



April 2021
Volume 19: Issue 4

IN FOCUS

PRESIDENT'S MESSAGE

Hello Fellow Club Members.

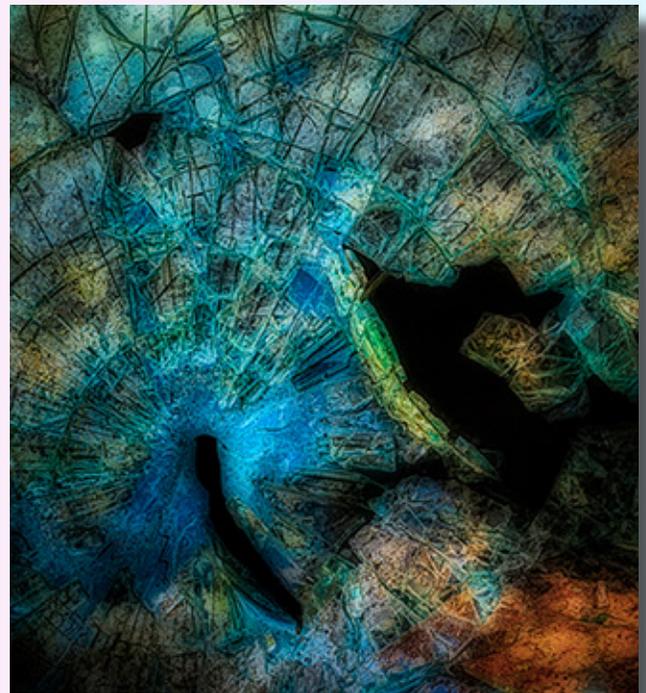
Spring is finally here. This time of year I look forward to getting up early. Sometimes well before the sun to be in the right place at the right time. I would like to challenge each of us to take at least one sunrise landscape picture this April.

For many years I had to work nights. So I had the opportunity to see some very wonderful sunrises. Most people never saw them because they were asleep. We live in a State that has tremendous opportunity for spectacular sunrise photographs. Let's get up early and take some.

Perhaps next year "sunrise" can be a theme for a monthly critique.

Happy shooting.

Jack



*"Glass" ©Dan Schafer
Theme "Broken"*

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

Our meetings are usually held at the Bend Senior Center, 1600 SE Reed Market Rd, the First and Third Monday of each month (except September). Currently do to the Covid19 virus, the Senior Center is closed. Our monthly critiques/programs are being held online. See website for instructions. We will resume our normal meeting routine when possible.

Website: cascadecameraclub.com

Email: cascadecameraclub.com/contact/

March Critiquer

Bev Murphy

Theme Was "Broken"

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



CRITIC'S CHOICES

Rachel Freed

Julie Furber

Dan Schafer

Cami Staskal

Greg Waddell



MARCH SUBMISSIONS

Theme:

Robert Agli	For Sale - Needs Work
John Aylward	Shattered Rocks & Broken Top
Bob Bush	Break
Ralph Delamarter	Planter Wall
Blanche Feekes	Almost in the Pool
Jeannine Florance	Fragile Threads
Rachel Freed	Broken to Death
Julie Furber	Whine O Clock
Shireen Gastineau	Broken Lines
Joe Hudspeth	Haywire Repair
Larry Hudspeth	Sundered Giant
Bev Murphy	Broken Ice
Steve Peters	Cracked
David Rein	Resisting Time
Marty Rose	Frenchglen Bidet
Michael Rouse	Now What
Brian Russell	Lock
Ken Sandine	Bowl Hiding In A Broken Kiln
Jack Schade	Broken but Tasted Great
Dan Schafer	Glass
Cami Staskal	Beautifully Broken
John Stewart	Forgotten
Todd Towell	Broken But Beautiful
Greg Waddell	Broken Facade
Jana Zvibleman	Shattered

Open:

Joyce Norman Higher Perspective

Critiquers for April
Paul and Nancy Speakers

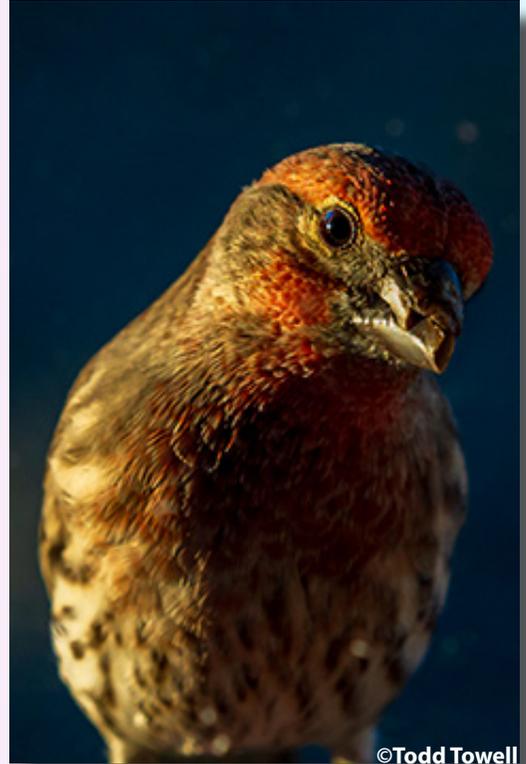


March Theme Images
"Broken"





©Bob Bush

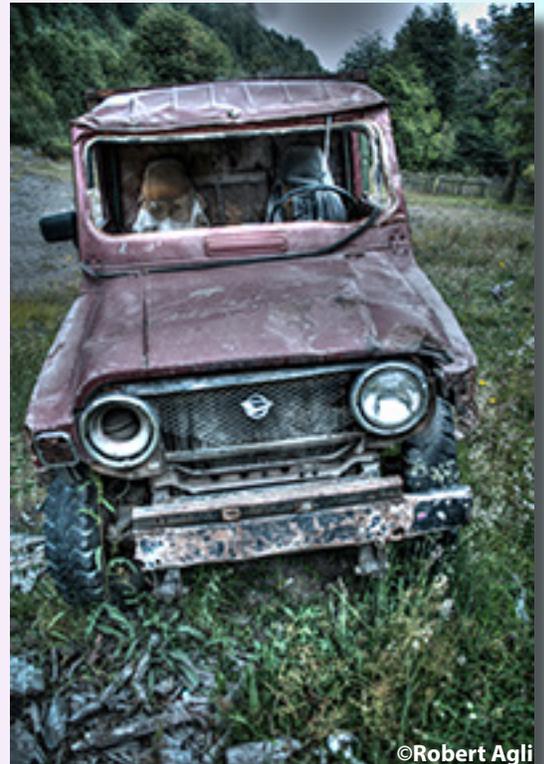


©Todd Towell

March Theme Images
"Broken"



©Dave Rein



©Robert Agli



©Marty Rose



March Theme Images
"Broken"





March Theme Images
"Broken"





©Rachel Freed

March Theme Images
"Broken"



©Ralph Delamarter



©Larry Hudspeth



©Bev Murphy



©Joyce Norman

March Open Image

HISTORY OF THE CASCADE CAMERA CLUB

In April of 1946 the first group of photographers came together at the court house and a decision was made to form a club. There were eight in attendance. After several more meetings the group decided to call themselves the Cascade Camera Club. Once each month they would meet to comment on each other's photos and give suggestions on how to improve their images.

Aubrey Perry was nominated to be the club's first official President in 1947. The club had now grown to 17 members and they had begun to venture out on photo fieldtrips to make it more interesting. All photos at that time were Black and White and mostly just 5 X 7 inches in size.

By 1948 the membership had grown to 33 members and things were getting serious. It wasn't just about fun anymore. The first constitution and club by-laws were drawn up and the club was on its way! It was also the year they became a member of the Photographic Society of America paying whopping annual dues of \$10.00! During the years of 1950 and 51 interest in the club meetings fell so they took a short hiatus. In 1952 a new president, Hap Yoachum, stirred things up and there was renewed enthusiasm. 1954 brought color images, both prints and slides to the screen as well as competition with neighboring clubs. '53 was the first time the club members entered a competition with other Oregon Clubs and it was held at Fred Meyer in Portland.

For the next thirty years the club continued to grow and meetings soon were twice a month. In 1997 the Bulletin Newspaper wrote a story on the 50th Anniversary of the club. As Les Jacobs, a long time member reported, "It's mostly to get people who are interested in photography some more expertise. The group provides photographers a chance to share their work in a constructive environment. Group members also have developed close friendships."

65 years later, the Cascade Camera Club boasted over 110 members and still held fast to the passion which resulted in that first meeting so many years ago.

Today, in 2021, we celebrate our 75th year.....Wow! We have 90 members and are experiencing a world wide pandemic due to COVID 19. As such we are not able to meet face to face as everyone is pretty much abiding to masks, social distancing, and in home quarantines. In keeping up with the times, we've set up a website, as such we are able to use it to keep critiquing images the 1st Monday of the month, and using Zoom are able to continue having online programs.

As this is our 75th year celebration, and we can't meet in person yet. Bob Bush and Robert Agli have arranged a 75th Anniversary Symposium featuring 4 speakers, Justin Black, Bruce Barnbaum, Guy Tal, and Noppadol Paothong, who will present the programs for March, April, May, and June. We are hoping that sometime this summer, we will be able to go back to our in person meetings at the Senior Center.

UPCOMING 75TH ANNIVERSARY SPEAKERS

April 19	Bruce Barnbaum	The Art of Photography
May 17	Guy Tal	Creativity and Expression in Photography
June 21	Noppadol Paothong	Sage Grouse – Icon of the West



DAN AND JEANNIE'S AUSTRALIAN ADVENTURES

Australia Nature Photography Destinations

Australia Nature Photography Destinations Jeannie and I avoided major floods but endured several weeks of rotten weather during Australia's recent continent-wide storm. We had to skip the hike to the summit of Mt. Kosciuszko, and I missed many coastal sunrise and night sky photo shoots I'd been planning. Nevertheless, we've thoroughly enjoyed this latest excursion into southern New South Wales, finding unexpected beauty, interesting heritage sights, and delightful conversations with people we've met. We are currently in the town of Mount Victoria in the spectacular Blue Mountains, west of Sydney, and the weather is splendid.



For this final post to the newsletter, I want to say a few words about where you might go on a vacation to Australia (in 2022). I've now spent over four years living here and have travelled extensively, visiting every major region of the country. Although I'd love to talk about some incredible long-term adventure trips and the amazing west coast, I'll focus on the more realistic 3- to 4-week vacations.

To me, there are two of these that really stand out: (1) a South Australia trip that includes Kangaroo Island, Adelaide, the Barossa Valley wine region and the Flinders Ranges; and (2) Northern Queensland from Cairns to Daintree National Park.

Per mile of travel, I can't think of a better nature photography experience than Kangaroo Island. Not only can you get close to wild koalas, kangaroos, tammar wallabies, New Zealand fur seals, Australian sea lions, fairy penguins, echidnas, and dolphins (which you can swim with); there are also beautiful swimming beaches and bucolic coastal scenes.

The South Australia trip, especially if the Flinders Ranges are included, is a bit on the "rough" side. For a not-so-rough nature trip, I'd choose northern Queensland, which David Attenborough described as the most surprisingly amazing place he's been. You could stay in lodges and cottages that allow for viewing of incredible birds, cassowaries, and tree kangaroos, and take in a boat trip on the Daintree River to see crocodiles and kingfishers. It's a great tropical and wildlife experience without too much driving.

A year ago, I wouldn't have included New South Wales on my list of destinations, but Jeannie and I have come to appreciate that it really has a lot to offer. You could do a lot worse than take in Sydney, the Blue Mountains, the Southern Highlands (around the towns of Kangaroo Valley or Bowral), and the outstanding South Coast.



Wherever you go, see if you can make your way to a rural or outback hotel (pub). You will have a conversation there and you'll have a 'fair dinkum' (genuine) Australian experience. If you do plan a trip to Australia, feel free to talk to me. As you can tell, it's one of my favorite topics

Another View By Robert Agli

AUTOFOCUS MYTHS AND MYSTERIES

I would be willing to bet that outside the realm of technically inclined photographers few others have ever touched the auto focus settings on their cameras. Furthermore, most folks who know a thing or two about photography think depth of field is controlled by aperture. That's only partially correct. Delving into the details of auto focus and depth of field is indeed intimidating. Manufacturers have progressively made auto focus more accurate and faster but at the cost of increased complexity. When entire books can be written exclusively about the autofocus system of a single camera brand you can get a sense of just how complicated things have become.

However, any discussion about autofocus must start with a discussion about depth of field. Unfortunately, the language describing depth of field is so arcane and nonsensical it belongs in a congressional speech. What you really need to know is that your camera focuses on a single point. Think of that point as a very thin plate of glass that is parallel to your camera. This imaginary plate of glass is also known as the plane of focus. Any image on that plate is going to be as sharp as your camera and lens are capable of capturing but here is where things get tricky. Cameras must take our three dimensional world and simulate what we see in the camera. There will be an area in front of and behind our imaginary glass plate that will look like it is in focus. Once that distance in front of or behind the plate projects far enough to become blurry you have reached the acceptable depth of field. It is a common myth that the depth of this sharp area is specifically controlled by the aperture of the lens. Under laboratory conditions that may be true. In the real world it is only one of several factors. Besides aperture, the focal length of your lens, the distance of your camera to the subject and the distance of the subject to the background also play a huge role in "seeing" the depth of field.



f/2.8

Here are a couple of real-world examples. Focus an ultra-wide angle lens (14mm or so) mid-way in your composition, open the aperture as wide as it will go and the likelihood is the composition will be reasonably sharp from front to back – this is a well known effect of short focal length lenses. The accom-

panying photos of a Tonka truck were taken at 200mm with a f/2.8 and f/22 aperture. Note that the lens has front focused (a topic for another day) and the sharpest part of the image is more or less in front of the truck resulting in a depth of field that is so shallow that the truck is outside the acceptable area of sharpness at f/2.8 and only marginally acceptable at f/22. A similar image with a 14mm lens at f/22 would have the entire scene acceptably sharp. Aperture was a factor but focal length was a huge factor.



f/22

So, the lesson here is to forget the scientific mumbo jumbo and remember that there are four components to achieving the desired depth of field – aperture, lens focal length, subject to camera and subject to background. Disregard any of these in your artistic vision and all bets are off in terms of achieving the composition you want.

Now back to autofocus. All those magical autofocus settings do no more than help to nail that single point of focus on moving subjects or stationary subjects. Remember that glass plate. The autofocus is still working and tracking in only a single plane. That imaginary glass plate can move front to back and, of course, any point on the plate is still a single point.

Your job in deciphering the numerous controls available for autofocus is to remember they are only operating to give you correct focus on that glass plate and any sharp characteristics displayed in your image are the result of depth of field. Now all you have to do is figure out the description maze of your auto focus controls and whether they are applicable to your shooting style. It's helpful to remember that they are a lot like all of the controls on your washing machine. Just because they are there does not mean you need all of them.

One final thought. Camera movement and subject movement are a much greater cause of soft images than autofocus. It's that good when used correctly.

**A Huge Thank You to
Dan and Jeannie Schafer
for their wonderful articles this last year
on their adventure through Australia**

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**We thank Justin Black for his program in March.
A video of his presentation will be available on our
website for the next 3 months**

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We have a special offer for our members from a previous member. Jim Bell has moved and left behind a good bit of high grade studio photo equipment for members who may be interested in studio photography. These items will go to the best reasonable offer.

If interested, contact Jack (acki2b@gmail.com) and he'll send a picture, then if still interested contact Jack to see in person

1. 9-Bulb Impact Light with 2 Lastolight attachments.
2. One set Alien Bees
3. 3 Savage backdrops 1 each black, white, grey
4. One LumoPro stand with 2 reflectors
5. 2 Ravelli light stands
6. One Buff umbrella
7. One Buff light stand
8. One Impact light stand
9. Two LumaPro light stands
10. One Photo Basic white umbrella 43"
11. Two 45" Westcott soft silver umbrellas
12. 1.5 inch by 5 foot electrical tubing for hanging backdrops. Clamps included
13. One Amzdeal light set. I think it assembles as a giant light box.
14. Rods and attachments for everything

**CASCADE CAMERA CLUB
2020 OFFICERS**

cascadecameraclub.com

**Jack Schade
President**

**Bob Bush
Vice President**

**Secretary
Jeannine Florance**

**Larry Hudspeth
Treasurer**

**Shireen Gastineau
Member-at-Large**

**Robert Agli - Program
Co-Chairman**

**Brent McGregor - Program
Co-Chairman**

**Ruth Baker - Membership
Chairman**

**Ralph Delamarter
Multi Media Chairman**

**Bev Murphy
Communication Editor**

**Jim Sellers
Audio Chairman**

HAVE YOU CALIBRATED YOUR MONITOR RECENTLY?

We now have 2 different color calibration software options for members to use free of charge to calibrate monitors.

Check with Jim Sellers if you'd like to use one.

1. E-Rite i1Display Studio/Pro Plus Colorimeter
Includes: Training Video, Software and cable
2. DataVision Spydr 4 Pro

THEMES FOR 2021

Apr..... Abstract
May..... Doors
Jun..... Curves
Jul B/W
Aug..... Paint w. Light
Sep..... Insects
Oct Reflections
Nov Weather
Dec..... Solitude