



In Focus

CLUB EVENT SCHEDULE

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

August

- 3rd First Friday Art Walk
- 6th Critique Night: Theme/Open
Theme: Impressionism
- 7th Photo Talk Lunch at Cafè Sintra 11am
- 20th Program Night: TBA
- 21st Photo Talk Lunch at Cafè Sintra 11am

September

- 3rd NO MEETING
- 4th Photo Talk Lunch at Cafè Sintra 11am
- 17th Critique Night: Theme/Open
Theme: Hills and Valleys
- 18th Photo Talk Lunch at Cafè Sintra 11am

October

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



“libreria acqua alta”
 ©Ginger Sanders
 Theme “Texture”

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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

JUNE
Critiquer - David Johnson
Theme - Texture

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



JUNE SUBMISSIONS

Theme:

- | | |
|--------------------|---------------------------------------|
| Robert Agli | First Light Stream |
| Ron Alvig | Garlic |
| John Aylward | A Walk Through Time |
| Wendy Caro | Rock of Ages |
| Ralph Delamarter | Geology Storybook Deschutes River Cyn |
| James Dunn | Industrial Revelation |
| Donita Elbert | Chinny Chin Chin |
| Darrell Feverageon | Charcoal Oven |
| Michael Gail | Equine |
| Joe Hudspeth | Dune Gone Tulip |
| Larry Hudspeth | Fuzzy Wuzzy Was A Pair |
| Nina Hurst | Many Textures |
| Shellie Littau | The Great Eye of the Beast |
| Pete Martin | Portage Lake |
| Bev Murphy | Clyde Sits Up |
| Ginger Sanders | Libreria Acqua Alta |
| Dan Schafer | Delicate Bird |
| Jim St. John | Field of Green |
| John Stewart | Evolving Ellipses |
| MA Willson | Cattail |
| Jana Zvibleman | Mmmmmm |

Open

- | | |
|----------------|---------------------|
| Blanche Feekes | Someone Elses Dream |
| Hugh Janssen | Mrmorial Day |
| Ben Massell | Portland |

Our Critiquer for July
Robert Agli



©Larry Hudspeth



©Ron Alvig

June
Theme Images - Texture



©MA Willson



©Joe Hudspeth



©Jim Dunn



©Jana Zvibleman

June
Theme Images - Texture





©Michael Gail



©Dan Schafer

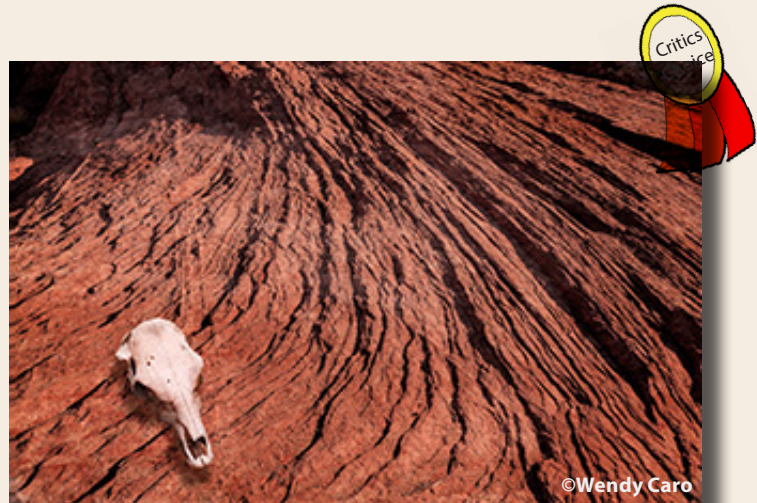
June
Theme Images - Texture



©Nina Hurst



©Robert Agli



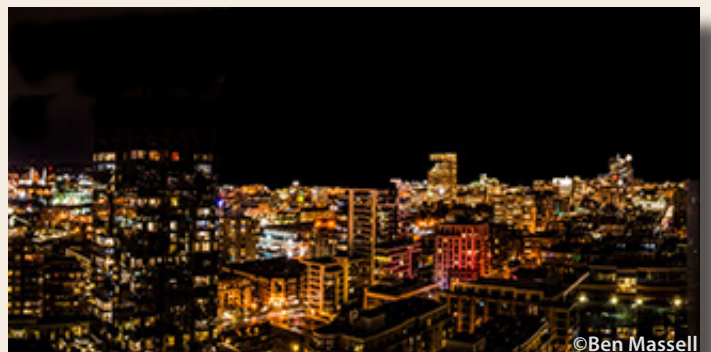
©Wendy Caro



June
Theme Images - Texture



June
Open Image



ANOTHER VIEW BY ROBERT AGLI

IN PURSUIT OF LEARNING

Any moron can now take a picture. Point any digital device toward a targeted subject, whether dedicated camera or smartphone, and the likelihood is that it will capture an acceptably sharp and well exposed image. Photo junk taken this way populates the internet in terms of billions and billions of images. The well composed, finely crafted image we call a photograph is a far cry from recording more selfie trash.

Pursuing the lofty goal of improving one's photography takes time and to some degree money. Photography falls into the classic purview of continuing education. Dedicated photographers are all on the unending road to improvement and we use any tool or learning device that will help. Books, videos and tutorials are the classic tools. Of course, even more popular are lectures and workshops. There are, however, some caveats you should consider before throwing money at lectures and workshops.

Lectures can be as simple as a quick few minutes of instruction to huge multi-day events presented by a number of recognized software and hardware experts. The multi-day events are great fun, normally highly entertaining and unfortunately the worst way to retain any semblance of new knowledge or skills. Retention comes through repetition and the more complex the subject the more important the repetition. Furthermore, these events have little, if any, hands on experience thereby dooming the participants to a typically fun experience lacking almost no knowledge gain. The average attention span of an adult is around 20 minutes (far less for some of us) so even if you had a photographic mind (no pun intended) that mind is turned off most of the time. Just remember, no one ever learned to ride a bicycle by listening to a lecture.

When properly designed and executed the photography workshop experience can be one of the most effective ways of learning. By properly designed, this means for the participant not the instructor! Unfortunately a number of workshops are either celebrity events or an opportunity for a group of participants to subsidize the location shooting of a working professional. A celebrity event means a famous photographer has his/her name attached to the event. Whether that individual actually shows up is another matter and if they do there may be little or no instruction. Of course if you want to pay to bask in the light of fame that's your call, just remember, that's not skill based training.

The subsidized workshop can be one of the previously mentioned people or someone of lesser stature but their modus operandi is the same. Once you arrive at your shooting location they go off and do their thing providing little or no instruction.

Decades of modern instruction have proven the concept of "tell them what you are going to tell them, then tell them and then tell

them what you told them" is a highly effective methodology. For photographers that means you want a program that first explains what you are going to do and if there are specialized techniques or unusual compositional challenges you need demonstrations. You then go into the field (the workshop) and apply those techniques. The last step is a review of what you did and is typically a critique session of your work.

If this formula sounds suspiciously like my method of providing a seminar, workshop, and critique it's because I spent the majority of my career in corporate training learning that it works. I'm certainly not the only one using this process and there are any number of dedicated professional photographers offering similar programs and putting their own spin on it.

If you want to maximize the return on your training dollars I strongly recommend the following suggestions:

1. Have a specific objective and make certain the workshop addresses your objective.
2. Study the entire curriculum and make certain there is a "pre" workshop component as well as a review module and that the workshop provides hands on instruction if you require it.
3. Communicate with others who have attended the same workshops and ask specifically what they learned. Asking "if they liked it" is vague and emotionally based.
4. Inquire what the maximum number of participants will be. The bigger the number the more complicated the logistics becomes and the more restrictive to your photography.
5. Find out what experience levels will be in the workshop. If you are an advanced photographer you don't want to be saddled with beginners who require far more attention from the instructors. The reverse also applies. As a beginner or intermediate photographer traveling with seasoned photographers you may be reticent to ask questions and they may feel restricted by you.
6. Know your physical limits and make certain they are a match for the workshop. If you are not realistic and/or the workshop is not accurately portraying the physical requirements you will be miserable or worse.
7. Make certain that lodging and food meet your minimum standards. Visiting remote locations does not necessarily mean subsistence living but sharing a dorm with 20 other snoring individuals or jostling for space in a community shower may not be what you were looking for.
8. Know the limits of your medical travel insurance. I have a friend who broke her hip in the Dominican Republic. She needed an air ambulance back to Oregon for a total bill of \$35,000 and the small print in the policy excluded transport.

JULY 16th PROGRAM

Brown W. Canon - Photographer

HE EXPLORES THE BEAUTY OF NATURE AND THE HUMAN SPIRIT

Brown travels around the globe exposing his viewers to landscapes, people, and moments. His photography is a means to connect with our living environments and to celebrate the people we often pass by without notice. Whether half way around the world or a mile from home, he believes that there is a story to be told.

He studied photography at the Art Center College of Design in Pasadena, Ca., graduating with honors. He was named one of the "30 under 30 photographers" to watch by Photo District News. Since then he has traveled across the globe, shooting commercial, travel, and lifestyle photography for editorial magazines and corporate clients. His work can be regularly found in many of the world's top publications, including AAA Living, Conde Nast, Men's Journal, Outside, Audubon, Sunset, and GEO Saison. His photography has earned him the Lowell Thomas awards for best editorial travel features four different years, and he was named the 2015 NATJA Silver Award winner for Overall Excellence - Print Publication "Wild at Heart" AAA Living.

His work is currently on display at the Jenny Green Gallery in Bend
Check out his website: browncannon3.com



In Memory of Our Friend And Club Member

Mary Alice lived in the world, not simply on it,
and savored every adventure with family and
friends, surrounded by the wild nature that
filled her with joy. (Laurakay's words)

The celebration of her life will be at 12:30 pm,
Saturday, Sept. 1st , at the Bend Senior Center

Memorial contributions are suggested to one of her
two favorite nonprofits, the Nature Conservancy of
Oregon and the Deschutes Land Trust, both out-
standing stewards of the land she loved.

Valley Camera Club Invitation

About 8 members of a camera club from the valley will be coming to photograph the Ft. Rock area on Sept. 8th/9th. They've invited our club to join them on the 8th. I am not available, so I'm asking if someone could organize this. Nothing complicated, just contact them and find out when/where to meet, then advise anyone from our club who is interested in going.

Please email me - Bev
bbmurphy@earthlink.net

MONTHLY THEMES

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

The Oregon Blue Book sponsors a cover photo contest open to all amateur photographers who are Oregon residents. The photos must be taken in Oregon.

Winning photos will be published on the front and back covers of the print version of the 2019-2020 Oregon Blue Book.

Photographers are encouraged to use the 2019-20 Oregon Blue Book theme of Oregon's local festivals and community celebrations as inspiration.

The Oregon Blue Book is the state's official almanac and fact book, published every two years since 1911. It features an almanac, maps, facts about Oregon history and elections history, information about the arts, media, cultural institutions, public schools, colleges and universities and descriptions of all levels of government in Oregon.

**Deadline to enter:
Tuesday, October 16, 2018.**

CONTACT INFORMATION
<http://bluebook.state.or.us/misc/contest/guidelines-by-email.htm>

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

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CLASSIFIDES

Nikon SB-800 Speedlight
Excellent condition
Fabric Case
\$85

Bev Murphy - bbmurphy@earthlink.net