

Stockton Camera

The Shutter Tripper

May 2026



We Hope You Are Enjoying
This Spring

Check out our new Website!

Thank you Ken Cawley!

stockton-cameraclub.com

The screenshot shows the home page of the Stockton Camera Club website. The browser address bar displays "https://www.stockton-cameraclub.com". The page features a dark navigation bar with the club's logo and menu items: Home, Club, Meetings, Competition, Members, Newsletter, and Contact. The main content area is titled "Home" and includes a welcome message: "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 for "Recent Monthly Competition Images" featuring a large photograph of a cave interior. The caption 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 form".

The screenshot shows the "Meetings" page of the Stockton Camera Club website. The browser address bar displays "https://www.stockton-cameraclub.com/meetings/". The page features a dark navigation bar with the club's logo and menu items: Home, Club, Meetings, Competition, Members, Newsletter, and Contact. The main content area is titled "Meetings" and includes a photograph of the club's meeting location, a sign for "West Lane Bowl", and a map showing the location at 3900 West Lane, Stockton, CA. The text on the page reads: "We meet most months on the 3rd Thursday of the month in the Banquet room at West Lane Bowl at 6:30 pm. West Lane Bowl is located at 3900 West Lane, Stockton, CA 95204. Our next meeting is Thursday March 23rd. It will be a competition meeting with the Special Subject Abandoned." Below this is a section for "Membership Dues" which lists the costs: \$25 for a couple, \$10 for an individual, and \$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 a link to download the "Membership Form".

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President's Message

May, 2026

By Heide Stover

We had some pretty good rain here. Wonder if anyone got any good shots of the rain.

Bob and I were in Oklahoma City the first week of April and had a few tornado warnings. We made it home without seeing any though.

Weather should be nicer now making it easier to get outside. Think about the comments from the judges as you work on your shots. Try playing around with different shots, different angles.

Hope to see you at our next meeting.

Heide



2026 Calendar of Events

| | | |
|----------------------------------|---|---|
| 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 |
| August | TBA | Pot Luck/Education |
| Thursday September 17 | West Lane Bowling Alley Stockton | February General Meeting Special Subject - Public Art |
| Thursday October 15 | West Lane Bowling Alley Stockton | March General Meeting Special Subject - Monochrome |
| Thursday November 19 | West Lane Bowling Alley Stockton | November General Meeting Special Subject - Prints |
| Thursday December 15 | West Lane Bowling Alley Stockton | May General Meeting Special Subject - Food |

2027 Calendar of Events

| | | |
|---------------------------------|---|---|
| January 2026 | TBA | End of the Year |
| Thursday February 18 | West Lane Bowling Alley Stockton | March General Meeting Special Subject - Holiday Lights |
| Thursday March 18 | West Lane Bowling Alley Stockton | March General Meeting Special Subject - Rust/Peeling Paint |
| April 2026 | TBA | Educational Opportunity |
| Thursday May 20 | West Lane Bowling Alley Stockton | May General Meeting Special Subject - Face to Face |
| Thursday June 17 | West Lane Bowling Alley Stockton | June General Meeting Special Subject - Repetition |

Stockton Camera Club 2026 Competition Standings

The 2025 SCC Competition Standing and the 2026 Competition Classes

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

| Class AA Standings | Total | Open | SS | Feb | Mar | May | Jun | Jul | Sep | Oct | Nov | Dec |
|---------------------------|--------------|-------------|-----------|------------|------------|------------|------------|------------|------------|------------|------------|------------|
| Doug Ridgway | 79 | 60 | 19 | 40 | 39 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Amy Solensky | 78 | 58 | 20 | 39 | 39 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Em McLaren | 78 | 78 | 98 | 39 | 39 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Karen Randall | 77 | 57 | 20 | 38 | 39 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Ken Cawley | 76 | 56 | 20 | 39 | 37 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| David Ethier | 75 | 57 | 18 | 38 | 37 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Paul Engeleman | 21 | 11 | 10 | 21 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Christine Blue | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Denise Hahstead | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Phyllis Brandt | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Suzanna Emry | 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 |
| Debra Goins | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 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 |
| Doug Gilham | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| | Total | Open | SS | Feb | Mar | May | Jun | Jul | Sep | Oct | Nov | Dec |
| Craig Smith | 77 | 57 | 20 | 37 | 40 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Sharon McLemore | 77 | 59 | 18 | 40 | 37 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Wayne Carlson | 76 | 56 | 20 | 39 | 37 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Dean Taylor | 75 | 55 | 20 | 40 | 35 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Ron Wetherell | 36 | 28 | 8 | 0 | 36 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Joanne Sogsti | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

2026 Competition Policy

A. GENERAL RULES

1. Only paid-up members may enter club competition.
2. Regular print and digital image competition period: Once each month except January. A competition year is February through December. Current regular meetings are February, March, May, July, September, October and December. The number of meetings may change from time to time at the discretion of the Board of Directors and approval of the general membership as facilities permit. The Annual Awards Dinner will be held in January.
3. A total of four (4) images (all prints, all digital or a combination of both) may be entered each competition month. A total of three (3) images may be entered in the Open Division and a total of one (1) in the Special Subject Division. The number of entries may change from time to time at the discretion of the Board of Directors and the approval of the general membership.
4. Each image will be scored from 6 to 10 points. All prints or digital images receiving 9 or 10 points will be classed as an honor image. The title of each print or digital image entered will be read before being evaluated. The name of the maker will be read for 9-point honor winners. Maker's names will be announced for the 10 point images after the Print & Digital Image-of-the-Month winners are chosen.
5. A print or digital image that does not receive an honor score, may be re-entered one more time in the same division.
6. A print or digital image may be entered in all divisions for which it qualifies; i.e., an honor image in Open may also be entered in the Special Subject Division at another competition. A print or digital image that receives an honor score may not be re-entered in the same division.
7. Any print or digital image that appears to be ineligible for competition or not qualified for a specific division could expect to be challenged. The Competition Vice-President shall decide whether or not the image is acceptable.
8. The exhibitor must have exposed each negative, slide or digital image entered. All images submitted for judging must be the work of the photographer/maker including the taking of the images and any digital enhancements and/or manipulation of the image. This does not apply to the processing of film or printing by a commercial processor.
9. The same image should not be entered both as a print and a projected digital image in the same competition.
10. In the event of absence or barring unforeseen circumstances, a member may submit make-up prints or digital images for one competition night per competition year; and whenever possible must submit all make-up prints or digital images at the meeting immediately following the month a member failed or was unable to submit the prints or digital images. Make-ups in the Special Subject Division must be the same subject as the month missed. Also, in case of absence a member may assign the responsibility of submitting his or her prints and/or digital images for competition to another member.
11. A club member who serves as judge cannot enter his or her own prints or digital images in the same competition. The judge's make-up prints or digital images can then be entered in another competition during that competition year. This is in

addition to the once-a-year make-up provision already allowed. 12. Prints or digital images may be projected/viewed briefly before the judging of each division if the judge indicates he/she would like a preview.

B. PRINT ENTRY RULES

1. Each print entered must have a completed label attached to the back of the print including; name of maker, title, date entered and Division (Open or Special Subject). The writing or printing on the form must be legible. Labels must be attached on the back of the print in the upper left-hand corner for correct viewing of the print.
2. All prints must be matted or mounted with a total size (including mat board) of no larger than 18" X 24" and no smaller than 8" X 10". Exception: One side of a Panorama Print may be no larger than 36". Prints that are smaller than 5" X 7" will not be accepted. The maker's name must not appear on the viewing surface of the image. Framed prints shall not be entered.
3. Prints accompanied by entry forms should be submitted no later than 15 minutes prior to the start of the regular monthly meeting.
4. Prints receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Print-of-the-Month honors. Print-of-the-Month honors will be given in Class A, AA & AAA.

C. DIGITAL IMAGE ENTRY RULES

1. Digital images must be submitted in a format and by the deadline specified by the Competition Vice-President. Digital images may be submitted by email, mailed (CD) or delivered (CD) to the Competition Vice-President. Definition of Digital Image: An image taken with a digital camera, a negative, slide or print scanned into the computer and processed digitally.
2. Images must be in a format compatible with the projector. The key thing to keep in mind when formatting photos for submission is that the projector we use in the competition has a (maximum) resolution of 1400 x 1050 pixels. This means that any photo that exceeds this size in either dimension, could end-up being cropped by the projector. In other words: the image width cannot be more than 1400 pixels and the image height cannot be more than 1050 pixels. If your image is horizontal, only change the width to 1400, if your image is vertical, only change the height to 1050. Do not change both. Down-sizing the image from the "native" resolution coming out of your camera also significantly reduces the file size. This helps when emailing the files and takes-up less space on our hard-drives.
3. The maker's name, title of image, date entered and division (Open or Special Subject) must be included as the title of the image. When you have finished re-sizing your image save your image with a new title. For example do a Save as: Smith Sunrise Splendor 05-15 O.jpeg. (O-Open or SS-Special Subject). Specify whether you're Beginner, Advanced or Very Advanced.
4. Digital Images receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Digital Image-of-the-Month honors. Digital Image-of-the-Month honors will be given in Class A, AA & AAA.



5 Ways to Use Geometric Shapes in Photographs

By [Melanie Doncas](#)

We're constantly surrounded by a wide range of [geometric shapes](#) and patterns, from trees, lakes, and forests to the buildings around us. Although you might not have considered it before, shapes can be cleverly used in your photography to transform ordinary imagery into the sublime.

So, how do you use shapes in photography? There are a few tricks you'll want to keep up your sleeve when

incorporating geometry in your photos. Keep reading to learn our top 5 tips!

1. Triangles Direct Attention to a Specific Point

Triangles are an effective shape for directing attention to a particular part within your image. Depending on how a triangle is positioned, it can stimulate either a calm or energetic response from the onlooker.

Triangles are also one of the most versatile shapes to capture in your photography. A triangle can indicate progression, forward motion, or reversing, depending on whether it is pointing left or right.

Additionally, a triangle that fades toward the horizon evokes the illusion of depth and perspective. Off-kilter triangles combined with vibrant colors create striking designs that ooze energy and force.

In this example, the triangle creates a unique balance in the image. It directs our gaze toward and then past the subjects to imply forward progression.



2. Circular Shapes Draw a Viewer's Eye Inwards

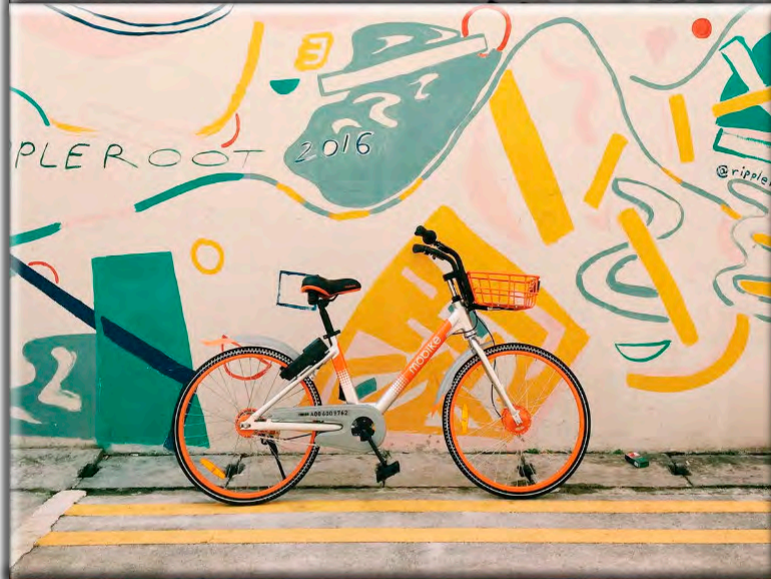
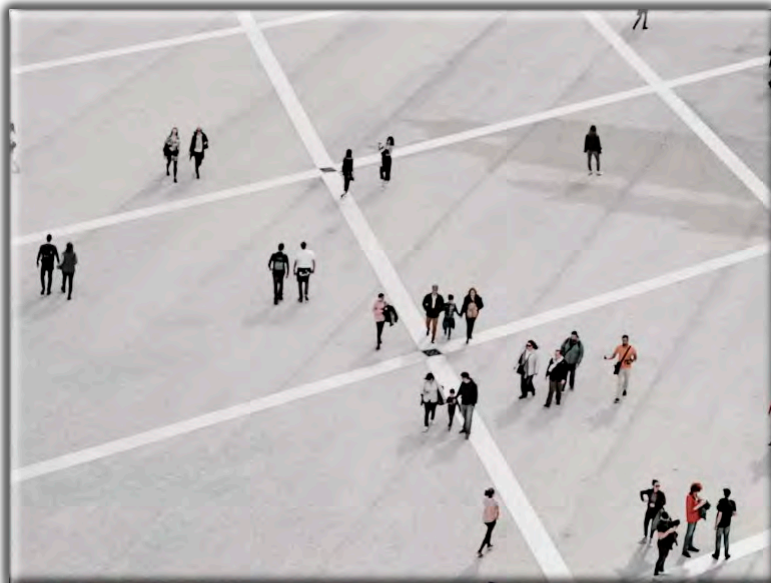
Circles might not be as sharp or attention-grabbing as the pointy angles of a triangle, but they still work wonderfully to draw the viewer's eye inwards or to a specific part of your image.

Their round and organic shape also have a calming effect when used in photos, making them perfect for balancing a dramatic or action-packed scene, or highlighting an already-tranquil view.

Overall, circles represent unity and completion. This is why circular motifs (like rings or halos) are frequently used in wedding and newborn photography.



In this example, the spiral staircase slowly draws your eye down to the center of the image to rest on what's featured the circle.



3. Squares and Rectangles Create Order

They may seem like two of the more boring shapes you could photograph, but squares and rectangles are ideal for providing visual balance or symmetry within an image. Additionally, their very structured appearance allows them to quickly create order and conformity within your photo.

Take the image below, for example, which features an aerial shot of pedestrians. The rectangular shapes within this photo create some visual intrigue and contrast. They also highlight the similar actions of these people as captured from above.

Because we liken squares or rectangles to picture frames, they're also highly effective at framing your photo's subject in a more traditional way. This makes these shapes great for incorporating into portrait photography or images which you want to have a simplistic, yet organized appearance.

4. Patterns are Useful for Framing and Composition

Be on the lookout for a scene featuring lots of shapes arranged in a repetitive manner, as these geometric patterns can really make your photography pop. Not only are they eye-catching, but patterns are also a great way to frame your image or enhance its composition. When a scene is filled with patterns, it can create a sense of order or drama in your photo – depending on how busy the pattern is.

There are patterns to be found everywhere, including tile formations, pebbles on the beach, bricks on walls, and the windows of a building, for example. This image below uses a mural of abstract shapes to provide the perfect background.

5. Lines Create a Sense of Movement

Whether straight, curved, or organic, lines are another wonderful shape you can incorporate into your photography. You only need to look around you to discover just how common lines are in our everyday environments, from buildings and walls to clothing, objects, and furniture, for example.

Different lines convey different themes in photography too. Parallel lines, for example, evoke order and consistency, while curved lines are playful and full of energy. Organic lines, like those featured in the image below, indicate movement and rhythm. See how they draw our eye in and around the landscape?

Enhance Your Composition Using Geometric Shapes

Now that you know how to use shapes in photography, as well as why geometry is important in photographs, it's time to put your skills to the test!

Play around with your camera and the composition of shapes in your photos to see what amazing work you can produce. Once you've finished capturing this imagery, you can use BeFunky's wide range of [photo editing tools and features](#) to perfect your photos. Check out our [Photo Editor](#) to see what's on offer!

How to Photograph Shapes Instead of Landscapes

By [David Johnston](#)



I believe that the three biggest concepts in photography are gear, composition, and post-processing. The smallest of those three is gear, the second smallest is post-processing, and the one that is most essential is composition. If I had to attach percentages to them, it would go like this:

- Gear: 10%
- Composition: 65%
- Post-Processing: 25%

Your photography gear won't make your photographs better just because you spent more money on it than your previous camera body or lens. Your post-processing won't make a bad photograph great no matter how many layers or sliders you apply to it.

A healthy composition is the glue to any great photograph. With a great composition, a photograph is

anchored to quality. Without one, the photograph never comes together properly and eventually falls apart.

Now, we all know about the strategies to creating some fantastic compositions: [rule of thirds](#), [foregrounds](#), [leading lines](#), and the list goes on. You can certainly achieve some fantastic photographs following those rules, but until you truly understand what you're putting together, you won't have the complete grasp on what is making up your photograph.

When I was first starting out in photography, I participated in various local pop-up galleries and art shows. One show I had someone come up to me while I proudly stood in front of my work. "So, what makes this a great photograph?" he asked. I stood in shock of his question. Not that he asked, but that I couldn't exactly tell him what the answer was. One of the reasons I love photography is that you can never stop learning and diving deeper into the rabbit hole. I decided from that moment on that when someone asked me a question like that, I would be able to tell them more than they ever wanted to know.

So, I started to study my own work and the work of some of my favorite photographers. Why did I find certain photos compelling, and what was it that made them compelling? That's when I discovered that it wasn't subjects that made up my composition; it was a series of shapes.

You see, the world around us is constructed of various shapes. Even as I write this article, I can look around and see a wide range of ovals, circles, squares, rectangles, and triangles. I can even see the elusive quadrilateral and parallelogram (thanks high school geometry).

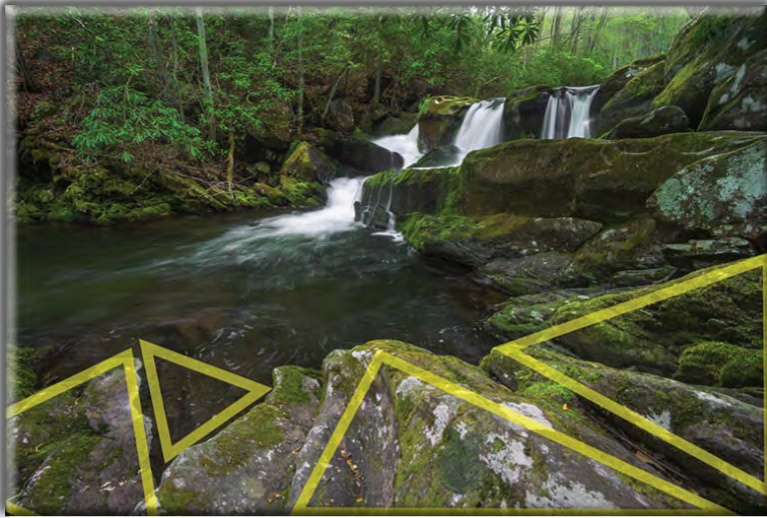
Related course: [Photography Composition Tips: Finding Your Visual Flow](#)

As photographers, we have a great responsibility to show other people the way we see the world around us. So, we need to take the initiative to understand what we see. In fact, when we see the shapes surrounding us and can put them into a quality composition using the concepts we already understand, a whole new creative door is unlocked.

The biggest series of shapes we can see are often repeating shapes. This is an artistic concept that is called repetition. It's an unusual (and often unnoticed) quality that people are naturally drawn to in art and photography. When we notice the repetition of shapes in nature, we can set up the camera to capture the repeating shapes we see.

So, what are some repeating shapes that come off the top of your head? Well, think about some of the most classic features in outdoor photography. Mountain ranges are nothing more than a series of triangles and are always visually pleasing. Bridges are full of square, rectangle, and triangle repetition.

Related video: [The Photography Composition Basics of Seeing Shapes](#)



I remember when I saw this photograph I knew it would be compelling because of the shapes. There are a series of triangular shapes both in the rocks in the foreground as well as in the negative spaces in between the rocks. The foreground naturally forms triangles that actually point to the main subject of the photograph, which is the waterfall itself. Each triangle is curved to point directly to the subject, thus making it a compelling foreground due to its shape!



Staircases are another great repeating shape that are easy to find in any city. Are they technically outdoor photography subjects? I guess it depends on where you find your staircases! But, this helps me prove my point with shapes.

Circular stairwells especially have a great example to repeating half circles, curves, and ovals that are naturally pleasing to anyone's eye. Even if they don't like photography, people always find the visual representation and perspective of shapes appealing and interesting.

Shapes don't always have to be used in repetition, though. Yes, they're nice to look at, but they aren't always easy to find. That's why when you see obvious natural repetition, you should shoot it. But what happens when you can't necessarily find those unique repeating moments in shapes?



Look for mirrored shapes.

The best place to find any mirrored shapes are in water, but not just any water. Look for still standing water to find your best mirrored shapes. Mirrored water will be like... well... a mirror to the shapes and features above it. That's why it's your best bet for this technique.

Related article: [Tips for Capturing Great Photos of Reflections](#)

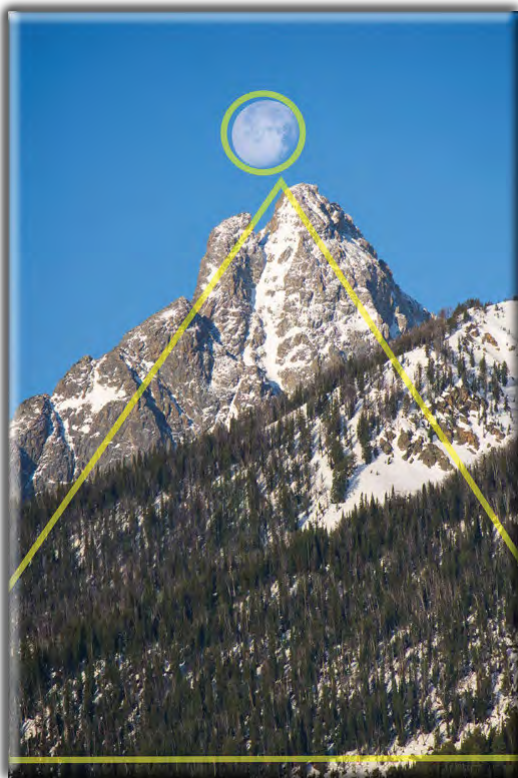
Take Grand Teton Range for example. Below the range sits a large lake called Jenny Lake. If you go to this lake in the morning, you can usually find it sitting unusually still because the winds haven't picked up enough to cause a lot of ripples or movement. The mirroring effect goes into full effect when the sun comes up and illuminates the triangular mountain peak rising above the lake. To get

even more reflection, you can even put on a circular polarizer and spin the polarizer to reflect more light off of the water. The triangle mountain peak reflects a triangle mountain peak!

You can also use light and shadows to create unusual mirrored shapes, either on top of one another or side by side.



Here's another shot from Grand Teton National Park. It was late in the afternoon and the sun was getting low in the sky. Some clouds behind the mountain range blocked the sun for a while, but when the rays finally broke through, there was an obvious mirrored shape effect going on. The triangular mountain peak on the left was shaded while the area of the right was glowing yellow, also resembling a triangle. I quickly photographed this detail because it's an unusual mirrored shape in nature.



Shapes can also reveal other shapes. Everything doesn't have to be the same shape within a composition. What about when you get two or more shapes within the same frame? It sounds like a creative composition to me! One morning I was walking back to my car after a successful sunrise shoot. I noticed the moon was still hanging in the sky and that it was on track to set right above one of the mountain peaks.

A circular moon sitting down on top of a mountain peak? Translation: the triangular peak will act as an arrow pointing directly to the circular moon sitting down on top of it. I got out my 70–200 lens and waiting for the moon to follow its path. Sure enough, everything fit perfectly together.

Sometimes shapes are noticed because they are always there. Sometimes they move into place. It's the photographer's job to notice these shapes and construct an interesting composition around them.

So, next time you're out photographing, develop the mindset of a five year old and ask yourself "why" constantly. Do you see an interesting foreground or detail shot in nature? Why do you like it? Why do you find it interesting enough to shoot? Why did it catch your eye?

Chances are the answer will be because of the shapes you see.



About the author: When David Johnston isn't leading photography workshops and tutorials or hosting his popular photography podcast, Photography Roundtable, he can be found traveling the world taking photos to awe and inspire his viewers. David has a passion for sharing his knowledge of photography and has many educational offerings designed to help photographers improve their work. Visit his website at <https://www.davidjohnstonart.com/>.

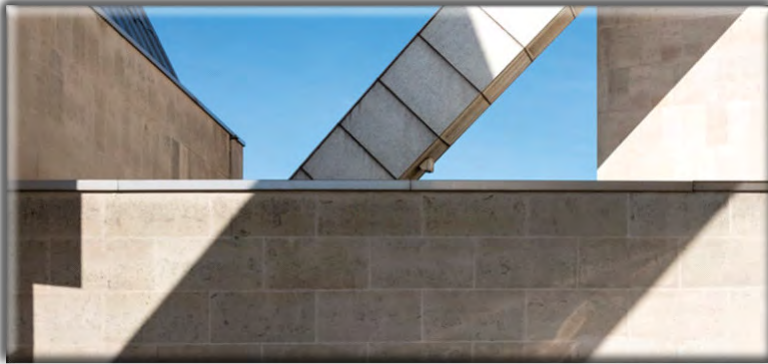
Have something to add to the story? Leave a comment or email editor@outdoorphotographyguide.com.



Uncover hidden shapes with geometric photography.

Geometric patterns are everywhere.
Learn photography techniques to highlight
the beautiful geometric shapes and lines that surround us.

[Explore Lightroom](#)



What is geometric photography?

Geometric photography focuses on the geometric lines, shapes and patterns that exist in the world. While geometric images are often found in [architectural photography](#), the subject matter can be anything from vast cityscapes to patterns in nature. The only qualifier is that the photographer uses the beauty of geometry to make the image look interesting.

For many geometric photographers, the satisfaction lies in showing the world in a neat and organised way. “I like to make my photos the way I wish life was. I wish life had

nice right angles and was divided into quadrants that you could easily crop into a space,” says New York City photographer Nikolaos George.

Observation is key when it comes to finding organisation in the chaos. “It’s a practice of being aware of your surroundings,” says photographer Rob Chambliss, who often finds inspiration during his San Francisco Bay Area commute. “Graphic design is my profession. So this photography style fits into the way my brain works. It’s all about clicking things into place and having things line up in a certain way.”



Geometric shapes await around every corner.

The best way to get started with geometric photography is to look for geometric patterns, like repeated shapes or parallel lines, as you go about your daily routine. “The number one thing is to be aware. It’s almost a meditative practice,” says Chambliss. “I find myself paying attention to things that most people aren’t looking at and finding something new and interesting in the things I see every day.”

Find the light.

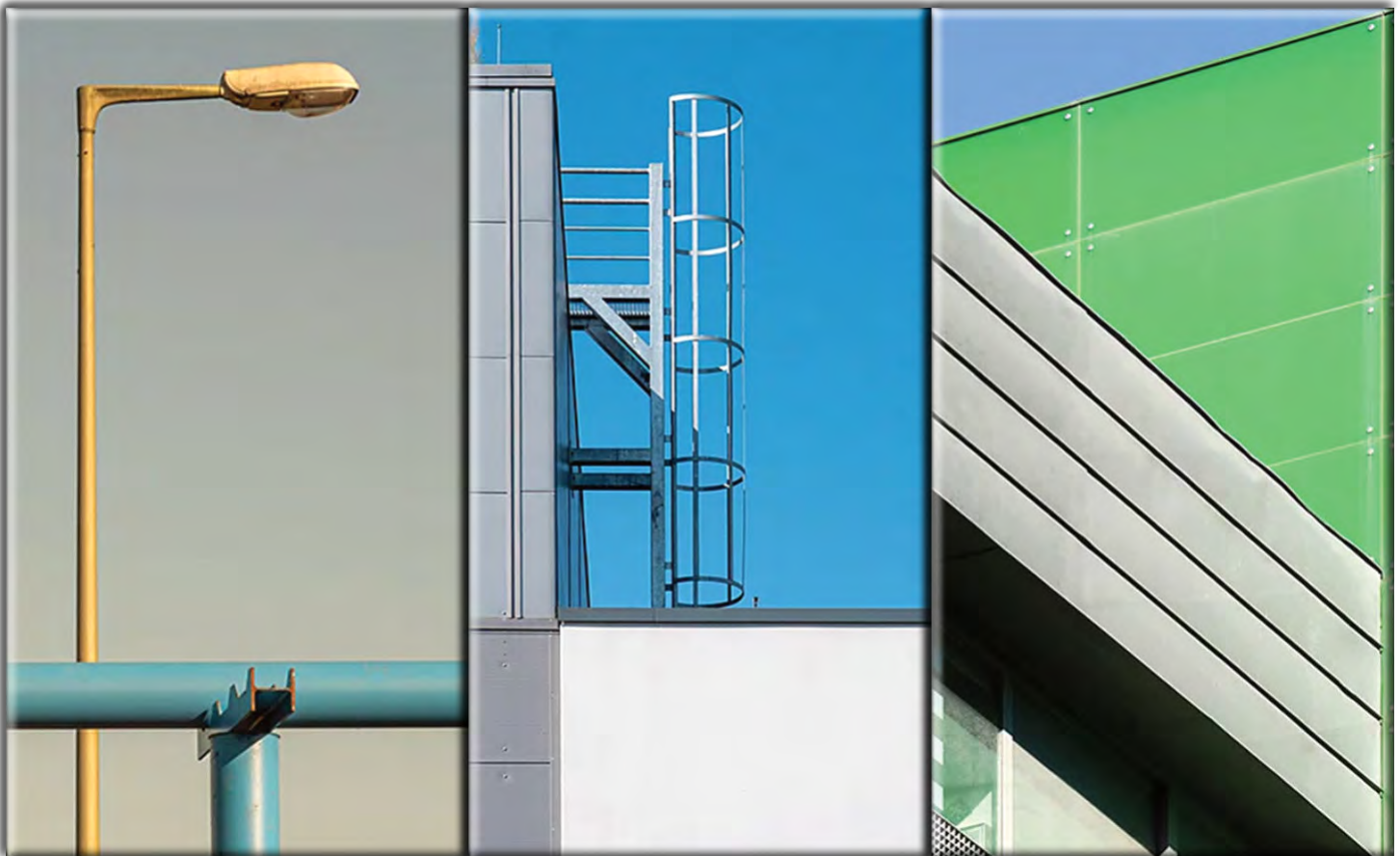
Light and weather can both play a big role when you photograph geometrical shapes outdoors. A lot of interesting geometric effects can come from shadows, which vary dramatically throughout the day. Try looking at a certain structure with the sun shining on it early in the morning or just before sunset, instead of in the middle of the day. You’ll get softer light and different colours in the morning and closer to dusk, as opposed to the harsh, sharp shadows at midday — explore both options and see what outcomes you can shoot.



Take a walk.

It can help to stroll around your neighbourhood and look for interesting lines and shapes where you might normally miss them. “My first suggestion would be to look up,” says George. “It’s easy to get into a routine and just go from point A to point B.” Slow down, look at things from new angles and then break that routine.

“Another tip is to not have a set idea of what kind of photo you’re going to take or what the subject is going to be,” says George. “If anything, I look more for good weather than for a good subject.”



Balance it out.

No matter what kind of photos you want to take, follow the path of any professional photographer and work to perfect your [*photo composition*](#). This is even more important in geometric photography. As you shoot and edit, think about how to balance the elements of your image.

Don’t overwhelm your viewer with too many colours or objects in your photo. Most geometric photos verge on [*minimalism*](#) and feature a limited amount of colour and shapes, so the patterns can shine through. “To me, the negative space is what makes an image really interesting,” says Chambliss.

“Remember the eye goes toward the lightest part of the photo,” says George. “I try to keep that in mind when I’m lining up my composition. You don’t want attention drawn to the wrong end of the photo.”

Follow the rule of thirds.

[The rule of thirds](#) can help to make sure you have a strong composition and that your image feels compelling. To guide you, most mobile devices and high-end cameras offer a viewfinder grid display option. Turn this on and horizontal and vertical lines will appear over your scene. You can then place your focal points on the cross-sections of these rows and columns.

Geometric photo editing tips.

Subtle photo manipulation tools in [Adobe Lightroom](#) can help you to perfect your geometric photography.

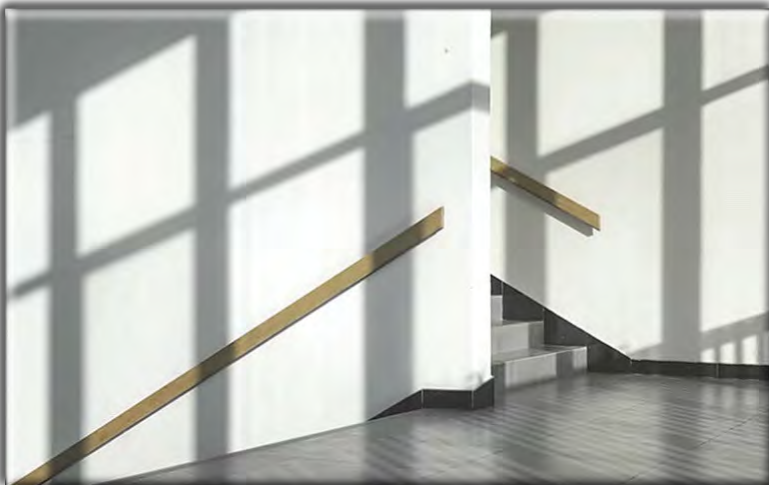
Some useful tasks in Lightroom:

Delete unwanted objects: The Clone Stamp tool can remove anything that gets in the way of your focal points.

Adjust colour and shadow: Increase the contrast, up the saturation or simply darken the shadows for more drama.



Straighten lines: Geometry is all about straight lines and precision, but the angle of cameras and lenses can skew things. [Adjust perspective distortions](#) to be sure you're showing your shapes exactly the way you intend. But be sure not to over edit. "Edit to a point, put the photo down and then come back to it and see what you think," says George.



It's all about the crop.

A well-considered crop is essential for a strong geometric composition. When you crop, you can enhance your use of the rule of thirds and achieve unique framing. It's always good to shoot your photos wider than you need to, so you have room to find the right crop later.

"The crop is almost more important than the actual subject of the photo," says George. "And very little of my original photo usually ends up in the final product. It's usually a crop of just one corner."

A camera with a large sensor that can take high-resolution shots will allow you to crop further into your photos without a loss in image quality. "It opens up so

many opportunities, because you can take just a little piece of a photo, blow it up and still be able to play with it without pixelation," says George.

Keep your geometric photos fresh.

Geometric photography isn't just artsy shots of buildings or [forests](#). It's a celebration of new perspectives on what's around you. If urban architecture doesn't interest you or you want to venture into something new, get creative with the principles of geometric photography in other ways.

Take geometric photos at home.

You don't have to venture outside to find captivating patterns. Unique patterns and geometric subjects exist in even the most familiar environments. And, depending on the time of day, you can find fascinating light and shadows right in your own home. "You can be on your couch, but a ray of light can hit a wall and be an amazing geometric photo," says George.

Try new angles on old subjects.

If you find an object or pattern that might work but isn't quite there yet, spend some time with it. Move your body closer or further to change up your angle. Play around with the composition or revisit it at another time of day to see how different light changes the scene.



Take to the skies.

If you're ready for an exciting change of perspective, [aerial photography](#) — both urban and landscape photos taken from the sky — can be an amazing way to reveal geometry in the world. Street grids, farm land, sand dunes and hills can all form entrancing shapes when viewed from afar.

Share your eye for geometry.

To expand your horizons even more, create a profile on an online photography community, like Instagram or Behance and post work regularly. You'll be able to talk with other creators about their work and get feedback on your own.

Exposure to other photographs in your genre can help to inspire you to branch out. "It's easy to get into a rut where you're just repeating the same images over and over again," says George. "Instead I try to play around with different subjects, different angles, different colours, that sort of thing."

The first step is to just take some time to appreciate the world around you with a camera in hand. "I've learnt to really wade into these little moments deeply, spending time just looking closely," says Chambliss. "That's all I do. I just pay attention."

Contributors

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