

Jan  
2015

# The BELLOWS

*The New EPS Field Trip Coordinator For 2015 Has Lots Of Places To Shoot*

## More Field Trips Promised For 2015

One thing EPS has been missing for the past two or three years is a good number of group field trips. This is a shame since group shoots can be one of the most enjoyable, productive and sometimes adventurous events our club can organize.

This next year promises to bring back the fun times some members remember from years past. **Kathy Baker** is one of those members who remember and now she is our club's new *Fanatical, Fearless Field Trip Facilitator* and she's determined to have a good group field trip at least once each month. Maybe more!

These will be great opportunities for new members to really get to know the rest of the group and the long-timers will have a chance to learn the names that go with all of the new faces.

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*Mt. Hood Pear Festival*



*Finley Wildlife Refuge*



*Coast Aquarium*

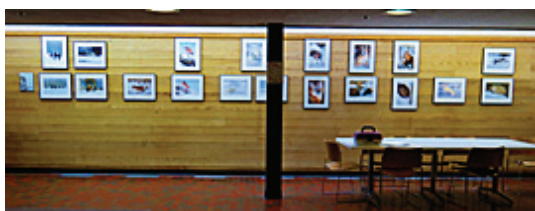


*Function @ Junction*



*Antique Machine Shop*

## EPS "Owns" Harris Hall Venue In 2015



*The main display wall at the Lane County Courthouse*

EPS members have a total lock on one of the best photo display areas in town with guaranteed high traffic. Lane County makes space available in Harris Hall Lobby of the courthouse for any nonprofit organization to display anything in good taste. By taking

advantage of their first-come-first-served policy for using the space, our members have reserved all of the

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## EPS dues are due for 2015

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## Potential Field Trips *cont. All times are tentative*

### JANUARY

Coast Aquarium (DT)  
Newport Waterfront (DT)  
Antique Machine Shop (L)

### FEBRUARY

Carousel Museum (DT)  
Brooks Truck Museum (DT)

### MARCH

Thompson Mill (L)  
Eugene Car Show (L)

### APRIL

Asian Festival (L)  
Finley Wildlife Refuge (DT)  
Summer Lake (DT)  
Wooden Shoe Tulips (DT)

### MAY

**Mt. Hood Pear Festival (ON)**  
Iris Festival (DT)  
MT Game Farm (FULL)  
East WA Palouse Area (ON)

### JUNE

Columbia Gorge (DT)  
Guided Valley Tour (DT)

### JULY

Civil War Reenactment (DT)  
Fireworks (DT)  
Shaniko (DT)

### AUGUST

Covered Bridges (L)  
Madras Air Show 28-29 (ON)  
Downtown Walk Around (L)

### SEPTEMBER

Elkton (DT)  
Clear Lake (ON)

### OCTOBER

4Cs Conven Walla Walla (ON)  
Black Butte Aspens (DT)

### NOVEMBER

Oakland Cemetery (DT)  
Century Farm Seed Mill (DT)

### DECEMBER

Shore Acres (ON)  
Lighthouses (DT)



*Guided South Willamette Valley Tour*



*Century Farm Seed Processor*



*Gorge Waterfalls*



*John Day Fossile Beds*



*Black Butte Aspens*



*East WA Palouse*



*Eugene Car Show*



*Brooks Truck Museum*

L = Local  
DT = Day Trip  
ON = Overnighter



## Harris Hall *continued*

available months for 2015.

The month of July has been reserved for the entire club to show our best stuff and the rest of the months are for individual member shows with themes of their choice.

Individual members who have reserved space for a show should check with **Bruce Bittle** to receive an information packet that includes a scale drawing of the display space,

### *Courthouse January Show*



*Birds of Central & South America by Kit Larson*

identification cards for each image, and a newly constructed template that will make hanging your show much easier by following easy directions.

These shows go up on the first working day of each month and come down on the last working day of the same month.

Congratulations to those who made reservations by thinking ahead.

*Bruce Bittle*



# EPS's Putzier Has Some Tips On Memory Cards

**M**y thoughts, tips, and advice on the beloved memory card, without which your camera is a mere paperweight. These are my personal feelings on the subject and may or may not be of any validity to my fellow photographers. Take it as you will.

## Lost & Found, Safe & Sound

First, you should label your cards with your name, #, or an email address. This could be a life saver if you lose a card from an important shoot (aren't they all?). This is easy enough with the size of a CF card, but for the tinier SD types, I affix a sticky label giving me enough room to scribble.

If you have more than a few memory cards it's best to keep them in a memory card hard case. There are soft plastic and fabric cases and holders, but these are more for containment than protection.

The hard cases can hold dozens of varied type cards, all organized and protected from water and physical harm. Again, put your contact information on the outside just in case you misplace it.

I also put bright reflective stickers on mine. This aids in finding the case in the day or night, be it in the depths of your camera bag, or a dark grassy field. (Search for Pelican Memory Card Case, although many brands abound)

## Faster Is Better

I could do an entire article just going into card speeds. Needless to

*Nikon cheapie zipper case holds 4 CFs and 18 SDs.*



*The Pelican hard case apparently holds a couple of SDs.*



*Xit Group cheapie folding hard case holds a dozen SDs.*



say, in general, faster cards are better than slower cards for the most part. The only thing hurting with their usage is your wallet.

Faster cards cost more, sometimes a lot more, but that extra speed may be of limited use to you. Faster cards are not crucial if you don't shoot at high frame rates. For example, landscape, portrait or still life photography. I fall into this category and I rarely fire off more than 4 or 5 frames at a time.

However, if you are shooting sports, weddings, wildlife or video (particularly 4K and up), the higher speed cards are likely a necessity for practical shooting. I would suggest

searching for tutorials on the ins and outs of memory cards to best understand what you'll need.

I should note that fast cards coupled with a fast USB 3.0 card reader will transfer images faster to your computer regardless of shooting speeds.

## Size Matters, So I've Heard

What size cards to use? There's some debate on this matter and as card prices keep dropping, some say, buy the largest capacity you can afford.

Larger cards limit the need to change cards at an inopportune shooting time. It would not be

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## Cards *continued*

professional having to ask the bride and groom to redo the ceremonial kiss because you were swapping cards.

On the other hand, many prefer to use more cards of smaller capacity, lowering the risk of losing many images if the card fails or is lost. I chose this later method and if you do too, the question is still . . . what capacity cards to get? Better said is, how many images per card are you willing to risk losing? For me that is between 200-300. This is a personal choice and granted, 300 images are a lot to lose, but it's not in the thousands as it would be on large cards. Many of you also have a pseudo emergency in-camera backup system, as do I, to help alleviate potential losses. That's next.

### ***My In-Camera Archival System***

My camera has two card slots that allow me to use card slot #1 for a primary raw captures and card slot #2 for JPEG temporary backups. I leave a high capacity backup card #2 in my camera continu-

ously and occasionally reformat as needed. I can go many shoots before it fills and in the event of a primary card failure or loss, backup images are still available.

Granted the backup images are not ideal compared to the original raw files, but they are at least suitable for 8X10 prints.

***“...A camera without a memory card is a mere paperweight.”***

### ***Some Final Quick Tips***

Set your camera to NOT take an image unless a memory card is inside! By default most cameras allow shooting without a card and I am not entirely sure why. I would hate to catch that elusive image of Bigfoot only to realize I had no card in my camera.

To keep card file structure new and fresh after transferring images, format the cards in your camera and NOT in your computer. I would suggest having dedicated cards for each of your cameras and not inter-mixing them as well.

Formatting as apposed to just

deleting is a more complete way of clearing old files from your card and can reduce the risk of data corruption.

Did you know there is a tiny lock switch on your SD cards? Go look, I'll wait. It's there to protect them from being formatted or written over after capturing some epic images. If your images are epic you may want to flip that switch.

It has been stated that you should not open your card slot door when the camera is powered up. I'll be the first to admit I don't follow this advice. So far, this hasn't caused me any ill effect to my knowledge. I guess though, you should probably do as they say and not as I do.

That's it, that's all. If you got something out of this . . . great! If not thanks for reading through it anyway and if I got something wrong (which wouldn't surprise me) please let me know.

*David Putzier*

*EPS Past President*



**2015 EPS Dues are due this month**  
**\$35 for Single membership (92¢ per meeting)**  
**\$45 for Couples membership (59¢ per meeting)**  
**\$20 for Student membership (57¢ per meeting)**  
*That's a bargain no matter how you slice it!*



## Thinnest Ever CCD Receptor, One Atom Thick

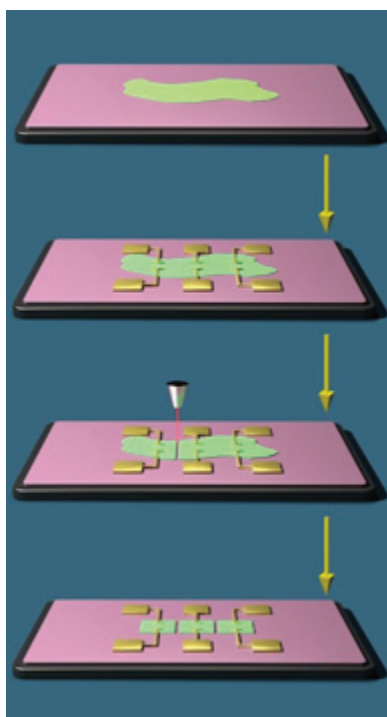
**A**n atomically thin material developed at Rice University may lead to the thinnest-ever imaging platform.

Synthetic two-dimensional materials could be the basis for superthin devices, according to Rice University researchers.

A single-layer matrix of copper, indium and selenium atoms making up a prototype -- a three-pixel, charge-coupled device (CCD) -- proved the material's ability to capture an image.

The details appear this month in the American Chemical Society journal *Nano Letters*.

"Traditional CCDs are thick and rigid, however these ultrathin,



CCDs are transparent and flexible, and are the missing piece for things like 2-D imaging devices," said one researcher.

The device traps electrons formed when light hits the material and holds them until released for storage. "This material is 10 times more efficient than the best we've seen before," the researcher continued.

Because it's flexible, this material could also be curved to match the focal surface of an imaging lens system. He said this would allow for the real-time correction of aberrations and significantly simplify the entire optical system.

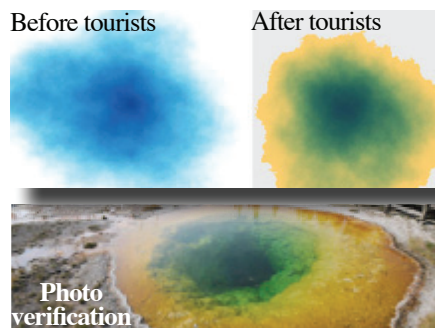
*Science Daily, Dec. 17, 2014*



## Tourist Trash Changes Yellowstone Colors

**R**esearchers have created a simple mathematical model based on optical measurements that explains the stunning colors of Yellowstone National Park's hot springs and can visually recreate how they appeared years ago, before decades of tourists contaminated the pools with make-a-wish coins and other detritus.

"When we started we were just doing it for fun," said Joseph Shaw, a professor at Montana State University. "But we quickly discovered there was very little in the scientific literature on the subject. That's when things got interesting and we're now able to explain some



very beautiful things with relatively simple models."

The group was able to reproduce the brilliant colors of Yellowstone hot springs by accounting for each pool's spectral reflection due to microbial mats when measurements were taken.

In the case of Morning Glory

Pool, researchers were able to simulate what the pool once looked like between the 1880s and 1940s, when its temperatures were significantly higher. During this time, its waters appeared a uniform deep blue. An accumulation of coins, trash and rocks over the intervening decades lowered the pool's temperature and shifted its appearance to a terrace of orange-yellow-green. This change resulted from the change in the microbial mats, as a result of the lower water temperature.

Future work will delve further into infrared imaging at Yellowstone National Park.

*Science Daily, Dec. 18, 2014*





## Q&A With Tim Grey

**Q:**

*How exactly does noise-reduction software work and what gets sacrificed in picture quality?*

**A:**

Think of noise reduction as averaging out the “random” pixel values that represent noise. Think of a dark night sky, for example, where random pixels of red, green, and blue appear in an otherwise nearly-black sky. By averaging the overall distribution of pixel values the noise can be removed.

Averaging pixel values is a serious over-simplification of what is really happening, but this analogy does provide a reasonable sense of the work being conducted.

By averaging out color values to reduce noise, overall saturation is reduced and colored halos may appear. Similarly, with luminance noise reduction a significant loss of sharpness and detail can result.

Noise reduction can improve the overall appearance of a photo, but also involve serious compromises in color fidelity, sharpness, and detail. Minimize the use of noise reduction or better yet avoid noise in the first place. [This means} using the lowest possible ISO setting and avoiding extremely long exposures whenever possible.

That said, noise reduction technology in cameras and in post processing software has improved

dramatically so you can often salvage an otherwise trash photo by using today’s advanced tools.

**Q:**

*How do you feel about setting the ISO to Auto and letting the camera set it for you?*

**A:**

I tend to avoid Auto ISO as I am generally trying to minimize noise and I prefer to be more deliberate.

[However,] Auto ISO setting can actually be very helpful, and with a bit of thought won’t lead to any significant problems.

Of course, if you are in a situation where a given ISO setting is going to prove inadequate, you’re probably going to know it. For example, when low light levels are combined with a desire for considerable depth of field, the ISO setting becomes a serious issue.

Under those circumstances, it is perfectly reasonable to use Auto ISO so the camera can further refine the overall exposure settings based on the current conditions.

Under challenging light conditions if you understand Auto ISO for your camera and you monitor aperture, shutter speed, and ISO while photographing, I think it is perfectly reasonable to use the Auto ISO if you find it more convenient.

**Q:**

*Any tips to keep image file sizes from getting too huge?*

**A:**

There are three key things. First, the number of pixels in the image relates to the RAW resolution of the camera and my recommendation is to work with your images in that native resolution. Avoid reducing the pixel dimensions of a master image [as this] reduces the potential maximum output size.

The second factor is bit depth. Any 16-bit image is twice as large as an 8-bit and you benefit with smoother gradations of tone and color values. I strongly recommend working in the 16-bit when working in black and white.

The most important tip, never convert an 8-bit image to 16-bit. [This] will double the file size with minimal (if any) advantage.

Finally, I highly recommend adjustment layers when [making] changes to an image in Photoshop. [Simply] creating a copy of the Background layer will double the file size.



*Tim has written a dozen books, published hundreds of magazine articles and is a member of the Photoshop World Dream Team. [Ed Note: Articles are reprinted with permission.]*



# Would You Score This Photo As A "27"?



Photo - Peter Lik

## *Would You Pay \$6,500,000 For It?*

### THE HIGHEST PRICE EVER PAID FOR A PHOTOGRAPH

Taken in the Upper Antelope Slot Canyon just outside of Page, AZ, this shot can be had by any tourist with a point and shoot camera.. Many EPSers have been there to get similar shots with bigger cameras and better results.

How did the ghost get there, you ask? The shot had to be taken near noon on any given day, because that's the only time the sun shines down into the canyon with narrow spears of light. The dust in the shaft of light was scooped up from the floor and thrown there by one of the mandatory Native American guides who do it every day for all the tourists. The dust tosser is hiding behind the last opening nearest the shaft of sunlight.

Or there will be curmudgeons like me who will be quick to tell anyone who will listen that it could have been just as easily photoshopped in place in post-production.

### *Here's What One Critic Said*

**"This record-setting picture typifies everything that goes wrong when photographers think they are artists. It is derivative, sentimental in its studied romanticism, and consequently in very poor taste."**

I think the photographer found a gullible sucker with way more money than brains!  
Might that person be his mother?

*Bruce Bittle*





*A Classic example of the inestimable arrogance of the obscenely rich.*

# "Long Now" Clock Ticks Once Each Year??

*"I want to build a clock that ticks once a year. The century hand advances once every one hundred years, and the cuckoo comes out on the millenium. I want the cuckoo to come out every millennium for the next 10,000 years. If I hurry I should finish the clock in time to see the cuckoo come out for the first time."*

— Danny Hillis, The Millennium Clock, Wired Scenarios, 1995



Prototype in the London Museum of History.

This clock is actually being built to the tune of \$42 million provided by Jeff Bezos of Amazon fame and will be placed inside a mountain on property that Bezos owns in Texas.

So, this cuckoo clock will be buried somewhere in Texas. Then after Amazon has merged with Alibaba 624 years from now becoming "Ama-babasan" in the year 2,639, and the Bezos family TX property is auctioned off 168 years later after the world's longest litigation in history ends in 2,807, then the cuckoo chirps 208 years later on the first stroke of midnight New Years Day in the year 3,015. *Do you really think anybody will give a damn about something so stupid?*

Bruce Bittle



## RMSP Weekend Workshop, Feb 28 – Mar 1

**REGISTER AT:** <http://goo.gl/RWxfFU>

**CLICK ON THE "Add To Cart" BUTTON? YES!!!**

**FREE Friday Night 27th**  
RMSP Photo Presentation

**at The Emerald Art Center**  
Co-Sponsored by Emerald Art Center & Emerald Photographic Society

**Valley River Inn**  
**Saturday the 28th**  
February 8am - 4:30pm  
**Sunday the 1st**  
March 8:30am - 4:45pm

**One day – \$109**

(EPS \$99)

**Two Day – \$159**

(EPS \$139)

Use EPS Discount Code CC415



*Catalogs are still available.*

**Saturday 8 - 4:30**

**Morning Session 1** (Choose one)

- Photo Basics I
- Workflow: Processing with Lightroom

**Morning Session 2** (Choose one)

- Photo Basics II
- Zone System for Color

**Afternoon Session 3** (Choose one)

- Introduction to Macro Photography
- Understanding Light

**Sunday 8:30 - 4:45**

**Morning Session 4** (Choose one)

- Shooting / Processing HDR & Panos
- Composition: Designing Great Photos

**Morning Session 5** (Choose one)

- Landscape Photography
- Photographing People

**Afternoon Session 6**

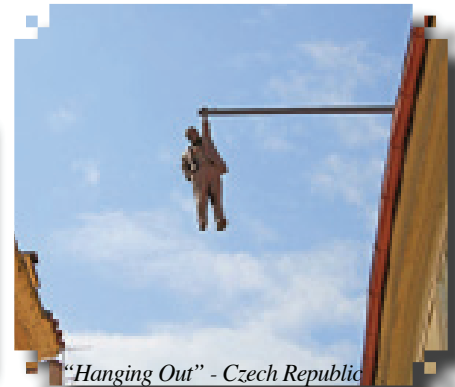
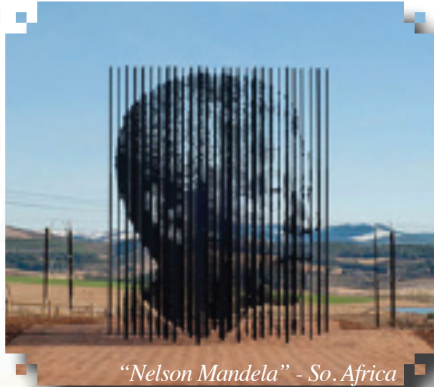
- Critique
- Closing Session





# Stolen From The Internet

## *Unique Sculptures From Around The World*





## What To Know

### January 2015

- 6 Challenge Night - Theme "CLOTH"
- 13 Ed. Night, **Lightroom**
- 20 Print & Digital Competition night
- 27 Beginners Q & A – Demo night

### February 2015

- 3 Challenge Night - Theme TBA Jan. 6
- 10 Ed. Night, **TBA**
- 17 Print & Digital Competition night
- 24 Beginners Q & A – Demo night

### March 2015

- 3 Challenge Night - Theme TBA Feb. 3
- 10 Ed. Night, **TBA**
- 17 Print & Digital Competition night
- 24 Beginners Q & A – Demo night
- 31 **Rocky Mt School of Photography**

### April 2015

- 7 Challenge Night - Theme TBA Mar. 3
- 14 Ed. Night, **TBA**
- 21 Print & Digital Competition night
- 28 Beginners Q & A – Demo night

### May 2015

- 5 Challenge Night - Theme TBA April 7
- 12 Ed. Night, **TBA**
- 19 Print & Digital Competition night
- 26 Beginners Q & A – Demo night

### June 2015

- 2 Challenge Night - Theme TBA May 7
- 9 Ed. Night, **TBA**
- 16 Print & Digital Competition night
- 23 Beginners Q & A – Demo night

## Where We Show

### • David Putzier

Will have eight images on display at the **David Joyce Gallery (LCC)** as part of their current show that will be viewable until the end of February.

### • Kit Larson

Will have a show, "*Birds of Central & South America*" in the Harris Hall Lobby of the Lane County Courthouse at 125 E. 8th Ave. that can be seen during business hours, 8-5 week days, through the month of January.

### • Mary Harrsch

Says: *Pilot Getaways* magazine will publish a selection of her images from the LeMay America's Car Museum in an upcoming article about Tacoma, WA. Also, Roman mosaic images have been selected for a book cover by a New Mexico author. And images of Roman art will be used to illustrate a new website "*Trials in the Late Roman Republic*" being compiled by the University of Illinois at Chicago.

## We want to include your events

**Do you have a show?**

**Send complete details**  
(location, time, theme, etc.)

**Have photos published?**

**Send complete details**  
(Publication, date, etc.)

**Send before the last week of the month to:**  
<bittled70@gmail.com>

## Classified

**Classified Ads**  
**Free to all**  
**EPS members**

This  
Space  
Available

## EPS WHOLESALE print show supplies

**\$6 MATS (16"x 20" OD).**  
Double whites, acid-free  
surfaces with stiff backers.

Center-cut with 10"x 15"  
or 12"x 16" openings.

**\$14 WHITE MATS BLACK CORE**  
Available only with 10"x 15"  
center-cut opening.

**\$15 FRAMES (16"x 20" OD).**  
Black or Silver aluminum,  
with hardware & glass.

**\$5 TRANSPORT BOXES**  
for framed images.  
(some assembly req.)

**\$2 from each mat, frame  
or box purchase  
goes to EPS.**

**Contact:**  
**Bruce Bittle 541.343.2386**

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Show your membership card to these vendors for nice discounts.  
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### **Focal Point Photography**

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### **Oregon Gallery**

199 East Fifth Avenue, Eugene

15% discount on all matting and framing

### ***The Shutterbug* Camera Stores**

Two Stores 207 Coburg Rd. & Valley River Center

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### **U of O Bookstore Art Department**

Corner of 13th Ave. & Alder St.

20% discount on all art supplies

### **Vistra Gallery**

160 East Broadway, Eugene

20% discount on printing, matting & framing, Up to 30% on orders over \$500