

Photographing the Palouse

THE PHOTOGRAPHERS:

Alan Caddey

Alan Caddey is an international award-winning photographer. Alan judges local and international competitions, teaches, presents programs and leads workshops. He's been awarded a free 'Life Membership' in two photographic societies. His photographs are in numerous permanent collections, have appeared in galleries, brochures, magazines, books, and calendars. He is also a member of the Photographic Society of America (PSA) and the North American Nature Photography Association (NANPA). Alan teaches at Cascades Academy of Photography in Issaquah. Visit www.cascadesphotography.com.

Doug Davidson

Doug Davidson began photographing and darkroom work at 9 years old with the mentoring of his father and grandfather. His photographic skills have been primarily self-taught throughout the past 45 years. Today, Doug lives with his wife Joyce in Moscow, Idaho within the Palouse. Over the past few years he's been juried into several exhibitions ranging from Regional to the Pacific NW, Washington D.C., California and the Midwest. He's an award-winning photographer whose photographs have been published in calendars, phonebook covers, magazines, and visitor's guides. Visit www.e-photoimage.com.

Kevin Nibur

Kevin moved to the Palouse from California in 2001 and began photographing the unique landscapes of the area during that following summer. He is currently finishing a PhD in Materials Science at WSU and works as a staff photographer for the Daily Evergreen, WSU student newspaper and on freelance assignments for the Moscow-Pullman Daily News and The Spokesman-Review. "Although I often spend far more time working as a photojournalist, landscape photography remains perhaps my greatest passion," says Kevin. Visit www.fleetingimage.com.

Alison Meyer

For over 13 years Alison Meyer has been a professional photographer in North Idaho, selling her photographs to thousands of customers world-wide. Alison's award-winning photography is sold in galleries, shops, art shows, and on the web. Her prints are displayed in private and public collections around the world, including in Congressional offices, US Embassies, and in homes and work places on six continents. Visit www.alisonmeyerphotography.com.



DOUG DAVIDSON



KEVIN NIBUR



ALAN CADDEY

Photographing the Palouse



"...the rolling fields of the Palouse and endless miles of gravel roads provide each photographer with a unique opportunity to follow his or her own vision."

The Palouse region offers unparalleled beauty, a unique landscape, rural charm, four distinct seasons, and thousands of acres of outstanding photo opportunities. From bright green rolling hills and golden canola fields to the textured browns of fall harvest and autumn, the Palouse holds a magical place in many photographers' hearts as one of the most beautiful places to visit and capture on film. To make your photographic adventure of the Palouse both successful and memorable, four of our talented local and regional artists have shared their work, insights, tips and routes for photographing the Palouse.

"In less than a minute you'll experience picturesque rolling hills with a classic salt barn in a little draw."



For more information or other brochures of local interest, please contact:
Pullman Chamber of Commerce
415 N Grand Avenue
Pullman WA 99163
1-509-334-3565
1-800-365-6948
www.pullmanchamber.com

ALISON MEYER

Photographing the Palouse

SUGGESTED PHOTO ROUTES:

Doug:

A Palouse excursion I always enjoy, is taking Highway 95 south about 5 miles from Moscow, ID and turning left onto Eid Rd. In less than a minute you'll experience picturesque rolling hills with a classic salt barn in a little draw. This locale is absolutely excellent year around and at its very best between 1 & 2 hours before sunset.

Alan:

- 1) Palouse Falls State Park – about 2 hours from Pullman. Depart town late morning or around noon. Palouse Falls is located in a canyon which receives afternoon light. Travel north on 195 to Colfax, then west on Hwy 26 to Washtucna. Turn left (south) onto 260/261 and follow to Palouse Falls Rd.
- 2) Boyer Park & Marina – about 30 minutes from Pullman. Take Old Wawawai Rd west and follow the Boyer Park signs.
- 3) Steptoe Butte State Park – Great for sunrise or sunset and you can drive to the top for spectacular views. Its approximately 40 minutes from Pullman. Take 195 north through Colfax and turn right about 12 miles north of Colfax. Follow the signs to the park.
- 4) Lewiston Grade Viewpoint – about 25 minutes from Pullman. Take Hwy 195 south out of Pullman through Colton and Uniontown. Upon entering Idaho, watch for signs for the scenic overlook.



DOUG DAVIDSON

TIPS:

Alison:

More than one successful landscape picture of the same location on the Palouse can sometimes be made by simply changing your camera's lens and/or perspective. A wide angle lens (28 mm or less) set to a small aperture on a camera that is positioned a few feet from foreground details overlooking a broad Palouse field can create a dramatic, traditional landscape image. Alternatively, a long lens of 100 mm or more used at a greater distance from the subtle curves of rolling hills and field textures simplifies and softens the scene and can make for more painterly, abstract images.

Kevin:

Unlike so many other popular photography destinations, the Palouse lacks any classic icons such as Half Dome from Yosemite Valley or the Grand Tetons from the Snake River Overlook. Instead, the rolling fields of the Palouse and endless miles of gravel roads provide each photographer with a unique opportunity to follow his or her own vision.

I have been photographing around the Palouse for more than three years and seldom shoot from the same location twice. Steptoe Butte offers a reliable location to get above the crest of the hills, but I generally prefer to combine a bit of exploration with shooting. A detailed map will help you find the lesser traveled roads, or go without and explore. Some of my most enjoyable photography has been while lost. Keep in mind that the hills surrounding you are private land. If you plan to trek out across the fields, make a point to introduce yourself to the land owner and get their permission.

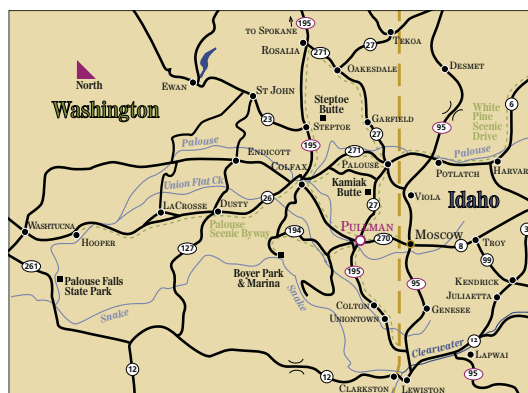
Late spring and early summer are certainly the best times of the year for photographing green and then golden fields of wheat. May and early June often have less stable weather, resulting in a bit more of a gamble for photographers on a tight schedule, but also hold greater potential for dramatic light. Winter in the Palouse is often dull and gray, but a clear sunrise can be a real prize to a photographer lucky enough to be out at the right time.

Alan's Photo Trip Suggestions:

- Try to schedule your trip to include some of the early morning or late afternoon hours of sunlight. Low sidelight works best to accentuate the beautiful forms and textures of the Palouse hills.
- Bring water, snacks and warm clothing in case they're needed while away from towns.
- Be sure to include extra camera batteries for the trip.
- A tripod and cable release will help you concentrate on your subject and the overall composition.
- Light boots are great for ankle support and a hat will help you stay warm.



KEVIN NIBUR



BASICS:

- * Always bring extra film and your tripod.
- * Scout your locations ahead of time, when possible. Head out when weather and light conditions are at their best or most interesting.
- * Consider investing in a topographic map of the area, or stop by the Whitman County Courthouse for a county map showing the back roads in the region. Caution – many of these roads are primitive. Believe all warning signs you encounter.
- * For best light, shoot ½ hour before sunrise/sunset and up to 1 hour after sunrise/sunset. Interesting lighting conditions also occur when storms brew over the hills.



“...a long lens of 100 mm or more used at a greater distance from the subtle curves of rolling hills and field...simplifies and softens the scene...for more painterly, abstract images.”

ALISON MEYER



ALAN CADDEY

Alan's Composition Tips:

1. Keeping the horizon line in the upper or lower 1/3 of the image (not in the middle) will avoid cutting the photograph visually in half and will improve the overall dynamics and help add excitement and life to an image. When the picture space is divided both horizontally and vertically into thirds, the intersecting points are often preferred locations for subject placement.
2. For moving subjects and faces (human or otherwise) it is often best to locate them in the first 1/3 position (from the direction the subject is moving or looking) with 2/3 of the image area open for eye-travel before reaching the edge of the picture. In addition, foreground space in front of the subject (and between the camera and subject) will convey image stability and impart a feeling of three-dimensional depth.
3. Once the subject of the image has been determined, compose the image to remove distracting objects that don't enhance the subject. Simplification of the message will mean clearer communication with your viewer. Painters start with a blank canvas and add only what they want, whereas photographers start with a full canvas and must eliminate extraneous information.
4. Select a horizontal or vertical orientation to accentuate the subject. Framing tells the viewer what is horizontal and what is vertical. Keep horizon lines level and avoid tilting subjects that are normally vertical. Avoid strong lines coming directly out of the corners of your frame, be it a horizontal or vertical composition.
5. Avoid outer edges of the subject touching the edges of other secondary objects, or the frame. If they touch, secondary objects often become a visual part of the main subject. Mergers can be very distracting, such as signposts growing out of peoples' heads, or feet being cut off by the picture frame. Mergers with the frame lead the eye out of the image.
6. Minimize the number of main subjects unless the image is entirely about a subject such as a pattern. If there are too many trees the viewer will only see the forest. Select 'odd' numbers of subjects, say 1, 3 or 5 and have one of them be dominant over the others. 'Even' numbers of subjects, particularly those similar in size and shape, create a ping-pong effect and tend to be avoided because the eye has difficulty finding a place to rest.