This is the biggest night of the year for EPSers

**Time To Gear Up For Awards Banquet**

This 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.
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
- A Great Salad
- A Dessert

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

EPS will supply:
- Plasticware
- Paperware
- Drinks

**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.

**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

**Silent Auction**
- Two $100 Raffle Prizes

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- Two $100 Raffle Prizes

**Lots of Fun**
- Lots of Fun

**See Winning Images**
- All photos by EPS volunteers

*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.

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<th>Club</th>
<th>Pts.</th>
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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 ed, 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

U of O Bookstore Art Department
Corner of 13th Ave. & Alder St.
20% discount on all art supplies
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

Some Tips For Shooting Candid Street Shots

Shooting 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 your least visible camera. Start with your cell phone if you want. Then remember 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 public 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 candids 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

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

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.

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

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.

Does the white balance setting in the camera determine the “as shot” white balance setting in Lightroom?

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.]
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

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 care-
fully crafted with the skillful manipula-
tion 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
MAT $7
NO CHANGE FOR
BLACK CORE MATS - $14
TRANSPORT BOXES - $5

No EPS
Meetings
July & August
Have a Happy
Shooting Summer

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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)

**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