



IN FOCUS

CLUB EVENT SCHEDULE

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

June

- 3rd Critique Night: Theme/Open
Theme - Mood
- 4th Photo Talk Lunch at Cafè Sintra 11am
- 7th First Friday Art Walk
- 17th Program Night - Abbott Schindler
- 18th Photo Talk Lunch at Cafè Sintra 11am



*“Juniper Berries Are”
©Brian Russell
Theme: For the Birds*

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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

**February Critiquer
Abbott Schindler
Theme - For the Birds**

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



FEBRUARY SUBMISSIONS

Theme:

Robert Agli	I Dance for the Birds
John Aylward	The Birdhouse
Joel Bailie	My Piece
Ruth Baker	Why We Can't Have Nice Things
Wendy Caro	A Heavenly Romp
Bill Deem	Rare White Welsh Red Kite
Donita Elbert	Seed
Ric Ergenbright	Hummer
Blanche Feekes	Eating Bugs is for the Birds
Darrell Fevegeon	American Pride
Jeannine Florance	Winter Sun for a Sparrow
Michael Gail	Survival
Mike Gallagher	Bird at Sea
Joe Hudspeth	Who Knew
Larry Hudspeth	Pole Dancing Raptor
Rich Marrocco	Back Off
Pete Martin	Bald Eagle on Nest
Steve McBurnett	Buddies
Bev Murphy	Red Tail Touchdown
John O'Donnell	Yellow Headed Blackbird At Rest
Mark Richardson	Birds of the Same Feather
Michael Rouse	An Oxymoron
Barb Rumer	White Ghost of the North
Brian Russell	Juniper Berries Are (for the birds)
Ginger Sanders	Urrrraca
Dan Schafer	Flight
Jim St John	What Have You Been Smoking
John Stewart	What You Looking At
Johnise Thomas	Air Raid Offense
Jeff Tilley	Puffins
Bruce Willhite	Spring Cleaning
John Williams	Zooooom
Jana Zvibleman	After

**Our Critiquer for March
Kevin Kubota**

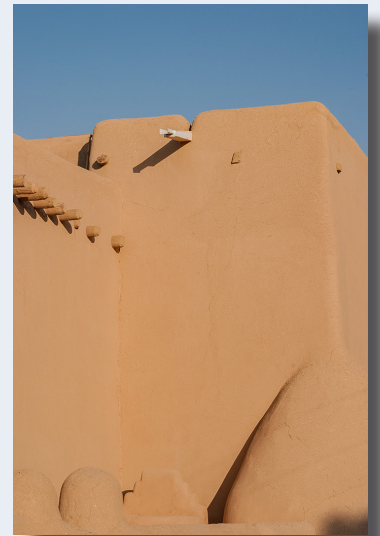
MARCH MESSAGE FROM THE PRESIDENT

Once or twice a year, usually when the days are cold and the nights are long, I fall into what I would call a creative slump. My mind turns gray, my images are boring, and my eyes remain uninspired. I've tried various things to snap out of it. I've gone out to randomly photograph anything. I've turned to webinars and YouTube to find subjects that might be appealing. I've binge watched *The Art Detective*. All to no avail. I just get stuck. And it goes on, until it stops. Suddenly. A vision comes into focus. And it's back to work. What's the pivot? It could be a flower. Or a dog. Or a horse. Or it could even be the monthly camera club theme.

I think that sometimes our members get stuck on the concept of the monthly "theme". What does the theme mean? What kind of subject are we looking for? How do I shoot it? Take August's theme: Rough or smooth.



Really. Photograph smooth? What does that even mean? And oy, the trouble we had with February's theme. "For the Birds". What was up with that? For years, our camera club revolved around competitions, as most camera clubs did. Members would submit images, and they would be judged, by one to three panelists. Scores would be from one to ten, with 10 being the highest. But often, the judges would score the images and then would refuse, or would be unable to justify their decision. Members would be left stymied, and often frustrated. This process became arbitrary, and sometimes inexplicable. I remember one judge who, when asked to describe the rationale for his low scores, replied that he really didn't do landscapes. Another didn't like abstract images. So the camera club abandoned the traditional competition approach. We eliminated scoring, and Judging, and went to a single critiquer. And we introduced monthly themes.



The themes were implemented for two purposes: 1) we wanted to level the playing field. This way, all members had an equal "shot" at creating and displaying their exceptional images; and 2) we wanted members to challenge themselves to think outside the box. Overall, this new format has been a success. Could it be improved? I think for some, and I'm one of them, we seem to look for the trees rather than the forest. For landscapes, I might focus on the flowers rather than the mountains. For forests, I focus on the ground rather than the sky. So, in terms of a theme, we tend to examine it literally rather than figuratively, or artistically. But sometimes the the theme gives us a brain freeze. So I'd like to offer a couple of sparks to help fire up your enthusiasm and ignite your creativity.

First, simplify the concept of the theme. Is it about the mood, or the light, or the color? Or is it more tangible? Take August's theme: It could be rough, like tree bark, or smooth, like a baby's bottom. It could be a texture. Actually, it could be whatever you want. Most of the time you don't need to go find that perfect spot or need to find the perfect subject for the theme. You just need to start shooting. So instead of looking for inspiration somewhere else, look right in front of you. Look and see what's right there. Don't wait for perfection. Just get started. Look for patterns. Textures. Shapes. Lines. Look for ways for your subject to stand out from the background. Once you start shooting, go for different angles or positions. I've talked about this before, but I cannot emphasize enough that you've got to work your subject. Try and look at it from a different perspective. I also encourage all of you to remember the light. How light falls on the subject. How it falls on the background. How it creates shadows and depth. And how it helps you meet the challenge of the theme.

Finally, and most importantly, have fun. Themes should not be nerve wracking. They should be exciting and challenging. Your image doesn't have to be something grand, something elaborate or something extraordinary. You can achieve all that just by what you do with it.

Wendy



©Jim St John

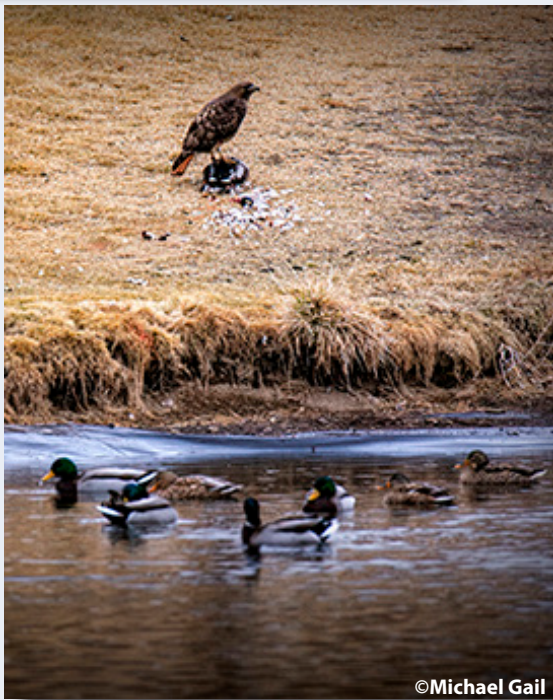


©John O'Donnell

February
Theme Images
For the Birds



©Joel Baillie



©Michael Gail



©Pete Martin



©Darrell Fevegeon



©Wendy Caro





February Theme Images
For the Birds





©Jeanne Florence

February Theme Images
For the Birds



©Bev Murphy



©John Williams



©Jana Zvibleman

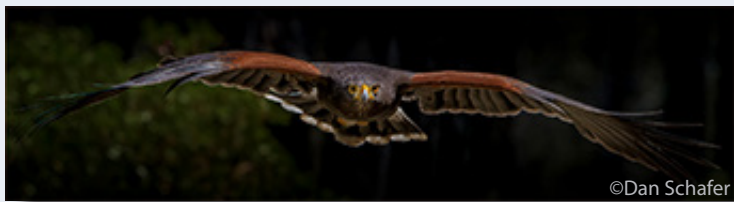


©Ruth Baker



©Mark Richardson

February Theme Images
For the Birds





©John Stewart



©Michael Rouse



©Joe Hudspeth



©Mike Gallagher

February Theme Images
For the Birds



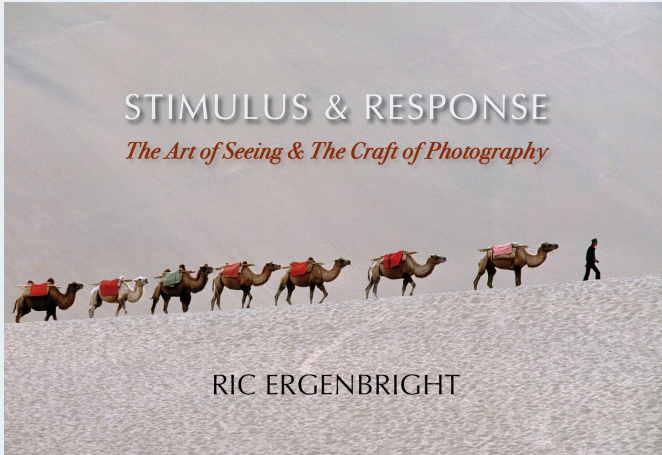
©Johnise Thomas



©John Aylward

MARCH 18TH PROGRAM

RIC ERGENBRIGHT



“STIMULUS & RESPONSE” is about the art of seeing and the craft of photography. It’s a fun and fast-paced educational presentation that will look at A LOT of pictures from A LOT of exotic and photogenic destinations, made over A LOT of years, using A LOT of different equipment and creative techniques. It’s also a retrospective journey through my 50-year career, sharing some favorite images and stories along with the visual, psychological, cultural, and technical challenges they presented. Covering the transition from film to digital capture, it will consider the pros and cons of both technologies as photography

continues to evolve. The focus of my teaching will be more on image capture than post processing, because “you can’t make a silk purse out of a sow’s ear” ... even with Photoshop!

Ric has been a travel and landscape photographer for more than five decades. During that time he operated America’s first and largest photographic tour company; worked on assignment for National Geographic, Life, U.S. News, Audubon, Reader’s Digest, Outdoor Photographer, and many other pubs; and ran a successful stock photo agency licensing usage rights to hundreds of clients from Apple to Nike, Coca Cola to Starbucks, Cadillac to Volvo, and Amtrak to United Airlines.

His images regularly appear in major magazines, books, calendars, corporate reports, and national ads, and three television shows have been produced about his work. Career highlights include an exhibit of pre-war Afghanistan images touring the U.S. Senate; a 24-foot panorama on display for 12 years at the Smithsonian; and numerous prestigious awards, including the Lowell Thomas, Nature’s Best, and Pictures of the Year awards. His Gold Medallion-winning coffee table book, *The Art of God: The Heavens & The Earth*, has sold over 90,000 copies and is currently in its eighth printing.

Be sure to check out Ric’s website:
<https://www.ricergenbright.com/index>

MONTHLY THEMES

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

ANOTHER VIEW by ROBERT AGLI

10 STUPID COMMENTS ABOUT MIRRORLESS CAMERAS

Bev Murphy sent me a list of comments garnered from a photography forum she follows. Some of the comments were so bizarre you wonder how these folks function in the day to day world. I have edited the list to a manageable number and this list includes many of the misconceptions and just plain stupid remarks about mirrorless cameras.

1. Full-frame mirrorless cameras are featherlight and the size of toys.

Mirrorless camera are indeed a smaller form factor through elimination of the mirror system and the optical viewfinder prism box and they are thinner because you can now move the sensor closer to the bayonet mount because you don't need a chamber for the mirror. They are not Lilliputian by anyone's standards. They are definitely lighter but again not featherlight but they are noticeably lighter and smaller. Here is a real world comparison of some Nikon products.

Nikon D5 – 49.6 oz.

Nikon D850 – 32.3 oz.

Nikon D7500 – 22.6 oz.

Nikon Z7 (mirrorless) – 20.7 oz.

If you are currently lugging around a D5 (my personal preference for commercial work) the Z7 feels like a smartphone.

2. Lenses for mirrorless are cheaper and don't even have a measurable weight.

I must not be living on the same planet as this commentator. Physics alone dictates the use of high quality optical glass manufactured under exacting standards and you can only make optics so thin. Glass is heavy and lens manufacturing is not cheap. Expect all of the name brand manufacturers to make hefty profits off of this new revenue stream.

3. If Sony mirrorless cameras were better than DSLRs, they would be more expensive.

Please visit the same planet as commentator #2. They are not cheap. Sony commands premium prices for all their products including cameras. Image output quality is well documented as excellent.

4. Sony makes Nikon's high-end sensors. Nikon is doomed. The comment indicates a total lack of knowledge about the machinations of the Japanese Ministry of Trade and Industry. Sony manufactures a majority of Nikon's sensors because the Ministry of Trade and Industry dictates that they do and Nikon is restricted from building its own sensor manufacturing facility for all of its cameras. However, Nikon designs and oversees the production of its sensor manufacturing. Nikon would only be doomed if Japan is doomed.

5. Mirrorless cameras do not have dual card slots, a professional deal-breaker.

Some respected authorities have been whining about this for some time. Dual slot cameras are a relatively new phenomena

in some of the high end digital cameras. I have listened to all the moronic reasons including redundant use for weddings in case of card failure, ability to shoot different file types, possibility of filling a card during a critical point, etc., etc. It's a nice feature not a critical feature and any competent photographer knows a multitude of work arounds. Personally I have not had a card failure in my entire career. Buy name brand cards, Lexar or SanDisk come to mind.

6. The mirrorless EVF (Electronic View Finder) is too small and too slow to be useful.

Ten years ago I would have agreed. I have handled 4 or 5 current manufacturers cameras and this is the one feature I find the overwhelming epiphany on mirrorless cameras. They are great! Some are greater than others. I am particularly impressed with Nikon. They really did their homework. You see exactly the exposure you will capture. If you shoot in manual mode in subdued light in a studio (using strobe lights) that can be problematic but so far that is the only time I had to rethink my workflow.

7. The available mirrorless lenses barely cover the basics

8. If you go mirrorless, you have to start over for your entire lens portfolio

9. Legacy lenses never perform as good when adapted to mirrorless. Manual focus lenses don't even gain focus.

I have to throw Sony under the bus for part of this nonsense. As the uncontested originators of the mirrorless revolution they introduced their products with a modest selection of lenses and their adapters to use other manufacturers lenses were problematic. They certainly have increased their arsenal of lenses. I can't say for certain if they have resolved their issue with an adapter but I haven't heard much noise of late.

I can state with the utmost confidence that both the Canon and Nikon products have excellent adapters allowing full utilization of the entire line of lenses for the respective manufacturer. I daresay the mirrorless specific lenses might even be a touch better as they represent the very latest offerings in firmware and manufacturing technology from each of the manufacturers.

10. Mirrorless cameras take better images than any level of DSLR.

One of Agli's natural laws of photography is that "if you put your choice of the best camera in the world in the hands of an incompetent photographer the result will be a crappy picture." After teaching photography for a couple of decades this law has been proven numerous times.

The new array of mirrorless cameras are a welcome evolution in photographic technology but they are merely another tool and the person behind the camera remains the single most important component in the quality of the capture.

Raptor and Mammal Conservation Photography Workshop High Desert Museum

Prep session Friday evening, 4/26: 6:00pm
Photo session Saturday, 4/27: 8:00 am - 2:00 pm
Instructor: Abbott Schindler
Cost: \$150 (Member receive 20% discount)
Online registration available or
Call: (541) 382-4754
All proceeds go towards caring for the animals

PHOTOSHOP WORLD



*Las Vegas, NV
August 21st - 23rd, 2019*

NATURE PHOTOGRAPHERS OF THE PACIFIC NORTHWEST

THE SPRING MEETING OF THE NPPNW WILL BE
APRIL 6 AT OREGON STATE UNIVERSITY
MILAM HALL - CORVALLIS, OR

DOORS WILL OPEN AT 8:30AM AND THE PROGRAM
WILL BEGIN AT 10AM.

THE SPEAKER WILL BE BRENDA THARP, A NATURE
AND TRAVEL PHOTOGRAPHER. SHE IS WIDELY PUB-
LISHED AND CONDUCTS AN IMPRESSIVE ARRAY OF
WORKSHOPS AND TOURS.

CHECK OUT HER WEBSITE:
www.brendatharp.com

Sensor cleaning is also available for \$35 for crop
sensors and \$45 for full frame cameras.

THOUGHTS TO PONDER

Have you tried this. then worked
at making a photograph?

.....to stop rushing around, to sit quietly on the
grass, to switch off the world and come back to
Earth, to allow the eye to see a willow, a bush, a
cloud, a leaf, is an unforgettable experience.

Frederock Franck, "The Zen of Seeing"
As mentioned in Freeman Patterson's "Photo Impressionism"

CLASSIFIDES

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

Wendy Caro - President

Dan Schafer - Vice President

Shellie Littau - Secretary

Cami Staskal - Treasurer

**John Williams
Member-at-Large**

**Robert Agli - Program
Co-Chairman**

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