



# In Focus

Volume 8 Issue 1

[cascadecameraclub.org](http://cascadecameraclub.org)

**JANUARY 2010**

## CLUB EVENT SCHEDULE

### JANUARY

- 4th Critique Night: Open and Theme  
Theme: Mysterious
- 8th Photo Talk:Lunch at Cafè Sintra 11-1 PM
- 21st Program: TBA
- 22nd Photo Talk:Lunch at Cafè Sintra 11-1 PM

### FEBRUARY

- 1st Critique: Open and Theme  
Theme: Think Big
- 2nd Photo Talk Lunch at Cafè Sintra 11-1 PM
- 15th Program: TBA
- 16th Photo Talk Lunch at Cafè Sintra 11-1 PM

### MARCH

- 1st Critique Night: Open and Theme  
Theme: Your Best Shot/No Editing
- 2nd Photo Talk: Lunch at Cafè Sintra 11-1 PM
- 19th Program: TBA
- 20th Photo Talk: Lunch at Cafè Sintra 11-1 PM

### APRIL

- 5th Critique Night: Open and Theme  
Theme: Movement/Motion
- 6th Photo Talk:Lunch at Cafè Sintra 11-1 PM
- 21st Program: Annual Party
- 22nd Photo Talk:Lunch at Cafè Sintra 11-1 PM

### IN THIS ISSUE

- Monthly Member Gallery ..... Page 3,4,& 5
- Another View ..... Page 7
- In Memoriam: Frank Cleland..... Page 8
- Classifieds & Exhibits..... Page 8

*“Painted Hills”  
Image of the month copyright Bill Junk  
December’s Theme was “Panorama”*



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

### December Critiques

Were By

Robert Agli  
Buddy Mays

### December Theme Was

Panorama

### CRITIC'S CHOICES

#### **Robert Agli:**

**Andre Bartels**  
**Buddy Mays**  
**Larry Goodman**  
**Robin Brown**  
**Bill Junk**

#### **Buddy Mays:**

**Eileen Riley**  
**Jim St John**  
**Larry Goodman**  
**Brian Ellis**  
**Mike Jensen**

## DECEMBER DIGITAL IMAGES

### EXPERT CATEGORY

Theme:

Mike Byrum	Trunks A Lot
Brian Ellis	Little House....Lots of Land
Wendy Caro	Sunrise national Bison Range
Buddy Mays	Sunrise at Teton Overlook
David Rein	Teton Sunrise
MA Willson	Fort Rock

Open:

Larry Goodman	Fire in the Sky
---------------	-----------------

### ADVANCED CATEGORY

Theme:

Robin Brown	Cascades
Craig Christy	Painted Hills
Ralph Delamarter	Petrified Sand Dune
John Hart	Rocky Splendor
Bill Junk	Painted Hills
Chris Kryzanek	Still Waters
Cory O'Neill	The Tempest
Eileen Riley	El Capitan from Dewey Point In Water

Open:

Darrell Feverageon	Neils Harbor Light
Jim St John	They All Fall Down

### INTERMEDIATE CATEGORY

Theme:

Jim Bell	Oh Darn!
Donita Elbert	Godly Reys on Lake Klamath
Mike Jensen	Painted Hills
Bill Mills	Moonrise Over Zion
Barb Rumer	Sunrise at Tam McArthur
Linda Ziegenhagen	Slusher Homestead

Open:

Andre Bartels	Hands of a Fisherman
---------------	----------------------

## DECEMBER PRINTS

### INTERMEDIATE CATEGORY

Theme:

Kent Garleipp	Lower Bridge
---------------	--------------

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.

December Theme Gallery  
Theme Was "Panorama"



©Cory O'Neill



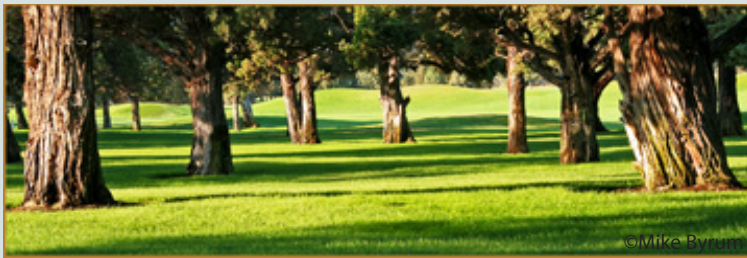
©Eileen Riley



©Craig Christy



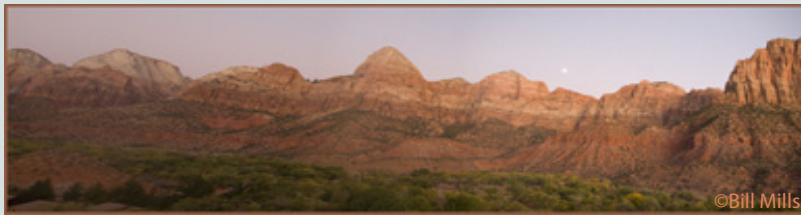
©Ralph Delamater



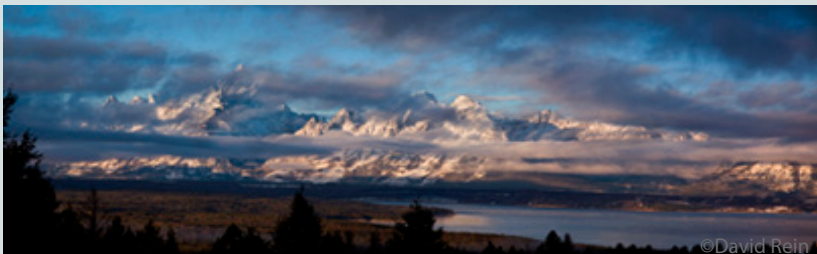
©Mike Pyram



©Robin Brown



©Bill Mills



©David Rein



©Barb Rummer



©Buddy Mays

December Theme Gallery  
 Theme Was "Panorama"



©Brian Ellis



©Wendy Caro



©John Hart



©Donita Elbert



©MA Willson



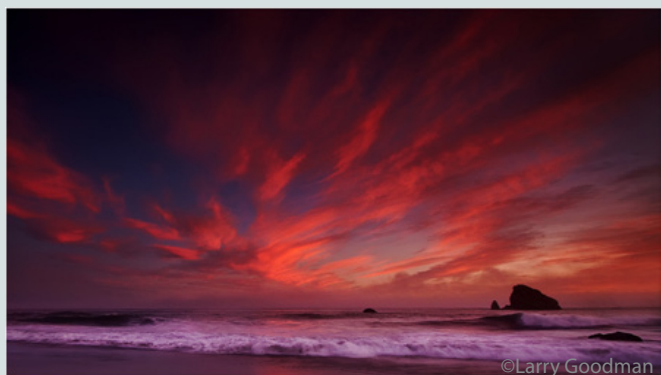
©Mike Jensen



©Chris Kryzanek



©Linda Ziegenhagen



## December Open Gallery



## Cascade Camera Club St Charles Hospital Exhibit Closes

We will be taking down the Cascade Camera Club print exhibit from the Bend and Redmond Hospitals next week. We had a total of 53 prints on display between the 2 venues for 3 months, representing 29 of our club members.

Our exhibit received many positive comments many made not only while we were hanging the exhibit, but when we returned to check on it over the 3 month period it was hanging. People were impressed with the variety of subjects, enjoyed our selection of black/white as well as color prints, and the methods we used to accomplish the finished product.

What impressed me the most, was the number one comment made about our exhibit.....top quality work. Many people were also interested in the variety of techniques used. One of the ladies I spoke with admitted she thought of photography as "snapshots" of family holidays and grandchildren. She was impressed with the "fine art" quality of the images, initially thinking that a couple images were paintings, not photography. We walked around the Bend venue together while she asked questions about cameras, lenses, how we got so close to our subjects and not to others, why some choose black/white while others chose color, etc. She might not become a camera club member, but we surely opened her eyes to what can be done with photography.....and that comment right there, is why I get so excited about being a member of our camera club, **learning many different ways to communicate through photography.**

I want to thank all those photographers who submitted images to be juried, who went to the expense to matte and frame their images, and who helped hang this exhibit. Based on the comments from the hospital staff, I wouldn't be surprised if we were asked to hang another exhibit at St. Charles Hospitals at some time.

# IDENTIFYING COLOR CAST IN PHOTOS

Tim Grey newsletter

**Question: I am presently trying to teach myself how to color correct photos. One thing I am having difficulty with is identifying what is the color cast. I am a little color blind and this does not help the situation.**

## Tim's Answer:

There are a couple of techniques you could use to help identify the color cast in a photo. The first is visual, which may still be a bit of a challenge for you depending on the degree of color blindness you experience, and the other involves evaluating RGB values (but has its own challenges).

To get a better sense of the color cast within an image (or to identify colors that shouldn't exist in certain areas of the image) I recommend that you add a "temporary" Hue/Saturation adjustment layer. Increase the Saturation value to the maximum of +100. This will shift all colors toward their purest values, creating an image with exaggerated colors that are very close to the pure primary values of red, green, blue, cyan, magenta, and yellow (both additive and subtractive primaries). This is a valuable technique for anyone who feels they have a difficult time evaluating colors in their images, but for those who are color blind it should help (depending on the specific colors you have difficulty with and the extent of your color blindness). I have worked with a few photographers who had some level of color blindness, and they did find this technique helpful. When you're done with this exaggerated Hue/Saturation adjustment layer, you can simply delete it, or disable it by clicking the eye icon to the left of the thumbnail for this Hue/Saturation adjustment layer on the Layers panel.

In the case of an extreme color cast, a variation on this technique can also be helpful. Start by creating a copy of your Background image layer by dragging the thumbnail for the Background image layer to the Create a New Layer button (the blank sheet of paper icon) at the bottom of the Layers panel. Then choose Filter > Blur > Average to blur this copy of the Background image layer so much that it is rendered as a single color representing the average color in the image. If there is a particularly strong color cast, the resulting color value will give you a good sense of the color cast in the image.

The other approach is to evaluate the actual RGB values in your image. This is less arbitrary and obviously won't be affected by your color blindness since you're using actual values in the image rather than your own perception of the colors to make decisions about the color in the image. The concept here is relatively simple. Open the Info panel (choose Window > Info from the menu if it isn't visible) and then hold your mouse over the area of the image you want to evaluate (you don't need to click the mouse to view the RGB values in this way). Then read the values for R (red), G (green), and B (blue) for the area your mouse is hovering over. A neutral value is one where all three RGB values are the same (or very nearly the same). If two colors are relatively close to each other, but a third is much higher, that indicates the area has a color cast represented by that higher value. If, on the other hand, two colors are relatively close but the third is much lower, that indicates the area has a color cast represented by the opposite of the higher value (cyan for a red value that is lower, magenta for a green value that is lower, and yellow for a blue value that is lower). The problem, of course, is that you need to weigh into your consideration what the actual color of the area should be. If you have a photograph of a red leaf, naturally the red value will be highest for the leaf and the green and blue values will likely be close in value to each other. That tells you the area is red, but it can be a challenge to know whether the value is accurate based on the actual color of the object just by evaluating RGB values. There are some references available for typical RGB values for common objects, but you also need to take into account the effect of a desirable color cast caused by, for example, warm lighting.

I recommend that you use the Hue/Saturation technique to exaggerate the colors, and then if necessary use the Info panel to help you "read" what colors are represented by those areas, and the degree to which the color cast is "pure", which indicates the strength of that cast. This should help you make a better evaluation of the colors in your images.

## ANOTHER VIEW by ROBERT AGLI

### The Key to Keylining

#### MONTHLY THEMES

Jan	Mysterious
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 has been submitted by 5pm on the Friday prior to the Monday critique

If you ever digitally display an image on a website, email or digital projection and someone says, "Wow, that's a great keyline!" you know you are in trouble. If your keyline overwhelms or is brighter than your image you are also in trouble.

From a graphic standpoint a keyline is no more than a boundary that separates colors. In the case of a digital image the boundary separates the image from whatever background you might have. The keyline finishes the image and establishes the border. Using extremely bright or bizarre colors in your keyline distracts the viewer. Keep it simple and keep it toned down. Conversely using a black keyline with a black background makes absolutely no sense.

A good rule of thumb is to pick a brighter color within the image to use for your keyline. The color will complement the image and you know the tonal range will not be greater than the image.

Here is a very simple way to make a keyline in Photoshop. I have my commands set up as part of an action when I resize an image for digital display or email but for now the following is all you need to know to make a nice uniform keyline.

Click Select > All or Ctrl A (Command A on a Mac)

Click Edit > Stroke - a dialog box will open and then select stroke width (start with 4 pixels).

Click on Color and select a color from the palette or move your mouse over the image and click on a color in the image. You can repeat the select and click until you find a color you like and then click on OK at the top of the color dialog box.

Go to location and click the Inside button to maintain the appropriate maximum pixel size. This is particularly important with digital projection or the projector will clip the image if you go over 1280X720 pixels.

Click OK and then save your image.

That's it! It's a very simple way to finish your images and give them a little polish.

By the way, really thick keylines are no longer keylines they are some sort of mutant growth that belong in the same dumpster as neon keylines, unless, of course, your image is really ugly, in which case why are you exhibiting it?

**In Memoriam  
Frank Cleland  
Oct. 7, 1928 - Dec. 20, 2009**

Frank was born in St. Francis, Kansas. He attended Texas A&M Univ. majoring in chemical engineering and in 1954 graduated from Princeton Univ. with a Ph.D in chemical engineering. Frank enjoyed a 34 year career with Shell Corporation, working in a variety of research & management positions before retiring to Bend in 1990.

Frank married Joanne McConaughy in San Francisco and they shared 53 wonderful years together.

Frank enjoyed spending time outdoors with his family camping, backpacking and boating. He cared deeply about protecting the environment and served on the Central Oregon Audubon Society board of directors for several years.

He was a passionate bird watcher and avid wildlife photographer. He traveled widely throughout the United States, Canada, and Australia photographing hundreds of different bird species in their native habitats. Frank's photographs have been showcased at the High Desert Museum, Lava Lands, Visitor Center and numerous Central Oregon art galleries and art auctions. His images have also been published in field guides, calendars, and post cards. Hummingbirds were Frank's favorite species and he took particular delight in the challenges of photographing these tiny birds.

Peter Martin, long-time friend, would go to Cabin Lake with Frank to take pictures of birds. Pete characterized Frank as the most gentle-natured person he ever met - not a mean bone in his body.

Frank was not a digital camera fan, but did not avoid technical tools to help him in his photography. Pete said Frank created a complex multi-strobe setup to capture hummingbird images. Frank was a perfectionist who not only captured great images, but captured some of the sharpest images one might ever see.

In lieu of flowers, memorial contributions may be made to partners in Care Hospice House, 2075 NE Wyatt Court Bend, OR 97701. A private family service will be held.

**Friends of the Library  
Announce Their Next Exhibit  
"My Favorite Subject"  
Open to All Media**

**Drop Off  
Tuesday, February 2, 2010 3-6pm  
Framed With Wire-Ready to Hang**

**On Exhibit Feb. 3rd - April 26, 2010**

**Contact  
Laurel 389-4853  
Denise 389-9846**

•

**FOR SALE  
EPSON 9800 PRINTER**

**This machine is absolutely  
pristine with very little use. It  
is being sold at a fraction of it's  
original price.**

**Interested parties call  
Robert at 541-382-1705**

## CASCADE CAMERA CLUB 2010 OFFICERS

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

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

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

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

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

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

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

Brent McGregor, Program Co-Chairman  
rockiees\_58@msn.com  
549-1584

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

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