



APRIL 2023
Volume 21: Issue 4

IN FOCUS



CLUB EVENT SCHEDULE

April

- 3rd Critique Night: Theme/Open
Theme: Forms in Nature
- 4th Photo Talk Lunch at Cafè Sintra 11:30am
- 7th 1st Friday Art Walk
- 17th Program Night - Sue Dougherty
- 18th Photo Talk Lunch at Cafè Sintra 11:30am

May

- 1st Critique Night: Theme/Open
Theme: Whimsical
- 2nd Photo Talk Lunch at Cafè Sintra 11:30am
- 5th First Friday Art Walk
- 15th Program Night - TBA
- 16th Photo Talk Lunch at Cafè Sintra 11:30am

June

- 2nd First Friday Art Walk
- 5th Critique Night: Theme/Open
Theme: Negative Space
- 6th Photo Talk Lunch at Cafè Sintra 11:30am
- 19th Program Night - TBA
- 20th Photo Talk Lunch at Cafè Sintra 11:30am

July

- 3rd No Meeting - Holiday
- 7th First Friday Art Walk
- 17th Critique Night: Theme/Open
Theme: Architecture
- 18th Photo Talk Lunch at Cafè Sintra 11:30am



“Splash”
©Matt Smith
Theme “Abstract”

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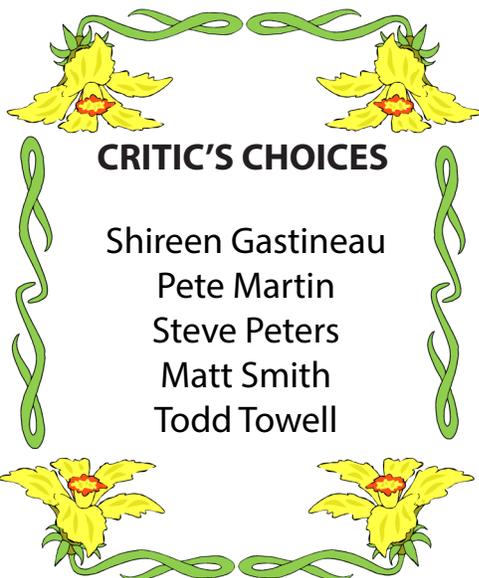
Welcome to **IN FOCUS**, newsletter of the Cascade Camera Club, located in Bend, Oregon.

Our meetings are held at Larkspur Community Center, 1600 SE Reed Market Rd, the First and Third Monday of each month (except September) from 6:30pm until 8:00pm. We use the Multi-purpose Room. Check the Cascade Camera Club Website for any changes.

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

March Critiquer
Paula Bullwinkel
Theme Was "Abstract"

SUBMISSION DEADLINE
11:59 pm PST ON THE WEDNESDAY
PRIOR TO CRITIQUE NIGHT



MARCH SUBMISSIONS

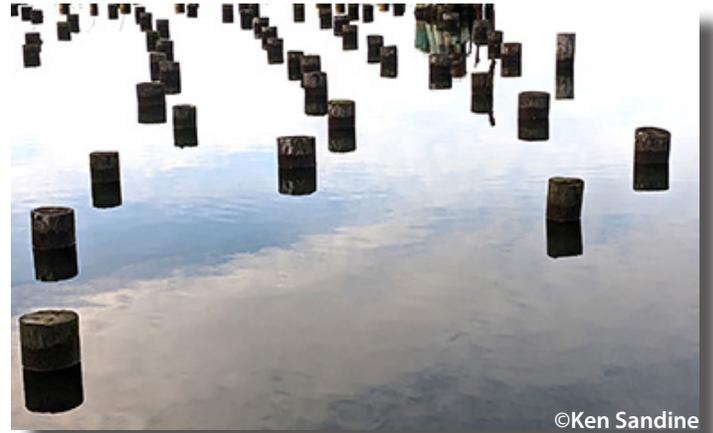
Theme:

John Aylward	Microbial Mat Terrace
Marisela Berlanga	Paper Project
Bob Bush	Natural Patterns
Blanche Feekes	Indian Summer at Blue House
Terd Forman	Sculpted Stone
Julie Furber	Painted Hills Snow Abstract
Shireen Gastineau	Dreaming Underwater
Pete Martin	From Darkness to Light
Bev Murphy	Entwined Colors & Shapes
Steve Peters	Astro Abstract
Barb Rumer	Candles in the Wind
Ken Sandine	Piling Reflections
Jack Schade	The Eye of the Storm
Matt Smith	Splash
John Stewart	Shuffle Ball Change
Todd Towell	Kaleidoscope

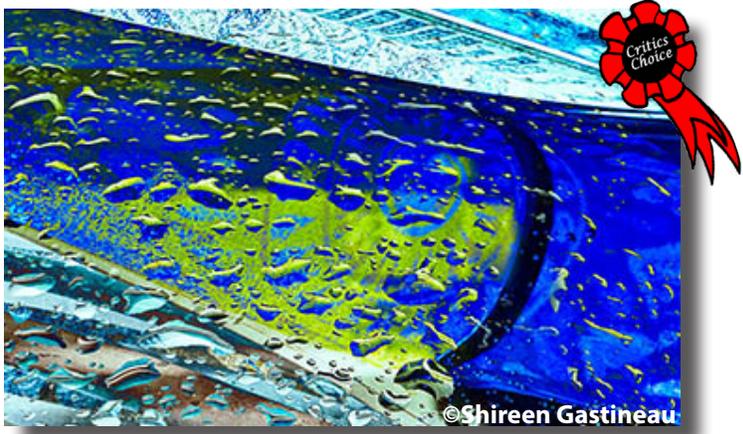
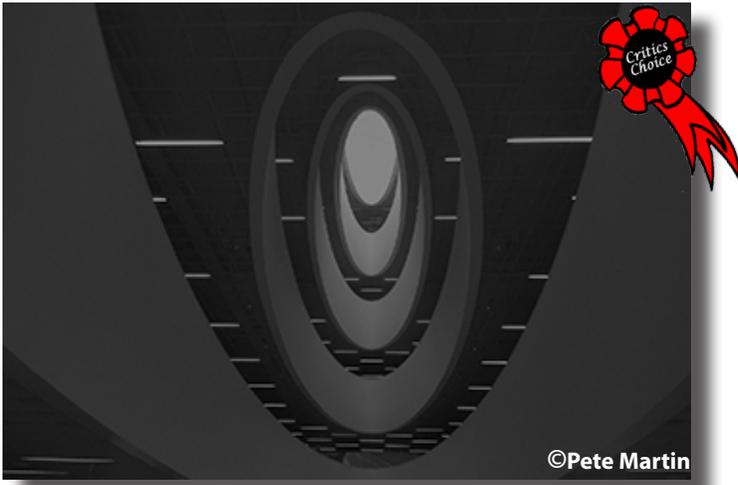
Critiquer for April
Abbott Schindler

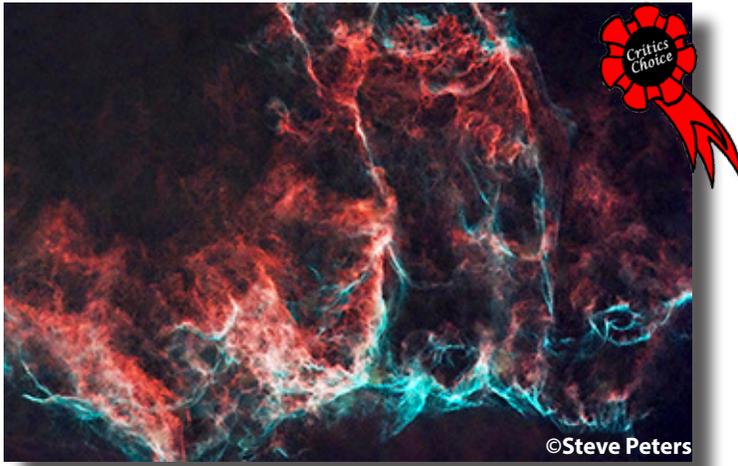


March Theme Images
"Abstract"

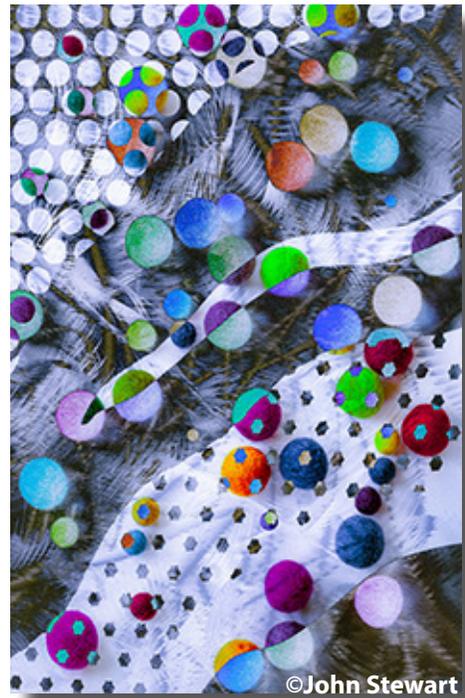


March Theme Images
"Abstract"





March Theme Images
"Abstract"



APRIL 17TH PROGRAM FEATURES SUE DOUGHERTY - GALAPAGOS ISLANDS

“Photography is my zen, my time to immerse myself in the present and represent what I see, feel and understand.” -Sue Dougherty

My love of photography started in my 20's and has continued throughout the years since. Photography has truly changed the way I see the world. Noticing details and being able to capture those details and their emotional impact is what I aim to do. Although I truly enjoy many different modes of photography, wildlife photography is what drives my passion. It is a difficult discipline, you never know if or when the animals will appear, how close you will get, if the weather will cooperate, or if the light will be right... it is that uncertainty, the hope that there may be an amazing surprise, that the universe may deliver that really amps the anticipation.

Check out this website
<https://www.redchairgallerybend.com/sue-dougherty-offleash-photography/>

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NEW OPTION FOR MEMBERS

LUNCH/COFFEE AT CAFE SINTRA - BEND 1024 NW Bond St #2068, Bend, OR 97701

This will be held on Tuesdays following a CCC Monday meeting.

It's an informal group of members who want to meet and discuss photography, travels, equipment, ect., possibly even a more in-depth conversation about the previous night's program/critique.

For the month of April it would be the 4th and 18th

It starts about 11:30am and goes until about 1:00ish. If possible, we'll all sit at the larger table towards the back of the restaurant.

No reservations needed, so order your lunch or coffee and join us!

Another View

By Robert Agli

PRIME LENS VERSUS ZOOM

Here are a few questions for you to answer.

1. Is an equivalent f stop prime lens faster than a zoom, meaning greater light transmission?
2. Is a prime lens optically superior to a zoom lens at the same focal length?
3. Do all lenses pass the same amount of light at a given f stop?

Most photographers go through life clueless about these answers and probably find their photo images are just fine. However, ignorance could cost you money and in some cases performance.

The prime lens vs. zoom lens debate has been around since the zoom lens was invented. I suppose it will continue with or without my ramblings. It's safe to say that zoom lenses have made extraordinary improvements over the past several decades. The premium lenses offered by any of the leading camera manufacturers are technological marvels and many of these lenses offer optical performance that is so good that only laboratory testing can show any difference between them and their prime lens equivalent at a given focal length. That said, here are some things to think about. The maximum f stop is nothing more than a ratio that originally was the focal length of the lens divided by the diameter of the lens optic. Manufacturers have taken significant liberties with this number, so much so, that simple division does not necessarily come up with what the manufacturer states is the maximum f stop. Is it safe to say that an f/2.8 lens transmits greater light than an f/4 lens? Maybe that depends on the lens?

Here is something else to think about. By its very nature a prime lens has far less optical elements and moving parts than a zoom lens, therefore the prime lens at an equivalent focal length should transmit a greater amount of light. Zoom lenses are far more complicated to build and have more optical elements that require precision tolerances. And as an example a 400mm prime lens will most definitely transmit more light than its 100-400mm cousin. Zoom lenses tend to be bulkier and weigh more so if those are factors that are important you may elect to carry a prime lens and learn to deal with the fixed focal length by using your feet to get closer or farther from your subject when appropriate.

What does that all mean to you? As a still photographer it's nothing to lose sleep over. If you want to have absolutely the optimum in optical precision and light transmission, purchase prime lenses and a footlocker to carry

around all the lenses you will need to match the versatility of a zoom lens. Over the half century plus I have been involved in still photography I have owned that proverbial footlocker full of both prime lenses and zooms and I still own both. That is because the subject matter and situation dictates lens choice, but that's a subject for another time.

The camera's exposure meter does a fine job of allowing me to maintain my preferred exposure regardless of the lens I use so I don't even think about lens to lens differential when shooting.

If I was shooting professional level video and I am changing lenses to meet certain artistic concepts the game changes dramatically. At any given setting the light transmitted must be identical from lens to lens. Cinematic lenses measure light transmission at the rear of the lens. These apertures are called T stops. If the light changed from video clip to video clip you would have a video constantly changing in exposure. As digital video editing has improved this becomes less of a problem. But, submitting video with variable exposure and expecting it to be fixed in an editing session is like saying "I will fix it in Photoshop". This is why cinematic lenses cost as much as a nice used car and have all those T markings on the back of the lens. Exposure values will always be identical from lens to lens.

My advice for all still photographers and video photographers (who do not change lenses) consider that all of the above information is nice to know but all modern-day lenses are so good it's hard to go wrong. Furthermore, with the advent of mirrorless cameras all the manufacturers have really upped their game and introduced an entirely new generation of incredible glass to match the camera capabilities. It's a great time to be a photographer.

CASCADE CAMERA CLUB 2023 OFFICERS

Bob Bush- President

Shireen Gastineau - Vice President

Julie Furber - Secretary

Todd Towell - Treasurer

Oscar Berlanga - Member-at-Large

Robert Agli - Program Co-Chair

Brent McGregor - Program Co-Chair

Ruth Baker - Membership Chair

Ralph Delamarter - Multi Media Chair

Bev Murphy - Communication Editor

Jim Sellers - Audio Chair

The Photoshop Creativity Virtual Summit APRIL 17 - 20, 2023

4 days of **FREE** creative training
from world-class Photoshop experts and artists

26 HOURS OF CREATIVE PHOTOSHOP TRAINING
WATCH ALL THE CLASSES FOR FREE - FOR A LIMITED TIME

This Summit will feature 19 instructors teaching classes on Creativity, Inspiration, Image Capture, Creating in Photoshop, Using Textures, Workflow, Compositing and so much more.

Sign Up for your free pass:

<https://www.pscreativitysummit.com/HomePage>

APRIL NIGHT SKY PHOTO OPS

April 15 to April 29: Lyrid meteor shower

The Lyrids originate from the comet Thatcher, which orbits the sun about every 415 years. This year's shower will peak on the night of April 22, and the viewing conditions will be favorable. Observers are usually able to see about 18 meteors per hour in a clear, dark sky, though on very rare occasions, the Lyrids can surprise viewers with as many as 100 meteors in an hour.

April 15 to May 27: Eta Aquarid meteors

This shower is known for its fast meteors that leave long, glowing trails. Eta Aquarid meteors can travel at about 148,000 miles per hour into Earth's atmosphere, according to NASA. Their radiant—or the point from which they appear—is the constellation Aquarius.

Meteor showers occur when the Earth passes through debris left behind from comets and asteroids, which is why they occur at around the same time each year.

2023 THEMES

Jan	Pattern	Jul	Architecture
Feb	Bad Weather	Aug	Opposites
Mar	Abstracts	Sep	Musical Instruments
Apr	Forms in Nature	Oct	B/W
May	Whimsical	Nov	Shapes
Jun	Negative Space	Dec	Dendritic Patterns

These are the themes for 2023. Their order may change pending the critiquers. If that happens, you'll be notified ASAP by email.

