

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

Membership Deadline

It's approaching quickly. Technically, you need to pay your dues before the first March meeting in order to continue in the club and compete in monthly competitions.

Most everyone has renewed (Thanks!) but we still have a number of folks who haven't.

[Grab the form](#), mail it in, pay your dues please.

Myths and things to un-learn

Bad info travels faster in our modern world. And bad info gets perpetuated too often also.

[Read and heed...](#)



A Rough Life by Brian Donovan

A big "Thanks" goes out to all the members who participated in our 2022 Survey.

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Focus Camera Club Officers and Committee Chairs

Officers

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.

Photo Myths (or things we need to un-learn)

By Karl Peschel

I watched a few YouTube videos recently and this list was born. The first 2 items especially.

I'm not going out to shoot today because the light is bad.

What is “bad light?” Isn't it really more like “well, this isn't what I was expecting!”

Don't **not** take a photo because the sky isn't right or it's too windy or the light's too harsh. Work around those things. Or work **with** those things. Make images no matter what conditions you encounter.

Henry Turner talks about making the most of getting to a location and making the best of the light you're given. <https://youtu.be/mhLGLJGquWU?t=160> And then this challenging excursion from Thomas Heaton. Day 1 is beautiful – then the beach shoot the next day is less than wonderful.

<https://www.youtube.com/watch?v=eKRPSA68mW0&t=618s> Both men come away with great images.

I would take better pictures if only I had a better camera.

The internet and social media are FULL of bad photographs made with expensive gear and some stunning images shot with smartphones...Food for thought!

Mark Denny talks about how a better camera only got him higher resolution (more MP) versions of the same crappy images he'd been taking all along. <https://youtu.be/yuxeH3upM8w?t=616>

Education and experience trump gear every time. Invest in both (which you ARE doing by being a Focus Club member and participating in competitions) before buying a new camera.

Professionals always shoot in Manual mode

Wait...doesn't the P mode on the dial stand for “professional?” 😊

When you shoot in a studio with controlled lighting and subject positioning of course you can shoot in Manual. Auto modes would never work then. Put that same pro at an outdoor wedding or equestrian event and Manual means they'll have good and bad exposures. Constantly tweaking your manual settings will make you miss shots, and pros covering events can't afford to miss important moments.

Wisely using any auto settings (ISO, aperture, or shutter speed) when the lighting and backgrounds are changing all the time is how you can increase your “keeper” percentage.

Lenses are sharpest at f/8 (a good, definite maybe)

A general statement that can only become true when YOU do some testing of your lenses. The truth is that it COMPLETELY depends on the lens. The optimal aperture for any given lens may be f7.1 or f11 or f13 or ?? The f8 marker stems from an old adage (back when f2.8 lenses were popular) that 3 stops down was the sharpest.

Grab a tripod, a newspaper, and a constant light source and take some time to do your own tests.

<https://www.dpmag.com/how-to/tip-of-the-week/how-to-find-a-lens-sharpest-aperture/>

Is raw processing really better on your PC than in your camera?

Define better. More flexible? More control? More options to mess around with? Yeah, editing software offers all those things.

But it's near impossible to replicate the in-camera SOOC JPG processing of your Fuji, Sony, Canon, etc. camera. Especially Fuji, with all its presets and controls over shadow, highlights, grain, color shift, etc.

Fuji fans frequently use "recipes" to mimic old film stocks or certain looks. Check out their App or hit <https://fujixweekly.com/recipes/> for camera specific settings to emulate Kodachrome, Portra, Agfa, Tri-X, Ilford HP-5, and many, many others. These camera processed JPG files have a look you'd be hard pressed to replicate in LR or PS – plus, it would take a lot of time (even with presets or actions).

You Can Fix Everything in Post

Absolutely not.

As good as Photoshop is, it can't fix a bad composition, terrible lighting, a subject turned the wrong direction, severe over/under exposure, your subject halfway in or out of frame, the wrong flash sync speed, or a flash that didn't go off. Expecting any miraculous salvage of all your bad images is just setting you up for hours of frustration.

The old caveat of "get it right in the camera" still applies. In fact, if you CAN get it all correct in the camera you'll spend less time sitting in front of the computer editing images!

You can enhance many images in post, but major errors can't be fixed. (Pop onto many social media sites/groups and you'll see thousands of poorly composed images with bad exposure and lighting with the caption "please help me edit this to a great photo" but the only real reply is "Go reshoot it...")

HDR Is Bad

No, BAD HDR is bad! The overprocessed, oversaturated, crunchy looking, high contrast, horrible HDR from years ago – when HDR was new and the coolest thing since sliced bread – THAT kind of image is bad. Like any other technology thing, it's gotten better over the years. Cameras have more dynamic range; software got better at processing and blending images; and (most of all) photographers stopped pushing every slider to 100!

The world is a better place now.

Everything Has Already Been Photographed

Perhaps by Google Earth, but not by you or me. I don't know about you, but I still have a lot of exploring to do – many places, many times of the year, many weather conditions, etc.

Yes, you can do a Google search for a particular place and there's a good chance you'll find some photos of it. But they are not YOUR photos; YOUR interpretation of the scene; YOUR vision of how to represent that place when you are there.

And you could do what Cole Thompson encouraged us to do – **don't** research an area or look at other's images. Go there with fresh eyes and let your Vision drive the types of images you come away with.

Program & Competition Meetings

Program Schedule

- 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
- 05/11/22 **Program** – Night Photography by Chris Attrell

Competition Schedule

- 03/23/22 **Subject** – Patterns / Repetition
- 04/27/22 **Subject** – Open
- 05/25/22 **Subject** – Abstract

March 9 Program with Travis Broxton

You may recognize Travis' images when they come up in club competitions. Whether his varied images are street scenes, mirrored images, or something else, you recognize a photographer who looks closely, composes cleverly, and edits masterfully. And his images often make you look again and more closely, perhaps chuckle, or feel the vibes of everyday life.

Now we will learn about the wonderful person behind the camera – Travis' life journey with photography, with its starts, stops, side-steps, and restarts.

This Month's Competition is Patterns / Repetition

The official definition - *“An image that depicts a pattern, or repeating series of items. May be natural or man-made. Images may be enhanced by modifying brightness, contrast, hue, luminance, saturation or sharpness. However, images created in photo editing using filters, cloning, multiple layers or other techniques to achieve a pattern are not acceptable.”*

Be sure to adhere to that last line of the subject definition! We know it's super easy to Photoshop a pattern – we want real world examples in your images.

Judge will be **Joseph Roybal**

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



Impending Winter Storm by David Bessen

February 'Winter' Competition Results

	Media	Artist	Image Title	Score
F8	B&W Digital	Laura Blake	Winter Winds	9
		Ernie Kuemmerer	The old farm house	9
	Color Digital	David Bessen	But You Said This Was Easy	9
		Philip Rodgers	Mayflower Gulch	9
		William Williams	Doing What It Takes	9
		David Bessen	Impending Winter Storm	10
		Terry Hanford	Snow Islands Rise Above the Raging Stream	10
	Ernie Kuemmerer	December in Denmark	10	
F11	B&W Digital	Steve Wilton	Cross Crow	9
	Color Digital	Ally Green	Winter fruit	9
		Bill Dickson	Going over McClure pass	10
		Bill Dickson	Storm over Longs peak	10
F16	B&W Digital	Dave Hull	Washington Park In Winter	10
		Butch Mazzuca	Aspen in Winter	10
		Ronald Schaller	Morning After The Storm	10
	Color Digital	Todd Lytle	Frozen Pond	9
		Gwen Paton	Frost is on the Pumpkin	9
		Shawn Slade	Frozen River	9
		Brian Donovan	A Rough Life	10
		Dan Greenberg	Almost Frozen Motion	10
		Dave Hull	Early Morning After Snowfall	10
		Gwen Paton	10,000 Freezing Steps	10

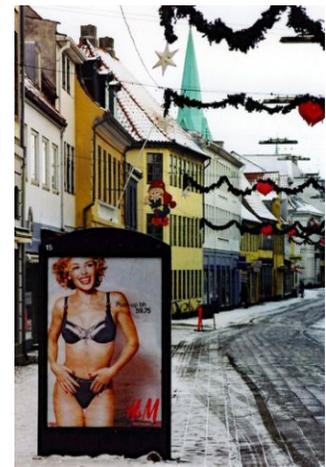
Judge for this competition was Travis Broxton. See all the winning images [in the Online Gallery](#).



Snow Islands Rise Above the Raging Stream by Terry Hanford



Frost is on the Pumpkin by Gwen Paton



December in Denmark by Ernie Kuemmerer

■ **Photo Contests**

WILD Photo Awards

Deadline: March 31, 2022

Created by Photographers. For Photographers.

With the ambition to unite a community of like-minded people, the WILD Photo Awards were created by photographers with a love for the outdoor world whilst offering regular competitions with completely uncapped prize money. And every entry plants a tree.

There are 4 categories you may enter images into. Two Wild Life – Two Wild Land.

[Visit the WILD Photo Awards website](#) for details and to enter your images.

Reflections – Motif Collective

Deadline: April 2, 2022

From endless materials and objects around us, glass water, rivers or drifting tides reflections have long been a wonderful part of many magnificent images in photography. What really seems to set them apart always seems to be a step away from the traditional rules as though they seem to take on a personal introspective perspective while being framed up.

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

[Visit the Motif Collective website](#) for info about this monthly contest.

■ **Local Photo Opps & Events**

Depth of Field

B&H Photo presents: A Professional Portrait, Wedding and Event Photography Conference

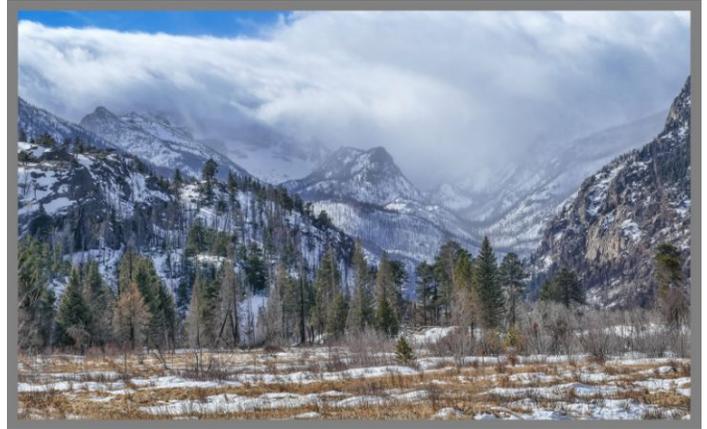
When: March 23-24, 2022 (Online Experience)

Brought to you virtually over the course of two days, Depth of Field is here to bring you deeper into the field of professional photography. The industry's leading photographers will present on topics designed to help you grow your professional photography business. Through online master classes, contests, virtual trade show, and curated content B&H's Depth of Field 2022 will be your best tool to ensure success in the future of Portrait, Wedding, and Event photography.

[Visit the B&H DOF website](#) for detailed info and to register (free).



Almost Frozen Motion by Dan Greenberg



Storm Over Longs Peak by Bill Dickson

Upcoming US National Parks free admission days.

March 17: Birthday of Martin Luther King, Jr. April 16: First day of National Park Week

<https://www.nps.gov/planyourvisit/fee-free-parks.htm>

■ **Frame #37**

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

- Looking for a photographic getaway this summer? [Here are 5 National Parks](#) you may want to consider planning a trip to.
- Were you taught to shoot in Aperture priority? Many photo teachers push this semi-automatic method. However, it perhaps is not the best option in all situations. [Learn why Manual mode is better](#) for a variety of situations (and may be faster to get to the correct exposure).

... I started repeating the same image because I liked the way the repetition changed the same image. Also, I felt at the time, as I do now, that people can look at and absorb more than one image at a time.

– Andy Warhol