

Sep
2017

The BELLOWS

We got a terrific show!

Terry Smith Recaps Great 2017 Eclipse



Photo - Terry Smith

© Terry Smith

A 77 image composite with lots of problems to fix. Corona streams are visible out past five solar radii.

Many EPS members were in several locations to experience the best eclipse in the US since 1979. Getting to most locations turned out to be easier than expected. Although there were traffic jams around Corvallis and especially Prineville on Thursday, these cleared by Friday or so. Getting back home – not so easy. One photog reported spending 15 hrs getting from Madras to Klamath Falls. Even Tuesday afternoon we encountered bumper-to-bumper from Bend to Lapine. Thank goodness for Cascade Lakes Hwy!

However, we all had a *clear sky* dream come true – or almost. We had smoke in Madras that mostly cleared by totality. Our best luck had happened two

continues on next page

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Eclipse Recap continued:

days before Eclipse day. A new sun spot cluster rotated onto the edge of the sun giving us a large corona stream at the 7 o'clock position. And a very strong corona hole (visible only in UV and near X-rays) was sending out high-speed winds at 12 and 3 o'clock. Everyone was afraid that the currently visible solar minimum (lowest number of sun spots) would mean little corona activity. Instead we got a terrific show!

Our EPS Madras group of seven included spouses and relatives and it was rewarding to share this wonder with so many. My wife got a glimpse of Bailey's Beads through the spotting scope and we all were picking our jaws up off the ground during totality.

However, that spoiler, Murphy, visited many locations Monday morning – he must have borrowed some Tinker Bell dust to get to so many places simultaneously. A group of three photographers with six cameras set up, (not EPSers), managed to mis-focus them all. Still nearly everyone who tried got something and some wonderful images have been posted on the EPS Facebook page.

A few things just didn't work. At least in Madras with light smoke, we never saw shadow bands. This eclipse was so high in the sky even normally wide lenses still had a field of view too narrow to show the moon shadow in the sky at totality. Perhaps one of you used a fisheye at a perfectly clear location and can show us the shadow.

Many types of eclipse photography & video are challenging to post process so some of you may be working still and we are likely to see more on forum nights and on FaceBook. Perhaps we could do an Education Night or Forum Night on post processing of eclipse issues.

My results this time are certainly much better than I got in 1979! Also it has been great to share this rare event with all of you.

*Terry Smith
Official EPS Eclipse Leader*



"The evening before the eclipse." Tom Bruno



"Plenty of room at this location." Dave Horton



"Location by Mike Lowery in Dallas." Dave Horton



"A double eclipse." Wayne Harrison



"All prepared & ready at Zero Time." Dave Horton

Many thanks to Terry for the best links, advice, education and practice sessions that any amateur photo club could have ever wished for during this last year leading up to this great event. Ed.





What EPSers Saw During Summer Break

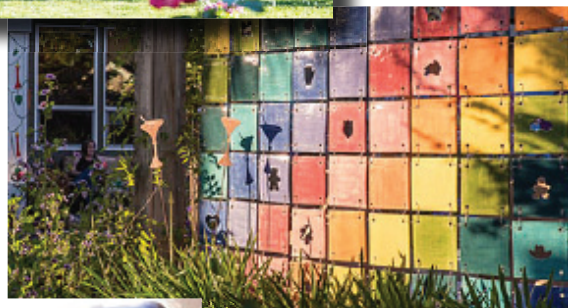


Jim Buch
Watched the grand kids play in the sprinkler.



Mark Gotchell
A view from Roman Nose peak in the Coast Range-
"Before the fires"

Tom Bruno
Found a Steam punk
H-bomb in a Veneta
workshop.



Jim Buch
Then relaxed in the garden with
a martini.

Mark Gotchell Waldo Lake sunrise sunburst



Bruce Bittle
Checked off "Car
Henge" in Nebraska
on my Kinda-Dumb-
But-Fun bucket list.



Tom Bruno
Watched barrels of bourbon getting old in Kentucky.



Alex Morley
Milky Way shot at the Wizard's Hat
while leading a workshop in Bandon.



Ron Green
Took a shot of a shot being shot in
the Tetons.



Ron Green
A peeping kid looking for Stephen's sandwich?





EPS Summer Shots continued –



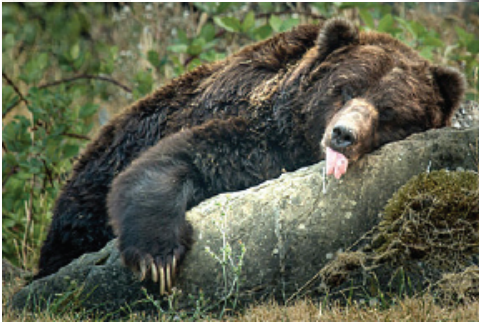
Jim Mehrwein
Ellowa Falls, Columbia Gorge.



Bill Haynes
Mammoth Hot Springs, Yellowstone Nat. Pk.



Sue Mehrwein
Punchbowl Falls, Columbia Gorge.



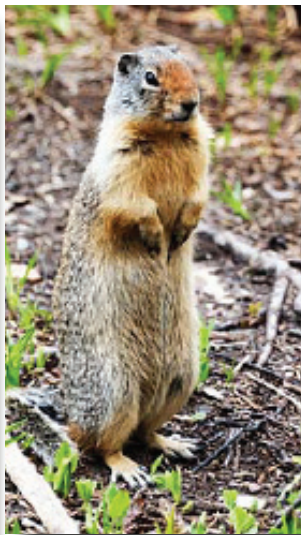
Gina Reynolds
"A hot Monday morning" at Wildlife Safari.



Bob Roelke
Wolf play time at the MT, DDD Game Farm.



Rochelle Villanueva
Found some fog in the redwoods.



Bob Roelke
Columbia ground squirrel at Glacier N P.



Pam Ebert
On a trip through the redwoods.

Bellows Editor Finds Unexpected In Old Home Town

I had no idea my old home town was so well prepared when they asked me to do a show in the recently restored 1924 theater on Main Street.

A thirteen year, \$17 million restoration opened in January and my



three-part art and photography show was one of the first in the Art Gallery portion of an absolute jewel in a little town of 12,000, Arkansas City, KS.

I was treated like a celebrity while I was there, so this was an unexpected, once-in-a-lifetime experience.

Bruce Bittle





EPS Summer Shots continued –

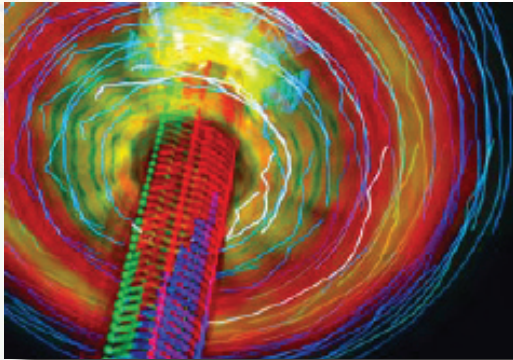


Hernando Convers
Brought home shots from Basel, Switzerland.

Hernando Convers
Saw new twin Grand Kids – both look just like this one.



Susan Starr
Babies at the MT photo game farm.



Buzz Summers
Captured color at the county fair.



Buzz Summers
Flying cycles at the Lane Co. Fair.



Susan Starr
Mt. Goat on trail in Logan Pass, Glacier.



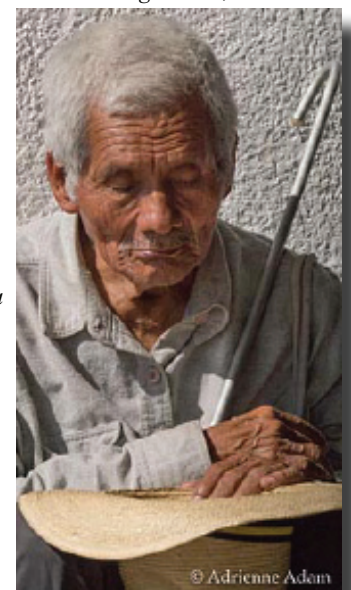
**Bob
"Lucky"
Petit**
*Catches
Eastern
OR deer
perform-
ing.*



**Bob
"Lucky"
Petit**
*Steens Mt.
wild horses
saw him
coming and
knew what
to do.*



**Adrienne
Adams**
*Captured
street people
in Guatamala*



© Adrienne Adams



EPS Club News

Remaining EPS Field Trips

- **September 16**
Masonic Cemetery - In conjunction with Ed Night - *Adrienne Adam*
- **October 21**
Japanese Gardens Portland - *Adrienne Adam*
- **November 18**
The Dalles Exploration w/ Maryhill Moon Shoot / Alford Desert - (Alt. Deerhorn property) *A. Adam*
- **December - TBA**
••• Potentials •••
Xmas lights
Tuba gathering
Springfield Santa Parade
New home for Albany Carousel



2017 Board of Directors

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Tom Bruno, Jon Parker, Susan Starr
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Hernando Convers, Mark Gotchall
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Bob Petit - Critiquing Chair
Board Members at Large –
Jeff Green, Graham Smith, David Winther

August EPS Horse Field Trip

Thirteen EPSers attended the July 22-23 shoot at the Duchess Horse Sanctuary shoot near Oakland, OR. Excellent sunrise and sunset locations for some very friendly horses. Lots of positive feedback from all attending.

Susan Starr



Photo - Susan Starr

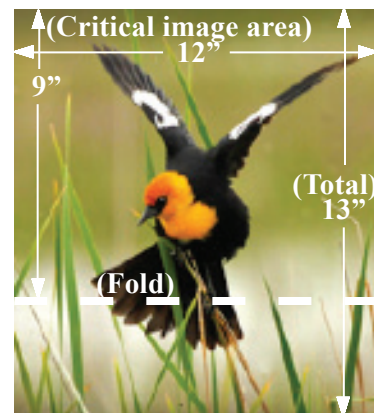


Photo - Susan Starr



Photo - Kevin Reilly

EPS 2018 Calendar Instructions



2018 Theme *North American Birds* (Includes Canada & Mexico)

Finished Size: 13.5" tall 12.5" wide
(Nearly square format - Shoot vert. or horiz.)

Gutter: (Fold) 5" from bottom edge
(Can pass thru feet & feathers, not head. See example above)

Entries: Enter Prints at 12" x 13"
SIZE ONLY and with exact color
you want the print shop to match.

Judging Date: Second club meeting
Thursday, September 14th

Fourteen winners: Makers with a winning image will receive 5 finished calendars for personal use.

Judges Will Be Looking For:
Bird must be doing something!
The cliché of bird-on-a-stick will not win, unless it's in snow, has something in its beak, feeding chicks, etc. Images with "No hand of man" in the shot will be preferred. No off-continent exotics please.

Makers of winning images will be notified of the final "print ready" image rules and ID info requirements.

Finished Price (\$7 est.) Pre-orders accepted anytime.

Contact: **Bruce Bittle** –
Calendar Project Coordinator
bittled70@gmail.com



Who Knew? (Trivia for Oregonians)

Rhododendrons are invasive weeds in Scotland

Scottish ecologists have discovered that native plants need a helping hand to recover from invasive rhododendron. A new study reveals that – even at sites cleared of rhododendron 30 years ago – much native flora has still not returned. Eradication programs may need to be supplemented by reseeded for the original plant community to re-establish. *Science Daily, 23 Aug 2017*





Future App May Retouch Cellphone Photos In Real Time

Researchers have created new software that can automatically retouch images in the style of a professional photographer. It's so energy-efficient that it can run on a cellphone, and it's so fast that it can display retouched images in real-time. This means the photographer can see the final version of an image while still framing the shot.

Researchers from MIT's Computer Science and Artificial Intelligence Laboratory and Google are presenting a new system that can automatically retouch images utilizing a machine-learning. This means that it learns to perform tasks by analyzing training data; in this case, for each

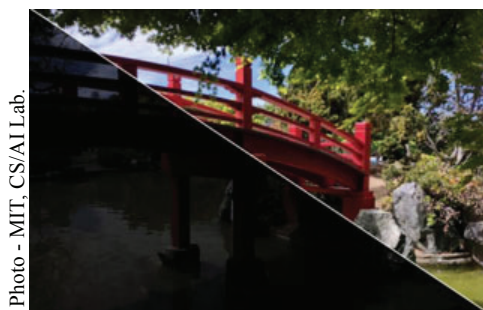


Photo - MIT, CS/AI Lab.

new task it learned, it was trained on thousands of pairs of images, raw and retouched.

The new software for performing each modification takes up about as much space in memory as a single digital photo, so in principle, a cellphone could be equipped to process

images in a range of styles.

The output of the researchers' system is a three-dimensional grid, 16 by 16 by 8. The 16-by-16 faces of the grid correspond to pixel locations in the source image; the eight layers stacked on top of them correspond to different pixel intensities. Each cell of the grid contains algorithmic formulae that determine modifications of the color values of the source images.

This research could provide a way to produce new, compelling, real-time photographic retouching experiences without draining batteries or giving slow performance.

Science Daily, Aug. 2, 2017

*MIT Computer Science / AI Lab
Google Research Labs*



New Software May Enable Image Adjusting After Capture

Computational Zoom, as this new system is called, allows photographers the flexibility to generate novel image compositions -- that cannot be captured with existing cameras -- by controlling the sense of depth in the scene, the relative sizes of objects at different depths and the perspectives from which the objects are viewed.

For example, the system makes it possible to automatically combine wide-angle and telephoto perspectives into a single multi-perspective image. In a standard image, light enters the camera at an angle specified by the focal length of the lens that dictates the field of view.

However, Compositional Zoom allows photographers to produce physically impossible images in which the light rays "bend," changing from



Photo: by UC, Santa Barbara

a telephoto to a wide angle as they go through the scene.

Achieving this custom composition is a three-step process. First, the photographer must capture a "stack" of multiple images, **moving the camera gradually closer** to the scene between shots without changing the focal length of the lens. [Thus, despite the name, no stacks using a zoom lens from a single camera position? Ed.]

The system then uses the captured image stack, and a standard structure-from-motion algorithm, to automatically estimate the camera position and orientation for each image.

Next, a novel multi-view 3D reconstruction method estimates "depth maps" for each image in the stack. Finally, all of this information is used to

synthesize multi-perspective images which have novel compositions through a user interface.

Eventually, the researchers hope to integrate the system as a plug-in for existing image-processing software, allowing a new kind of post-capture compositional freedom for professional and amateur photographers alike.

Science Daily, July 31, 2017

University of California - Santa Barbara





4Cs Convention, October 6-7, Ashland, OR

SAVE THE DATE!

October 5-8, 2017

Columbia Council of Camera Clubs **Photography Convention**

in beautiful Ashland, Oregon

Keynote Speaker & Workshops by **George Lepp**



Workshops by:

David Vanderlip (Lightroom & Photoshop Instruction)

Gordon Battaile (Surreal Photography)

Michael Anderson (HDR)

Deb Harder (Portrait Photography & Travel)

David Lorenz Winston (Ashland Alleys)

"Photo Joseph" Joseph Linaschke (Mirrorless Cameras)

Lewis Anderson (Textures in Photoshop)

Glen Bledsoe & Chris Taylor (Infrared Photography & Compositing)

Kat Sloma (Cell Phone Photography)

Christopher Briscoe (Drone photography)

Field Trips and more!

Public Invited!

Convention will be held at Southern Oregon University's Stevenson Union

www.columbiacameraclubs.org

Email: sopacameraclub@gmail.com





Q & A With Tim Grey

ASK?
tim
grey

Q: *Is there a way to move folders (and therefore photos) to the top (root) level of a hard drive within Lightroom so you can then drag and drop folders [and photos] to that top level?*

A: There is a way to represent the root level of the hard drive as a folder, so you can drag and drop photos or folders to that location.

Simply right-click on one of the top-level folders shown on the hard drive, and choose the "Show Parent Folder" command. This will reveal the root level of the hard drive as a folder at the top of the list of folders. You can then drag and drop any folders or photos you'd like to that top-level folder.

[Then] you can hide the top-level folder by right-clicking on that folder and choosing the "Hide This Parent" command.

Q: *Is there any tool in Lightroom that can do what Content-Aware Fill in Photoshop can do?*

A: Short answer is, "no." Content Aware technology is currently only available in Photoshop.

The image cleanup tool in Lightroom is called the Spot Removal Tool, which is really intended for simple image cleanup tasks, such as removing dust spots on the image

from the sensor in your camera. The Heal option for the Spot Removal Tool provides the same basic functionality as the Healing Brush in Photoshop.

The Content Aware technology is by comparison significantly more advanced. With Content Aware you are getting a variable blending of pixels based on the actual content in the area of the image where you want to remove a blemish.

Q: *In Lightroom what does the "Refine Photos" feature do?*

A: The Refine Photos command is one that many photographers get confused by.

Refine Photos [lets] you use a two-pass [or multiple pass] approach when reviewing your photos: [Hey Adobe! A more intuitive name would have been "Refine Selections." Duh!]

[Knowing you have] two [or more] passes you can [be more relaxed] assigning Pick flags to any image [even potential "high maybe's"]. Along the way, simply skipping any of the other images [will automatically give them] a Reject flag.

On the second ["looking closer"] pass, all skipped images will have a Reject flag [while the previously flagged images] will have no flag at all, and [ready to be Pick flagged again, or not]. [Again, skipping any un-flagged image will give it a Reject flag while those previously flagged as rejected will remain unchanged.]

This second review of the images without a flag, [lets] you scrutinize the photos a bit more [and Pick flag only the best of the best].

You can continue working this way [with as many] review passes [as you would like].

Q: *Is there any advice you can give photographers about photography equipment insurance in and outside the US?*

A: It is important to be sure that all of your valuable gear is protected within the context of your specific needs. Take an inventory of what coverage you might already have, (homeowner's - credit cards - etc.) and supplement it with additional insurance as needed. [Especially if you are a serious photo hobbyist. (See below.)]

The key is to be aware of the limitations that may be involved in an insurance policy [telling you] specifically [when and where] camera gear [will not be covered]. Some travel insurance policies, for example, only cover up to \$500 in camera gear.

A variety of insurance companies offer insurance coverage that is specifically designed for photographers. Pay attention to any exclusions in the policy so you can be sure that you will be covered for international travel, and that coverage extends to theft, loss, or damage.

[For additional gear insurance] you [must] make a specific list of [all] your camera gear along with serial

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BONUS PAGE

Q & A With Tim Grey

ASK?
tim
grey

numbers. This is often referred to as scheduled [or special] equipment coverage.

[Finally,] when traveling internationally with camera gear it is a good idea to register that gear with U.S. Customs and Border Protection. Register your equipment with [proper agencies] before you leave so there will be no questions when returning. An assortment of camera gear [may make agents] assume that you purchased it abroad [and] required to you to pay duty on it.

[In EPS we have two good reasons to call this additional photo gear insurance policy, "Stupid Insurance." First, because you can do anything "stupid" with your gear and still be covered. EPS "club" examples: Drive off with camera on top of your car, then turn a corner? **Yes, covered.** Wrap it in a sweatshirt, then put it in the wash? **Yes, covered.** Drop it over the rail of a cruise ship in the Panama Canal? **Yes, covered.** Knock over tripod and camera onto red rock in Arches Nat. Park? **Yup, covered.**

Second reason; Lose gear any way you choose and you'll feel "Stupid" if you don't have it covered. Ed.]

Q:

Why don't you import photos directly from your camera?

A:

There are two reasons I don't download directly from the camera.

In my (admittedly limited) experience, downloading photos by connecting a camera to the computer

is slower than [using] a good card reader. I find that it's easier to manage downloading multiple cards with a small card reader, rather than using the bulkier camera as a card reader.

I also worry that I'll manage to clumsily somehow snag the data cable and send my camera sliding off my desk to the floor. So, mostly I'm concerned about keeping the camera safe and speeding up the download of my photos from multiple cards.

Q:

in Lightroom.

I'm wondering what percentage of your images you send to Photoshop versus processing completely

A:

The majority of my photos are processed exclusively within Lightroom, with fewer than ten percent being sent to Photoshop. With each new update to Lightroom I'm finding less need for Photoshop.

As you know, I've been a big fan of Photoshop for a very long time but as the Develop module in Lightroom improved I've gradually shifted my workflow to focus more on Lightroom.

For difficult challenges where I need the additional power of Photoshop are for sophisticated image cleanup and to apply precise targeted adjustments. Lightroom includes tools for both of these tasks, but they are not as powerful or flexible as in Photoshop.

I appreciate having a workflow that is as streamlined as possible and I try to leverage Lightroom for as much of my work as possible. I only employ

other tools when there is a clear advantage beyond Lightroom capability.

Q:

Can you please outline the workflow in Lightroom (including sharpening) to follow for processing high, 2500 ISO RAW, images using noise control plug-ins like Topaz DeNoise?

A:

As a rule, I prefer to process RAW captures as completely as possible within Lightroom, before sending an image to other software.

[This is] especially so at relatively modest ISO settings which certainly includes values up to 2500 ISO for most cameras. I don't think you'll find any real advantage to using software outside Lightroom for noise reduction.

However, [if] further refinement is needed [the additional use of plug-ins] will not create problems in terms of quality.

So, get the image as final as possible in Lightroom before using a plug-in. But, if you need more Lightroom adjustments [after] using a third-party plug-in, Lightroom still works.



Tim Grey
• Has authored a dozen books • Publishes PIXOLOGY on-line • Is on the Photoshop World Dream Team.

[Ed Note: These articles are reprinted & abridged to fit available space, with permission.]



What To Know

September 2017

- 7 Challenge Night - Theme "Close Up"
- 14 Ed. Night, TBA
- 21 Print & Digital Competition night
- 28 Photo Forum Night, Q & A, Demo

October 2017

- 5 Challenge Night - Theme TBA Sept. 7
- 12 Ed. Night, TBA
- 19 Print & Digital Competition night
- 26 Photo Forum Night, Q & A, Demo

November 2017

- 2 Challenge Night - Theme TBA Sept. 7
- 9 Ed. Night, TBA
- 16 Print & Digital Competition night
- 30? Photo Forum Night, Q & A, Demo

December 2017

- 7 Challenge Night - Theme TBA Sept. 7
- 14 Print & Digital Competition night

*Only two Meetings
In December
Happy Holidays!*

January 2018

- 4 Challenge Night - Theme TBA Sept. 7
- 11 Ed. Night, TBA
- 18 Print & Digital Competition night
- 25 Photo Forum Night, Q & A, Demo

February 2018

- 1 Challenge Night - Theme TBA Sept. 7
- 8 Ed. Night, TBA
- 15 Print & Digital Competition night
- 22 Photo Forum Night, Q & A, Demo

March 2018

- 1 Challenge Night - Theme TBA Sept. 7
- 8 Ed. Night, TBA
- 15 Print & Digital Competition night

Where To Go

• At the Courthouse

Graham Smith has an all metal print show held over for another month in the Harris Hall Lobby at the Lane County Courthouse, 125 E 8th Ave. in Eugene. The lobby is open 8-5 weekdays and the show will be up until the end of the month.

• At the Saginaw Winery

Jon Parker and Gina Reynolds have a b&w and color print show at the winery that may be seen until the end of the month. Go South on I-5 to the Saginaw exit - Take the first right onto Delight Valley School Rd. - Then right at the winery sign on Patricia Lane. Live music every Friday evening and wine tasting anytime.

Got a show? We want to know!

Have your photos
been published?

- Magazines
- Brochures
- Newspapers
- Scientific Journals

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

*"If you don't blow your own horn,
somebody else will use it
for a spittoon."*

Ambrose Bierce

Classified

**Classified Ads
Free to all
EPS members**

This
Space
Available

**BEST PRICES
in town
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.*

\$17 FRAMES (16"x 20" OD).
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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

FREE Delivery to club meetings!

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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*

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199 East Fifth Avenue, Eugene

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Professional quality papers of all types for much less than printer mfg. brands

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***The Shutterbug* Camera Stores**

Two Stores 207 Coburg Rd. & Valley River Center

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EPS Preferred Vendor

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541•484•3603

NEW

U of O Bookstore Art Department (Basement)

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