something dramatic just by converting to black and white.

Now in the black and white version, doesn't this feel more timeless to you? Like this could have been taken 50, or 100 years ago?



Modern shot of a camel in the desert. Great side light produced some really nice texture on his fur.



The contrast in the image was begging for black and white treatment, or so I thought!



I loved this abandoned old boat in Peru with the birds roosting on it, but the lighting was dull and for me it leaves the image lacking something.



Add a black and white conversion, and a split tone to add a tint of color and voila! Moody, spooky, ghost ship!



This image of a mosque in Casablanca, Morocco has very little color to begin with and lots of contrast. Good candidate for b/w.



Black and white adds to the mood already present here.



#4 – Shoot in black and white to help you see light better

If you have trouble seeing the direction of light and how it works with your subject when you are shooting – try putting your camera into Monochrome Mode. If you shoot in RAW format you still retain all the color information if you decide to use it later. But what it does it allows you to see the preview on your camera’s LCD screen in black and white. That means all you will see are tones, light and dark. Invariably, if you shoot this way for a length of time, it will help you “see” the light better.

The black and white with a split-tone in sepia (browns), transforms this image of a blacksmith into an antique looking photo.

For more on this topic, try this challenge: [Monthly Challenge – Shoot in Monochrome Learn to See Light](#). The challenge is over now but the lesson is still there to be learned. [Read Next: How to Create a Hollywood Style Black and White Portrait](#)



Images like the one on the left can be tricky to see the direction of light and where it is falling on the subject. Notice how in black and white that's easier? This photo was ALL about the light!



The Parthenon in Rome is amazing and the light even more so. I got a crink in my neck looking up at the hole in the dome for so long. But I was fixated on this light – look at it! Can you see it?

#5 – Convert to black and white on the computer for more control

Having said the last point about shooting in Monochrome Mode, so why not just shoot that way and leave it in black and white? The reason is that when you pull it into Lightroom or Photoshop you still have all the color information to play with. That means you can selectively darken or lighten certain tones in your image, such as darken all blues (darken the sky) or lighten yellow and orange tones (lighten skin tones). That gives you a lot more control over the final look of your black and white image.



See how the light comes in between each opening in the arches here? Look at the ground, can you see the shadows?



By converting this image to black and white in Lightroom I could darken his blue robe and lighten the orange sand and his face. Otherwise, in a pure desaturation mode they'd be the same tone.

Because I shot in RAW and processed in Lightroom, I can control how the blue sky and yellow building reproduce in black and white in this shot. I will cover this subject in more detail in a future video tutorial!

#6 – What subjects work well in black and white

Another question I get is, “Are some subjects just better suited to black and white?” Well – yes! And some work well in both, so that leaves it up to you and your artistic vision to make the call.



Some subjects that can, and often work well and black and white include (there are of course others, this is just a few that come to mind):

Portraits



Fuji X-T1 shot in low light at ISO 1250, f/5 at 1/6th with a 32mm lens. B/W conversion in Lightroom CC.



Berber girl in Morocco.

Architecture



Street photography



Characters (performers)
Antique subjects like old car



Flowers (this one can go either way)
Shadows



Things with lots of texture



Silhouettes



Details



The color really isn't needed here to see what's going on. It neither adds nor takes away from the subject and the story.



Subjects that haven't got much color anyway

The subject for me here was the light. The faint color was irrelevant so I got rid of it.



This one I like in both color and black and white but the mood and feel changes.



This is inside an all white church. Not much color here and it just looks dirty. So . . .

#7 Which work better in color?

While there is no hard and fast rule, some things generally work better in color such as:

Sunrise/sunset



Just not the same is it?

Landscape (but not always, think Ansel Adams!)

Flowers (but can also look great in b/w)



Food (gray meat is generally not a good or appetizing thing)

Neon



When a colorful object is the subject



The stained glass is lost in black and white and I played with the tones and couldn't make them all look different, separate.



Blue City just isn't the same in gray tones!



The colors ARE the subject here.



The soft pink tones of the sand in predawn light are lost in black and white.

Fireworks



Conclusion

Hopefully, that gives you some idea of when to shoot in black and white, and what subjects or scenes work well in monochrome. Please share your black and white shots in the comments below, and if you have any questions – ask away!

Cheers,

Darlene

About Darlene Hildebrandt



Darlene is an educator who teaches aspiring amateurs and hobbyists how to improve their skills through her articles here on Digital Photo Mentor, her [beginner photography course](#), and [private tutoring lessons](#). To help you at whatever level you're at she has two email mini-courses. Sign up for her [free beginner OR portrait photography email mini-course](#). Or get both, no charge!