



March 2020
Volume 18: Issue 3



IN FOCUS

CLUB EVENT SCHEDULE

March

- 2nd Critique Night: Theme/Open
Theme: Animal Portraits
- 3rd Photo Talk Lunch at Cafè Sintra 11am
- 6th First Friday Art Walk
- 16th Program Night: TBA
- 17th Photo Talk Lunch at Cafè Sintra 11am

April

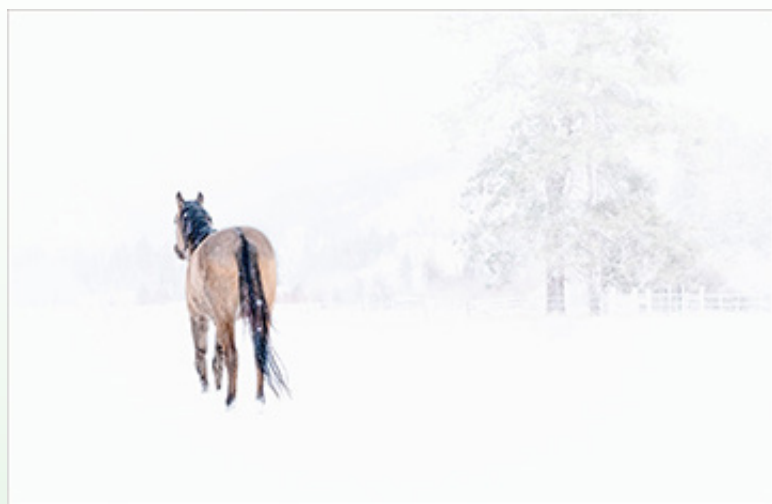
- 3rd First Friday Art Walk
- 6th Critique Night: Theme/Open
Theme: Yellow
- 7th Photo Talk Lunch at Cafè Sintra 11am
- 20th Program Night: TBA
- 21st Photo Talk Lunch at Cafè Sintra 11am

May

- 1st First Friday Art Walk
- 4th Critique Night: Theme/Open
Theme: Black/White
- 5th Photo Talk Lunch at Cafè Sintra 11am
- 18th Program Night: TBA
- 19th Photo Talk Lunch at Cafè Sintra 11am

June

- 1st Critique Night: Theme/Open
Theme: Humor
- 2nd Photo Talk Lunch at Cafe Sintra 11am
- 5th First Friday Art Walk
- 15th Program Night: TBA
- 16th Photo Talk Lunch at Cafè Sintra 11am



Quiet Snowflakes
©Judy Neil
Theme "Simplicity"

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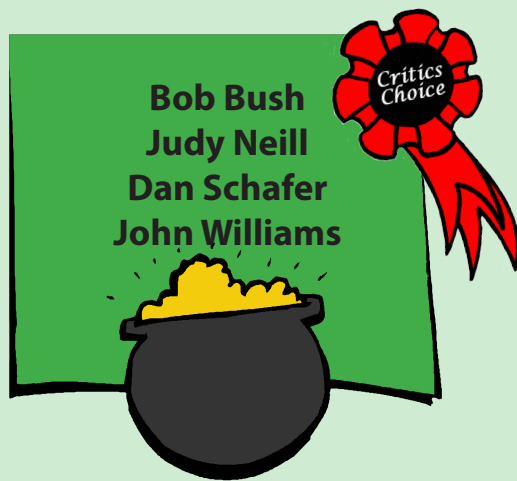
Welcome to **IN FOCUS**, newsletter of the Cascade Camera Club, located in Bend, Oregon.

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.

Website: cascadecameraclub.com
Email: cascadecameraclub.com/contact/

February Critiquer
Abbott Schindler
Theme Was "Simplicity"

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



FEBRUARY SUBMISSIONS



Theme:

Robert Agli	Eye on the Prize
Ron Alvig	Lines at Disney
John Aylward	Living Light
Joel Bailie	Watching
Bob Bush	Snow Petal on Ice
James Dunn	Perry Monument
Blanche Feekes	Alone in the Forest
Jeannine Florence	Without Question
Julie Furber	Just a Flower
Mike Gallagher	Mask
Joe Hudspeth	Bird on a Bench
Larry Hudspeth	Elemental Nature
Shellie Littau	Cosmo
Pete Martin	Poplar Trio
Bev Murphy	Red Glow
Judy Neill	Quiet Snowflakes
Barb Rumer	Elegant Pink Poppy
Brian Russell	Hummingbird
Jack Schade	White Owl
Dan Schafer	Simple Life
John Stewart	Lily
Greg Waddell	Southbound
John Williams	Light Wave

Our Critiquer for MARCH
George Lepp

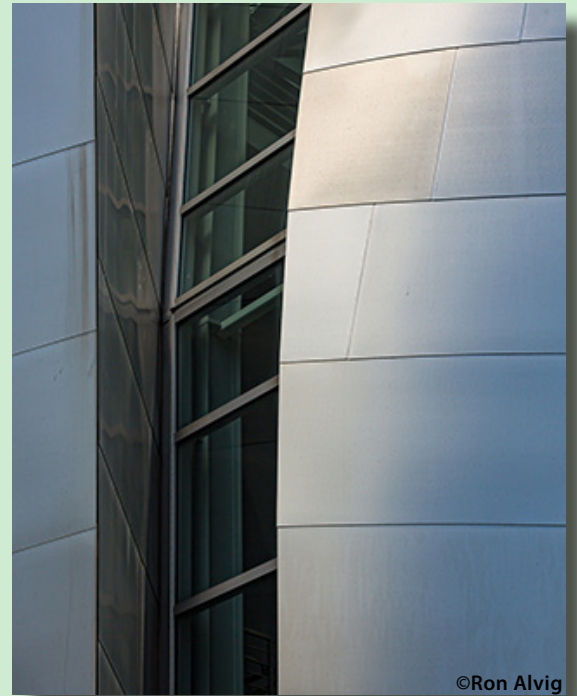


©Julie Furber



©Pete Martin

February Theme Images
"Simplicity"



©Ron Alvig



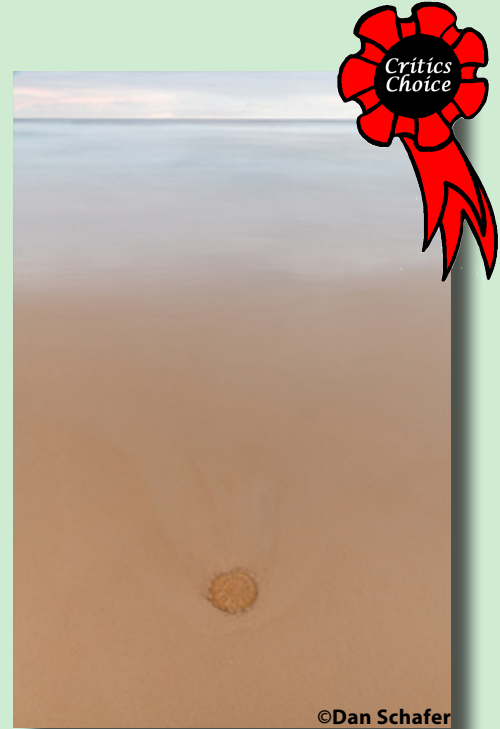
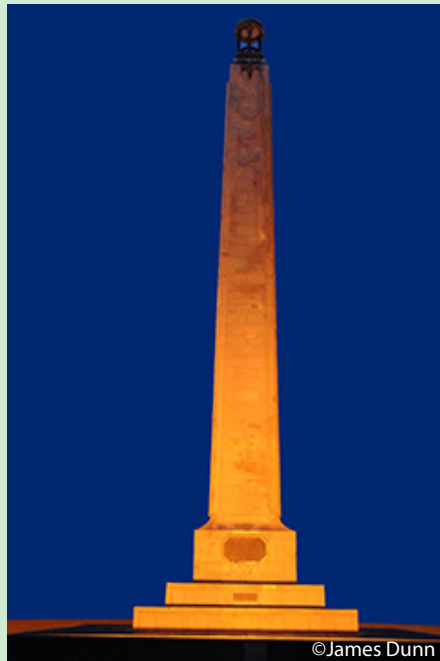
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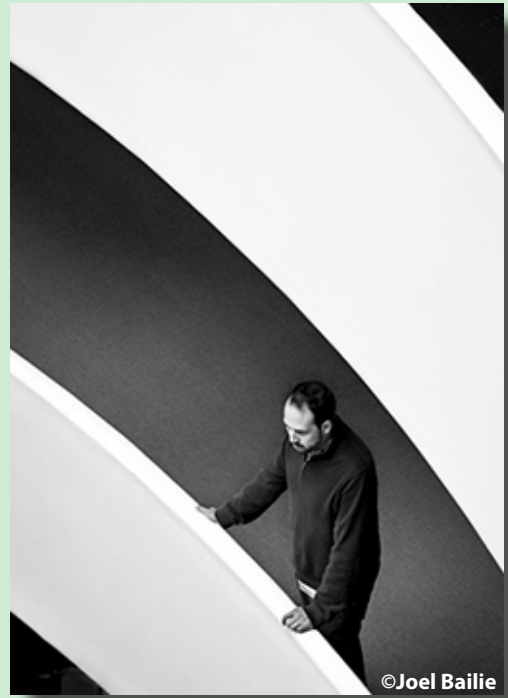


February Theme Images
"Simplicity"





©John Williams



©Joel Bailie

February Theme Images
"Simplicity"



©Shellie Littau



©Jeannine Florance



©Bob Bush

February Theme Images
"Simplicity"



©Joe Hudspeth



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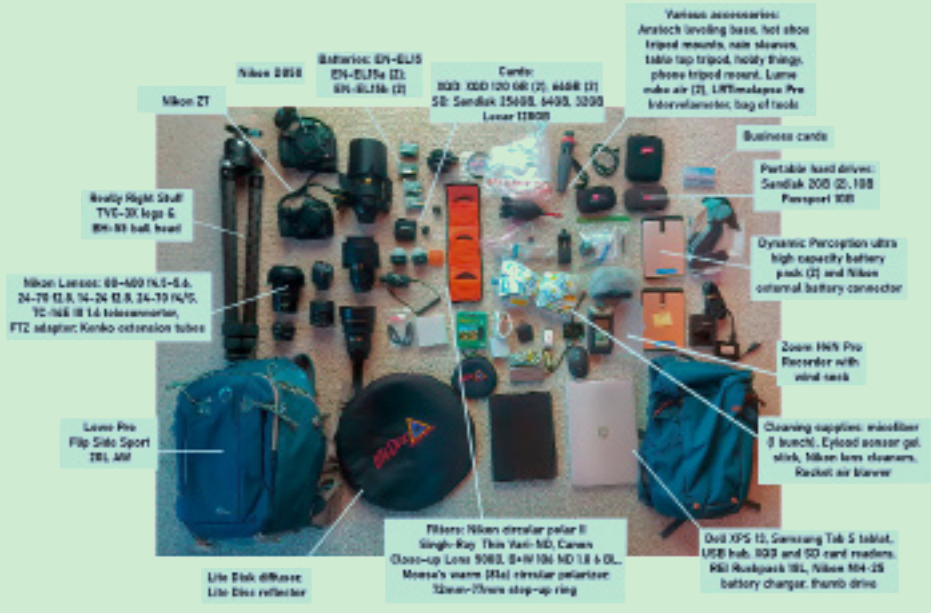
©Larry Hudspeth

DAN AND JEANNIE IN AUSTRALIA

Greetings from Congo Point, New South Wales!

I made this display of my travel gear before leaving Bend:

I know what you're thinking: "Dan, you have a D850 AND a Z7? Who do you think you are, Michael Bloomberg?" Please, let me explain. A number of years ago, Jeannie and I took a once-in-a-lifetime trip to northwestern Australia (ok, technically it will no longer be 'once-in-a-lifetime'), rented a 4-wheel drive camper van, and drove the famous Gibb River Road outback track to see beautiful wildlife, gorges and waterfalls. My camera broke the 3rd day into the trip and I had no backup, except Jeannie's Nikon D40 intro blah-blah-blah. (Have you seen the 12x12 pixel image of Lincoln's head that you can make out from across the room by squinting? That's what my images looked like.) I allowed myself one day for grieving, then enjoyed the rest of the trip (a lot), even with pretend photography. But I don't want that to happen again. If my D850 were to break, I did not have a substitute I would be happy with. I went on an eBay selling spree and made over \$4,000 to finance the purchase of the Z7 mirrorless (with change). Here's my secret justification: I call it "Jeannie's Camera." (I know, I know... this is exactly the sort of self-serving BS that photographers afflicted with Nikon Acquisition Syndrome say.) But really, Jeannie has been doing a great job with her Instagram "picture of the day," using her cell phone. Gradually, I will introduce her to her (light weight) Z7 with my help on settings--to duplicate the ease of her phone camera but with better results. Although it won't replace the cell phone on long walks and pretty restaurant dinners, for which cell phones are fantastic, I think it will be great for subjects close to the campground. Stay tuned on that one.



Just a word about my lenses. The 24-70 is a must. If I didn't bring this one, what's the point of even bringing a camera? The 80-400 is a travel workhorse. It's probably not the best choice for any of the photography I do, but it is so versatile and pretty darn good. I am perfectly happy with handholding it, with 1.4TC attached, for bird photography, especially since birds and wildlife are much more approachable here, and cropping on the D850 works well. The 14-24mm? That one's interesting. I could almost do without it, especially since I can make panoramic images with the 24-70. It's essential, though, for milky way photography. I couldn't miss that, could I? So, did I make any sacrifices at all? Yes, as I discussed with Robert before leaving, I agonized about what to do about macro. I left two good macro lenses at home and will rely instead on my 80-400mm and to some extent, the 24-700mm, with a Canon 500D close-up lens and extension tubes. (Also, as I learned from Abbot, wide-angle with extension offers cool possibilities.) The closeup lens works pretty well, but we'll see what happens when I encounter more wildflowers and insects. At least I don't have to worry about spiders. They're so big here that a regular portrait lens works just fine!

We're finally easing out of the "learning and getting started" part of our year-long trip and have made our way down to the southern coast of New South Wales, where the bushfires were so horrible. I've written a short post about that on our blog. If you want to see that and what photography I've been doing recently, check out biglapjournal.com. I've improved the web site a bit since last month, and you can subscribe if you'd like to receive post notifications.



Here's an image of a crested tern from yesterday, taken with the 80-400mm and 1.4TC on the Nikon D850. For birds that are moving, I use manual exposure with auto ISO, f8 and 1/800 to 1/3200sec shutter speeds, depending on speed of movement I'm likely to encounter.

WHAT IS A PHOTOGRAPHER?

ANOTHER VIEW by ROBERT AGLI



Bev Murphy sent this photo to me. It's a subject always discussed in an obtuse manner. Somehow if you are shooting in an automatic or program mode you are not a "real" photographer which is defined by manual shooting. Technology is certainly rapidly making capturing an image easier and easier. My concern, shared by many of my colleagues, is this technology brings a false sense of confidence to many aspiring photographers. These professional photographer wannabes think that perfect exposure and focus make a great image. As soon as their cameras allowed them to pass the magic threshold of focus and exposure they announced they were in business as professionals. With that kind of thinking once these geniuses learned to read a thermometer and take a pulse they were capable of practicing medicine.



bob. However, having the latest toy does not guarantee having superior images. It only guarantees you have the latest toy.

Technology might make some things easier but it can also make some things far more complicated. I challenge anyone to name all the focusing modes, in their digital camera of choice, without referring to their owner manual.

There is a lot written about the demise of the DSLR. I maintain that what we should all be looking at is the rapid expansion of the smartphone improved image capture ability. The camera as we know it might just be put on the shelf next to horse collars. Regardless of what the device will be the image is everything.

And regardless of what the device will be there will always be individuals who can see the world in a special way and they are the photographers. Their passion will always be capturing that specific moment in a manner that impacts all those who view the capture. How they do it and what they use to do it are immaterial. Many years ago Gary Alvis said something to the effect that "once the picture is hanging on the wall no one cares what camera you used".

The settings on the camera are just tools. Using manual mode does not mean you are great photographer nor does using automatic mean you are not. The great photographer knows what tools will help achieve the best results.

I'm reminded of the classic Western "Quigley Down Under" where the rifle toting hero, who never used a handgun, proceeds to dispatch the villain who forced Quigley into a quick draw showdown with a pistol. As the villain lays dying, Quigley says to him "I didn't say I couldn't use a pistol. I just said I don't much care for them". Most accomplished photographers know how to use auto, it's just most of the time they just "don't much care for it".

MONTHLY THEMES

Mar	Animal Portraits
Apr	Yellow
May	Black/White
Jun	Humor
Jul	Gardens
Aug	Harsh
Sep	Under
Oct	Odd Couple
Nov	This Changing Planet
Dec	Joy

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

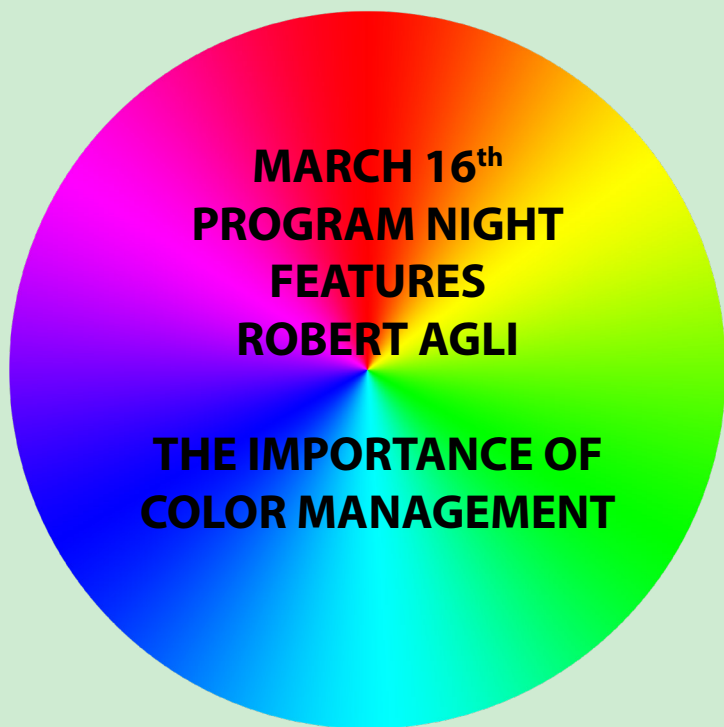
Tutorials for uploading digital images can be found on our website Cascadecameraclub.com

What technology really brings us are tools that aid us in the process of capturing that decisive moment. I revel in the leading edge of technology and as a teacher I need to be able to answer questions as technology advances. Furthermore, I freely admit I love the new toys and jump at the chance to be the first kid on my block with the new thingama-

NATURE PHOTOGRAPHERS OF THE PACIFIC NORTHWEST
APRIL 4, 2020
Features Christopher Balmer

The spring meeting of the Nature Photographers will be held on April 4, 2020 at South Puget Sound Communnity College. The speaker will be Christopher Balmer. Chris is a professional nature photographer who has been highly successful in the sale of stock and fine art images. In addition, Chris operates Photo Adventure Workshops which provides one-on-one training in worldwide settings.

Check out Christopher's website
<https://christopherbalmer.smugmug.com/>



Free To A Good Home

Canon 20D SLR Converted for deep IR – Black&White only. Body only, and comes with 8Gb CF card, battery and charger. Optically and functionally mint condition.

I have made excellent 20"X30"prints from images captured with this camera.
Please contact me
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THOUGHT TO PONDER

"IT'S ONE THING TO MAKE A PICTURE OF WHAT A PERSON LOOKS LIKE, IT'S ANOTHER THING TO MAKE A PORTRAIT OF WHO THEY ARE"

PAUL CAPONIGRO
FROM CURATED QUOTES

