



**Cascade
Camera Club**

OCTOBER 2014
Volume 12: Issue 10



In Focus

CLUB EVENT SCHEDULE

OCTOBER

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

NOVEMBER

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

DECEMBER

- 1st Critique: Digital/Prints Open/ Theme
Theme: Tranquility
- 2nd Photo Talk Lunch at Cafè Sintra 11-1 PM
- 15th Holiday Dinner: Awbrey Glen Restaurant
- 16th Photo Talk Lunch at Cafè Sintra 11-1 PM

JANUARY

- 5th Critique: Digital Open/Theme
- 6th Photo Talk Lunch at Cafè Sintra 11-1 PM
- 19th Program Night: TBA
- 20th Photo Talk Lunch at Cafè Sintra 11-1 PM



"White Ibises"
©Dan Schafer
Theme "Black and White"



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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

September Critiques
David Johnson
•
September Theme
Black and White

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



SEPTEMBER DIGITAL SUBMISSIONS

Theme:

- | | |
|------------------|---------------------------|
| Roger Ager | Mt. Hector |
| Robert Agli | Adonia |
| Ron Alvig | Reaching for the Clouds |
| Joel Bailie | Newport Evening |
| Ruth Baker | Sister Moon |
| Jim Bell | Afternoon Light |
| Wendy Caro | Frenzy |
| Ralph Delamarter | Cloud Cover |
| Nils Eddy | Krummholz |
| Donita Elbert | The Dawn of Time |
| Andy Fleming | Cross Sun |
| Julie Furber | African Elephant |
| Quent Gillard | Broken Top |
| John Hart | Frosty Fence |
| Erin Hawthorne | Birds of a Feather |
| Hugh Hanssen | Old Country Church |
| Joe Hudspeth | B-17 Liberator |
| Shellie Littau | Old Fence |
| Bev Murphy | Tree Trunk Textures |
| Judy Neil | Jet |
| Joyce Norman | Onomea Beach, Hawaii |
| Kay Parkinson | Seaweed |
| Michael Rouse | Vintage Vinyard |
| Ginger Sanders | Into the Wild Blue Yonder |
| Jack Schade | Fort Rock |
| Dan Schafer | White Ibises |
| Jim St. John | Hidden Majesty |
| Irene Thompson | At Rest |
| John Williams | Frost |
| MA Willson | A River Runs Through It |

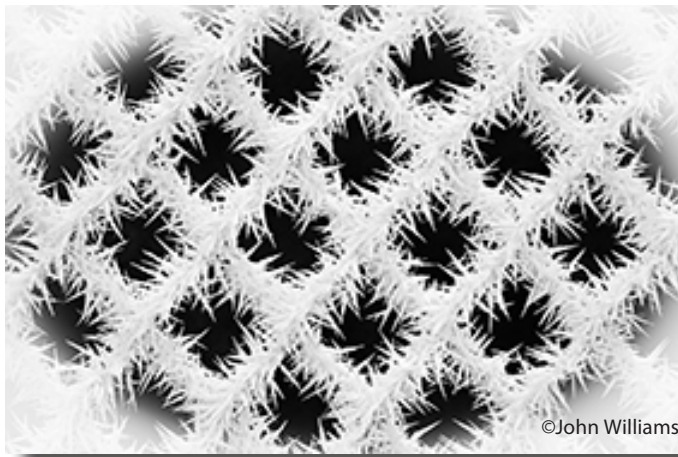
Open:

- | | |
|------------------|---------------------|
| Darrell Fevegeon | Washington Memorial |
| Rich Marrocco | Two Bulls |

Our Critiquer for October
Cory O'Neil



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©Ralph Delamarter



©Kay Parkinson

Member Images - September
Black and White



©Hugh Janssen



©Julie Furber



©Irene Thompson



©Ginger Sanders



©MA Willson



©Robert Agli



©Judy Neill



©Joel Bailie



Member Images - September
Black and White



©Jack Schad



©Nils Eddy



©Jim St John

Member Images - September
Black and White





©Ruth Baker



©Wendy Caro



©Joyce Norman



©Roger Ager



Member Images - September
Black and White



©Bev Murphy



©Shellie Littau



©Rich Marrocco

Member Open
Category
September



©Darrell Fevergeon

PHOTOGRAPHY BOOKS OF INTEREST

I recently read two books (available at our local library) about early 20th century photographers that I thought might be of interest to some members. One is a new biography of Edward Curtis entitled *Short Nights of the Shadow Catcher* by Timothy Egan. Some of you may be familiar with another of his books *The Worst Hard Times*. Edward Curtis, of course, is the famous Seattle photographer who developed an abiding interest in native American culture when he had the opportunity to photograph Chief Sealth's daughter and also Chief Joseph, famed leader of the Nez Perce. Most of us know of his portraiture work, but I was astonished to learn that he created 20 volumes of pictures and information about the American tribes, their life styles, customs and language. A few of these sets still exist and are worth a fortune, although Curtis died virtually penniless.

The other book that I would recommend is fiction—partly based on fact—of the well-known depression era photographer, Dorothea Lange, and her iconic photograph, *The Migrant Mother*. The title of the book is *Mary Coin*, the fictional name given to the migrant mother, and the author is Marisa Silver. A good deal of the parts about Dorothea Lange are fact-based, but the mother's story is a fictionalized account of the actual person. After reading that book, I got *The Photographs of Dorothea Lange* from our local library to see some of her other images from the depression era. There are other books about her available also.

I came across a website that features photographs taken from 1935 to 1945 under the auspices of the U.S. Farm Security Administration and the Office of War Information. A lot of Lange's work is in there—including her images from the Japanese internment camps. The website is www.photogrammer.yale.edu

MA Willson

OCTOBER 20TH PROGRAM FEATURES WENDY CARO

From There to Here



Wendy Caro has been involved in photography for over 40 years, and has been a professional photographer for almost 20. In spite of her training, or because of it, she has had to unlearn and relearn hundreds of lessons in how to make a good image. She will go through her progression, and she'll show you what to look for and some of the steps necessary to make a fine art image.

Join her for shortcuts, tips and techniques in capturing and digitally processing her images.



ANOTHER VIEW by ROBERT AGLI

One Shot or a Thousand - Who is Right?

MONTHLY THEMES

2014

Oct. Weather
Nov. Water
Dec. Tranquility

Months for Prints
Dec.

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
Cascadecameraclub.org

We have all heard the definition, attributed to Albert Einstein, that insanity is repeating the same thing over and over again and expecting different results.

Apparently there are a lot of insane photographers. We have all observed photographers (or been guilty of) shooting the same scene over and over again without changing a single setting or moving an inch. Now that capturing an image costs nothing, using continuous high speed mode is all the vogue. Just because you can shoot at anywhere from 5 to 12 frames a second doesn't mean you should. A poorly composed image shot multiple times is still a bad shot.

But I also don't buy into the horse manure spread by large format film photographers who tout that they are far better photographers because they are limited to a single frame and have to take their time and really examine a scene before shooting. That's a discipline that should be learned by all photographers and not forced on you because of antiquated equipment.

Once again the real answer to how many frames is too many is best answered by the same powerful 2 words that qualify most things photographic – that depends. Here are a few scenarios that I typically face and how I handle them.

Landscape – After years of leading workshops I find that most folks are so excited about reaching a destination that they immediately set up their gear and start shooting. When I ask these people what are they trying to capture many are at a loss to explain or they speak in generic terms. The disciplined photographer may not even touch his/her gear. They have a mental checklist that starts by deciding what is their vision, what will be the center of interest and what do they want the viewer to see. Perspective and light are huge factors in this process. Only then do they set up for a shot. There are, of course, many times when a location has already been scouted and you know exactly what you want to do. You know where to set up and you are going to take a series of images as the light changes.

I have had the good fortune to shoot with many world-class outdoor photographers and they all have one thing in common. Given the opportunity they move! They remind me of monkeys. They are up, down, climbing, lying down and contorting themselves in strange ways to get the shot. They understand that there is no one right shot and they have already mentally listed all the frames they want to take. It's important to note that they see multiple possibilities and they want to capture as many as they can. They are not randomly shooting with the expectation that something good will come of it.

People - Watch a pro studio photographer with a model and it looks like he is shooting from the same position over and over again. Now look again and note that the model is moving. The model is making subtle changes in expression, head movement and torso movement. It's not the same shot over and over again. This is also a far more effective way of utilizing a specific lighting set up before moving everything for another pose.

With non-professional subjects either singly or, in groups, you have to take multiple shots. Sometimes it's just to get them use to a camera and flash firing but you can also count on someone in a group shot blinking, turning their head, fixing their hair, etc. Multiple exposures increase your likelihood for success.

Sporting events, wildlife, pets and children – here is a chance to use that high frame rate. There are certainly many occasions where multi-frames per second are going to increase your chance of success. But there are also other ways... Many people are unaware that high-end Nikon cameras (and maybe Canon) have a feature called focus trapping. A simple explanation of the process is that you can focus on a particular spot as reference, hold down the shutter in empty space and when the subject reaches the spot you have framed the camera fires. This means you can compose, focus and be assured of getting the shot in one frame!

Whether you are shooting one frame or a thousand there should be rationale to what you elect to do. Mindlessly shooting and expecting that something good will happen is delusional. The only people who benefit from that practice are hard drive manufacturers who just love to have you use up storage. There is no one right way to determine how many shots to take. Maybe the acclaimed photographer Dewitt Jones is right when he says the question is not how many frames did you take to get the shot but rather did you get it? I guess it all depends.

NATURE PHOTOGRAPHERS OF THE PACIFIC NORTHWEST

NATURE PHOTOGRAPHY
AT ITS BEST!

Fall Meeting - November 1, 2014
FEATURES GEORGE LEPP

Our fall meeting will be November 1 at Chemeketa Community College in Salem, OR. We will open the doors at 8:30 a.m., and the program will begin at 10:00 a.m.. Mr. Nature Photographer, George Lepp, will be the invited speaker. George will be sharing his passion for natural beauty coupled with cutting-edge technology. His morning presentation is entitled "Extended Depth of Field" and his afternoon presentation will be "Timelapse, Video, and Cinemagraph". Treat yourself to George's website at www.geolepp.com.

SENSOR CLEANING
WILL BE AVAILABLE

Contact: www.nppnw.org

SOME COCC PHOTOGRAPHY AND PHOTO EDITING CLASSES FOR FALL

Basic Photography

Robert Agli: 10/11 to 10/18
Ralph Delamarter: 12/7 to 10/14

Intermediate Photography

Robert Agli: 10/11 to 10/18
Ralph Delamarter: 10/28 to 11/14

Advanced Photography

Robert Agli: 12/6 to 12/13

Photoshop Elements 12 Beginning

Ralph Delamarter: 10/25 (Prineville)

Photoshop Elements 12 Intermediate

Ralph Delamarter: 11/7 to 11/14

Lightroom 5 Fundamentals

Robert Agli & Andre Bartels: 10/7 to 10/23

Lightroom 5 Beyond the Basics

Robert Agli & Andre Bartels: 12/2 to 12/9

CONGRATULATIONS TO JOE HUDSPETH
ONE OF HIS AIRSHOW IMAGES WAS
CHOSEN FOR THE FRONT PAGE OF
KELBYONE INSIDER EARLY IN SEPTEMBER

The Cascade Center of Photography
hosts its third bi-annual swap meet
October 4th, 10am – noon

The swap meet is open to all equipment relating to photography.
Please come prepared to transact with sellers individually.
Cash is recommended
Credit and Debit cards are not accepted.

Seller Information:

Everyone is welcome to sell.
Doors open to sellers at 9am.
Please have items priced and ready to sell.
All sellers are required to stay with their equipment, or designate a person to do so.

The Cascade Center of Photography assumes no responsibility for lost or stolen items.

David Johnson
davidj@ccophoto.com

JOIN
JONATHAN KINGSTON
OCT. 9-12, 2014
SUN VALLEY, IDAHO



Whether you want to take your travel images to the next level or begin approaching travel publications, you will learn how to go beyond simply showing what a place looks like to capturing what a place feels like.

<http://www.jonathankingston.com/2014/08/08/assignment-sun-valley/>

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