

FOCUS

Newsletter of the Mayslake Nature Study and Photography Club
Hosted by the Forest Preserve District of DuPage County

Visit our website at www.naturecameraclub.com

February 1

Competition (Prints & Digital)

February 15

**The Galapagos Islands
by Jack Shouba**

The Galapagos Islands have been known as a natural laboratory of evolution ever since Charles Darwin's visit in 1831. Each island has a different geologic and human history, which has led to unique flora and fauna, including many endemic species (i.e., those found nowhere else). As a national park of Ecuador, the islands are a popular destination for naturalists and photographers, with both active and extinct volcanoes, rocky shorelines and multi-colored sandy beaches, deserts and cloud forests, giant tortoises and marine iguanas, flightless cormorants, and of course the famous blue-footed boobies. Lacking predators, many bird and animal species show no fear of man and be approached easily. Sea turtles and sea lions seem to enjoy swimming with people as much as people enjoy swimming with them. However, the islands suffer from population pressure, illegal fishing, and invasive species. Jack will share stories and images of his 8-day adventure on an "active cruise"--one that involved hiking, swimming/diving and kayaking.

Jack is a long-time member of the club. A retired biology teacher, he regrets not having visited the Galapagos earlier in his career. In "retirement" he has taught botany and photography classes at The Morton Arboretum and elsewhere since 1994, and he works part-time as Open Space Development Coordinator for Campton Township. He uses his photos in his teaching and public programs;

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March 1

The Creative Process: Art vs Technology

Hank Erdmann

March 15

My Favorite Places

Member presentations

April 5

Competition (Prints & Digital)

April 19

Annual Banquet

May 3

Illinois Landscapes
Chris Aquino

May 17

DuPage Rivers

Stephen McCracken

some have appeared in Chicago Wilderness magazine, on web sites (including www.APrairieJournal.com and www.camptontownship.org), and calendars. The Peace Corps and conservation organizations such as Save the Prairie Society, The Conservation Foundation and Forest Preserve Districts have used his photos.

I taught biology and chemistry at Lyons Township High School in Western Springs for 30+ years. Awarded Outstanding Biology Teacher Award for Illinois. My arboretum classes are mostly botanical (tree ID, local flora, deciduous trees in winter, botanical Latin). My work with Campton Township involves preserving and restoring woodlands, wetlands, prairie and historic buildings and developing parks.

Little-known fact: once published a photo in Car and Driver magazine.

CONSERVATION REPORT

LEAVE NO CHILD INSIDE

Dan Hollister

There was a recent article in Chicago Wilderness Magazine entitled "No Child Left Inside". The article discusses some of the problems associated with reconnecting children with nature. In a very real sense the future of conservation depends on children forming a bond with nature. For eons human beings spent most of their formative years in nature. But two generations of children have lost that connection and it is affecting them physically, developmentally, and emotionally. More specifically obesity, attention disorders and depression are rising dramatically. Richard Louv in his landmark book, "Last Child in the Woods" described the disconnect between children and nature as a nature deficit disorder. It is not an actual clinical term, but we intuitively understand what he means. Unfortunately the message society is sending to children is that nature is the past and electronics are the future and the bogeyman lives in the woods. Yet at the very moment when more children than ever are unplugged from nature scientists are demonstrating how important direct contact with the outdoors is for healthy human development. Why aren't children outside splashing in a puddle, building a fort, setting up a tent, following a stream, climbing a tree, going on a nature hike, putting up a bird feeder or planting a garden. Parents cite several reasons for their kids not spending more time outdoors:

1. Diminishing access to natural areas
2. Competition with electronic entertainment
3. Increased homework and longer school hours

Today the average child spends 45 hours a week exposed to electronic media. 68% have TV in their rooms and half of all youths live in homes where the TV is on all of the time, whether someone is watching or not. In order to combat nature deficit disorder it is important that every child spend at least one green hour of unstructured play outdoors every day. It is not enough to just push kids outside. Parents, grandparents, friends, relatives and teachers need to set the example. Most of us have children in our lives as parents or grandparents. Take them for a walk in the woods, to the Morton Arboretum's Children's Garden, to a forest preserve nature center, on a fishing or canoe trip, give them an old camera the next time you go out into the field you'll be surprised at what they do with it, but importantly get them outside and let the child take the lead. If we continue to allow the divide between children and nature to widen who will become the stewards of the earth? We must allow children to understand, love and appreciate the natural world before we ask them to save it.

COMPETITION

Fred Drury

At our January 4th meeting we conducted a Non-Competitive Critique and also judged the Print entries from our 2nd regular competition. I like to thank the judges, Hank Erdmann, Ray Kammer and Ruth Smith, all of whom did a great job.

Honors in the Print competition went to:

Print – Class A

Award: Lou Petkus for 'A Portrait of a King'

Print – Class B

Award: Bill Dixon for 'Matthiessen Canyon Trail'

HM: Bill Dixon for 'Surprise Sunset'

Bill Dixon for 'Solo Flight'

Print – Class C

Award: John Fan for 'Cave Point'

Rebecca Rose for 'Moon Set'

John Fan for 'Robin on Redbud'

We will be holding our 3rd Digital and Print Competition on February 1, and our 4th and final Digital and Print competition on April 5th.

CACCA NEWS

Jean Atkins

The following are the upcoming competitions that our club members usually enter. The competitions are always the 2nd Saturday of the month. See the CACCA website www.chicameraclubs.org for the winning images and for the schedule of the individual Alteration of Reality, Photojournalism, and Portrait competitions, if interested.

JANUARY CACCA COMPETITIONS

Bill Dixon, John Fan, Bob LaBarre, Lou Petkus, and Ruth Smith provided images for the interclub small color print competition. Lou received an award for "Portrait of a King" and Ruth received an award for "The Acrobat".

Images provided by Sheila Newenham, Lou Petkus, Rebecca Rose, and Dennis Walz represented our club in the Pictorial Digital Projected Images competition.

Both Mary and Lloyd McCarthy entered the individual Special Category slide competition of "People at Work." Lloyd received an Award and Best of Show for "Teamwork".

JANUARY PSA COMPETITION

Images provided by Don Carter, John Fan, Ray Kammer, Sheila Newenham, Lou Petkus, and Tom Richardson represented our club at the PSA Electronic Imaging Division (EID) Inter-Club competition. I don't know yet whether any honors were received.

FEBRUARY COMPETITIONS

In addition to the regular interclub Small Color Print and Digital competitions are the following:

- Nature Prints and Slides - the third and last of the individual Nature Print and Slide competitions as well as the Best of Year competitions for those divisions
- Special Category Slides - "Mother and Young"

MARCH COMPETITIONS

In addition to the regular interclub Small Color Print and Digital competitions is the following individual competition:

- Special Category Slides - "Up or Down"

SPRING SALON

In the spring of each year, CACCA conducts a Salon for members and non-members of CACCA clubs. This year's Salon will take place at a special CACCA meeting on March 20. The Salon includes the following divisions:

- Slides: Pictorial, Nature, Photojournalism, Portrait
- Prints: Small and Large Color, Small and Large Monochrome, Nature, Photojournalism, Portrait
- Digital: Pictorial and Alteration of Reality

A maximum of 4 images may be submitted by an individual in each division. (Entries that have been previously accepted in the same CACCA salon divisions are ineligible.) A separate entry fee is charged for each division (the fee is \$3.00 for club members). The same or similar image may be entered only in one division each year.

The entries are scored and then at least 1/3 of the total entries in each division will receive acceptance ribbons. 20% of the acceptances will be further honored as follows: 10% will receive Honorable Mention; one Best of Show and awards will constitute the other 10%. HMs will receive a medal and awards will receive a plaque. The images that are accepted will be included on a DVD intended for CACCA clubs to use for reviewing winning images and the honors will be included in the CACCA Salon catalog.

Although the salon is for individuals, all entries should be forwarded through the club delegate (Jean Atkins) for delivery to the division Chairpersons at the March 15 CACCA meeting. Entries will be available for return at the April CACCA meeting.

4 X 6 PRINT COMPETITION

A 4x6 individual print competition, also known as a "postcard" competition, will again be held this year at the April CACCA meeting. Each person can submit 2 entries of whatever subject they want. Both words and the "hand of man" are acceptable. Be creative!

NORTH WOODS WINTER OUTING

February 19 – 21, 2010

Join us in exploring photo opportunities in the winter North Woods. We travel to Langlade County in Northern WI, about 80 miles northwest of Green Bay. It takes around five hours to reach from Oak Brook. The area is on the southern end of the Nicole National Forest, and includes many lakes and deep woods, in addition to the acclaimed Wild and Scenic Wolf River.

A lot of photo opportunities can be accessed by the local roads, and even more by snowshoes. Several sets of snowshoes will be available, along with instruction on this easy to master method of winter trekking. Some free accommodations are available at Tom Richardson's Wisconsin house and there are a couple of local motels and the Bear Paw resort, which has nicer rooms. We will take a maximum of six participants.

Call or email Tom Richardson, rtonrichardson@comcast.net, cell(630) 272-4351 by Feb 8 if you are interested.

DATE CHANGE

EAGLES IN WINTER SATURDAY FEBRUARY 13 TH LOCK AND DAM 14 LeCLAIRE IOWA

Dust off your longest lenses and join us for a day of Bald Eagle action along the mighty Mississippi river. We will meet in late morning at the dam and enjoy the art of bird photography experiencing the artistry of these kings of the air. The action there at this time of year is usually very good and a 300 mm lens is very capable of capturing good shots. Don Carter and I will be available to help with camera setup and shooting technique for those who would like help. As usual, contact me if you are interested in joining us and info will be provided about a week before the event with meeting time and exact location. This promises to be a nice trip and hope to see a lot of you there. (driving time out is about 2-1/2 hours)

Jon Snyder jonsnyder@comcast.net 630 665 2068

FROM EAGLES TO BUTTERFLY'S MARCH OUTING TO THE NOTEBAERT NATURE MUSEUM

We are planning an outing to the butterfly haven at the Notebaert Nature Museum Near Lincoln Park Zoo. The date will be in mid March most likely mid week as General traffic through the museum is less during the week. The Butterfly haven Is beautiful with pools, trees, various plants, no wind and a thousand Butterfly's. We will arrive at opening time and spend about an hour in the exhibit. That will be plenty of time to capture some great images. Then we can won

der the rest of the museum which is very nice. There is a National Geographic exhibit there now called 'Crittter Cam: The World through Animal's Eyes' which is excellent. More info on the fun trip will be available in February so stay tuned. As usual, if you would like to join in, send me a note to be included on the attendee list.

Check out the museum website here: <http://www.nature-museum.org/>

Jon Snyder jonsnyder@comcast.net 630-665-2068

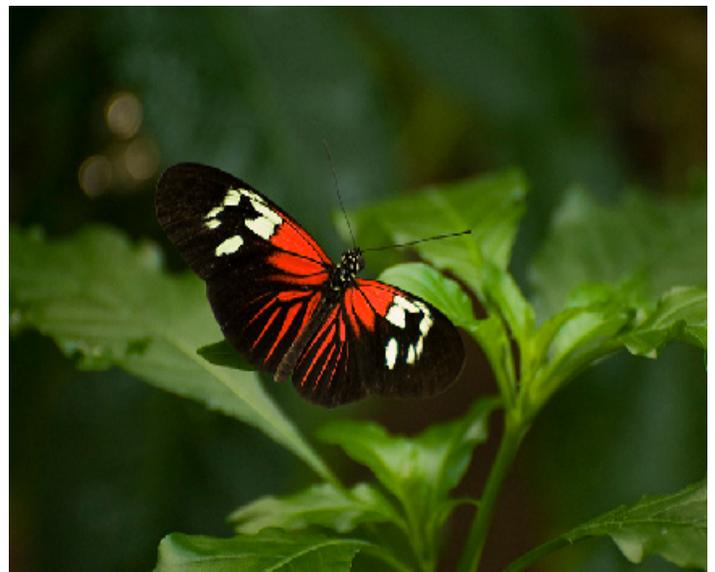


Photo by Jon Snyder©

DODGE AND BURN TECHNIQUE

Ruth A. Smith

Open your image in Photoshop on which you want to work.

Go to Layer > New

When the drop down menu opens,

Click None, select gray

In Mode, select soft light or overlay (I prefer soft light)

Set Opacity to 50% (for a starting point)

Click OK

Be sure your Foreground colors are set to black and white.

If you want to lighten an area, set white as the foreground color (Dodge)

If you want to darken an area, set black as the foreground color (Burn)

Choose "B" (brush) on the keyboard and set the size of your brush with parentheses to suit the area you will be working on.

With the mouse go over the area on which you wish to lighten (Dodge) or darken (Burn)

If you find that the 50% opacity is too much or not enough, use the opacity slider in the layers palette to adjust the amount that looks right to you.

Why use this method???? **YOU DO NOT LOSE ANY DETAIL IN THE IMAGE!**

If you do not like what you did you can simply throw the layer away and start over!

Good luck!

Bob's Blog List

This month I would like to share with you blogs and web sites of well known Nikon and Canon photographers. Some are nature photographers others cover the rest of the world. To view the work of others gives us enjoyment and ideas. Copy the URL and paste it in the address box. You may have to press the enter key to send the URL over the internet to awaken the web site.

Enrico Ferorelli	www.ferorelli.com
Bill Adler	www.billadler.com
Daniel Cox	www.naturalexposures.com
Pete Turner	www.peteturner.com
Chip Simons	www.chipsimons.com
Jay Maisel	www.jaymaisel.com
Galen Rowell	www.mountainlight.com
Al Satterwhite	www.alsatterwhite.com

You may reach me for suggestions, comments and questions at bobd@oakton.edu.

Club Officers

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Vice-President, Nature: Larry Buttimer
VP, Photography: Don Carter
Treasurer: Gary Saunders
Secretary: Fran Piepenbrink

2009-2010 Chairpersons

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Competition Assistant: Marie Ward
Competition Assistant: Rose Janulis
Conservation: Dan Hollister
Display: Janice Henry
Equipment: Demet Demetrios
Forest Preserve Liaison: Ray Kammer
Membership: Bill Dixon
Membership Assistant: Jack Brennan
Outings: Jon Snyder
Publications: Diane Hamernik
Social: Dan Hollister
Webmaster: Don Carter

Last month I explained that most of my students find the red channel has best contrast and the green channel greatest detail. I showed how to use the Apply Image command to replace one channel with another. This month I want to add to your Channel Blending skills and show you a couple of important alternatives that make these techniques both more versatile and more powerful.

You can receive the sample images used in this and future columns by sending an email to the Journal editor, Donna Brennan. editor@psa-photo.org.



Figure 1: Spring Bluebells.

This column begins where the last column left off. **Figure 1** is an image of some spring bluebells. There's a lot to like about the image; there are some older and some younger flowers, the younger showing the color variation typical of the species. The image shows how the flower grows at the tip of the stems and shows examples of the plant leaves. Altogether this is a pretty good natural history story. However the image lacks punch, the flowers tonality is quite similar to the background. Examining the channels there is little tonal difference between the flower and its background in both the red and green channels. The blue channel is quite different and shows substantial tonal difference; furthermore in the blue channel the background is much darker than the flower. This blue channel has not done much to help the overall image tonality because it only contributes 10% to that overall tonality! The blue channel may be the answer to the 'separation' problem.

In the last column the Apply Image command was used to replace one channel with another. In this case, the objective is to substitute the blue channel for the original three, effectively changing the luminosity formula from 30/60/10 to 0/0/100. Doing this is actually a little simpler than last month's replacement; in this case you don't have to select a target channel. Here are the steps:

1. Make a copy of the Background layer <Ctrl><J>.
2. Open the Apply Image command. Since no individual channel has been selected, the

Target is the RGB image itself (**Figure 2**). For Layer select 'Background', for Channel select 'Blue', for Blending select 'Normal', and for Opacity select '100%'. Then click 'OK'.

3. On the Layers palette, change Mode from 'Normal' to 'Luminosity'. Remember that in Luminosity mode Photoshop combines the color of the Background layer with the luminosity of Layer 1, which in this case is the luminosity of the blue channel.
4. Compare **Figure 3** with the composite in Figure 1. If you're working with the sample image (Spring Bluebells_2000), you can see the effect substituting the blue channel has had on the overall luminosity of the image by turning Layer 1 on and off. As was the case last month, you can also control the effect by adjusting the opacity of the Layer 1 (the Apply Image layer).

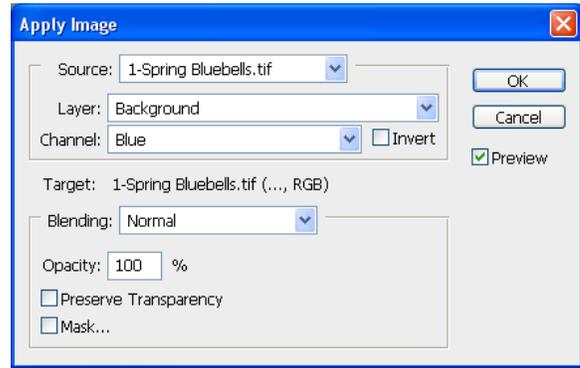


Figure 2 shows the Apply Image command. In the lower section the RGB image is the Target.



Figure 3 is the result of substituting the blue channel for the RGB composite and setting the blend mode of the layer to Luminosity.

The bottom line here is when a single channel delivers the 'look' you want, you can use the Apply Image command to substitute that channels tonality for the 30/60/10 result which is Photoshop's default.

The next example shows a further refinement possible with the basic technique. To illustrate, return to the Denali image of two month's back. It's shown here as **Figure 4**, and as noted last month the contrast is best in the red channel, so much so that it makes sense to repeat the Spring Bluebells move substituting the red channel for Photoshop's 30/60/10 blend. Repeating the steps above (using the red rather than the blue channel) produces **Figure 5**.

Comparing the before and after, the contrast in the image has definitely improved but the red tundra in the foreground is now



Figure 4: Denali over Tundra.

an unattractive pink. Take a few moments and see if you can think through why this has occurred.

The answer is in the fundamental way in which color is displayed in channels. The tundra flowers are an intense, highly saturated red which measures 240+ in the red channel. In the red channel, such intense reds appear almost white; the higher the color number, the lighter the color display in its respective channel. So substituting the red channel for the composite means the tonality of the red flowers has become much, much lighter; hence the 'crappy' (technical talk again) pink.

And the answer to the problem is a simple refinement to the way in which the Apply Image command is used. In **Figure 6**, the only change in the way the command is used is to change the blend mode in **the Apply Image dialog** from 'Normal' to 'Darken'. Understanding Photoshop's blend modes is challenging. The best way to understand 'Darken' mode is to think of it as 'Don't Lighten'. With this image, using 'Darken' mode means that the red flowers are not allowed to become lighter in Layer 1. **Figure 7** shows the desirable consequence; the intensity of the flower color is maintained. Furthermore, using a phrase from patent literature, 'those skilled in the art will recognize' that changing the blend mode in the Apply Image dialog from 'Normal' to 'Lighten' can produce similarly desirable results depending upon a specific image's channel structure.

We've come a long way from the first Channel Blending column in which we asked basic questions about contrast and detail. But as Adobe's incomparable Russell Brown says, 'But wait, there's more!' And if you'll wait until next month, we'll show you more ways to improve results with Channel Blending.



Figure 5: When the red channel is substituted for the RGB composite, the red tundra flowers in the foreground become washed-out. Can you explain why?



Figure 6 (above) The blend mode in the Apply Image dialog has been changed from Normal to Darken. Interpret 'Darken' as 'Don't Lighten'. **Figure 7 (below)** shows the affect of this blend mode change.

