IN FOCUS

CLUB EVENT SCHEDULE

June
3rd	Critique Night: Theme/Open Theme - Mood
4th	Photo Talk Lunch at Cafè Sintra 11am
7th	First Friday Art Walk
17th	Program Night - Abbott Schindler
18th	Photo Talk Lunch at Cafè Sintra 11am

July
1St	Critique Night: Theme/Open Theme - Weather
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

August
2nd	First Friday Art Walk
5th	Critique Night: Theme/Open Theme - Rough or Smooth
6th	Photo Talk Lunch at Cafè Sintra 11am
19th	Program Night - Jennifer James
20th	Photo Talk Lunch at Cafè Sintra 11am

September
1st	**NO MEETING**
2nd	Photo Talk Lunch at Cafè Sintra 11am
5th	First Friday Art Walk
15th	Critique Night: Theme/Open Theme - Window

"Blue Light"
©Chris Ferguson
Theme: Blue

INSIDE THIS ISSUE

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

**May Critiquer
Joe Kline**

Theme - Blue

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

Blanche Feekes
Chris Ferguson
David Frost
Joyce Norman
Ginger Sanders
Dan Schafer

John Stewart was added to April Choices

CRITIC'S CHOICES

MAY SUBMISSIONS

Theme:

Robert Agli	Bluebird not on my Shoulder
John Aylward	Metolius River in Fall
Wendy Caro	I'd Rather Be Blue
James Dunn	The Endicott Arm Blues
Donita Elbert	Bolts of Blue
Ric Ergenbright	Eyes in the Dark
Blanche Feekes	Snapchat Generation
Jeannine Florance	Mountain Bluebird Looks for Bugs
David Frost	Birds Eye View
Michael Gail	Rusted Blue
Mike Gallagher	Clear Blue
Quent Gillard	Reichstag
Joe Hudspeth	Blue Moon
Larry Hudspeth	Blue White Sand driB dnaS etih
Hugh Janssen	Blue Skies
Shellie Littau	By the Moonlight
Rich Marrocco	Blue Vase
Pete Martin	Winter Light
Bev Murphy	Get those Blue Jeans
Joyce Norman	Hang Ten
Michael Rouse	So Majestic
Brian Russell	For Millie
Ginger Sanders	My Blue Heaven
Ken Sandine	Tug Boat
Jack Schade	Remembering Elvis
Dan Schafer	Mountain Blue
Cami Staskal	Simple Beauty
John Stewart	Planets Unknown
Jeff Tilley	Hot Spring
Ed Wakefield	Wizard in Blue

OPEN:

Jana Zvibleman	Bend

Our Critiquer for June

Teafly Peterson

JUNE MESSAGE FROM THE PRESIDENT

For the past couple of years, I've been "focused" on my post-processing techniques. Adding light and depth has become a priority. But last week I watched a video by Ben Willmore, one of the premier Photoshop educators in the world. The video was called "Learning to See". And it motivated me to go back to what inspired me about photography in the first place.

My beloved Tom Brady, one of the greatest players in the NFL, will regularly go back to his coach to work on his fundamentals. Musicians go to master classes. They play or sing basic scales to warm up. Photographers must employ the same discipline to improve their skills. I've forgotten so much that I've learned. It makes sense to periodically find resources that stimulate our temporal lobe neurons and to remind us of the architecture of a great photograph.

Ansel Adams stated: "You don't take a photograph, you make it." In other words, a good photograph is not just dependent on the click of a shutter. It's a series of choices in the camera as well as in the editing room. But we need to learn to see the environment to assess what choices we need to make.

60-80% of the activity in the brain is sent deciphering visual input. And we can process that visual information in milliseconds. Evaluating all the variables around your subject should take a lot longer than that. But we can narrow those variables so we don't overanalyze and go into photo-paralysis.

We know that we can control the amount of information that enters our cameras. Shutter speed, aperture and ISO can be manipulated to bring out or hide details we might otherwise ignore. But to assess how to decide what controls to use, in any environment, we need to start seeing our subject as a whole, as well as all the aspects that make it a compelling subject, and if we ignore one, it may affect the outcome.

So when we come upon a subject, in the field, or in the studio, there are some basic visual cues that will affect the result.

First and foremost is light. We can look at light as a subject or an essential component of the final image. Is the subject backlit, frontlit, or lit from the side? When we look at the second component, color, we know light affects color, which is why sunset and sunrise locations are so popular. Color can not only enhance an image. It can become the key element of an image.

Other visual inspirations could be seen in shapes, patterns, repetitions, shadows, and reflections.

Once we've established all the visual cues, we can use our photographic knowledge to affect the result. What lens and focal length we should use. Do we use a slower shutter speed to blur motion. Do we position the camera low or high in relation to the subject. Do we change position to get a better angle on the subject. Do we stay still or do we follow the subject.

With my short attention span, I often get sidetracked when I'm evaluating a scene. Thank goodness I have these little voices in my head that bring me back to what drew me to the scene in the first place. And these little voices remind me of the knowledge that I've accumulated over the past 40 years. But, before a shoot, it's always nice to go back to the basics.

Happy shooting,
Wendy

©Ginger Sanders

©Jack Schade

May Theme Images
Blue

©Ken Sandine

©Brian Russell

©Hugh Janssen

©Shellie Littau

May Theme Images
Blue

Critics Choice

©Blanche Feekes

©Larry Hudspeth

©John Stewart

©Wendy Caro

©Pete Martin

©Jeanne Florence

©Joe Hudspeth

©Bev Murphy

May Theme Images
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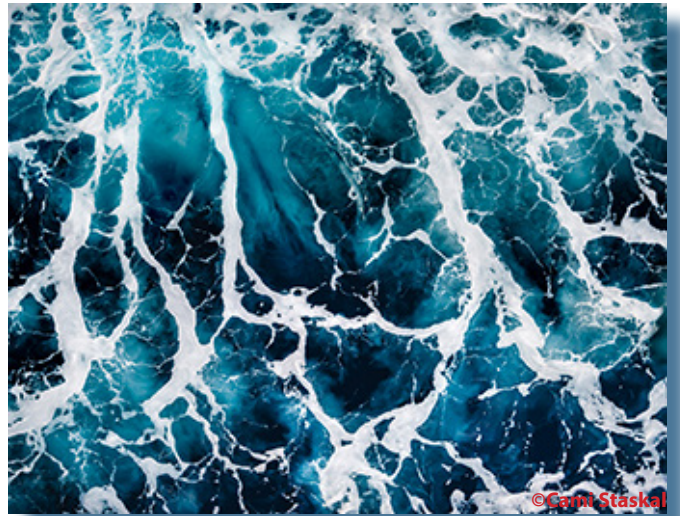
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May Open Image

NEW LOCATION
FOR SUMMER CAMERA CLUB MEETINGS STARTS JUNE 3

The Bend Senior Center (aka Larkspur Community Center) **will close for 14 weeks this summer** due to construction. As a result, Cascade Camera Club **will meet at Central Oregon Community College** during the months of June through August. The June 3rd meeting is at Hitchcock auditorium, located inside Pioneer Hall. All other summer meetings are scheduled for Science Center room 190. Please see maps on pages 12 & 13 of this newsletter for more information. We anticipate returning to the Bend Senior Center/Larkspur Community Center for our September 16th meeting.

Meeting time: Doors open at 6:30pm. Meeting from 7:00pm-9:00pm
Parking: The provided maps (Pg 12-13) show the closest parking lots.
Permits are NOT required after 5pm

Date	COCC location
June 3rd	Hitchcock Auditorium located inside Pioneer Hall
June 17th	Science Center, room 190
July 1st	Science Center, room 190
July 15th	Science Center, room 190
August 5th	Science Center, room 190
August 19th	Science Center, room 190

Central Oregon Community College

2600 NW College Way
Bend, Oregon 97701
cocc.edu
541.383.7700

MAP TO HIITCHCOCK AUDITORIUM INSIDE PIONEER BUILDING

MAP TO SCIENCE BUILDING ROOM 190
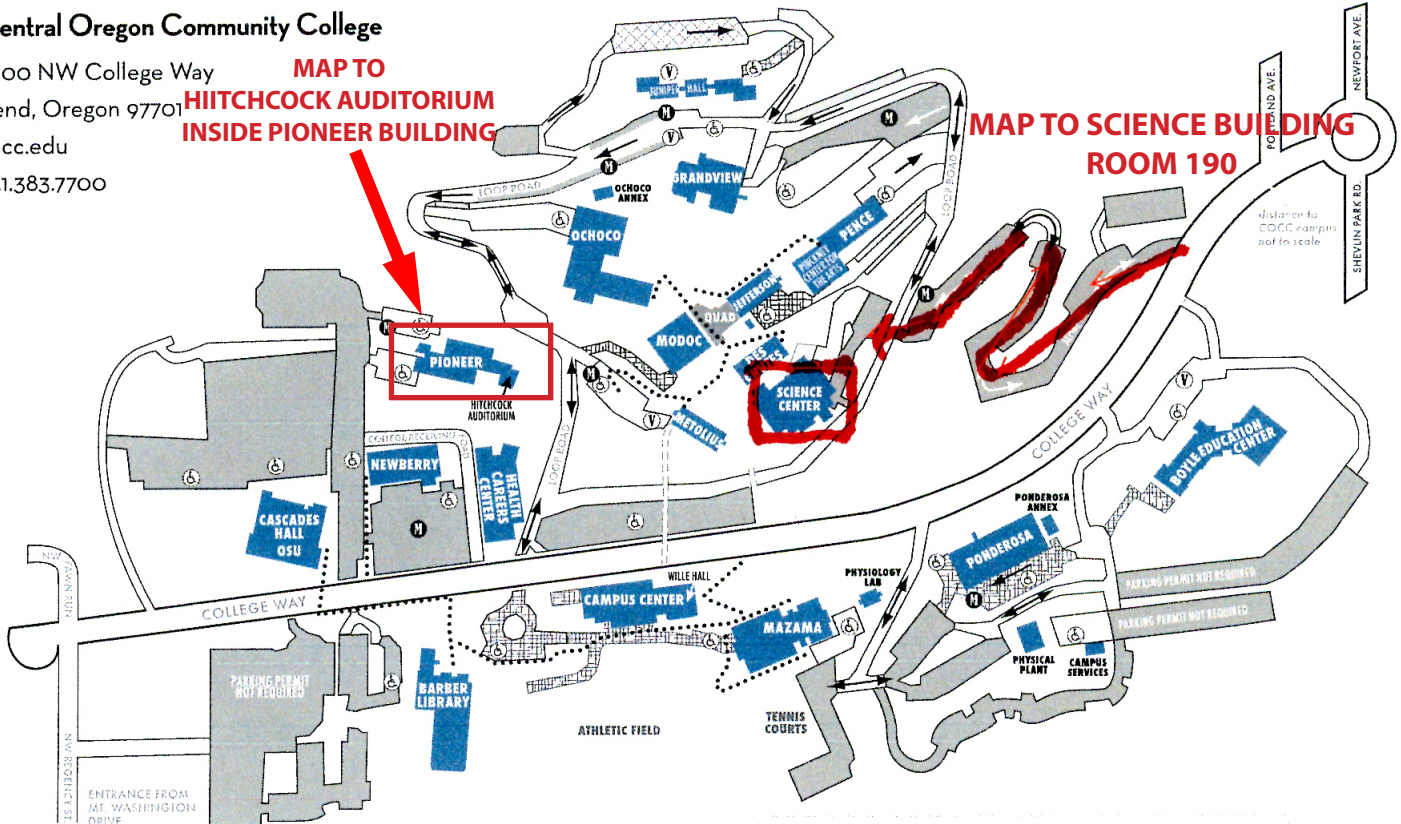
JUNE 17ᴴ PROGRAM
Features Abbott Schindler

After watching bald eaglets at Smith Rock State Park for several years, Abbott wanted to observe and photograph golden eaglets.

Supporting a Golden eagle study, Abbott has observed a Golden eagle nest since 2017. In 2018 he watched an eaglet from shortly after it hatched until it fledged. The uniqueness of this 3-month experience included observing in a peaceful natural habitat from a distance which these birds are normally observed. There were challenges and surprises as well as the opportunity to observe parent-eaglet interactions. During the program we'll have a quick look at bald eagle development and then watch the eaglet's physical and behavioral development and interactions with its parents, followed by plenty of time for Q&A. Bird photography is one of Abbott's many areas of photography and interest in the natural world. Over the last decade he's worked to get "close and personal" to birds, often photographing them from as close as 3-4 feet (he was farther from the eagles!).

CASCADE CAMERA CLUB - PHOTO GROUP, MEETUP

We have created the Cascade Camera Club - Photo Group, Meetup. The Cascade Camera Club Board has decided to try a new option to make it easier for users to get comments on photos, and provide an opportunity to have more 'photo activities' besides the ongoing twice monthly meetings. The Cascade Camera Club - Photo Group Meetup can be accessed by going to this link. https://www.meetup.com/Cascade-Camera-Club-Photo-Group/

TEXTURE - NEW SLIDER IN ADOBE CAMERA RAW AND LIGHTROOM

I was reading Tim Grey's eNewsletter (contact@timgrey.com) last week about the new slider Adobe has added to Lightroom and Adobe Camera RAW - Texture. He simplified it to get the concept across and I thought I'd pass it along.

Inside ACR and Lightroom, there are actually 4 sliders which enhance detail: (Texture, Clarity and DeHaze are grouped together on the basic panel tab, Sharpening is on another tab.)

Sharpen
Texture
Clarity   ▶   The difference between them is
DeHaze   the amount of pixels enhanced

Sharpening effects the smallest number of pixels, then you can move through Texture and Clarity to DeHze whose effect is much more global.   You'll need to experiment to find when to use each slider.

Colin Smith (PhotoshopCAFE.com) another Adobe instructor I watch on YouTube talked about being able to use the Texture slider to smooth skin (just a touch) by moving it to the left instead of to the right which you would do to enhance detail.   Have fun experimenting!!

ANOTHER VIEW by ROBERT AGLI

Shhhhhhh

MORE LITTLE SECRETS AND CONFESSIONS
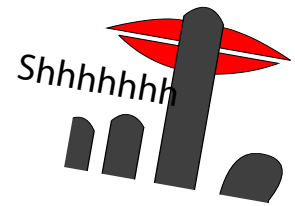
It's easy to fall into a mental rut. A Ford Tri Motor aircraft recently visited Bend and annoyingly flew over my home every 20 minutes. Rather than whine for the duration of its 4 day visit I turned it into a photo op and went to the airport for some shooting. I'm not, by any means, an aircraft aficionado but I do have an appreciation for all things designed well, even flying antiques. As a photo capture the Tri Motor is an interesting challenge. It's a very large, multifaceted flying reflector. It's virtually impossible to capture an image without blowing out some highlights. The fact that I was shooting in RAW format and had that wonderful Highlight slider in Lightroom saved my images. Had I been shooting in Jpeg my images would be no more than overexposed snapshots. RAW format is amazing for salvaging those times that you know you can't possibly capture what you want without some compromise in dynamic range.

I'm a still image photographer who occasionally dabbles in video and it wasn't until I was driving home that I realized I had been holding one of the best video cameras in today's Nikon lineup and never shot a single frame of video, duh! That's what I mean about a mental rut…

I have also learned one of those little secrets not advertised about mirrorless cameras. The sensor no longer had that nice tunnel to protect it from the environment. It is much more exposed and can get positively filthy with lens changing. The upside is it is also easier to clean.

That brings me to the next little secret. Most of the sensor loupes on the market are designed for DSLR cameras and won't focus on the much shallower mirrorless sensors which means you must physically maneuver the loupe away from the camera to focus on the sensor, that's hardly ideal. I just ordered a loupe specifically designed for mirrorless cameras. It was surprisingly cheap, about $20, we shall see if it does the job. Most of the good loupes are in the $80 range so I'm keeping my fingers crossed…

On a more positive note, mirrorless cameras offer an image area option. This is a weird term for allowing you to set FX (full frame in Nikon parlance), DX (commonly known as half frame), 5:4 ratio, 1:1 ratio and 16:9 ratio and view the actual affect in camera when shooting. This is essentially magic in camera cropping in the case of the DX mode which is for half frame (AP-C) sensors. My thinking has always been why do I want to give away pixels and the resulting resolution? Now that I have a camera with 47 megapixels of resolution it's not a big deal and , consider how many times you have been shooting some little critter and as soon as you get your images in your editing program you crop them. The mirrorless camera can crop for you and the really big bonus is what you see in your viewfinder is a full view of your crop and not some shaded out dinky little picture typically found when using a DSLR crop. What you see is what you get! This concept goes directly to my mantra – get it right in the camera. Anything I don't have to do on a computer is a huge plus to me. Now the real trick is remembering to reset my camera to full frame FX mode.

In a recent comic strip one of the characters asked that if the definition of insanity is doing the same thing over and over again and expecting different results, what does that make practice? That got me thinking. If I am photographing the same subject matter over and over again using the same settings and same position and expecting different results what does that make me? There are times with portrait and wildlife photography where remaining in the same location makes sense IF the subject is moving around. If there is little or no movement and you are not looking for a different perspective than you might not be insane but the word dumb comes to mind.

Practice should be about experimenting so you can develop confidence when the shooting becomes more important. I play a lot with the camera as do many of my friends. Our modern cameras are amazingly complicated and while you may not need all of the features available it will certainly make you a more confident shooter.

NEW! Simple Portrait Photography Class at COCC
Instructor: Robert Agli

Join professional photographer Robert Agli as he teaches you how to navigate the world of portrait photography. Learn simple tools and lighting techniques to capture beautiful portraits both indoors and out.

Students will be required to have a certain level of experience with photography; this is not a beginner level course.

Wednesdays, June 19 & June 26: 6:00 to 8:00 pm
Saturday, June 22: 9:00 am to 1:00 pm
$249
Register Online or call 541.383.7270

National Park Photography Workshops

Learn to capture stunning sunrises, sunsets, the Milky Way and wildlife in our nation's most beautiful national parks while learning from Tamron's instructors and testing out their lenses.

4-Day/3-Night Workshops

Utah Parks - June 4-7
Olympic - July 16-19
Glacier - July 30 - Aug 2
Grand Teton - Aug. 27-30

Night Skies Workshops
Rocky Mountain - July 1-2
Yellowstone - Aug. 31 - Sept. 1
Saguaro - Oct. 27-28

Use code EXPERT for 10% off
See more listings and register now at:
nationalparktripsmedia.com/workshops

MONTHLY THEMES

Jun   Mood
Jul   Weather
Aug   Rough or Smooth
Sep   Window
Oct   Fall Color
Nov   Precious Earth
Dec   Hope

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

PHOTOSHOP WORLD

Las Vegas, NV
August 21st - 23rd, 2019

Wendy Caro - President

Dan Schafer - Vice President

Shellie Littau - Secretary

Cami Staskal - Treasurer

**John Williams
Member-at-Large**

**Robert Agli - Program
Co-Chairman**

CASCADE CAMERA CLUB
2019 OFFICERS

CONTACT INFO:
info@cascadecameraclub.org

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