



## CLUB EVENT SCHEDULE

### 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

### DECEMBER

- 7th Critique Night: Open/Theme  
Theme: Tranquility
- 8th Photo Talk Lunch at Cafè Sintra 11-1 PM
- 21st Annual Holiday Dinner
- 22nd Photo Talk Lunch at Cafè Sintra 11-1 PM



*"CascadeRush"*  
 ©Dan Schafer  
 Theme "Wildflowers"

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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)

**August Critiquer**  
**Abbott Schindler**  
•  
**August Theme**  
**Wildflowers**

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



Jim Bell  
Shellie Littau  
Rich Marrocco  
Ginger Sanders  
Dan Schafer

**CRITIC'S CHOICES**

**Check out back page.**  
**Abbott gives additional information**  
**about his picks**

## AUGUST DIGITAL SUBMISSIONS

### Theme:

|                  |                                 |
|------------------|---------------------------------|
| Ruth Baker       | Cascade Lily                    |
| Jim Bell         | Nasty Wildflowers               |
| Mark Darnell     | Iron Mountain Lily              |
| Ralph Delamarter | Pink                            |
| Donita Elbert    | Wild Flowers                    |
| Blanche Feekes   | Rainier Wildflowers             |
| Michael Gail     | Ox Eyes                         |
| Quent Gillard    | Peking Acrobats Come to Bend    |
| John Hart        | Tiger Lily Iron Mountain        |
| Erin Hawthorne   | Bear Grass Bouquet              |
| Joe Hudspeth     | Mount Rainier Wildflowers       |
| Rich Marrocco    | Gorge-eous                      |
| Pete Martin      | Capitate Lousewort              |
| Joyce Norman     | Lupine Over Flow                |
| John O'Donnell   | No One Said It Had to be Pretty |
| Eileen Riley     | Western Princes Pine            |
| Michael Rouse    | Frenzied                        |
| Ginger Sanders   | Vintage Desert Wildflower       |
| Jack Schade      | Backyard Weed                   |
| Dan Schafer      | Cascade Rush                    |
| Emil Teague      | Ocean Spray                     |
| MA Willson       | Marsh Marigold                  |

### Open

|                    |                       |
|--------------------|-----------------------|
| Darrell Feverageon | Feathered Elegance    |
| Avery Frazier      | McKana Hybrid         |
| Quent Gillard      | Morphing Impersonator |
| Shellie Littau     | Echinacea and Syphrid |
| John Williams      | On the Hunt           |

**Our Critiquers for September**  
**Blanche Feekes**  
**Mike Rouse**  
**John Williams**



Member Images  
August  
Theme:  
Wildflowers



Member Images  
August Theme: Wildflowers





©Jim Bell



©Rich Marrocco

Member  
Images  
August  
Theme:  
Wildflowers



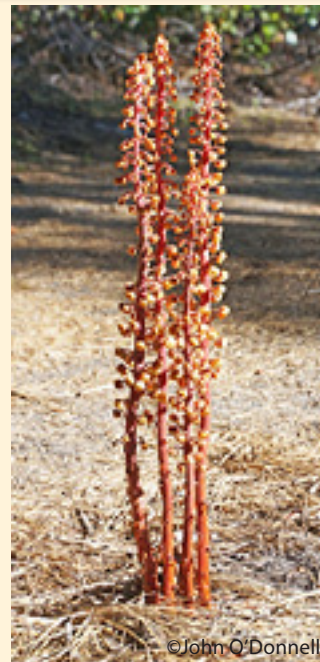
©Michael Rouse



©John Hart

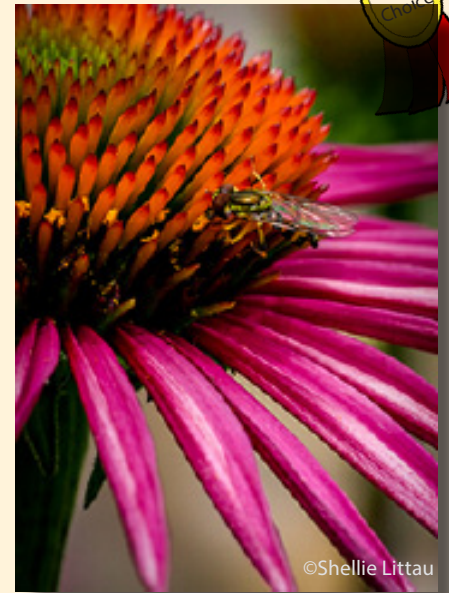


©Eileen Riley



©John O'Donnell

Member Images  
August  
Theme: Wildflowers



Member Images  
August - Open Category



## RESULTS OF RECENT CLASS ON "HOW TO CRITIQUE PHOTOS"

The Board of the Cascade Camera Club decided to hold a class on how to critique photos based on the longstanding tradition of members sharing their expertise with other members in order to elevate the overall capability of everyone. The Board also realized it is getting harder to obtain people from outside the Club to do critiquing, as we have had to approach many of the same people time and again, and having a larger pool within the Club would be beneficial.

Fortunately Bev Murphy and Robert Agli agreed to conduct the class and nine members were able to gain from their considerable and extensive expertise. The attendees all agreed that the class would not only make them better photographers, but would also let them "payback" into the Club. The class ran all day Saturday, August 22.

It started by covering the theory and essentials of critiquing using appropriate references, and then progressed to group critiquing and ending with individuals evaluating photos on their own and having the class provide feedback to them on how well they performed. There was a continuous buzz of excitement and everyone felt the class had been extremely informative.

Not knowing how successful the turnout would be the Board held the September meeting open for the "graduates" to critique the submissions, with October to be available if needed. As a result of the turnout and the highly participative interaction of the class it was decided to also include November, so three person teams from the Club will be critiquing each of those months, under the tutelage of Bev and Robert.

The teams ask for your full support by submitting your photos and even encourages submitting "problem" photos that you may want advice on how to improve it.

## LAYER MASKING TRICK IN PHOTOSHOP by TIM GRAY

**QUESTION:** I was at your presentation at Photoshop World yesterday, and was hoping you could help me with a detail I missed in my notes. You were working on a photo of a monkey, creating a layer mask for just the monkey. You showed how painting with a normal brush would damage the fur, but I missed the "trick" for how to change the brush to help protect the fur while you were painting. Could you remind me?

### TIM'S QUICK ANSWER:

The "trick" I demonstrated involved the use of the Overlay blend mode when painting with black or white on a layer mask. This allows you to gradually build up a lightening or darkening, helping to reduce the risk of painting completely over fine details.

### More Detail:

The example in this case involved the creation of a selection for a furry animal (a macaque in this case). Because the fur is a bit translucent, it can be difficult to create a good selection. In this type of situation, I'll often simply create an initial layer mask based on the initial selection. Viewing that layer mask directly (by holding the Alt key on Windows or the Option key on Macintosh while clicking on the thumbnail for the layer mask on the Layers panel), you are able to see the specific details of the mask, including gray areas that should be black or white. Using the Brush tool, you can set the colors to the defaults of white and black by pressing "D" on the keyboard, and switch between white and black as needed by pressing "X" on the keyboard.

The trick in this case is to also change the blend mode for the Brush tool from Normal to Overlay, using the Mode popup on the Options bar. This allows you to effectively dodge and burn on the layer mask, rather than simply painting with black and white.

With this technique, it is still possible to harm the detail in the image, such as the fur in this case. However, it will generally require multiple brush strokes to eliminate those details altogether. So with a little bit of careful painting you can clean up details around the edge of the object defined by your layer mask (and within the edges of that object) without having a significant impact on the details of the edge of that object.

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

## VISUAL OVERLOAD

I recently attended the Art in the High Desert show. I look forward to this event. It's a juried show and in years past I have viewed stunning work in various disciplines including photography. This year I blew through the exhibits in less than a half hour. Apparently the primary requisite for exhibiting this year was to be from out of state. I will be kind and state that in my opinion the show was mediocre.

### MONTHLY THEMES

**Sept**    **Black & White**  
**Oct**     **Hot Stuff**  
**Nov**    **Edge of Day**  
**Dec.**    **Tranquil**

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](http://Cascadecameraclub.org)

As I drove home I started thinking that perhaps over the years I have had entirely too much exposure to the visual arts. Maybe I have reached overload? Was the work really that bad?

Art is a personal experience and not every work is going to emotionally resonate with the viewer. So what was it about this show that didn't work? My conclusion can be summed up in one word, chaos. It felt like a tented flea market. Each artist had an abundance of work no doubt to appeal to a variety of buyers. The artist's exhibits lacked coherence. It was almost schizophrenic. I couldn't see a signature. As far as a message the only message I got was "I want to sell you some of my crap."

There was, however, an overriding theme – make it big and make it bold. Unfortunately much of the work lacked an understanding of fundamental technique and composition and a visual message was totally lacking. Garishness was a prevalent theme.

Perhaps I was having a bad day and admittedly there were a few flowers among the thorns. So instead of whining about how bad the experience was I started thinking about how I would present a show – not that I have the slightest intention of doing so!

There were lessons for me in this show and the first lesson was that less is more. Overwhelming the potential buyer works for yard sales not fine art. Edit your work. Displaying everything you have done might make you feel accomplished but it just confuses buyers. Poor editing is the mark of an amateur.

Secondarily, really hone in on a theme. And as I mentioned previously garishness is not a theme it's an indicator of poor taste.

Ultimately I think I have become a more discerning viewer and in a world where we are inundated with visual imagery it becomes harder and harder to truly produce a body of work that has a wow factor.

I'm looking forward to attending the Edward Curtis exhibit, Shadow Catcher at the A6 Print Studio and Gallery starting September 4th. It's a coherent theme about North American Tribes. Here is a legendary photographer and a known theme of iconic work. I think I can wrap my head around that.



## THEMES FOR NEXT YEAR

The Board will be developing, then voting on a list of themes for next year. If you have some ideas which you would like considered, please email them to me.

bbmurphy@earthlink.net



### MY PICKS: ABBOTT SCHINDLER

#### Overall favorite:

Dan-Schafer - Cascade-Rush  
[favorite: composition, color]

#### Creative composition:

Ginger\_Sanders  
Vintage Desert Wildflower  
Jim\_Bell - Nasty Wildflowers

#### Other Top Picks

Rich Marrocco  
Gorge-eous [favorite]  
Shellie\_Littau  
Echinacea and Syphrid [favorite]

## BANNER IMAGES

I'm always looking for banner images to use in the newsletter. If you have some depicting the Cascades and/or Central Oregon in general which would be applicable and you want to share, please send them as 8 x 3" jpgs, or if otherwise sized, I can edit.

bbmurphy@earthlink.net



## 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 robert@robertaglyphotography.com call 541-408-3772.

## LIGHTROOM CC POWER TOUR OCTOBER 23, 2015 PORTLAND, OR

Oregon Convention Center

Doors Open at 9:00am. Seminar Begins at 10:00am

### Importing and Organizing Your Photos 10AM

In this lesson, RC takes you through the process of importing your images into Lightroom CC. RC will also talk about how to set yourself up for organization using Collections.

### Develop Images Like a Pro 11:15AM

Follow along as RC goes over how to develop your images using the Develop Module. You'll also learn how to save yourself valuable time in the develop process using Lightroom CC's automated features. Dive into Syncing, Develop Presets, and Calibration adjustments that will get the picture looking great in no time.

### LUNCH BREAK 12:15PM

You're on your own for lunch. You're always free to bring your lunch if you wish.

### Next Level Editing and Special Effects 1:15PM

From retouching to special effects, HDR image creation to panoramas - this lesson will push you past the basic editing in the Develop panel and get you using Lightroom CC

for those extra touches that will make your photographic work stand out. RC will even cover how to combine this level of editing with your use of Lightroom on your phone or tablet.

### Book, Slideshow and Print 2:45PM

Jump into the newest features found in Lightroom CC including the Book, Slideshow and Print modules. From creating custom layouts, to uploading your finished work to a site, to creating a print right on stage, you'll discover exactly what you need to get the most out of these modules.

### Bulletproof Workflow, Catalog Therapy and Performance Tips 4:00PM

[http://kelbyone.com/live/  
event/151023/](http://kelbyone.com/live/event/151023/)

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## FOR SALE

### ColorVision Spyder2 Suite Monitor Calibration System

\$15

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