



# Cascade Camera Club

MAY 2019  
Volume 17: Issue 5



*Check out the Oregon Wildflower Report...pg11*

## IN FOCUS

### CLUB EVENT SCHEDULE

#### May

- 3<sup>rd</sup> First Friday Art Walk
- 6<sup>th</sup> Critique Night: Theme/Open  
Theme - Blue
- 7<sup>th</sup> Photo Talk Lunch at Cafè Sintra 11am
- 20<sup>th</sup> Program Night - Christian Heeb
- 21<sup>st</sup> Photo Talk Lunch at Cafè Sintra 11am

#### June

- 3<sup>rd</sup> Critique Night: Theme/Open  
Theme - Mood
- 4<sup>th</sup> Photo Talk Lunch at Cafè Sintra 11am
- 7<sup>th</sup> First Friday Art Walk
- 17<sup>th</sup> Program Night - Abbott Schindler
- 8<sup>th</sup> Photo Talk Lunch at Cafè Sintra 11am

#### July

- 1<sup>st</sup> Critique Night: Theme/Open  
Theme - Weather
- 2<sup>nd</sup> Photo Talk Lunch at Cafè Sintra 11am
- 5<sup>th</sup> First Friday Art Walk
- 15<sup>th</sup> Program Night: TBA
- 16<sup>th</sup> Photo Talk Lunch at Cafè Sintra 11am

#### August

- 2<sup>nd</sup> First Friday Art Walk
- 5<sup>th</sup> Critique Night: Theme/Open  
Theme - Rough or Smooth
- 6<sup>th</sup> Photo Talk Lunch at Cafè Sintra 11am
- 19<sup>th</sup> Program Night - Jennifer James
- 20<sup>th</sup> Photo Talk Lunch at Cafè Sintra 11am



*“Meltdown”*  
©Ben Massell  
*Theme: Water Drops*

### INSIDE THIS ISSUE

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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)

**April Critiquer  
David Johnson**

**Theme Was - Water Drops**

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



**APRIL SUBMISSIONS**

**Theme:**

Robert Agli	Shaken Not Stirred
John Aylward	Waterdrops in Motion
Joel Bailie	Incoming
Bob Bush	Chain Drop
Wendy Caro	Comin Right At Ya
Donita Elbert	Ice to Water
Ric Ergenbright	I'm Melting
Blanche Feekes	Raindrops on Windows
Darrell Feverageon	Swan Sparkle
Michael Gail	Ice Drip
Joan Heinkel	Trapped
Larry Hudspeth	Beeks Ball
Rich Marrocco	Foggy Dawn
Pete Martin	Bluebells
Ben Massell	Meltdown
Bev Murphy	Melting Ice
Joyce Norman	Liquid Mercury
Michael Rouse	Perpetual
Brian Russell	Drip Drops
Ginger Sanders	Philadelphia Freedom
Dan Schafer	Drooling Grebe
Abbott Schindler	World in a Drop
Cami Staskal	Stand Back!!
John Stewart	Rain Dance
Jeff Tilley	Melting-Ice
John Williams	In Motion

**OPEN:**

Joe Hudspeth	Tiny Bubbles
David Frost	Flight of the Heron

**Our Critiquer for May**

**Joe Klein**

# MARCH MESSAGE FROM THE PRESIDENT

Since I've become President of our amazing camera club, I've grown more introspective about my photographic journey. How my growing knowledge has shaped my process, and ultimately, the outcome of my images. And how the camera club has helped shaped this transformation. I remember, way back when, the camera club invited an artist who explained the basics of color theory. From that day on, that talk transformed how I looked at the scenes that I was photographing. Color theory and color harmony began to influence every nuance of my work. So when I began this article, I looked at all my references and tried to figure out a way to explain color theory that wasn't pedantic, or convoluted, or totally confusing. I wracked my brain to present what had inspired me so deeply. And let me tell you, it was a daunting challenge.

So I reached out to Cory O'Neill, one of our preeminent landscape photographers, and asked him if he used color theory in his work. It was just a simple question. But his answer was so profound, and so on point, that I decided to copy the description of his process, and how he transforms his images from merely great to breathtaking. The following is his response.

That is a great subject to write about, and the short answer is, for me, I try! What I mean is, I will often process an image in the direction of the existing light. In this process, I will separate out tonalities, and emphasize those tones, based upon complementary colors. Sometimes, I'm not really sure what direction to take an image in, so I will literally go and pick a major tone in the image, go to my color wheel, and go through complementary, triad and tetrad color schemes to see what other tones might be available for me to bring out. Many images already have a color tone direction. But sometimes determining what those tones are really helps me make a good image even better.

For example here is a recent shot:



Unedited

The sunset was far more yellow than most sunsets in the Sierras. I went to process the image, and while keeping the yellow tones in the sky, I noticed how blue the shadows became. I sampled the yellow sunny center, then went to the color

wheel. I knew that complementary colors to yellow included blues to some degree. Analogous colors were out as the shadows would appear too warm. Triassic colors included teal. That wouldn't work.

So I went to the tetrad. Magenta came up, but only as a light value color. Not ideal, but I still took this color, applied a photo filter, then painted this into those bluish shadows. I know it's not for everyone, but I think it helped give the shadows a bit of warmth that they needed while still allowing the gold colors to dominate and drive the major color scheme of the shot.



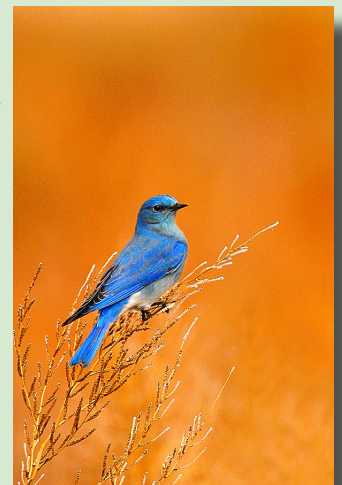
Edited

Wasn't that a marvelous answer? And just to drive the point home for you, I submitted the following image at the camera club critique following that artist's program. Talk about complementary colors!

For more inspiration, I urge you to visit Cory's website, [www.coryjoneillphotography.com](http://www.coryjoneillphotography.com). His images are truly inspirational. There is an abundance of books and articles on color theory, and particularly color harmony in photography. I googled it, and page after page came up. I'm still hoping that another artist will spend a program night inspiring us about this subject. I actually looked up the definition of inspiration, and the dictionary describes it as the ability to fill someone with the ability to do something creative. So go, my children, and create. In color. That's it for now.

Happy Shooting.

Wendy





©Cami Staskal



©John Williams

April Theme Images  
Water Drops



©Ric Ergenbright



©Larry Hudspeth

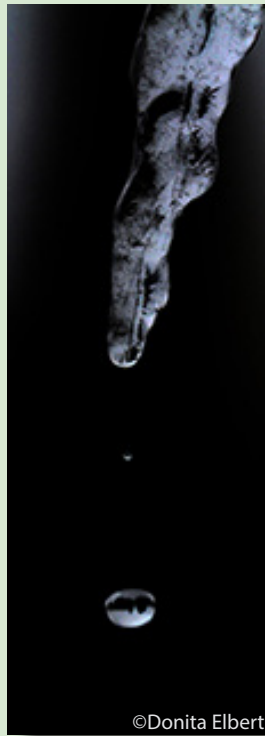
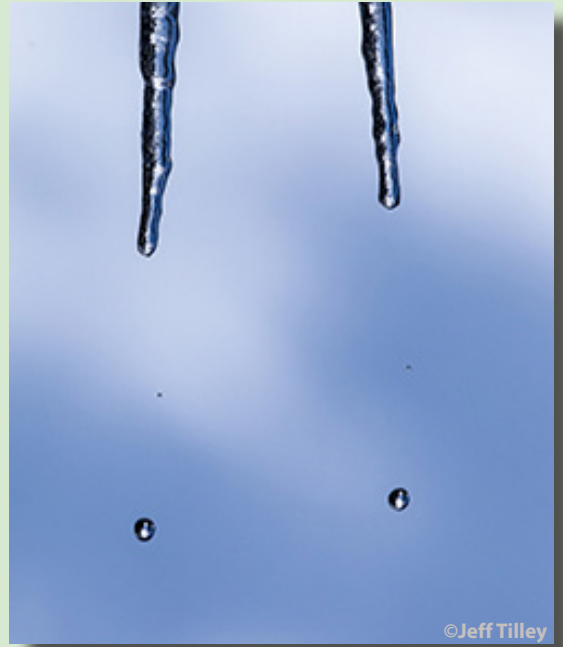


©Darrell Fevegeon



©Brian Russell

April Theme Images  
Water Drops



April Theme Images  
Water Drops



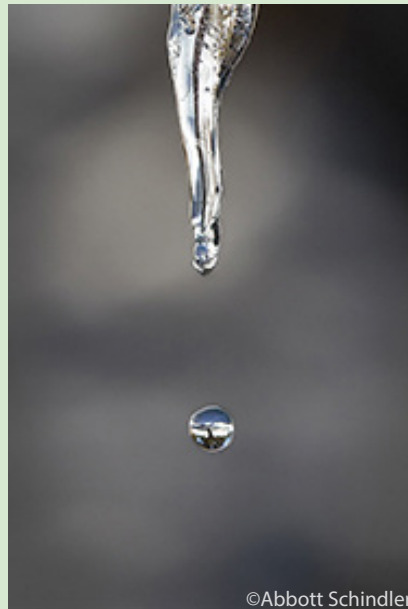
©Pete Martin



©Joel Bailie



©Michael Gail



©Abbott Schindler



©John Stewart



©Wendy Caro



©Rich Marrocco



©JRobert Agli

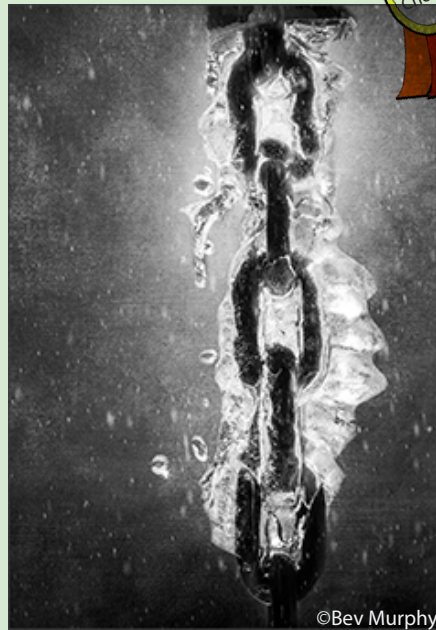


©JJohn Aylward

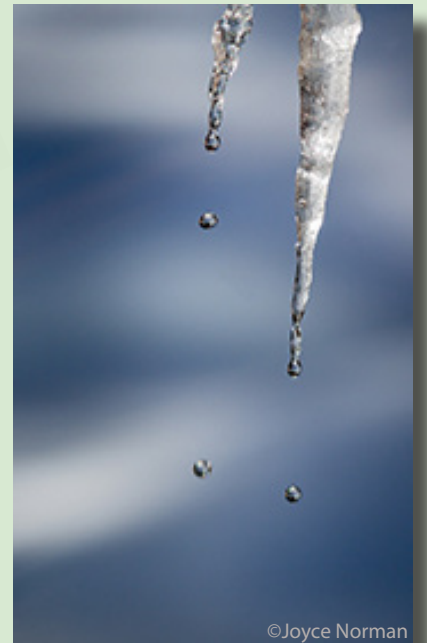
April Theme Images  
Water Drops



©Bob Bush



©Bev Murphy



©Joyce Norman

April Open Image



©Joe Hudspeth



©David Frost

# DIFFERENT LOCATION FOR SUMMER CAMERA CLUB MEETINGS

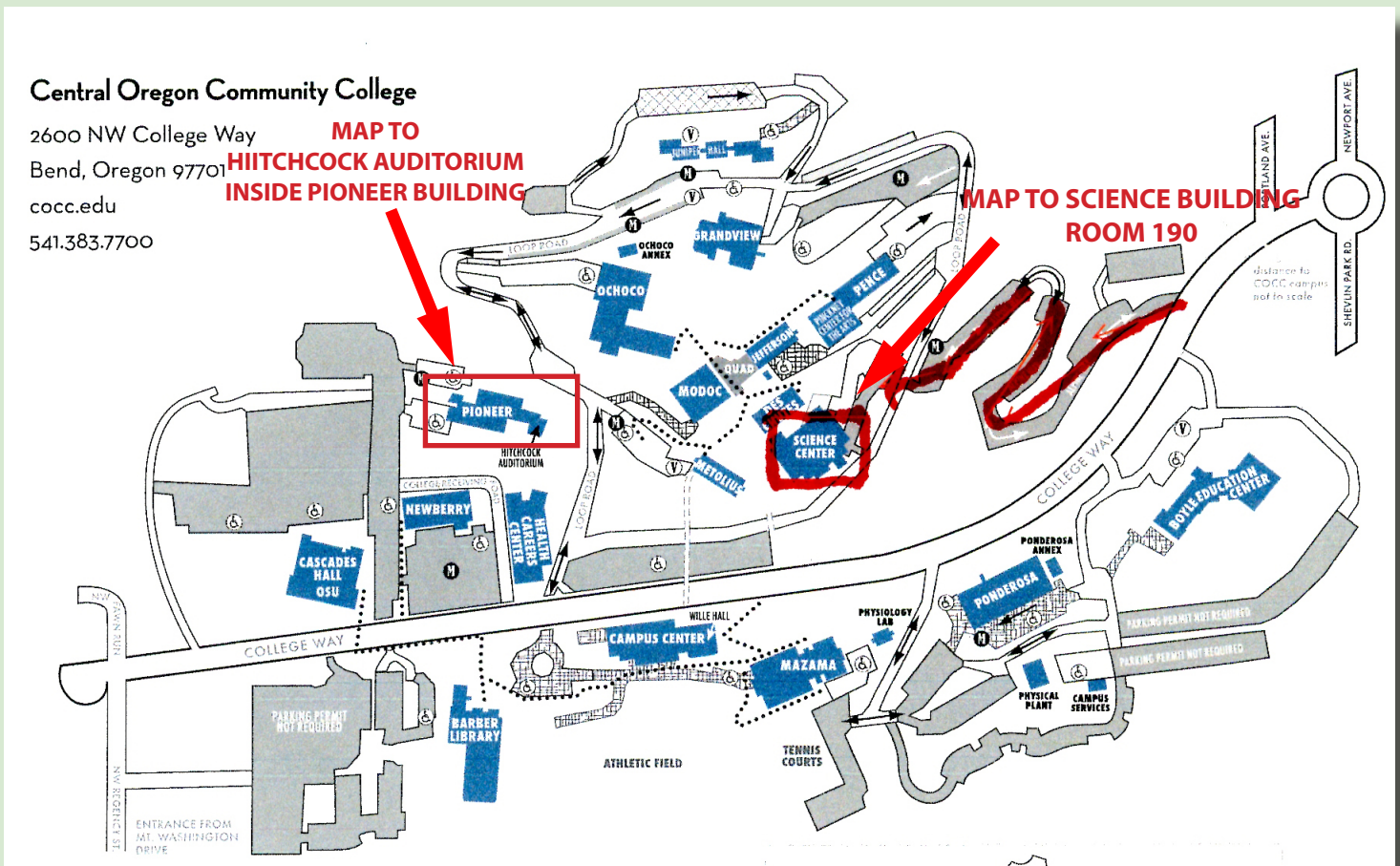
The Bend Senior Center (aka Larkspur Community Center) **will close for 14 weeks this summer** due to construction. As a result, Cascade Camera Club **will meet at Central Oregon Community College** during the months of June through August. The June 3rd meeting is at Hitchcock auditorium, located inside Pioneer Hall. All other summer meetings are scheduled for Science Center room 190. Please see maps on pages 12 & 13 of this newsletter for more information. We anticipate returning to the Bend Senior Center/Larkspur Community Center for our September 16th meeting.

Meeting time: Doors open at 6:30pm. Meeting from 7:00pm-9:00pm

Parking: The provided maps show the closest parking lots.

Permits are NOT required after 5pm

<u>DATE</u>	<u>COCC LOCATION</u>
June 3rd	Hitchcock Auditorium located inside Pioneer Hall
June 17th	Science Center, room 190
July 1st	Science Center, room 190
July 15th	Science Center, room 190
August 5th	Science Center, room 190
August 19th	Science Center, room 190





## MAY 20<sup>TH</sup> PROGRAM Features Christian Heeb

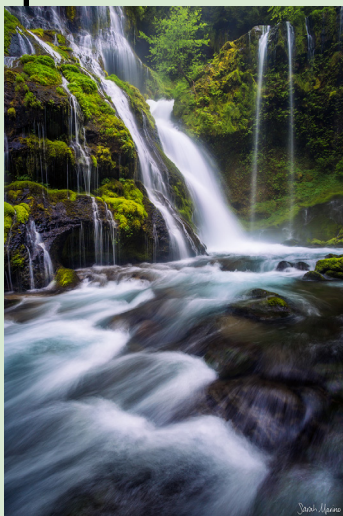
Christian is known worldwide for his stunning images of scenic landscapes, lush environments, African wildlife, as well as vibrant city scenes. He may be best known for his images of Native American People and the Lands from which they call home. He has published over 200 coffee table books, countless calendars and numerous magazine articles. Born and raised in Switzerland, Christian has spent the last 25 years traveling the globe visiting over 5 continents and 70 different countries. His images, rich in color with a dramatic perspective, capture the flavor and splendor of each unique location.

Together with his wife Regula he owns and operates the “Cascade Center of Photography”, a Workshop and Photo Tour Center in Bend, Oregon



### Nature Photographers Take Note Nature First Article Summary

Nature photographs have motivated scores of people to experience nature for themselves, and in many cases become advocates for the preservation of wild places. Photography also offers a personally meaningful way for many of us to engage much more deeply with the natural world and then share those experiences with others through our photos.



Nature photography has undergone a dramatic transformation in the last five years with the rise of platforms like Instagram, easy access to detailed location information online, and technology advancements that make photo-taking much easier. **These trends are leading to the irreparable destruction of some special natural locations**, overcrowding in places that can't handle the volume of visitors, and a sharp increase in injuries and deaths from people seeking to “get the shot” or see the view they saw featured in a super-popular Instagram post.

One notable example. A friend recently posted on Facebook that access below the viewing platform at Panther Creek Falls in Washington has been entirely closed off.

When the writer visited years ago, access was sketchy but not restricted, probably because only a few photographers a year tried to get below the viewing platform. Vibrant mosses grew across the expanse at the base of the falls – more evidence that only a few photographers here and there accessed the area. Now, years later, all the moss is gone, tree roots are entirely bare, and a woman has died because she wanted to see this same view that I photographed years earlier.

Visitor impact on public lands is an incredibly complex problem. One constant is the role of nature photographers – we promote these places through our photos and thus have the responsibility to play a role in addressing these negative trends. Don't trespass, don't harass wildlife and respect closures. Leave none of your own footprints, and encourage other photographers to do the same.

Visit Nature First for the complete article: <https://bit.ly/2UNZryI>

# ANOTHER VIEW by ROBERT AGLI

## CROSS TRAINING

I'm always surprised to hear a photographer state, "I don't do that kind of photography". I can certainly see their rationale when it comes to mountaineering, sky diving and several other extreme types of photography. And there are also some specialized forms of photography best left in the hands of experts like weddings and real estate photography but that doesn't mean you can't play. Even with the two examples just cited there isn't a reason in the world to leave your camera behind at a wedding. You can get some fabulous candid shots unlikely to be captured by the expert hired to do the wedding and your latest home landscape project or kitchen remodel are ideal subjects to share with family and friends.

I suggest you look for any opportunity to bring along your camera. Your particular passion might exclusively be landscape photography but you are severely handicapping yourself by not taking every opportunity to challenge yourself with other subject matter.

Consider for a moment world class athletes. Most of them are involved in a number of athletic endeavors outside of their field and they are most definitely in the gym building strength, flexibility, coordination and a host of other things. These folks know the importance of cross training.

The fundamentals of photography namely composition and technique crosses all boundaries. Every time you pick up your camera you become just a little more familiar with this tool and your ultimate goal of becoming "one with the camera". If you are fumbling around with buttons you certainly are not thinking about composition.

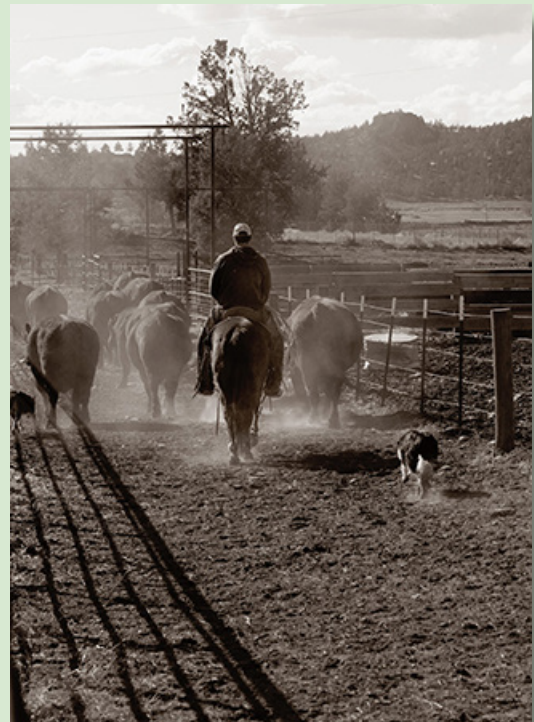
Those who are embracing the monthly themes at CCC get this. The purpose is to push you outside of your comfort zone. March's theme of water drops took most of us out of our normal photographic routines. I was using a new camera so it forced me to use controls that were not typically part of my work flow. I also had to look at lighting and composition in an entirely new manner. The project was a fascinating diversion from my usual subject matter and instilled greater confidence in my latest camera and gave me a unique perspective that I might be able to use in more pedestrian projects.

I thought about that theme project for days and I even did a huge mental head slap the night of the exhibition. Trying to capture something as fleeting as a water drop takes a lot of patience and/or specialized gear. That is when it occurred to me that all of us have digital cameras capable of video capture at 30fps and iPhones that can do 120fps. All I had to do was properly light my

splash photography subject and shoot it using the video mode. I could then extract any single frame in Photoshop, duh! I'm not sure I would get the sharpness I want but it opened up a new channel of thought. It is all part of cross training.

While subject matter is a huge component of cross training in photography there is also the physical aspects. Have you ever tried to shoot with your non-dominant eye, or upside down, or on a ladder, or without using either the viewfinder or LCD screen? How about a completely dark room without using a flashlight? Or sticking out of the sunroof of a vehicle doing 50mph as you photograph a car behind you or photographing wildlife from a moving boat while standing, or shooting in an aircraft under turbulent conditions with the camera smacking you in the face every time you bump the window. Don't laugh, I have had to do them all at one time or another. It's certainly not recommended as best practices but if you need to get the shot why not practice so you know you can use your camera under any circumstance.

Judy Neill recently showed me a shot she took for a photo documentary during a weekend of branding cattle. It was taken on horseback leaning sideways across a fence with her non-dominant eye. It was either shoot awkward or no shot. That requires confidence in not only your photography but also horsemanship. I don't think I will be duplicating that feat anytime soon.



**NEW! Simple Portrait Photography Class  
at COCC**

**Instructor: Robert Agli**

Join professional photographer Robert Agli as he teaches you how to navigate the world of portrait photography. Learn simple tools and lighting techniques to capture beautiful portraits both indoors and out.

Students will be required to have a certain level of experience with photography; this is not a beginner level course.

Wednesdays, June 19 & June 26: 6:00 to 8:00 pm  
Saturday, June 22: 9:00 am to 1:00 pm  
\$249  
Register Online or call 541.383.7270

**MONTHLY THEMES**

May	Blue
Jun	Mood
Jul	Weather
Aug	Rough or Smooth
Sep	Window
Oct	Fall Color
Nov	Precious Earth
Dec	Hope

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)

**The Newport Symphony Orchestra (NSO)  
At the Ocean Announces a Call  
For Photographs for its Concerts in September**

The NSO will perform photochoreography concerts with Westwater Arts the weekend of September 21 & 22, 2019. It will incorporate photographs from local artists depicting iconic scenes from the Oregon coast, and the lives of people that live and work here. The NSO will perform music appropriate for the images.

Anyone can submit photos; however, the photos must support either of the following two themes:

1. Iconic images of the central Oregon coast. These could be the bridge, the lighthouses, tide pools, the Toledo mill and the fishing fleet.
2. The lives of the people who live and work on the central Oregon coast. These could be the fishermen doing their work, kids at the skate-park, runners along the bay front.

Submit your images to our website by May 15, 2019.

The images will be displayed on 3 large screens above the orchestra during the performance of classical music specifically chosen to fit the images.

The images will be sent to Nicholas Bardonnay of Westwater Arts ([westwaterarts.com](http://westwaterarts.com)), who will review and select images and align them with each of the musical selections. There will also be a display of photos submitted in the lobby of the Performing Arts Center, both on the walls and on kiosks.

**Performance Dates**

Saturday, September 21 at 1:00 & 7:30 pm  
Sunday, September 22 at 2:00 pm

<https://www.newportsymphony.org/coastalvista.html>

**Oregon Wildflower Report**

Check out this email for the latest on where and what wildflowerws are blooming in Oregon.

[oregonwildflowers@gmail.com](mailto:oregonwildflowers@gmail.com)

**Wendy Caro - President**

**Dan Schafer - Vice President**

**Shellie Littau - Secretary**

**Cami Staskal - Treasurer**

**John Williams  
Member-at-Large**

**Robert Agli - Program  
Co-Chairman**

**CASCADE CAMERA CLUB  
2019 OFFICERS**

CONTACT INFO:  
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