



## CLUB EVENT SCHEDULE

### AUGUST

- 3rd Critique: Open/Theme  
Theme: Wild Flowers
- 4th Photo Talk Lunch at Cafè Sintra 11-1 PM
- 17th Program Night: A Game of Drones
- 18th Photo Talk Lunch at Cafè Sintra 11-1 PM

### SEPTEMBER

- 7th **NO MEETING (LABOR DAY)**
- 8th Photo Talk Lunch at Cafè Sintra 11-1 PM
- 21st Critique Night: Open/Theme  
Theme: Black and White
- 22nd Photo Talk Lunch at Cafè Sintra 11-1 PM

### OCTOBER

- 5th Critique Night: Open/Theme  
Theme: Hot Stuff
- 6th Photo Talk Lunch at Cafè Sintra 11-1 PM
- 19th Program Night: Matting and Framing
- 20th Photo Talk Lunch at Cafè Sintra 11-1 PM

### NOVEMBER

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



*“Oops”*  
 ©Bev Muephy  
 Theme *“Photo Journalism”*

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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](mailto:info@cascadecameraclub.org)  
Website: [cascadecameraclub.org](http://cascadecameraclub.org)

**July Critiquer**  
**Robert Agli**  
•  
**July Theme**  
**Photo Journalism**

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



**Check out back page.**  
**Robert lists his rational for his top picks**

## JULY DIGITAL SUBMISSIONS

### Theme:

Joel Bailie	Student March
Jim Bell	Old Cars and Good Wine
Bill Brandt	Flying Bull Photogrounalism
Wendy Caro	Day In the Tragic Life of a Calf
Ralph Delamarter	Preparing for Summer on the Lake
Donita Elbert	Honoring Sacrifice
Blanche Feekes	Water Fight
Darrell Fevegeon	Do It In One Take
Michael Gail	Rodeo
Quent Gillard	Peking Acrobats Come to Bend
John Hart	Bad Hair Day: Hood River
Joe Hudspeth	The Challenge
Rich Marrocco	Poverty
Pete Martin	Waiting for Train
Bev Murphy	Oops
Judy Neill	Get Off My Back
Marty Rose	Clam Diggers at Dawn
Michael Rouse	Trade
Ginger Sanders	The Champs
Jack Schade	Night Bailing
Jim St. John	Uncle Sam
Don Trask	What Is a Submarine Daddy
MA Willson	Day's End

### Open

Ruth Baker	My Pal
Mark Darnell	Owyhee Revelation
John O'Donnell	God's Country: Priest Lake N. Idaho

**Our Critiquer for August**  
**Abbot Schindler**



©Michael Gail



©Jack Schade



©Pete Martin



©Joe Hudspeth



©Ginger Sanders

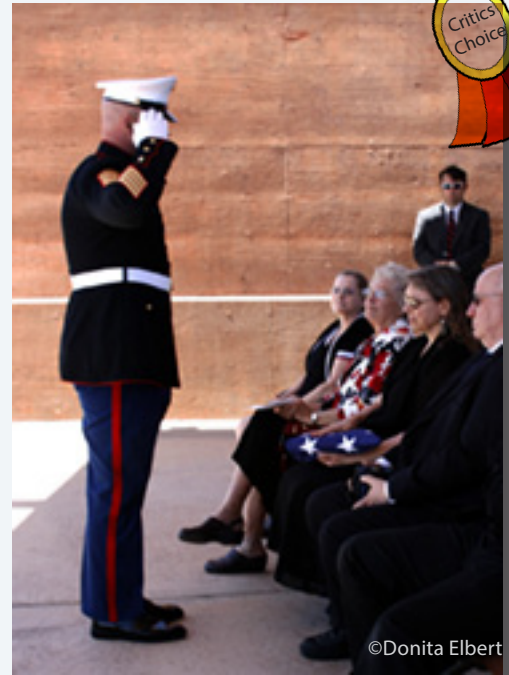
Member Images  
July Theme: Photo Journalism



©Judy Neill



Darrell Feverdeon



Member Images  
July Theme: Photo Journalism





Member Images  
July Theme: Photo Journalism



Member Images  
July Theme: Photo Journalism



Member Images  
July Open Category



## PROGRAM NIGHT AUGUST 17TH

### "THE GAME OF DRONES" BY ROBERT AGLI

A LIVE OUTDOOR DEMONSTRATION OF A PROFESSIONAL QUADCOPTER (WEATHER PERMITTING) AND A PRESENTATION ON THE BASICS OF UNMANNED AERIAL VEHICLES AND AERIAL PHOTOGRAPHY.



### Freeform Pen Tool vs. Magnetic Lasso Tool in Photoshop

#### Question

What are your thoughts concerning the use of the Freeform Pen Tool (with the Magnetic option) vs. the Magnetic Lasso Tool [in Photoshop]?

#### Tim's Quick Answer:

In theory I prefer the additional flexibility provided by the Pen tools in Photoshop, but in actual practice I generally find the Lasso and Magnetic Lasso tools are all I really need in the context of photographic images.

#### More Detail:

In essence, there are two sets of features to consider here. One is the magnetic feature, and the other is the method of drawing shapes.

In terms of the magnetic feature, I consider the two tool options to be equal to each other. In other words, you can expect the same basic results with the Magnetic Lasso tool compared to the Freeform Pen tool with the Magnetic option enabled.

Therefore, the key difference for our purposes relates to how you actually create a shape with these tools. The Lasso tools allow you to "manually" draw any shape you'd like, while the Pen tools allow you to define shapes based on vector paths. In other words, with one of the Pen tools you can create a shape based on anchor points, defining (or refining) lines and curves between those anchor points.

So, with either the Magnetic Lasso tool or the Freeform Pen tool you can define a shape based on contrast edges within a

photo. In other words, you can create a shape that follows an object within the photo in a relatively automated way.

The key difference is that when you're finished defining a shape with the Freeform Pen tool, you have a set of anchor points that can be refined just as you might change shapes when creating a path using the other variations on the Pen tool. That provides a degree of additional flexibility, to be sure.

However, I find that for most photographic images a vector shape doesn't provide a tremendous advantage. The shapes I need to define within a photographic image are generally a bit more complicated than can be easily defined with vectors, and thus I need to use a raster-based shape.

So, again, the Freeform Pen tool provides an advantage over the Magnetic Lasso tool, but that advantage is something I find I generally am not able to really take advantage of in the context of a photographic image.

By Permission of Tim Grey

To become a member of Tim's e-newsletter: [www.timgrey.com/ddq/](http://www.timgrey.com/ddq/)

# ANOTHER VIEW by ROBERT AGLI

## THE ONE SHOT WONDER VS. THE MULTI-BLASTER

Those of us who grew up in the age of film seem to have a particular aversion to “wasting frames”. Film and processing were costly and every frame you shot was a precious jewel. It’s tough to give up that mind set. My epiphany came at the French Open. I sat in the press box

listening to motor drives buzzing at high speed and looking at bulk film holders. I was horrified at what seemed to be an incredible waste of film. I was trying to capture a very specific moment as Martina Hingis struck the ball. I quickly realized that the moment in time I saw could not be sent to my shutter finger quickly enough. Now I realized what the deal was with those bulk film holders! The assignment was get the shot and the amount of film expended was of little concern to these magazine and newspaper guys. That’s when I put my camera on high speed and burned through every roll of film I had in about 20 minutes but I got the shot I wanted.

Now that we are all deeply entrenched in the digital world the controversy is still going. Should you carefully craft your shot or take multiple shots? In my opinion the correct answer is yes and by that I mean you should carefully craft your shot and take multiple shots given the luxury of time.

The argument now is that multiple shots will fill your hard drives faster. Hard drives are cheap so who cares? For the real cheapskate you can always delete the majority of images once you have reviewed them.

That’s a lot of work so I typically only remove the obvious duds like black frames, out of focus, etc.

I’m having a hard time remembering when I last took only a single image. It would have been some subject that only gave me a fleeting glimpse and caught me by surprise.

A bit of clarification is in order. There is multi-frame and there is high-speed frame rate. I do both and how and when I use these tools can be answered by the greatest two words in photography, “that depends”. Usually if a subject is moving I’m on high frame rate and for everything else it is multiple frames.

Anytime you are photographing you should be taking a variety of shots of a subject. Multiple frames does not mean standing in the same place and shooting the exact same thing multiple times without any change on the part of the subject matter. That’s just plain stupid. You should be trying different camera settings, different lenses and different points of view whenever you have those options.

Be aware that your LCD monitor is not a good editing tool. Everything looks good that small. The zoom feature helps but you really won’t know what you have until you get it on a big screen. The days of single shot photography are over except for a few die hards with their 4X5 cameras. I readily admit that I feel a twinge of guilt when I am blasting away but when the images come up on the big screen that little voice disappears.

### MONTHLY THEMES

<b>Aug</b>	<b>Wild Flowers</b>
<b>Sept</b>	<b>Black &amp; White</b>
<b>Oct</b>	<b>Hot Stuff</b>
<b>Nov</b>	<b>Edge of Day</b>
<b>Dec.</b>	<b>Tranquil</b>

Be sure your image is submitted by 11:59pm on the Wednesday prior to the Monday critique

Videos for uploading digital images can be found on our website



ROBERT'S FIVE TOP PICKS:  
Rich Marocco, Donita Elbert, Joel Bailie,  
Ginger Sanders and Bev Murphy

Here is his rationale.

There were many excellent images that captured the spirit of photojournalism and would easily qualify for publication. The images I selected captured a specific and timely moment and most importantly had a high degree of emotional impact that could be readily identified by viewers in mass media.

## SOME COCC PHOTOGRAPHY/PHOTOSHOP COURSES

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

### PHOTOSHOP ELEMENTS 12 BEGINNING

Organize, edit and enhance your photos, and show off your creativity. Learn the picture formats, proper printing techniques and discover more ways to save your photos. Prerequisite: Working knowledge of Windows. Other classes that complement this one are Basic Photography and Intermediate Photography.

Instructor: Ralph Delamarter

Tues. & Thurs. Aug 11 & 13  
6:00pm - 9:00pm  
#36239

### INTERMEDIATE PHOTOGRAPHY

Enhance the impact of your images by understanding the elements of composition. Take your camera off auto to discover how controlling exposure, motion, depth of field and focus will get you the shot you truly want. This class is intended for photographers using cameras with adjustable shutter, aperture and other advanced controls. You will especially benefit if your camera uses interchangeable or auxiliary lenses. Bring your camera and manual. Art, Arts, Enrichment, Photo, Photography

Robert Agli - Intermediate Photography  
Aug 1st 9-1pm  
Aug 8th 8-1pm  
#36241

## FOR SALE

### CANON 7D CAMERA BODIES(2)

#### EACH INCLUDES:

BODY CAP  
USB CABLE  
CAMERA STRAP  
BATTERY  
BATTERY CHARGER

1. SN#.....4334.  
SHUTTER COUNT=29,063  
KIRK MOUNTING PLATE  
DAVID BUSCH'S CANON EOS 7D MAUAL  
PRICE \$625

2. SN#.....0027.  
SHUTTER COUNT= 11,148  
KIRK L MOUNTING PLATE  
PRICE \$675

Contact:  
DAVID DRAKE  
541. 504.3141(H)  
530.748.9531(C)

## Oregon Coast Workshop

Explore part of the Oregon Coast with Robert Agli and Brent McGregor. Visit at least 7 incredible photographic locations, some of which are virtually unknown. Workshop includes an evening seminar 9/9, coast trip 9/11-13 and an evening critique on 9/17. For all the details ]contact Robert Agli  
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