



In Focus

CLUB EVENT SCHEDULE

APRIL

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

MAY

- 4th First Friday Art Walk
- 7th Critique Night: Theme/Open
Theme: All About the Light
- 8th Photo Talk Lunch at Cafè Sintra 11am
- 21st Program Night: TBA
- 22nd Photo Talk Lunch at Cafè Sintra 11am

JUNE

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

July

- 2nd Critique Night: Theme/Open
Theme: Abstract
- 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



*“Shellie Littau”
©Calling Georgia
Theme “Red”*

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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

Email: info@cascadecameraclub.org
Website: cascadecameraclub.org

MARCH
Critiquer - George Lepp
Theme - Red

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



MARCH SUBMISSIONS

Theme:

- | | |
|-------------------|--------------------------------|
| Robert Agli | Sippin |
| Gary Alvis | South for the Winter |
| John Aylward | Autumn Colors at Oxbow Bend |
| Ruth Baker | Forest Floor |
| Wendy Caro | Nine Variations on a Red Theme |
| Chip Cleveland | Baths of Lady Maria de Padilla |
| John Cioffi | It's An All I Can Eat Buffet |
| Catherine Cooley | WV Dogwood |
| Donita Elbert | Finding Solace |
| Blanche Feekes | Danielle and Chihuly |
| Jeannine Florance | Mislaid Red Sweater |
| Michael Gail | Red Barn |
| Joe Hudspeth | Oh My! |
| Larry Hudspeth | Opening Night Jitters |
| John Koziol | Beijing Slippers |
| Shellie Littau | Calling Georgia |
| Pete Martin | Tundra in September |
| Rich Marrocco | Red Bowl |
| Bev Murphy | Rare, Medium, or Well Done |
| Judy Neill | Bronc Rider |
| John O'Donnell | Haleakala Mars SOL 2014 |
| Ginger Sanders | Masaya Night Fire |
| Ken Sandine | Red Leaf and Shadows |
| Jack Schade | I Dream Ferrari Red |
| Dan Schafer | The Warning Signs |
| Jim St. John | Red Ride |
| Cami Staskal | Seeing Red |
| John Stewart | Red Fuchsia |
| Jeff Tilley | Robin Frenzy |
| John Williams | Waiting |
| MA Willson | Sunset on Fire |
| Jana Zvibleman | Ridden |

Open

- | | |
|--------------|-------------|
| Hugh Janssen | Wagon Train |
|--------------|-------------|

Our Critiquer for April
John Williams

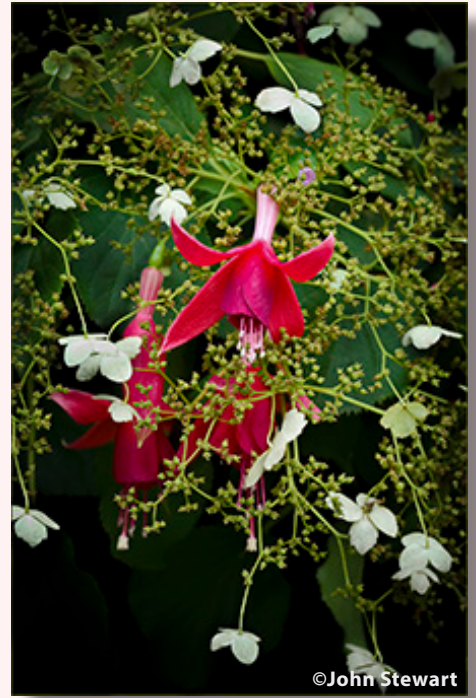
Critics
Choice



©Jeff Tilley



©Rich Marrocco



©John Stewart



©Gary Alvis



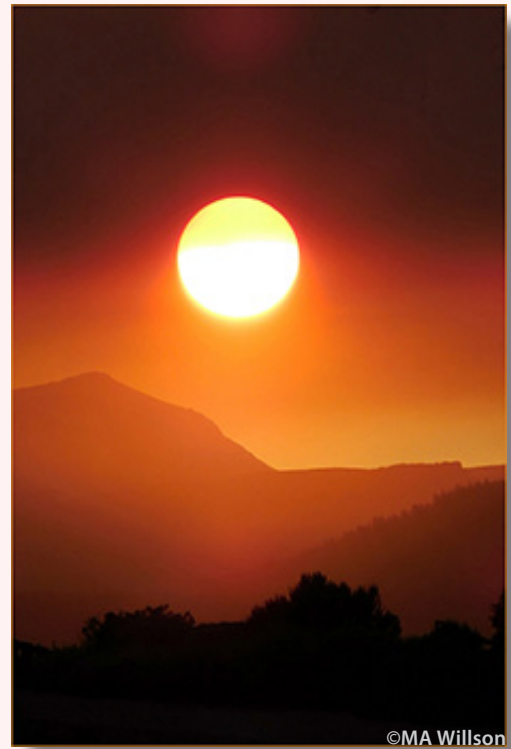
©John Cioffi



©Chip Cleveland



©Blanche Feeks



©MA Willson



©Dan Schafer



©Cami Staskal



©John O'Donnell



©Pete Martin



©Jim St John



©Judy Neill



©Ginger Sanders

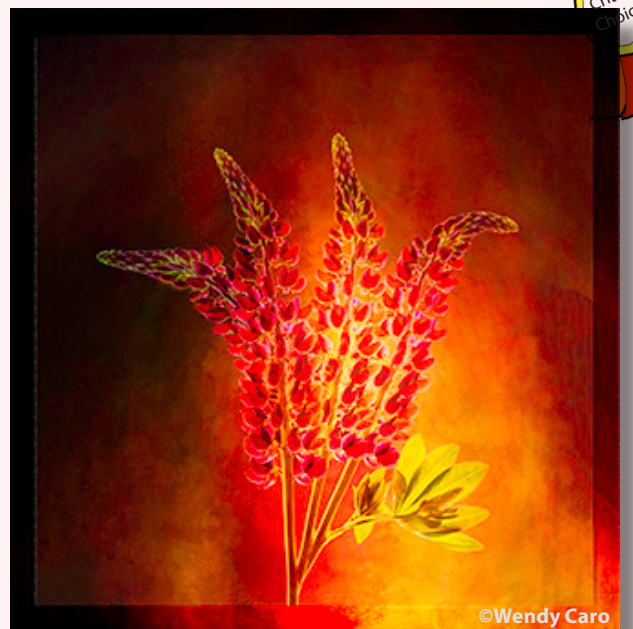
March
Theme Images
Red



©Robert Agli



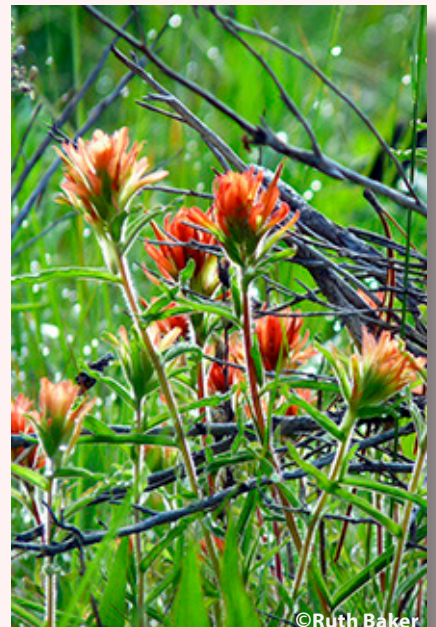
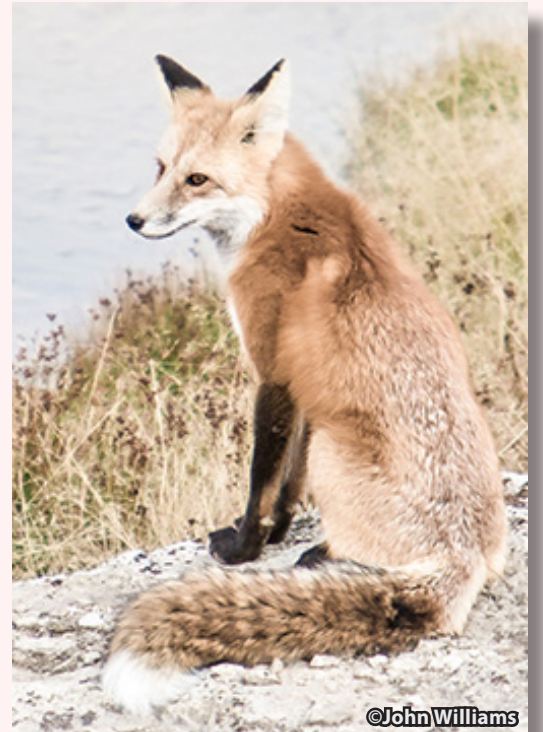
©Ken Sandine



©Wendy Caro



March
Theme Images
Red





©Jack Schade



©Jana Zvibleman

March
Theme Images
Red



©Mannine Florence



©John Aylward



©Bev Murphy



©Michael Gail



©Hugh Janssen

March
Open Image

ANOTHER VIEW BY ROBERT AGLI

COLOR MANAGEMENT PART DEUX

Color management has a lot in common with dental hygiene, neither is typically exciting but the consequences of ignoring the process can be disastrous. I was really pleased with the turn out for the recent club presentation on color management. There were some terrific questions and, not surprisingly, some I could not answer but there was plenty of help from the audience. I felt like I was preaching to the choir. It was a well-informed group.



For those of you unable to attend, I can sum up the gist of color management theory as it pertains to photography. It's complicated, it's frustrating, it "ain't never gonna be perfect" and if you don't do it don't expect good results. Color management is reaffirmation of O'Toole's Observation that states that Murphy, of Murphy's Law, was an optimist.

I had a nice discussion with the technical folks at Epson prior to our Monday meeting and they were adamant about how important calibrating the input device (the laptop in our case) was to obtain accurate color rendition with a projector. But our issue is typically not color problems but brightness. Those people who own their own projectors can fine tune the brightness to match what they want. World class professional photographers bring their own projectors, whenever possible, and spend some time prior to their presentation fine tuning for the specific distance and lighting conditions of the room. The Cascade Camera Club has a uniquely challenging issue and that is projecting 30+ images, all from different input sources. So that means we need to establish a standard. Fortunately, a means of establishing that standard already exists.

We standardize the projection by using a known color target made by PhotoDisc (shown below). It's readily available on line. Our laptop is calibrated to the universal standard for digitally viewed images (not print work which is a different standard) and then the projector is set at optimum distance (as prescribed by Canon). The screen is Mylar, not a beaded screen, and was specifically designed for digital projection. If the target looks good than it should look good to anyone using the same brightness. By the way, in our side by side tests, the club's Canon projector shows the best shadow detail we have ever seen. Please remember that shadow detail is a function of contrast (not brightness).

The only way to insure correct brightness for your projected image is to use a calibration device that measures luminance (brightness). Not all devices have that capability but if they do you want to start at a setting of 120 cd/m². That should get you really close when you submit an image and it is what we are using. If you are eye balling what you think is correct brightness all bets are off. Furthermore, make sure your image file color space is sRGB. Your image file color space can be different than your monitor color space so make sure you know what you are submitting. The projector uses sRGB and any other color space will be "adjusted" by the computer and you won't like the adjustment. If you have no idea what I am talking about and you missed Monday's meeting, then it's time for you do to a little research on color management. XRite's website has some good info if you poke around a bit. Datacolor, the folks who makes the Spyder line of colorimeters also has a very good video tutorial.

Speaking of XRite, this company makes some excellent calibrating equipment for color management and offers products from entry level to very sophisticated scientific equipment. However, full disclosure compells me to state that if you have a problem with your device my sympathies are with you. In my experience, their customer service varies from passive stone walling (i.e. "gee that's too bad, let me see what I can do and call you back"- never) to being told my \$500 ColorMunki was too cheap for them to even bother repairing. Their customer service reps are so arrogant, surly and impatient they must be in training to work for United Airlines. You can also forget email response. I'm willing to bet incoming email is configured to Junk. I don't know anyone who has received a response. The bottom line is if you purchase one of their devices treat it with care and it should easily outlast multiple generations of computers. Just pray you never have a problem. If that worries you, you might want to take a hard look at the Datacolor Spyder 5 line of colorimeters.

APRIL 16th PROGRAM

FEATURES ANDREW STUDER

Andrew is a 21 year old professional outdoor commercial photographer based in Portland, Oregon. No, that's not a type-O, he is 21.

With a huge passion for the outdoors, Andrew is constantly seeking out adventure and unique and engaging ways to capture what he sees.

His work has been featured on National Geographic, The Huffington Post, The Weather Channel, CBS News and The Daily Mail.

Check out his website:

<http://www.andrewstuder.com/>

Photoshop Question

Detail vs. Masking in Adobe Camera Raw and Lightroom

Question:

I'm confused about the difference between the Detail and Masking sliders for sharpening in Adobe Camera Raw [or Lightroom]. They sound like they do the same thing. Can you clarify?

Tim's Quick Answer:

You can think of the Detail slider as providing the ability to expand the sharpening effect to the finest details in the image, even if that detail represents a relatively smooth area of the photo. The Masking slider enables you to prevent sharpening from applying to areas of minimal contrast, helping to ensure smooth areas of the photo remain smooth.

More Detail:

The Detail and Masking sliders are found with the sharpening controls in both Adobe Camera Raw and Lightroom, and the controls operate the same in both software tools. In some respects you can think of the Detail slider as the "I really want to bring out the maximum detail" slider, and the Masking slider as the "It is important that smooth areas of the image remain smooth" slider.

In other words, you might think of these sliders as providing the opposite effect for your image. However, it is important to keep in mind that there are certainly situations where you might increase the value for both sliders. Doing so enables you to really maximize the enhancement of fine detail, while preventing the effect from applying to the areas of smoothest texture in an image.

Sharpening is a process of enhancing contrast where contrast already exists. In other words, in concept you are enhancing the contrast that defines areas of texture and detail in an image. Increasing the value for the Detail slider enables you to push beyond the default level of sharpening, to enhance texture for the finest levels of detail within the photo. Reducing the value of this slider to the minimum value of 0 will scale back the sharpening so that fine detail is not accentuated as much.

Increasing the value for the Masking slider will prevent the sharpening effect from applying to relatively smooth areas of the image, to help ensure those areas remain smooth, and that noise and minor textures are not enhanced.

With both the Detail and Masking controls you can hold the Alt key on Windows or the Option key on Macintosh while dragging the slider in order to see a preview that can help you better establish the optimal setting for the image you're working on.

<https://www.greylearning.com/courses/sharpening>

MONTHLY THEMES 2018

Apr	Critters
May	All About the Light
Jun	Texture
Jul	Abstract
Aug	Impressionism
Sep	Hills and Valleys
Oct	Mysterious
Nov	Twilight
Dec	Less is More

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.org

NATURE PHOTOGRAPHERS OF THE PACIFIC NORTHWEST

Saturday, April 7, 2018 - Portland, OR

The 2018 spring meeting of the NPPNW will be Saturday, April 7 in the McGuire Auditorium at Warner Pacific College in Portland, OR. We will open the doors at 8:30 a.m. and the program will begin at 10:00 a.m.

The invited speaker will be Jack Graham under the generous sponsorship of FujiFilm. Jack is a landscape and nature photographer, workshop leader, and author with more than 25 years experience. He is a Fuji X-Photographer and contributor to magazines such as Landscape Photography and Outdoor Photographer. Jack's three presentations are titled "Use Depth and Perspective to Create Emotion in Your Images", "Becoming an Artist, Not Just a Photographer", and "Purpose Driven Travel".

Jack's website at
www.jackgrahamphoto.com.

ATTENTION Central Oregon! TIME IS RUNNING OUT!

If we don't reach the minimum number of attendees, these great classes will be cancelled.

We're so excited to bring you **two great classes to the Bend area.**

On **April 7th, we have CPP - What to Know and Where to Start.** April Kroenke, CPP Liaison & Bryan Welsh, CPP Liaison will walk you through the journey to earning your certification as a professional photographer. We will go through the two-step process from what to study for on the written exam, the requirements and electives for the portfolio review, along with lighting & posing demonstration and tips.

So if you want to take that big step toward earning your certification, this is the class for you!

And on **April 8th, we have Creating Images With Impact.** Join Bryan Welsh and Lisa Dillon for a day of total photography immersion. We'll show you how to look at your images with a judge's eye so that you can select your best competition and portfolio images.

Professional Development for Serious Photographers

<http://oregonppa.org/event-2819764>



CCC Has Monitor Calibration Software For You To Use - And It's Free

In light of Robert's Program a couple weeks ago, let me remind you the club has a copy of Spyder Software from Datacolor for our club members to use. It resides with Jim Sellers and he'll gladly assign a time for you to use it.

jjsellers@bendbroadband.com

BANNER IMAGES

Thank you to those who have sent me images to use for the newsletter banner. As you can tell, I'm always looking for images. If you have some depicting the Cascades and/or Central Oregon in general which would be applicable to our name and purpose and you are willing to share, please send them as jpgs and I will resize as needed. Thanks.

bbmurphy@earthlink.net

CASCADE CAMERA CLUB 2018 OFFICERS

Robert Agli - President

Wendy Caro - Vice President

Shellie Littau - Secretary

Cami Staskal - Treasurer

Dan Schafer - 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