



## March 2023

### A NOTE FROM OUR PRESIDENT

SCC Club Members,

Our club is moving into a more learning-type atmosphere. We have learning sessions, one-on-one mentoring, day and multi-day trips, professional presentations, and monthly meetings. The board is already looking forward to speakers and topics for learning for next season. If you want to get more involved as a Board Member or a Director, don't hesitate to get in touch with Pam Holmes on the nominating committee.

We will be introducing those nominees at the March Meeting. we will then ask you to vote to approve the members that want to serve on our club's board. The David Swindler Professional Series Presentation was packed full with his knowledge of analyzing our images and showing us how to enhance them in Photoshop and Lightroom.

We will welcome Ryan Smith at this month's meeting on March 27th at 6:30pm. He is an excellent fine arts photographer, Read more about him below.

Thank you for being a member of the Sedona Camera Club.

Tim

Timothy See

**APRIL 2023 PHOTO SUBMISSION DEADLINE:** March 29, 9pm

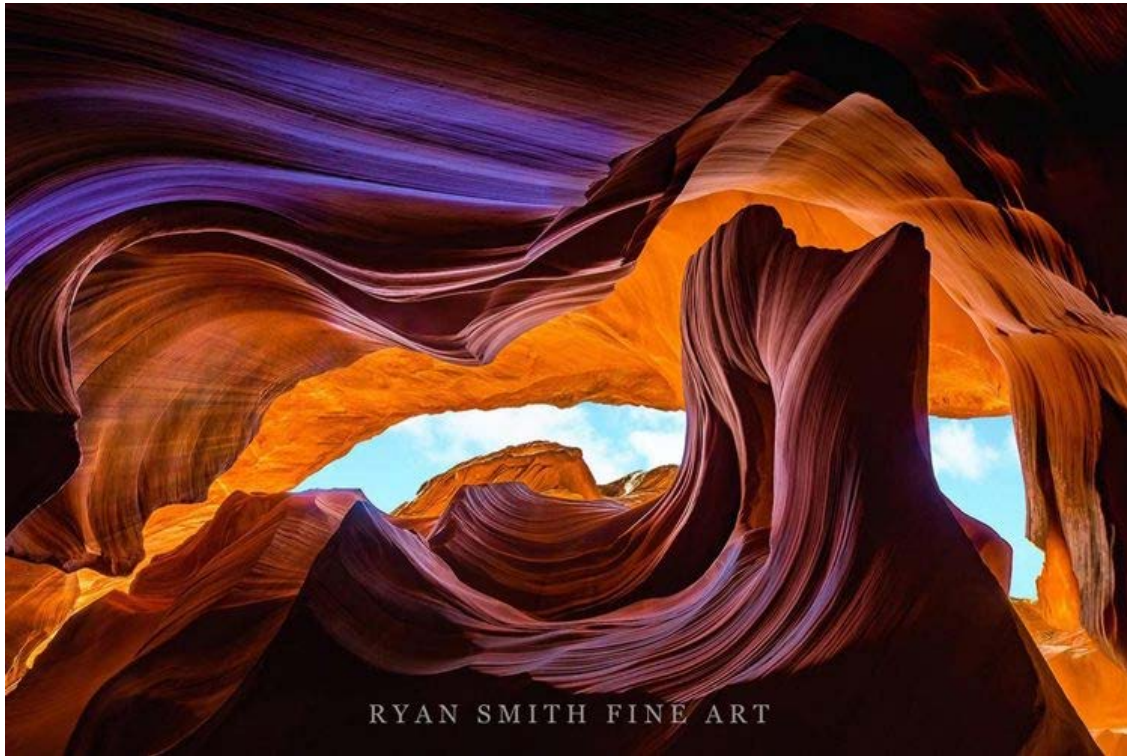
**MARCH BOARD MEETING:** March 20, 10am-12noon

**SEDONA CAMERA CLUB MEMBERS MEETING:** March 27, 2023

At the Mary Fisher Theatre at the Sedona International Film Festival Complex

2030 W. State Route 89A, Sedona Arizona, 6:30-8:30pm

## RYAN SMITH, MARCH SPEAKER



Sacred Colors

### *Peaks and Valleys A Life's Perspective From Behind the Lens*

A creative visual storyteller, Ryan will use his stunning imagery and views from behind the lens to walk the audience through his meaningful artistic journey. He will highlight his adventures from the time he began exploring photography until now, where he finds himself a celebrated Resident Gallery Artist, educator and one of the most highly acclaimed workshop instructors in the industry.

Ryan describes an artist's journey as full of peaks and valleys - one often finds themselves wandering into places and circumstances they never imagined. He explains: "For me, the mountains have always been home. It's where I feel free where I feel strong, where I feel alive. It's true that not all who wander are lost. As I lose myself connecting with nature, capturing its beauty, I end up finding myself. My images are a reminder of journey lived up on the summits, something tangible - memories that I take back with me to reflect upon while in the valleys below.

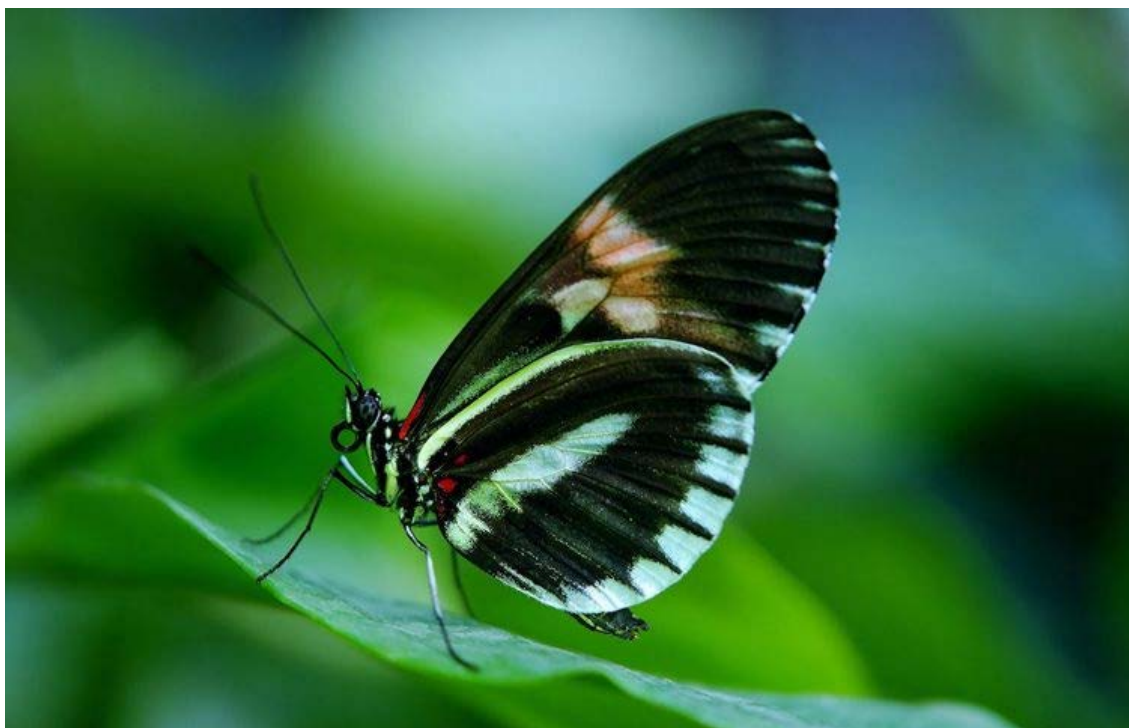
Early in his life, Ryan developed a love and passion for the outdoors which fueled an obsession for landscape photography. Growing up in the beautifully diverse

state of Utah, Ryan has consistently traveled throughout the west and beyond capturing iconic views which spark emotion and tell a story. Ryan's artistic style is unique and unmistakable which has led to prestigious awards and work featured within publications. His work is found within high end galleries throughout the west including in Jackson Hole, Wyoming, Park City Utah, Telluride Colorado, Aspen, Colorado and Sedona, Arizona.

Smith loves sharing his knowledge of photography and has a passion for teaching others. Combining his professional experience as a corporate trainer with his zeal for photography, Ryan has a knack for sharing the creative and technical aspects of photography in an easy and understandable way through workshops, tours, and events throughout the west and the Hawaiian Islands. He enjoys adapting to the various needs of his attendees whether in the field learning the technical side and composition techniques, or in the classroom focusing on perfecting post editing techniques and helping to achieve a print real image.

For more information visit <https://www.ryansmithfineart.com>.

## HOW TO FOCUS FOR MACRO PHOTOGRAPHY



You'll face many challenges photographing the small world of plants and bugs. Macro Photography is a problematic genre - you're pushing against the physical limits of depth of field, diffraction, and motion blur. Naturally, focusing in macro photography isn't easy, but it's crucial. How do you optimize your focusing

technique for capturing small subjects? The answer depends upon exactly what you're photographing.

### **1. Photographing relatively large subjects:**

In macro photography, a "relatively large" subject is the size of a dragonfly or a flower. It's still tiny, but it's not at the level where you need very much specialty knowledge to capture a sharp photo. I recommend focusing like you usually would on a moving subject. Use your continuous servo auto-focus (AF-C) with an auto-focus area mode that accurately tracks your subject across the frame (something like dynamic area or 3D tracking mode).

### **2. Photographing smaller subjects:**

By the strictest definition, "macro photography" means focusing 1:1 magnification or stronger. At this magnification, moving your camera forward or backward just a few millimeters at a time is enough to throw your entire photo out of focus. And even if you do focus successfully, your depth of field will be minimal.

### **3. Use manual focus:**

The proper way to focus manually for macro photography isn't to compose your photo, then spin the focusing ring until the image in your viewfinder appears sharp. Instead, set your focusing ring a particular point and move forward and backward until the image appears sharp.

If it helps, consider resting your camera on top of a mono-pod or stick while you move it forward and backward. That can cut out some of the extra vibrations and imprecision from hand holding the camera, although the downside is that you'll lose some flexibility regarding your camera's height.

### **4. Using a tripod:**

Some macro photographers use a tripod to get around the difficulties of focusing. Which types of subject lend themselves to this method? In general, it is almost impossible to use a tripod to accurately capture an in-focus macro image for a moving subject. Instead, using a tripod for relatively stationary macro subjects is best.

## **PHOTO CRITIQUE UPDATE**

Brad Kincaid

Last spring, we implemented some changes to our Photo Cri\*que program to accomplish the following goals:

- Improve the critiques produced by the peer reviewers.
- Reduce the burden on peer reviewers by assigning them less than five images per month to critique.
- Increase the participation of members to enhance their photography skills.

Additional outcomes observed may be:

- Peer reviewers are learning to critique from their colleagues during our critique review sessions.
- Peer reviewers are enjoying the interactions during our critique review sessions and getting to know their colleagues better.

Now we are finishing our fifth month of photo critiques with two more critique sessions to go this year. The board has committed to continue the critique program again next year because the program has been largely successful despite some issues (an evaluation survey is planned in the coming months). As we are planning for next year with the goals of recruiting more peer reviewers and maximizing the learning outcomes, we have identified two interim changes that might help us.

First, there are some peer reviewers who have participated in every one of our monthly critique sessions. They have been essential as every month we struggle to get a full set of peer reviewers. These members need a break from their monthly commitment, so we need to recruit and orient more peer reviewers. Ideally, every club member would be a peer reviewer who submits images regularly.

Second, the number of images submitted determines the number of peer reviewers necessary each month (so far, 14-20 peer reviewers per month). We must make sure that every image submitted will be a learning experience for both the submitter and the reviewer.

To that end, we have decided that we should limit submissions to recently produced images (within the last year) that have NOT been submitted to other critiques or competitions. We are evolving as photographers, and so we must submit only our most current work for critique. As we grow, we must remember that none of us are professional critics, so we should not expect professional critiques. Each image is a learning opportunity for both the maker and the reviewer. Our critique review sessions are essential to our critique process and help us produce better critiques.





## BIRDING AND PHOTOGRAPHY TRIP

**Day Trip - March 28th, 2023**

**Destination and Travel Plan:**

Page Springs Fish Hatchery/Bubbling Ponds - meet at the hatchery at 8am for a walk on the trails by the creek, then move over to Bubbling Ponds for a walk through Black Hawk Trail and around ponds

**Photography Instruction for Participants:**

If Requested

**Suggested Photography Equipment:**

Tripod not necessary; Bring long lens ( $\geq 300\text{mm}$ )

**Contact Information:**

Michelle Wheatcraft



## JEROME AND KING GOLD MINE TRIP

**Day Trip** - March 24th, 2023

**Destination and Travel Plan:**

We will meet at the Sedona Library at 8:00am. We will travel together in one car to Jerome to explore this ghost town. We will have lunch at the Haunted Hamburger, then travel to Gold Kind's Mine. Then finish photographing the panoramic view of Jerome.

**Photography Instruction for Participants:**

Answering Questions and Planned Panorama

**Suggested Photography Equipment:**

Camera, 24mm - 70mm (telephoto, and tripod, your choice)

**Contact Information:**

Tim See




## LIBRARY EXPOSITION • MARCH 2023

In March, we are conducting another print photo exhibition at the Sedona Public Library, VOC location. The exposition will take place from March 7 until April 7, 2023. We had a wonderful turnout of amazing prints for the November exhibition and received positive feedback from the library patrons!

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