

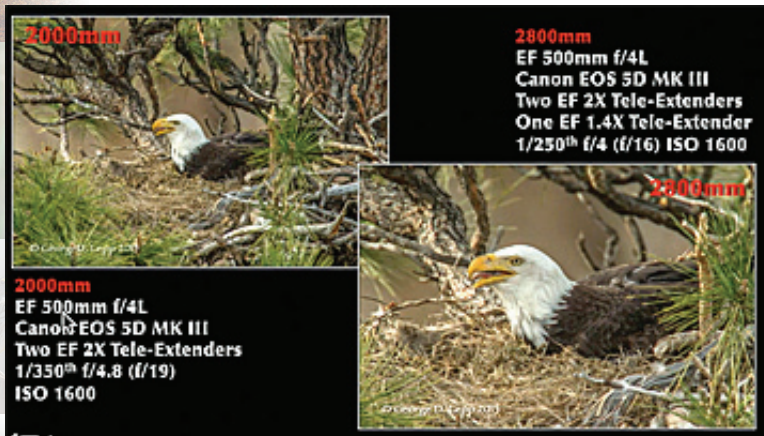
Apr.
2016

The BELLOWS

Main presenter at the Nature Photographers of the Pacific Northwest spring gathering

George Lepp In Corvallis, April 2nd

The main presenter at the spring meeting of the Nature Photographers of the Pacific Northwest in Corvallis will be "**Mr. Nature Photographer**" himself, George Lepp. He's one of the best photographers in the world today, a monthly contributor to Outdoor Photographer magazine, with many credits to his name and one of the best photo instructors who is known to many of us in EPS. This upcoming one-day workshop that happens twice each



STACKING EXTENDERS



STACKING IMAGES

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year will be one that, if at all possible, you will not want to miss.

George can call himself an Oregonian these days living right next door in Bend and is a frequent presenter at Columbia Council of Camera Clubs annual convention. This guy is the most personable, friendly and knowledgeable presenter you will ever hear.

He's not afraid to experiment in order to achieve stunning images not thought possible by many others. The photos on these pages will give you an idea of the extent he is willing to go to and get photo results that work.

More photos on next page



George Lepp "How to Photos" continued



These images are from one of Lepp's video seminars available on CDs that will probably be available at his presentation in Corvallis along with his "How To" books and other items.



Lepp's eagle shots are from Smith Rock last year. Many EPS-ers were there too with 1200mm lenses and we all failed.



- Only \$10 Pre-registered – \$15 at the door
- Doors open at Milam Hall, OSU campus, 8:30 – Program at 10
- Vendors Canon, Focal Point, etc., will be present
- Print and Digital competitions will be judged
- Advanced Camera will clean camera sensors & upgrade firmware
- Coffee and lots of doughnuts and fruit if you miss breakfast
- Expect the usual crowd of 400 - 500 photographers

Don't miss this event!





Nikon, Canon to End Camera Development!

“Stop talking about that damned rule of thirds.”

In a rare joint statement, industry giants Canon and Nikon have announced that both companies will cease all camera development, effective immediately. At a hastily arranged press conference both Nikon and Canon stressed that they are not getting out of the camera business per se, but rather will continue with their existing product lines for the foreseeable future “and quite possibly forever.”

When asked why the two companies were making such a radical decision, Canon said, “Hey listen, our current camera lineup is good enough. As a matter of fact, internal research has shown that our cameras are better and more capable than 99% of the people that own them. With data like this, the only logical

thing to do is to stop improving our cameras until our owners become better photographers.”

“That’s so true!” Nikon interjected. “For years we have peddled this notion that the only thing keeping you from becoming a ‘professional’ photographer was access to the latest and greatest gear. ‘Buy this new camera!’ ‘Buy this new lens!’ we’d say in our advertising, ‘and you’ll take better photos immediately!’ Great food photos. Great puppy photos. Great photos of a perky young Japanese lady near a cherry blossom or by a water fountain or something quintessentially Japanese. But deep down inside we knew that you were just going to be the same crappy photographer you’ve always been but with more megapickles.” After

reflecting for a moment, Nikon added, “It feels so good to say this. To finally get this off our prism.”

“Right!” added Canon. “I’m so glad that we are taking this moment to say, ‘Hey owners of Canon and Nikon cameras, you’re most likely a crappy photographer so we are just going to wait for you to stop talking about that damn rule of thirds, take a real photography class, and get a clue before we make better stuff. Otherwise we’re just wasting our time.’”

“You feel good?” Nikon asked Canon.

“Wow. Better than I’ve felt in decades.” Canon replied.

“You wanna go get a beer?”

“Sure.”





Biddle Wins 4Cs Digital HM

Club Standings

1st	Forest Grove CC	653
Judges	Film Pac CC (judges)	538
2nd	Emerald PS	629
3rd	Portland PS	628
4th	Yaquina Arts AP	621
5th	Southern OR PS	613
6th	Boise CC	612
7th	Caveman CC	610
8th	Yamhill Valley CC	608
8th	Blue Mountain CC	608



"Sunrise at Mesa Arch"

Moviegoers, no eye movement?

Some Hollywood films may control viewers' attention more than originally thought, according to Lester Loschky, associate professor of psychological sciences, at Kansas State University who recently published *What Would Jaws Do? The Tyranny of Film*.

"Hollywood-filmmakers have developed stimuli -- such as shorter shot length, more motion in the frame and higher contrast -- that is amazing at directing the viewers' attention from moment to moment in exactly the way that the filmmaker wants," Loschky said. "We enjoy movies -- but they do have a lot of control over our attention."

"In a static picture, people look at different things at different times, but during a movie suddenly everybody is looking at the same things at the same time," Loschky said.

In the last 100 years, film-

makers slowly have gotten better at getting every viewer to look at the same place at the same time, a measurement called attentional synchrony as in MTV-style editing, which uses many cuts and shorter shot lengths.

"Surprisingly, there are only very small, very subtle differences in the eye movements," Loschky said. "When you look at eye tracking patterns, [from many viewers] they look virtually identical, which suggests a high degree of attentional synchrony overall."

*Science Daily 03 22, 2016
Kansas State University*

Ed Note: Still photographers have been forcing viewers to look at specific locations in single images for years. With subtle and careful manipulation of ordinary shots using vignetting, sharp focus, high contrast, bright colors or removing distracting edge elements, good photographers know exactly where viewers will be looking.



Field Trips

Official Trips in Red

Other possibilities are in black
(Check EPS web site for updates)

APRIL

Nature Photogs of the Pacific NW
OSU campus, Sat. 2nd 9am
Presenter - George Lepp
(See page 5 for details)
Finley WR, Sat. 23

MAY

Painted Hills, Sat. 7 & Sun. 8
Summer Lake, Sat. 21 & Sun. 22
(Full moon 21st)

JUNE

Fort Rock, Fri. 3 & Sat. 4

JULY

Civil War Reenactment
Willamette Mission State Park
Fri. 1st - Mon. 4th

AUGUST

Madras Air Show 26 - 27

ANYTIME LIST

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 (L)
Construction Equipment (L)
Car/Boat/Antique Shows (L)
Fern Ridge Activities (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

Extra Field Trip

An unofficial field trip is in the works for May 21-23 at the Summer Lake wildlife refuge. Three EPSers are signed up and encourage all others interested in bird photos to join the fun. Get your reservations in early at the Summer Lake Lodge as spaces are limited.

Bruce Bittle



NATURE PHOTOGRAPHERS
NPPNW
OF THE PACIFIC NORTHWEST

**NATURE PHOTOGRAPHY
AT ITS BEST!**

Spring Meeting - April 2, 2016

Milam Hall located at 26th Street & Campus Way

Our spring meeting will be April 2 at Oregon State University in Corvallis, OR. We will open the doors at 8:30 AM, and the program will begin at 10 AM. The invited speaker will be **George Lepp** under the generous sponsorship of **CANON**. George is **Mr. Nature Photographer** and needs no further introduction. His morning presentation is entitled *"Capturing the Wild: From Africa to Your Backyard"* and his afternoon presentations will be *"Creative Techniques for Flower Photography"* and *"Going to Great Lengths: The Panorama in Nature Photography"*.

Treat yourself to George's website at www.geolepp.com. CANON pro reps will be at the meeting to display CANON's line of fine photographic equipment.

CO-SPONSORS

A special thanks to our Co-Sponsors at Oregon State University: The Division of Earth Systems Science and the Division of Arts and Sciences.



Q&A With Tim Grey

This may be the last Tim Grey reprint. His daily Q&A site has been removed from the web.



I remember you suggesting a program that would perform incremental backups as well as full backups. [My] photo file is very large and a complete backup of master and catalog for each addition takes forever. I would like a backup program that would work within a set period.



I do indeed recommend an incremental backup, but it's [rather] a one-way synchronization to backing up. It helps streamline the process, especially related to the time required.

When it comes to large Lightroom files it isn't possible to simply "update" the parts that have changed. Instead, every update [causes the] entire [catalog] to be copied to the backup drive.

However, there is no need for this as only the new photos need to be copied because all of your existing photos are already on a back-up drive.

In general, an incremental backup making a copy of new files [also] requires recovery software to restore those files if you experience a hard drive failure. A synchronization approach involves an exact copy of the "master" drive, so that it's easier to recover from an HD failure.

The software I recommended (and use) for a synchronization-based backup solution is called GoodSync. You can learn more about GoodSync here:

<http://timgrey.me/greybackup>

Tim Grey

Depth of Field Guidelines

January 2016 PIXOLOGY

Ask a photographer what controls depth of field and they are most likely to tell you, "aperture."

Aperture is important when determining the depth of field, but also important is distance from your subject and the focal length of the lens you're using.

So, it's helpful to establish some "rules of thumb" as guidelines for [how to approximate] depth of field (DoF) for any shot.

Finding Limitations

Aperture control over (DoF) is obvious, but only to a point. Macro photographers [are always] frustrated by an inability to achieve any real degree of (DoF) when capturing an [extreme close-up] photograph. Also many photographers are surprised at how much depth of field they have without even trying when photographing landscapes.

These examples allow us to draw two basic conclusions about (DoF) limitations. First, when focusing very close to a subject it will be difficult—if not impossible—to achieve and when

focusing at a considerable distance, the image will generally have significant (DoF), even if you haven't fully stopped down the lens aperture.

Think of this as defining three distance ranges related to (DoF). Close range represents a challenge because the subject is so close. The far range represents distances where it can be difficult to **reduce** the (DoF). In between the close and far range is what I think of as the "range of control." In other words, in between close and far is where [we find] the most creative control when it comes to (DoF) in your photos. A moderate distance then will have the most flexibility when it comes to establishing a desired (DoF) by adjusting [a range of control over] the lens aperture.

Most importantly, [remembering] this exercise will help you better anticipate what to expect in terms of depth of field. It will, [help make] your decisions about what equipment and camera settings to use [before] photographing a scene. In other words, [learning] depth of field guidelines for yourself can directly improve your photo process.



Tim Grey is a top educator 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 available space.]



Rules For Shooters Who Should Know Better



*Always pay
attention to
your
“Frame edges”*

EPSer, Tom Bruno, in KY pretending to own a little blue horse. We have no idea why he would want to do this.

Ought to be Rules for Those Who Say They Know Better

Only campus obfuscators could make photography sound this difficult.

Optimizing flutter-shutter to minimize camera blur

March 23, 2016 Society for Industrial and Applied Mathematics

A simulated blurry and noisy image is reconstructed by direct deconvolution. By Yohann Tendo and Jean-Michel Morel.

Flutter shutter, also known as coded exposure, is a camera application that de-blurs photos.

A shutter sequence, called a flutter shutter code, reveals intervals where the photon flow experiences interruption. A successful flutter shutter code guarantees an invertible motion blur kernel that reverses severe blur, resulting from arbitrarily high velocities. Yet there is a limit: when the velocity of the camera or scene is constant, a flutter shutter is incapable

of gaining more than a 1.17 factor in terms of root mean square error (RMSE), when compared to an optimal snapshot. This term is respectable, but a higher factor would be more sensitive and thus yield a clearer image.

Tendo and Morel seek to enhance flutter shutter in cameras to relax optimality bound. “We tried to reformulate the problem by noticing that the real problem was the velocity of the observed objects is unknown and is different from one scene to another. Yet the probability distribution of the objects’ velocities is more steady and can often be observed and learned from the acquired images.

While past studies have addressed ways to achieve invertible motion blur, Tendo and Morel present a new closed formula that allows computation of optimal codes for any

probability density of the expected scene velocities.

To find simple closed formulas for an applied mathematics problem proof is generally very instructive. Use is easy and they bear their own intuition. But probably the best point is that a closed formula permits a reverse engineering: given any flutter shutter proposed in an existing paper or patent (and there are many), the formalism developed allows us to predict the underlying velocity distribution, namely the optimal one for and the associated gain in signal-to noise-ratio.”

Tendo and Morel see future potential uses for their research in multiple scenarios. “.....our work.... is promisingwhen coupled algorithms velocities observable.....”





What To Know

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 in
July & August
Have a Happy
Shooting Summer**

September 2016

- 6 Challenge Night - Theme TBA June 7
- 13 Ed. Night, **TBA**
- 20 Print & Digital Competition night
- 27 Photo Forum Night, Q & A , Demos

October 2016

- 4 Challenge Night - Theme TBA Sept. 6
- 11 Ed. Night, **TBA**
- 18 Print & Digital Competition night
- 25 Photo Forum Night, Q & A , Demos

Where To Go

• **Graham Smith**

Has a one person show in the Harris Hall Lobby at the Lane County Courthouse, 125 E 8th Ave. in Eugene.

Large canvas and metal prints of landscapes and wildlife will be on display until the end of the month.

• **Keith Munson**

Has a show at the Jazz Station that can be seen until the month of April. Located between Charnelton and Olive Streets on Broadway in Eugene.

Classified

**Classified Ads
Free to all
EPS members**

This
Space
Available

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.*

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*Available only with 10"x 15"
center-cut opening.*

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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

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

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

**Have your photos
been published?**

*Send complete details
to
<bittled70@gmail.com>*

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15% discount on all matting and framing

***The Shutterbug* Camera Stores**

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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