



HAPPY HOLIDAYS



CLUB EVENT SCHEDULE

DECEMBER

- 1st Critique: Digital/Prints Open/ Theme
Theme: Tranquility
- 2nd Photo Talk Lunch at Cafè Sintra 11-1 PM
- 5th **Deadline for Dinner Reservation**
- 15th Holiday Dinner: Awbrey Glen Restaurant
- 16th Photo Talk Lunch at Cafè Sintra 11-1 PM

JANUARY 2015

- 5th Critique: Digital Open/Theme
Theme: Macro
- 6th Photo Talk Lunch at Cafè Sintra 11-1 PM
- 19th Program Night: Dean Conger
- 20th Photo Talk Lunch at Cafè Sintra 11-1 PM

FEBRUARY 2015

- 2nd Critique: Digital Open/Theme
Theme: Motion
- 3rd Photo Talk Lunch at Cafè Sintra 11-1 PM
- 16th Program Night: TBA
- 17th Photo Talk Lunch at Cafè Sintra 11-1 PM

MARCH

- 2nd Critique: Digital-Open/Theme
Theme: Transportation
- 3rd Photo Talk Lunch at Cafè Sintra 11-1 PM
- 16th Program Night: TBA
- 17th Photo Talk Lunch at Cafè Sintra 11-1 PM



*“Waterworks”
©Robert Agli
Theme “Water”*

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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

November Critiquer
Jeffrey Murray
•
November Theme
Water

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



CRITIC'S CHOICES

NOVEMBER DIGITAL SUBMISSIONS

Theme:

Robert Agli	Waterworks
Ruth Baker	Another World
Jim Bell	Perrier Mirage
Wendy Caro	Ebb and Flow
Chip Cleveland	Fall Creek
Ralph Delamarter	Sculptor at Rest
James Dunn	River of Life
William Dziuk	Waterdrop Bullseye
Nils Eddy	Cloud Paddle
Donita Elbert	RUN
Blanche Feekes	Water Phoro
Darrell Feverageon	Pate Lake Reflections
Julie Furber	Wind River Reflection
Avery Frazier	dusk on the Deschutes
Quent Gillard	Ready to Go
John Hart	Fall Rapids
Erin Hawthorne	Reflections
Joe Hudspeth	Grand Canyon of the Yellowstone
Hugh Janssen	Waiting
David Johnson	Misty River
Roy Kroll	Proxy Falls
Shellie Littau	Stillness At Sunrise
Rich Marrocco	Water Trees
Pete Martin	Clear Lake Idyll
Bev Murphy	Sprinkler Effect
John O'Donnell	Big Glup
Eileen Riley	Tufted Puffin on Marbled Water
Michael Rouse	Yellowstone Hot Spring
Ginger Sanders	The Heart of Malheur
Sierra Schneider	Quaking Water
Dan Schafer	Blue Pool and Orange Rock
Jim St. John	Saturday Morning
Leslie Terhune	First Birthday Splash
Bill Truxal	Peaceful Waters

Open:

Mike Byrum Haleakala

Our Critiquer for DECEMBER
Ric Ergenbright



©John O'Donnell



©Ralph Delamarter



©Ginger Sanders



©Hugh Janssen



Member Images
November
Water



©Wendy Caro



©Jim St John



©Pete Martin



©Joe Hudspeth



©Leslie Terhune



©Sierra Schneider



©Jim Bell

Member Images
November
Water



©Avery Frazier



©William Dziuk



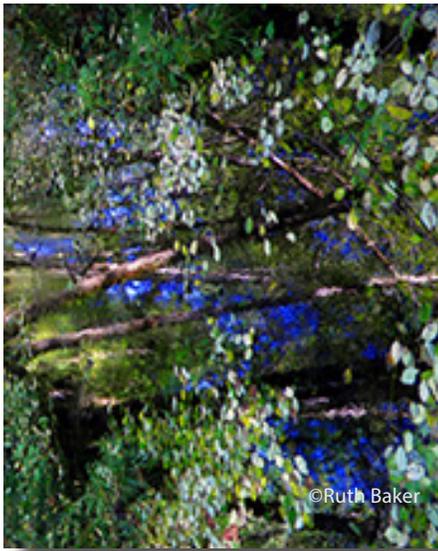
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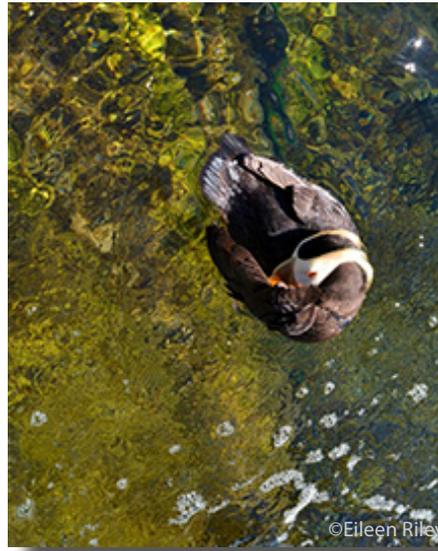
©Quent Gillard

Member Images
November
Water





©Ruth Baker



©Eileen Riley



©Rich Marroccoo

Member Images-November
Water



©Nils Eddy



©Blanche Feekes



©Erin Hawthorne



©Bill Truxal

Member Open Category



©Bev Murphy



©Mike Byrum

2015 PROPOSED SLATE OF OFFICERS

President - Joel Baillie
Vide President - JimBell
Secretary - Jack Schade
Treasurer - Rich Marrocco
Membership - Ruth Baker
Program - Robert Agli and Brent McGregor
Mixed Media - Ralph Delamarter
Audio - Jim Sellers
Communication - Bev Murphy

2015 Themes

Jan.	Macro
Feb.	Motion
March	Transportation
April	Textures
May	Junkyard Treasures
June	Reflections
July	Photo Journalism
August	Wild Flowers
September	Black and White
October	Hot Stuff
November	Edge of Day
December	Tranquility

JANUARY PROGRAM NIGHT WILL FEATURE DEAN CONGER

I'll be reviewing books and photographs from the earliest known photographic image by Joseph Niecephore Niépce in 1826 to the present. Niépce used a primitive camera and a bitumen-coated pewter plate which required an exposure of eight hours! Development of new techniques progressed quickly--Daguerreotypes, tintypes, glass plates, George Eastman's film in 1888, color in the 1930's, to the digital age today. For many years photography was about the process. Today it's more about the "image". I'll show the work of various photographers -- Weston, Adams, Annie Liebovitz, other women photographers, Stanley Kubrick, LIFE magazine-- and many others, whose work I have admired, and which has influenced me over the years.

The "images" being taken today are stunning--- they leave me in awe of their "seeing" and quality.

MEMBERSHIP RENEWAL

The membership renewal form is page 9 in this newsletter. Print it, fill it out, and bring it to a meeting or mail it to Ruth.

Memberships have to be current to submit an image for the January Critique.

The offer of 3 photographic journals is available at reduced cost. You have the option of starting a subscription or renewing an existing one. You may choose one, two, or all three, but your form and subscription payment must be in by December 31, 2014.

HOLIIDAY DINNER RESERVATION FORM

Also included in this newsletter is the reservation for our annual Holiday Dinner, page 10. Please print it out, fill it out, and send it to Bev with your payment. Deadline: Dec 5th

ANOTHER VIEW by ROBERT AGLI

CALIBRATION, DO I NEED IT?

And, by the way, how come my image at club meetings doesn't look like my monitor?

MONTHLY THEMES

2014

Dec. Tranquility

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

If you are a serious photographer and by that I mean you like to capture and share images with others and represent what you captured in an accurate way then the answer is yes you need to calibrate your monitor!

It's somewhat of a challenge to explain the rationale behind color management in simple and succinct terms but let's give it a try. Color calibration is the means by which you adjust a device to match known color standards. For our purposes we will confine our discussion to your computer monitor.

Your monitor displays hue (color), saturation (intensity) and luminescence (brightness) based on instructions it receives from the computer. At the risk of offending all the computer geeks out there we are going to call this process the "color engine". The color engine is configured at the factory using some standards that are satisfactory for normal business displays. Keep in mind that Microsoft never intended for its computers to be used for precise visual work whereas Apple designed their computers as graphics computers. Mac users should not get too smug as they still have some problems and in

Microsoft's defense they have made quantum leaps in terms of graphics accuracy.

Ok, so this color engine sends instructions to your monitor based on its interpretation of what data you have in a given image. It tells your monitor to make the red in your picture look a certain way on the monitor and display the image at a certain level of brightness. Unfortunately what the factory originally configured and what your monitor has chosen to display can be significantly different than what is the true color.

The only way you can accurately display your images on a monitor is to use a device that measures what is currently displayed against known standards and then adjusts your color engine to more accurately display those colors. This device is available in two types, a colorimeter and a photo spectrometer. The colorimeter is a simple device and far less expensive than a photo spectrometer. You install software that is included with the device. The device hangs against your monitor screen and the software runs through the color spectrum, loads the resulting data and writes an adjustment program. The better devices also measure ambient light and adjust your screen brightness based on that info.

All the manufacturers of digital displays are guilty of pumping up the hue, saturation and luminance because it looks awesome but it's not accurate. After years of calibrating monitors I can categorically state that all machines running a Microsoft operating system need to be calibrated. I can also state that anyone using a Mac computer monitor will have the screen brightness set at unacceptably high levels. The result of high screen brightness is that you will adjust your image to what you consider a more pleasing look. Printers, both home and commercial services have no idea what your image looks like on your screen and they print according to the data in the file and you get a dark print!

"So, why does my image look too bright at camera club meetings?" Digital projectors can also be calibrated and the color accuracy and image sharpness of the Canon Realis projectors (our projector) is the industry gold standard. The problem occurs when brightness is set. Our club projector will be calibrated at 120 cd/m². Candelas per square meter is engineer speak for brightness. And 120 cd/m² is considered pretty much the agreed standard for digital display. The better colorimeters, and most definitely photo spectrometers, can set this number on your display. Just to make things totally confusing 90 cd/m² is considered ideal for prints but that's a topic for another day.

Some things to remember:

- You get what you pay for in monitors – cheap monitor = poor color rendition
- However, whatever you have you can improve the results and most definitely improve the brightness levels with a calibration device
- Colored walls can influence how you see color on your monitor. Have neutral colored walls in your computer area
- Be aware that ever changing brightness from outdoor or even indoor light sources can influence your brightness perception
- The Cascade Camera Club will adjust the projector to industry standards. It's your responsibility to match those standards.
- The information presented here doesn't begin to do justice to the entire world of color management.

FINE ART BENEFIT SALE

Cory O'Neill, together with Bend Brewing and the Sparrow Club of Central Oregon, will be hosting a silent auction for the months of November and December, with 30 percent of all proceeds going to the Sparrow Club. Stop by and take a look!

Photoshop for Landscape Photographers Workshop

This winter, Cory O'Neill is offering a series of workshops for photographers who want to significantly improve their Photoshop skills. Learn how to post-process your landscape images to give them that professional "pop" and beauty in his two-day intensive workshops! To find out more info, view the current available workshops, or register, visit

FRIENDS OF THE BEND LIBRARIES ART COMMITTEE JURIED ART EXHIBITION

CALL - FOR - ENTRIES
"Pets 'r' Us"

Images in any hangable medium

Artists may submit 2 framed 16"x 20"
or larger pieces, ready for hanging

ARTWORK DELIVERY DATE,
December 2, 2014,
Tuesday: 4 to 6 p.m.

EXHIBITION DATES:
December 3, 2014
to
March 2, 2015

Magic Nights Photo Workshop City Lights Photography Christian Heeb

Friday, December 5. 4pm - 7pm

Get your camera off auto and start taking stunning dusk and night photos during the Christmas Season. For those of you who still have more time, the workshop will end at one of the breweries to talk a little more about Photography.

Course level: beginner to intermediate
Cost: \$25

<http://www.ccophoto.com/magic-nights-photo-workshop/>

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, please send them as 8 x 3" jpgs, or if otherwise sized, I can edit:

bbmurphy@earthlink.net

CASCADE CAMERA CLUB 2014 OFFICERS

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HAPPY
HOLIDAYS





**CASCADE CAMERA CLUB
HOLIDAY DINNER RESERVATION
DECEMBER 15TH - 6PM
AWBREY GLEN RESTAURANT**



DINNER MENU CHOICES

1. **Chicken Sambuca:** Parmesan Crust, Proscuitto, Brie, Sage Buerre Blanc, Wild Rice Pilaf and Wilted Spinach
2. **Grilled Wild Salmon** with Citrus Buerre Blanc
3. **Three cheese Ravioli:** 3 Cheese Ravioli with Alfredo and Roasted Red Pepper Sauce

All above selections include:

- Awbrey Glen Salad with candied walnuts, sun=dried cranberries, blue cheese crumbles, granny smith tart applies and Marionberry Vinaigrette.
- Bread and Butter
- Non-alcoholic Beverages
- Dessert: Chocolate Decadence with a Marionberry Coulis



MEMBER NAME: _____

GUEST NAME: _____

DIINNER SELECTION (CIRCLE ONE):

YOURSELF:	CHICKEN	SALMON	RAVIOLI
GUEST:	CHICKEN	SALMON	RAVIOLI

COST (INCLUDING GRATUITY)

MEMBER:	\$16.00	_____	
GUEST:	\$31.00	_____	TOTAL: _____

DEADLINE: FRIDAY DECEMBER 5TH

Make check payable to Cascade Camera Club and send with completed form to
Bev Murphy, 3501 NW McCready Dr., Bend, OR 97701