

Oct
2018

The BELLOWS

Tillicum Campground - Friday evening potluck - Night shooting in Newport

EPS Coast Camp Field Trip Weekend

Some EPS folks had their first combined camping/field trip in late September at Tillicum beach. A total of fifteen members and spouses showed up to experience some exceptional Oregon coast weather and photographic opportunities.

The gang got together for a barbecue and potluck dinner on the first night, and again for a dinner in Yachats on Sunday. In between, there was photography, campfires and a lot of discussion about, what else, cameras.

One of the highlights was the opportunity to shoot the moon as it rose over the bridge in Newport. We thought the clouds would cause a no-show, but our patience paid off.

Kevin Reilly, Rochelle Villanueva
Field Trip Coordinators

(More photos next page)



Moon over Newport bay, by Andy Nowlen

EPS Needs One Good Volunteer

Just one person familiar with club activities and events along with a minimum understanding of Roberts Rules of Order for quick Board meetings is all it will take to lead this organization for the next year or two as President of our club.

Current President, **Dave Horton**, has served us well for the last two years and his term of duty is up.

continues on page 3

FINAL REMINDER
Columbia Council Annual
PHOTO CONVENTION
October 5 - 6

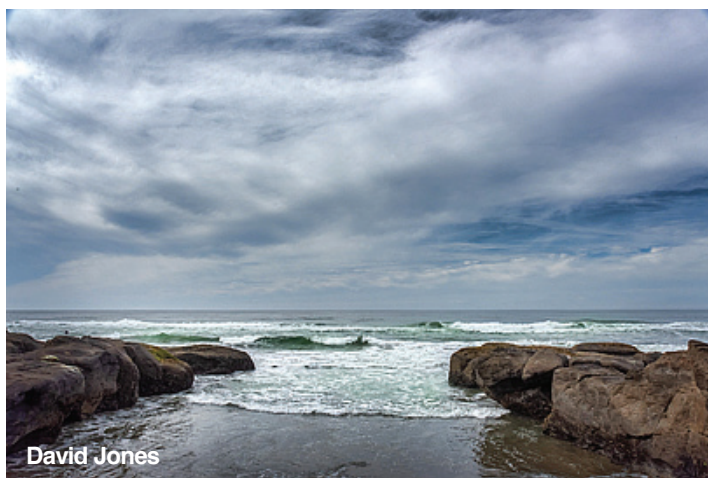
(See page 4 for details)

Inside This Issue

- Coast Camping Field Trip photos continued 2
- Club News - Need Field Trip photos 3
- 4Cs Annual Convention Coos Bay Oct. 4-7 4
- Science - Past Experiences Shape How We See 5
- Tim Grey Q&A - ISO - Slide Shows - Cropping 6
- Tim Grey Bonus - Flatten images - Lossy JPEGs 7
- What to Know - Where To Go - Classified 8



Coast Field Trip photos cont.





Light is your subject – Color is your partner

EPS Club News

But, Lady Luck can sometimes be your best buddy

Help Me Make Another Field Trip Show

I'd like to put together a show for October's Photo Forum night (October 25th) of photos from our coast camping field trip. The Show will include photos from attendees or anyone visiting the area recently.

Send me 8-10 of your favorites. (Upload to the website, or email them directly to me.) Use the club's size -- 1080 on the long side or just email me full-sized JPEGs. We'll share our experiences when they are displayed. ***Send them to me by - Sunday, October 14th.***

If you already have a coast show let me know so we can schedule it into the program. (Limit to 10 min. or less.) Looking forward to seeing some great shots.

Kevin Reilly - Show Coordinator kevin.sonoraguy@gmail.com



EPS President Position continued...

The job description for this position is one of the least complicated of all other Chair positions that keep the gears turning every week for ten months of each year.

Job description:

- Start all regular meetings on time
- Recognize guests, new members and announcements
- Promote timely reminders to membership of coming events
- Coordinate any changes in regular meetings with Chair persons
- Chair Board meetings and provide agenda items in advance
- Coordinate with Treasurer for all financial necessities related to club activities
- Be the spokesperson for EPS with officials of the church hosting our meetings
- Provide personal public relations contact for all outside activities or inquiries

We also need a Vice Pres.

- Primary duty is to stand-in for the President when unavailable for conducting regular meetings
- Actively meet and greet members arriving at meetings especially guests and new members to help them learn the way we do what we do best
- Other short uncomplicated duties as required



ANY EPS MEMBER
Is authorized to organize
a Field Trip at any time
for any place or event.
Make an announcement.
Make a map. Make it happen!

Last 2018 Board Meeting - Nov. 29

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

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

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





Columbia Council of Camera Clubs

2018 Convention - North Bend / Coos Bay, OR

October 4th - 7th

The Mill Casino - Hotel & RV Park
Speakers - Field Trips - Banquet - Vendors

Field Trips

Thursday:

- PM Bandon Sunset Workshop with Susan Dimock

Friday:

- AM Sunrise at Coos Bay/North Bend Boardwalk
- AM Oregon Coast Historical Railway & Egyptian Theater
- AM Oregon Institute of Marine Biology & Charleston Boat Basin
- PM Shore Acres/Sunset Bay/Cape Arago
- PM Sunset @ Bandon

Saturday:

- AM Shore Acres/Sunset Bay/Cape Arago
- AM Coos Bay Boat Building Center

Sunday:

- AM Cos-Play Model Shoot

Presenters

- Gary Crabbe - Keynote Developing Your Personal Vision & Style and Intro to Panoramas
 - Miles Morgan - Changing Your Perspective in Landscape Photography
 - Susan Dimock - Galapagos & Region of Andes of Ecuador & Bandon Workshop
 - Timothy Jackson - Insights for Photographers on African Safari
 - Gordon Battaile - Judging Images in 4C's Competitions
 - David Vanderlip - Mastering Depth of Field & Getting Organized
- Tony Mason - EID Optimization, Using Lightrooms' Map, Hands On Adobe Camera RAW
 - Glen Bledsoe - The Art of Retouching Portraits
 - Jan Johnson - Monochrome Photography
 - Grant Noel - PSA
- David Becker - Digital Artwork, Using Layers to Paint in Photoshop
- Lisa Nathan - Camera Club Roundtable Discussion



Hosted by Oregon Coast Photo Association

www.columbiacameraclubs.org



Experiences Shape How We See Things Now

A new study led by neuroscientists argues that humans recognize what they are looking at by combining current sensory stimuli with comparisons to images stored in memory.

"The work supports the theory that what we recognize is influenced more by past experiences than by newly arriving sensory input from the eyes," says senior study author Biyu He, PhD, assistant professor in the departments of Neurology, Radiology, and Neuroscience and Physiology.

A key question in neurology is how the brain perceives. For instance, if our ancestors who survived through many generations knew that a tiger is nearby based on a glimpse of orange amid the jungle leaves, then perhaps that's how our modern brain finishes perception puzzles without all the pieces.

As test subjects sought to recognize images, the researchers "took pictures" of their brains every two seconds using functional magnetic resonance images (fMRI). The technology lights up with increased blood flow, which is known to happen as brain cells are turned on during a specific task. The team's new faster scanner offered a extremely precise measurement of vision-related nerve circuit activity patterns.

After seeing the clear version of each image, the study subjects were more than twice as likely to recognize



Pairs of blurred and clear images in a certain order forced subject brains to use past experiences to recognize newly seen images allowing researchers to track brain activity patterns underlying basic human perception.

what they were looking at when again shown the obscured version as they were of recognizing it before seeing the clear version. They had been "forced" to use a stored representation of clear images, called priors, to better recognize related, blurred versions, says He.

The authors then used mathematical tricks to create a 2D map that measured, not nerve cell activity in each tiny section of the brain as it perceived images, but instead of how similar nerve network activity patterns were in different brain regions. Nerve cell networks in the brain that represented images more similarly landed closer to each other on the map.

This approach revealed the

existence of a stable system of brain organization that processed each image in the same steps, and regardless of whether clear or blurry, the authors say.

Strikingly, the clear image-induced shift of neural representation towards prior images was much more pronounced in brain regions with higher, more complex functions than in the early, simple visual processing networks. This further suggests that more of the information shaping current perceptions comes from what people have experienced before.

Science Daily - July 31, 2018

NYU Langone Health/ School of Medicine



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Coburg Road – Valley River Center

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Q & A With Tim Grey

ASK?
tim
grey

Q:

Does a high ISO setting or a shorter duration exposure cause noise? What are your thoughts?

A:

I've said many times, "Noise is the opposite of information and light is the information we're dealing with."

For most photography it is safe to assume that a lower ISO translates to reduced noise, unless specifically related to astrophotography.

Less light translates into more noise and is the [reason for the] "expose to the right" principle. [This means] capture photos as bright as possible without losing highlight detail to minimize noise.

Raising the ISO requires increasing shutter speed or reducing aperture size [or both] which reduces the amount of light reaching the sensor.

[This can] translate into (dramatically) underexposing the image, then [the high ISO] amplifying the capture information in the camera. The higher ISO underexposure is indeed the cause of noise.

Getting as much light to the sensor in as possible means keeping the ISO set at a minimum. So, use a large aperture and/or a longer exposure to compensate. This results in more light, and less noise.

Astrophotography [is unique and there is no] flexibility [between] shutter speed and aperture. Shoot wide open, at the longest exposure possible [either for, or] without star trails. If more light is needed, the only option is to increase the ISO when other factors (shutter speed and aperture) are fixed.

Q:

What would you recommend for file size when preparing photos for a PowerPoint show where quality is important?

A:

Make sure slideshow images are sized based on the pixel dimensions of the display that will be used. Then save the images as either PNG (Portable Network Graphics) files, or as JPEG images with the Quality set at or near the maximum value.

First thing, confirm the resolution of the display for the presentation. Many old projectors are still around with low resolution of 1024x768 pixels, [newer ones have] full HD resolution of 1920x1080 pixels. Of course, [there might] also be the opportunity to present on higher-resolution displays, with 4K resolution of around 4,000 pixels wide.

Based on the display, then resize copies of images to be used to a size that is at or slightly above the expected resolution. PNG files offer at least slightly improved quality over JPEGs, because the PNG format uses lossless compression. The file sizes are larger than JPEG, but for a digital slideshow that isn't significant.

The actual file size for images that will be presented on a digital display (such as in a slideshow presentation) doesn't tend to be a critical concern, in large part because by definition those files won't be extremely large.

If the presentation [equipment] doesn't support PNG files, then save the images as JPEGs with the Quality setting at the maximum. This gives good image quality, and a file size that is smaller than a PNG file.

Q:

Do you do all of your cropping in the camera? Or on the computer?

A:

I crop in the camera [trying] to ensure an initial capture as close as possible to the final image intended based on [the best] aesthetic sense for the [scene or subject].

However, [sometimes] intentionally shooting wider provides more flexibility for processing after the capture. [For example, like] not have a long enough focal length lens where getting closer to the subject [isn't possible]. [This means] that cropping in post-processing is the only viable option for getting the [best] framing. Or, when shooting architecture or wide-angle scenes to allow for cropping after applying perspective correction.

Be mindful about the decisions needed for the final image, and making sure not to create problems later in the workflow by cropping too tightly in the camera.



Tim Grey is a top educator in digital photography offering clear guidance on complex subjects.

Tim has written more than a dozen books and published hundreds of articles in magazines, and is a member of the Photoshop World Dream Team.

[Note: Articles are reprinted with permission & are abridged to fit available space.]



Tim Grey BONUS

Q & A With Tim Grey

ASK?
tim
grey

Q:

Regarding the base ISO setting, someone told me that for Canon cameras it was 160. Is that true?

A:

For Canon cameras the base ISO is generally 100, but you may see less noise at 160 ISO compared to 100 ISO. This would generally apply for higher ISO settings as well.

My understanding is that many (most) cameras only use hardware amplification for [specific] ISO settings. These are often in one-stop increments, so that hardware amplification is employed for 100 ISO, 200 ISO, 400 ISO, and so on.

For “in between” ISO settings, the nearest hardware value would be used, then software processed to increase or decrease amplification.

[Example:] An ISO setting of 160 is a capture at 200 ISO software darkened by one-third of a stop. The noise was masked by darkening. By contrast, at an ISO setting of 125, is 100 ISO software amplified [lightened] by one-third of a stop.

The key is software amplification is inferior to hardware amplification, so there might be more noise at 125 ISO than at 160 ISO or [maybe] even 200 ISO.

Results will vary based on types of hardware/software amplification to the signal, noise reduction [creating] the resulting data, and more.

This is why I recommend doing some testing to get a better sense of the noise behavior for your camera, especially if you need to use a high ISO on a regular basis.

Q:

Does JPEG degradation occur only if the file is manipulated, then re-saved? If, say, the file is

opened then closed without changes then there are no lossy changes? Also, what about JPEG 2000?

A:

Yes, that's correct. Additional degradation occurs only if a

JPEG is changed then saved. Re-saving the image with no changes causes no quality loss. And JPEG 2000, provides improvements over JPEG (including loss-less compression), but has not been widely adopted.

If you make changes to an image and then save it again as a JPEG image, there will be an additional loss of quality. However, that loss in quality only applies if the pixel values were changed. So, if you open a JPEG image, don't make any changes and re-save the same unchanged image multiple times, there will be no additional loss of quality for the image.

But again, making changes to the image and then saving again as a JPEG will cause an increased degradation in quality for the image compared to the “original” version of the JPEG, because the compression would then be applied again to the image.

The JPEG 2000 file format provides advantages in terms of compression and image quality compared to the JPEG file format. However, JPEG 2000 has not been widely adopted and therefore is not supported in all software applications. It is supported by Photoshop, for example, but not Lightroom.

Q:

When I return a photo from Photoshop to Lightroom, I flatten the image, then Save & Close. Is flattening wrong?

A:

With very few exceptions, never flatten an original “master” image in Photoshop. Preserving layers always makes changes at a later time [possible].

There are certainly scenarios where an image needs to be in a “flattened” state, without any layers. For example, if you are sending an image to a client you probably don't want them to be able to see or modify any of the layers in your source image, so you would send them a flattened version of the image.

However, for the “master” image you are using as the basis of any output you produce for a photo (such as printing or sharing online), I recommend keeping the layers intact. In other words, you should not flatten the master image.

An image with layers will have a larger file size than a flattened image. However, keep the layers to open the image in Photoshop once again, for modifications. Keeping layers intact provides [future] flexibility.

So, while you might flatten a copy of an image (or simply use the Save As command to save a new copy of the image without layers), I always recommend retaining the layers in the “master” version of your image. I'm more than happy to have a larger file size in return for the greater workflow flexibility that layers provide.





What To Know

October 2018

- 4 Challenge Night - Theme TBA Sept. 6
- 11 Ed. Night, **Meet at Vistra, 411 4th Ave.**
- 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

February 2019

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

March 2019

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

April 2019

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

Where To Go

• At the Courthouse

Lois Johnson

During the month of October Lois, who is back in town from an extended stint in Mississippi, has a one-person show depicting an eclectic collection of recent observations that caught her eye in a variety of different locations and times.

Show can be seen at the Courthouse Harris Hall Lobby, 125 E. 18th Ave. from 8-5 work days until the end of the month.

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somebody else will use it
for a spittoon."*

Ambrose Bierce

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Contact:

Bruce Bittle 541.343.2386

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