

Sept
2015

The BELLOWS

Columbia Council of Camera Clubs annual photo convention

Walla Walla – Be There – Oct. 9-10

Register on-line – columbiacouncilofcameraclubs.org

PHOTOGRAPHY WEEKEND

October 9th - 11th 2015

Walla Walla Community College, 500 Tausick Way in Walla Walla, WA.

Sponsored By



www.columbiacameraclubs.org

f Blue Mountain Photo Club or
Photography Weekend - Walla Walla



Hosted By

Blue Mountain Photo Club

www.bluemountainphotoclub.org

Keynote
Speaker

Presenters



"David E. Perry"
The iPhone Photographer
<http://aboutme./davidperry>



"Darrell Gulin"
gulinphoto.com



"Blake Rudis"
everydayhdr.com



"Nick Page"
Astrophotography



"Larry Goodhew"
Photoshop Tip & Tricks
Lightroom Keywording

"Enrique Patino"
Bird Photography

"Ken & Lydia Strange"
Strange Fx
strangeimages.strange-domain.com

"Greg Rostami"
topazlabs.com



"Neil Chaput de Saintonge"
Mirrorless Camera
Image Critique

"John Harrington"
Printing Legacy



"Travis Wilton"
Telling Stories w/Light



"Art Burkhalter"
Making Lightroom
Work For You

Image Displays

Attend Image Judging
Displays of Color and B&W Prints
Projected Shows

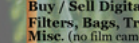
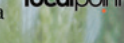
Silent Auction

Bid on a Variety of Items
Enjoy the Banquet or
just the Company of
Photo Enthusiasts

Field Trips

Palouse Falls
Sunsets/Stars/Milky Way
Horse Event/ Nature Trail
Historic Downtown Walla Walla
Wineries/Barns/Homesteads

Vendors



Dirty Sensor?
Advance Camera will be here
to take care of that & much more.



The Lens you've
always wanted to
try....Rent one.

*Complete schedule of
presenters, workshops,
events & field trips
on page 3 & 4*

Inside This Issue

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Junk Yard Field Trip Results



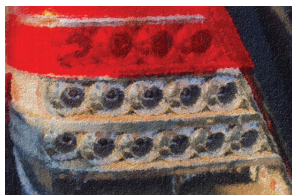
"Spawning Manifold" – Sheila Hart



"Crashed" – Chris Kilpatrick



"Lucky Yard Hex" – Rick LeBrun



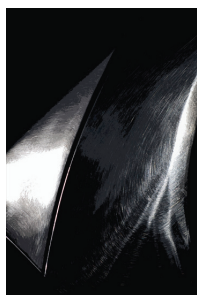
"Santa's Lights" – Ron Green
(iPhone photo, Watercolor App)



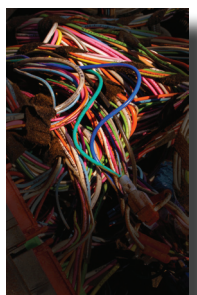
"3 Little Pipes" – Linda Devenow



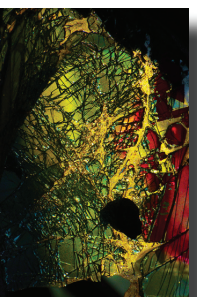
"Open Here" – Gina Reynolds



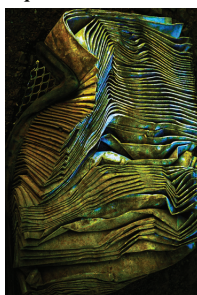
"Dazzling Black"
Jann Gail



"Wired"
Hernando Conver



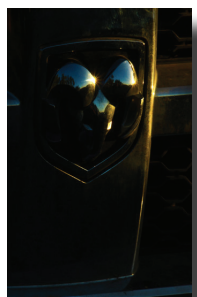
"Last Glass Scream"
Bruce Bittle



"By the Book"
Dave Horton



"Quadruple Selfie"
Gene Cleveland



"Happy Robot"
Bruce Bittle

FIELD TRIP POSSIBILITIES

SEPTEMBER

Shaniko (DT)
Clear Lake (ON)

OCTOBER

4Cs Conv., 9-10 Walla Walla (ON)
Black Butte Aspens (DT)

NOVEMBER

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

DECEMBER

ShoreAcres (ON)
Lighthouses (DT)

JANUARY

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

FEBRUARY

Asian Festival (L)
Carousel Museum (DT)
Brooks Truck Museum (DT)

LET US KNOW

If you have an idea or know of a good location for a field trip, tell **Kathy Baker**
EPS Field Trip Coordinator

* L = Local •DT = Day Trip •ON = Overnight

These are the selected images given to the B&R Junk Yard as a "Thank You" for letting 25 EPSers play around in their huge, interesting place of business for four hours last month.

Thanks to all who contributed images. I'm pretty sure an open invitation to return next year is secure.

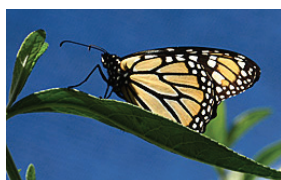
Bruce Bittle



Elkton Trip Butterfly Images

On a beautiful, smoke-free day, the butterflies were in good costume and performed well.

Fourteen EPSers had a good shoot and an excellent lunch if they chose the right restaurant.





Helen Fast Wins Pro Photo 3rd Place Tulip

Congratulations Helen Fast!

You have been selected as the Third Place winner in the **Details & Macro Category** in this year's 2015 "Catch the Color" Photo Contest at the **Wooden Shoe Tulip Farm** presented by **Pro Photo Supply**.



Letter from the Wooden Shoe Tulip Farm

4Cs Convention Schedule – Friday Oct 9th

				Field Trips =	Meals =
Friday October 9th					
Friday – 8 till 10 AM	185C	185B	185A	Field Trips	
	Registration Table / Vendor Setup			Wineries/Cellars Tero Estates Winery & Overlook	
Friday – 10:30 till 11:30 AM		Travis Wilton	Larry Goodhew	7:30AM In the Front of the WWCC Bookstore	
		Telling Stories With light Session 1	Lightroom - Keywording for Image Management	Local Historic Barns & Home stead -	
				8:00AM Meet in the Front of the WWCC Bookstore	
Friday – Lunch 11:30 till 12:30 – (no host WWCC Café)					
	185C	185B	185A	Field Trips	
Friday – 12:30 till 1:30 PM	Larry Goodhew	Dave Perry	Art Burkhalter		
	Photoshop	iphone Photography	Making Lightroom Work for You Session 1		
Friday – 2:00 till 3:00 PM	John Harrington	Kristen Hill	Art Burkhalter		
	Making the most of your Ink jet printer	Astro Photography	Making Lightroom Work for You Session 2		
Friday – 3:30 till 4:30 PM	Ken & Lydia Strange	Travis Wilton	Blake Rudis	Kristen Hill - Astro Photography - Palouse Falls Field trip	
	Strange Fx	Telling Stories With light Session 2	HDR Photo Mastery the Implementation	3: 15PM Meet in the Front of the WWCC Bookstore	
				*(brown bag dinner provided)	
Friday – 5:00 till 6:00 PM	Bruce Bittle			Blake Rudis - Photo Walk Downtown to end at no host mixer	
	Projected Show			5:00PM Meet in the Front of the WWCC	
6:00PM - No Host Mixer					

SAT. & SUN ON NEXT PAGE

SAT. & SUN ON NEXT PAGE



4Cs Convention Schedule – Saturday Oct 10th

Saturday October 10th				
	185C	185B	185A	Field Trips
Saturday – 9 till 10 AM	Neil Chaput de Saintonge	Dave Perry	Blake Rudis	Old Barn Tour - The Frazier Farmstead Barn
	Mirrorless	iPhone Photography	HDR Photo Mastery The Refinement	7:30AM Meet in the Front of the WWCC Bookstore
Saturday – 10:30 till 11:30 AM	John Harrington	Darrell Gulin		
	Comparative Evaluating Inkjet Printers	4A's of Wildlife		
Saturday – Lunch 11:30 till 12:30 On your own - maps provided				
Saturday – 12:30 till 1:30 PM	Ken & Lydia Strange	Gary Fields – Chair	Enrique Patiño	
	Strange Ex	EID Invitational Judging	Equipment and Technical. Similarities & difference in general and bird photography Artistic considerations	
Saturday – 2:00 till 3:00 PM	Neil Chaput de Saintonge	Kristen Hill	Enrique Patiño	
	Critiq. Rocky Mt. School of Photography	Astro Photography	Hand On Birds of Prey Photo Shoot	
Saturday – 3:30 till 4:30 PM	John Harrington	Dave Perry		
	Print Your Legacy	iPhone Photos		
Saturday – 5:00 till 7:00 Darrell Gulin – Keynote Speaker in theater				
Saturday – 7:30 till 9:30 4C's Dinner Awards / Silent Auction				

4Cs Convention Schedule – Sunday Oct 11th

Sunday October 11th		
Sunday – 8:00 till 9:00 AM	Board of Directors Breakfast (dining area)	Mill Creek Wildlife Walk 7:00AM Meet in the Front of the WWCC Bookstore (like Denny)
Sunday – 10:00 till 12:00 AM	Horse Roundup	

Hey Bob, look!

An EPS Preferred Vendor

U of O Bookstore Art Department

Corner of 13th Ave. & Alder St.
20% discount on all art supplies



Q&A With Tim Grey

ASK?
tim
grey

Q: *Using the graduated filter in Lightroom to darken the sky, I erased a bit of [darkened] sky by mistake. How do I restore the bit of sky I erased to the original graduated filter effect?*

A: Solving this in Lightroom can be quite difficult. For layer masks that require precision, I'll send an image to Photoshop rather than working within the Lightroom [constraints].

If you accidentally paint outside of the object and into the sky, the easiest approach is to simply undo your last brush stroke. That's problematic if you've painted a large area with a single stroke. [Much better to use] small brush strokes to provide greater flexibility.

Switching to "unerase" mode by simply choosing the "A" or "B" brush option for the Graduated Filter [completely] overrides the gradient (sic) you've already added. [*"Gradation" is the more professional term. Ed.*] However, you can use the Density setting to help blend the effect.

Using the Brush [tool] within the Graduated Filter, you can paint within the image to erase the [gradation] effect on any [foreground] object. For example, with an Erase setting [brush], paint over that object so that the darkened sky effect

does not apply in that area.

[If you have to] reverse a sky [mistake], this [won't even be easy in] Photoshop. The Erase brush option [does not] re-reveal the effect of the Lightroom [applied gradation]. It [removes] 100% of that smooth adjustment.

So, for [starters], set the Density slider, to 10% [6-7% might even be better. Ed.] and max the Feather to 100% for maximum blending. Then paint multiple times over a given area to build up the [gradation] effect. With trial and error you can [with skill] achieve a good blend.

Of course, all of this careful work can go by the wayside if you then decide to [darken the sky some more]. [Any additional change made with the Graduated Filter [will negatively effect] the area you've carefully painted [and it] will no longer match.

Many new photographers are finding it much easier and more accurate to do graduated filters in front of the lens at shooting time rather than fussing and fiddling around with them in post processing. Ed.

Tim has 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 & shortened to fit space.]

Q: *In Photoshop CC when I set the crop size I want, such as 11 x 14, it shows the aspect ratio, but not the size. This is annoying because when I go to print, I have to re-size.*

A: The Crop tool in Photoshop is not re-sizing the image. When you enter values for the width and height for the crop, you're really just defining an aspect ratio. But you can change this behavior so that you are re-sizing as part of the crop.

To do so, Select the Crop tool and click the left end of Options bar, then choose "W x H x Resolution." in the popup. So, now you could, for example, set the width to "11 in", height to "14 in" and resolution to 360 pixels per inch. Then, when you crop the photo, it will also be re-sized to the exact pixel dimensions defined by the settings you entered.

My approach is to separate cropping and re-sizing. I crop the photo optimizing it based on my aesthetic preference for the image. I then work with a copy to create a print version, then re-sizing at that point.

Of course, if the crop for print differs from the master crop, then using the option to re-size the new crop is obviously very convenient.

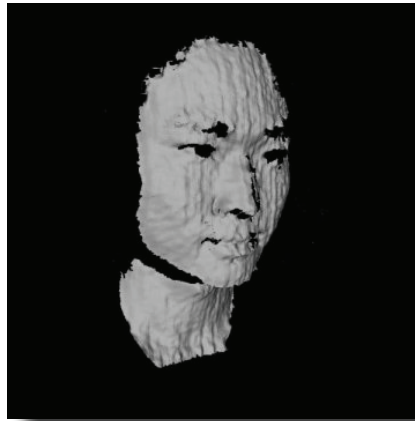


Camera Sees 3-D Info In Bright Light/Dark

New imaging technology addresses a major shortcoming of 3-D cameras: the inability to work in bright light, especially sunlight.

Now, a new imaging technology invented by Carnegie Mellon University and the University of Toronto addresses this major shortcoming. The key is to gather only the light the camera actually needs.

The researchers created a mathematical model to eliminate extraneous light, or “noise,” that would otherwise wash out the signals needed to detect a scene’s contours in broad daylight.



“We have a way of choosing the light rays we want to capture and only those rays because we don’t collect the noise. This is all done by the sensor.”

One prototype based on this model synchronizes a laser projector with a common rolling-shutter camera - as used in most smartphones - so that the camera detects light only from points being illuminated by the laser as it scans across a scene.

This combination of features could make this imaging technology suitable for many applications, including medical imaging, inspection of shiny parts and sensing for robots used to explore the moon and planets. It also could be readily incorporated into smartphones.

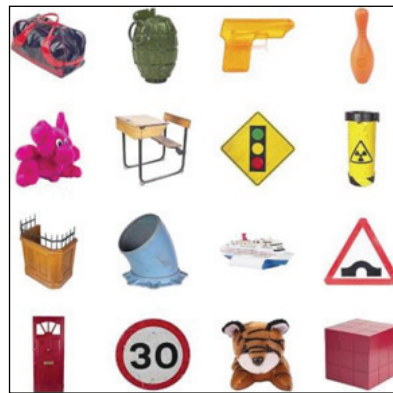
Science Daily, 8-10-'15

Known Objects Seen Faster When Barraged

A new study reveals how neurons in the part of the brain responsible for recognizing objects respond to being shown a barrage of images.

In previous studies, researchers found that when animal subjects see a single, familiar image, their neurons responded less strongly than when they were shown an unfamiliar image.

However, in the current study the Center for the Neural Basis of Cognition at Carnegie Mellon University & Univ. of Pittsburgh, researchers found that when animal subjects were exposed to familiar and unfamiliar images in a rapid succession, their neurons fired



Familiar will be seen first.

much more strongly and selectively to images that had been seen many times before.

The researchers then ran a similar experiment using themselves as subjects, recording their

brain activity using EEG. They found that the humans’ brains responded similarly to the animal subjects’ brains when presented with familiar or unfamiliar images in rapid succession.

“It was such a dramatic effect, it leapt out at us,” said Carl Olson, a professor at Carnegie Mellon. “You wouldn’t expect there to be such deep changes in the brain from simply making things familiar. We think this may be a mechanism the brain uses to track a rapidly changing visual environment.”

Researchers hope to link these changes in the brain to improvements in perception and cognition.

Science Daily, 8-20-'15





World's Fastest Video Camera 10M FPS!

Shimadzu Corporation, which has been working in cooperation with the Tohoku University, has now released a new video camera incorporating an ultra-fast CMOS image sensor.

Called the Hyper Vision HPV-X2, the new camera offers a significantly higher photosensitivity while maintaining the recording speed of 10 million frames per second with ISO16,000 photosensitivity. It is the world's fastest in its class.

Developments in life-sciences and engineering will benefit, as the new camera will enable the observation of ultra-high-speed phenomena that could not previously be clearly captured. Examples



At 16,000 ISO!

Photo – Tohoku Univ.

include the interactions between cancer cells and drug-filled micro-capsules, the fuel injection process of automotive fuel injectors, and

the ink ejection process of inkjet printers.

Science Daily, 8-7-2015



Natural World Changes How We See Color

Seeing the sunnier side of life: Scientists bring a whole new meaning to winter blues.

Scientists at the University of York have shed new light on how humans process color -- revealing that we see things differently in winter compared with summer.

The researchers examined how our color perception changes between seasons and in particular how we process the color known as unique yellow.

Humans identify four unique hues -- blue, green, yellow and red -- that do not appear to contain

mixtures of other colors.

Unique yellow is particularly interesting to scientists as it is stable across large populations -- everyone agrees what unique yellow looks like despite the fact that people's eyes are often very different.

The researchers in the Department of Psychology wanted to discover why this color is so stable and what factors might make it change. They thought that unique yellow might depend not on the biology of the eye but on the color of the natural world.

PhD student and lead author,

Lauren Welbourne, said: "What we are finding is that between seasons our vision adapts to changes in environment. So in summer when there is a much larger amount of foliage, our visual system has to account for the fact that on average we are exposed to far more green.

"In York, you typically have grey, dull winters and then in summer you have greenery everywhere. Our vision compensates for those changes and that, surprisingly, changes what we think 'yellow' looks like. It's a bit like changing the color balance on your TV."

continues on next page



How We See Colors continued

The researchers tested 67 men and women in January and June. Participants were placed in a darkened room, allowed to adjust to the light and then on a machine called a colorimeter asked to adjust a dial backwards and forwards until they felt they had reached the point where it had reached unique yellow -- with no hint of a green or red.

"I take lots of measurements of the setting in both seasons, and find a shift in the average setting between seasons," Welbourne said.

The research, which is published in *Current Biology*, has shed new light on the complex workings of the visual system.

"This is the first time natural changes in the environment have been shown to affect our perception of color. For me as a vision scientist

it is fascinating as it is telling us more about how visual processing works.

"Although there's no visual disorder that this can fix, the more we

learn about how vision and color in particular is processed, the better we can understand exactly how we see the world. This can have knock on effects on the way we diagnose and treat visual disorders."

Welbourne said it provides an example of how humans constantly adapt to their surroundings.

"Many places in the world have very different environments throughout the year. Think about the changes that the rainy season brings to India, or winter and summer in the arctic.

"So this process is very useful because you can adapt to these huge seasonal changes in environmental color and continue to see and discriminate between colors accurately."

Science Daily, August 4, 2015

**Who knew that
"unique" yellow changes
with the seasons
for everyone
????????????**

R.I.P. Stolen From The Internet

The interesting stuff usually seen on this page, gathered from the Internet and sent to the editor by friends of *The Bellows*, will be seen no more.

Legal Beagles from somewhere in cyberspace have taken some of the fun out of this tiny little volunteer newsletter.

The Bellows got flagged for using something that was posted on the

Internet and EPS was charged \$80 for a one-time use . . . four years ago!

The lesson: It's OK to put stuff on the Internet for millions to see for free, but put it in a non-profit newsletter on the Internet for 100 people and the money grubbing "beagles" rip your wallet.

Editor's comment:

"Sheeeeeeeeeeeeeesh!"



What To Know

September 2015

- 1 Challenge Night - Theme TBA June 2
- 8 Ed. Night, **Capturing Nature**
- 15 Print & Digital Competition night
- 22 Beginners Q & A – Demo night

October 2015

- 6 Challenge Night - Theme TBA Sept. 1
- 13 Ed. Night, **TBA**
- 20 Print & Digital Competition night
- 27 Beginners Q & A – Demo night

November 2015

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

December 2015

- 1 Challenge Night - Theme TBA Nov. 3
- 8 Print & Digital Competition night

**Only Two Meetings
this month**

January 2016

- 5 Challenge Night - Theme TBA Dec 1
- 12 Ed. Night, **TBA**
- 19 Print & Digital Competition night
- 26 Beginners Q & A – Demo night

February 2016

- 2 Challenge Night - Theme TBA Jan 5
- 9 Ed. Night, **TBA**
- 16 Print & Digital Competition night
- 23 Beginners Q & A – Demo night

Where To Go

• Kathy Baker -

Will have a show in September at Harris Hall lobby at the Lane County Courthouse. The show can be seen 8-5 weekdays through the month. Kathy's show goes up Tuesday September 1st, comes down Wednesday the 30th.

• Oct. Courthouse Show? -

October has been reserved for any EPS member who would like to have an individual, or small group show. The show would go up the first working day of the month and come down the last working day. Contact Bruce Bittle if you are interested in taking advantage of this opportunity.

• Emerald Art Center-

Zen & Art of Photography – Douglas Beasley Workshop – Fri. Oct. 9th, 5-9pm – Sat. 10th, 9am-5pm – Sun. 11th, 9am-5pm. \$300 for Art Center members, \$350 for non-members. Contact Emerald Art Center for information and registration.

Got a show?

**We want to know!
Have a show going up?**

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

**Have your photos
been published?**

*Send complete details
<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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Inquiries about, or submissions for **The Bellows** (deadline is the last week of the month for following month publication) send to 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)

*Your camera's home
away from home*

Focal Point Photography

161 West Ellendale, Dallas, OR

Equipment Rentals, Trade Ins, discounts on most items Call Mike Lowery, 503.623.6300

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

10% discount on photo accessories and photo finishing

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