

Stockton Camera

The Shutter Tripper

July 2026

June Images of the Month



1st Place - Prints - Color
Embracing Lillies
Karen Randall

1st Place - Prints - B & W
The Quiet Place That is Gone
Wayne Carlson





2nd Place - Prints - Color
Wave Walker
 Dean Taylor



2nd Place - Print - B & W
Parked
 Karen Randall



3rd Place - Print - Color
Can You See the Optical Illusion?
 Wayne Carlson



3rd Place - Print - B & W
Staircase Light
 Dean Taylor

June 10's



Unconditional Love
Karen Randall



Old Fashion Girl
Em McLaren



Blowing in the Wind
Craig Smith



Sunset in the Smokies
Ken Cawley



Let's Dance
Ken Cawley



Mirror Reflection
Craig Smith



Sweet Snack
Ken Cawley

Stockton Camera Club
June 2026

Our fun and fabulous Club Secretary, Amy Solensky, wasn't able to attend our June meeting. We couldn't find anyone to fill her big, figuratively and not literally, shoes. So, this will be short:

Congratulations to the winner!!!

1st Place Print Color: Embracing Lilies by Karen Randall

2nd Place Print Color: Wave Walker by Dean Taylor

3rd Place Print Color: Can You See the Optical Illusion by Wayne Carlson

1st Place Print B&W: The Quiet Place That Is Gone by Wayne Carlson

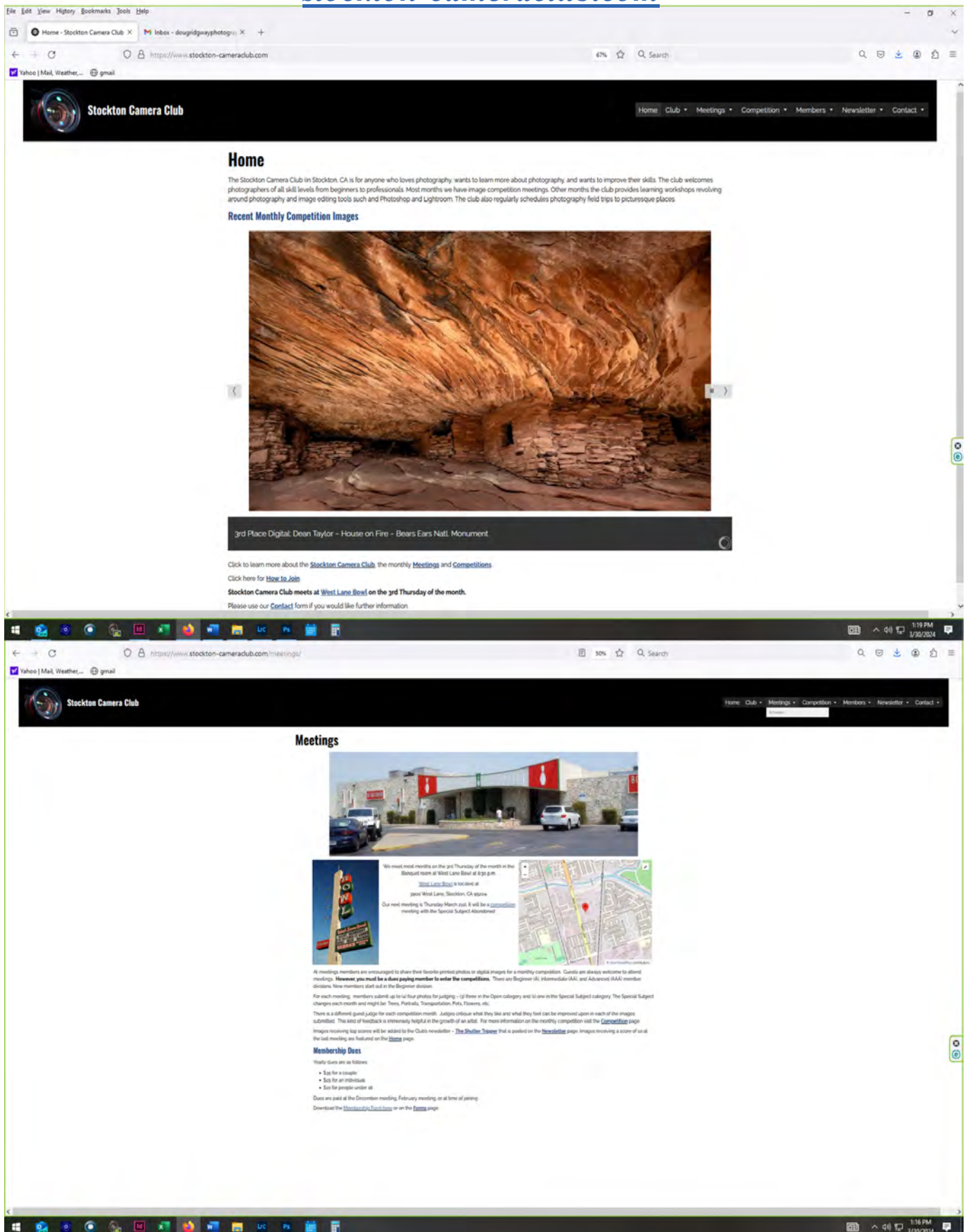
2nd Place Print B&W: Parked by Karen Randall

3rd Place Print B&W: Staircase Light by Dean Taylor

Check out our new Website!

Thank you Ken Cawley!

[stockton-cameraclub.com](https://www.stockton-cameraclub.com)



SCC Officers 2026

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President's Message

July, 2026

By Heide Stover

We had a judge that was new to our club. I was only there for the color prints and feel he did a good job. I hope everyone is thinking about the comments and playing around with their images after the meeting. You may not agree with the judge at first but sometimes when you actually see what the changes do you may end up agreeing. You have the image so might as well play with it.

The main thing is that you have fun with photography and you enjoy your prints and images.

See you at our next meeting.

A Big Thank You to Our Sponsors!

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2026 Calendar of Events

Date	Location	Activity
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 May20	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

Congratulations to the winner!!!
The 2026 SCC Thursday June 18th competition meeting
was held in person at the West Lane Bowling Alley.

1st place print color: Embracing Lilies by Karen Randall
2nd place print color: Wave Walker by Dean Taylor
3rd place print color: Can You See the Optical Illusion by Wayne Carlson

1st place print B&W: The Quiet Place That is Gone by Wayne Carlson
2nd place print B&W: Parked by Karen Randall
3rd place print B&W: Staircase Light by Dean Taylor

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
Em McLaren	153	153	182	39	39	39	36	0	0	0	0	0
Doug Ridgway	147	119	28	40	39	33	35	0	0	0	0	0
Amy Solensky	116	95	40	39	39	38	0	0	0	0	0	0
David Ethier	111	84	27	38	37	36	0	0	0	0	0	0
Nicole Kerres	38	28	10	0	0	38	0	0	0	0	0	0
Paul Engelman	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
Heide Stover	0	0	0	0	0	0	0	0	0	0	0	0
	Total	Open	SS	Feb	Mar	May	Jun	Jul	Sep	Oct	Nov	Dec
Dean Taylor	149	121	28	40	35	36	38	0	0	0	0	0
Wayne Carlson	149	121	28	39	37	35	38	0	0	0	0	0
Craig Smith	142	112	30	37	40	36	29	0	0	0	0	0
Sharon McLemore	110	84	26	40	37	33	0	0	0	0	0	0
Ron Wetherell	62	54	8	0	36	26	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

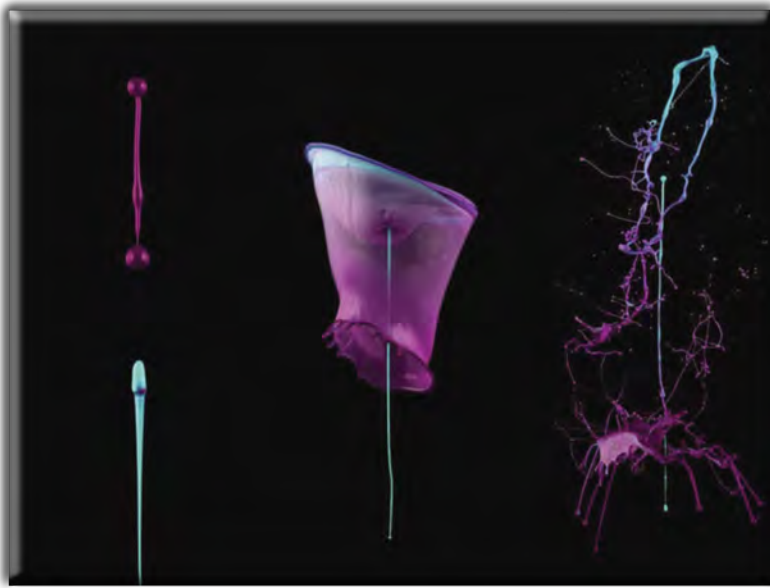
1. Each print entered must have a completed label attached to the back of the print including; name of maker, title, date entered and Division (Open or Special Subject). The writing or printing on the form must be legible. Labels must be attached on the back of the print in the upper left-hand corner 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

Create Stunning Triptychs

By Sheldon Boles



A triptych is a powerful visual storytelling format consisting of three related images displayed side by side. Originally used in religious art, triptychs have evolved into a versatile format for photographers and digital artists to create compelling visual narratives. This guide will walk you through creating professional-looking triptychs in Photoshop.

*Image is courtesy of Dan Sigouin

Planning Your Triptych

Before diving into the technical steps, consider these important factors:

Theme or Narrative: Choose three images that share a cohesive theme, story, color palette, or visual elements

Image Selection: Select images with complementary compositions that work together (similar lighting conditions often help)

Arrangement Order: Decide the sequence of images to create visual flow (left-to-right or right-to-left)

Style Consistency: Ensure consistent processing across all three images (similar exposure, contrast, and color grading)

Step-by-Step Creation Process

Step 1: Create Your Canvas

1. Launch Photoshop and select File > New
2. Set dimensions to 1400 × 1050 pixels (or your preferred size)
3. Set resolution to 72 ppi
4. Select a background color that complements your images (black, white, or neutral gray typically work well)

Step 2: Import and Position Your First Image

1. Select File > Place Embedded (or Place Linked if you want to maintain connections to source files)
2. Navigate to and select your first image
3. Once placed, hold Shift while dragging corners to resize proportionally
4. Position in the leftmost section of your canvas
5. Press Enter to confirm placement

Step 3: Add and Position Remaining Images

1. Repeat Step 2 for your second image, positioning it in the center
2. Repeat for your third image, positioning it on the right
3. Use Smart Objects to preserve image quality during resizing
4. Align tops of all images for a clean, professional look

Step 4: Refine Your Layout

1. Adjust spacing between images for visual balance
2. Ensure consistent sizing across all three images
3. Use Layers > Align options to perfectly align images

Step 5: Final Resizing and Refinement

1. Evaluate the current dimensions of your composition
2. Resize the canvas to final dimensions that best showcase your images while following these rules:
 - o Total width must not exceed 1400 pixels
 - o Total height must not exceed 1050 pixels
 - o Maintain either exactly 1400 pixels width or exactly 1050 pixels height
3. Consider the aspect ratio of your combined images when determining final dimensions

Step 6: Export Your Triptych

1. Select File > Save As
2. Choose JPEG file format
3. Set appropriate quality settings
4. Save with descriptive filename

Create Triptych In Lightroom

Step 1 – Go to the Print module.

Step 2 – Choose a Custom Package layout.

Step 3 – Drag 3 photos into a horizontal layout.

Step 4 – Adjust spacing and margins.

Step 5 – Select the Print parameters, choose “Print to file” to generate a triptych JPEG.

Advanced Techniques

Creating Visual Connections

Look for lines or elements that can flow from one image to the next

Consider arranging images to create implied movement across the triptych

Use color echoing between images to strengthen visual connections

Tips for Stunning Triptychs

Choose images with similar lighting conditions and color temperatures

Consider the visual weight and balance across all three images

Use leading lines to guide the viewer’s eye across the triptych

Experiment with different arrangements before finalizing

Consider how negative space can enhance your composition

Common Mistakes to Avoid

Inconsistent processing between images

Poor spacing or alignment

Competing focal points that distract rather than complement

Overly complex backgrounds that clash when placed together

Insufficient resolution for your output medium

You can download the PDF’s Guideline to Creating Stunning Triptychs: [English](#) [French](#)



[Sheldon Boles](#) first picked up a 35mm camera in high school and later did some darkroom work with a professional photographer.

His experience with cameras evolved from film (Nikon Spotmatic and Canon AE-1 to the Canon digital systems. Sheldon has capture images in his various moves across Canada as well as his trips to Africa, Europe, Central America and throughout North America.

In joining CAPA in 2011, he quickly accepted the role of a Competition Coordinator for several competitions and later became the CAPA Director of Competitions. In this role, he has coordinated and managed many national and international competitions.

With his experience as a webmaster, Sheldon was selected to be on the CAPA new website development team.

In 2017, Sheldon was awarded the Fellowship Honor (FCAPA) in recognition of exceptional photographic achievement and service to the Canada Association for Photographic Art.

Recently, Sheldon also took on the responsibilities of CAPA’s Competition Standards Chairperson.

Use Diptychs to Tell a Story

A Post By: [Jason Weddington](#)



Train conductor walking to a Japanese Bullet train in Tokyo Station, Japan

If a picture is worth a thousands words, how much is a diptych (pronounced diptik) worth?

Photography is about visual communication: sharing stories, ideas, and feelings through images. A diptych of two images, or parts of two images, is an impactful storytelling tool. Look for thematic, compositional, and other visual synergies that will make your diptychs more powerful than the sum of their parts.



Small boy picking up acorns

Boy collecting acorns

Combine wide angle and telephoto shots

By using a zoom lens, or simply cropping a larger photo, you can combine two images that have different effective focal lengths. This can be used to complete the story and prevent the viewer from asking “what’s going on here,” like in this photo of my son collecting acorns in a park. And by the way, what is it with kids and acorns? I remember stuffing acorns into a plastic soda bottle and keeping them in my bedroom as a child...



This diptych from an engagement shoot in Kyoto, Japan, tells a story by combining a “before” and “after” image.

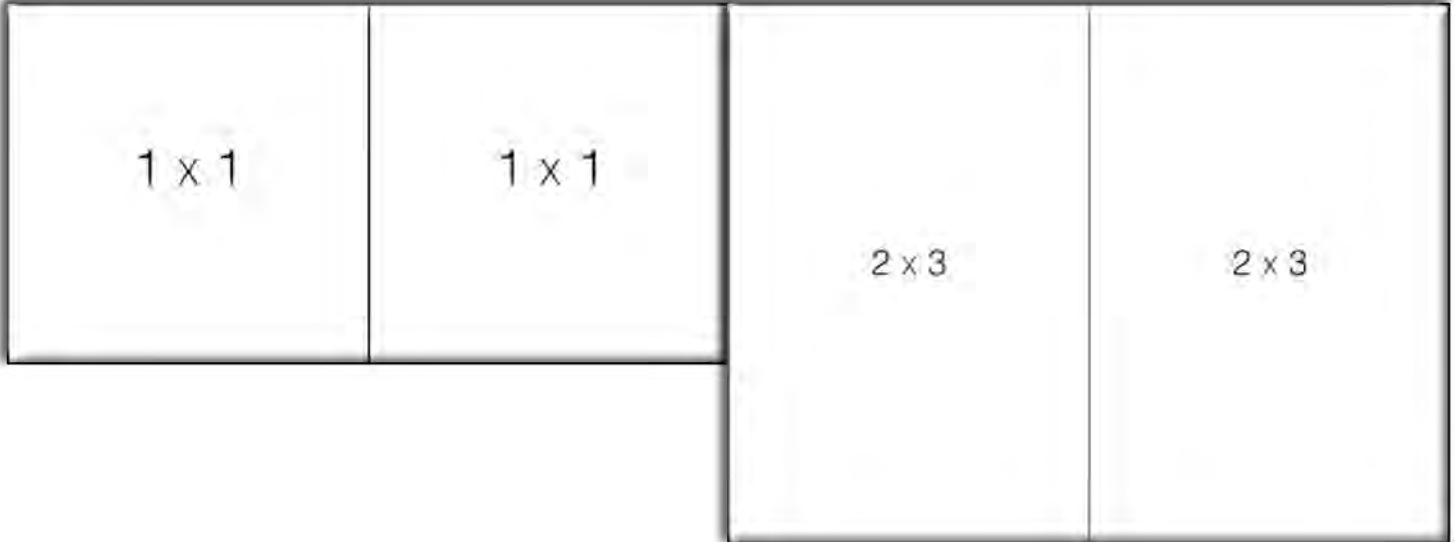
Cute couple taking a self portrait with a smart phone

Smartphone portrait

Think about your final aspect ratio

There are endless possibilities here. Factors to consider are how the images work together, as well as your final use for the diptych. If your image will be viewed on computer screen, a horizontal orientation will allow viewers to appreciate a large photo without scrolling. If you're thinking about printing the photo, or showing it on a tablet or smartphone then this isn't as much of an issue.

Here are a few diptych aspect ratio templates that I like. These are not hard and fast rules, just some ideas to get you started.



Two square images placed next to each other

Two 2:3 aspect ratio portrait images placed next too each other



Two 3:2 aspect ratio images placed one above the other.



A 5x7 image next to a 5x4 image places the division between the images almost exactly at the golden ratio line of the larger diptych.

I hope this article has given you a few new ideas for how to showcase your photos. Feel free to post a link to your diptychs in the comments.

I appreciate feedback, please comment below or feel free to connect with me through Facebook or [Google+](#). I'll do my best to answer questions and reply to comments.

Read more from our [Tips & Tutorials](#) category



Jason Weddington is passionate photographer and the creator of [PhotoQueue.com](#), a service that helps photographers maintain their online presence by scheduling uploads to Flickr and 500px. PhotoQueue will soon add support for Facebook, and Tumblr. Jason is also an Associate member of the [American Society of Media Photographers \(ASMP\)](#).

[Jason Weddington](#)



Tell a Story with a Diptych: Weekly Photography Challenge [With Examples]

A Post By: [Darren Rowse](#)



Earlier in the week we published a post on [how to use Diptych's to tell a story](#). Today we're issuing the challenge to go out and shoot and edit one up to share with us!

Come on – we dare you! No... we double dare you (it's a Double Diptych Dare).

Read Jason's article on Diptychs, grab your camera and head out to shoot.

You can tell any kind of story you want – shoot on the street, photograph an event, set up a little story in your home – it's totally up to you as there are so many possible approaches to take (we'll include a few ideas below).

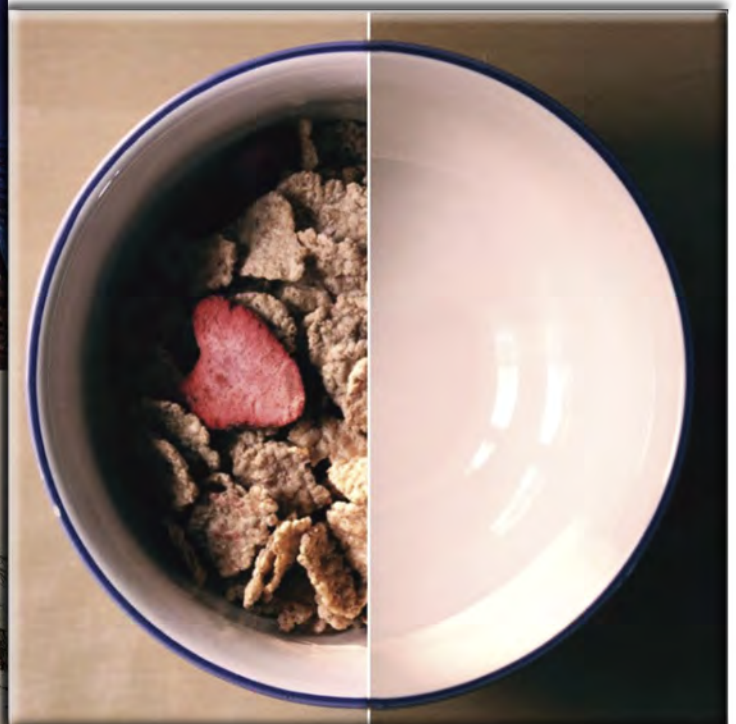
Once you've created your DIPTYCH upload it to your favourite photo sharing site and either share a link to it or – [embed it in the comments using the our new tool to do so](#).

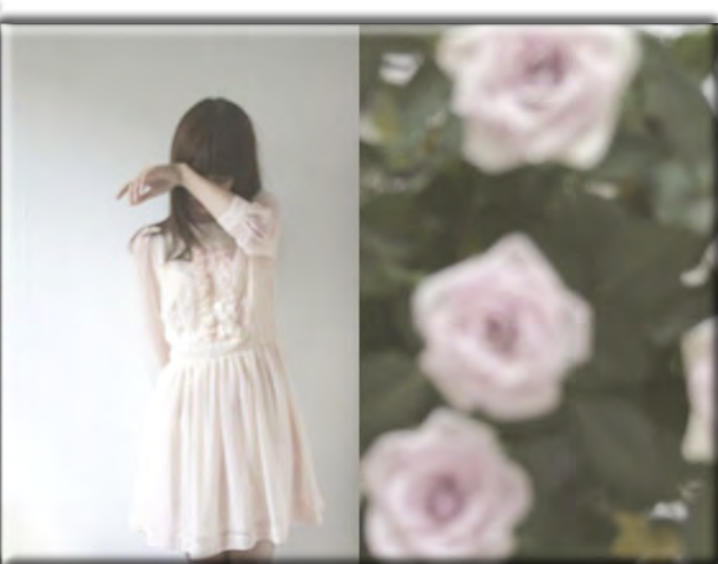
If you tag your photos on Flickr, Instagram, Twitter or other sites with Tagging tag them as #DPSDIPTYCH to help others find them. Linking back to this page might also help others know what you're doing so that they can share in the fun.

Also – don't forget to check out some of the great shots posted in our last challenge – [Cute](#) challenge where there were some beautiful shots submitted.

Looking for some Inspiration?

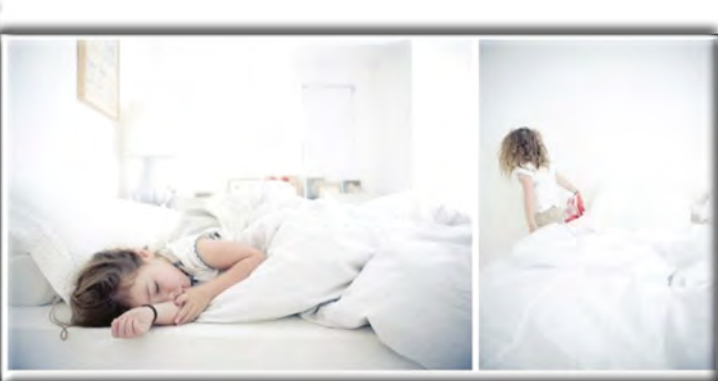
Check out these examples. Click the images to be taken to the photographers page on Flickr.

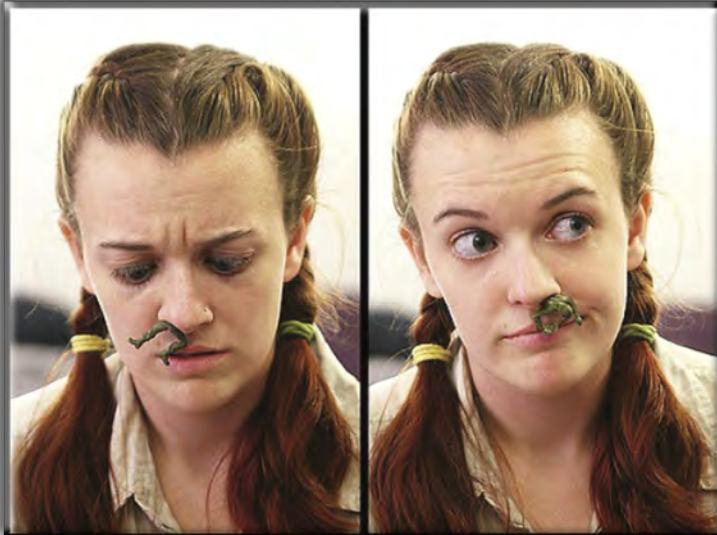




she is your mirror . witness . partner in crime . midnight companion . teacher .
 defense attorney . personal press agent . shrink

some days, she's the reason you wish you were an only child





Darren Rowse is the editor and founder of **Digital Photography School**.

He lives in Melbourne Australia and also runs a newsletter on **adapting vintage lenses to modern digital cameras** called **Old Glass New Light**.

Follow him on **Instagram** or on **Threads**.

