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 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.


“You wanna go get a beer?”

“Sure.”
**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, filmmakers 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.

---

**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.

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 Tendero 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.

Tendero 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, Tendero 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.”

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

**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.

*The Bellows* is published ten times per year by the Emerald Photographic Society, a not-for-profit organization, and is completely supported by EPS funds. All materials within do not necessarily reflect the views of the EPS Board of Directors, officers, membership, supporting vendors or editor of this publication. All brand and product names listed are trademarked and/or registered and are not necessarily endorsed by EPS. However, EPS does endorse vendors, offering discounts to our members, listed on the last page (randomly as space allows on other pages) of each issue. *The Bellows* policy is to always adequately attribute all images & posted content. *The Bellows* can not be responsible for images or any other content acquired from unidentified web pages with no visible attribution or on-line contact information. Reprinting articles from *The Bellows* for non-commercial use is permitted so long as the photo or article is not copyrighted and source credit is given to EPS, the author and this newsletter. Any other reproduction requires specific written permission from the editor.

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>
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