



In Focus

CLUB EVENT SCHEDULE

JUNE

- 2nd Critique: Digital Open/Theme
Locations: Bend City Scape/Smith Rock
- 3rd Photo Talk Lunch at Cafè Sintra 11-1 PM
- 16th Program: Dean Conger
- 17th Photo Talk Lunch at Cafè Sintra 11-1 PM

JULY

- 7th Critique: Digital Open/Theme
Theme: Side by Side
- 8th Photo Talk Lunch at Cafè Sintra 11-1 PM
- 21st Program: TBA
- 22nd Photo Talk Lunch at Cafè Sintra 11-1 PM

AUGUST

- 4th Critique: Digital Open/Theme
Theme: Glitz or Glamor
- 5th Photo Talk Lunch at Cafè Sintra 11-1 PM
- 18th Program: Member Video Show
- 19th Photo Talk Lunch at Cafè Sintra 11-1 PM

SEPTEMBER

- 1st **NO MEETING** - Labor Day
- 2nd Photo Talk Lunch at Cafè Sintra 11-1 PM
- 15th Critique Night: Open/Theme
Theme: Black and White
- 16th Photo Talk Lunch at Cafè Sintra 11-1 PM



“Incoming Rescue”
© Darrell Fevergeon
Theme “Photojournalism”

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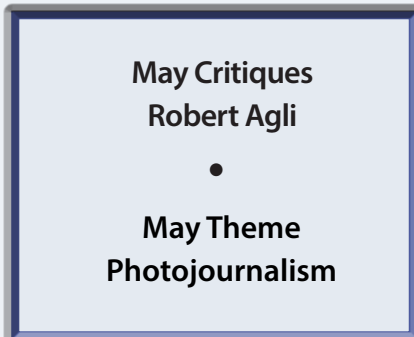
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Welcome to **IN FOCUS**, newsletter of the Cascade Camera Club, located in Bend, Oregon.

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
Website: cascadecameraclub.org



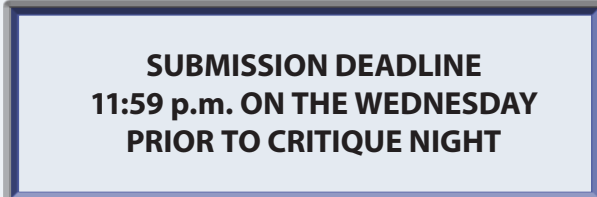
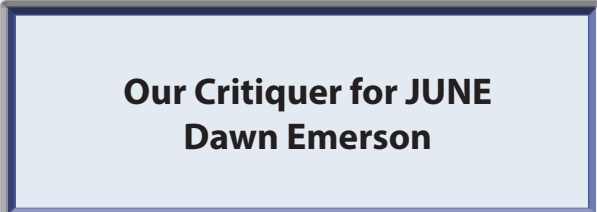
ROBERT'S COMMENTS ABOUT HIS CHOICES

While all photojournalism images do not necessarily have to stand on their own merit, they are certainly stronger when the message is complete without further description. The above 5 images have a strong sense of story. Photo titles can enhance the story of the image but it's great when they stand on their own.

MAY DIGITAL SUBMISSIONS

Theme:

- | | |
|------------------|------------------------------------|
| Ruth Baker | Final Flight |
| Jim Bell | Earth Day |
| Kathleen Climer | From A Top The Highest Building |
| Ralph Delamarter | Friends |
| William Dziuk | Helicopter Show and Tell |
| Donita Elbert | Photographs and Memories |
| Kim Elton | Fire Flight |
| Darrell Fevegeon | Incoming Rescue |
| Carol Flowers | At The Fair |
| Quent Gillard | St. |
| John Hart | Free At Last |
| Erin Hawthorne | Train Crossing |
| Joe Hudspeth | The Tribute |
| Mike Jensen | Danger Keep Back |
| Pete Martin | Listen to This |
| Bev Murphy | Teeing It Up |
| Joyce Norman | Tres Amigos |
| Michael Rouse | Waiting |
| Ginger Sanders | Poor Smokey The Panhandler |
| Jack Schade | Hot Dog Vendor |
| Jim St John | Smile for Mommy |
| Don Trask | The Bridge to Nowhere |
| MA Willson | Local Chickens Lay Own Easter Eggs |





©Jack Schaefer



©William Dziuk



Kim Elton



©Ralph Delamarter



©Donita Elbert

Member Gallery -May
"Photojournalism"



©Kathleen Climer



©Carol Flowers



©Ginger Sanders



©John Hart



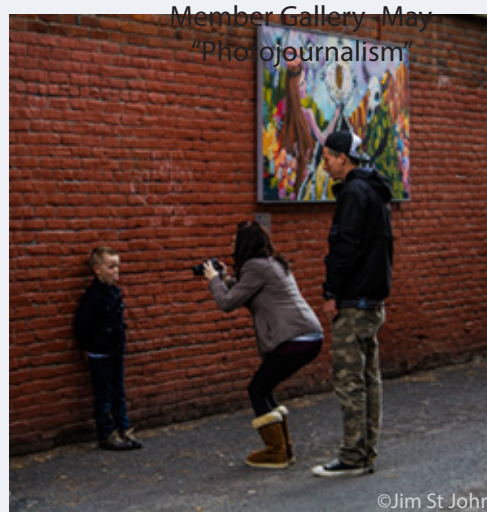
©Quent Gillard



©Pete Martin



©Jim Bell



©Jim St John

Member Gallery - May
"Photojournalism"

Member Gallery - May
"Photojournalism"



©Mike Jensen



©Ruth Baker



©Joe Hudspeth



©Michael Rouse



©Bev Murphy



©Joyce Norman

Member Gallery May
"Photojournalism"



©MA Willson



©Erin Hawthorne



©Don Trask

APRIL
George Lepp



Ron Alvig
Jim Bell
Mike Jensen
Joyce Norman
Bill Truxal



JUNE 16TH PROGRAM NIGHT **FEATURING** **DEAN CONGER**

Dean Conger was born August 26, 1927, in Casper, Wyoming. After nine years with the Denver Post, he joined the National Geographic Society as a staff photographer in 1959. His assignments took him all over Europe and Asia as well as across the United States.

Conger made more than 30 trips to what was then the Soviet Union, photographing for National Geographic magazine and for the National Geographic book Journey Across Russia. That effort won him a citation of excellence from the Overseas Press Club and the World Understanding Award from the University of Missouri in partnership with the National Press Photographers Association (NPPA) and Nikon.

Named Newspaper Photographer of the Year three times during the 1950s and Magazine Photographer of the Year in the 1962 Pictures of the Year competition, Conger also received the NPPA Joseph A. Sprague Memorial Award in 1987 for a lifetime of outstanding work in photojournalism. Wyoming's Casper College and the University of Wyoming honored him as a distinguished alumnus.

He served as assistant director of National Geographic's Photography Division, later directing its Audiovisual Services Division

ANOTHER VIEW

by
ROBERT AGLI

The Great Color Debacle

It started innocently enough. It was suggested at one of our board meetings that we have a little 15 minute demonstration on setting white balance in your camera. I should know better as that little warning bell went off in my head. Nothing as complex as white balance can be demonstrated in 15 minutes. Nevertheless I thought it would be a nice little introduction to the subject. The result was that Mike Jensen and I got caught in a firestorm of questions that lasted 45 minutes before Mike mercifully moved on to his main event. I think it was evident to everyone in the room that white balance could easily be a full night's discussion and perhaps that is something we will do this summer.

MONTHLY THEMES

2014

June	Location: Bend City Scape or Smith Rock
July:	Side by Side
Aug.	Glitz or Glamor
Sept.	Black/White
Oct.	Weather
Nov.	Water
Dec.	Tranquility

Months for Prints
June, Sept., Dec.

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

Videos for uploading digital
images can be found on our website
Cascadecameraclub.org

I guess I didn't learn my lesson because here I am again about to attempt the impossible and that is to take a very complicated subject and try to explain the process in a few easy to understand paragraphs.

I'm going to start off with a bit of heresy. For most people, most of the time auto white balance will get the job done in reasonable fashion. Heresy number two is that if you shoot in RAW you can adjust the white balance in post-production.

If auto white balance does a decent job and RAW files can always be adjusted why bother? Ah grasshopper that's because most people cannot really remember the color temperature of the scene they shot and furthermore they have not taken the time to really learn to see color shifts. Unless you really have some kinky attachment to sitting in front of a computer for hours on end adjusting color shifts it's a lot simpler to get it right in the camera.

The brain sees color differently than the camera. Our brain can neutralize the varying color spectrum but cameras can't. We have to tell it how to see color. The camera's processor works from a reference point and maps the color spectrum from that point. This reference is called a white point. If the reference is influenced by a shift in the color spectrum you will see that shift in your images. When you set the white balance with your controls you are adjusting for this shift in the color spectrum.

If we set the camera on a specific setting like Daylight or if we use a device like an ExpoDisc to measure the light spectrum we are telling the camera what the reference point should be and map all colors to that point.

When we use auto white balance the camera searches the entire frame for a neutral reference point and it can be white or gray. Once it establishes this reference point it maps the entire color spectrum based on that reference.

Color accuracy is extremely important in commercial photography. If you are shooting a fashion ad or a product it sure as heck better be the right color! On the other hand landscape photography provides an ever-changing color spectrum and many times we don't want to neutralize the light. That salmon colored sky that you waited days to capture is what you want and not a neutral colored sky.

One of the best tools to learn the effects of different white balance settings is your camera's LCD screen. Used in conjunction with a Hoodman loupe you can see the Jpeg version of what you just shot. Even if you shoot RAW there is a Jpeg file buried in all that data and that is what you see on your camera's screen. Using different white balance settings is akin to attaching a bunch of different filters and it's far faster and cheaper! Just remember if you don't experiment and don't play with your camera you can't possibly improve.

**CONGRATULATIONS
TO CORY O'NEILL
FOR HIS COVER IMAGE
IN THE JUNE 2014 ISSUE OF
OUTDOOR PHOTOGRAPHER**

**New 2014 Oregon Photo Workshops
with Cory O'Neill**

This year, Cory will be offering another series of photo workshops for beginning, intermediate, and advanced photographers. This includes trips to pristine snowy perches around Central Oregon, fields of wildflowers along the Columbia, and deep forest waterfalls in the Columbia Gorge. In addition, this year Cory is offering a "Photoshop for Landscape Photographers" workshop, where he will teach beginning and intermediate photographers the skills they need to give their images that professional "pop".

To find out more info or register:
www.coryjoneillphotography.com.

**CALL FOR ENTRIES
The EPSON**

5th International Pano Awards 2014

Dedicated to the art of panoramic photography.

Professional and amateur photographers around the world are invited to enter to compete for approximately \$40,000 in cash and prizes.

Early-bird entries are open now until Sunday 13th July, 2014.

Enter online at thepanoawards.com.

**CONGRATULATIONS
TO RIC ERGENBRIGHT
EASTLAKE FRAMING 'S
"SPOTLIGHTED ARTIST"
FOR THE MONTHS OF
JUNE AND JULY
RECEPTION FRIDAY,
JUNE 13TH, 2014
5-8pm**

Art Wolfe's Workshops

Abstract Photography Workshop:

Cannon Beach, Oregon
Aug 8-10, 2014

Rolling Hills of Wheat:

Palouse, WA
August 15-17, 2014

**ART COMMITTEE
JURIED ART EXHIBITION**

CALL - FOR - ENTRIES
"My Favorite Subject"

Open theme--Images in any hangable medium
Of the artist's favorite subject
Artists may submit 2 framed 16"x 20" or larger pieces,
Ready for hanging
ARTWORK DELIVERY DATE,
June 3, 2014, Tuesday:
3 to 6 p.m.

EXHIBITION DATES:
June 4, 2014 to
September 2, 2014

**SOME COCC PHOTOGRAPHY AND
PHOTO EDITING CLASSES FOR SUMMER**

Basic Photography

Robert Agli 9:00am-4:00pm

Sat. 7/19

Ralph Delamarter 9:00am-noon

Thurs. 7/24 & 7/31

Intermediate Photography

Robert Agli - 8/2 & 8/9

9:00am-1:00 (8/2)

8:00am-1:00 (8/9)

PS Elements-Beginning

Ralph Delamarter: 1:00pm-4:00

Thurs. 7/10 & 7/17

Ralph Delamarter: 6:00pm-9:00

Tues. 7/22 & 7/29

PS Elements - Intermediate

Ralph Delamarter: 6:00pm-9:00

Tues. 8/12 to 8/19

ATTENTION MEMBERS

The club logo is available on apparel at Bear Printing. You have probably seen various members sporting the club logo on hats or shirts. You can have this logo emblazoned on virtually anything at Bear Printing. Pick out your apparel from their vast selection and tell them you are a club member and want to embroider the club logo. You can select any merchandise and use any color logo but the logo cannot be altered.



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