

HAPPY NEW YEAR



Cascade
Camera Club

In Focus

JANUARY 2012

Volume 10: Issue 1

2012 CLUB EVENT SCHEDULE

JANUARY

- 2nd Critique: Digital/Prints: Open & Theme
Theme: Back in Time
- 3rd Photo Talk Lunch at Cafè Sintra 11-1 PM
- 6th Deadline for submitting exhibit images
- 16th Program: TBA
- 17th Photo Talk Lunch at Cafè Sintra 11-1 PM
- 21st COCC: David Stoecklein Photo Seminar

FEBRUARY

- 3rd Reception at Cascade Center
- 6th Critique: Digital - Open & Theme
Theme: Angles
- 7th Photo Talk Lunch at Cafè Sintra 11-1 PM
- 20th Program: TBA
- 21st Photo Talk Lunch at Cafè Sintra 11-1 PM

MARCH

- 5th Critique: Digital - Open & Theme
Theme: Mutations of Light (No natural light)
- 6th Photo Talk Lunch at Cafè Sintra 11-1 PM
- 19th Program: TBA
- 20th Photo Talk Lunch at Cafè Sintra 11-1 PM

APRIL

- 2nd Critique: Digital/Prints: Open & Theme
Theme: Mirrors/Mirrored
- 3rd Photo Talk Lunch at Cafè Sintra 11-1 PM
- 16th Program: TBA
- 17th Photo Talk Lunch at Cafè Sintra 11-1 PM



*Image of the month
"Underworld" ©Ruth Baker
Critic's Choice
Theme was "Images in Nature"*

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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

Cascade Camera Club email:
info@cascadecameraclub.org

cascadecameraclub.org

**December Critiques
Were By
Abbott Schindlar**

**December Theme Was
Image in Nature**



DECEMBER DIGITAL SUBMISSIONS

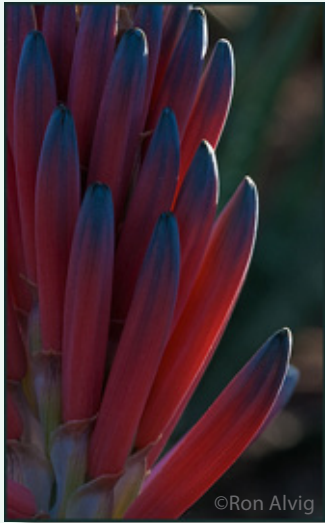
Theme:

Robert Agli	Dinner Time
Ron Alvig	Firecracker
Ruth Baker	Underworld
Jim Bell	Tulips Through "Water Drops
A J Boelman	Wicked Bug
Mike Byrum	Cat's Ear Lily
Tana Clark	High Desert Reef
Kathleen Climer	Room With A View
Donita Elbert	Are You My Mother?
Brian Ellis	Alabama Hills
Darrell Fevegeon	Wrinkled By Time
Avery Frazier	Nature's Paintbox
John Hart	Who Goes There
Erin Hawthorne	Images in Nature
Hugh Janssen	Desert Sunset
Mike Jensen	16 Minutes At Tumalo Falls
Kim Kehoe	Sea Creature
Chris Kryzaneck	Other Worldly Nature
Pete Martin	Cow Moose In Wonder Lake
Bev Murphy	Standing Alone
Judy Neill	Bison Stream
Kay Parkinson	Mountains Above Bishop
Eileen Riley	Rugged Alpine Vista
Marcus Schwing	Battle of the Bison
MA Willson	Half Dome

**RENEW YOUR MEMBERSHIP
FORM IS ON PAGE 9**

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Member Theme Gallery for December
Theme Was "Image in Nature"





©Judy Neill



©Pete Martin

Member Theme Gallery for December
Theme Was "Image in Nature"



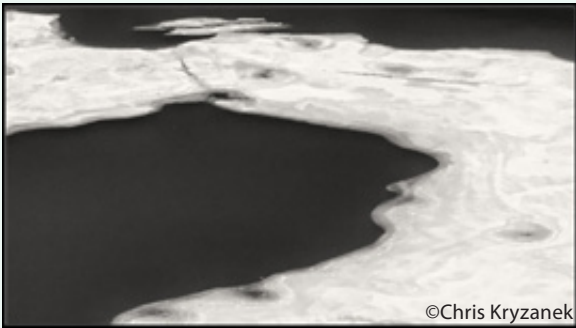
©Eileen Riley



©Bev Murphy



©Donita Elbert



©Chris Kryzanek



©Tana Clark



©Darrell Fevegeon



Member Theme Gallery for December
Theme Was "Image in Nature"



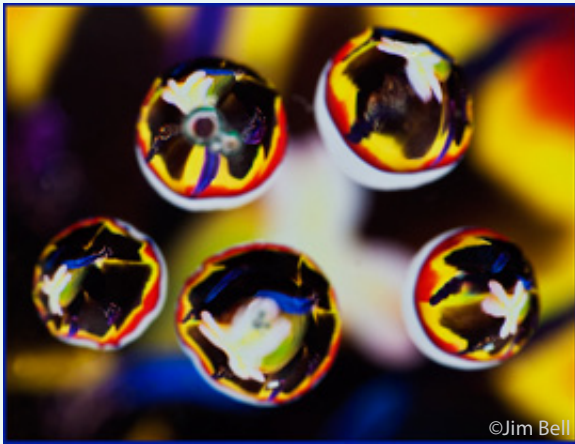
©MA Willson



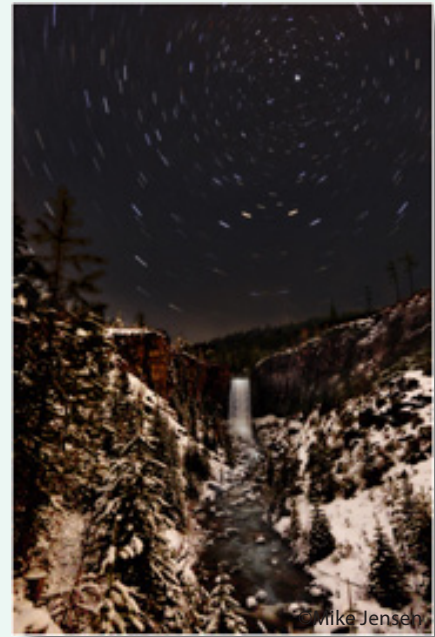
©Robert Agli



©Mike Byrum



©Jim Bell



©Mike Jensen



©John Hart



©Kay Parkinson



©Hugh Janssen

Photography: Compact Flash Card Discussion

A couple of our members have had compact flash card issues recently. As a result, Robert Agli contacted Tim Grey to get his comments.

Question: Among my band of photography friends we seem to be experiencing a strange rash of card failures. In my Nikon D3 an 8GB Lexar card only recorded the last half of a photo shoot although the images came up on the LCD screen. It's the first time I have had a problem in my entire digital career. A good friend just called to say his Sandisk 32GB CF card failed to show anything on the computer after using his Canon 7D. And now a third friend has no images recorded on the card in his Nikon D3. I tried 2 different recovery programs but the missing images were not there. Lexar promptly replaced the card but they did not provide me with any information on what may have transpired.

Tim's Answer: I would suggest that there's nothing odd about a card failure. They don't happen that often, but they do happen. And we also can't draw too many conclusions from clustering. We tend to think of clustering as being indicative of some great conspiracy. But you can see how natural clustering is (though making a mess in the process) by throwing a handful of rice into the air. Some areas will have clusters of rice and other areas will be sparse. But I digress...

One of the challenges in figuring out what went wrong in a situation like this is that it is difficult to test for. I'd say the issue that is most odd is a card recording only the last half of a photo shoot. That is a difficult one to explain, or to even guess at what went wrong.

Seeing previews on the camera but then having corrupted images that aren't usable isn't all that rare, since the camera is only showing the embedded JPEG on the LCD display, not actually translating your RAW captures. And not having any images on the card at all is a bit odd, but not entirely unheard of.

Obviously I'd only be guessing at the particulars in the case of these three failures. But I can offer some thoughts about the general issue of card failure.

One thing that is worth keeping in mind, but certainly doesn't sound to be an issue in the case of the three failures you cite is that many digital cameras do enable you to "take pictures" even if there is no card inserted. This seems to me to be a feature best used for demonstrating a camera in a store, for example, and I certainly recommend setting the option so that the camera won't take a photo unless there is a card installed.

There are two general categories that I consider most likely to result in loss of images on a digital media card. The first is a physical problem with the card. This can be

caused by a wide variety of issues. The card may simply fail, and this can happen in somewhat random and unexpected ways. The card may get physically damaged, whether from a literal physical breakage to environmental issues such as moisture or heat.

The second category is corruption issues, which again can come from a variety of causes. One of the most common causes of this is the removal of a card from the camera before the camera has finished writing data to the card. Other causes include problems with the card itself, random errors in the camera, and other possibilities.

If the issue is one of corruption or accidental erasure of the images, then recovery software will very likely provide a solution. If there is a more significant issue with the card, or the images never made it to the card in the first place, obviously recovery software isn't going to provide a solution.

Obviously some causes of card failure can be prevented, and others really can't very effectively. And there are going to be random failures that you can't really anticipate or explain. I therefore recommend a few things in terms of preventative measures.

First, it is always a good idea to test out a card before the first time you use it for "real" photography. Also, keep in mind that while the lifespan of digital media cards is quite long, it is limited. As such, I encourage you to discard cards that have been used extensively over a number of years. I also recommend using relatively small cards. For example, I don't use anything larger than a 16GB card right now, which enables me to capture about 600 RAW captures per card. That's a lot of images I could potentially lose, but not as many as I could lose if I were using a 64GB (or larger) card.

In addition, if I'm photographing a subject that I'm really excited about, I'll switch between cards periodically (to the extent possible) to help spread those images across multiple cards, just in case.

Overall, I really don't think much about card failure. I've had a handful of failures in my many years capturing digital images. In most cases the images could be recovered using software. In the other cases, I eventually got over the loss (sometimes it took longer than other times). So, use caution, but try not to worry too much about card failures. Even when they're clustered, failures are still overall quite rare.

By Permission of Tim Grey
Details on becoming a member:
www.timgrey.com/asktimgrey/

ANOTHER VIEW by ROBERT AGLI

THE POSE

MONTHLY THEMES

2012

Jan	Back In Time
Feb	Angles
Mar	Mutations of Light
Apr	Mirrors/Mirrored
May	One Man's Junk
Jun	Shadows
Jul	Wizened Faces
Aug	Local Color
Sept	Night Photos
Oct	Looking In
Nov	Harvest Time
Dec	Underneath

Send your digital submissions to:
digitalcompetition
@cascadecameraclub.org

Be sure your image is submitted
by 5pm on the Friday prior to the
Monday critique

*Prints Included in Critique:
Jan. April July Oct.

Guidelines for submitting digital
images can be found on our website
Cascadecameraclub.org



A friend forwarded a fascinating video interview of Errol Morris. Morris has written a book titled "Believing is Seeing". I will let you check out his credentials but after seeing the interview I believe I will purchase the book. Morris contends that all photographs are posed. I absolutely, unequivocally agree!

When we put the viewfinder to our eye we have already made numerous decisions on point of view, lighting and composition. We have consciously or unconsciously determined what will be in the frame. The subject doesn't matter nor the purpose of the photograph. It's part of the process.

I was particularly fascinated by a descriptor Morris used when he referred to a composition as "de-contextualizing". We can easily include or exclude surrounding elements that will completely change the context of the image. And sometimes the photograph is mistakenly de-contextualized. A case in point is the photograph captured by Edie Adams during the Viet Nam war. Adams photographed a South Vietnamese officer executing a Viet Cong with a shot to the head. Years later Adams admitted that he regretted taking the photograph. The officer was pilloried by the American public and never lived down the moment. What was not explained was the officer caught the VC in the act of torturing and killing an innocent family. The sanctimonious may still condemn this impulse act but the real horror is that the picture didn't tell the complete story.

I can remember as a 10 year old studying a brochure of the hotel we were going to visit in Miami Beach. The brochure cover was a tightly framed shot of the hotel entrance and I dreamed for weeks of playing on miles of palm tree lined beaches. You can imagine my shock to find Miami Beach was wall-to-wall buildings and you couldn't see the beach. Talk about de-contextualizing!

We photograph to capture a moment in time to express a point of view. It's OUR point view. I am forever amazed that in every single workshop I have ever facilitated no one ever captures an image identical to someone else. So if we "believe what we see" each image tells a different story but which image tells the correct story and for that matter if you have the opportunity of seeing everyone's images do you now have the complete story?

In most cases all of this philosophical discourse is of little consequence. Most photography can be enjoyed for the visual impact and you can just let the emotion flow and that's that. But here is the challenge... start thinking about what is outside the frame and how it would have impacted the image if posed from a different vantage point. And when it comes to photojournalism all bets are off. Living by an ethical standard that says no Photoshop of news photography means no manipulation is a bit more naïve than believing in the Easter Bunny. I'm sticking with the bunny even if he was supposed to be at that Miami Beach hotel.

LIGHTROOM 3 ILLUMINATED

Transition to a digital photography workflow that will enhance your productivity, from importing your image to sharing your work. This course offers an intensive, hands-on learning experience with lots of personal attention. With two instructors at your side, you will learn how to import, manage, edit, and share your images - and walk away with a thorough understanding of all things Lightroom. Prerequisite: Bring your own PC or Mac laptop with Lightroom 3 installed.

Instructors: Andre Bartels and Robert Agli

Tuesdays, 1/31, 2/7, and 2/14 & Thursdays 2/2, 2/9, & 2/16.

6:00 - 9:00 PM

COCC Bend Barber Librayr Room 221

Cost: \$249

Course Number: 16958

Register: <http://noncredit.cocc.edu>

UPCOMING JURIED PHOTOGRAPHY EXHIBIT CASCADE CENTER FOR PHOTOGRAPHY FEBRUARY 2012

The CCC members have been invited to participate in a Photography exhibit at the Cascade Center for Photography. Here are the particulars:

- Your CCC membership needs to be current for 2012.
- Theme is "Beauty"
- Up to 3 images can be digitally submitted to be juried.
- Prints do not need to be new, they can have been in other photo exhibits.
- The deadline date for digital submissions is Jan. 6th 2012
- Email images to welcome@heebphoto.com
- Use the same guidelines as we do for our club submissions 1280 x 720 pixels, sRGB color space, 500kB size.
- Images will be juried by January 13th and you'll be notified by the 14th /15th if yours was selected/which ones.
- Size requirements - no smaller than 8 x 10 and as large as you want.
- Canvas wraps are eligible
- Prints need to be delivered, ready to hang, by Feb. 1st.

**Prints will be hung by Feb. 3rd for a
Friday Feb. 4th Reception**

Contact Bev: bbmurphy@earthlink.net

LIGHT AND PHOTOGRAPHY

Free Presentation
with

David M. Cobb

Cascade Center of Photography

Friday January 27. 6:30 pm

doors open at 6 pm

David explores the basic tenets of photography through light, color, form, and expression, and offers an introduction to exposure strategies.

PHOTO EXHIBIT AT REDMOND LIBRARY

Central Oregon photographers are invited to submit original photographs for the juried exhibit to be held from Jan. 7, through Feb. 25, 2012 at the Redmond Public Library. Entries will only be accepted on January 7, between 10 a.m. and 2 p.m.

The Redmond Public Library

827 S.W. Deschutes Ave.

Redmond, OR 97756

Questions? Call: Linda Barker at 312-1064 or email: lindab@dpls.us

20% commission of all sales will go to support the Friends of the Library

INTERNATIONAL CONSERVATION PHOTOGRAPHY AWARDS CALL FOR ENTRIES

Deadline: February 29, 2012

Founded by photographer Art Wolfe in 1997, the ICP Awards is a premier photography event for the advancement of photography as a unique medium to bring critical awareness to preservation of our environment.

The juried photo competition includes:

- Cash awards for selected photographers
- 5-month exhibit at Seattle's prestigious Burke Museum of Natural History and Culture
- Online exhibit
- Traveling exhibit of top images in 2013/14
- Publication in magazines & other media

Selected photographs will celebrate the world's diversity and the creativity and originality of photographers from around the world.

For information and registration:

www.icpawards.com

CONGRATULATIONS

JUDY NEILL

1ST PLACE - CUTEST JUNIOR RIDER
DOVER SADDLERY PHOTO CONTEST

BEND LIBRARIES JURIED ART WEXHIBITION

CALL - FOR - ENTRIES

Theme: "Serenity"

Artists may submit 2 pieces

Framed 16"x 20" or larger.

All work must be ready to hang with wire

ARTWORK DELIVERY DATE:

February 7, 2012, Tuesday, 3 to 6 p.m

EXHIBITION DATES:

Feb. 8, 2012 to May 7, 2012

FOR SALE: Like-new Sigma AF 12-24mm f/4.5-5.6 EX DG HSM with a Canon EOS mount. The lens works fine, but I decided to buy a Canon primelens instead. The lens is still under warranty and is fun to use on Canon full-frame bodies. **\$700 or reasonable offer.**

abbott@bendbroadband.com

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Avery Frazier, Membership Chairman

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541-312-4364

Mike Jensen, Multi Media Chairman

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541-536-8888

Bev Murphy, Newsletter Editor

bbmurphy@earthlink.net

330-2391



MEMBERSHIP RENEWAL 2012

Name:_____

Address:_____

City:_____ State:_____ Zip Code:_____

HomePhone:_____ CellPhone:_____

E-Mail Address:_____

Skill Level: Beginner_____Intermediate_____Advanced_____Professional_____

_____Please check here if you DON'T want your information shared with club members

Please check appropriate membership category:

Individual Dues: (one member) \$30.00_____

Couple Dues: (2 people at same address) \$40.00_____

Student Dues: (A person who at the time the dues are paid is enrolled as a full-time (12 or more credit hours) student in an educational program that leads to a diploma, degree, certificate, or other recognized educational credential.) \$15.00_____

Total Remittance:_____

Mail to: Avery Frazier oldfraz202@msn.com (541)312-4364

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