

Stockton Camera

The Shutter Tripper

November 2025

October Images of the Month



**1st Place - Digital
Must be the Best Water
in the Pond
Ron Wetherell**



**1st Place - Prints
Forgotten 37 Chevy
Craig Smith**



September 2nd and 3rd Places

Print and Digital Images



2nd Place - Print
Moody Waterfall
Craig Smith



2nd Place - Digital
Tranquill Evening
Karen Randall



3rd Place - Print
Three Hole Point Sea Arch
Craig Smith



3rd Place - Digital
Light at the End of the Tunnel
Karen Randall

October 10's



Peacock Feather
Abstract
(Wet Cyanotype)
Christine Blue



Butterfly
Paul Engelman



Doc
David Ethier



Wilting Rose
Ken Cawley



Staircase Globe
Dean Taylor



Flower Burst
Em McLaren



Intertwined
David Ethier



Milford Sound Waterfall Lace
Ken Cawley



Shutterbug
Christine Blue



Cowboy With Lasso
Sharon McLemore



**There's Gold in Them
There Hills**



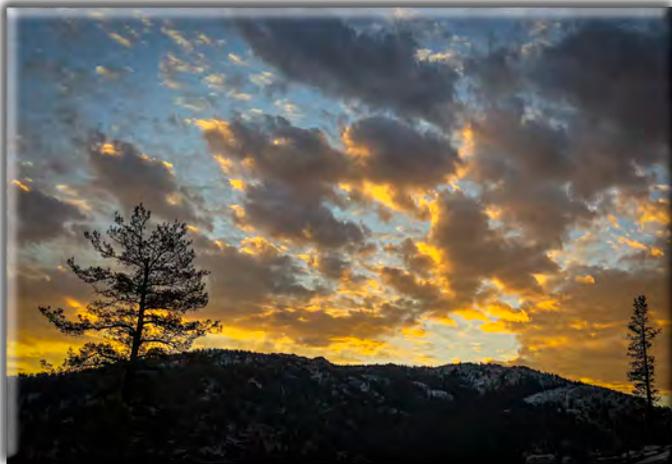
Passion Flower
Em McLaren



Untouchable
Amy Solensky



Preston Castle
Ron Wetherell



Sunrise at Mosquito Lake
Craig Smith



Dried Mud Design
Dean Taylor



**Boston Architecture
Old and New**
Dean Taylor



**Grey Crowned Crane Pair
with Chicks**
Sharon McLemore



My Neighbors Hot Rod
Wayne Carlson



If Souls Could Speak
Amy Solensky



Kitchen at Preston Castle
Ron Wetherell



A Bit of Baklava
Amy Solensky



Resting Buddha
Dean Taylor



Aspen Grove
Karen Randall

Stockton Camera Club

October Meeting Minutes

Dean opened the meeting and introduced our new member Rick Jorgenson Jorgie1964@gmail.com. Please include his email address in any new club communications. Also, had another member, Stephanie Dean, stephanie.dean@gmail.com, join at the end of the Meeting. We welcome you and hope to see some of your images soon.

Sharon shared the latest on Em's condition. She is starting a new treatment and hopes to be able to join us soon.

What a surprise to see Stan and Joanne Sogsti in attendance. We are glad to see him doing better and able to attend meetings.

Various upcoming opportunities to show off the club's work. Dean mentioned Expression Show put on by the Tracy Art League and The In Focus Art Show in Columbia. If you are interested in either of these shows, please contact Dean.

There was a further discussion of having a show at the Mexican Heritage Center. A group of the members are planning a trip to the Museum and getting further information.

Doug Ridgway suggested offering a class on time lapse photography. Let him know if you are interested.

Dean introduced our judge for the month, Mike Hodges. He is a member of the Tracy Camera Club and is new to judging. We thank him for his time and comments and he did a great job of evaluating our images.

Print Winners:

Craig Smith "Forgotten 37 Chevy"
Craig Smith "Starlight – Star Bright"
Doug Ridgway "Three Hole Point, Sea Arch"

Digital Winners:

Ron Wetherall "Must be the Best Water in the Pond"
Karen Randall "Tranquil Evening"
Karen Randall "Light at the End of the Tunnel"

Congratulations to all the winners!

November meeting is Prints only.

If there are any corrections or additions to the notes, please let us know.

Thank You!

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. The main heading is "Home". Below it, a paragraph describes the club's purpose: "The Stockton Camera Club in Stockton, CA is for anyone who loves photography, wants to learn more about photography, and wants to improve their skills. The club welcomes photographers of all skill levels from beginners to professionals. Most months we have image competition meetings. Other months the club provides learning workshops revolving around photography and image editing tools such as Photoshop and Lightroom. The club also regularly schedules photography field trips to picturesque places." Below this is a section titled "Recent Monthly Competition Images" featuring a large photograph of a cave interior with layered rock formations. A caption below the photo reads "3rd Place Digital: Dean Taylor - House on Fire - Bears Ears Natl. Monument". At the bottom of the page, there are links for "Meetings and Competitions", "How to Join", and "Contact" information.

The screenshot shows the "Meetings" page of the Stockton Camera Club website. The page features a large photograph of the West Lane Bowl building. Below the photo, there is a text box that reads: "We meet most months on the 3rd Thursday of the month in the Banquet room at West Lane Bowl at 8:30 p.m. West Lane Bowl is located at 3900 West Lane, Stockton, CA 95204. Our next meeting is Thursday March 21st. It will be a Special Subject meeting with the Special Subject: Abstracts." To the right of the text is a map showing the location of West Lane Bowl. Below the text and map, there is a section titled "Membership Dues" which lists the following: "Yearly dues are as follows: \$30 for a couple, \$15 for an individual, \$5 for people under 18." It also states that dues are paid at the December meeting, February meeting, or at time of joining, and provides links to download the "Membership Form" or the " dues page".

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

Email: 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

Ken Cawley

Email: ken.cawley@comcast.net

President's Message

October, 2025

By Heide Stover

So sorry I missed the meeting again. As I was getting ready to head out I managed to fall again.

I have not had any volunteers for board positions.

The new slate usually gets voted on in December and is installed at our year end banquet in January.

Heide

A Big Thank You to Our Sponsors!

182 West Adams Street

(On the Miracle Mile

Across From The Valley Brew)

Stockton, CA 95204-5338

Phone: 209-464-2299/Fax: 209-464-9229

Phone: 209-464-2299/Fax: 209-464-9229

www.ulmerphoto.com

Email: Ulmerphoto@aol.com



2025 Calendar of Events

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

**2025 Competition Standings
Congratulations to the winner!!!**

**The 2025 SCC Thursday October 16th competition meetings was held in person at the
West Lane Bowling Alley.**

**1st place print: Forgotten '37 Chevy by Craig Smith
2nd place print: Star Light Star Bright by Craig Smith
3rd place print: Three Hole Point, Sea Arch by Doug Ridgway**

**1st place digital: Must Be The Best Water In The Pond by Ron Wetherell
2nd place digital: Tranquil Evening by Karen Randall
3rd place digital: Light at the end of the Tunnel by Karen Randall**

Please check out the website <http://www.stockton-cameraclub.com>

Class AA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Craig Smith	267	207	60	38	38	38	37	38	39	39	0	0
Wayne Carlson	262	208	54	37	35	37	39	39	39	36	0	0
Amy Solensky	258	200	58	39	34	36	33	39	39	38	0	0
Karen Randall	231	183	48	0	36	38	38	40	39	40	0	0
Doug Ridgway	222	140	47	37	37	34	0	40	37	37	0	0
Ken Cawley	222	165	57	37	33	37	0	40	38	37	0	0
Christine Blue	193	115	40	40	38	38	0	0	39	38	0	0
David Ethier	145	106	39	0	0	36	0	34	37	38	0	0
Denise Hahstead	54	45	9	0	35	0	0	19	0	0	0	0
Suzanna Emry	18	18	0	0	0	0	0	0	0	18	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		
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	
Dean Taylor	268	212	56	38	38	39	37	36	40	40	0	0
Sharon McLemore	262	204	58	35	34	39	38	40	39	37	0	0
Joanne Sogsti	260	202	56	38	39	35	36	40	37	35	0	0
Ron Wetherell	260	213	47	39	38	29	38	38	39	39	0	0
Em McLaren	259	203	55	35	37	39	35	38	39	36	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



Printing Your Photographs, Part 1: Field Technique

By [Joshua Cripps](#)

A beautiful print starts when you press the shutter button.

Printing is one of the most important parts of photography. As beautiful as the displays of our computer monitors are, they just can't compare to a physical print. For me, turning a bunch of digital pixels into something physical that I can touch makes the photograph so much more real. It brings things full circle when a real moment I experienced and captured with my camera is transformed back into something real that other people can experience. The emotional connection you feel with a print is so much stronger than with a digital display that it's something I believe every photographer should experience.

But printing has a flip side: because a print is real, it can't be changed. Once it comes out of the printer, you can no longer tweak the colors, contrast, and sharpness. It's permanent, and that finality can feel intimidating. There's a sense that everything has to be perfect before you can pull the trigger on a print, and the fear of the print not living up to those expectations of perfection stops so many of us from doing it.

So in this series of articles I will provide the best practices that I've learned over the past two years of printing for my gallery. I'll cover the concepts and processes that have helped me get over my fear of printing, and that have helped me produce prints up to 8 feet wide that completely exceed my expectations, and fill me with awe and joy.



The first step in creating a great print is having great camera technique

Before I print any photo I inspect the print file at 100% magnification on my computer to look for dust spots or other imperfections. When I first started doing this I was dismayed to see that far too many of my photos also showed sloppy camera technique, like slightly soft or out of focus areas, motion blur from shooting hand held, or blown out highlights or clipped shadows. Strangely, I saw more problems in newer photos than older photos, and I realized that as camera technology improved, all of the technological advancements that were designed to make shooting easier (like in-body stabilization) were actually making me lazier as a photographer.

It was a great reminder that if something is worth shooting, it's worth shooting right. If your goal is to shoot for print, then you should take the time to ensure your technique is flawless. Since then, I have put more emphasis on my camera technique, and my prints have improved noticeably as a result.

Here are the things in terms of shooting technique that I've found make the biggest differences in the quality of your print files:

Use a Tripod

By far the most important thing is to put your camera on a tripod. Handheld shooting with image stabilization is fine when you're trying to establish an initial composition or conditions are extremely fleeting and you need to shoot fast. But otherwise, being on a tripod allows you to create the highest quality possible shots. Not just because you can eliminate camera shake or shoot longer shutter speeds in low light, but also because it makes you more deliberate. You can refine your composition much more intentionally and ensure every part of your photo is exactly as you want it.

Don't Touch the Camera

In addition to the tripod, make sure you are using a remote shutter release, the self timer, or mirror up mode in order to eliminate the shake that comes from pressing the shutter button or any internal movement in the camera (like the mirror or shutter moving). This will ensure you don't have any fuzzy areas in your photos from the camera itself moving around.

Critical Focus and Depth of Field

One of the most painful feelings in photography is finding an amazing scene, composing a perfect frame, dialing in a great exposure, and shooting the photo, only to discover when you get home that your photo was out of focus. I've found the most reliable method of getting razor sharp focus is to magnify the image to 100% in Live View, then use manual or autofocus to make sure the details are as sharp as possible. And any time you recompose, or change your focal length, you should refocus. Also make sure you understand Depth of Field and choose your f-stop to be appropriate for your composition.



Shutter Speed

Anytime you are shooting anything moving, shutter speed becomes an incredibly important artistic concern. Take the time to understand the movement in your frame and choose a shutter speed to complement it. Most objects look best either frozen in place, or with enough motion that it looks deliberate (like a flowing wave). When you aren't paying enough attention to the movement in your scene, motion in your photo can become a distraction. For example, if you have a single flower moving around in the wind while everything else in the frame is sharp.

Proper Exposure

In terms of producing clean, noise-free files, there is no factor more important than getting a high quality exposure. Generally speaking, the brighter your raw file is, the cleaner it will be, especially if you do any extensive

post processing. Just avoid blowing out your highlights.

Bracketing

In high-contrast scenes (like shooting directly toward the sun), you may be forced to dramatically underexpose most of your scene in order not to clip your highlights. In this situation, bracketing is an amazing tool to allow you to create a high quality image in post. I recommend shooting 2-3 bracketed shots, to cover a 2-4 stop exposure change. For a full article on this, [click here](#).

Use High Quality Lenses

Lens choice can make a big difference in the quality of your print files, especially in the detail near the edges of your frame. 12 years ago when I switched from budget lenses to professional quality ones, I couldn't believe how much it improved the fine detail of my images. Yes, it hurt my wallet to splash out on those higher-end lenses, but the photo quality for print was well worth it. Thankfully most modern lenses, even entry-level ones, are incredibly sharp and this isn't something we have to worry too much about anymore.

Use a High Megapixel Camera (Optional)

I debated adding this option. Obviously, high quality, sharp lenses and higher resolution cameras will allow you to show more detail in your photos, but that doesn't necessarily mean that your photos will be better. In my gallery I have images displayed that I shot with a 16-mp camera all the way up to my current 46-mp Nikon. And although some people do mention the level of detail in my large prints, not a single person who has ever purchased a print has asked me how many megapixels my camera is. That being said, I personally wouldn't try printing an 8-foot wide print from a 16-mp camera, but if you aren't planning to ever print larger than 24"x36", resolution is less of an issue than the rest of your camera technique.

These are the shooting and field techniques that I've found make the biggest difference in the technical quality of my print files. Do you have a favorite thing you do in the field to improve the technical quality of your images? Let everyone know down in the comments!

In the next article I'll be discussing choosing which photos to print and print media. Then we'll get into processing for print, proofing, and so much more. Stay tuned!

Joshua



**JOSHUA
CRIPPS**
PHOTOGRAPHY

Printing Your Photographs, Part 2: Choosing Which Photos to Print

By *Joshua Cripps*

It's all about creating that emotional connection

So you've got a computer full of stunningly beautiful, technically dialed-in photographs. They're gorgeous, make your friends ooh and ahh, and get tons of likes on social media. It's time to think about making some prints! But which ones do you choose?

Since none of us have infinite time or wall space, choosing which photos get turned into physical prints is an important decision. In fact, when I was opening my gallery, it was probably the hardest decision I had to make: I only had enough wall space for 19 prints. So which 19 photos out of the thousands in my portfolio should I pick??

I wasn't sure what to do, so I went a three-pronged approach: I chose 1/3 of the prints from my personal favorite shots, 1/3 from popular places in the Eastern Sierra, and 1/3 from my most popular shots on social media. When the crate full of prints arrived from the print maker a few weeks later, I was surprised: some of the prints gave me a visceral reaction that transported me back to the moment of the photo. And other prints, well, didn't.

In the two years since then I've learned why that is: the prints that I most love to stand in front of, as well as the prints that generate the most conversations here in the gallery, they all have something in common with those first prints that were so visceral: it's not that they are my prettiest photos, my "best" photos, or even my most popular photos, it's that they all create a strong emotional connection with the viewer. And that's the secret to choosing which photos to print: print the photos that make you feel the most. Print the photos that transport you back to the moment, and make you vividly remember what you were thinking and feeling when you pushed the shutter.



Although virtually every single photo looks better as a print than on your computer monitor, not all prints will create a strong emotional connection. For example, take these mud cracks in Death Valley. The patterns, light, and color are certainly evocative and beautiful. But when I look at the image I don't remember anything about what I was experiencing when I took it. Without looking at the metadata, I don't remember when I took it, or even exactly where. I don't recall if it was a warm day, if I was hungry, tired, excited, happy, sad, or anything else. All I have are some general memories about standing on the playa watching the sun come up and change the light on the landscape. If I ever made a print of this photo, I bet it would look cool, but I also bet that I would never give it a second glance because it simply doesn't create a strong emotional connection for me.



Compare that to this image of lupines blooming under the rising sun. This particular day, May 14, 2023, is burned deeply into my memory. I had been trying to capture these flowers at sunrise for over a week and the conditions just weren't leading to photos I was happy with. But on this day, as I set off before dawn, I remember being able to smell the lupines from miles away as I drove up the road toward them. When I got on location, I was originally photographing in a different direction when I noticed dappled light striking the landscape. I turned around to see what was causing the intermittent shadows and nearly jumped out of my skin when I saw the beams of light erupting from the rising sun. I instantly knew I wanted to frame the sunbeams with a symmetric curve of flowers and I remember the adrenaline rush as I dashed

around the area looking for just the right set of bushes. I remember holding my breath as I focused and composed, and I remember the pure joy rushing through my body as I marveled at the beauty of the scene. I'm feeling all those same things as I write this, and you better believe I relive that moment every time I stare at the 40" x 60" print I have of this photo hanging directly in front of my desk in the gallery. It puts a smile on my face every time.

So again, when you are deciding which photos to print, I urge you to prioritize the ones that make you feel something.

Creating Prints for Others or For Sale

If you are creating prints for others, this advice is just as true. People only buy prints that they feel an emotional connection to. That emotional connection can be formed from many parts, including:



- The location of the photo. Is it a favorite place of theirs? Somewhere they visited as a kid, or the place they got engaged?
- The conditions in the photo. I have dozens of photos of Mt Whitney, but my best selling one is dark and dramatic, with a sky full of moody clouds. It turns out that for many people who have hiked Mt Whitney, the High Sierra Trail, or the John Muir Trail, they spend a lot of times dealing with thunderstorms. Meaning that moody conditions are extremely evocative of their experience, and thus they are drawn to this particular print.
- The mood of the photo. Does it create a sense of peace, excitement, wonder?
- The story behind the photo. People love to know that a photo they are drawn to is special. The more

unique the story behind your image is, the more people will feel connected to it.

- Their connection to you as the artist. What do you have in common with them that you can connect over? What makes you unique as an artist that people feel drawn to? Is it your style, your approach, your philosophy?

All of these things go into the emotional connect people will feel when they look at your work. So when you are thinking about which photos to print, give some thought to these ideas.

Hopefully at this point you have a good idea about which photos of yours would make good prints. Now you just have to decided which print medium to use, which size to print at, and then prep your file for printing. Which is exactly what we'll be talking about in the next article.



**JOSHUA
CRIPPS**
PHOTOGRAPHY

Printing Your Photographs, Part 3: Choosing a Print Medium and Size By *Joshua Cripps*

Learn how to select the right medium and size for your print

Once you have a photograph you want to turn into a print, the next step is deciding HOW to print it. The sheer number of choices for print media, finishes, and sizes can be overwhelming. In this article I will breakdown the main options to help you decide what's right for you.



Choosing a Print Medium

In my view, as of 2025 there are four main options when it comes to print media: Paper, Canvas, Metal, and Acrylic. Each offer a unique impression, distinct pros and cons, quirks and pricing. Let me break it down:

Overall Impression	Elegant and timeless. The classic look.	Painterly, soft, contemporary.	High impact, vivid, and striking.	High Impact, vivid, and striking.
Pros	There are many different paper types to suit any image, from subtle to high impact. Inexpensive. Can print at home. Extremely high color and detail reproduction. 60 year+ lifetime.	Inexpensive to produce, can be ordered easily online, arrives ready to hang.	Extremely vibrant prints which seem to glow with their own light. 60 year+ lifetime. Waterproof and scratch resistant. Arrives ready to hang.	Extremely vibrant prints with the absolute highest level of detail and clarity. 60 year+ lifetime. Arrives ready to hang.
Cons	Requires framing, which adds complexity and cost. When framed, glass can obscure the print.	Doesn't reproduce fine detail very well, can easily be scuffed and damaged. Lower lifetime, depending on how it's printed.	Can be difficult to accurately color profile and proof.	Extremely expensive to produce, can warp if not produced correctly, acrylic front can scratch easily.
Cost	Low initially, but framing requires a high cost on the backend before you can hang it.	Low.	Medium, on par or slightly cheaper than framing a paper print.	Very high, 1.5x - 2x cost compared to a dye sub metal print
Quirks	There are many different paper types, from matte to lustre to glossy to metallic to pearl, each suiting a different type of photo. This can require a lot of experimentation until you find a paper that works for you and your work. But since you can buy a photo printer for your home, the process of proofing, experimenting, and printing can be a lot more fun, and offer a lot more control than other print styles.	None really. What you see is what you get with canvas. Just make sure whoever is doing the printing is using archival inks and canvas.	Due to the way they are manufactured, metal prints are extremely difficult to accurately color profile. Which means soft proofing generally doesn't work and you need to rely on hard proofs. This can make the proofing process tedious.	When doing acrylic facemount prints you need to choose a paper type (I HIGHLY recommend Fuji Pearl), an acrylic type (TruLife is the best), a backing material (acrylic is the best, not a backing board), and sometimes even an adhesive. If you pick anything less than the best materials, your print runs the risk of warping, delaminating, or getting scratched. If you're going to spend the money on an acrylic, go in whole hog.
Best For	Any and all types of prints.	Softer, more painterly images. Printing large on a budget	High impact images with lots of color, detail, and contrast.	High impact images with lots of color, detail, and contrast.



What Kind of Prints do I Make?

Here at The Mt Whitney Gallery, I exclusively produce dye-sub metal prints because my photographic style (lots of light, color, detail, and contrast) suits these types of prints. If I was displaying softer images when less contrast, color, and detail, I would be tempted to use a more traditional framed paper print.

The dye-sub metal prints are extremely vivid and impactful. When lit correctly, these prints seem to glow with their own light. Because there is nothing in-between you and the print (no glass or acrylic cover), the images seem incredibly present. Many of the prints in the gallery feel actually three dimensional.

So why not acrylic facemounts?

Acrylic facemount prints arguably have a slight edge over dye-sub metal in terms of detail and clarity. However, the difference is subtle; most people would never notice it. But acrylics are much more expensive to produce, have more quirks, and can be damaged more easily. For me,

those annoyances are not worth the tradeoff to get 1% more print quality.

Not all metal prints are created equally

For years I avoided making dye-sub metal prints because I never saw results I was happy with. Sometimes the colors and details would be significantly different than my print file. But as it turns out, making a beautiful dye-sub metal print is as much an art as it is a science. It requires the printmaker to have a high level of awareness of how a photo will reproduce, and to be able to make subtle tweaks to the print file in order to get the best results. So if you want to get into dye-sub metal prints, my advice is to send the same photo to a few different print makers and ask for a test image to see which one you like the best.

I did this in the months before opening my gallery and ended up falling in love with the prints from [Magna Chrome](#). They make hands down the most beautiful dye-sub metal prints I've ever seen, and they also do framing, which adds a really elegant final touch to the prints. [Magna Chrome](#) also offers a 10% discount to anyone who finds them through me, using the code CRIPPS10.

What Size Print Should You Make?

Big, bigger, BIGGER!! In general my advice is to print your photos as large as you can. I can't even begin to explain how much more emotionally impactful a 6-foot-wide print is compared to a 16" x 24". There are many photos I have here at the gallery that I hesitated to print because I always thought the photo was missing something. "It just doesn't have the same impact looking at it on my screen as it did when I photographed it." It turns out that what these photos were missing was simply being printed BIG. So whenever you can, print large. I suggest you start by thinking about what size print makes you think, "wow, that's pretty big." Then print the next size larger. It's ok if it feels a little scary. Every time I pull the trigger on a 40" x 60" or 48" x 72" for the gallery it's a little scary, but it's always worth it when I unwrap the print and am hit in the stomach by the impact.

This idea of printing large goes doubly for anyone who is trying to sell their prints. Whether you are displaying your work in a gallery, a coffee shop, or an art festival, the more noticeable your prints are, the more likely someone will find an emotional connection with them, and ultimately buy them. On top of this, I've seen time and time again that people will often buy a print in the size a large size if you have one on display, or they'll request a smaller copy of the same image. But the inverse is almost never true: rarely will anyone see a small size print and request a larger one. So if you want to sell larger, more expensive pieces, you should to showcase those.

Printing for your home

But, let's be real. Although printing large is very satisfying, it isn't very practical advice for most people. Very few of us have enough blank wall space in our homes to print as many photos as we'd like as large as they deserve. What I recommend instead is to figure out how big the space is that you have to fill, and print a photo to that size. Make you have some breathing room around the print so it doesn't feel too tight in the space. A few inches on the sides, top, and bottom is sufficient for anything up to about 2 feet wide or tall. Prints that are three to four feet wide need 5-8" of buffer, and anything 5 feet and up should get at least 6-10" of space around it. This is just a rough guide though and your tastes may vary. You can take some painter's tape or a piece of cardboard cut to size to block out different print sizes on your wall to see which one feels best. But before you pull the trigger on an 8-foot-wide print, or even a 2-foot-wide print, I recommend you first create a small test print to ensure that the photo looks the way you intend. We'll talk about proofing, as well as processing for print, in the next article.

To make the best prints, pay attention to processing

In the last article we learned about different print mediums and how they suit different photographs. Once you've selected your photos to print and have an idea of

what you might want to print them on, it's time to begin preparing the file for print. In my view there are four things you need to do specifically when it comes to post-processing in order to end up with the best-looking physical print. Those are:

1. Use a calibrated monitor in a dim room
2. Run your photo through a clean up tool
3. Give your eyes a break
4. Use soft proofing

Let's take a look at each in detail

1) Use a calibrated monitor in a dim room

"I've tried printing a few photos but they always come out so much darker than my monitor and the colors don't look right!"

Does that describe your experience with printing at all?



If you want to create a print that closely resembles the photo you see on your screen, you absolutely must use a calibrated monitor. This ensures that you are seeing accurate colors and brightness in your photos.

First off, you should be using a monitor that has adjustable controls for brightness, color temperature, and gamma. Ideally you also want one that reproduces 100% of the AdobeRGB and sRGB color spaces, as these are the most common color spaces used by printers and print labs.

Once you have a decent monitor, there are two ways you can calibrate it: the quick and dirty method, and the hardware method.

QUICK AND DIRTY METHOD: Using your home photo printer or a print lab, print around 5 photos that each display a variety of colors. Compare those prints to the photos as you see them on your computer, then use your monitor's color and brightness controls to make the monitor look as close to the prints as possible. This process will help your next prints match more closely. I used this technique for years and got surprisingly great results from it.

HARDWARE METHOD: A more accurate method is to use an external calibration device like a DataColor Spyder or Calibrite DisplayPlus. These tools will measure the colors your screen is displaying and compare them to the known standard version of the colors. Then they will create a monitor calibration profile that your computer will use to adjust the colors it displays so that they're as close to ideal as possible. This way when you're editing, it helps ensure that the colors you see will be closely matched to the colors that your printer creates. We will talk more about this proofing process in the next articles.

1) Best practice: edit in a dark room

Not only should you be using a calibrated monitor, but for the best possible results you should be editing in a dim room with consistent, even lighting. This is because the ambient light levels where you are editing will affect your perception of the photos you see on your monitor. For example, if you are editing in a super bright room, you will very likely need to increase the brightness of your monitor so that you can see it better. But this means that your prints may turn out much darker by comparison.

2) Run your photo through a clean up tool

Once you are sure that your monitor is adjusted to calibrated standards, you'll want to make sure your print file is as high quality as possible. I already talked about steps you should take in the field in order to accomplish this, but there are lots of things you can do in post-processing as well to ensure your printed photo looks as clean, detailed, and noise-free as possible.

In 2025, one of the best steps you can take is to run your photo through an AI clean-up tool, such as DxO PureRaw, Topaz DeNoise AI, or even the AI Denoise in Adobe Lightroom and Photoshop. In general, all of these tools do an incredible job of reducing grain and improving detail in your photos.

For some of these tools, like Adobe Denoise and DxO PureRaw, you need to run them at the beginning of your post-processing workflow to create a brand new, ultra-clean raw file. With others, like Topaz, you can use them at the beginning to make a new raw file, or at the end to simply clean up your image and save it as a TIF file.

In any case, I consider this a critical step in the print process.

3) Give your eyes a break

A common pitfall when it comes to printing is to spend endless hours tweaking the photo in post processing before sending it to print. There's a sense that because a print is permanent, the processed photo has to be "perfect" before it can go to the printer. So you start to add a little more saturation there, lift the shadows here, pull down the highlights in the sky, etc. But very soon you find yourself lost in the process, chasing some impossible "ideal," and you can no longer see the forest for the trees. That is to say, you are no longer able to look at your image with an objective eye.

The solution is simple: when you find yourself making endless tweaks to a photo, STOP, and walk away from your computer. Give your eyes and brain time to rest and return to a neutral point. Take at least 10 minutes, or an hour, or even a day. When you return to the computer with fresh eyes you will instantly see whether your photo is looking good or whether it actually does need any final adjustments.

4) Use soft proofing

Finally, because printing IS permanent, it's nice to know what your print will look like before you actually print. Companies like Adobe have developed ways of previewing your photo on your computer in order to simulate what it will look like as a print.

Every printer, paper type, and print medium has something called an ICC Profile, which basically helps us understand how they represent certain colors. For example, different printers use different types of inks, in different shades, densities, and brightnesses. Different papers reflect light in different ways or absorb ink in different ways. Traditional photo prints use a chemical process to create colors and details. So when you tell a printer to print the color red (which can be shown perfectly accurately on a computer monitor), all of these factors affect how that red will actually look in real life. And the ICC profile of these printers and paper are the key to understanding how that translation from the computer to real life will happen.

So once you have finished processing a photo and it looks good to you, you can soft proof the photo using the ICC Profile for your printer and paper/media to get a sense of how the image will look once it's printed. This allows you to then make further tweaks or adjustments so the simulated print looks the way you wish.

Soft proofing is a big topic in its own right, so we will take a more detailed look at how to do it in the next article. Stay tuned!

Do you have any techniques you use when post-processing to ensure that your prints come out as beautiful as possible? Let us know in the comments!