



April 2023

A NOTE FROM OUR PRESIDENT

SCC Club Members,

It has been a fulfilling year for me as president of the Sedona Camera Club. My goal was to increase the learning aspect of the club. We added monthly learning sessions by club members and professional speaker programs to help our members learn more.

Betsy Wallace was behind the enhanced learning newsletter to include more information and help with the communication gap. Recently we added a way to make spontaneous trips easier to plan and initiate. View the articles below on the trips on Birding and Jerome. We had fun shooting together, bonding with other members, and getting to know them better was worthwhile.

I wanted to be president for another year because I felt my goal to increase the learning for our members was not finished. You have knowledgeable board members that genuinely care about the direction of the Sedona Camera Club. We can't do it without your help. Please let me know what you like and dislike about the club's direction. We are here to help you learn and serve you as board members.

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

Tim

Timothy See

APRIL BOARD MEETING: April 17, 10am-12noon

SEDONA CAMERA CLUB MEMBERS MEETING: April 24, 2023

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

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

END OF YEAR CELEBRATION: May 15, 6pm

At 2615 Melody Lane, Sedona, Arizona

AMY HORN, APRIL SPEAKER



CHROMA CRAWL

Amy Horn

The Art of Macro Photography - Liquids

Join Amy as she presents the Art of Macro Photography – Liquids! She will explain her methods for capturing abstract images of liquids from water drops to paint, oil, and milk, and include behind-the-scenes images. In addition, she will include tips and tricks for creating your own setups at home and where to find the gear. Finally, she will share her newest cross-polarization and colored paper projects to inspire your creativity.

Amy lives in Flagstaff, Arizona, and has enthusiastically shared her knowledge in software and photography-related fields in secondary and post-secondary levels since 1995. With a Master's Degree in Education, she enjoys demonstrating photographic techniques both in the classroom and out in the field.

In addition to teaching photography, her photo interests include macro, water, studio splash photography, ice, wildlife, sports, and travel. Let's face it - if it's not a wedding, she's shot it. Amy says: "For me, the joy in photography comes from finding the extraordinary image of the ordinary subject."

Her ongoing personal project is photographing water: from oceans to ice. During the summer of 2018, she spent 10 weeks in a teardrop trailer along the Pacific Coast in search of lakes, rivers, waterfalls, oceans, and mist while on a year-long sabbatical.

Amy loves teaching photography. An educator at Northern Arizona University , she also teaches workshops with Arizona Highways PhotoScapes. Her publications include Arizona Highways, Gold Prospectors Association, and her co-authored book, The Art of Macro Photography. When she is not teaching, she enjoys time with her family, running, and photographing the tiny landscapes around her.

To see more of Amy's work visit www.horndesigns.com.

VOTE FOR SCC BOARD OF DIRECTORS

It's time for all club members to vote for the Board of Directors for the 2023 - 2024 club year. Online voting is open here:

You must log in for access to the ballot and may vote only once. You may write in candidate(s) provided you have contacted the candidate(s) and they have agreed to the role.

Online voting will close on Monday, April 24th at 8am. The election will be finalized at our club meeting that evening.

Candidates:

Tim See - President

Pam Holmes - 1st Vice President, Program Chair

Brad Kincaid - 2nd Vice President, Digital Chair

Cherie Tolliver - 3rd Vice Co-President, Print Co-Chair

Priscilla Burgers - 3rd Vice Co-President, Print Co-Chair

Michelle Wheatcraft - Secretary

Mark Schmitz - Treasurer

Judy Curnow - Director 3 year

These Board members are continuing their service and are not on the ballot:

Roger Kiel - Past President

Steve Wells - Director 1 year

Betsy Wallace - Director 2 year

Bob Kenney - Webmaster



The Sedona Camera Club will be hosting its end of year celebration on May 15th at 6pm at the Sedona Community Center in West Sedona (same location as the holiday celebration on - 2615 Melody Lane, Sedona AZ 86336). Tickets are on sale on the Sedona Camera Club website, (you must login to purchase them), as well as in person at the club meeting and will cost \$15. Food and refreshments will be included as well as an end of the year slideshow. Details on the slideshow will be explained at the meeting this month and on the website. This is your last chance to tell your friends about your summer travel plans and catch up before we adjourn until the fall. We hope to see you there!

UNDERSTANDING TOPAZ PRODUCTS FOR POST PROCESSING



These Topaz AI add-on products can save prize-winning images from the Recycle Bin. Have you ever been forced to increase your ISO in low light conditions and capture the shot you loved? Then when you increase the image size, you see all the noise in the shadow area. Don't delete that image yet. Topaz Denoise AI is here to solve your problems with noise in the dark areas of your picture. It will practically eliminate all the noise in your image.

Once, I had a great picture of an Osprey carrying a fish in its mouth, flying through the air, but the bird's speed caused little camera movement. Topaz Sharpen AI came to the rescue by reducing the camera movement and increasing the sharpness of the bird. Now it is one of my favorite shots of all time.

Topaz recently came out with Topaz Photo AI, combining Topaz Denoise AI, Topaz Sharpen, and Topaz Gigapixel AI into one program. Learning more about these programs to see how to save images from the recycle bin is well worth your time.

As I regularly photograph in low light, Topaz Photo AI is now part of my post-processing workflow. I am excited to have cleaner photographs and can't wait to run them on my wildlife, landscape, and even night sky images. Software like this may even change my thought process in the field because when the light goes, I know that I can still produce work. Why pack up when I can crank my ISO and still capture amazing photographs? How cool is that?

This learning session will take place on April 24th at the Sedona Public Library from 11:00 am - 1:00 pm in the small quiet study room. It will be open to the first 12 camera club members interested to learn more about Topaz products. Just email Timothy See at timothy@sedonacameraclub.com to let Tim know you will be there on April 24th. Bring a couple of your original RAW images that need a little help with noise, sharpness, and resolution. We will work on a couple of those images to show you how Topaz can make your post-processing much easier and more beneficial to your photography.

CAMERA CLUB TRIP TO JEROME





Flatbed Chicken by Michelle Wheatcraft

On March 24th several camera club members visited Jerome, Arizona. They first photographed the old graveyard while the morning mist still settled over the town's hills and buildings. Next they went to Jerome State Historic Park in and around the old Douglas Mansion, now a museum. It displays aged artifacts from the Little Daisy Mine which operated in the early part of the nineteenth century. Of particular interest was our visit to the historic Ghost Town which is located high atop Cleopatra Hill. From wickedly wild to wildly artistic, the old stores, gas stations, barns and other ghostly buildings were amazingly photogenic. Thank you to Tim for leading this field trip.

To see more photos from the trip go [HERE](#).

SCC BIRDING AT PAGE SPRINGS



Up, Up and Away by Bob Kenney

The Sedona Camera Club hosted an outing to Page Springs Fish Hatchery and Bubbling Ponds Wildlife Preserve on March 28th. Twelve people were signed up; about 10 people were there. I would say it was a smashing success. We were able to see some of the usual suspects (great blue herons, various water fowl, ruby

crowned kinglets, sparrows and finches of all kinds) as well as some of our returning raptors. The black hawks and osprey put on quite a show for the birders, and many great photographs were captured. The group was able to share some tips on getting great photographs of birds, but just being outside on a pleasant day enjoying the birds in their habitat made it all worthwhile. Thank you Michelle for leading this outing.

To see more photographs from the trip go [HERE](#).



SEDONA CAMERA CLUB
PRESENTS:

WILD AFRICA

ENGAGING STORIES & AMAZING IMAGES:
Why you should come on an african safari

Presentation by safari leader and pro photographer
SHEM COMPION

Professional photographer Shem Compion will present a workshop on Monday, May 22nd, at the Mary D Fisher Theater. Shem has been photographing for over 23 years. His adventurous life has led him up numerous volcanos, he's lived in a LandRover for 7 months and built specialized photographic hides, all in pursuit of images of relevance.

He shares his passion and experiences with his guests, whom he guides to remote corners of Africa via C4 Photo Safaris. His images have been recognized and published globally and he coproduced an acclaimed documentary, "Zero to Zero". To date, he has published 7 books. A native of Africa, Shem is a Fellow of the Royal Geographic Society. This workshop will be valuable to anyone doing or wanting to learn about wildlife photography. It will not be a sales pitch - rather it will be what a tour leader would present at a photo symposium.

Agenda

9:45am
DOORS OPEN

10:00 - 10:45am
PRESENTATION: COMPOSING FOR FEEL
Often we compose images to the rules. This talk explores how we can compose images to evoke emotion and feel.

10:45 - 11:00am
BREAK

11:00 - 11:45am
PRESENTATION: SAFARI IN AFRICA - UNCHARTERED
There is a lot more to Africa than the standard locations in East and southern Africa. C4 has been at the forefront of hosting safaris into these new regions which Shem will highlight in his talk.

11:45am - 12:45pm
LIGHT LUNCH

12:45 - 2:15pm
IMAGE REVIEW
Shem will quickly post process one or two of your images in Lightroom. Images can be of any subject.

2:15 - 2:45pm
PRESENTATION: CONSTRUCTING AN IMAGE WITH WORDS
Taking an image is about the Verb. Shem will discuss how to create images that add in a number of "words" to create a more powerful sentence.

You can attend part or all of the day. There is no cost. Please RSVP to Pam Holmes at pmhlms@gmail.com by Friday, May 12th.

[DOWNLOAD THE WILD AFRICA PRESENTATION FLYER](#)

WHAT CAMERA LENS SHOULD I BUY?

Even if cell phone cameras keep improving and reach unimaginable levels of image quality, I'll always carry around a larger, heavier, and more complex camera. Why is that? One word: lenses! An interchangeable lens camera opens up a vast world of photographic visions through various optics. Choosing among the dozens and even hundreds of lenses can be confusing and intimidating. In this beginner's guide, I'll explain the types of lenses available and what you should buy.

What Does a Lens Do?

Lenses are classified by their specific focal length in millimeters. At the most superficial level, this millimeter marking corresponds to the distance between the lens's optical center and the camera's image sensor when focused. From that focal length designation, we know how an image will look – particularly the angle of view – on a given camera. Focal length is essential in determining which lens to use for a given photo. Crop factors of various sensor sizes Along with focal length, a lens also has a diaphragm that can change size – commonly called aperture – which controls how much light is let through the lens (part of how we control exposure). Aperture doesn't just change how much light you capture. It also determines how much of our subject is in focus from front to back – what we call depth of field. As the aperture narrows, the depth of field increases, so landscape photographers often use apertures like f/8, f/11, or f/16 to get sharp focus from front to back. Combined, these two factors – focal length and aperture – are the essential features of a lens. If you know a lens's focal length(s) and maximum aperture, you already know much about what subjects it's intended to capture.

The Normal Lens

Lenses with a "middle" focal length – not super wide, not super telephoto – are known as normal lenses or standard lenses. Many photographers swear by the normal lens as their primary tool because it does not exaggerate perspective and can be used for various photographic needs. Photos taken with a normal lens feel like looking at the world with your eyes, not a camera. Everything from family candids to low-light street scenes, wedding group photos, and even landscapes look natural with a normal lens. It's a flexible tool.

Wide Angle Lens Drama

Wide-angle lenses can be exciting to look through, as they take in a much more expansive view than the normal lens and can be used to exaggerate perspective in pleasing ways. A typical use for a wide angle is in a dramatic landscape, where

the wide field of view allows you to get close to an exciting foreground, such as a field of wildflowers, while still capturing a sweeping view of the mountains in the background. Wide angles are also commonly used in architectural photography, such as including all of the grand interiors of a cathedral in the photograph. On full frame, wide-angle focal lengths range from about 10mm (uncommon and excessively wide for many uses) to 35mm (long enough that some photographers consider it a normal lens rather than a wide-angle).

Telephoto Lens Power

A telephoto lens is like looking through binoculars – it can bring your subject up close and personal. A telephoto has a selective angle of view and is commonly used to photograph more distant subjects such as wildlife or sports. It can also make pleasing head and shoulders portraits of people from a relaxed and comfortable distance. You will likely want a telephoto lens if you can't get close to your subject. They are my favorite lens type for landscapes, where I can compose a picture of a photogenic section of a forest rather than take in the entire hillside. Telephoto focal lengths begin at 70mm and continue to about 800mm.

Specialty Lenses

There are also more specialized optics within the broad categories of wide-angle, normal, and telephoto lenses. For example, a macro lens is designed to focus very close so tiny objects such as insects, flowers, or jewelry can fill the frame. Another specialty lens is the high-speed (or fast) lens, which has more prominent lens elements and a wider maximum aperture – great for letting in more light and capturing very shallow depth-of-field photos where not much in the image is in focus. Other specialty lenses included fisheye with its extreme and distorted field of view, tilt/shift lenses used by some architectural, studio, and landscape photographers to control perspective and focus more precisely, and the huge, exotic super-telephotos seen on the sidelines of major sporting events.

Primes vs. Zooms

A prime lens has a single focal length, such as the 50mm normal lens. A zoom lens has a range of continuously variable focal lengths, such as 24-105mm. You turn the zoom ring on the lens barrel to zoom in from a wide-angle 24mm perspective toward a telephoto 105mm. Prime lenses are often smaller and lighter than zooms and often have a larger maximum aperture. Prime lenses also tend to provide somewhat better optical quality than zooms. But zoom lenses win the convenience award, allowing you to carry one lens that replaces a bag of fixed focal length primes. These days, the best zoom lenses are so good optically that most photographers will not need to worry about the optical differences. Both primes and zooms can have their proper place as a photographer's lens kit grows.

Price vs. Performance

Lenses come in all price ranges, and good options exist in the budget range. Spending more money may get you a higher level of build quality, more refined optical qualities, or wider apertures, but there is no reason to overspend for the beginner. Any modern lens should allow you to take pictures excellently as your skills allow. If you continue to enjoy photography and develop your skills, a time may come when spending more money will upgrade you in one of the abovementioned areas.

OEM vs. Third Party

Each camera manufacturer, such as Canon, Nikon, and Sony, has a line of lenses designed to fit its specific cameras, and most of these lenses tend to be very good to excellent and are a safe choice. But there are also third-party, lens-only manufacturers such as Sigma and Tamron who are turning out excellent optics, usually at lower prices than the OEM lenses. Perusing the lens reviews here at Photography Life will help give you ideas of what lenses are available and how they measure up.

New vs. Used Lenses

New lenses are a safer bet as you usually have 30-day return privileges if unsatisfied, and you don't have to wonder how previous owners treated the lens. You also have a manufacturer's warranty if you purchase from an authorized dealer for your chosen brand. For bargain hunters, used lenses can bring the reward of money saved, but there is the risk of getting a lens that does not perform as it should. There are a wide variety of potential issues with precision products like lenses, such as a lens element that is out of alignment, autofocus motors dying, dust or mold inside the optics, or wear and tear on the barrel. I advise beginners to buy new or ensure a return privilege for used lens purchases purchased from a reliable seller (B&H Photo is an excellent choice for new and used; KEH Camera is great for buying used with a good warranty).

Choosing One Lens to Start With

Armed with this basic introduction about lenses, the fun begins: choosing your first one. The classic, disciplined approach argues for a 50mm normal lens. These are among the most affordable, lightweight, small, bright (AKA wider aperture), and optically excellent lenses in any manufacturer's line. As a beginner, using a 50mm lens for a wide variety of photography will teach you much about your own needs for your ultimate lens kit. The better the optical quality. 24-70mm lenses beat 24-120mm, usually 24-200mm. (They also tend to be lighter and have a larger maximum aperture.) 24-105mm and 24-120mm lenses are the best compromises. They're an excellent first lens for beginners and a beloved optic whenever you need a versatile lens on your camera. I use a 24-120mm f/4

constantly on my system.

Building A Multi-Lens System

Here's where it gets more fun! If you plan to build a system of two or more lenses from the start, you can expand on my recommendations above and use multiple lenses that complement each other. If choosing the versatile 24-105mm recommended above, lens number two (when you're ready) could be a 100-400mm to get a telephoto perspective, a 50mm f/1.8 to get a wider aperture, or a 16-35mm to get a broader angle view. Alternatively, nature lovers may eventually want a macro lens to help capture close-ups of the tiny world. A 100mm macro is a superb complement to almost any other lens kit. Since most macro lenses have a large maximum aperture of f/2.8, they can also double as a portrait lens that offers a pleasant, shallow depth of field effect. Or you can go to more exotic fast-aperture primes if portraiture is your specialty, such as an 85mm f/1.2 or 135mm f/1.8.

Enjoy the View!

Lenses are the life of the interchangeable lens camera and the best way for beginners to expand their vision through the virtually limitless world of optics. From the drama of wide angles to the just-right comfort of the standard lens to the powerful world of telephotos, the view from a good lens is seductive and may lure you into the joy of photography for the rest your life. I hope you've glimpsed the fun that can await you as a beginner looking to choose your first lens or build a multiple-lens system.

by Timothy See

CLUB AMBASSADORS

Periodically the club receives requests from photographers planning a trip to Sedona. They wonder if one of our club members might be willing to accompany them on a photo shoot. For some it is a specific request (example: nighttime photography) while others would like someone to accompany them to one or more of our iconic sites. If you might be willing to be on a list of member ambassadors, please let us know. If enough members are interested we will put together a program.

A TRIBUTE TO STEPHEN LEE MOODY





Photo by Steve Moody

Steve Moody, a Sedona Camera Club member for many years, passed away unexpectedly at home on April 4th.

His friends and family describe Steve as a soft-spoken, kind and thoughtful person with exceptional intelligence, patience, reserve and fairness - congenial, dependable, dedicated and selfless.


Steve's many interests included reading, gourmet cooking, computers, hiking with his Labrador Retrievers, gardening and community service.

SCC members remember Steve as an enthusiastic, accomplished photographer who was very generous with his knowledge. His long-term contributions to the club include Print Chair, researching the history of the club, and most recently a Peer Reviewer for our critiques.

We will greatly miss him. Memorial contributions can be made to the [Humane Society of Sedona](#).

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