

HAPPY HALLOWEEN



**Cascade
Camera Club**
OCTOBER 2015
Volume 13: Issue 10

*In
Focus*



CLUB EVENT SCHEDULE

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

JANUARY - 2016

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



“CascadeRush”
©Avery Frazier
Theme “Black & White”

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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@casadecameraclub.org

Website: casadecameraclub.org

September Critiquer
Blanche Feekes
Mike Rouse
John Williams
•
September Theme
Black and White

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



SEPTEMBER DIGITAL SUBMISSIONS

Theme:

- | | |
|------------------|----------------------------------|
| Robert Agli | Reflection |
| Ron Alvig | Brad |
| Joel Bailie | Old Sentry |
| Ruth Baker | On the Pond |
| Bill Brandt | Arches |
| Mike Byrum | Affordable Housing |
| Wendy Caro | Cereus Peruviana |
| Charlie Chaffee | Artist at Work |
| Mark Darnell | Snow Falls |
| Ralph Delamarter | A Rose Without Color is Still |
| James Dunn | Clouds at Todd Lake |
| Bill Dziuk | Three Hour Tour |
| Donita Elbert | Fire Truck |
| Avery Frazier | California Cowboys |
| Blanche Feekes | Devils Tooth & One Ugly Princess |
| Michael Gail | Hard Life |
| Quent Gillard | Advancing Down Pour |
| John Hart | Moraine Lake Morning |
| Erin Hawthorne | Snowy Sunrise |
| Joe Hudspeth | Yesteryears Dream |
| Shellie Littau | Smith Rock Afternoon |
| Rich Marrocco | Hoar Frost |
| Bev Murphy | A Black Beauty |
| Judy Neill | Ludwig |
| Joyce Norman | Ghost Tree |
| John O'Donnell | Abandoned North Idaho Mine |
| Marty Rose | Piers End |
| Michael Rouse | Preparing to Launch |
| Ginger Sanders | Midnight Water Witch |
| Jack Schade | Walk Down Memory Lane |
| Dan Schafer | Syrian Refugees |
| Emil Teague | Reach |
| John Williams | Dynamic Form |
| MA Willson | Hoodooos |

Open

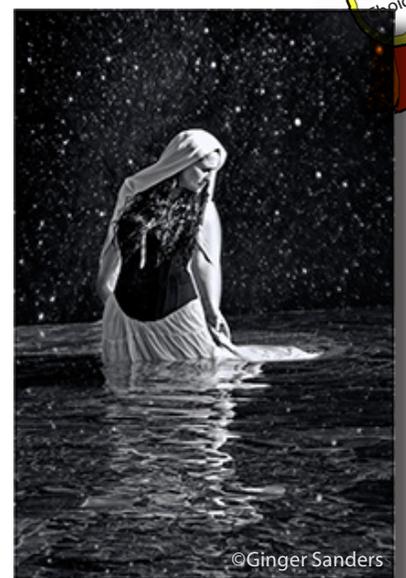
- | | |
|--------------|----------------------------|
| Donald Trask | San Jose City Hall Rotunda |
|--------------|----------------------------|

Our Critiquers for October
Shellie Littau
John Ciaffi
Michael Gail

Banner image thanks to MA. All images in this newsletter are copyright of the Maker and may not be reproduced without permission.



Member Images
September
Theme: Black/White





Member Images
September
Theme: Black/White





©Michael Gail



©Ruth Baker



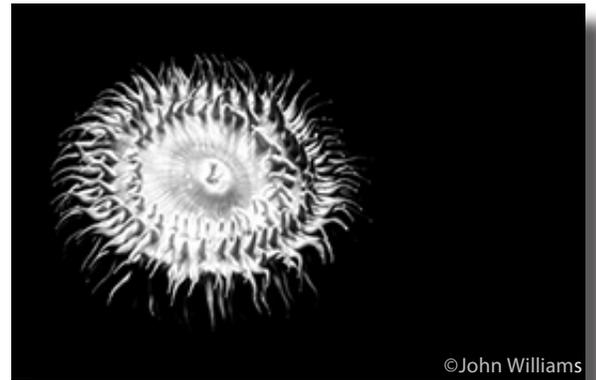
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Member Images
September
Theme:
Black/White



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©Joe Hudspeth



©John O'Donnell



©Ouent Gillard

Member Images
September
Theme: Black/White



©Erin Hawthorne



©Bev Murphy



©Charlie Chaffer



©Don Trask

NEW FILTER TO TRY - AVAILABLE FOR PHOTOSHOP CC 2015 DEHAZE FILTER

This filter is found in Adobe Camera Raw and in Lightroom. I've used it a little and it appears to do a pretty good job. As with all other filters, you have to play with it to see how/if it fits into your workflow.

On the other hand, if you want haze in your image, or you want to start a dusty type look, try moving the slider to the left. As always, have fun and experiment.

OVERLAY VS SOFTLIGHT BLEND MODES

by **TIM GRAY**

QUESTION: Is there a difference between the Overlay and Soft Light blend modes in Photoshop? I see some people using one versus the other with the same basic techniques.

TIM'S QUICK ANSWER:

The Overlay and Soft Light blend modes are both "contrast" blend modes that enable you to achieve both a brightening and darkening effect with an underlying image at the same time. The effect of both is essentially the same, with the difference being that the Overlay blend mode creates a somewhat stronger effect than the Soft Light blend mode.

More Detail:

The first three categories of blend modes in Photoshop enable you to apply a darkening effect (with Multiply being the first of these blend modes), a lightening effect (with Screen being the first of these blend modes), or both (with Overlay being the first of these blend modes).

I refer to the blend modes that can both lighten and darken as the "Contrast" blend modes. There are a variety of situations where you might use a contrast blend mode, such as dodging and burning by painting onto a separate layer or reducing haze and enhancing detail with the "High Pass" sharpening technique.

With a contrast blend mode, any pixels on the layer to which you have applied the blend mode that are lighter than middle gray will have a lightening effect on the underlying image. Any pixels that are darker than middle gray will have a darkening effect on the underlying image. So if you have both light and dark areas in the layer you've applied the contrast blend mode to, you'll brighten some areas and darken others, leading to (generally speaking) increased contrast.

The Overlay blend mode simply applies a stronger effect than the Soft Light blend mode. Thus, some photographers prefer one over the other. I, for example, prefer the Overlay blend mode because it provides a stronger effect.

It is important to keep in mind, however, that with many of the techniques where you might employ a contrast blend mode, you're going to reduce the Opacity setting for the layer to which the blend mode is applied. Therefore, the final effect can be the same with either Overlay or Soft Light, with the only difference being the specific Opacity setting you use to achieve the final effect.

In general you can think of the Overlay and Soft Light blend modes as being interchangeable. Just keep in mind that the Overlay blend mode provides a stronger contrast effect than the Soft Light blend mode.

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

ANOTHER VIEW by ROBERT AGLI

When to Move and When to Stay



MONTHLY THEMES

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

Notes from the field –

Planting yourself at a specific location can seriously impact your photographic results. I suppose it's human nature that once you have lugged your tripod and sundry gear to some distant spot you would want to camp out for awhile. There are certainly times that establishing your territory and remaining at said spot makes sense. If you previously scouted a location and/or researched a location for a sunrise, sunset or moonrise/set or a star shoot it makes perfect sense. There are also a number of events where your location is restricted or physical impairment made the simple act of arriving at a specific location a huge achievement.

Unfortunately the majority of time you are under the grand delusion that comfortably remaining at exactly the same spot and shooting numerous shots of a stationary subject under the same lighting conditions, using the same camera settings and composition will ultimately result in a different outcome.

Sorry folks, good photography is a physical endeavor and simply hiking to a location is the start of the photographic event and not the end. Physicality is not limited to the outdoor photographer. One of my first photographic projects, where I was the client, I assisted a leading automotive photographer. By the end of the day the 20 something yours truly was exhausted by this middle aged gent. I still think he was part orangutan. We were doing a studio shoot of tires

on a Porsche. I now know the compositional possibilities are endless for something as mundane as a tire.

When you set up to shoot don't shut down the creative part of your mind. As you are shooting think about what other possibilities are available and where you need to be to optimize the composition.

Good tripod hygiene

You would think that the simple act of extending tripod legs would not require a comprehensive dissertation. It is important enough that the high-end camera support company, Really Right Stuff, devoted the front page of their last promotion to this subject. It's normally a subject I cover in my classes but it is worth repeating for all the uninitiated.

The first section of a tripod leg to extend is always the section farthest from the tripod head. This keeps the first locking joint away from the elements such as dirt, sand and water. Furthermore it is much less awkward to extend this leg first and work up to other sections. When you are ready to pack up the tripod reverse the process and first collapse the section closest to the head and work your way out.

Some people have been ill informed that the first leg section is smaller and therefore weaker and should never be used except in emergencies. That's hogwash. The tripod has been designed for a certain load and as long as you don't grossly exceed the load you can use all the legs with complete confidence.

By the way... if the foot of the tripod and maybe even part of the leg are covered in dirt, or are wet, don't completely collapse the legs until you clean them to avoid getting dirt or water in the locking joint.

TRIPPLE D GAME FARM

Artist Wildlife Workshop
March 30 - April 1, 2016

Canyon of the Ancients Wildlife
Photo Event 2016

Tentative Planned Photo Sessions
Mountain Lion, Grizzly Bear, Coyote,
Wolf, Bobcat, Badger, Cross Fox, Red
Fox, Raccoon and Tiger

Visit this website:
www.trippledgamefarm.com
For updates and/or changes
to events.

LIGHTROOM CC POWER TOUR OCTOBER 23, 2015 PORTLAND, OR

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

Importing and Organizing Your Photos
10AM

Develop Images Like a Pro 11:15AM

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

Book, Slideshow and Print 2:45PM

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

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



Save the Date December 21st, 2015

**This will be our annual
Holiday Dinner
Held at
Awbrey Glen Restaurant**

Reservations and dinner choices
will be available in next month's
newsletter

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