



CLUB EVENT SCHEDULE

FEBRUARY

- 1st Critique: Digital Only; Open and Theme
Theme: Think Big
- 2nd Photo Talk Lunch at Cafè Sintra 11-1 PM
- 15th Program: After Capture to Hanging
- 16th Photo Talk Lunch at Cafè Sintra 11-1 PM

MARCH

- 1st Critique: Digital Only; Open and Theme
Theme: Your Best Shot/No Editing
- 2nd Photo Talk: Lunch at Cafè Sintra 11-1 PM
- 15th Program: Loren Irving
- 16th Photo Talk: Lunch at Cafè Sintra 11-1 PM

APRIL

- 5th Critique: Print/Digital Open and Theme
Theme: Movement/Motion
- 6th Photo Talk:Lunch at Cafè Sintra 11-1 PM
- 19th Program: Speaker
- 20th Photo Talk:Lunch at Cafè Sintra 11-1 PM

MAY

- 3rd Critique: Digital Only; Open and Theme
Theme: Mysterious
- 4th Photo Talk:Lunch at Cafè Sintra 11-1 PM
- 17th Program: Mike Gurley - Canon Rep
- 18th Photo Talk:Lunch at Cafè Sintra 11-1 PM



*“Minor Wind Gods Ride A Storm Cloud
Towards Oblivion”
Image of the month copyright Buddy Mays
January’s Theme was “Mysterious”*

IN THIS ISSUE

- Monthly Member Gallery Page 3,4,5
- New Submission Rules Page 6
- Photoshop Tip Page 6
- Another View Page 7
- Classified..... Page 8
- Exhibits/Workshops/Contests..... Page 8

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

Our meetings are held at the Bend Senior Center, located at 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 ALWAYS WELCOME

Cascade Camera Club email:
info@cascadecameraclub.org

January Critiques
Were By
Rick Samco

January Theme Was
Mysterious

CRITIC'S CHOICES

Rick Samco:

Robert Agli
Larry Goodman
Bev Murphy
Buddy Mays
Mike Jensen

JANUARY DIGITAL IMAGES

Theme:

Robert Agli	Parisian Guardian
Andre Bartels	Surprise Reflection
Wendy Caro	Lady-of-the-Lake
Kathleen Climer	Touch
Ralph Delamarter	Painted Hills Interpretations
Donita Elbert	Dinosaur Tracks
Brian Ellis	Mysteriously Abandoned Church
Carol Flowers	Where'd They Go?
Avery Frazier	Mysteries of A Woman
Larry Goodman	Burning Passion
John Hart	Wizard in Hiding
Mike Jensen	Heather
Chris Kryzanek	What's Out There?
Buddy Mays	Minor Wind Gods Ride A Storm
	Cloud Towards Oblivion
Bill Mills	Out of Africa
Bev Murphy	Ghostly Boats
Judy Neill	Untold Stories
Eileen Riley	Mysterious
Hilloah Rohr	Sacred Pools
Jack Schade	Drifted
Jim St John	Eden
Valorie Webster	Image in A Smoky Room

Open:

Paula Adelman	Hauling Him In
Darrell Fevergeon	Memories on Glass
David Johnson	After Hours
MA Willson	Teton Sunrise

JANUARY PRINTS

Theme:

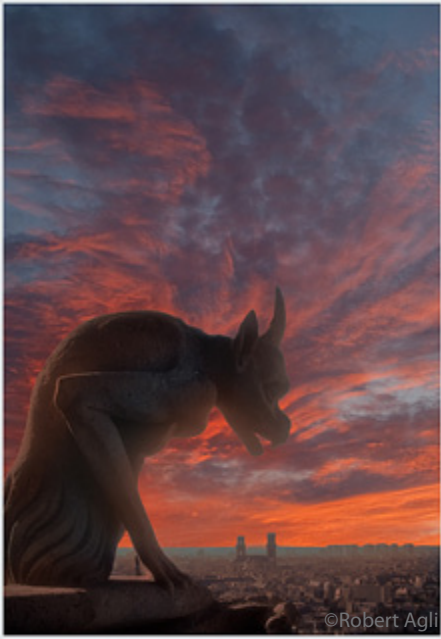
MA Willson	Mendocino Coast
------------	-----------------

Open:

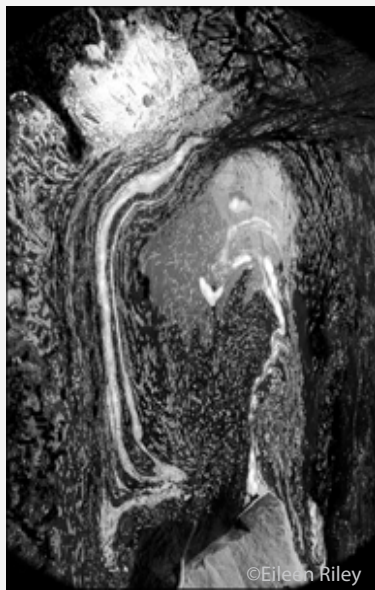
Eduardo Saez	Water Nymph
--------------	-------------

Banner Image on the front page thanks to Brent McGregor.
All images in this newsletter are copyright of the Maker and may not be reproduced without permission.

Member Theme Gallery for January
Theme Was "Mysterious"



Member Theme Gallery for January
Theme Was "Mysterious"





©Jim St John



©Judy O'Neill

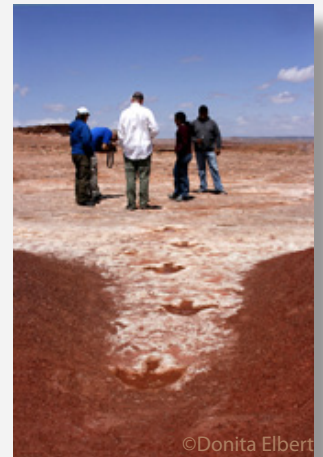
Member Theme Gallery for January
Theme Was "Mysterious"



©Valorie Webster



©Hilloah Rohr



©Donita Elbert

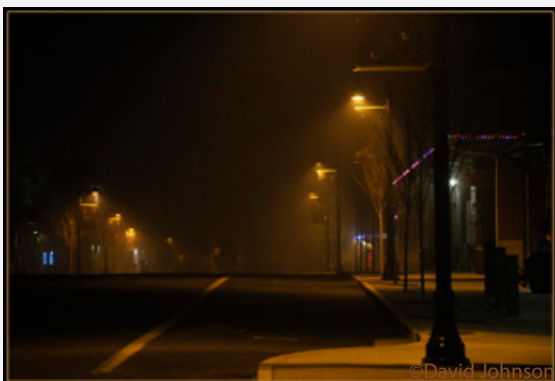


©Paula Adelman



©Darrell Leverageon

Member Open Gallery
for January



©David Johnson



©MA Willson

NEW RULES REGARDING PRINT SUBMISSIONS

Your Board has been discussing the decrease in print submissions for the last few meetings. We agreed we want to continue to include prints in our critique sessions since they provide a specialty area of photography. To this end, we've decided to have print submissions on a quarterly basis.

We hope this will encourage more print entries, as there won't be the cost of printing every month.

We had prints in January, so we'll have them again in **April, July, and Oct.**

NEW INSTRUCTIONS FOR LABELING DIGITAL SUBMISSIONS

We are eliminating the categories for listing the monthly submissions in the newsletter. When submitting your image, you won't put I.A. or E anymore, instead it's requested you label "T" for a Theme entry, or "O" for an Open entry. The rest of your submission labeling remains unchanged.

REMINDER FOR CRITIQUE NIGHT

If you send in a submission, but are not present at the critique meeting, your image will not be critiqued unless you have prearranged for someone to take notes for you.

There has been occasion where a critiquer has wanted to discuss an image when the Maker was not present, that will still be honored, but only at the end of the meeting, and if time allows.

BASIC PHOTOSHOP TIP

CLEAN UP YOUR "CONTENT" AREA IN BRIDGE

I'm sure you are familiar with the simple task of stacking slides or prints. When I used to sort slides on my light table, I would stack them in piles according to subject. This made more room available on the limited area of my light table for evaluating my slides for filing or ones which had just come back from being processed.

I was just reading *How To Wow, Photoshop CS3 for Photography*, by Jack Davis¹. He has a good chapter on Bridge and Camera Raw workflow that reminded me about stacking images. Stacking is a good way to keep images available in the Content area of Bridge, without having all of them open at the same time. It becomes even more beneficial with our digital cameras, since we can now take hundreds of images which we want to preview instead of just 36 as with slides.

Open up Content in Bridge (I use CS4, but it works in CS3 also), open a folder with varied images, then select (Shift/click) the images to be stacked. Go to the menu bar and choose Stacks>Group As Stack. Bridge stacks all the images selected into a group and in the upper left corner gives the number of images in that particular group.

To see the images in a particular stack, select the stack, then from the menu bar choose Stacks>Open Stack, or the short cut is to click the number in the upper left corner of the stack. The images spread out as thumbnails in the Content area with a frame around them to show they are still part of the stack. Larger copies open up in Preview.

To restack them, just click the number again and the stack closes. A fast way to toggle between the top image being open in Preview and the whole stack, (CS3 may be Shift/click) is to click on the back edge of the stack in Content.

To undo your stacks, select the stack in Content, then from the menu bar choose Stacks>Ungroup From Stack.

¹How To Wow, Photoshop CS3 For Photography, by Jack Davis, 2008, Peachpit Press, pg. 31

REQUESTS FOR OUR NEW WEBSITE

We have pages on our new website which will include member portraits, their email addresses, and their websites, if they have one. This is strictly optional.

If you care to participate, please forward a picture of yourself no larger than 100 pixels, to Mike Jensen: mcjensen@jensenone.com.

Please send your website address to Bev Murphy: bbmurphy@earthlink.net.

ANOTHER VIEW by ROBERT AGLI

The Value of Light

MONTHLY THEMES

Feb	Think Big
Mar	Your Best Shot/ No Editing
Apr	Movement/Motion
May	Strength
Jun	Secret Beauty
Jul	Water's Edge
Aug	Human Form
Sept	NO MEETING
Oct	Smoke
Nov	Fragile
Dec	Cold

Send your digital submissions **only** to:

digitalcompetition
@cascadecameraclub.org

Be sure your image is
submitted by 5pm on the
Friday prior to the
Monday critique

Guidelines for submitting digital
images can be found on our website
Cascadecameraclub.org

We live in a time when virtually any reasonably intelligent child can produce a well exposed, sharply focused image. I hesitate to say monkey instead of child but given the level of automation in today's cameras I suspect our hairy relatives can also take a reasonable picture. The issue now becomes what separates the "recorder of an image" from a photographer. Actually there are numerous components of an image that help make that distinction but unquestionably at the top of any worthy photographers list of compositional elements is the quality of the light.

Light defines the image and it also qualifies the maker in terms of skill level. Canon goes so far as to identify their top echelon of photographers as Masters of Light. I think some marketing twit must have coined that phrase. These top professionals would never say they have mastered light. They know better. They have learned how to use light to their advantage. They can shape it, and change it and do all sorts of things with light but master it is a bit presumptuous. More than likely they would freely admit that as often as they successfully pull off the look they are trying to create, they just as often "get bit" in the process. You don't master light, you play with it, and when you play, light makes all the rules and changes them on a whim.

With that said, where does it leave us mere mortals who just want to make much better images? My suggestion is to become a student of light. Most of us go through life barely looking at what we see. For example – You spot a Ferrari parked on the street or at a car show. The shape and the trademark badge says Ferrari but do you really see the Ferrari? You see colors and texture but do you take the time to see the subtle detail of how the light plays with the forms. Every shadow and every reflection influences the aesthetic nature of the form. Your viewing position low, high, front or back also influences what you see. The surface the car is parked on, as well as the background, also influences what you see. Is the car separated from the background or does it blend in? A good-looking individual seated in the car can produce an attractive distraction or a graffiti covered wall behind the car can produce the opposite distraction. Time of day, weather conditions and a myriad of other details all influence what you "see".

Learning to see takes practice and learning to see what light has provided you in a given situation takes even more practice. Then, of course, there is learning to see what the camera sees and that is indeed another level of learning.

The benefit of being the person behind the camera means that you can choose to avoid really understanding the value of light. You can dismiss it all as just complicated nonsense. You can continue to take well exposed, sharply focused snapshots. You and Bozo the chimp can proudly display your work for others to admire.

**Richard Frederick
Is Having A One-man Exhibit
At The
Sun River Library
Feb 1st Through May 1st**

**PHOTO CLASSES/WORKSHOP
OPPORTUNITIES**

Check out COCC online or browse their printed catalog of Continuing Education for classes on Digital Photography and Photoshop all taught by club members Robert Agli, Ralph Delamarter and Abbott Schindler.

Robert Agli and Brent McGregor also conduct a series of specialized workshops throughout the year. The next workshop may be a snowmobile trek to Crater Lake and then in late May a weekend trip to the Redwoods in California.

Robert also conducts one day workshops limited to 3 or 4 people - "Hands On Camera Controls and Technique" and "Jumpstart Photoshop". For details contact Robert:
robert@robertaglyphotography.com

**The EPSON
International Pano Awards**

Call for entries. This contest is dedicated to the art of panoramic photography. In its inaugural year, it has a combined prize pool of over \$13,000 US cash/prizes.

Entries close 30th April.
www.thepanoawards.com

Wildlife Photographer of the Year

Competition is Open for 2010

The Veolia Environment Wildlife Photographer of the Year competition is in its 46th year. This competition has become the international measure for great wildlife photography. It plays a crucial role in raising the profile of wildlife photography and stimulating an awareness of nature conservation.

Several changes have been made to the competition. There is now a special award for the best portfolio of striking images that tell a powerful story. Also, captive animals may no longer be used, so read the rules carefully.

Most importantly, as we should always do, put the welfare of the animals and their habitats first.

COMPETITION CLOSES

MARCH 5th, 2010

**Adobe® Photoshop® CS4 for
Photographers**

Coming to Portland, OR

Thursday, February 18, 2010

Join Ben Willmore as he shows you how to master your digital photography and apply the hottest and most cutting-edge Photoshop techniques to take your photography skills to a whole new level!

You'll learn extremely powerful Photoshop techniques such as adjustment essentials by exploring Photoshop CS4's new adjustments and masks panels and see how they can solve even the most challenging adjustment issues.

Register at www.kelbytraininglive.com
or call us at 1.800.201.7323.

**Wedding & Portrait Photographers
International Convention
Trade Show**

**MGM CONFERENCE CENTER,
LAS VEGAS, NV
PRE-CONVENTION PROGRAMS
CLASSES**

March 4 – 11, 2010

[http://www.wppionline.com/
storage/lasvegas/home.html](http://www.wppionline.com/storage/lasvegas/home.html)

CLASSIFIEDS

FOR SALE: WACOM CTE-430 TABLET.

Good starter size: 8" x 8" inch sq with a 4.75" x 5" work area. Comes with pen, mouse, and software. **\$20.**

Contact Bev Murphy:
bbmurphy@earthlink.net

FOR SALE: EPSON 4880 PRINTER.

Sharon and I are planning to spend almost all of 2010 traveling, So, I'm selling my practically brand-new 4880 (less than 100 prints). The printer is in pristine shape. Includes starter cartridges plus an extra seven full ink cartridges (approx. \$350 worth of ink). **\$1425.**

Call John Vito: 541 322 9856.

FOR SALE: HOODEYE EYECUP for DSLR.

Model H-EYEN22R. Fits D3, D700, D2x, & D1. Selling because my eye diopter has changed, and I can't use my new one with this Hoodeye. Mint condition, only used 4 months. Box included. **\$20.**

Contact: judy.neill@yahoo.com

CASCADE CAMERA CLUB 2010 OFFICERS

Ralph Delamarter, President
ralphd@bendcable.com
388-2128

Brian Ellis, Vice President
bellis60@bendbroadband.com
617-0877

Valorie Webster, Secretary
val1053@bendcable.com
312-0100

Larry Goodman, Treasurer
goodman@bendbroadband.com
385-9407

Robert Agli, Program Co-Chairman
Robertagli@bendcable.com
382-1705

Brent McGregor, Program Co-Chairman
rockiees_58@msn.com
549-1584

Kara Mickaelson, Membership Chairman
karabinner39@msn.com
549-2070

Bob Cosner, Print Chairman
elbocoza@aol.com
382-8997

Chris Kryzaneck, Digital Chairman
chris@monkeyinbox.net
848-8397

Bev Murphy, Newsletter Editor
bbmurphy@earthlink.net
330-2391