

IN FOCUS



**Cascade
Camera Club**

FEBRUARY 2019

Volume 17: Issue 2



CLUB EVENT SCHEDULE

February

- 1st First Friday Art Walk
- 4th Critique Night: Theme/Open
Theme- For the Birds
- 5th Photo Talk Lunch at Cafè Sintra 11am
- 18th Program Night - Peter Marbach
- 19th Photo Talk Lunch at Cafè Sintra 11am

March

- 1st First Friday Art Walk
- 4th Critique Night: Theme/Open
Theme -Curves
- 5th Photo Talk Lunch at Cafè Sintra 11am
- 18th Program Night Ric Ergenbright
- 19th Photo Talk Lunch at Cafè Sintra 11am

April

- 1st Critique Night: Theme/Open
Theme: Water Drops
- 2nd Photo Talk Lunch at Cafè Sintra 11am
- 5th First Friday Art Walk
- 15th Program Night - Brent McGregor
- 16th Photo Talk Lunch at Cafè Sintra 11am

MAY

- 3rd First Friday Art Walk
- 6th Critique Night: Theme/Open
Theme - Blue
- 7th Photo Talk Lunch at Cafè Sintra 11am
- 20th Program Night - Christian Heeb
- 21st Photo Talk Lunch at Cafè Sintra 11am



*“Nice Ice Dam” ©Rich Marrocco
Theme: Ice*

INSIDE THIS ISSUE

- President’s MessagePage 3
- Member Gallery: JanuaryPage 4-8
- February ProgramPage 9
- Another ViewPage 10
- General Info/Workshops.....Page 11

Welcome to **IN FOCUS**, newsletter of the Cascade Camera Club, located in Bend, Oregon.

Our meetings are held at the Bend Senior Center, 1600 SE Reed Market Rd, the First and Third Monday of each month (except September). Doors open at 6:30 PM, the meetings start at 7:00 PM.

GUESTS ARE WELCOME

Email: info@cascadecameraclub.org

Website: cascadecameraclub.org

**January Critiquer
Bruce Jackson**

Theme - Ice

**SUBMISSION DEADLINE
11:59 p.m. ON THE WEDNESDAY
PRIOR TO CRITIQUE NIGHT**



JANUARY SUBMISSIONS

Theme:

Robert Agli	Surreal Morning
John Aylward	Frosted
Ruth Baker	Edison, Its Lit
Wendy Caro	Pink Glads on Ice
Chip Cleveland	Old Mill White Christmas
James Dunn	Ice Birds
Donita Elbert	Ice Ice Baby
Ric Ergenbright	Ice Garden
Blanche Feekes	Edge of Whychus Creek
Darrell Feverageon	Glacial Sculpture
Chris Ferguson	Ice Lens
Jeannine Florance	Comings Goings
Avery Frazier	Winter's First Frost
Michael Gail	The Stop
Mike Gallagher	Ice at no Name
Joe Hudspeth	No Bath Today
Rich Marrocco	Not Ice Dam
Pete Martin	Frosty Morning
Steve McBurnett	Ice Flower ice
Bev Murphy	Graceful Arch
Judy Neill	Hoar Frosted Eyelashes
Mark Richardson	Frozen Lone Nut
Michael Rouse	Meandering
Brian Russell	Ice Whale
Ginger Sanders	Sparks Monet
Dan Schafer	Hardship Builds Character
Jim St John	Dangling Gems
John Stewart	Freezing Fog
Jeff Tilley	Crystal
Bruce Willhite	On the Rocks
John Williams	Feather Ice
Jana Zvibleman	Refresh

OPEN:

Joel Bailie	First Look
Quent Gillard	Helen
Joyce Norman	Not Ice

**Our Critiquer for February
Abbott Shindler**

FEBRUARY MESSAGE FROM THE PRESIDENT

I've always been attracted to beginnings. So when I was elected as president of the Board, I started thinking about my evolution as a photographer. Back in the seventies, there were few options for a struggling female film student. My education largely consisted of shooting black and white film, spending hours loading rolls of film onto a spool in a large black bag, and ruining lots of clothes while spilling chemicals in the dark room. But my greatest frustration was the inability to consistently achieve sharp focus in my images. Whether it was my abysmal eyesight, or my lack of understanding of the basic triad: shutter speed, aperture and ISO, I regularly and frustratingly lacked consistency in sharpness. Needless to say, this fatal flaw in my imaging capabilities, might have derailed me. But I kept at it, seeking photographic perfection. I usually threw away many more images than I kept. It was only the few winners I achieved, and my continued passion, that drove me forward.

Fast forward to digital imaging. At last I was able to transform my "losers" into creative, and often compelling winners. I also had Lasik surgery, and, for the first time was able to see my subjects with a clarity I had not experienced before.

As I was honing my work, and in searching for inspiration, I came across photographer Julia Margaret Cameron, a pioneer at the beginning of the industry in the 1860's. She was famous for her original, out of focus photos of celebrities, and she achieved tremendous success in spite of getting panned by almost every art critic at the time. In part, this may have been because she was a woman. In part, photography, at its early inception, was consumed with perfection and reproduction. In contrast, Julia saw the medium as an art form. She had a unique philosophy which inspired her work, and today, her quotes are almost as famous as her art.



"I believe that...my successes in my out-of-focus pictures were a fluke. That is to say, that when focusing and coming to something which, to my eye, was very beautiful, I stopped there instead of screwing on the lens to the more definite focus which all other photographers insist upon."

And later on, and in my opinion, more importantly: "What is focus and who has the right to say what focus is the legitimate focus?"

This latter statement affected me profoundly. Needless to say Julia became one of my gurus, because she had the courage to stick to her purpose and her art in spite of all those who rejected her. Her success belied her critics. Today, her work is exhibited at museums around the world, including the Museum of Modern Art and the Metropolitan Museum of Art.

So my message to you is to discover your style, and if you're happy with it, and inspired by it, ignore the noise of the critics, and shoot on.



©Michael Gail



©John Aylward



©Darrell Fevergeon



©Jeff Tilley



©Ric Ergenbright



January Theme Images
Ice



©Donita Elbert



©James Dunn



©Dan Schafer



©Mike Gallagher



©Darrell Feverageon

January Theme Images
Ice



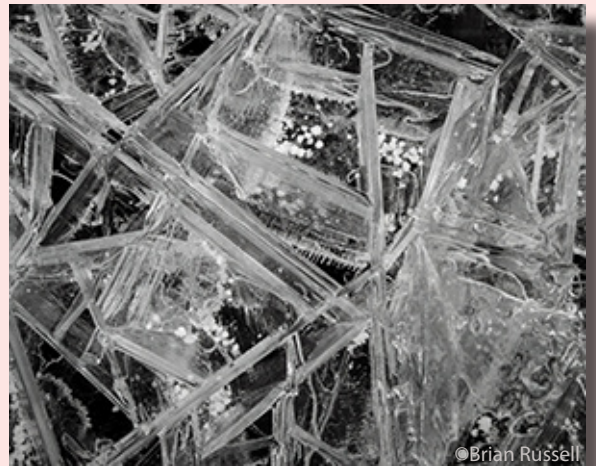
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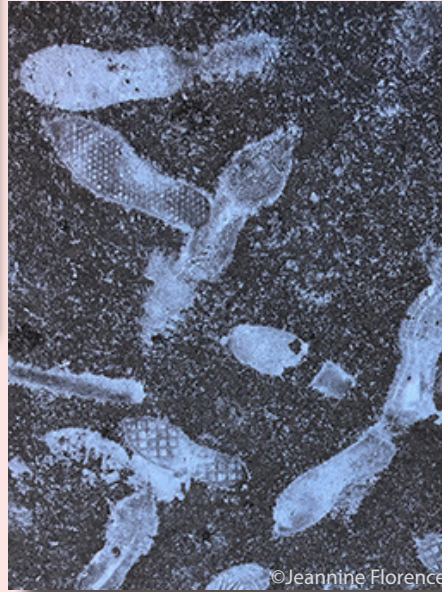
©Brian Russell



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January Theme Images
Ice



©John Stewart



©Steve McBurnett



©Chip Cleveland



©Ruth Baker

January Theme Images
Ice





©John Williams



©Chris Ferguson

January Theme Images
Ice



©Joyce Norman



©Bev Murphy

January Open Images



©Quent Gillard



©Joel Baillie

FEBRUARY 18TH PROGRAM PETER MARBACH

MONTHLY THEMES

Feb	For the Birds
Mar	Curves
Apr	Water Drops
May	Blue
Jun	Mood
Jul	Weather
Aug	Rough or Smooth
Sep	Window
Oct	Fall Color
Nov	Precious Earth
Dec	Hope

Be sure your image is submitted
by 11:59pm on the Wednesday prior
to the Monday critique

Tutorials for uploading digital
images can be found on our website
Cascadecameraclub.org

Peter Marbach's evocative landscapes reflect time spent working with light at the edges of day.

Marbach has produced four photo essay book projects and enjoyed commercial success with clients including National Geographic, Sunset Magazine, Country, Alaska Airlines, USDA, Travel Oregon and more. His stock work is represented by Grant Heilman, Inc., hosting the world's largest stock photo collection of farm and rural life imagery. His work is part of a permanent collection at Oregon State University.

He has co-produced four Mount Hood Jazz Festival commemorative prints that have become collector's items in the Northwest.

His books include Oregon Harvest, Hood River — Land of Plenty, Mount Hood — The Heart of Oregon, and Mount Hood — Portrait of a Place.

One of his projects is a photo essay on the 25th Anniversary of the creation of the Columbia River Gorge National Scenic Area. In advance comments for the book, former President Jimmy Carter said "Peter Marbach's exquisite imagery reminds us of the simple joys of connecting with the land and the importance of preserving precious sites for generations to come."

Peter resides in the heart of the Columbia River Gorge in Hood River, Oregon. An avid hiker and backpacker, he has hiked the Pacific Crest trail, the Appalachian trail and a 600 mile trek across England and Scotland. When hiking, he often finds himself at the right place at the right time for his scenic fine art photography. Marbach visualizes an image, then patiently waits until all the elements come together in one glorious moment.

Check out his website
<http://petermarbach.com/>



ANOTHER VIEW

by

ROBERT AGLI

THE DOLDRUMS

Unless you are an avid winter enthusiast it's that time of year that you are hunkered down with your hot chocolate or more serious beverage staring out the window and waiting for Spring.

Winter is not my favorite time. I grew up in Michigan so by the time I moved West I vowed never again to live where I have to chip ice and yet here I am. I persevere by indulging in some outdoor activities and over the past decade or so I have had winter assignments that meant I had no choice but to suck it up and experience the great outdoor winter wonderland. One of the most challenging assignments was official photographer for the Attaboy 300 sled dog race. I followed the competitors on a snowmobile over the Cascades and the Ochocos for 6 days. So as the commercial says, "I know a thing or two because I learned a thing or two".

First and foremost as a winter photographer you are rarely as active as those you are photographing. Therefore, you, of course, dress in layers but you should also dress as if you are going to the Antarctic. Typically you do not generate enough heat to stay comfortable. If indeed you find you are active unzip or pull off a layer.

I also have learned that if you have gloves or mittens that adequately keep your hands warm they suck for operating a camera. Probably the best combination is mittens with liners. The liners let you operate the camera and then stick your hands back into something more efficient during camera downtime. It's essential that if you subscribe to this method that you also get the alligator clips they used in grade school that let you hook your gloves or mittens to your cuffs or you will lose them. I favor the new high tech Oregon Research gloves that allow you to use the touch function on smart devices and cameras. Definitely not for very cold weather but combined with hand warmers you can get by.

The chemical hand warmers available in virtually every outdoor outlet in Central Oregon work great but they have a shelf life so don't buy a case and expect them to be good in a couple of years. While you are at it strap one of these warmers on the bottom of your camera over the battery compartment with a couple of rubber bands. I also bring a bunch of batteries and put them in the inside pocket of my arctic parka. Cold temps really zap camera batteries. Keep changing them out as they regenerate once they are warm.

I also used a Lowepro Toploader camera bag. It mounts on your chest. It does an outstanding job of protecting your camera and lens and yet gives you instant access so you don't have to take off a backpack or worse just carry the camera by the strap. You quickly learn you don't want anything dangling on a snowmobile or other means of transportation.

I'm certain that many readers are already thinking why on earth would I even indulge in this insanity! There is an alternative plan for you hibernators. This is a great time to indulge in some indoor photography particularly macro photography. It is also a great time to improve your knowledge about photography and further develop your skill set. Read a photography book, take an online class or learn more about that high tech camera you just bought and are still only familiar with about 20% of its functionality.

The bottom line is don't let the winter doldrums force you into photographic dormancy use it instead as a launching platform into the coming year.



Raptor and Mammal Conservation Photography Workshop High Desert Museum

Dates: Prep session Friday evening, 4/26.

Photo session Saturday, 4/27.

Instructor: Abbott Schindler

Online sign up's not yet available

Call: (541) 382-4754

Additional information as it becomes available

All proceeds go towards caring for the animals

BANNER IMAGES

Thank you to those who have sent me images to use for the newsletter banner. I'm always looking for images. If you have some depicting the Cascades and/or Central Oregon in general which would be applicable to our name / purpose and you are willing to share, please send them as jpgs and I will resize as needed. (approx. 8x 3, jpg.). Thanks.

bbmurphy@earthlink.net

THOUGHTS TO PONDER

WHAT MAKES A PICTURE CATCH YOUR EYE?

There are many good photos out there, technically correct photos, but what makes YOU stop and really check one out?

So then carrying over to your photography.....

What are you THINKING when you look through your view finder, before you click the shutter? (That could be the difference between a snapshot and a photograph).



George Lepp will be giving the keynote presentation the evening of the 15th. The Festival is in its 40th year and the other programs are very interesting, as are the booths at the headquarters of the festival. For more info go to www.WinterWingsFest.org.

George hopes to see some of you there. Bring your cameras and long lenses as the photography at the Klamath NWR is fantastic. His presentation is sponsored by the Canon EOL Program.

Abbott Schindler is leading 3 seminars. Two are completely filled, but one may still have some openings:

Great Bird Shots from Feeder Hops 1

8:30 am – noon: (1/2 hour session with field trip).

Get up close & photograph the Running Y Ranch's winter bird visitors, including the elusive White-headed Woodpecker. We'll be photographing birds in beautiful outdoor settings at several feeder stations—and we'll be comfy indoors!

Registration and a list of all events with openings:
<http://winterwingsfest.org/registration-coming-soon/>

CLASSIFIEDS

FOR SALE: RRS BH-55.

The quick release clamp is new and in mint condition

The base shows some wear

Asking price \$300

Contact Abbott Schindler

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