

May
2018

The BELLOWS

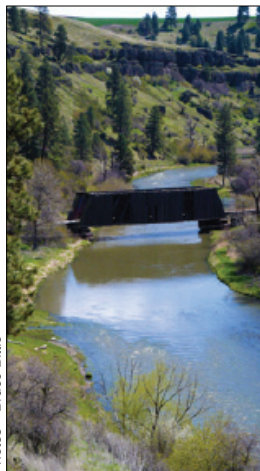
The start of a new shooting season gets underway

Spring Shooting Season Finally Arrives

Patches of rain and a little sun in between is all it takes to get photographers out of the house and on the road.

Already this season we've seen shots of the orchard blooms at Hood River, tulips at the Wooden Shoe farm near Woodburn, birds from the Lakeview area, the Cedar Creek Mill and Ridgefield WR in So. Washington and finally some new teaser shots for the trip to the Palouse later this month.

It's time for everyone to "Be (out) There" and start havin' fun.



Photos - Bruce Bittle



Scenes to be seen on the Palouse field trip.



For new members who don't know and a refresher for those who do

How To Ride Shotgun In A Photo Car

In the days of old when the west was wild with cowboys, stagecoaches, and bad guys, a new job was created out of necessity. No sooner did the stagecoaches begin to roll than bad guys like, Black Bart of the P.O. 8, saw them as mobile paydays that were easy pickins' way out in the middle of nowhere.

They never did find out who Black Bart was, or for that matter what "P.O. 8" meant in the handwritten notes that he/she left behind. (There as speculation at the time that Bart might be a woman).

However, all that Bart and the rest of the bad guys/girls had to do, was block the road, raise bandana and gun, holler "Halt, or I'll shoot!" grab the loot and hightail it outta there. Leaving notes was apparently optional.

The stagecoach companies retaliated

by placing a second man up on the driver's seat to do nothing but carry a shotgun in plain sight. The job description was simply "Shotgun Rider" that constituted travel security of the day.

Many photographers riding in the "shotgun" seat of today's vehicles don't realize that they have many more responsibilities than did those first tough guys on the stagecoaches to help make a cooperative

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Shotgun rider cont.

adventure a success. The first order of business these days is, please, leave the shotgun at home.

So, here are a dozen shotgun rider responsibilities to consider in today's photo cars.

1. First of all – you have been afforded the privilege and pleasure of not having to drive. Therefore, just like the guys on the stagecoaches, you can be far more observant of the countryside than can your driver. This is your number one responsibility. Keep a sharp lookout. Going to sleep is not an option no matter how dull some of the miles in Eastern Oregon can be. Always at least offer to swap driving duties every two hours. This will keep both positions alert and productive.

Plan ahead before the trip. If there isn't going to be much to see along the way, bring something photo related, or of mutual interest, that can be discussed with your driver. An audio book, or reading questions from Trivial Pursuit cards make for good discussions, especially if travel time is a day or more in length.

2. Responsibility number two – Share the photo gear space in the back of the car equitably, especially if there are additional passengers. Try not to obstruct access to the gear of others with your own.

You can do this by remembering your high school locker, i.e., store your stuff "back to front" in a narrow space to one side then "stack." Place your secondary bag(s) in the narrowest back-to-front orientation starting close to the seats. Then camera bags go in front (or on top) near the door for easy access. Tripods should always be collapsed and stored back-to-front alongside or on top of your camera bag.

Any gear placed crosswise, or angled on top of others, will guarantee it will have to be moved.

Travel with gear that is light, tight and small as possible. For safety, don't let gear pile up obstructing the drivers view through the inside rear-view mirror.

One camera can easily ride in your lap or at your feet on the floor while underway. Never drive at highway speed with a camera or any other gear on the dash.

3. Responsibility number three – Be a good navigator. Today this means keep *your* eye on the GPS map so your driver won't have to. Know where you are and relay information one turn at a time. Be sure to estimate miles or minutes to all turns unless Siri or Alexa are doing it for you. If you do get lost, (usually in urban or remote rural areas), if you see someone who might be able to give you directions, *roll down the window and "ask" even if you are a male.*

4. Responsibility number four – You are the radio person. Tune the car radio to mutually agreed upon stations, and find a new one when the old ones fade. Keep the volume at a level that allows easy conversation. Many photographers prefer not to be distracted by any radio at all when serious about finding shots. Discuss this at the beginning of the trip.

If you're in a caravan with car-to-car communication you are unequivocally in charge of staying in frequent touch with the other cars in the group. Don't let others guess what you are doing and make sure you promptly respond to all inquiries from others, especially if you are the lead car. Most of all don't be a motor-mouth on the radio, but don't be so intimidated that you can't have fun making comments that can help everyone stay alert. Remember, extra points are always given to the person who first hollers "*Stop!*" at a good photo-op.

5. Responsibility number five –

When you see what might be a photo op, a good rule of thumb is, "*When in doubt, stop anyway.*" When you see a possible photo op, describe out loud what you see. Paint a verbal picture for your driver because he/she has other things to tend to. Describe the details: Foreground, middle ground, background, light and shadows, colors, textures, center of interest, distractive elements.

Your driver has photo preferences that may not be similar to yours. Learn them and look for them. You make the call, and stop even if there is some doubt. This is the purpose of your trip. It satisfies the first rule of photography, "*Be there!*"

6. Responsibility number six – Be cognizant of how long your partner or others in the car take to shoot at photo stops. Try not to always be the last person to get set up and the last person to finish. Shooters are far more tolerant about this than non-shooters, that's why we choose to ride together. Just don't be rude and always find yourself being the *straggle-butt*.

7. Responsibility number seven – At many photo locations you'll be getting back into the car with heavy dust, mud, rocks, pine needles, etc. on your shoes. Remember to sit first and whack your shoes together or tap them on the rocker panel outside before swinging your feet inside. Most drivers don't mind you dragging stuff into the car when they're doing the same. But giving your shoes a good whack is a little courtesy that says at least you're trying. Keeping your feet on the floor mat will be appreciated, and *puhleze*, never put your feet on the dashboard, with or without shoes.

8. Responsibility number eight – For safety reasons, when the car is moving, the driver always gets gum, candy bars or other wrapped snacks handed to him/her in partially un-

continues on next page

Shotgun rider cont.

wrapped, ready-to-eat fashion. A nice gesture is to discuss quantity and type of snacks prior to starting a trip. Offering to provide snacks will just about compensate for the invisible expenses of operating a car; i.e., oil, insurance, normal wear and tear.

Homemade snacks are always appreciated, but don't make them so complicated that you have to make a special stop (unless previously arranged) to eat them. Food is not the most important thing on a photo trip. You're making this trip to feed your camera, not your stomach.

9. Responsibility number nine

— If you have a nicotine habit, find a photo partner with a similar habit, or make smoke breaks as seldom as possible. Always, always ask if smoking is allowed in the car. If you are so addicted that you have to chew in a non-smoking car, be discreet as possible, have a container with a tight lid, and *puhleez* take it with you at the end of the trip.

Any shotgun rider will get extra points for providing a trash bag to keep in-car litter under control.

10. Responsibility number ten

— A nice unwritten rule in EPS cars is that the rider(s) cover the cost of food for the driver. Always share the fuel expense for the trip by dividing total gas cost by the number of people in the car. The driver should pay a fair share too and not expect a totally free trip.

If the car should break down, don't show your annoyance. You can't possibly be as concerned or frustrated as the owner of the vehicle. Don't add to an already lousy situation by being a jerk about it. If it's just a simple flat tire, be helpful if you can and you'll be back on the road twice as fast.

11. Responsibility number eleven — At the end of the trip be sure to remove all of your photo gear, and the rest of your belongings like



Photo - Bruce Bittle

Chainsaw wood carving - Main St., Colfax, WA.

books, clothes, maps, notes, and a nice gesture is to grab the trash bag (you did remember to provide one didn't you?) and the empty water bottles.

12. Responsibility number twelve — The secondary duty of the shotgun riders on the stagecoaches was to make sure passengers were kept as happy as possible. This was often a tougher job than the primary duty of security in days when traveling in "comfort" had yet to be invented.

Today's shotgun riders have it a whole lot easier performing the same task. Keeping things upbeat and positive all along the way ensures that everyone comes home knowing it was a happy outing even if circumstances made it a photo washout which some-

times happens.

Keep these dozen guidelines and suggestions in mind when you ride in the shotgun seat and I guarantee you'll be invited to ride there again.

Bruce Bittle

[Experience is the best teacher.

Every one of these dozen items, positives and negatives, have been observed by this author in just a few years of driving and riding in photo-op cars. A little consideration and common courtesy makes every trip a positive experience when cameras may never get out of the bags Ed.]

[Also, this article must have resonated with other camera clubs because I've had requests from others to print it in their newsletters.]



The person riding shotgun in this car did not follow the guidelines in this article and you can see for yourself the result.

Well, perhaps but probably not.

I'm pretty sure when this carving was new, some unknown years ago, the passenger had a head.

But, I wasn't about to pass this up knowing this article was already going in this month issue.

What's our EPS saying? "Lady Luck can sometimes be a photographers' best buddy?"

Yup, it's true.



Light is your subject – Color is your partner

EPS Club News

But, Lady Luck will sometimes be your best buddy

EPS Annual All Members Show At the Lane County Courthouse

THEME IS “**PHOTOGRAPHER’S CHOICE**”

SHOW GOES UP ON FRIDAY JUNE 1st.
SHOW COMES DOWN ON FRIDAY JUNE 29th.

New EPS members may enter **THREE IMAGES**.
Regular members may enter **TWO IMAGES**.

The show location is just inside the main glass doors
to the Harris Hall lobby at 125 E. 8th Avenue.

This venue is a high traffic area for
very good local exposure. (Sales are frequent)

All images must be matted and framed to the
EPS CLUB STANDARD.

(Club standard is black frames with double white mats,
& both are available for wholesale price from EPS.)

Contact Bruce Bittle for frames / mats / details.



2018 EPS Field Trips

We need a volunteer for Chair
as Field Trip Coordinator - Talk to
any EPS Board member.

This month at Finley Wildlife Refuge

By the second week of May
we should begin to see the baby
coots at the Bruce Rd. wetlands
at Finley WR. A yellow-headed
blackbird has been seen along
with a good number of swallows.

Soon we hope to see:

Virginia rails - Soras - American
bitterns - all at this little wetland.

A drive north to the Visitor
Center will find a feeder by the
front door that attracts many
smaller birds, with two species
of woodpeckers in the large trees
north of the building. Watch for
buffleheads in the pond by the
entrance road.

Drive north to Monroe on
Hwy. 99 West, turn left at Bruce
Rd. at the country store and fol-
low the signs.



2018 Board of Directors & Support Positions

Board of Directors

Dave Horton - President
Stephen Franzen - Vice President
Linda Magyary - Secretary
Kevin Reilly - Treasurer
David Putzier - Past President
Mike Van De Walker - Webmaster
**Jim (or Sue) Mehrwein, Graham
Smith, & David Winther** – Members
at large

**BOARD MEETS
on 5th Thursdays
(Four times each year)**

Support Positions*

Hernando Convers, Mark Gotchall
Competition Co-Chairs
Susan Starr, Jon Parker
Education Co-Chairs
Rochelle Villanueva, Kevin Reilly
Photo Forum Co-Chairs
Jim Buch - Terry Smith - Critique
Co-Chairs
Suzanne Eckerson – Publications
Tom Bruno – Library - Historian
Bruce Bittle – Newsletter Editor &
Columbia Council Representative

* Nonvoting positions

MAY SELF-GUIDED TRIP

• When the Iris begin to bloom
here in town it’s time to drive to the
Schreiner Iris Gardens north of
Salem. right at I-5 exit 162 to Hwy.
99E and go south to Quinaby Rd.
Turn west and the parking lot is just
beyond the I-5 overpass. The garden
will have far more species in bloom
than just the hundred varieties of iris.

**ANY EPS MEMBER
Can organize a Field Trip
at any time for any place.
Make an announcement.
Make a map.
Make it happen!**



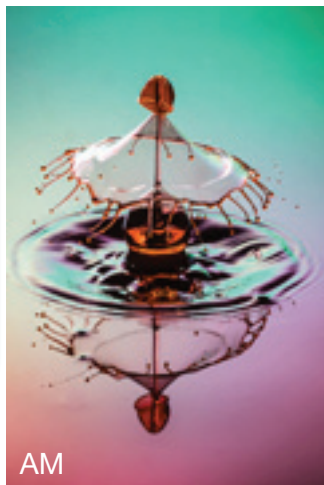


4Cs April Winning Digital Images



AM

AM = Award of Merit
HM = Honorable Mention



AM



AM

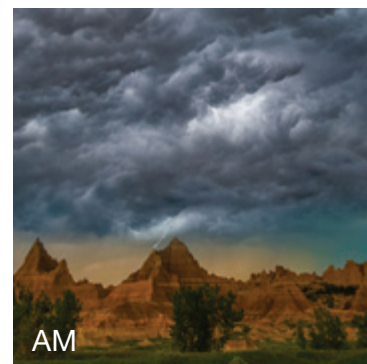
EPS does not enter
this competition.



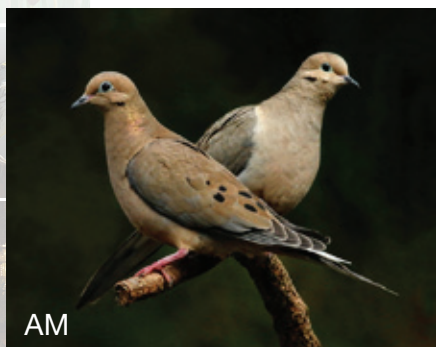
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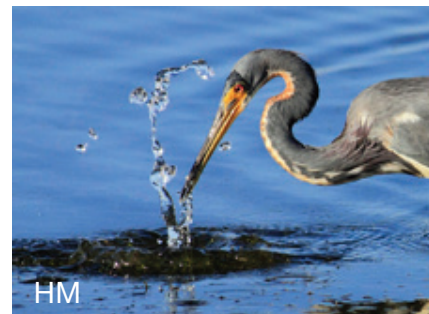
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HM



Training The Brain Of The Beholder

A researcher from James Cook University in Australia has found that a person's mental state affects how they look at abstract art.

JCU psychology lecturer Nicole Thomas said the same piece of artwork can attract admiration or rejection from different people.

"One intuitive explanation is that personality and the way in which we visually examine artwork contributes to our preferences for particular art," she said.

The work was begun with Dr Thomas' co-author Ali Simpson at Flinders University. Volunteers were psychologically assessed in relation to their personality and then shown abstract art pictures. They were asked to rate the pictures and say how much they would pay for them. The participants' eye movements were tracked as they looked at the images.

Dr Thomas said the relationship between personality traits and artwork preferences was already well established. Scientists knew, for instance, that neurotic people found abstract and pop art more appealing.

She said as cognitive psychologists, the researchers were particularly interested in the mechanisms of attention and perception.

"We found that people who tended towards neuroticism paid more attention to the left side of a picture, and those with traits related to schizophrenia looked less often at the top of a picture," said Dr Thomas.

She said this is significant because it fits well with known atten-

tional differences in individuals with neuroticism.

"For example, we tend to look to the left side of images first and the fact that these individuals spent more time looking at the left overall suggests they find it harder to disengage their attention. In contrast, those participants with mild schizophrenic tendencies appear to have relied on an entirely different scanning strategy. The tendency to focus on the lower portion of an image has previously been linked with deficits in attentional focus and control."

In contrast to people with these particular personality traits, she said, in general, participants' eye movements were concentrated in the upper

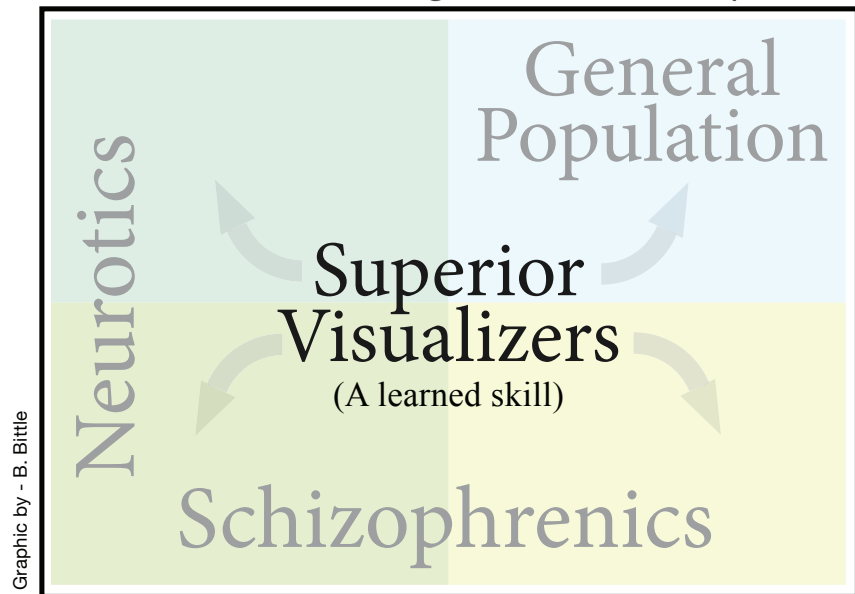
right quadrant of their visual field.

"The right hemisphere of the brain plays a significant role in emotional processing. Artwork is inherently emotional and the emotional reactions elicited by abstract artwork might lead people to focus their attention within the upper right quadrant to better engage that emotional processing."

Dr Thomas said that activating the right hemisphere of the brain is also consistent with superior visuospatial processing, which would encourage more thorough exploration of abstract artwork.

*Science Daily - April 13, 2018
James Cook University*

Abstract Images As Seen By:



Graphic by - B. Bittle

Simplifying a 350 word essay into six understandable words.

Red River Paper

Professional quality papers of all types for much less than printer mfg. brands
10% rebate to EPS when ordered directly from our web site



Q & A With Tim Grey

ASK?
tim
grey

Q: [When] submitting images to camera club competitions, I shoot in RAW, [process in] Photoshop, re-size, [then] convert from PSD to JPEG. Does it make a difference which is done first: re-size or conversion?

A: In concept I would re-size before saving as a JPEG. But actually I recommend using the Image Processor feature in Photoshop to help automate this task (even for a single image).

[Realistically] the differences in terms of image quality would be virtually non-existent, especially in the context of an image that will be impacted by the quality loss involved with JPEG compression.

First, I recommend using Adobe Bridge to select the photo(s), then in Bridge choose Tools > Photoshop > Image Processor to bring up the Processor dialog automatically.

Within the Processor dialog select where to save the images. Then click on the "Save as JPEG" check-box, and turn off check-boxes for PSD and TIFF formats. Below that, set other options for JPEG images, including re-sizing, quality, and converting to sRGB color (which I do recommend).

[After] establishing the desired settings in Image Processor click the Run button to process them and the files will be saved in the destination folder you specified. Note: Choosing to save these images in the same location as the [originals], they will be saved in a folder by file type (such as "JPEG" in this case).

Q: I noticed you only had one section of a video panel open at a time in Lightroom. And opening a different section would close the first. Where is that feature found?

A: That single panel option in Lightroom is [labeled] "Solo Mode." You can enable it for either panel by right-clicking on an empty area of the panel, and then choosing "Solo Mode" from the popup. Open a different section on a panel with Solo Mode enabled, and the opened panel will close (collapse).

The Solo Mode operates independently for each panel (left or right) in each module (Library or Develop). Therefore, Solo Mode can be enabled for some panels in some modules, but can be left disabled if preferred.

Q: Is there a way to use the leveling tool in the crop menu on auto import in Lightroom?

A: Leveling as a preset can't be applied [using] the Crop tool in Develop module.

However, to do that, create a preset by clicking the "Level" button in the Upright heading in the Transform section of the Develop module. Be sure to click the "Upright Mode" check-box under the Transform check-box in the Preset dialog.

Apply this preset in Develop module or in Apply During Import section will correct rotation automatically based on image analysis.

Q: Students ask me, Is there an app that will show a histogram while taking photos with their iPhone?

A: It's surprising how difficult it is to see a histogram on your iPhone. There are solutions.

Since the Photos app doesn't include a histogram, a separate app is needed. The process involves "sharing" [each] photo.

So, as in sharing via Messages or AirDrop, send a photo to Photo Extension Histogram app to see a histogram (both luminance and color) for [each] photo. Find this app in the Apple App Store by searching for "Photo Extension Histogram" for \$2.99.

Another option [for many will be] to view a histogram thru Lightroom CC. Capture a photo using the camera within Lightroom CC, and the photo is automatically added to (and synchronized via) your Lightroom CC catalog [thus] providing an [easier] solution for [speeding] your workflow.

[Then go] to Edit and tap the image with two fingers, brings up the info display. Tap two fingers again to bring up the histogram, then a third two finger tap removes the histogram info display. [And it's all free!]



Tim Grey publishes the monthly on-line magazine PIXOLOGY and is a top educator in digital photography offering clear guidance on complex photo subjects. He is also a Photoshop World Dream Team member.

[Ed Note: Tim's articles are reprinted with permission & abridged to fit available space.]



What To Know

May 2018

- 3 Challenge Night - Theme Food
- 10 Ed. Night, TBA
- 17 Print & Digital Competition night
- 24 Photo Forum Night, Q & A, Demo

June 2018

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

No meetings July - August

September 2018

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

October 2018

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

November 2018

- 1 Challenge Night - Theme TBA Oct. 4
- 8 Ed. Night, TBA
- 15 Print & Digital Competition night
- 29 Photo Forum Night, Q & A, Demo

December 2018

- 6 Challenge Night - Theme TBA Nov 1
- 13 Print & Digital Competition night

**Only Two Meetings
this month**

January 2019

- 3 Challenge Night - Theme TBA Dec. 6
- 10 Ed. Night, TBA
- 17 Print & Digital Competition night
- 24 Photo Forum Night, Q & A, Demo

Where To Go

• At the Courthouse in June

EPS ALL MEMBERS SHOW

Show goes up FRIDAY THE 1st and comes down on FRIDAY THE 29th. The theme is your choice. (Bring us your best shots!)

TWO images from each member unless you are a new member and THREE images will be accepted. Photos must be matted and framed to Club Standard. (See adjacent ad for prices. All are in stock.)

Bring your images to the Courthouse, 125 E. 8th Ave. between 9 - 10 am on Friday the 1st of June. You do not have to hang the images. This will be done by experienced EPSers. Please, no wires on hangers, but hangers should be centered at top of images. ID cards for each image will be supplied.

Contact Bruce Bittle for further details.

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."*

Classified

This
Space
Available

**Classified Ads
Free to all
EPS members**

BEST PRICES in town EPS WHOLESALE print show supplies

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

Black or Silver aluminum,
with hardware & glass

\$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"

\$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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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

Red River Paper

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

10% rebate to EPS when ordered directly from our web site

***The Shutterbug* Camera Stores**

Two Stores 207 Coburg Rd. & Valley River Center

10% discount on photo accessories and photo finishing

NEW

TechMedic

EPS Preferred Vendor

Apple Mac Computer Technicians

2125 W. 7th Ave (Big "Y" Center)

541•484•3603

NEW

U of O Bookstore Art Department (Basement)

Corner of 13th Ave. & Alder St.

20% discount on all art supplies

Web Mats & Frames / Vistra Gallery

411 West 4th Street, Eugene

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