

Feb.  
2016

# The BELLOWS

*This is the biggest night of the year for EPSers*

## Time To Gear Up For Awards Banquet

**T**his is the time each year our club sets aside to reward those members who work the hardest to improve their personal photographic skills.

We do this with a big night of festivities, food and fun, for all members, spouses and friends to applaud the presentation of well earned rewards for the EPSers who worked the hardest this last year.

This Annual Awards Banquet, the oldest EPS tradition, includes a great **Potluck Dinner**, our **Silent Auction** of big-ticket items, a table full of **Raffle Prizes**, **Awards** to the deserving and a **Show of Winning EPS Images**.

Big winners for the year will be announced. The **Top Gun** award - to the EPSer earning the most points from monthly competitions. **Photo of the Year** - selected by outside judges from the best entries for the year.

Don't miss this outstanding event!

### Pot Luck Dinner What to share?

It's entirely your choice -

- Hot main dish • Your favorite salad
- A Dessert to die for

**More details on the next page.**

*Images from  
years past at  
previous Awards  
Banquets*

*Potluck food that  
people eagerly  
stand in line for.*

*Inspection time  
at the Silent  
Auction  
tables.*



### Annual EPS Notice

**2016 membership dues  
payable this month.  
\$35 single - \$45 couples  
- \$20 students  
good for the entire year!**

### Inside This Issue

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## *Awards Banquet continued*

### **Potluck Rules**

No need to for rules and things have, so far, always worked out just right. All you need to bring is:

- A Hot Main Dish
- or
- A Great Salad
- or
- A Dessert

that you personally enjoy and would like to share with friends.

EPS will supply:

- Plasticware
- Paperware
- Drinks



### **Silent Auction**

**Two  
\$100  
Raffle  
Prizes**

### **The Banquet Agenda**

5:00 pm - 6:30  
**Set up - Prep**

6:30 - 7:30  
**Potluck Dinner**

7:30 - 8:30  
**Awards Presentation**

8:30 - 9:00  
**Clean up**

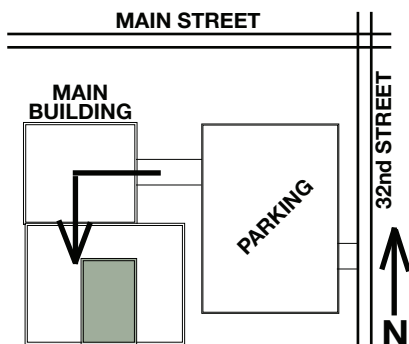
**2015  
Top  
Gun  
??**



**Spouses Kids Friends  
are welcome**

### **Banquet Location**

Banquet will be held in a large room located in the main Willamalane building on 32nd st. in Springfield.



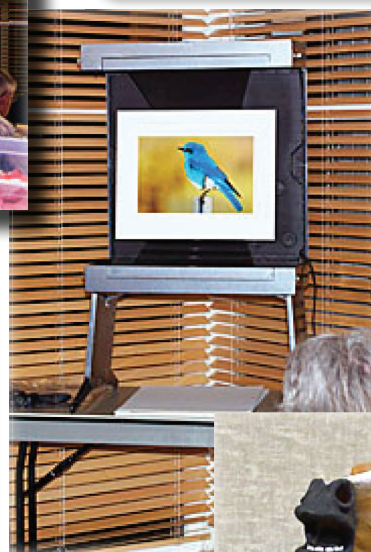
More photos from previous banquets.  
(Top/bottom)

- Food
- Raffle Master
- New Equipment
- Mystery Man

**See  
Winning  
Images**

*All photos by EPS volunteers*

**Lots  
of  
Fun**



***Only rule at EPS Banquet . . . Be There!***





## Reynolds Wins 4Cs Award Of Merit

Gina Reynolds received an Award of Merit in the monthly Columbia Council of Camera Clubs digital competition for her photo, "Hyacinth & Eiffel Tower" a photo manipulation/illustration.

The standings at the end of the fourth month's competition are below.

Pl.	Club	Pts.
1.	Forest Grove CC	434
2.	Film Pack CC (Port.)	428
3.	Boise CC	426
4.	<b>Emerald PS</b>	<b>419</b>
5.	Portland PS	418
6.	Yaquina Arts AP	413
7.	Spokane Valley CC	409
8.	Blue Mt. CC (Walla)	406
9.	Yamhill Valley CC	403



## Education Night Programs

### February 9:

Suzette Allen (Panasonic Luminary [education rep]) will give a live presentation on editing 4K video and extracting individual frames from 4K video.

### And -

Also coming, is Mark Toal, the North West Panasonic camera rep. They will have with them all the new Panasonic cameras & lenses for us to feel, touch, operate, etc. POSSIBLY, they may have the new Panasonic/Leica 100 - 400mm zoom F4 lens for us to hold, examine, and WISH for.

### March 8:

EPS er, **Dave Horton**, will give a presentation on shooting and processing Video with DSLR cameras.

Monty Mattox, Ed Night Chair



## Annual EPS Membership Dues Are Due

An EPS  
Preferred  
Vendor

### U of O Bookstore Art Department

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

### FIELD TRIP POSSIBILITIES

#### JANUARY

**Official EPS Trip**  
**BRING Recycling (L)**  
Click EPS On-line calendar  
for details

#### FEBRUARY

**Official EPS Trip**  
**Saturday the 27th**  
**Spfd. Auto Recycling 28th Ave.**  
**9 am - 12pm (L)**  
Click EPS On-line calendar  
for details

#### MARCH (TBA)

#### APRIL (TBA)

#### MAY (TBA) Summer Lake 21-23

#### JUNE (TBA)

### THE PERPETUAL LIST

Asian Festival (L)  
Willamalane Parks Activities (L)  
Downtown walk-around (L)  
Springfield Alleys (L)  
(Daytime only with partners)  
Riverside Bike Paths (L)  
Carousel Museum (DT)  
Brooks Truck Museum (DT)  
Coast Aquarium (DT)  
Newport Waterfront (DT)  
Coast Lighthouses (DT)  
Construction Equipment (L)  
Car/Boat/Antique Shows (L)  
Fern Ridge Activities (L)  
Frisbee Golfers, RC Sailboats at  
Alton Baker Park (L)

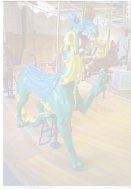
### LET US KNOW

If you have an idea or know of  
a good location for a field trip,

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



# Photo Sells For Non-Negotiable \$1,384,253



Now we know.

This is what the  
***0.01 Percenters***  
spend their petty cash on.

***“No one ever went broke  
underestimating  
the taste of the  
American  
public”***

H.L. Mencken



Photo - Kevin Abosch

***“Potato #345”***

## Some Tips For Shooting Candid Street Shots

**S**hooting candid street shots can be fun yet for some it may seem way too intimidating. However, it can be good practice to anticipate the unexpected and capture interesting shots.

Serendipity (luck) will happen when you least expect it, so street shooting is just like fishing. Start with known locations where fish, er, people are known to be in motion daily. Take you least visible camera. Start with you cell phone if you want. Then re-

member the following suggestions.

Ω Find a known busy location for your first attempts. A place where people are busy with their daily lives is the least likely place to be noticed with a small camera.

Plan to just watch people for a good half hour or more. See what they're doing while looking for repetitive actions and things out of the ordinary.

Ω Make sure you're on public property. Even while standing on pub-

lic property, taking photos of people with private property in the background you may be confronted. You can bet you will if there are security guards visible.

Ω Try to be invisible. Lean on the shade side of a building. Sit in out of the way places. Put your ear-buds in place even if you're not listening to music. You look zoned out and when using a iPhone camera use the shutter release button on the ear-bud cord.

*continues on next page*

***Annual EPS Membership Dues Are Due***





## Street Photos *continued*

**Ω Shoot with a small camera** and a wide lens. Practice shooting with your camera at waist level. Your phone will work if you use it the same way. Nothing shrieks, "*Amateur taking picture!*," louder than someone holding a phone in front of their face.

**Ω Always shoot in burst mode** to capture a choice of foot placements, expressions, backgrounds or unseen interference. Remember to shoot wide if not looking through a viewfinder. This allows relaxed cropping later to compose the best shot.

**Ω Don't expect instant results** from your first attempts. Think in terms of small steps, not big jumps, like the old saying, "*Inch by inch, life's a synch, yard by yard it's really hard.*" Expect to spend considerable time learning to be observant and how to anticipate shots. In the beginning many of your shots will just look ordinary.

**Ω As soon as someone sees you** taking their picture they make subtle changes and are no longer candid. Trick them by continuing to move your camera as if you're looking for a shot somewhere else. Then swing back and get the shot.

**Ω Always ask permission** to take photos of kids, then as you hand the parents your business card, offer

to send a digital image if they contact you by email. You'll be surprised how often they'll forget.

**Ω If you're a tourist** in a foreign country and candid shots are not possible there are two words that are understood worldwide when asking permission. Use that smile again, point to your camera and ask, "Photo OK?" And after taking a shot always say the other two words that are universal, "Thank you."

**Ω If you have to ask permission** from adults in the U.S. you're going to get goofy's or very stiff uninteresting poses. If you didn't have to ask and they want their picture taken anyway, encourage them to show you something goofy. Then offer the digital copy if they respond to your business card.

**Ω There will always be busy-bodies** who ask, "*You takin' pictures?*" (Duh!) or "*Whacha shootin'?*" or the one you need a good re-directing reply for, "*Did you take my picture?*" You smile and reply, "*I'm looking for high-key/low-key, contrast shots.*" They'll walk away with no clue what you're talking about and won't know you didn't answer their question.

**Ω For those budding photographer wannabees** who always want to

talk cameras, you need a polite way to quickly dismiss them. Use that smile, again and say, "*Sorry, I love talking gear, but right now I'm on assignment.*" This really works if you have your EPS ID badge flapping in plain sight.

**Ω Find some new locations** and start by looking for interesting places that have good light and shadows even if they aren't high traffic pedestrian areas. With great light a single person can make for an excellent capture. Be sure to hit the streets in bad weather because even a street you know very well simply will not be the same and neither will the people.

**Ω Sometimes a long lens** is the only answer for candid shots. This will place you a good half block away from your subjects and guarantees most people won't see you. This also can afford multiple shots of a single subject as they move toward you.

**Ω If you get really interested** in street shooting, there are specially modified, black, third party lens hoods with a mirror set vertically at a 45° angle unseen inside. A hard to see hole on the side of the hood allows you to look like you're taking a shot 90° from what you and the camera are actually seeing. That would make for some super sneaky fun!

*Bruce Bittle*



## Time to Re-Up Your EPS Membership

**\$35 for Single membership (92¢ per meeting)**

**\$50 for Couples membership (65¢ per meeting)**

**\$20 for Student membership (57¢ per meeting)**

***A bargain no matter how you slice it!***



## Q&A With Tim Grey

ASK?  
tim  
grey

**Q:**

*What's the best way to get any image from an iPhone into Photoshop?*

**A:**

The "best" way depends on your preferred workflow. My preference is to treat my iPhone as "another" camera. I download my photos from the iPhone, don't save them in the phone, then use the same workflow as I would from a card from my digital SLR.

To be sure, some prefer to keep all of their photos on their iPhone "forever" but that doesn't appeal to me. Most importantly, having all photos on the iPhone creates a challenge when looking for a particular photo.

When importing directly from an iPhone, neither Lightroom nor the iPhone Photos App provides an easy way to delete photos from the phone.

It was possible to use the Photo Downloader feature in Adobe Bridge to download, create backups and delete all photos [simultaneously] until a recent [Apple OS] update [didn't keep this function].

I [now] use Image Capture in the Apple OS to download all of my photos into my Lightroom catalog (copy them to an HD for backup) then delete them from my iPhone just as you would reformat a media card in a "normal" camera.

Then [you can] use the same workflow you already employ to manage your iPhone captures and open those images in Photoshop as desired.

**Q:**

*I've read that sharpening is a process (as opposed to a one-time pass after all other processing). Would you please [comment]?*

**A:**

The advantage of multiple pass sharpening: First, you are [correcting] for factors that reduce sharpness in all [digital] captures. Second, sharpening for images that will be printed should be based on final output size.

The first compensation sharpening [should be] applied at original pixel dimensions because an anti-aliasing filter in front of the sensor (found in most cameras) will slightly soften every image. Compensation for this should be applied very modestly.

Some also like to apply a "creative" sharpening as a second step. This should be applied at the full resolution and is aimed at drawing out detail. For example, think of the Clarity adjustment in Lightroom and Adobe Camera Raw as a type of creative sharpening.

Finally, the best example for multiple sharpening for the final output would be when preparing a photo for printing. When ink in inkjet printers contacts the paper, the ink will spread. This is referred to as "dot gain" and is especially significant with uncoated matte papers.

A one-time sharpening pass as for images to be shared [on-line] [is fine] because of the resolution limitation of all monitors.

**Q:**

*Does the white balance setting in the camera determine the "as shot" white balance setting in Lightroom?*

**A:**

Yes, "As Shot" in the Develop module in Lightroom [sets] the same values for Temperature and Tint as [used] by the camera.

In-camera settings recorded in the metadata are set as controls you can use to fine-tune your results when processing your captures.

The "As Shot" option in Lightroom, is the same overall color balance as was set in the camera and you can then fine-tune to optimize the color and apply various other adjustments.

There [were] exceptions with certain cameras [at one time], but that was rare and I know of no current cameras that now have this limitation.



*Tim Grey is a top educators in digital photography and imaging, offering clear guidance on complex subjects. Tim has written many books, 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.]*

## Annual EPS Membership Dues Are Due





## What To Know

### February 2016

- 2 Challenge Night - Theme "Sphere"
- 9 Ed. Night - **Panasonic Luminary**
- 16 Print & Digital Competition night
- 23 Photo Forum Night, Q & A, Demos

### March 2016

- 1 Challenge Night - Theme TBA Feb 2
- 8 Ed. Night, **Video editing - D. Horton**
- 15 Print & Digital Competition night
- 22 Photo Forum Night, Q & A, Demos

### April 2016

- 5 Challenge Night - Theme TBA Mar 1
- 12 Ed. Night, **TBA**
- 19 Print & Digital Competition night
- 26 Photo Forum Night, Q & A, Demos

### May 2016

- 3 Challenge Night - Theme TBA Apr 5
- 10 Ed. Night, **TBA**
- 17 Print & Digital Competition night
- 24 Photo Forum Night, Q & A, Demos

### June 2016

- 7 Challenge Night - Theme TBA May 3
- 14 Ed. Night, **TBA**
- 21 Print & Digital Competition night
- 28 Photo Forum Night, Q & A, Demos

**No EPS  
Meetings  
July & August  
Have a Happy  
Shooting Summer**

## Where To Go

### • David Becker-

Has a one person show in the O'Brien Photo Imaging Gallery at 2833 Willamette St. that can be viewed until March 10th. A collection of Daves photo illustrations of flowers and scenes carefully crafted with the skillful manipulation of post processing software tools.

**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>*

## NEW EPS PRICES

**BEGINNING JAN. 1, 2016**

**ALL FRAMES \$16**

**ALL DOUBLE WHITE**

**MATS \$7**

**NO CHANGE FOR  
BLACK CORE MATS - \$14  
TRANSPORT BOXES - \$5**

## Classified

**Classified Ads  
Free to all  
EPS members**

*This  
Space  
Available*

## NEW PRICES

### EPS WHOLESALE print show supplies

**\$7 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.*

**\$16 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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## *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 (Basement)**

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