All members present at the first meeting of December are registered to vote.

Officers & Board Election For 2019

Proposed Slate of Officers & Board

PRESIDENT - Stephen Franzen
VICE PRESIDENT - Ron Seguin
SECRETARY - Linda Magyary
TREASURER - Kevin Reilly
PAST PRESIDENT - David Horton
BOARD OF DIRECTORS - Mike Van De Walker, Mehrweins, Graham Smith, David Winther, Krystal Grubbe (Vote for four)

The beginning agenda item for the first EPS meeting in December is always the annual election of club officers for the coming year.

EPS Judges Training Workshop Well Received

A Saturday workshop last month, created by Jim Buch and Terry Smith, found a full house learning the details of photo judging and critiquing. The subject was well explained, the process well organized and visual examples carefully chosen. Good job guys!

180 & Counting (see page 3)
AM = Award of Merit
HM = Honorable Mention

EPS does not enter this competition.
This issue of The Bellows is the 180th for your Editor, Bruce Bittle, and for Proofreader, Donna Burgess. It certainly doesn’t feel like eighteen years because we both are still having fun making it happen ten months each year.

We started in 2001 when all EPSers were shooting film and this newsletter was a half-sheet hard copy printed, then mailed to members. Then digital arrived for both cameras and publishing with steep learning curves. However, we both say digital was absolutely the best thing to happen to both disciplines.

Spell-checkers made Donna’s job easier by not needing to tell me, in red, every month that the word “coming” only has one ‘m.’ Then, the addition of the first club website that supported digital distribution really made some big and very welcome changes possible.

First, the instant dollar savings for the club from 70¢-$1.00 per printed/mailed copy per member per month, down to a gratefully accepted ‘zero cost,’ was a huge help for the annual EPS budget.

Second, after a total redesign for digital layout, suddenly there were no longer limits on the number of pages or photos, help-tips and articles from outside sources, it was all wonderful. Best of all it could be in full color!

Our fun is in the doing and our pride is in the fact that we’ve never missed a deadline. This last fact would not be possible without the unfailing posting help by our Webmaster Mike VanDeWalker who we’ve pressed against the wall a time or two, or three, or more in order to make many of those deadlines.

“So, what was the most memorable issue,” you may ask? Funny you should ask, because it was the infamous April 2001, April Fools issue. A totally bogus issue without a single serious item. Like, “Nikon Shows New D/8 Camera - 8 versions ahead of anything else out there,” and “Gitzo Announces A GyroPod - A self-balancing monopod,” and “24 Classic Images,” each one a spoof related to familiar shots by each club member.

Everyone thought it was all in good fun except one couple who were so outraged they huffed and puffed, then quit EPS and started their own club. It turned out the rest of us had more fun after they left.

Bruce Bittle, Editor

Two Support Positions Open

Hernando Conovers, Mark Gotchall - Competition Co-Chairs, Susan Starr, Jon Parker - Education Co-Chairs, Challenge Night Chair - OPEN Rochelle Villanueva, Kevin Reilly Photo Forum Co-Chairs, Jim Buch - Terry Smith - Critique Committee Co-Chairs, Walt Biddle – 4Cs Digital Competition Chair Suzanne Eckerson – Publications, Tom Bruno – Library - Historian, Bruce Bittle – Newsletter Editor, 4Cs Representative - OPEN

2019 EPS Dues Are Due This Month

Single - $35 Couple - $45 Student - $25

Less than 88¢ per meeting

(Mail - PO Box 7573 Spfd. 97475)
Board Approved & Recommended 2019 Competition Rules

Monthly Competition Rules

Competition among photographic images comprises ten competition months (January to June and September to December), with five categories (pictorial, nature, people, abstract/experimental, and a new added category, monochrome).

Eligibility

Eligible images must be photographed by an EPS member in good standing. Members will be ineligible to enter competitions while suspended. (Dues not paid.)

Competition Categories

The five categories for 2019 competition are defined as follows:

• Pictorial
  All images accepted including altered images.

• Nature
  A nature image is one that is unmistakably of nature in its natural state, which has limited man-made content. Photographic techniques, using both equipment and software, are permitted if undetectable. Adding elements from a different image are prohibited.

• People
  Images including a whole, or part of, a real person.

• Abstract/Experimental
  Depicting subjects in a way that is a departure from reality through the use of various techniques. The subject need not be unrecognizable, but where the subject is recognizable, the emphasis is on line, form, pattern, color, or experimental technique. Examples could include, but are not limited to: diffraction, distortion, black light, impressionism, symbolism, montage, dye coloring, multiple exposures, solarization, surrealism, unreal color, multiple images, patterns, zoomed exposure, or other manipulation that significantly alters the original image.

• Monochrome (New for 2019)
  (Replaces Print category for lack of competition.)
  Monochrome images are defined to consist of only white and black, as well as all shades of gray in between. Toning is allowed but must cover the entire image and be of a single color; e.g., sepia toning. Images with spot color, selective color, or that are colored with two or more colors must be entered in one of the other four categories.

Shorebird Population Loss

01/2017 Scientific American finding reports an appalling drop in population - 70% drop since 1973. The article explains what the shorebirds are up against losing their nesting areas in the Arctic and along their migratory routes. (Photo - Sanderlings - South Beach, Oregon - Stephanie Ames)
4Cs Monthly Digital Competition November 2018

AM = Award of Merit
HM = Honorable Mention

EPS does not enter this competition.
**Q:** When a RAW file is opened in Photoshop, the file name is shown as a NEF file (Nikon’s raw capture format). Does that mean that Photoshop then permits one to further edit a raw file?

**A:** Yes, when you open a proprietary RAW capture in Photoshop the image you see in Photoshop isn’t a file at all. It simply represents the pixel values that were rendered based on the original raw capture. Any changes aren’t directly altering that original raw file, but are instead creating a new image file that simply hasn’t been [named and] saved yet.

In other words, when you open a raw capture in Photoshop is not an actual file on the hard drive. This can be confusing as Photoshop presents the opened image with the “filename” as simply a placeholder until you save it in a supported image format (such as PSD or TIFF).

[This ensures that] the original raw capture with Camera Raw, remains unaltered [for perhaps, different] future uses.

**Q:** [Note: Tim’s articles are reprinted with permission & abridged to fit available space.] When you open a proprietary RAW capture with Camera Raw, reverts to a file that is found with the Fill command, and the new version is found within the new Content-Aware Fill command in the Edit menu. Confusing? I understand. Adobe [guaranteed the confusion by hyping] a “completely revamped Content-Aware Fill” feature in the latest PS version.

**A:** [Actually], the new feature is simply one new command on the menu of the old version of the Content-Aware feature. The key benefit? Users can specify [precisely] which source pixels should (or should not) be used when removing a blemish [or modifying] a photo.

In other words, this adds a [tiny] degree of control over a cleanup/modify process that had previously been completely automatic.

[Filtering: This is another example of Adobe Marketing mavens exaggerating expectations way beyond common sense reality.] Ed.

**Q:** Clicking the button below the magnifying glass in Photoshop, gives a “No options for edit toolbar” alert. Is this supposed to be a tool I can use? It doesn’t seem to do anything.

**A:** That is the “Edit Toolbar” button that enables customizing the arrangement of the tools on the bar. With the Customize dialog you can rearrange the various tools in any order that is more efficient for your workflow.

To bring up the Customize Toolbar dialog, right-click (or click & hold) on the Edit Toolbar button. On the fly-out menu, Click “Edit Toolbar” and the Customize Toolbar dialog will appear. Within the dialog you can drag-and-drop the tools into a different order. Tool groups, like the various Lasso tools, will remain together.

Drag tools you don’t use often into the Extra Tools section to the right of the Toolbar section and they will be placed together at the bottom of the toolbar, where the Edit Toolbar button is found. When finished click Done.

**Q:** Is is possible to mask out a logo in Lightroom similar to what [can be done] in Photoshop?

**A:** You can’t perform the masking work in Lightroom [as it] does not have any masking feature. So you need to perform the actual masking work in Photoshop.

However, you can employ a [previously Photoshop] masked logo, [for example], as a watermark in Lightroom for a variety of sharing methods.

Q & A With Tim Grey

Photoshop’s new feature is an improved Content-Aware Fill. But, using the Fill command and choosing “Content Aware”, I get the same old version. How do I find the new features?

The older feature is found with the Fill command, and the new version is found within the new Content-Aware Fill command in the Edit menu. Confusing? I understand. Adobe [guaranteed the confusion by hyping] a “completely revamped Content-Aware Fill” feature in the latest PS version.

[Actually], the new feature is simply one new command on the menu of the old version of the Content-Aware feature. The key benefit? Users can specify [precisely] which source pixels should (or should not) be used when removing a blemish [or modifying] a photo.

In other words, this adds a [tiny] degree of control over a cleanup/modify process that had previously been completely automatic.

[Filtering: This is another example of Adobe Marketing mavens exaggerating expectations way beyond common sense reality.] Ed.
What To Know

December 2018
6 Challenge Night - “Minimalist” - “Lines”
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

May 2019
2 Challenge Night - Theme TBA Apr. 4
9 Ed. Night, TBA
16 Print & Digital Competition night
23 Photo Forum Night, Q & A , Demo

June 2019
6 Challenge Night - Theme TBA May 2
13 Ed. Night, TBA
20 Print & Digital Competition night
27 Photo Forum Night, Q & A , Demo

Where To Go

• At the Courthouse
  Jon Parker - Has a new show of personal images taken in a variety of locations with a wide range of subjects.
  His show can be seen at the Courthouse Harris Hall Lobby, 125 E. 18th Ave. from 8-5 work days until the end of December.

• At Trev’s Restaurant
  EPS Members & Guests are invited to a Holiday Breakfast on Monday morning, the 10th, for a Smoked Salmon Scramble with free coffee or tea. (The earlier announced date for this event has been changed.)
  Trev’s is located on the north side of Franklin Blvd. in between the two Best Western signs across from the U of O.

Got a show? We want to know!

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

Legal Stuff

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FOR SALE
• Mountainsmith Borealis Backpack Bag, Condition - “as new.”
  See this bag on Amazon for specs. Color - Anvil Grey. $85.00
• Sigma 150-500mm f/5-6.3 Auto Focus Telephoto Lens - Nikon mount. Excellent condition. Caps, hood, tri-pod collar & case. $475.00
• Sigma 18-300mm F3.5-6.3 Nikon mount. Excellent condition, very sharp. Caps & hood. $350.00
  Example photos on request.
  Call - Ron, 619.548.7301
  Email - ronseguin@comcast.net

BEST PRICES
in town
EPS WHOLESALE
print show supplies

$17 FRAMES (16”x 20” OD)
Black or Silver aluminum, including hardware & glass

$7 MATS (16”x 20” OD)
Double whites, Whites / black core (look like doubles) always include stiff backers
Center-cuts with 10”x 15” or 12”x 16” openings

$5 TRANSPORT BOXES
for framed images
(some assembly req.)

$2 from each of the above purchases goes to EPS
Contact:
Bruce Bittle 541.343.2386
FREE Delivery to club meetings!
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

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

TechMedic  
EPS Preferred Vendor

Apple Mac Computer Technicians  
2125 W. 7th Ave (Big “Y” Center}  
541•484•3603

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