



**Cascade
Camera Club**

JULY 2016
Volume 14: Issue 7



In Focus

CLUB EVENT SCHEDULE

JULY

- 4th **NO MEETING**
- 5th Photo Talk Lunch at Cafè Sintra 11-1 PM
- 18th Critique Night: Open/Theme
Theme: Portrait
- 19th Photo Talk Lunch at Cafè Sintra 11-1 PM

AUGUST

- 1th Critique Night: Open/Theme
Theme: Fantasy
- 2nd Photo Talk Lunch at Cafè Sintra 11-1 PM
- 15th Program Night: Member Video Night
- 16th Photo Talk Lunch at Cafè Sintra 11-1 PM

SEPTEMBER

- 5th **NO MEETING**
- 6th Photo Talk Lunch at Cafè Sintra 11-1 PM
- 19th Critique Night: Open/Theme/Prints
Theme: Action
- 20th Photo Talk Lunch at Cafè Sintra 11-1 PM

OCTOBER

- 3th Critique Night: Open/Theme
Theme: Black and White
- 4th Photo Talk Lunch at Cafè Sintra 11-1 PM
- 17th Program Night: Member Video Night
- 18th Photo Talk Lunch at Cafè Sintra 11-1 PM



“Rule of Thirds”
©Judy Neill
Theme “Abstract”

IN THIS ISSUE

- Member Gallery: June.....Page 3 - 6
- August Program ChangePage 7
- Fireworks TipsPage 7
- Another ViewPage 8
- ClassesPage 9

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

June Critiquer
George Lepp
•
June Theme
Abstract

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



JUNE SUBMISSIONS

Theme:

Ruth Baker	Forest Tiger
Wendy Caro	Essence of Equus
James Dunn	Wright Extracted 10
Bill Dziuk	Watercolors
Donita Elbert	Neon Swoosh
Avery Frazier	Planet Green
Michael Gail	The Visitor
Quent Gillard	Between Floors
Erin Hawthorne	Mushroom Fiesta
Joe Hudspeth	End of the Beginning
Shellie Littau	Cosmos
Rich Marrocco	Seattle Skyline
Bev Murphy	Crackling with Electricity
Judy Neill	Rule of Thirds
Joyce Normon	Porcupine Portrait
Ginger Sanders	Wolf
Jack Schade	In the Vortex
Dan Schafer	Calliope
John Stewart	Tumbling Shapes
Jim St. John	Moody Moment
wMA Willson	Reaching Out

Open

Blanche Feekes	Frog Fantasy2
Charles Chaffee	Spring Thaw
Pete Martin	Peekabo Pika
Michael Rouse	Harnessing Nature

Our Critiquer for July
Paula Bulwinkle

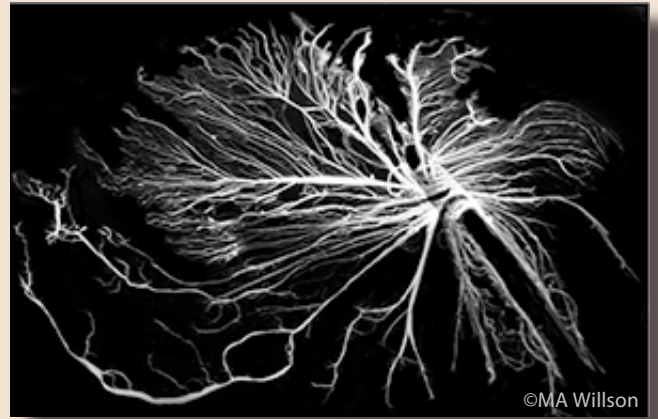


June Member Images
Theme: Abstract





©Shellie Littau



©MA Willson



©John Stewart



©Joe Hudspeth

June Member Images
Theme: Abstract



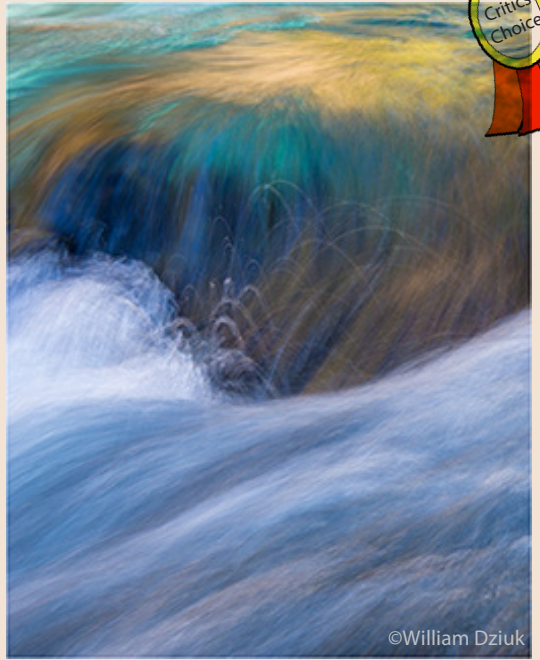
©Wendy Caro



©Ginger Sanders



©Rich Marrocco



©William Dziuk

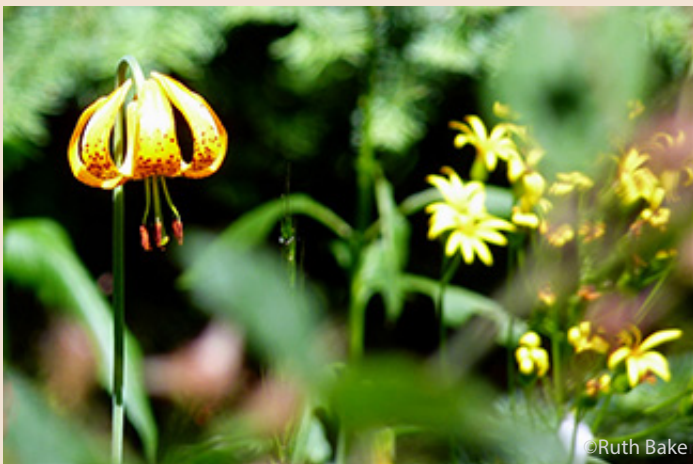
June Member Images
Theme: Abstract



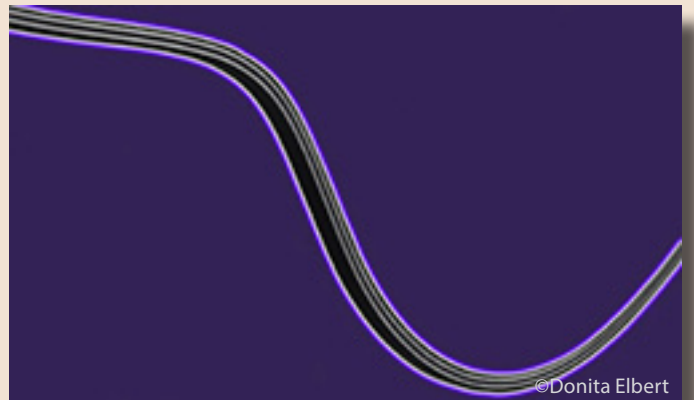
©Erin Hawthorne



©Quent Gillard

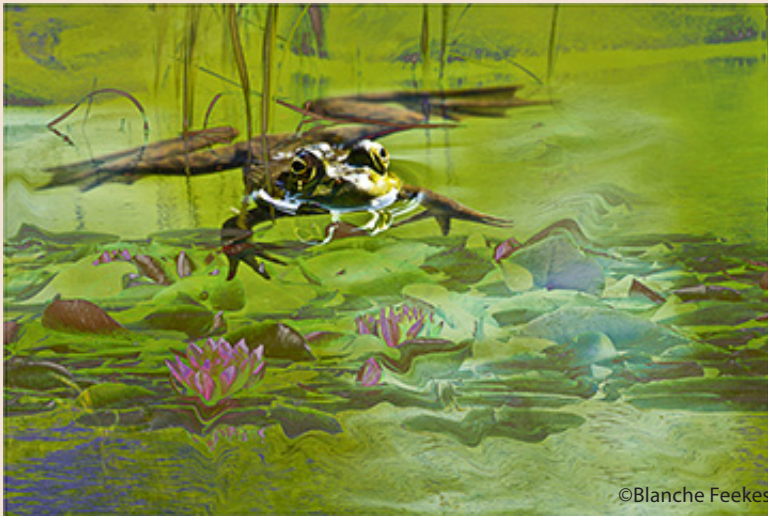
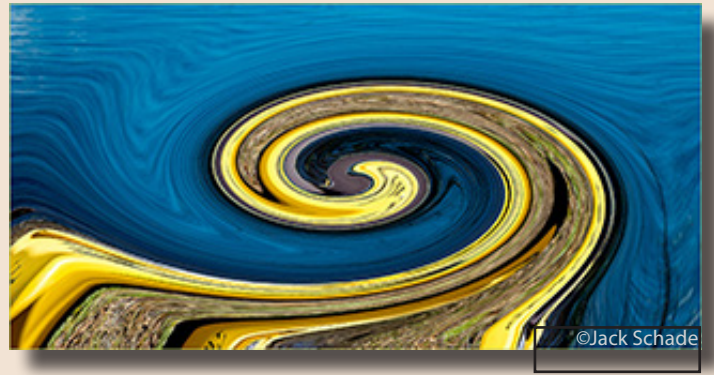


©Ruth Bake



©Donita Elbert

June Member Images
Theme: Abstract



June Member Images
Open Category



AUGUST 15th PROGRAM

At our last meeting John Stewart provided some thought provoking narrative about the creation of video. John challenged us to create our own sequence of stills. As a result, we are going to move our member videos to the program night in October and the August program night will feature 5 images from each from club members. John will facilitate the member submissions discussion. Here are John's words describing the challenge followed by an explanation on how to submit your images.

This assignment relates to John Stewart's presentation titled: Visual Storytelling Through Image Sequencing that was presented at our June 20th meeting.

Members are asked to create five horizontal images (landscape mode) that affect one another as a first step in the filmmaking process. The subject matter can be about a person (or animal), place, process, or event. Emphasis should be on creating images that include medium shots, close ups, and long shots. Think of directing the viewers' eye to important information that tells your story.

A sequence is an important building block in a film. There are many sequences in a scene and many scenes in a completed film. Experiment and have fun seeing what you can create with five images.

Submission - You will submit the same way you always have through the website using the same format for your images. You can use your own title or simply label the images "video" preceded by the numbers 1 through 5. For example your images title could start as "1Video" or "1Playing in the Mud". You must include a number so that the images are displayed in the correct order. Example: photographer_title_1_2_, etc.



PHOTOGRAPHING JULY 4TH FIREWORKS

Are you planning to photograph this year's July 4th fireworks displays? Take some advice from international photographer, Smithsonian magazine lead photographer, and Focal Press photography book author, Michael Freeman.

1. Anticipate the action: Research when the show begins, ends, and how high the fireworks will be. Secure an unobstructed view by arriving early, and then consider the background/foreground of your shot. Try different zooms or interchangeable lenses, and experiment with buildings to give scale and anchor to your shots. Use the first few bursts to finalize your lens focal length and framing.
2. Let the fireworks do the moving: You'll need a long shutter speed and a perfectly steady camera. Use a tripod!
3. No tripod? Find a solid surface at head or waist height with a clear view. Use something soft to balance your camera.
4. Shoot for a long exposure: Fireworks take a second or two to burst, so leave your camera's shutter open for that long. Alternatively choose B mode (bulb mode-shutter stays open for as long as you hold the release). Avoid camera shake by pressing gently and holding your finger steady, or use a remote release cable. If all else fails, try your self-timer.
5. Control the exposure: Control the brightness of the fireworks by setting your aperture. If it's too wide (f/2.8) you'll lose the rich color, so start with a setting like f8. Use the very beginning of the show to review your results. Focus? Use Infinity.
6. Avoid flashes: not only will a flash not reach, the fireworks are the lighting.
7. Keep your ISO low: There will be plenty of light from the fireworks.
8. Think about focal length: If you want the fireworks to fill the frame, consider how close you are. Try a wide angle if you're really close.
9. Pay attention to firework frequency and variety: Leave your shutter open from just before the burst until just after. Be sure to account for the ascending trail.
10. Get ready for the finale!! You'll need to widen your lens focal length and point the camera higher to get several bursts into one shot.

ANOTHER VIEW

by

ROBERT AGLI

TECHNIQUE VS. DEFECTIVE LENSES

When you team up on a wildlife photo shoot there is a distinct advantage not experienced by the solo shooter. During all of that down time waiting for critters you can discuss and resolve all of the world's problems. On a recent such adventure George Lepp and I started discussing super telephoto shooting technique. Both George and I have had individuals complain about the numerous soft images they have been getting with their telephoto lenses. George said that in the vast majority of cases, of lenses he personally tested for people, there was nothing wrong with the lens. Therefore, we can only surmise that there are a great many photographers using big glass who apparently lack proper shooting technique. We began a discussion that easily ran on for a half hour. I'm not sure I can do justice to that conversation in its entirety but here are some of the more salient points.

MONTHLY THEMES

July	Portrait
Aug	Fantasy
Sept	Action
Oct	Black/White
Nov	Night Skies
Dec	Peaceful

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

Depth of field is critical and when you start playing around at 600mm and above you may find your depth of field is about the thickness of Kleenex. If you are using autofocus your lens is going to hunt and by the time it does focus your subject has probably moved out of the field of view. Furthermore, target acquisition is tough because your field of view becomes correspondingly smaller. Field of view is the least of your problems. Low light levels, heat shimmer, camera and lens movement are also working against you.

Any, let me repeat, any vibration, camera movement, or clumsy shutter release will be greatly magnified with telephoto lenses. That means to insure reasonable stability you need to be tripod mounted if your shooting situation will allow it. If that's impossible all bets are off but you can diminish the movement effect by finding some other means to stabilize your gear and by all means use a shutter speed that is the reciprocal of your focal length as an absolute minimum. That means a 300mm needs a minimum of 1/300th of a second and minimum will not guarantee the best results with moving subjects.

Hedge your bet by increasing your depth of field. On modern DSLR cameras you can easily increase your ISO to 1600 and shoot with a smaller aperture like f/8 or f/11. Furthermore, you must test your lens and determine what is really sharp at or near infinity. The infinity markings on a lens are rarely accurate.

One of the ways of increasing your long distance success is to use a remote setup like a CamRanger and iPad. It's a considerable expense but well worth it for stationary or somewhat stationary subjects. You can sit back in your camp chair watching your subject in real time on your iPad and just touch the iPad to get the image. The CamRanger app also allows you to zoom in and fine tune your focus. It goes without saying that the camera and lens are firmly locked down on a tripod, the mirror is locked up due to live view and you are not touching the camera.

You can also come close to CamRanger results by using live view and a Hoodman loupe. Zoom in on your image displayed on the LCD and manually correct for any softness. Then, of course, use a remote shutter release and stay in live view mode.

Another technique long used by many top outdoor photographers is to shoot a burst. The thought is that there is less movement by that second or third shot and furthermore you may have improved the subject position in one of those other shots. It's the shotgun approach but what the heck desperate times may call for desperate measures.

Big telephotos are definitely in a class by themselves when it comes to technique. I have found that you lose the touch if you don't use one on a regular basis. Becoming "one with your lens" is the only way to truly master telephoto photography.

COCC Intermediate Photography Class

Instructor: Robert Agli

Enhance the impact of your images by understanding the elements of composition. Take your camera off auto to discover how controlling exposure, motion, depth of field and focus will get you the shot you truly want. This class is taught by a professional photographer and is intended for those using cameras with adjustable shutter, aperture and other advanced controls. You will especially benefit if your camera uses interchangeable or auxiliary lenses. Bring your camera and manual.

Saturday, July 9 9:00 am to 1:00 pm

Saturday, July 16 8:00 am to 1:00 pm

Bend COCC Pioneer Room 114

\$99 CRN 36492

call 541-383-7270

Western Portrait Workshop

Saturday, August 27th, 10am until dark

Includes seminar August 24th, 6pm to 9pm

Also include Critique night August 31st, 6 to 9pm

Fee only \$225

Ideal for everyone from novice to expert

The photo shoot is on a working ranch in Prineville with the Ochoco mountains as a backdrop.

There will be time to photograph ranch scenes, hay barns, old buildings, gorgeous panoramas and even old trucks! Followed by the feature event of photographing both a male and female model with and without horses and an additional surprise to be announced at the shoot.

It's a full day of shooting and we include a light lunch!

It's a great opportunity to really stretch your creative skills under supervised and very casual shooting conditions including facilitation by the critically acclaimed horse photographer, Judy Neill.

Contact Robert@robertagliphotography.com or call 541-408-3772.

George Lepp was our Critiquer for June. Other than those mentioned, he felt there were many additional images worthy of merit. He felt it was an exceptional group of images.

FREE PRESENTATION

by

Zack Schnepf & Kevin McNeal

Friday July 22, 2016 at 7pm

Vision of Light

Magical light in the landscape is elusive and difficult to capture, and yet it is the single most important element in a great landscape image.. They will be sharing some of their favorite rare light images and telling the back story of how each image was created.

Location:

Cascade Center of Photography

CCC - WEBSITE ALERT

We are continuing to upgrade the website for easy of use/security. Until it's ready, there still may be some type of error message when trying to log in, especially to upload an image for critique. Please email Ralph with your exact error message, at ralphd@bendcable.com.

We're recommending the use of Chrome or Safari browsers if having difficulty uploading. If you get the dialogue box which requests you to "continue", don't select continue. Back out and retry or select Chrome or Safari.

CASCADE CAMERA CLUB 2016 OFFICERS

Joel Bailie President

**Ruth Baker, Membership
Chairman**

Wendy Caro, Vice President

**Ralph Delamarter,
Multi Media Chairman**

Jack Schade, Secretary

Bev Murphy, Communication Editor

Rich Marrocco, Treasurer

Jim Sellers, Audio Chairman

**Robert Agli, Program
Co-Chairman**

CONTACT INFO:

info@casdecameraclub.org

**Brent McGregor, Program
Co-Chairman**