



IN FOCUS

CLUB EVENT SCHEDULE

September

- 2nd **NO MEETING**
- 3rd Photo Talk Lunch at Cafè Sintra 11am
- 6th First Friday Art Walk
- 16th Critique Night: Theme/Open
Theme - Window
- 17th Photo Talk Lunch at Cafè Sintra 11am

October

- 4th First Friday Art Walk
- 7th Critique Night: Theme/Open
Theme - Fall Color
- 8th Photo Talk Lunch at Cafè Sintra 11am
- 21st Program Night - Bill Sullivan
- 22nd Photo Talk Lunch at Cafè Sintra 11am

November

- 1st First Friday Art Walk
- 4th Critique Night: Theme/Open
Theme - Precious Earth
- 5th Photo Talk Lunch at Cafè Sintra 11am
- 18th Program Night: Cory O'Neill
- 19th Photo Talk Lunch at Cafè Sintra 11am

December

- 2nd Critique Night: Theme/Open
Theme - Hope
- 3rd Photo Talk Lunch at Cafè Sintra 11am
- 6th First Friday Art Walk
- 16th Annual Holiday Dinner
- 17th Photo Talk Lunch at Cafè Sintra 11am



*“Young Men”
©Dan Schafer
Theme: Rough or Smooth*

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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

Website: cascadecameraclub.org
Email: info@cascadecameraclub.org

August Critiquer George Lepp

Theme Was "Rough or Smooth"

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



AUGUST SUBMISSIONS

Theme:

Robert Agli	Ying and Yang
Gary Alvis	Muse
Joel Bailie	Some of Each
Donita Elbert	Grasses
Blanche Feekes	Seastar
Julie Furber	Saook Cove Smooth Smooth
Michael Gail	Abstract
Joe Hudspeth	1938 Lagonda Rapide
Larry Hudspeth	The Roar of Smooth Waters
Rich Marrocco	Rough Pocket
Bev Murphy	Dissapating Thunderstorm
Joyce Norman	Spahats Creek Falls, BD
Michael Rouse	Flip or Flop
Brian Russell	Orb Weaver
Ginger Sanders	Rough Landing
Dan Schafer	Young Men I
Jeff Tilley	Sparks Lake
John Williams	Rough and Smooth

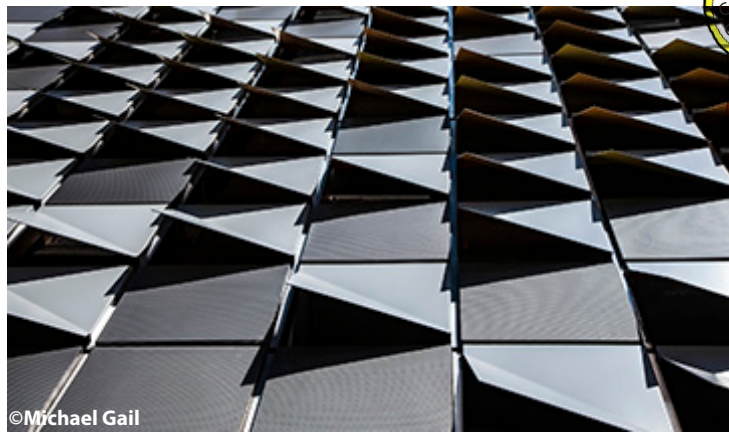
OPEN:

John Aylward	Alpine Meadow Sunrise
David Frost	Osprey Catches Dinner

Our Critiquer for September
Rob Kerr

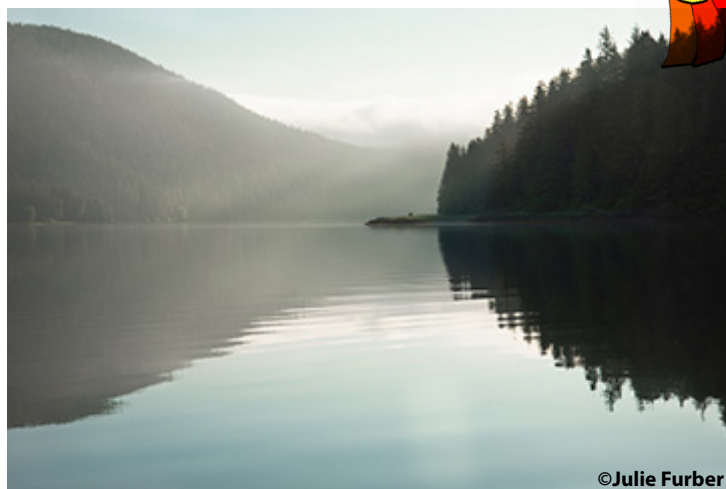
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©Michael Gail

August
Theme Images
Rough or Smooth



©Julie Furber



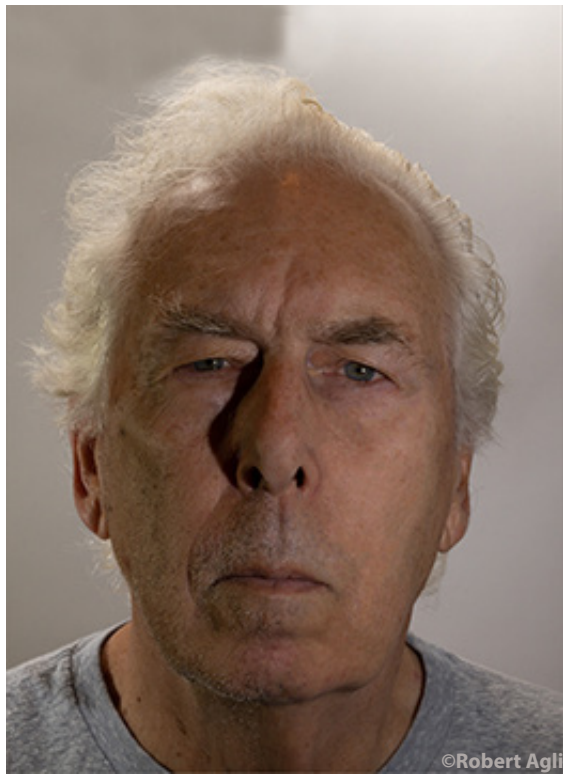
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August
Theme Images
Rough or Smooth



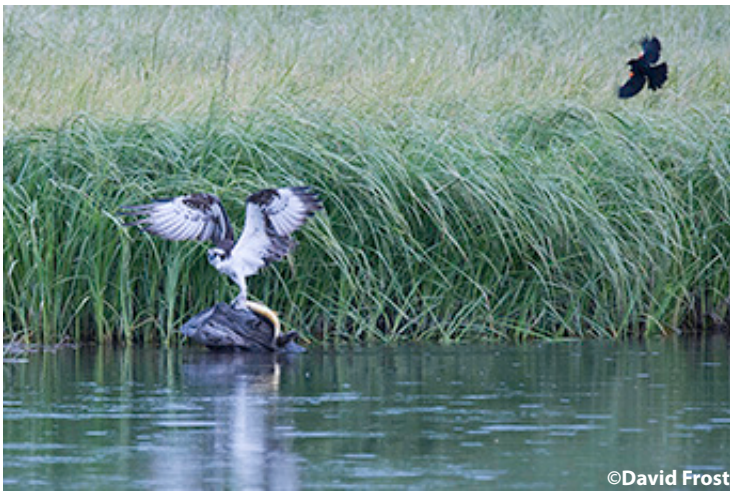
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©Ginger Sanders



August
Theme Images
Rough or Smooth



August Open images



WELCOME BACK TO THE SENIOR CENTER

Starting with our **September 16th Monday night meeting**, we are back at the Senior Center for our Camera Club meetings. We are in the same room, but there are new parking regulations.

Please refer to the map below to determine where to park.



Our Club Now has a Photo "Meetup" Group

To address some of the comments in our CCC survey, John Williams has set up a Cascade Camera Meet Up Group. That system is call "Meetup". You can find out more about the "Meetup" system here - <https://www.meetup.com/>

There are three steps to take advantage of our club's meetup group - 1) if you are not already a meetup member - become one, the link above can be used to do so. 2) join the camera clubs specific meet up group - <https://www.meetup.com/Cascade-Camera-Club-Photo-Group/members/> 3) Once you have joined the clubs meetup group - participate! (Note: there are no additional cost to join meetup or our club's meetup group.)

Our photo meetup group has only been active for a few months, but it has already had a number of photo shoot events, a learning session is scheduled, and the group has over 60 members. Hopefully the members will be willing to share both their areas of expertise and enthusiasm for photography with others.

While I appreciate that the majority of folks in the club have been club members for a long time, so they have already 'established' a group of 'photo buddies'; I hope this new tool will make it possible to address the request from the survey and introduce new as well as potential members to our club.

ANOTHER VIEW

by

ROBERT AGLI

DO YOU REALLY UNDERSTAND “f” STOPS AND WHY YOU SHOULD CARE

Here is real eye opener. Every lens you have transmits light differently. However, thanks to modern exposure meter technology, most still photographers get reasonably close results between lenses. If you take the time to compare your lens results under controlled conditions the comparison will show the captured images are definitely not the same. The principle culprit is an ancient method of measuring the transmission of light called the f stop. This is a theoretical ratio between the lens diameter and the focal length of the lens. Basically you divide the focal length by the lens diameter (not the filter diameter which can be considerably larger) and you get a rough idea of what the ratio is. This ratio determines the maximum amount of light entering the lens. Where things get nasty is this measurement is based on the front of the lens and as light passes through optics and bounces off the internal walls of the lens and then bends to exit a rather restrictive opening the output can be decidedly different, particularly between lenses. Videographers understand this difference and measure light output from the back of the lens. This value is known as a T stop. The videographer understands that if you could not adjust and maintain consistent exposure from lens to lens when shooting video you can image how weird that would look from video clip to clip.

Using our f stop number, a f/1.4 lens should gather more photons (light) than an f/2.8 but that can be deceptive because of all of those pesky things like dispersion, lens coatings, number of optical elements, barrel length and, as previously mentioned a restrictive exit path. Of course the exposure meter measures this incoming value and with the right settings can make adjustments to meet the exposure value you wanted with reasonable accuracy.

So if all that crazy f stop stuff really isn't accurate from lens to lens why bother? Should I really care? There are several very good reasons to care. First the larger aperture lens (smaller f stop number) lets in more light and more light means your auto focusing has an easier time of getting

the right focus before the lens closes down to the designated aperture you are shooting. Larger aperture lenses allow more photons to strike the sensor increasing color accuracy. Furthermore, more total incremental f stops means more choices in terms of depth of field. Also the larger aperture lenses tend to have an even greater bokeh, that creamy out of focus look when you want shallow depth of field.

The downside with faster lenses is usually cost, weight and bulk. I grew up in the age of film so fast lenses were always the holy grail. I continue to revere big glass but “times they are a changin’”. Technology is turning the lens industry on its head. We now have cameras with insane ISO limits that produce great images and you can do this without the light gathering of big aperture fast lenses.

The shocker was comparing my Nikon 24-70mm f/2.8 lens (31oz \$2400) at f/8 vs. to the new Nikon Z, 24-70mm f/4 (17oz \$1000) at f/8 under controlled lighting with a focusing target. The little Z lens came out the winner in terms of color accuracy, color fringing and good old sharpness. This is definitely the result of technological advances. The caveat is that this was a very unscientific test and your results good vary dramatically. The big f/2.8 is still my go to lens for all “money” shoots.

Bottom line on all this nonsense is that the venerable f stop remains a useful tool for approximating the light gathering capability of a given lens and adjusting depth of field. Even then it is only one component in truly achieving depth of field. You still have to consider focal length, subject to camera and subject to background.

Mr. “f” is going to be with us for the foreseeable future so it's really in your best interest to understand all you can about its role in your photography.

Beginning Photography Class
Instructor: Shireen Gastineau

September 10th and/or 17th, 5-7pm
\$25 for one, or \$40 for both (cash/check)

Additionally: Private 3 hr w/2 locales - \$75

Classes held at Bright Place Gallery
909 SE Armour Rd, Bend

Sign up by email or instagram:
iamphotoartist,

iamphotoartist@yahoo.com

Maximum of 8 students

Submission Reminder
September Critique Night will
be in place of
Sept. program Night on the 16th.
NO MEETING SEPT 2ND

THOUGHTS TO PONDER

I was thumbing through Art Wolfe and Rob Sheppard's book *The Art of the Photograph*. You may remember a couple years ago our club had a program on their "10 Deadly Sins of Composition". I often refer back to this book for inspiration when I'm struggling with my images.

I was struggling with editing a recent photo shoot, so thumbing through the book. I stopped at Rob's comments on **SIMPLICITY**, especially where he talks about using it to make the subject of the image clear to others.

I had just come back from photographing the Dahlia fields in Canby with friends and I was editing my images. The fields were amazing, color everywhere, open flowers and buds as far as the eye could see. I was struggling to find my keepers until I realized I had too much unimportant information in most of my images. What finally got me excited was cropping the images, bringing them down to a simple pattern, color, or graphic. Once I started simplifying, I found some of my keepers. So if you're struggling with some of your photography, try simplifying, you might surprise yourself and have more keepers.

Of course I would have done better had I made simplicity part of my original plan for the day of shooting, hopefully next time it'll be right up there in my mind along with gear to take and car keys. (Bev Murphy)

Those Interested in Receiving George Lepp's Updates,
email him at George@Geolepp.com

MONTHLY THEMES

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

Dan Schafer - President

John Williams - Vice President

Shellie Littau - Secretary

Cami Staskal - Treasurer

Member-at-Large

**Robert Agli - Program
Co-Chairman**

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