



CLUB EVENT SCHEDULE

MAY

- 4th Critique: Digital: Open/Theme
Theme: Junkyard Treasurers
- 5th Photo Talk Lunch at Cafè Sintra 11-1 PM
- 18th Program Night: TBA
- 19th Photo Talk Lunch at Cafè Sintra 11-1 PM

JUNE

- 1st Critique: Digital: Open/Theme
Theme: Reflections
- 2nd Photo Talk Lunch at Cafè Sintra 11-1 PM
- 15th Program Night: TBA
- 16th Photo Talk Lunch at Cafè Sintra 11-1 PM

JULY

- 6th Critique: Digital: Open/Theme
Theme: Photo Journalism
- 7th Photo Talk Lunch at Cafè Sintra 11-1 PM
- 20th Program Night: TBA
- 21st Photo Talk Lunch at Cafè Sintra 11-1 PM

AUGUST

- 3rd Critique: Digital: Open/Theme
Theme: Wild Flowers
- 4th Photo Talk Lunch at Cafè Sintra 11-1 PM
- 17th Program Night: TBA
- 18th Photo Talk Lunch at Cafè Sintra 11-1 PM



“Rock Garden”
©MA Willson
Theme “Texture”

IN THIS ISSUE

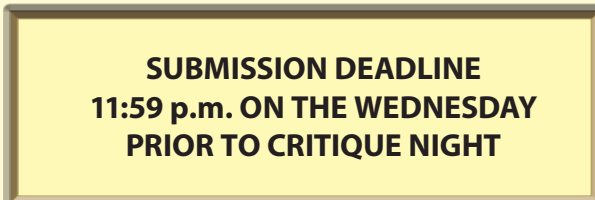
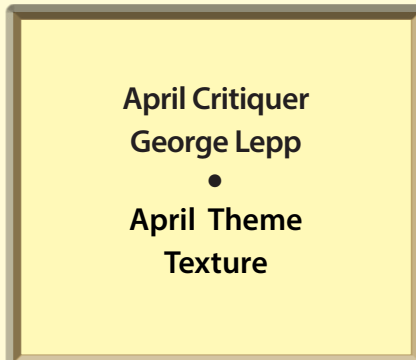
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Welcome to **IN FOCUS**, newsletter of the Cascade Camera Club, located in Bend, Oregon.

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@casadecameraclub.org
Website: casadecameraclub.org



APRIL DIGITAL SUBMISSIONS

Theme:

Robert Agli	California Roll
Rob Alvig	Abstract with Texture
Ruth Baker	Land of Dinosaurs
Brad Bailey	Steadfast
Jim Bell	Basalt and Shadow
Mike Byrum	Rapture Of the Reef
Wendy Caro	Eye on Texture
Mark Darnell	Fluffy Blanket
Ralph Delamarter	Paint
William Dziuk	Reptile Desert
Donita Elbert	Knotty Squirrel
Blanche Feekes	Watermelon Poppy
Julie Furber	Lacy Mud
Quent Gillard	Yachats Low Tide
John Hart	Cool Texture
Erin Hawthorne	My Textured Dreams
Joe Hudspeth	Pet Me, I'm Purrrrrrfect
Larry McFerrin	The Eye
Rich Marrocco	Rough and Smooth
Pete Martin	Denali Textures
Bev Murphy	Carving in the Cross Section
Judy Neill	Retired
Mickie Nichols	Sun Dried
Bill Osburn	Rust
Michael Rouse	Natures Eclectic Textures
Ginger Sanders	Mark of Man
Jack Schade	Texture and Patterns
Dan Schafer	Retired
Jim St. John	Spokes
Bill Truxal	Oregon Splendor
John Williams	Ouch!
MA Willson	Rock Garden

Open

Joel Bailie	Mysterious
Darrel Feverageon	Bridge at Jakes Landing
Barbara Hippe	Seagrass
Hugh Janssen	Morning Light
Shellie Litau	Last Snow
Corey O'Neill	Ocean View

Our Critiquer for May
Greg Congelton

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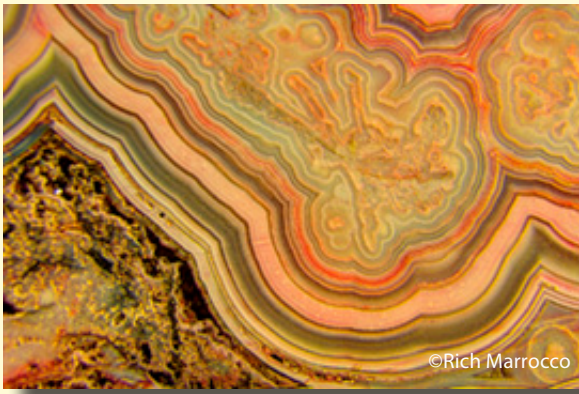
Member Images
April Theme: Texture



©Ron Alvig



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Jim St John



©Wendy Caro



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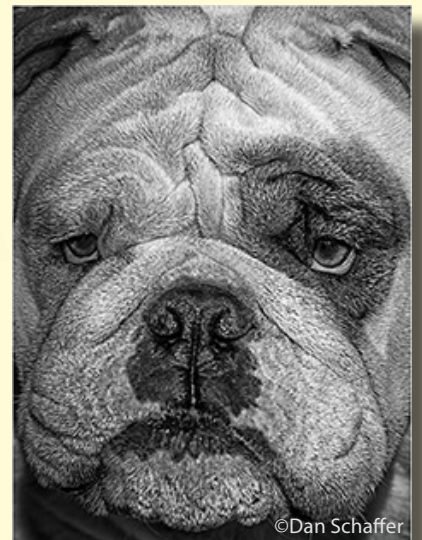
Member Images
April Theme: Texture



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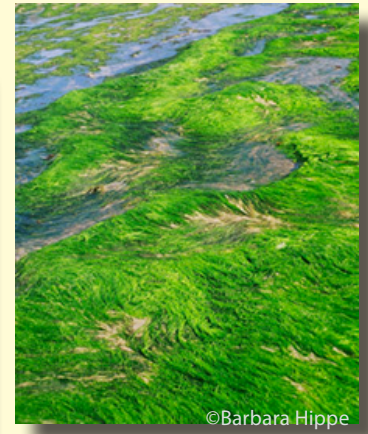


©Mickie Nichols



©Mark Darnell

Member Images
April Theme: Texture



Member Images
April Open



Do You Need A Tree in your Image??

Did you know Photoshop cc 2014 has a filter which offers a huge variety of trees?? It also has a lot of sliders which allows changes to the tree to blend into your image. Check it out.

Open your image, go to filters>render>3rd option in the dialogue box is trees. Click on that and have fun.



CHANGE IN SUBMISSION SIZING

To take full advantage of our new projector and screen, we're enlarging the size of the submissions for Critique Night.

- The sizing now is 1920 pixels wide or 1080 pixels tall.
- sRGB color profile
- No larger than 1MB in size
- **Tutorials for resizing are available on the web site.**

MONTHLY THEMES

May	Junkyard Treasures
June	Reflections
July	Photo Journalism
Aug	Wild Flowers
Sept	Black & White
Oct	Hot Stuff
Nov	Edge of Day
Dec.	Tranquil

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

Videos for uploading digital images can be found on our website

WE THANK ALL OF YOU FOR HELPING SET UP AND TAKE DOWN OUR ROOM FOR MONDAY NIGHT MEETINGS

Below are some guidelines established in partnership with the Senior Center

DO help stack chairs in small stacks. Eight chairs to a stack(.....I think this is the number)

DON't drag the chair stacks. Use only the chair-carrying dolly to move them.

DO take down the door black out curtains and fold them up.

DON'T touch the screen or the projector. Leave the projector, screen and cables for the media chairman to handle as these items need specific care.

Again, thank you for your help.

ANOTHER VIEW

by

ROBERT AGLI

LENSES--DO YOU GET WHAT YOU PAY FOR?

Given the huge price disparity between so called consumer lenses and professional lenses I'm often asked what is the difference between the two and are pro lenses worth their astronomical price tag? I'm tempted to respond with my favorite retort "that depends".

Before considering lens quality versus price the user needs to consider several factors such as how serious are you about photography, how often will you use a particular lens, what are your own personal image quality standards, do you generate revenue with the lens, how picky are your clients and how big is your pocket book?

The bottom line is that virtually all the lenses now available in the marketplace have acceptable image capture quality. Nitpicking aside, all the consumer lenses are good and meet the needs of the vast majority of amateur photographers. Modern manufacturing has improved glass-grinding, polishing, coating and assembly and modern materials have complemented these improvements. The consumer lenses may lack durability, high levels of manufacturing quality control, metal body and special coatings but let's face it, what do you really need if you are emailing your work to friends or making 4X6 prints?

Pro lenses are designed for the demanding photographer using the equipment on a regular basis, under all conditions and expecting the best results that modern technology can build. The average person may not see the difference in image quality but the discerning viewer including photo buyers sure can! Start enlarging these images into giant prints and you can certainly see the difference. However, even in the world of pro lenses there can be significant differences.

I was curious what the difference would be between 3 highly regarded Nikon lenses, these are all state of the art glass so I won't bother with paragraph long descriptions. I compared the 70-200mm, the 80-400mm and the 200-400mm. I photographed feathers and the numbers on a lens alignment tool under the same constant studio light, same camera settings, mirror lock up, remote shutter release and stabilization turned off and off course tripod mounted.

I shot all of these lenses at 200mm and 400mm. To obtain 400mm with the 70-200mm lens I used a Nikon 2X teleconverter. I did a side-by-side comparison in Lightroom at 3:1. Comparing these lenses is like comparing the 3 top tennis players in the world. They are all great but somebody has to win. Without question the sharpest lens at both 400mm and 200mm was the 200-400mm lens. At \$6K+ it showed what you are paying for. Furthermore, actual magnification was superior to the other

lenses meaning the field of view was smaller at both 200 and 400.

By the way, field of view is just another measurement to confuse all of us. As focal length increases, magnification also increases and therefore the actual image area covered is reduced. Try tracking a flying bird with a 600mm lens and you will understand why field of view is a consideration.

Apparently actual focal length is more about marketing and less about accuracy because neither of the other 2 lenses matched the actual field of view of the 200-400mm lens so we have to also assume this means slightly less magnification. At 400mm the 80-400 was very impressive and was ever so slightly less sharp than the 200-400mm but remember it is actually not magnifying quite as high as the 200-400mm. The 70-200mm with the teleconverter was OK but not in the same game.

At 200mm, the 70-200mm was quite respectable and ranked a close second to the 200-400mm. The 80-400mm was an acceptable 3rd place finisher but the markings for 200mm on this lens are the wishful thinking of some marketing genius.

Also noteworthy is the 70-200mm with the 2X teleconverter has an actual focal length of 390mm according to the metadata in Lightroom.

So what did I learn? All 3 lenses exhibited almost identical color rendition (the 200-400 is slightly better) and absolutely no color fringing. Focal lengths are mere approximations from lens to lens and the 70-200mm and the 80-400mm are not magnifying to the same power as the 200-400mm. While the 70-200 w/teleconverter was acceptable at 400mm (390mm) I would not use it for serious work.

Yes you do get what you pay for, in a manner of speaking, but if I could only have one of the 3 lenses to work with on a regular basis it would be the 80-400mm. The 200-400mm was the clear winner. Is that win worth a three and half thousand dollar premium? Hum....

And now a word of caution... Keep in mind that I'm only measuring sharpness and that there are any number of other factors that have to be considered in any lens purchase, like weight, maneuverability, focusing speed, low light capability, noise (yup, they do make noise focusing) filter compatibility, ergonomics, weather proofing and resale.

My test measured only one factor but it satisfied my curiosity and I can sleep well knowing the results.

Fort Rock Homestead Museum

The museum will open May 1 on Fridays, Saturdays, Sundays, and Holidays, and will close mid-October. Hours are 10 to 4. By prior arrangements, we can sometimes stay open later for groups. We welcome photographers who may find the furnished buildings and museum grounds to their liking from the early 1900's homestead period on the high desert. Visit the museum website and FB page for more information.

www.fortrockoregon.com
<https://www.facebook.com/pages/Fort-Rock-Homestead-Museum>

2015 EPSON International Pano Awards

With all the advances in cameras and editing software, panorama photography has become very popular. This showcases the work of panoramic photographers worldwide.

https://thepanoawards.com/?utm_source=General&utm_campaign=af88751a14-2015_Launch4_27_2015&utm_medium=email&utm_term=0_842698602a-af88751a14-37226473

Photoshop World 2015 8/10/15 – 8/13/15 Las Vegas, NV

<http://photoshopworld.com/register/>

COREY O'NEILL WORKSHOP

Columbia Gorge Waterfalls Workshop
May 30 - 31.

I'd like to offer an \$100 discount to all CCC members for my Columbia Gorge Waterfalls Workshop on May 30 - 31. During this two-day intensive workshop, we'll not only be shooting some of the premier - and lesser known waterfalls in the area, but we'll also cover techniques like panoramic capture, DOF stacking with moving subjects, and shooting the Power Composite.

Email me through my website contact page. Members can also register on my website. The discount is available on the final step of checkout.

<https://www.facebook.com/CoryJONeill-photography>

www.coryjoneillphotography.com

WORKSHOPS

Baja California - Nov. 15th - 21st

Jumpstart Lightroom - TBA

Alvord Desert: Late May Fri. - Sun.

Drone Wars Bootcamp - TBA

Send me an email if you have any interest in the above workshops. There is no obligation I just want to see how many are interested so I can pursue organizing the events. Robert Agli
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CLASSIFIEDS

CANON 70D, LENSES, AND ACCESSORIES

All items are like new condition
\$1,199

- Body: 20.2MP Digic5 sensor, full 1080HD video, 3.2MP vari-angle LCD monitor, wif, Shutter count = 3298
- Lens: Canon 18-55mm, EF-S, f3.5-5.6, IS, STM
- Lens: Canon 55-250mm, EF-S, f4-5.6, IS II
- Battery charger: Canon LC-E6
- Second battery: Canon LP-E6
- Hoya UV Filter Alpha MC 58mm
- David Busch's Canon EOS 70D Guide to Digital Photography

- All original boxes and packaging.
- Internet pricing for all above items purchased separately is \$1,647.
- Lenses are higher quality than in typical camera kits.
- Entire package purchased in March 2014 and used for 6 months. and everything works perfectly, No scratches or imperfections.

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