



June 2020  
Volume 18: Issue 6



## PRESIDENT'S MESSAGE

Happy June to all.

I want to pass a photography suggestion on to you. It's from a challenge that my wife gave me. She printed out a one month calendar for me with a photo project every day. I take a one and a half mile walk every day and she included some of the projects in my walk.

The challenges range from outdoor nature photography to macro. The projects include black and white, food, water, indoor and 26 more that I won't list here. At the end of the month I was given the goal to assemble the images into a portfolio to remember how we spent our time during the COVID 19 epidemic.

I would suggest the same kind of a project to each of you. I think it's a great way to document this time in our history. Remember F8&Bthere.

Jack



*"Romanian Woman"*  
©Ron Alvig  
Theme "Black and White"

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Welcome to **IN FOCUS**, newsletter of the Cascade Camera Club, located in Bend, Oregon.

Our meetings are usually held at the Bend Senior Center, 1600 SE Reed Market Rd, the First and Third Monday of each month (except September). Currently do to the Covid19 virus, the Senior Center is closed. Our monthly critiques are being held online. See website for instructions. We will resume our normal meeting routine when possible.

Website: [cascadecameraclub.com](http://cascadecameraclub.com)  
Email: [cascadecameraclub.com/contact/](mailto:cascadecameraclub.com/contact/)

**May Critiquer**  
**Kevin Kubota**  
Theme Was "Black/White"

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



## MAY SUBMISSIONS

### Theme:

Robert Agli	Night Moves
Ron Alvig	Romanian Woman
John Aylward	Smith Rock Clearing Storm
Joe Bailie	Jade
Bob Bush	Whiskers
Alan Chinnock	Gray Morning
Ralph Delamarter	Ponderosa Abstract
James Dunn	Snow Etchings
Rachel Freed	Anticipation
Blanche Feekes	Mist in the Morning-BBR
Jeannine Florance	Old Bend
Ted Forman	Elker Woman
David Frost	Phantom Ship
Julie Furber	Zebra Magic
Ellen Golodner	Sly Gaze
Joe Hudspeth	Primal Trek
Larry Hudspeth	Still Life Number Three
Hugh Janssen	Stormy Homestead
George Lepp	Tioga Pass IR
Shellie Littau	Beauty of Frailty
Rich Marrocco	Achromatic Fantasy
Bev Murphy	Inside A Lily
Judy Neill	Shaolin Warriors
Joyce Norman	In Perfect Form
Steve Peters	Cauldron
Michael Rouse	Awesome
Brian Russell	Steps
Ken Sandine	Black & White of Black & White
Jack Schade	Days of Yesteryear
Dan Schafer	Gazing Monkey
John Stewart	Boy Smiling Haiti
Greg Waddell	Columbia Blacksmith
John Williams	Wizard Mountain

**Critiquer for June**  
**John Williams**

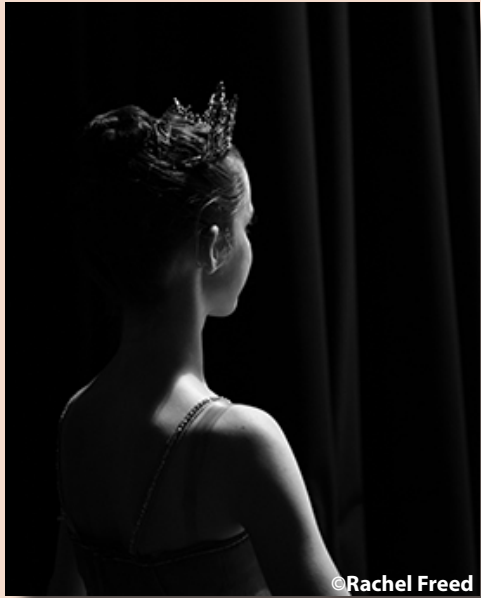


©Michael Rouse



©John Williams

May Theme Images  
"Black and White"



©Rachel Freed



©Ted Forman



©George Lepp



©Joyce Norman



©Ellen Goldner



©Joe Hudspeth



©John Stewart



©Julie Furber



©Alan Chinnock



©Ralph Delamarter

May Theme Images  
"Black and White"



©Dan Schafer



©Judy Neill



May Theme Images  
"Black and White"





©Ken Sandine



©Bob Bush



©Jeannine Florance



©Hugh Janssen

May Theme Images  
"Black and White"



©David Frost



©Jack Schade



©Robert Agli



©Greg Waddel

May Theme Images  
"Black and White"



©James Dunn



©Blanche Feekas



©Steve Peters



©Jeff Tilley

May Open Image

## Wanted

### Occasional Lightroom Assistant

I need someone who is PC literate and Lightroom knowledgeable to import my photos and organize them in my Lightroom catalog on a desktop PC.

This position would pay hourly for occasional work. Rate is negotiable. Isolated office, Covid sanitized.

Contact

Linda (Bo) Bonotto  
lbonotto@bendbroadband.com  
or  
(541) 815-9315.

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## MONTHLY THEMES

Jun	Humor
Jul	Gardens
Aug	Harsh
Sep	Under
Oct	Odd Couple
Nov	This Changing Planet
Dec	Joy

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

Tutorials for uploading digital images can be found on our website  
[Cascadecameraclub.com](http://Cascadecameraclub.com)

## ANOTHER VIEW by ROBERT AGLI

### KNOW THY SELF

A question I am frequently asked is what kind of photographer am I? I guess people are not comfortable unless they can put you in a box. I do have a response but I will get to that a little later.

John Williams likes to email me thoughtful little quizzes. The last one set up 5 photographic scenarios and asked me which one I would choose given such an opportunity. It was a fun little exercise and got me thinking about "box avoidance". I'm fascinated by those that do fit boxes although I call them specialists. I'm envious that they have such passion and can continue pursuing a singular goal. I know photographers who specialize in real estate, portraiture, wildlife, fashion or landscape. The list is infinite. There is a certain purity to this specialization and the results are typically very impressive. My predilection is a bit different. I like attempting to tell a story and, in fact, I identify myself as a visual problem solver. Subject matter is secondary. I'm typically happiest when someone gives me a photographic challenge. I loved editorial work. I never knew what assignment I would be getting and what challenges it would present. I do, however, have method to my discourse. I needed to set the stage so you could think about what kind of photographer you are or want to be.

Having focus on a specific area of photography can save you tons of time and money. You can really get into all the nuances of your chosen area and it helps in the selection process when buying gear. This doesn't mean you won't dabble in other areas. In fact, I encourage cross training. It improves your technique. There is also an added bonus to specialization. When that pesky relative wants you to photograph little Missy's birthday party because "you are a photographer" you can apologize and say you don't do that kind of photography...

Generalization, on the other hand, typically leads to equipment overdose, followed by the frustrations of what gear to bring on a shoot and ultimately a diminishing interest in photography because of all the hassle and the feeling you are a Sherpa lugging all the gear.

There is, also, a sub-species of the generalist and that is the collector. Collectors typically have a boatload of gear. It could be the very latest toys but it could also be collecting antiques. The passion is in accumulating the goodies and not necessarily shooting. The collector should not be confused with the geek. The geek loves all the technology and is fascinated by the latest and greatest whatever. In my opinion all photographers have a bit of the geek. There is a certain level of geekiness needed to operate a camera and truly enjoy the process. The issue has always been when does the level of geekiness transcend photography and become a collector?

Give some thought to where you fit in to this taxonomy. Are you a specialist, a generalist, or perhaps a collector? There is no right answer. It's just a better way of thinking about your photography.



## A VERY NICE COMPLIMENT

The club critique on the B&W is fabulous. The images are super...the best I've seen in 8 years, and the critique is excellent. I was proud to be partaking. You should all be proud. When I tell my pro colleagues that I belong to a "camera club" they look at me strangely. I have to always explain that it isn't your typical PSA type of club. The repro on the website is really excellent.

George Lepp

Field Editor, Outdoor Photographer Magazine

Canon Explorer of Light

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[www.FaceBook.com/GeorgeLepp](http://www.FaceBook.com/GeorgeLepp)

## CONVERSATIONS WITH MYSELF

About My Photography

(Excerpts from Dan's Blog - Dan from Big Lap Journal)

I became more confident and comfortable with my photographic skills at about the same time I articulated these conversations to myself. My post processing direction became easier and my in-the-field choices of subject matter and composition improved. That's not to say I have anything new to say. **Lesson number 1 in photography is to know what you want to photograph and what story you want to tell.** I'm just expressing that advice in my own way and reporting on my own evolution in learning to follow it.

The field work can be hectic and can require quick decisions in fast changing light. I, for one, often feel I'm missing out on something special because I can't observe and think fast enough. But I am getting better with experience.

Here's an example. I was looking at leading lines to the rising sun, and found several of these circular pot holes that served as "stepping stones" into the scene. A long exposure smoothed out the water. There were actually two pot holes I was including in the image. Then I saw circle-line-circle and wanted the image to be about that. (The two pot hole pictures were interesting but problematic; even numbers tend not to work well.) Here's the unprocessed version:

I want to mention a few things about the composition here. First, notice that I've used the simplest of all compositional recipes—the center line composition. I've done a lot of "smack dab in the middle" subject placement since watching the Wes Anderson Centered youtube clip showing the famous director's extensive and elegant use of symmetry and the center-line composition style. (It's brief and a really good watch.) To make the circle-line-circle

idea work, though, I had to contend with the obvious dominance of the ball of fire. That will always command the viewer's attention because it will be the point of highest brightness and contrast in an image, and also because, well, it's our sun. So I put my tripod as close as I could to the bottom circle to make it proportionally larger, as a balance to the brightness of the sun. "Balance" is really what composition is all about; sometimes it's balance of spaces and shapes, but can also be balance of brightness and contrast, and psychological balance—as in the disproportional psychological weight of a small human, an eye or the sun in an otherwise empty part of the picture.

Anyway, the coffee date conversation got me this good start. There were, however, several distractions. The rocks coming in from the left and right were irrelevant so I cropped and cloned (using content aware fill) to remove them. I also thought the bottom area was not relevant to the story, so I cropped a bit from the bottom. The red highlight in the bottom right—from the second pothole—was an annoying distraction, so I cloned that out, too. Finally, I felt that the left most island rock needed some space to its left, so I cloned out some of rock there. (And yes, I'm a proud Photoshop cheater. My goal is to elicit an emotional response, regardless of what was and wasn't actually in the original scene.) Here's the processed version:

I will say this as the major take away here: after you decide on the specialness and/or story of an image, the task is to emphasize that, and usually the best way to accomplish that emphasis is to de-emphasize everything else. As much as possible, do that in the field by careful positioning your camera and zooming your lens to avoid clutter, but realize there may be post-processing options and additions as well.

## CASCADE CAMERA CLUB

### 2020 OFFICERS

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