

Photos in this issue are from last month's 'Open' competition.

Membership has its privileges

Membership dues must be paid by the first meeting in March. Don't let that date creep up on you and pass by.

About 30 members have paid their dues for the year – we thank you very much! But that's only about half the members. (Plus, we want to grow the club this year.)

Go [hit the Membership page on our website](#) and grab that PDF form. Follow the instructions on it and “Git ‘er done!”

Alternate Lenses

Alternate – as in optional or different. Using a telephoto for landscapes, for example.

[Give this a read](#) and you'll understand.



Snowy Stare by Brian Donovan

Did you grab the Denver 2022 Milky Way calendar from CaptureTheAtlas? [Go here for your free copy](#) and instructions on using it.

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Focus Camera Club Officers and Committee Chairs

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President: Victoria Ashby
 Vice President: Gwen Paton
 Treasurer: Ron Schaller
 Secretary: Bill Williams

Committee Chairs

Executive: Victoria Ashby, Gwen Paton, Ron Schaller, Bill Williams and the Committee chairs listed below
 Competitions: Cliff Stockdill
 Programs: Co-Chairs Terry Hanford and Dave Hull
 Membership: Todd Lytle
 Newsletter/Website: Karl Peschel

Our Mission

The purpose of the Focus Camera Club is to further its members' enjoyment, knowledge and mastery of photographic skills through cooperative efforts and fellowship.

Focus Camera Club Monthly Meetings

Meetings are held the Second & Fourth Wednesday of each month. Our meeting place is online via Zoom until further notice. Meetings start promptly at 6:30 PM and normally end by 9:00 PM .

Reach For Your Alternate Lens

By Russ Burden

Try a wide angle for wildlife photography and a telephoto for landscapes to add something new to your portfolio.



I remember looking at the amazing black-and-white prints of Ansel Adams of the sprawling landscape. His view of the Teton Range from the Snake River still resonates in my brain as do many of his other remarkably perfect images. I also remember looking through issues of National Geographic wondering how any photographer was able to get a full-frame portrait of just a lion's face.

Deeper research taught me about wide-angle and telephoto lenses, which explained how each image could be made, but it didn't lower the amazement and jealousy held for the stunning quality of each photo. I had to discover how these images were created and how I could mimic these visuals.

Try An Alternate Lens

As my photography evolved, those early seeds mentioned above naturally lead me to grab my wide angle when I went on a landscape photography trip and, conversely, grab all my long zooms for the times I went to photograph wildlife. As time went on, I continued to learn more tricks about each type of photography and how to utilize various lenses to acquire the best possible image, but after years and years, all my photos continued to have “the same look.” It was time to break the mold, think outside the box, re-think my focal lengths, and alter my mindset.



Wide Width Wildlife

As my passion gravitated toward wildlife, I knew I had to buy a long prime telephoto. No exaggeration, it took me 10-plus years to finally bite the bullet. I have to admit I love the effects it provides, but eventually, the novelty slightly dissipated. It certainly has its purpose and place, but that got me thinking...If a long prime has a specific purpose, so does every other lens and focal length. Why not use each for a given purpose? If a wide angle takes in a large field of view, so be it...

My passion for wildlife began when I went to the gorgeous national parks in which they dwelled. I grabbed a long lens each time I saw a moose, bison, bear, marmot, mountain goat, etc. But, then it hit me like a ton of telephotos all dumped on me at once. I'm in a gorgeous national park. There's a moose standing in the river. The river is below a gorgeous mountain. And the light and clouds are dramatic. If I photograph just the moose, I miss out on the beautiful scene in which it stands. Who needs a telephoto to photograph wildlife when the subject is in a gorgeous habitat? Why carry all that weight when a story can be told of a beautiful animal in a beautiful setting? Why lug a heavy tripod and gimbal head if the prize-winning photo can be made at 30mm? This began my quest of using an alternate lens for wildlife in the environment type images.



Of course, I'm exaggerating, but you get my point. I will still schlep all my gear, lug the heavy lens and do all the above, but I will also exhaust all possibilities. I'll eliminate all variables and make sure I capture every wildlife subject with a telephoto and wide angle, as well as vertically and horizontally. I'll no longer limit myself to my innate thinking that wildlife should be photographed with a long zoom set to its maximum focal length!

Long Lens Landscapes

Along the same vein as what I experienced as my wildlife photography evolved, a parallel universe compelled me to alter my mindset for my landscape photography. After repetitive excursions to each national park and also many I visited for the first time, I constantly used my "wide-angle eyes" to compose all my images. Once again, everything began to look the same and it was time to break the mold by using an alternate lens.



If I can use a wide angle for my wildlife, why can't I use a telephoto for my landscapes? I began to narrow my field of view each time I encountered a scene. I studied small portions of how the light played upon the elements. I narrowed my field of view to key into small sections that piqued my curiosity. The more I did this, the more I came home with images that depicted much greater diversity in subject matter and light. I looked for subtleties of light as it played upon much smaller sections of what my eyes beheld. I was hooked. I began to walk around the national park using two camera bodies onto which one had a medium telephoto zoom. To this day, I do the same and I'll never change—at least until I think of something new!

Repeat after me: I (fill in your name), promise to always break the mold, think outside the box, try an alternate lens, rethink my focal lengths, and alter my mindset!

(All images in this article © Russ Burden)

Program & Competition Meetings

Program Schedule

- 02/09/22 **Program** – Re-creating the Past
One Frame at a Time
by Ken Smith
- 03/09/22 **Program** – The Photographic
Journey of Nobody in Particular
by Travis Broxton
- 03/30/22 Mentor Meeting
- 04/13/22 **Program** – Abstracts All Around
Us by Greg Holden

Competition Schedule

- 02/23/22 **Subject** – Winter
- 03/23/22 **Subject** – Patterns / Repetition
- 04/27/22 **Subject** – Open

February 9 Program with Ken Smith

Ken will be discussing what he does to create nostalgic looking images from real life scenes like the ones mentioned below, to WWII scenes, to even traveling with up to 17 different vintage bicycles throughout the US placing them in landscape images. There will be a time for Q&A after his presentation.

“My most recent photo shoot was at the Henry River Mill Village near Hickory, NC. The village was originally built by the owners of the textile Mill in 1905. Currently, the village has 26 houses and the general store. When originally constructed, these homes were employee homes and remained occupied by employees well after the mill closed in the late 1960’s. The homes did not have running water, so many of the outhouses still remain. Because of the unique disrepair of the village, it was used as District 12 of the Hunger Games movies.

Currently, only one of the houses has been fully restored. The owners of the property have plans to restore all of the homes. When I visited this place, I knew I needed to photograph it before restoration began on any other buildings. Talking with the owners, I was allowed to rent the village for the day and create unique scenes from the Depression era.”

This Month's Competition is Winter

The official definition - *“An image that depicts the winter season. Any subject is acceptable, as long as the subject/setting/scene are obviously winter. Snow and ice are obvious examples, but people bundled up in the cold or winter sports are other ideas.”*

We look forward to your “cold as ice” photos this month.

Judge will be **Travis Broxton**.

And remember, we are limiting to 2 images per person for all Competitions done via Zoom.



*Maestro's Hellishly Bad Feather
Day by Terry Hanford*

January 'Open' Competition Results

	Media	Artist	Image Title	Score
F8	B&W Digital	Joe Weber	Living and Dead	9
		Laura Blake	Hats	10
	Color Digital	Philip Rodgers	Christmas at Pacific Beach	9
		William Williams	Try One	9
		Terry Hanford	Maestro's Hellishly Bad Feather Day	10
F11	Color Digital	Bob Bartlett	Staredown	9
		Ally Green	To the beach	10
F16	B&W Digital	Cliff Lawson	No, Wait There's more.	9
		Todd Lytle	Do Not Try This At Home!	9
	Color Digital	Victoria Ashby	Fall In Vermont	9
		Brian Donovan	Snowy Stare	9
		Dan Greenberg	1936 Ford	9
		Dan Greenberg	It's been a really tough day	9
		Danny Lam	Peaceful	9
		Gwen Paton	Seeing Double	9
		Travis Broxton	making bread	10
		Brian Donovan	Red Sky At Morning, Sailors Warning	10
		Cliff Lawson	Marshal	10
		Todd Lytle	Sky-Walker	10
		Butch Mazzuca	Afternoon Shadows	10
Oz Pfenninger	Wood Cutters and Pilgrims	10		

Judge for this competition was Eli Vega. See all the winning images [in the Online Gallery](#).



making bread by Travis Broxton



To the beach by Ally Green



Seeing Double by Gwen Paton

Photo Contests

C4FAP - Center Forward 2022

Center Forward 2022 is an open-themed international juried exhibition.

Entry Deadline: March 20, 2022

JURORS: Alyssa Ortega Coppelman and Christy Havranek.

Visit the [Center for Fine Art Photography website](#) for full details.



Sky-Walker by Todd Lytle



Marshal by Cliff Lawson



Christmas at Pacific Beach by Philip Rodgers

Motif Collective – February Landscapes

Landscape is the theme for this month's competition.

From coastal regions, to plains and magnificent mountain ranges the Landscape view can be one of the most awe inspiring and beautiful images we will ever frame up. Large in scale, lines, imagination and range but filled with so many beautiful details they can also be one of the most challenging to compose.

Share with us your best frames and moments showing your vision of the Landscape!

Entry Deadline: March 7, 2022 [Visit the contest page](#) on the Motif site. \$10,000 is up for grabs!

2022 BirdWatching Photography Awards

For more than three decades, BirdWatching has published extraordinary photos taken by the world's best bird photographers. We're continuing that tradition in 2022 with the fourth annual BirdWatching Photography Awards, our premier contest for bird photography. Submit your best photos of wild birds for a chance to win!

BirdWatching is committed to ethical practices in wildlife photography. The contest judges reserve the right to disqualify images that, in their sole discretion, appear to be the result of questionable practices, as defined by, but not limited to, those described in our FAQ and Contest Rules.

Entry Deadline: April 5, 2022

[Visit the official contest page](#) for details and be sure to read their FAQ and rules so you don't get DQ'd.

Local Photo Opps & Events

Anderson Ranch Arts Center

(Not really a photo opp, but an opportunity for club members to save 20% on [summer workshops](#)! Information on claiming the discount will be in the email you get along with this newsletter.)

Founded in 1966, Anderson Ranch Arts Center is a premier destination in America for art making and critical dialog, bringing together aspiring and internationally renowned artists to discuss and further their work in a stimulating environment. Nestled in the Rocky Mountains of Aspen/Snowmass, Colorado, the Ranch hosts extensive workshops for aspiring, emerging, established artists, children and teenagers in eight disciplines, including Photography & New Media, Ceramics, Painting & Drawing, Furniture Design & Woodworking, Sculpture, Printmaking and Digital Fabrication.

In addition to the Summer Series: Featured Artists & Conversations, the Ranch hosts engaging events throughout the year including: the Recognition Dinner, held in honor of Anderson Ranch's International Artist Award and Service to the Arts Award honorees; the Annual Art Auction & Community Picnic, a forty-year tradition which features works of local, national and international artists; and a year-round Artists-in-Residence Program, fostering artistic growth for emerging and established visual artists.

For more than 55 years, Anderson Ranch Arts Center has been working to enrich lives with art, inspiration and community. Learn more at AndersonRanch.org or by calling 970/923.3181.

Frame #37

A collection of extra tidbits discovered during the past few weeks.

- When is the last time you checked your camera's firmware? Never? Well, you need to do it 1-2 times a year. The fine folks at Petapixel put together [an all encompassing post with instructions and links](#) to the popular brands of cameras. And don't forget your lenses too – some like Sigma and Sony can be updated.
- If you're like many people, you don't always pay attention to the details for Photoshop and Lightroom updates. There have been some significant changes in the past years and Matt K has a free video that covers everything since 2020. Go [watch it here on his site](#). (and take notes...)
- Take a look at [some of the finest Landscape photography from around the world](#). The 2021 International Landscape Photographer of the Year winners have been announced. Flip thru the "preliminary" ebook (it's a bit more than halfway down the page). Go fullscreen for best viewing.

He who marvels at the beauty of the world in summer will
find equal cause for wonder and admiration in winter.

– John Burroughs