



In Focus

CLUB EVENT SCHEDULE

JULY

- 3rd Critique Night: Open/Theme
Theme: Heat
- 4th Photo Talk Lunch at Cafè Sintra 11-1 PM
- 7th First Friday Art Walk
- 17th Program: TBA
- 18th Photo Talk Lunch at Cafè Sintra 11-1 PM

AUGUST

- 4th First Friday Art Walk
- 7th Critique Night: Open/Theme
Theme: Wet
- 8th Photo Talk Lunch at Cafè Sintra 11-1 PM
- 21st Solar Eclipse
- 21st Program: TBA
- 22nd Photo Talk Lunch at Cafè Sintra 11-1 PM

SEPTEMBER

- 1st First Friday Art Walk
- 4th **NO MEETING**
- 5th Photo Talk Lunch at Cafè Sintra 11-1 PM
- 18th Critique Night: Open/Theme
Theme: Pairs
- 19th Photo Talk Lunch at Cafè Sintra 11-1 PM

OCTOBER

- 2nd Critique Night: Open/Theme
Theme: Shadows
- 3rd Photo Talk Lunch at Cafè Sintra 11-1 PM
- 6th First Friday Art Walk
- 18th Program: TBA
- 19th Photo Talk Lunch at Cafè Sintra 11-1 PM



“Black Bear Cub”
 ©Dan Schafer
 Theme “Wildlife”

FEATURES

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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

June Critiquer
George Lepp
•
June Theme
Wildlife

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



JUNE SUBMISSIONS

Theme:

- | | |
|-------------------|---------------------------|
| Robert Agli | Date Nigh in Transylvania |
| Ron Alvig | American Pelican |
| Ruth Baker | Romeo |
| Wendy Caro | Flames of Freedom |
| Charlie Chaffee | Who You Lookin' at Dude |
| John Cioffi | Eyes on the Landing |
| Ralph Delamarter | Meal Time |
| Bill Dziuk | Bighorn Encounter |
| Donita Elbert | Male Rhino |
| Blanche Feekes | Well Hello There |
| Darrell Fevergeon | Great Horned Owl |
| Michael Gail | I'm Looking at You |
| Michael Gallagher | Sire Benham Drake |
| Joe Hudspeth | Bugling Bull |
| Larry Hudspeth | Centurion at his Post |
| Hugh Janssen | Misty Morning |
| Ron Johnson | What-a-croc |
| Shellie Littau | Love Nest |
| Rich Marrocco | Butterfly |
| Pete Martin | Heads Up |
| Bev Murphy | Merlin at Rest |
| Judy Neil | Wild Horses |
| Michael Rouse | I Am So Colorful |
| Ginger Sanders | Turtle Confusion |
| Ken Sandine | McKinley and Klohee |
| Jack Schade | Golden Eagle |
| Dan Schafer | Black Bear Cub |
| Jim St John | Seeing Double |
| John Stewart | Buffalo Spirit |
| Jeff Tilley | Treed Cat |
| MA Willson | Local Hoodlum |

Our Critiquer for July
David Johnson



©Larry Hudspeth



©MA Willson



©Michael Gail



©Shellie Littau



©John Cioffi



©Donita Elbert



©Jack Schade



©Jeff Tiley



©Charles Chaffee



©Darrell Feverageon



©Blanche Feekes



©Ron Johnson



©John Stewart



©Wendy Caro



©Rich Marrocco



©Robert Agli



©Bill Dziuk



©Michael Rouse



©Pete Martin



©Ginger Sanders



©Hugh Janssen



©Judy Neill



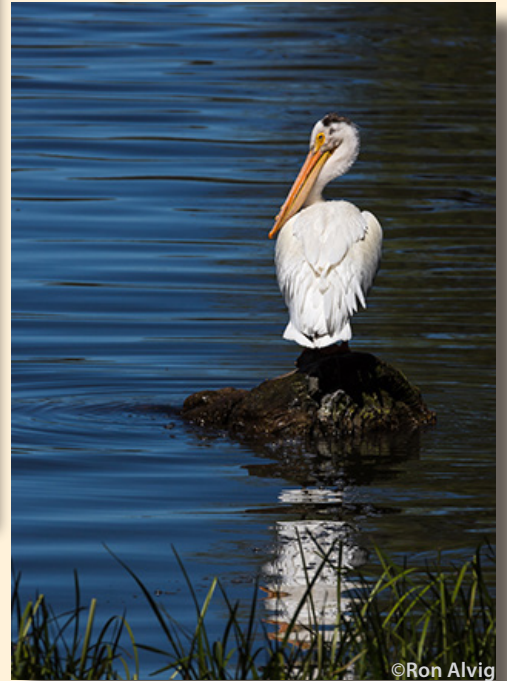
©Ruth Baker



©Ralph Delamarter



©Bev Murphy



©Ron Alvig



©Jim St John



©Joe Hudspeth



©Ken Sandine



©Michael Gallagher

COUNT DOWN TO THE AUGUST 21ST TOTAL SOLAR ECLIPSE

Are you planning on photographing the eclipse? If so, be sure you know how to protect your eyes (never look directly at the eclipse) and how to set up your camera prior to the event. There are articles all over the internet, and we don't support any one in particular, but if you haven't started researching, these links might be a starting point. A map of the path of the solar eclipse through Oregon is on the back page.

How to photograph a solar eclipse (Fred Espenak). One of many articles on the internet: <http://www.mreclipse.com/SEphoto/SEphoto.html>

Select the above website for some truly fantastic animations, provided by Ernie Wright of NASA, that give wonderful VISUAL explanations of the eclipse: <http://svs.gsfc.nasa.gov/goto?4321>. (Please be patient, as they take a second to load!)

- Overview of the shadow passing over the USA
- A "Moon's-eye" view of the eclipse!
- You can see the Earth rotating during the eclipse; the Moon is also moving in its orbit, but you don't see that because you're traveling along with it!
- A scale model of the Moon's shadow cutting across the surface of the Earth!
- This one is our favorite, because it shows you the true scale of the eclipse, and how amazing it is to be a part of this cosmic alignment!
- Perhaps the greatest eclipse photograph ever created. It is a composite of many many exposures combined digitally by the master Miloslav Druckmüller. It is honestly as close as a picture can be to the full effect of what you see (though you don't see so many stars!).

Additional links to check:

- Fred Espenak is truly 'Mr. Eclipse', and here is his site for beginners: <http://www.mreclipse.com/Special/SEprimer.html>
- Here's a site with a little more technical bent: <http://users.hartwick.edu/hartleyc/Eclipse/EclipseDemoAppletNew7.html>
- A great site by Xavier Jubier: http://xjubier.free.fr/en/site_pages/Solar_Eclipses.html
- And a wonderful article in Nature by noted eclipse chaser Jay Pasachoff: <http://www.nature.com/nature/journal/v459/n7248/full/nature07987.html>

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 and 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 an unobstructed view. Use something soft to balance your camera. A Ziploc bag filled with beans or rice will hold your camera steady once you've pressed it down firmly.
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 (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 (f2.8) 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 that far, but the fireworks are the lighting! Turn off your flash.
7. Keep your ISO low: There will be plenty of light from the fireworks, so keep the ISO low (such as ISO 100) and you'll avoid the noisy image that may spoil the fireworks' brilliant effect.
8. Think about focal length: If you want the fireworks to fill the frame, consider how close you are. You already made a guess on framing, but be prepared to re-adjust your zoom or fit a different lens. Try a wide-angle if you're close.
9. Pay attention to firework frequency and variety: Leave your shutter open from just before the burst until just after. Once you know the burst height, watch the ascending trail to know when to press the shutter release.
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!

--Michael Freeman

ANOTHER VIEW by ROBERT AGLI

THE GREAT IMAGE EDITING DILEMMA

In the days of film life was simpler. Snap the shutter, fill the roll of film with images and then turn the roll of film over to some sort of service to develop and print. A few folks developed and printed their own black and white and a rare few individuals did their own color processing. Most of us did not have to deal with post processing including the vast majority of pros who used custom labs. We gladly allowed someone else to deal with toxic chemicals, the tediousness of processing and printing and the hours locked in a darkroom. Cost of film and processing were considerable and there was always the fear of someone screwing up during the process. We lost control but the vast majority of folks could care less. Digital changed that world.

The world has now separated into the quick capture, a la smart phones, and the serious photographers. The smart phone folks have all sorts of apps to tweak their images and the results are remarkably good. These images may find their way into social media or simply end up stored on the phone. The serious photographer has a more complex workflow. In order to get the expected results anticipated after capturing an image, the serious photographer must become immersed in the convoluted arena of editing software. Dante's Inferno seems like a kiddy playground compared to the world of image editing.

The number of students passing through my COCC photography courses now totals in the thousands over 14 years and based on my very unscientific survey at the beginning of each class over 50% of beginning and intermediate students do not use an image editing program! Their cameras are basically used as expensive point and shoot devices. That means that all that capture capability is wasted and these are the folks who actually want to improve!

It takes an extraordinary amount of commitment, time, and money to start down the road of image editing. Once you have made the decision that you want to post process you are overwhelmed by the possible choices. Virtually all camera manufacturers provide editing software. It's typically rudimentary but nevertheless the manufacturers tout it as the best way to capture the true representation of images captured by their cameras. Camera manufacturers are not software developers and if they could overcome their corporate paranoia and greed they would be far better served to develop an alliance with one or more software companies instead of trying to compete with them.

It's the wild West when it comes to editing software. There are numerous contenders for the "fastest gun in the West". The oldest and biggest gun is, of course, Adobe with its stable of products including Adobe Elements, Lightroom and Photoshop. Capture One and On1Photo both have their share of devotees. Apple had a highly-respected product called Aperture. They dropped the product and purportedly folded it into their latest anemic editing program called Photos and is embedded in the operating system. I believe Windows operating system also has a similar joke passing as an image editor.

The decision process for the newbie or amateur that wants to improve is indeed complicated. Your first concern should be budget. Regardless of whether you opt for a subscription service or a one-time fee you will be facing the specter of upgrades. It's part of the cycle and if there is some weird part of your brain that rebels against future upgrading you may want to consider dropping out of photography now.

All of the legitimate editing programs require a significant commitment to learn. Ignore the marketing hype about intuitive programs that allow you to quickly get up to speed. You "gotta do the time". Unfortunately, you can also put in the time, become totally immersed and find that the corporate geniuses decided the program no longer has a viable ROI and drop it (i.e. Aperture).

Fortunately, the fundamental architecture of all of these programs is quite similar so once you learn one of the programs, the transition is not as difficult.

I strongly advise that you do your homework and find what your photographer friends are using because they are going to be part of your support system. Furthermore, investigate the quality and quantity of resources that are available to learn the program. It there is not ample training from the company, the publishing world and the seminar circuit you may find yourself out on your own.

In the interest of full disclosure, I use Lightroom for 90% of my editing and Photoshop and a couple of other specialized editing packages for the other 10%. I have no in depth experience with other imaging programs and do not consider myself a creditable resource to advise others on what to use. I can, however, as a Lightroom instructor, wax endlessly about the pros and cons of Lightroom but that's another story.

COCC Class - Basic Photography

Are you new to digital photography? Gain an understanding of what makes a good picture and how to take one regardless of what type of camera you use. This class is intended for photographers who have cameras with automatic settings. Learn camera basics, lighting, key shooting techniques, and much more from a professional photographer. Bring your camera and user's manual.
 Instructor: Robert Agli

Saturday, July 8
 9:00am - 4:00
 COCC Bend, HCC 230
 \$ 79

MONTHLY THEMES

- Jul Heat
- Aug Wet
- Sep Pairs
- Oct Shadows
- Nov Rusty
- Dec Graceful

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

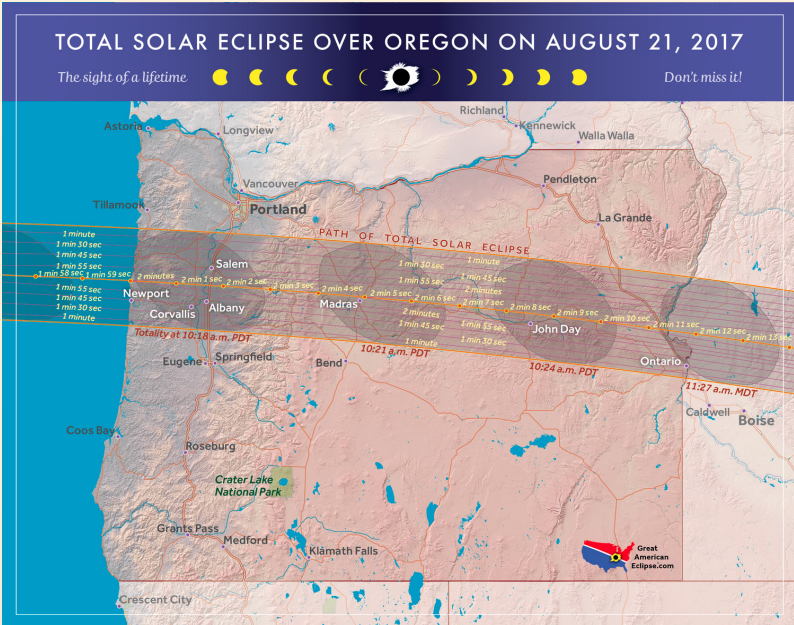
Tutorials for uploading digital images can be found on our website
Cascadecameraclub.org

TOUR desCHUTES July 8, 2017

This organization is looking for photographers to assist in telling their story. If you're interested, contact www.tourdeschutes.org or email tdeschutes@gmail.com

Cascade Camera Club does not officially endorse any organization, we are just providing information here.

PATH OF THE TOTAL SOLAR ECLIPSE OVER OREGON - AUGUST 21ST, 2017



CASCADE CAMERA CLUB 2017 OFFICERS

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 - Jim Sellers - Audio Chairman**
- CONTACT INFO:**
info@cascadecameraclub.org