



June 2021  
Volume 19: Issue 6

# IN FOCUS



## PRESIDENT'S MESSAGE

Hello Again Fellow Club Members.

I have been very impressed with our the last 3 monthly presentations for our 75th anniversary. I have made notes for myself and taken phone pictures of the computer screen many times. I hope that you have enjoyed them as much as I have. We have one more anniversary presentation next month. I hope that you will all participate via ZOOM.

I want to thank Bob Bush and Robert Agli for the time and effort that they have put into getting and working with our presenters. And a big thank you also to Ralph Delamarter for making the Webinars possible for us.

Remember Ralph has recorded each webinar and they are available on the club website for the 3 months following each presentation.

I'm sure that you, like me are taking advantage of this beautiful spring season by getting out and photographing.  
Happy shooting.  
Jack



*“Door to Creativity”  
©John Stewart  
Theme “Doors”*

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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 due to the Covid19 virus, the Senior Center is closed. Our monthly critiques/programs are being held online. See website for instruc-

Website: [cascadecameraclub.com](http://cascadecameraclub.com)  
Email: [cascadecameraclub.com/contact/](mailto:cascadecameraclub.com/contact/)

**May Critiquer  
Robert Agli**

Theme Was "Doors/Gates"

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



## MAY SUBMISSIONS

**Theme:**

John Aylward	The Red Door
Bob Bush	It Was A Door
Blanche Feekes	Indian Head Door
Jeannine Florance	A Simpler Time
Rachel Freed	Door to Nothing
Mike Gallagher	Behind the Door
Joe Hudspeth	The Eagle Dancer Portal
Larry Hudspeth	Knowing Doors
Bev Murphy	Built in 1853
Joyce Norman	Heavens Gate
Marty Rose	Warf Door
Michael Rouse	A Way to the Milky
Jack Schade	Weathered Door
Dan Schafer	Fire Door Trick
John Stewart	Door to Creativity
Todd Towell	Louvered Doors
Greg Waddell	Stressed
John Williams	But for Luck

**Open:**

Brian Russell      Teal

**Critiquer for June  
George Lepp**

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©Mike Gallagher

May Images  
"Doors"



©Bob Bush



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©Blanch Feekes



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©Michael Rouse



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May Images  
"Doors"



©Todd Towell



©Jack Schade



May Images  
"Doors"



May Open Image



# 75th Anniversary Photo Talk Series



For members of

## Cascade Camera Club and Photochromers

### March - June 2021

You are invited to a Zoom webinar.

When: Jun 21, 2021 07:00 PM Pacific Time (US and Canada)

Topic: Photo Talk Series - 75th Anniversary Commemoration

Cascade Camera Club and Photochromers

Register in advance for this webinar:

[https://us02web.zoom.us/webinar/register/WN\\_dGoXfO4wSPu27kaoKwE4tg](https://us02web.zoom.us/webinar/register/WN_dGoXfO4wSPu27kaoKwE4tg)

After registering, you will receive a confirmation email containing information about joining the webinar.

Note: this confirmation email includes your unique link to the webinar.

Do not share this link.

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Webinar Speaker

Noppadol Paothong (Staff Wildlife Photographer @Missouri Department of Conservation)

Noppadol Paothong is a nature/conservation photographer, an associate fellow with the International League of Conservation Photographers (iLCP) and a staff wildlife photographer with the Missouri Department of Conservation. Noppadol contributes his images and stories to its high quality publication, Missouri Conservationist, Xplor, and other publications.

For over 20 years, Noppadol has been documenting rare and endangered species, primarily grassland grouse and their fragile habitat, and has published two large-format national award-winning books, Save the Last Dance (2012) and Sage Grouse, Icon of the West (2017).

His images appear regularly in many national publications, such as Audubon, Nature Conservancy, National Wildlife, Ranger Rick, and more.

The video of last Monday's presentation by Guy Tal is now available on the Cascade Camera Club website.

# Another View by Robert Agli

## Why I may switch to Sony

In the Mario Puzo book, "The Godfather" one of the expressions that has achieved ubiquity was uttered during a Mafia execution, "this ain't personal, it's just business". The same can be said for my decision. The other often heard quote from the Godfather that figured heavily in my "defection" was "let's make him an offer he can't refuse".

It's hard not to develop loyalty to a brand. It's kind of a tribal instinct and breaking away seems almost a betrayal. That's when you have to put on your big boy pants and realize "this ain't personal, it's business". Thanks to Sony, I had an opportunity to test the A1 and any lenses I wanted to play with for a week. I picked 4 focal lengths comparable to my workhorse lenses that I now use with my Nikon gear. The 12-24mm f/4, the 24-70mm f/2.8, G Master, the 100-400mm f/4.5-5.6 G Master and the 200-600mm 4.5-5.6. They encouraged me to also try the 600mm f/4 and I declined. It's a gorgeous lens that makes no business sense for my typical shooting. Remember, this is business not personal and that lens would represent a \$12K toy – gulp!

In the last several weeks I have received more attention from the Sony technical pro support rep than I have from Nikon for the past 30 years. I actually received a one-on-one, 2 1/2 hour webinar training session. Compare that to Nikon. I have probably spent 30 minutes in 30 years with Nikon Professional Service. Professional relationships are an important part of business so this is a big deal in my world.

Once I had been "trained" I proceeded with my very unscientific comparative test. I shot 90% of my images on a tripod. A Nikon Z7 was on a second tripod with a comparable lens. I would shoot with the Sony and then switch cameras and shoot the same subjects with the Nikon. It's a lot tougher than it sounds. I have used Nikons for so long it's like wearing an old pair of shoes. The Sony is

just different enough that I had to think about what I was doing. I photographed nesting Great Blue Herons, Grebes in their courting ritual, Egrets in flight, horses, kids and dogs playing, bicyclists and interior and exterior of my home and even street signs and door decals at extreme distance to test sharpness.

What I learned is that the Nikon gear can hold its own – most of the time. The differences in the lenses were quite subtle. Nikon makes great glass but when you step up to what Sony calls G Master lenses it gives new meaning to awesome. All those shots you see in Sony ads can be replicated by Joe Average. The Sony big lenses seemed to focus faster and are dead quiet. That's a commitment to the video side of the camera. You can't have focusing noise if you are shooting professional video. Lenses that are not Sony G Master are very good but Nikon are their equal at least in static shooting. Fast action is another story, more on that later.

When it comes to camera ergonomics nothing beats a Nikon. After all, the shape of Nikon's today are indebted to the world famous industrial designer, Giorgetto Giugiaro. The rest of the camera industry has been mimicking them ever since. In my early past life I was as an industrial designer so I'm kind of obsessed with aesthetics and form following function. Sony's ergonomics are acceptable but where they really shine is the Sony is more button and knob oriented, that's somewhat rare on a mirrorless camera. I'm a button and knob guy so I felt right at home. All that nonsense about Sony menus being hard to navigate is a bunch of manure. It's far easier to use than my Nikon and easier to read the LCD monitor in bright light.

I won't drone on about all the detailed comparisons, you can find an abundance of reviews online but the one overwhelming difference worthy of

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comment was autofocus. The bird, animal and human eye autofocus is absolutely mind bending on the Sony. It's actually so good that unskilled dummies will have no problem getting tack sharp images. I have attached a couple of shots demonstrating how good this is. Remember that the Grebes give you about 3 seconds to get the shot and the crop of the eye is an extreme crop of only 12% of frame. The lens is the Sony 100-400 GM w/a 2X teleconverter.



A minor design perk that I love is the Sony autobracketing. On a Nikon you go into the menu, set the parameters and then shoot. When you are done with bracketing you have to go back into the menu and delete the settings or the camera will keep bracketing your shots. I can't tell you how many

times that has bitten me when I forget. The Sony has a failsafe. You set the parameters in the menu but you activate it with the knob that controls shooting mode. So, if for instance, you shoot aperture priority you must turn the knob to Brkt to activate and, of course, turn back to aperture priority when done.

The Sony lacks the auto focus stacking feature, something Nikon has perfected. I expect that all the macro shooters will influence Sony to upgrade this in future software.

The decision to transition was, for me, more difficult than making the move from the Midwest to the West Coast many years ago. Even though Sony made me an offer I couldn't refuse it's still going to cause a serious thinning of my wallet. I don't advocate jumping from brand to brand and, in fact, I would strongly urge you not to do so. My switch might seem crazy to some but it's extremely rare for professional photographers to get this opportunity. I could not pass it up. I don't want to be sitting in my rocking chair, in the not to distant future, and regretfully saying "well I could'a".

## **CLASSIFIEDS**

### **FOR SALE**

Sony A7RIII Mirrorless Camera Body with charger, battery, 128 GB SD card, Really Right Stuff L-Bracket, Peak Design Shoulder Strap, and Original Box. Excellent Condition! (42 MegaPixel) Price: \$2,100.00

Sigma 50mm f1.4 Art lens for Canon with CF mount, like new, \$650.00.

For either of these items, please contact John Stewart at [JohnStewartUSA@gmail.com](mailto:JohnStewartUSA@gmail.com)

### **CCC BOARD MEMBER MOVING**

A bit of a sad note for our club. Larry Hudspeth is leaving us and moving to the valley. Larry has done a tremendous amount of work for our club as treasurer. In my estimation the position of treasurer might just be the most demanding one on the board.

Larry I personally want to thank you with all my heart. You will be greatly missed and not just as a treasurer but also as a great friend. We wish you well on your new adventure. Please stay in touch. As a club member you can certainly still submit your images for critique. Just know that from the Cascade camera club board and membership we are better for having been associated with you. Jack Schade

### Photoshop Tip

If you have upgraded Photoshop to version 22.41, you may have come across a change in the "save as" option. There isn't any .jpg format option anymore. You need to use "Save a Copy" now for .jpg.

The "Save As" option is now designed to save files with all their special features such as layers, 16-bit, etc., therefore, jpg isn't available since it doesn't save layers, 16-bit files or other special features. Just use "Save A Copy" for .jpg.

For further explanation Check out this YouTube video from Matt Kloskowski: [https://www.youtube.com/watch?v=VIJ5\\_8C\\_Kxl](https://www.youtube.com/watch?v=VIJ5_8C_Kxl)

## **CASCADE CAMERA CLUB**

### **2020 OFFICERS**

[cascadecameraclub.com](http://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

### **THEMES FOR 2021**

Jun ..... Curves

Jul ..... B/W

Aug ..... Paint w. Light

Sep ..... Insects

Oct ..... Reflections

Nov ..... Weather

Dec ..... Solitude