Oct 2013

The BELLOWS

Two days of Education, Information and Entertainment

4Cs Annual Convention, Hood River

All curious and serious photographers in Oregon, Idaho, and southern Washington, will be in Hood River the weekend of October 11 & 12 for the annual Columbia Council of Camera Clubs Convention.

This major photo event is always filled with workshops, presentations and field trips that make the $75 registration fee well worth the cost of admission.

On the next two pages you will find complete information about events and presentations for this outstanding weekend of photo related fun.

New 2014 Club Officers, Ready & Set

The new 2014 EPS changes to our bylaws and competition rules were unanimously approved by the EPS members attending the second September meeting and will be effective as we begin our new year in January. I would like to add a huge thank you to those members who did attend the meeting which turned into a rather exciting evening to say the least.

Our new slate of officers was also elected last night, with several surprises as nominations were made from the floor and other members stepped forward to fill the vacant and very critical positions of secretary and treasurer.

We actually had a runoff to elect four board members at large from six candidates. Also, many thanks to **Norm Cholewinski**, our nominations committee chair who did most of the groundwork to compile our new slate of officers.

(A listing of the new slate of officers and Board members for next year is on page 4.)

Ron Seguin, EPS President

Inside This Issue

4Cs Convention *continued*

Paul Bannick - Sat. Night Keynote
Richard Hallman - Fri. Night Keynote

Vendors:

- Tamron USA, Inc.
- Hunt's Photo and Video
- Advance Camera and Repair
- Focal Point Photography
- Panasonic
- Red River Paper

Field Trips:

- Downtown Hood River
- Wahclella Falls
- Wheat Fields, Old School and House
- Starvation Creek Falls
- Mt Hood Sunrise
- Stonehenge, Mary Hill Museum, Wind Towers
- Western Antique Aeroplane and Automobile Museum

JOIN us for great workshops and unrivaled hospitality.

Session Topics and Presenters:

Drew Hendrix - *Papers and Printing*

Jim Diem - *The Art of Abstracts*

Paul Bannick - *Pursuit of Great Bird Photos*

Todd Semmes - *Spydercam System*

Jamie Francis - *Photo Journalism*

Ben Canales - *Night Time-Lapse*

Jon Fishback - *Judging Photography*

Richard Hallman - *Adventure Sports*

Pete Stone - *Adobe Camera Raw*

Mark Toal - *Hybrid Photography, Combining Stills and Video*

Pete Stone - *Adobe Camera Raw*

John Greengo - *Lightroom & the Art of Photo Editing*

Ken Hubbard - *256 Shades of Grey: Seeing in Black & White & From your Backyard to the Grand Canyon*

October 11, 12 and 13, 2013
at Hood River Inn - Hood River, OR
Hosted by Gorge Photography Club
Register at www.columbiacameraclubs.org

Annual Photography Convention
Hood River, Oregon, October 11 - 12
2013 Program Schedule

Friday, Oct 11th

10:30	Registration is open
1:30 to 2:30	1. Fascination with Abstracts - Jim Diem 2. Papers and Printing - Drew Hendrix - Red River Paper 3. Lightroom & the Art of Photo Editing - John Greengo
2:45 to 3:45	1. Bird Photography - Paul Bannick 2. Adventure Sports - Richard Hallman 3. Suspended Camera Systems - Todd Semmes - Spydercam
3:45 to 6:30	Visit Vendors, view print displays, have dinner
6:30 to 7:15	Social time, Welcome and Roll Call
7:15	Keynote speaker – The Owl and the Woodpecker by Paul Bannick
After the Keynote	Hands on night photography with Monticello Camera Club

Saturday, Oct 12th

8:15 to 9:15	1. Bird Photography - Paul Bannick 2. Papers and Printing - Drew Hendrix – Red River Paper 3. Judging Photography – Jon Fishback
9:30 to 10:30	1. Photojournalism - Jamie Francis 2. Night Time Lapse - Ben Canales 3. Adobe Camera Raw – Pete Stone
10:45 to 11:45	1. Video on DSLR - Mark Toal – Panasonic 2. Long Lenses - Ken Hubbard – Tamron 3. Mini, Midi shows & EoY EID Images
11:45 to 1:15	Lunch on your own, visit vendors and print view prints display.
1:15 to 2:15	1. Black and White - Ken Hubbard – Tamron 2. Video on DSLR - Mark Toal – Panasonic 3. Hands on with David Cobb
2:30 to 3:30	1. Adventure Sports (Hands on) - Richard Hallman 2. Night Time Lapse - Ben Canales 3. Hands on with David Cobb, continued
3:30 to 6:00	Mini, Midi shows & End of the Year EID Images, Visit print displays and vendors
5:00 to 6:00	Social hour
6:00 to 7:15	Dinner
7:15	Keynote Speaker - Snow and Ice - Richard Hallman
7:45 to 8:15	Awards
After the awards	Hands on night photography with Monticello Camera Club

Register on-line at
Columbia Council of Camera Clubs

Best two days and $75 you and your camera may ever spend

Demos
Field trips
Workshops
Presentations
Vendors
Auction
Raffle

EPS 2014 Board Members

President	Dave Putzier
Vice President	Mary Harsch
Secretary	Walt Biddle
Treasurer	ErinWoods
Past President	Ron Seguin

CHAIRS

Digital	Susan Starr
Challenge Night	Stephen Franzen
Critiquing	Kurt Pratt
Education	Jon Parker with co-chair *
Social	Kurt Pratt

BOARD MEMBERS AT LARGE
Mike VanDeWalker
Donna Gilhousen
Rick LeBrun
Kathy Baker

COMMITTEE APPOINTMENTS

Events	Ron Seguin
Librarian-Historian	OPEN **
Newsletter	Bruce Bittle
Publications	Kathy Baker
Webmaster	Mike VanDeWalker
4 C's Liaison	Bruce Bittle
4 C's Images	Walt Biddle
Book Keeper	Jonna VanDeWalker

Notes:
** We are seeking someone to assist as Education Co-Chair*
*** If anyone would like to fill this position please contact Ron S.*

Q&A With Tim Grey

Q: ***I was wondering what the difference was between an 8-bit image and a 16-bit image and how and when you would use one or the other?***

A: The bit depth of an image determines the total number of possible color values for each pixel within the image. A single bit can have one of two possible values, generally described as being either zero or one. So with 8 bits, there are a total of 256 combinations. This represents the two possible values raised to the eighth power, or two multiplied by itself eight times.

For an RGB image there are three channels, so to determine the total number of possible colors you need to raise 256 to the third power, or multiple 256 by 256 by 256. That yields a total of nearly 16.8 million colors. And it just so happens that "typical" human vision is generally regarded as being able to distinguish around 16.8 million colors, so this is fortuitous.

For 16-bit per channel the numbers get much bigger. Two raised to the sixteenth power is 65,536. For an RGB image that means you need to raise 65,536 to the third power in order to determine the number of color values available. Let's just say it is a really huge number that is a bit more than 281 trillion.

The key question then is, if an 8-bit per channel contains about the range of color values the human visual system can discern, why would you ever need more? The answer is adjustments. Every adjustment you apply to an image causes some degree of loss of information at the pixel level, in terms of pixel variations. With an 8-bit per channel image you don't have as much headroom for strong adjustments. With a 16-bit per channel image you don't have to worry about strong adjustments.

The key difference is the loss of smooth gradations of tone and color, with 8-bit per channel images. However, this is really only a risk if you apply rather strong adjustments to the image. The risk is a bit higher for black and white (grayscale) images, since those images only have a single channel.

For most uses an 8-bit per channel image will serve you well, especially if strong adjustments aren't needed. But a 16-bit per channel image does provide you with a bit of insurance. It's important to keep in mind that a 16-bit per channel image is only meaningful if the source data had a bit depth that is higher than 8-bit per channel.

Q: ***Lightroom 4 [has] Lens Correction in the Development Module? Does a cell phone camera need lens correction? [Are] phones listed like lenses?***

A: Any lens could probably use correction, especially wide-angle lenses with a greater risk of pincushion distortion. So, yes, it would be appropriate to apply Lens Correction adjustment to images from a camera phone.

Lightroom includes profiles for the various models of iPhone, [but] not for any other phone camera. I use an iPhone 5 and the automatic Lens Correction adjustment provides a clear (not dramatic) improvement.

You can use the Manual set of controls in the Lens Correction section in the Develop module to apply the same basic adjustments [if] needed.

Furthermore, if you're not seeing distortion, don't worry too much about Lens Correction.

Tim has written a dozen books, published hundreds of magazine articles and is a member of the Photoshop World Dream Team.

[Ed Note: These articles are reprinted with permission.]

Tiny Camera Records Details of a Big Picture

Science Daily, Sep. 25, 2013 — To capture all the details of a crime scene, you could use a wide-angle or fisheye lens; but without an especially large lens you would be sacrificing the fine resolution that would help you catch that partial footprint you might otherwise have missed.

Now a new imager achieves the optical performance of a full-size wide-angle lens in a device less than one-tenth of the volume. It can image anything between half a meter and 500 meters away, equivalent to 20/10 human vision. Such a system could enable smartphone photos to be comparable to those from a full size single-lens reflex (SLR) camera, the researchers say.

Top: Image captured with a Canon EOS 5D Mark III DSLR with a 12mm lens. Middle: An inset of the image above. A close-up (right) does not have very high resolution. Bottom: Image taken with a monocentric lens shows the potential to take images with both high resolution and a wide field of view.

To engineer the new system, researchers turned to monocentric lenses made of concentric glass shells, which are perfectly round like glass marbles. Their symmetry allows them to produce wide-angle images with high resolution and hardly any of the geometrical distortions common to fisheye lenses.

Researchers expect to build an 85-megapixel imager with a 120-degree field of view, more than a dozen sensors, and an F/2 lens -- all in a volume roughly the size of a walnut,

High-Resolution, Time-Lapse for Plant Research

Science Daily, Sep. 25, 2013 — Ever wonder what plants do when you're not around? How about an entire forest or grassland? Not even the most dedicated plant researcher can be continuously present to track environmental effects on plant behavior. Time-lapse photography has been used, but typically only a few plants captured with a single camera, for the most part, has confined such observations to the laboratory.

Recently, researchers have maximized both the scale and resolution of time-lapse photography with the use of a robotic camera mount and software developed by Randy Sargent and colleagues at the Robotics Institute, Carnegie Mellon University. This GigaPan EPIC Pro system creates time-lapse sequences of panoramas that allow the viewer to zoom in at an incredible level of detail, e.g., from a landscape view to that of an individual plant.

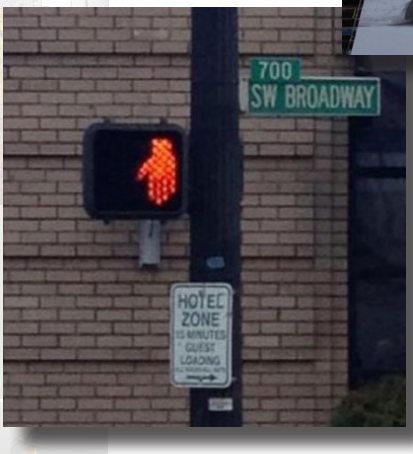
The three images show the response of a cholla cactus to precipitation over a 22-day period.

Using a robotic solar powered mount, high-resolution images were captured across a panorama and stitched together using a practical and affordable camera (the Canon G10) to demonstrate the feasibility of the technique.

Depending on the researcher's needs, the time-lapse sequence can be scaled from hours (e.g., flash floods) to years (e.g., post-fire recovery). Current research using the GigaPan system is investigating processes including plant response to grazing and precipitation patterns. Additionally, it will be useful in a number of other disciplines, including geology, archaeology, biodiversity, glaciology, and rangeland ecosystem research.

Stolen From The Internet

You had just one job to do.



And you failed!

What To Know

October 2013
1 Print competition night
8 Ed. Night, **TBA**
11&12 4Cs Convention, Hood River
15 Digital competition night
22 Social Night - Q & A , demo night

November 2013
5 Print competition night
12 Ed. Night, **TBA**
19 Digital competition night
26 Social Night - Q & A , demo night

December 2013
3 Print competition night
10 Digital competition night
ONLY TWO MEETINGS THIS MONTH

January 2014
7 Print competition night
14 Ed. Night, **TBA**
21 Digital competition night
28 Social Night - Q & A , demo night

February 2014
4 Print competition night
11 Ed. Night, **TBA**
18 Digital competition night
25 Social Night - Q & A , demo night

March 2014
4 Print competition night
11 Ed. Night, **TBA**
18 Digital competition night
25 Social Night - Q & A , demo night

When To Show

• ***"A Small Look at a Large Harvest."***
This show documents some of the unusual crops being grown and harvested in the Willamette Valley in 2012 and will be on display until the end of the year at the David Joyce Gallery in Bldg. 19 on the Lane Community College campus. The show was created by **Tom Elder, Keith Munson** and **Bruce Bittle.**

• **Do you have a show?**
Let us know where, when, for how long, theme, etc.

• **Had an image published?**
Let us know where, when and all of the details.

NEW NEW
New Mats
LARGER Opening

EPS now selling
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for larger visible print area, $6 (with backer.)
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bittled70@gmail.com

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FRAMES 16"x 20" Neilson aluminum, Black or Silver with hardware & glass, $15 each. Two dollars from each mat & frame purchase go to EPS.
Contact:
Bruce Bittle 343-2386

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Inquiries about, or submissions for The Bellows (article deadline — 3rd Tues. for following month publication) may be directed to the editor, c/o Emerald Photographic Society, 1236 Debrick Rd., Eugene, OR 97401, or by email <bittled70@gmail.com>

EPS Preferred Vendors

Show your membership card to these vendors for nice discounts. Be a good ambassador for EPS each time you receive these discounts by letting these folks know how much you appreciate their support.

Dotson's Camera Store
1668 South Willamette Street
15% Discounts on in-house processing (including slide processing)

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