



CLUB EVENT SCHEDULE

FEBRUARY 2016

- 1st Critique Night: Open/Theme
Theme: Retro
- 2nd Photo Talk Lunch at Cafè Sintra 11-1 PM
- 15th Program Night: Rick Schafer
- 16th Photo Talk Lunch at Cafè Sintra 11-1 PM

MARCH 2016

- 7th Critique Night: Open/Theme
Theme: Patterns
- 8th Photo Talk Lunch at Cafè Sintra 11-1 PM
- 21st Program Night:
- 22nd Photo Talk Lunch at Cafè Sintra 11-1 PM

April 2016

- 4th Critique Night: Open/Theme
Theme: Still Life
- 5th Photo Talk Lunch at Cafè Sintra 11-1 PM
- 18th Program: TBA
- 19th Photo Talk Lunch at Cafè Sintra 11-1 PM

May

- 2nd Critique Night: Open/Theme
Theme: Curves
- 3rd Photo Talk Lunch at Cafè Sintra 11-1 PM
- 16th Program: TBA
- 17th Photo Talk Lunch at Cafè Sintra 11-1 PM



“Silent River Night”
©Bill Truxel
Theme “Brrr……”

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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

January Critiquer
Wendy Caro
•
January Theme
Brrrrrr.....

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



JANUARY SUBMISSIONS

Theme:

- | | |
|--------------------|---------------------------------------|
| Robert Agli | Dashing Through the Snow |
| Brad Bailey | Ice Cold Brrrr |
| Ruth Baker | Birthday Bird |
| Jackc Barron | BURR |
| Jim Bell | Cold |
| Charlie Chaffee | Brr__isk at Benham |
| John Cioffi | I'm Hairy, I'm Icy..No Wait, I'm Both |
| James Dunn | Survival |
| William Dzuik | Winters Blanket |
| Donita Elbert | A Cloudy Shawl |
| Blanch Feekes | Icy Pond |
| Darrell Feverageon | Iceberg Duck |
| Jeannine Florance | Beyond Winter's Reach |
| Quent Gillard | One Cold Goat |
| Erin Hawthorne | Eagle Eye View |
| Joe Hudspeth | The Big Chill |
| Shellie Littau | Winter Canyon |
| Larry McFerrin | Hard Life |
| Rich Marrocco | Cold as Ice |
| Pete Martin | January_Light |
| Bev Murphy | Last Vestige of Fall |
| Judy Neill | Camp Sherman Cold |
| Joyce Norman | Going Bone Fishing |
| John O'Donnell | Frigid Prince William Sound |
| Michael Rouse | Brrr.... |
| Ginger Sanders | Epic Birthday Image |
| Dan Schafer | Underdressed |
| Sierra Schneider | Brittle Knife |
| John Stewarr | Snow..Smith Rock |
| Jim St. John | Frozen |
| Bill Truxal | Silent River Night |
| John Williams | Splash |
| MA Willson | Uninvited Christmas Guest |

Open

- | | |
|--------------|-----------------|
| Ron Alvig | Jade |
| Joel Bailie | Thoughtful |
| Joyce Norman | Hawaiian Garden |

Our Critiquer for February
Katherine Taylor



©John Cioffi

Member Images - January
Theme: Brrrrr....



©William Dziu



©John O'Donnell



©Shellie Littau



©Rich Marrocco

Member Images
January Theme: Brrrrr....



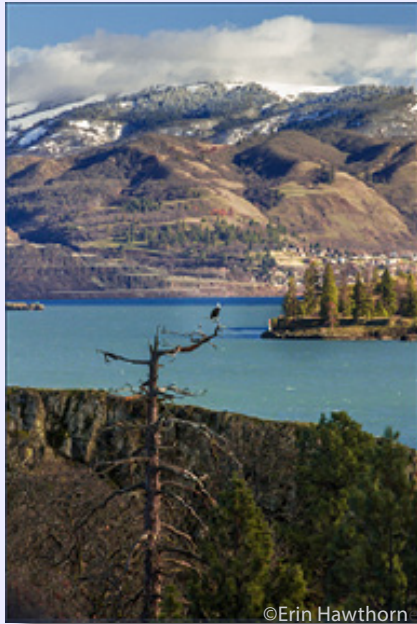
©Pete Martin



©Ruth Baker



©Jim St John



©Erin Hawthorn



©Jim Bell

Member Images
January
Theme: Brrrr....



©Robert Gillard



©Brad Bailey



©Larry McFerry



©Dan Schaffer

Member Images January
Theme: Brrrr....





©MA Willson



©Robert Agli



©Ginger Sanderss



©Michael Rouse

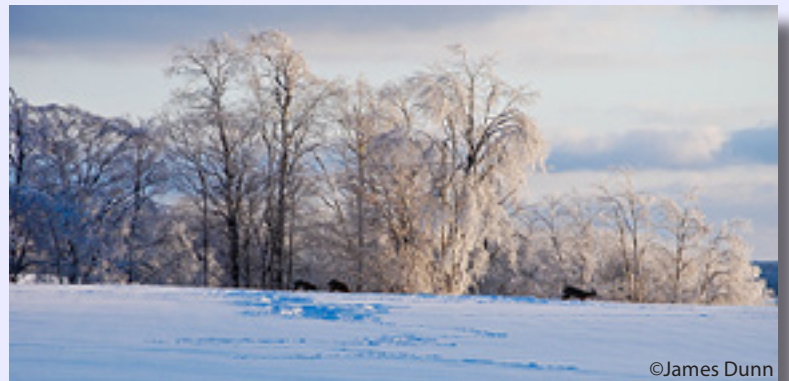
Member Images
January
Theme: Brrrr....



©Bev Murphy



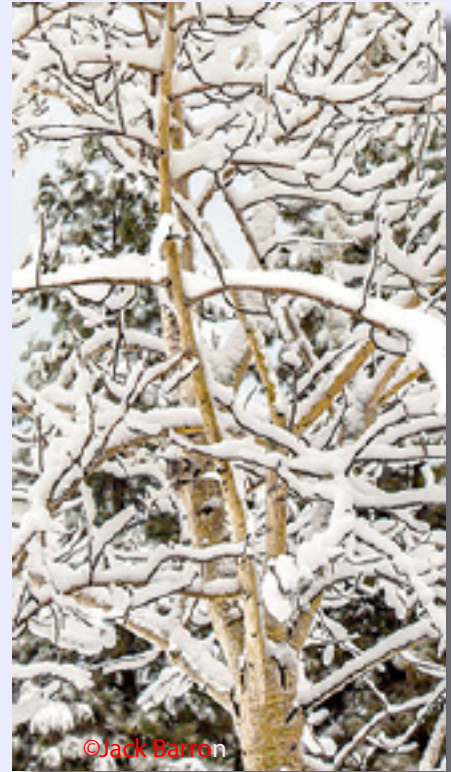
©John Williams



©James Dunn



Member Images
January
Theme: Brrrr....



Member Images
January
Open Category



PROGRAM FOR FEBRUARY 15TH

Rick Schafer

Rick Schafer's career in photography began with a twelve-year apprenticeship under renowned photographer Ray Atkeson. His work as a landscape and commercial photographer has been published internationally over the last thirty years.

Photoshop Tip

Copying A Layer from One Image To Another

by Tim Grey

Question

When I want to add an image I've edited in Photoshop as a layer in another image, I can flatten the image, select all, copy, switch to the 2nd image and then paste in place and it appears as a layer in the 2nd Photoshop file. When I try to drag and drop the first image onto the tab of the 2nd image nothing happens. Should this alternate method work? What am I missing?

Tim's Quick Answer:

You're just missing one last step. When you drag a layer to the tab of a different image that is open in Photoshop, the image represented by that tab will come to the front so you are able to see that image. However, you can't simply drop the image layer on the tab. Instead, after dragging (without dropping) to the tab so that the destination image comes to the front, you can then move the mouse over that image and then drop the layer.

More Detail:

The tabs used by default for all open documents in Photoshop can be very convenient for working with multiple images and switching between those images with ease. What many photographers don't realize is that those tabs can also be helpful for copying layers between the various open images.

The key is that when you drag a layer to a tab for a document, while that document comes to the front so you can actually see it, you still need to move your mouse into the actual image area in order to drop the layer you've dragged. You can't simply drop a layer on a tab in order to add the layer to the image represented by the tab.

For example, let's assume you have added an adjustment layer to the image represented by the first tab, and you want to add that same adjustment layer (with the same settings) to the image represented by the second tab. In the first image, point your mouse at the applicable adjustment layer thumbnail on the Layers panel. Then click and drag that thumbnail toward the tab for the second image. Hover the mouse in position over that tab until the second image comes to the front, keeping the mouse button held down the entire time. Then continue dragging into the image area or to the Layers panel, and release the mouse once the pointer is over the appropriate area.

Note that if you are copying an image layer or an adjustment layer that includes a layer mask, the alignment of the layer in the destination document can be important. In that case you can also hold the Shift key on the keyboard so that when you release the mouse the layer you're copying will be centered in the destination image.

By Permission of Tim Grey
To Become a member of Tim's e-newsletter: www.timgrey.com

ANOTHER VIEW

by

ROBERT AGLI

Selecting A Lens

MONTHLY THEMES

| | |
|------|-------------|
| Feb | Retro |
| Mar | Patterns |
| Apr | Still Life |
| May | Curves |
| June | Abstract |
| July | Portrait |
| Aug | Fantasy |
| Sept | Action |
| Oct | Black/White |
| Nov | Night Skies |
| Dec | Peaceful |

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

In correspondence with a friend over the past couple of days it became clear that buying lenses and selecting a specific lens for a specific shot are subjects that are top of mind for most photographers. I can guarantee without any reservation that any lens I suggest for any specific kind of shooting will be challenged by legions of my fellow photographers. That's because there is no one right lens.

My favorite lens and the lens I shoot 85% of my work is the Nikon 24-70mm f/2.8. It's also absolutely the wrong lens for most wildlife, although you could use it for large carnivores if you have a death wish. But I'm a generalist not a specialist when it comes to photography so I have a lens collection that pretty well covers me for most occasions. Yes, my close friends will laugh hysterically at that statement. I have accumulated a healthy arsenal. I do, however, try to live by the credo that what I own must solve a specific photographic problem or I should not buy it. My wife is convinced that I live by another credo and that is he who dies with the best toys wins. That's not altogether true but great gear does provide a certain degree of confidence when shooting. I have no illusions that great gear will provide great photographs it's still up to the photographer but it sure makes things easier...

I do try to avoid redundancy but that can be tricky. There are times that many lenses can accomplish the same task. Sometimes it is just a matter of perspective and sometimes it is a restriction in distance. The subject is too close or too far. For instance, you can shoot a portrait with anything from 50mm focal length to 400mm. That's where the fun begins selecting the lens that gives you the look you want. There is no one right way and there is no one right look that is up to you to decide.

Let's all admit it. Buying and selling gear is fun. Getting a new lens is exciting but you can avoid buyer's remorse by following a few tips.

1. Just because a friend raves about a lens doesn't mean that lens is right for you.
2. My favorite tip – if a lens doesn't solve a specific problem you are buying a toy. Toys are great if you can afford them. Know the difference between toys and problem solvers.
3. Before purchasing consider renting from one of the many online rental agencies. A few days with a lens can reveal a lot. Nikon loaned me a 600mm lens for several weeks. It's a terrific lens but not what I needed.
4. Consider buying used from friends or reliable sources. Lots of us are buying and selling at great prices. (I would love to buy from me).
5. Learn to use what you have to the fullest extent of its capabilities. You may find through more frequent use it wasn't the lens that was the problem. It was the photographer behind the lens.

LIGHTROOM ILLUMINATED

Presented By
Robert Agli and Ralph Delamarter

Full Length Lightroom Class
Six Consecutive Wednesday and Thursday Evenings
First Three Weeks of March
Must Have Lightroom Installed on a PC Laptop or iMac
Contact Robert for additional information or to register
Robertagli@bendcable.com
541/382-1705

SOME COCC PHOTOGRAPHY/ PHOTOSHOP COURSES

<http://www.cocc.edu/continuinged/>
(541) 383-7270.

Basic Photography

Ralph Delamarter: BEC 154 (18346)
Feb 16 & 18: 9 am to noon;

Intermediate Photography

Robert Agli: Bend PIO 114 (18315)
1/30; 9am-1pm
2/6; 8am-1pm

**Ralph Delamarter: Chandler Lab 301
(18345)**

3/1 & 3/3 - 8 am to noon

Advanced Photography

Robert Agli: Bend PIO 114 (18314)
2/27; 9am-1pm
3/5; 8am-1pm

Intermediate Photoshop Elements

Ralph Delamarter: Chandler Lab 207
2/22; 6-9pm
2/24; 6-9 pm

Ric Ergenbright

has a new exhibit
at Cafe Sintra

Check It Out and Join
CCC Members for Lunch Every
Tuesday Following a CCC Meeting

ROCKY MOUNTAIN SCHOOL OF PHOTOGRAPHY PORTLAND, OR

April 16 - 17, 2016

World Trade Conference Center

Over the course of the weekend, there will be six sessions.

Topics will include Camera Techniques and Exposure, Composition, creating a Lightroom Workflow, Understanding Light, and a session covering People or Landscape genres.

Class content is suitable for beginner through intermediate amateur photographers shooting with digital cameras.

Visit <https://www.rmsp.com/weekends/2016-portland-oregon/> for a schedule of classes and course descriptions.

Use the code CC1216 when registering to receive the group pricing of \$179 per person for both days, \$129 for one day.

PLAN AHEAD

Be Thinking About A Subject Know How Your Camera Needs to be Set

We are planning to present a member video or time-lapse evening for our August Program. In addition, our Program Co-ordinators are hoping to have a specialist on video and time-lapse photography present a program prior to our August member program.

Stay tuned!!

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CLASSIFIEDS

Nikon D3 Camera Body - all cables, extra battery, RRS "L" bracket, excellent condition, extra books \$1500

Nikon D800e Camera Body - all cables, etc., like new \$1500

Contact Bev Murphy
bbmurphy@earthlink.net
541/330-2391