

Stockton Camera

The Shutter Tripper **December 2025**
November Print Images of the Month



1st Place - Print

Rise & Shine

Craig Smith

November 2nd and 3rd Places Print Images

Image is not available

2nd Place - Print

Tango Dancer

Pete Sust



3rd Place - Print

Milky Way Over Silver Lake

Karen Randall

November 10's



Peacefull Morning
Karen Randall



Stadium Track Abstract
Dean Taylor



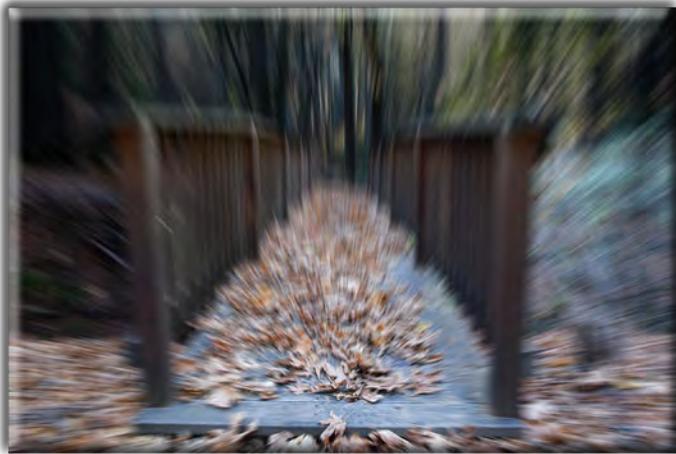
Silhouette on the Beach
Sharon McLemore



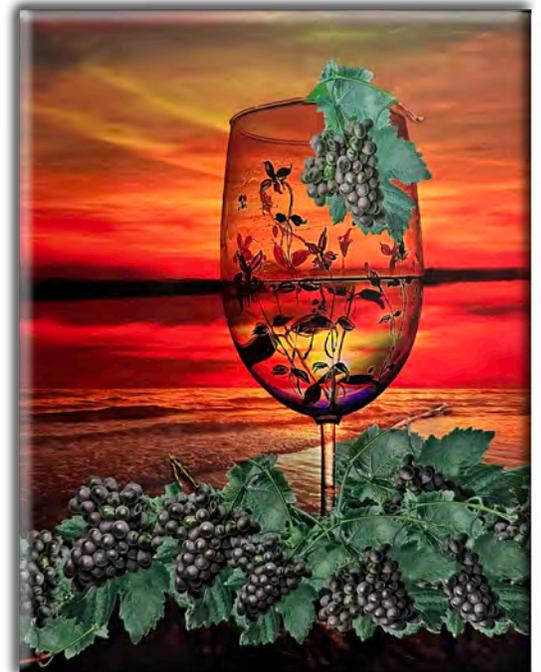
Looking Down
Em McLaren



Stained Glass
Dean Taylor



Running Across the Bridge,
Abstract
Wayne Carlson



Sunset in a Wine Glass
Joanne Sogsti



The King
Dean Taylor



A Growing Succulent
Em McLaren



Village of Santa Maddalena
Ken Cawley

Monthly Meeting

November 2025

Heide was back!! It was very good to see her. There were three visitors invited by Craig Smith, Steve Gong and Phyllis and Steve Brandt.

End of the year entries were discussed. Prints must be submitted at the December meeting. Wayne, our competition chairman, will be sending out a comprehensive email with the details of how to enter your images.

The slate of officers for the coming year was discussed. Most of the current officers are willing to serve for next year but if you want to throw your hat in the ring it will be most welcome.

Our judge for the month was Jan Lightfoot. Jan always comprehensive and helpful comments on our images. I always learn something new from her comments.

A note to my soul sister Em. We miss you and hope to see you back soon.

Print Winners:

1st Place - Craig Smith - "Rise & Shine"

2nd Place - Pete Sust - "Tango Dancer"

3rd Place - Karen Randall - "Milky Way Over Silver Lake"

The Special Subject for the December competition is REFLECTIONS.

Check out our new Website!

Thank you Ken Cawley!

stockton-cameraclub.com



Home

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.

Recent Monthly Competition Images



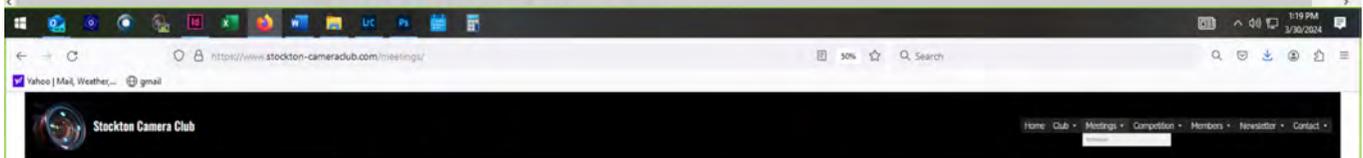
3rd Place Digital: Dean Taylor - House on Fire - Bears Ears Natl. Monument

Click to learn more about the [Stockton Camera Club](#), the monthly [Meetings](#) and [Competitions](#)

Click here for [How to Join](#)

Stockton Camera Club meets at [West Lane Bowl](#) on the 3rd Thursday of the month.

Please use our [Contact](#) form if you would like further information.



Meetings



We meet most months on the 3rd Thursday of the month in the Bowls room at West Lane Bowl at 6:30 pm.

[West Lane Bowl](#) is located at

3900 West Lane, Stockton, CA 95209

Our next meeting is Thursday March 24th. It will be a [competition](#) meeting with the Special Subject [Abstracted](#).



All meetings members are encouraged to share their favorite printed photos or digital images for a monthly competition. Guests are always welcome to attend meetings. However, you must be a [dues paying member](#) to enter the competitions. There are Beginner (B), Intermediate (IA), and Advanced (AA) member divisions. New members \$60.00 in the Beginner division.

For each meeting, members submit up to 40 photos for judging - 30 three in the Open category and 10 one in the Special Subject category. The Special Subject changes each month and might be: Trees, Parks, Transportation, Pets, Flowers, etc.

There is a different guest judge for each competition month. Judges critique what they like and what they feel can be improved upon in each of the images submitted. This sort of feedback is immensely helpful in the growth of an artist. For more information on the monthly competition visit the [Competition](#) page.

Images receiving top scores will be added to the Club's newsletter - [The Shutter Trigger](#) that is posted on the [newsletter](#) page. Images receiving a score of 25 at the last meeting are featured on the [Image](#) page.

Membership Dues

Yearly dues are as follows:

- \$25 for a couple
- \$10 for an individual
- \$10 for people under 18

Dues are paid at the December meeting, February meeting, or at time of joining.

Download the [Membership Dues form](#) or on the [Dues](#) page.

2025 Calendar of Events

Thursday December 18	West Lane Bowling Alley Stockton	December General Meeting Special Subject - Reflections
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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

November 2025 Competition Standings

Congratulations to the winners!!!

The November 2024 SCC competition meeting was held in person at the
West Lane Bowling Alley.

COMPETITION WINNERS FOR NOVEMBER PRINT DIVISION:

1st place print: Rise and Shine by Craig Smith

2nd place print: Tango Dance by Peter Sust

3rd place print: Milky-way Over Silver Lake by Karen Randall

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	302	242	60	38	38	38	37	38	39	39	35	0
Wayne Carlson	296	242	54	37	35	37	39	39	39	36	34	0
Amy Solensky	293	235	58	39	34	36	33	39	39	38	35	0
Karen Randall	267	219	48	0	36	38	38	40	39	40	36	0
Ken Cawley	258	201	57	37	33	37	0	40	38	37	36	0
Doug Ridgway	255	173	47	37	37	34	0	40	37	37	33	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
Peter Sust	26	0	0	0	0	0	0	0	0	0	26	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
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	307	251	56	38	38	39	37	36	40	40	39	0
Sharon McLemore	297	239	58	35	34	39	38	40	39	37	35	0
Joanne Sogsti	295	237	56	38	39	35	36	40	37	35	35	0
Ron Wetherell	295	248	47	39	38	29	38	38	39	39	35	0
Em McLaren	287	231	55	35	37	39	35	38	39	36	28	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

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President's Message

December, 2025

By Heide Stover

We will be eating turkey for a few more days. Nice thing is I finally roasted a perfect turkey. Hope all of you had a wonderful Thanksgiving.

The year is almost over. Remember to bring your prints for year end to the December meeting. Dean has worked hard to get good judges for us. They had good comments to make about your prints and images. Keep these in mind when you go out to photograph for next year's competitions. But also have fun. It is important to enjoy what you are doing.

Heide

A Big Thank You to Our Sponsors!

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Adobe

Try reflection photography to find unique perspectives. From bodies of water to mirrors, reflection photos capture distinctive takes on subjects and scenes. Explore how you can use reflective surfaces to get great shots.

[Explore Lightroom](#)



Image by Patrick Koetzle

What are reflection photographs?

Reflection photos refer to any shot, no matter what type of photography genre, that uses a reflective surface. [Landscape photography](#), with a mountain duplicated in the still water of a lake, is reflection photography. An image of a city captured on the shiny surface of a skyscraper is a reflection shot, as is that same city skyline captured in a puddle on a sidewalk. Even a self-portrait snapped in a store window is a type of reflective photography.

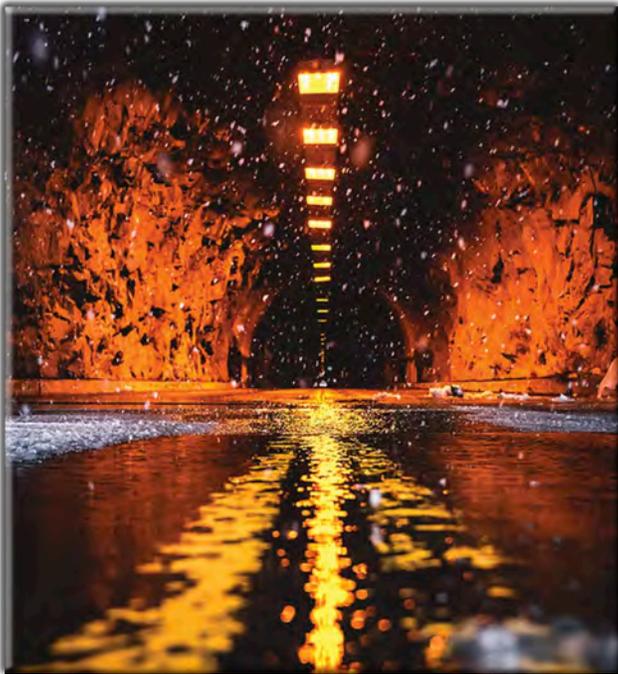


Image by Patrick Koetzle

“Reflection photography really is about the ability to look at an image in a different way,” photographer Patrick Koetzle says. “Seeing a reflection in the water appeals to me. It pulls me in. It makes me see this beautiful image twice.”

Learn more about how to get good reflection photos so you can turn the world upside down with your work.

Look at the world differently to find amazing reflections.

Beautiful reflections can exist anywhere, but you’ll need to train your eyes and be aware of your surroundings to find reflective surfaces to use in your shots. “A lot of people will walk by a river, a lake, or a puddle, and they won’t necessarily see the reflection,” Koetzle explains.

You won’t be able to move some reflective surfaces, like lakes, puddles, or windows, so that means you’ll have to move around in order to find the right angles.

“With any reflection, you’ll want to mess around with height,” photographer Tyler Grobmeier says. “You may have to get low to the ground if you want to get more of the subject reflected. If there’s a puddle on the street, crouch down to the level of the street.”

As you move around your reflective source, adjust your composition. Try your shot with objects in the foreground, center a subject in the reflection of a lake, or use the [rule of thirds](#) to position a building on one side of a puddle’s reflection. Don’t be afraid to look a little odd to passersby. The best angle might require you to squat inches from water collected in a storm drain, but that is a small price to pay for a breathtaking shot.

Learn to see water, reflections, windows, and mirrors in a new way. Once you do, the creative opportunities you can find are only as limited as your imagination.

Need-to-know tips about outdoor reflection photos.

A serene, glass-like pond won’t reflect anything on a day when its surface is disrupted by a downpour. But minutes after the storm stops, the water may be perfectly still and surrounded by trees that glisten with raindrops. As is often the case with photography, timing is a factor.

Weather

You can’t control the weather, but you can set yourself up for success with a good plan. Wind and anything else that can upset the smooth surface of lakes and ponds can be problematic. Winds are often calmer in the early morning or at dusk. Try those times if you want to capture mirror images of mountains, trees, and more. And, of course, check the weather report for rain.



Image by Patrick Koetzle

limited, you can miss the perfect moment without some preliminary research.

“Preplanning is essential,” Koetzle explains. “Just type in a location and check out the sample images to get inspiration and ideas. Google Maps can help you plan out what angles you might want at sunrise or sunset, where the light might hit differently.”



Lighting

Flat, reflective surfaces can be subject to midday glare from the sun. “The number one thing you want to avoid with reflective photography is glare,” Grobmeier explains. The vaunted [*golden hour*](#), when light is diffused around sunrise and sundown, is a great time of day to get good light without the glare.

Note that with certain equipment and camera settings, you may be able to work at midday, or you can even capture reflection photography at night.

Location

It can be a lot of work to line up the right angle on a building or mountain that reflects off a certain body of water. You can save yourself time and hassle with a little research.

“[*Composition*](#) is behind my love for planning trips — I’m obsessive about it. I do research on Google Maps or Google Earth for a long time before I go anywhere new,” Koetzle says. For locations you’re familiar with, it may be easy to find the right timing and angles to snap great reflections. But when natural lighting windows are

Camera settings and gear to help you capture mirror images.

As always, the question of what you want to capture will guide your choices. Your [*settings*](#) and gear selections will be different if you want to shoot a tree and its reflection versus a shot that focuses solely on the reflection.

“If you’re going to sit down and take pictures of a reflective surface, you want to come away with different kinds of shots and different compositions,” says Grobmeier. “You can use a telephoto lens and a wide-angle lens and get a diverse selection of photos from that.”



Image by Tyler Grobmeier

Focal length and aperture

The [focal lengths](#) of different lenses will partially determine what is possible in your reflection photography. A wide-angle lens with a shorter focal length can capture a larger scene, like a mountain and its reflection. A longer focal length, like on a telephoto lens, is better suited to focusing on just the reflection.

Larger apertures produce a narrow depth of field, which means they are ideal for a blurred background effect like bokeh. If you want to capture a reflected portrait of a subject, wide apertures are where you'll want to shoot. Smaller [apertures](#) bring more of the scene into focus and are good if you want to capture a subject and its reflection.

Shutter speed

Adjust shutter speed based on the amount of light and potential movement in your shot. A quick shutter speed will ensure you freeze a moment in time, ideal for capturing the reflection of a subject walking by a puddle or window. Even with ripples on water, a fast [shutter speed](#) may catch portions of a reflection.

If your subject is still and your reflective surface is too, you have more options. With a tripod to steady your camera, and cooperative weather to give you a nice reflective body of water, you can use a relatively slow shutter speed. Use a tripod and slow shutter speed at night to capture the reflection of stars.

A longer shutter speed can help you get beautiful shots when water is choppy, but these [long exposures](#) won't capture reflections. They will turn waves into dreamy, silky pools of water, but those surfaces will not be reflective, as they capture seconds worth of waves in motion.

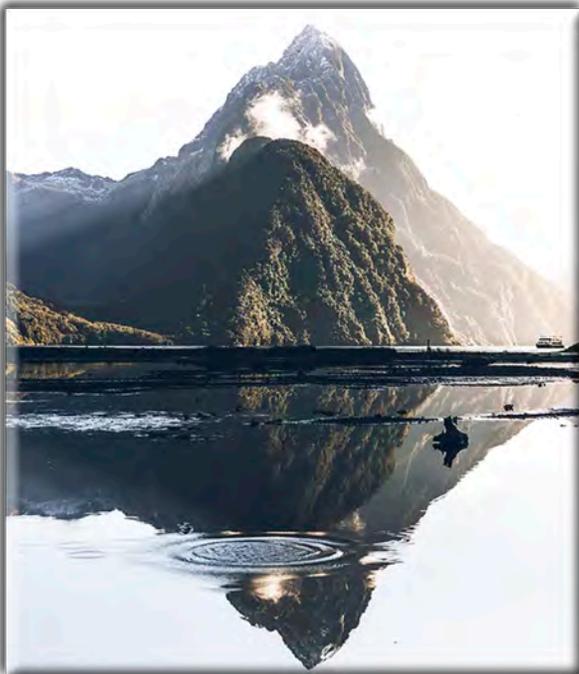


Image by Tyler Grobmeier

Circular polarizers and neutral density filters

You can attach both of these filters to a lens to reduce the amount of light that enters your camera. [Neutral density \(ND\) filters](#) are like sunglasses for your lens. They filter out bright light, so you can capture reflection photos when the sun is higher in the sky. Circular polarizers remove or lessen light that reflects off surfaces like water. If you use one for reflection photography, it can reduce glare so you can capture more detail in your reflective shots.

Get creative with reflection shots.

While the symmetry of a mountain perfectly reflected in a lake may be a beautiful photo, don't hesitate to explore other types of reflective shots.

“Think outside the box in terms of adding a bit of realism to the photo,” Grobmeier suggests. “You can disrupt the surface by throwing a rock into the water. It breaks the image real quick, but you still have the reflection.” Put a leaf in the middle of a puddle. Play around, and see what happens.

Image by Tyler Grobmeier

Let your gear give you options. “Bring a tripod with you,” Grobmeier says. “If you don't have someone to take a photo of you, you can take a photo of yourself on a timer and add yourself into the reflection to make the photo more fun.”

And, maybe most importantly, don't hold back. "Go for that artistic shot," recommends Koetzle. "I think this shot might look awesome. But maybe it doesn't. Who cares? You might end up with something you didn't expect."

Fine-tune your reflective images.

It may take practice to get the hang of reflection photography, and [Adobe Lightroom](#) is a great tool to help you organize your attempts on the way to perfection. You can also edit and tweak your images in Lightroom. Adjust Highlights and Shadows, Hue, and Saturation to amplify the effect of your reflective shots. When you land on edits you love, save them as a [Lightroom preset](#) to create your own filter-like adjustments you can use again and again.

If you have trouble with the perfect reflection shot, you can always turn to Adobe Photoshop to help. For example, you can create [an HDR image](#) that combines two photos. Take a shot of the whole scene as a base. Then, make your focal point the subject beyond the body of water and snap a shot. Finally, change your focus to the reflection and capture that image. You can combine all three in Photoshop to create a well-lit, perfectly focused scene. You can also experiment with extending the overall background and reflection with the [AI image extender](#) to round out the overall balance of the photo.

Keep your eye out for a good reflection, capture it as best as you can in-camera, and you can always edit to your heart's content afterward. Practice reflection photography skills in-camera and in post-production, and your path to brilliant reflective shots will be crystal clear.

Contributors

[Patrick Koetzle](#), [Tyler Grobmeier](#)



The Use of Reflections in Your Photography

by [Nando Harmsen](#)



I love using reflections for my landscape photography. A nice sunrise or sunset with a reflection of the colored sky in a pond or lake is very rewarding. But you can find reflections everywhere. I tell you about it in this article.



These clouds during evening twilight are reflecting almost perfectly.



I took this image by holding the camera a few centimeters above the water surface.

A reflection is always a bit darker compared to the sky. After all, it is reflecting the existing light, and some of that light gets lost in the way. This might not be the scientific explanation, but that's not important. We often tend to reduce the brightness of the sky to match the tone of the reflection or vice versa, for that matter. As long as it is aesthetically pleasing, that's okay. You just have to be careful not to make the reflection much brighter than the source of the light. At that point, it gets unrealistic.



Just a rain puddle can be enough. For this one, the camera was lying on the ground, just a centimeter from the water. I only needed to correct the crooked horizon line.

Reflections are not limited to a lake or other large surface of water. You can find reflections in a lot of situations. Besides water, I have found reflections in glass, metal, windows, wet surfaces, and mirrors, of course. Sometimes, reflections can be found in the most unexpected places.

That is why I decided to write this article for your inspiration, I hope. Perhaps you will be inspired to use reflections even when you didn't expect one to be present. Some of these may sound logical or familiar, but I hope I have listed at least one that you never looked at.



A pond with a perfect reflection. There is no wind and there are no ripples in the water.

Lakes and Other Large Water Surfaces

This is the obvious one, and I already mentioned this at the start of this article. A calm water surface works best, reflecting the world above it almost perfectly. If the water gets ripples, the reflection will be distorted. More movement means a less recognizable reflection until the point is reached when it is only reflecting light and color. You probably have seen this at sea during sunset, when there is no clear reflection of the sun itself, only a distorted light column.

Just find a reasonably calm water surface and try out different heights for the best possible result. I have found a very low position above the water works very well.



Two mirrors are used for this image: the big hairdresser's mirror on the wall and the small one in the bride's hand.

Mirrors

A mirror is also obvious. We use a mirror to look at ourselves, and that is one of the moments you can use to photograph people in a creative way. I use it a lot during wedding, and I find it very rewarding. Just be careful not to capture the reflection of yourself. It happens very easily, and you will only notice it afterwards when you are culling through the results.



With a very flat angle, I was able to transform this window into a mirror.

Windows

A window is used to look through. But you may have noticed how you can see yourself in the window when the other side is much darker. It works like a mirror. This way, a window can reflect your subject if you shoot from a flat angle. It is possible to eliminate the ability to see through it. The steeper the angle becomes, the easier it is to see objects shining through the window.



A glass balustrade was enough for this reflection. At the right side of the image, the glass is transparent; in the middle of the image, it's reflective. It all comes down to the viewing angle.

Glass

Although a window is also made of glass, a glass surface doesn't have to be a window. I always keep an eye out for glass balustrades or wall coverings when photographing people. I love how these can add to the overall feeling of the image. Glass is very reflective, especially from a flat angle, as I was mentioning before. But again, just be careful not to capture yourself in the frame when shooting almost straight at such a surface.



The metal hood of this car worked as a mirror.

Metal and Plastics

Metal comes in many different forms, as does plastic. Both can be used to reflect your subject. Laminated cardboard works well also. If you think what kind of metal or plastic surfaces can be used, just think of reflections in cars. When photographing cars, these reflections are often reduced as much as possible. Just remember these reflections can also be used to your benefit.



Rain puddles are amazing for reflection, especially at night with the streetlights.

Rain Puddles

When it's a rainy day, just look at the streets and see the rain puddles form. These can act like little mirrors that you can use in many creative ways. Small and isolated puddles can be used as windows on the pavement that show the world above it. But a larger puddle can also act like a small pond. After or during rainfall, it is possible to find reflections in the most unexpected places. These reflections will also work very well at night. Just try it out.

I've had situations where a puddle of one square meter looked like an enormous water surface, which surprised the bridal couple. They saw me lying down next to that small puddle, but never could have guessed it would look like a lake. That's how a puddle can be transformed just by shooting from a very low angle.

If you don't have a rain puddle available, you can make your own. Just bring your own bottle of water with you. Pour it down on a flat surface, and you can create your own puddle for a reflection.

A Smartphone or iPad

Do you have a smartphone? I bet you do. Just remove any fingerprints from its surface and make sure it is showing a blank screen. Better still, turn it off for a moment. This way you can use it as a black mirror. I sometimes use it for shooting wedding rings. The workable surface becomes even larger if you have an iPad to your disposal.

I used a smartphone as a dark reflective surface. It works very well.

Have you ever thought of showing a picture on the smartphone or iPad while using it as a mirror? It can be fun to do so — not every time, but once in a while. But that counts for everything, doesn't it?



Remove Reflections

If you hate reflections or if they work against you, just try to get rid of them. Look out for another composition without the reflection. Or you can use a polarizing filter to reduce the reflection. The amount of reduction depends on the angle of the light that is reflected. If the angle is correct, the reflection will be removed completely.

Just remember, using reflections is fun to do. Don't use them every single time. After a while, it becomes just another trick that loses its attraction. But then again, there are so many ways of using reflections, it may never get boring. Do you use reflections in your photography? Please share your thoughts and perhaps even examples in the comments below. I am looking forward to reading your ideas about it. Topics: [Education](#) - [Fstoppers Originals](#) - [16 Comments](#)



About Nando Harmsen [Follow](#) - nandoonline.com

Nando Harmsen is a Dutch photographer that is specialized in wedding and landscape photography. With his roots in the analog photo age he gained an extensive knowledge about photography techniques and equipment, and shares this through his personal blog and many workshops.