FOCUS

Highlights

July 2

July 4th Week
No Meeting

July 16

Artistic Editing

August 6

Macro Photography
Lou Nettelhorst

August 20

Indoor Picnic
"Something Unique"

September 3

Labor Day
★ ☆ ★ ★ ☆ ★
No Meeting

September 17

The North of Britain:
Birding the Shetland Islands
and the Scottish Highlands
Christine and Geoffrey Williamson

Artistic Editing

Lou Petkus

Ever wonder how to give your images that artistic flair? Here is your opportunity to see how your images will look after being artistically enhanced by another photographer.

You are invited to submit up to three of your images to be considered for enhancement. The images will be reviewed by a panel of our member photographers and some will be chosen to be artistically enhanced.

At the July 16th meeting an educational program will be presented showing the images that have been artistically enhanced along with an explanation of how it was done. Note that the "hand of man" does not apply. The goal is not necessarily a competition worthy image but more a "put on the wall image".

Email up to three images to loupet@gmail.com by the end of the day on July 9. The images must not have been adjusted, resized or altered in any way (i.e.: the way they came out of the camera). Please submit images in Jepg format. Rename the images with your last name and image number. Example: Smith1, Smith2, etc. In the subject line of your Email please put "Artistic Editing."

Something Unique!
August 20 Meeting

We're again having a photo picnic at the second meeting in August. Last year's picnic got positive reviews so we've decided to do it again.

What's a photo picnic, you ask? Well, it's a chance for members to enjoy some summer snacks and photos. We'll be indoors at Mayslake so we don't have to worry about getting rained out.

But, in order for picnic to happen, we need two things - photos and food.

The Photos

Here's your assignment.....go out and enjoy the summer with your camera in hand - or on the tripod!   The theme is *SOMETHING UNIQUE*. You define what "something unique" means. Is it a rare bird or plant? Is it an unusual location? Is it a special photo effect/filter? You decide. Let your creativity flow. Spend some time outdoors or go through your photo library. Submit your favorites so we can include them in the evening's presentation. Your subject should be NATURE-focused but the definition is broad and "hand of man" rules do not apply. We need lots of images for a good show so don't just limit yourself to one or two. You can submit up to ten. Also, if you're not able to come on the meeting date, please consider sending in some images anyway.

Image submissions should be .jpg files sized at 1000 pixels on the longest side. Name the file with your name followed by the file name, e.g. GajdaS_BigBird. In your email, list the images with a brief description about why the image is "something unique." Send images to Gail Chastain (gachastain@hotmail.com) by July 31.

This is not a competition and there are no prizes, except maybe some door prizes. It's just a chance for members to enjoy an evening with fellow photographers seeing what everyone did "on their summer vacations." It's open to all members and is a special opportunity for those of you who don't participate in competitions to share your photos with other members of the Club.

The Food

The Club will provide some soft drinks and lemonade. We're asking members to just bring a snack (nothing fancy) to share.

So get busy and start shooting to get ready for August 20.

Invitation to
Join Yahoo Groups

All Club Members are welcome to join The Mayslake Nature Study & Photography Club Yahoo Group.

On the Yahoo Group we can post photos, photography tips and share ideas with each other. It is a place to brainstorm and troubleshoot! On this site you can discuss and enjoy photography outside of club meetings. You can also invite other Club members to join you for an impromptu club outing or post an image for advise or critique. For an invitation contact Karin Grunow at karin.grunow@att.net

WELCOME NEW MEMEBERS

John Bigelow - Downers Grove
Frank Cardinalli - Elmhurst
Newenka Dumont - Hinsdale
Paul Vargo - Warrenville

Photo Opportunity

The Forest Preserve District of DuPage County has established a new website, Observe Your Preserve, at http://observeyourpreserve.org/. The site has information about all the preserves, their subdivision into ecosystem areas, all species of plants and animals known to occur on them, a blog, and education opportunities. Information continues to be added to the species pages, and the District especially needs photographs of the animals and plants. As a nature photographer, you could be of great assistance in populating the photo library. Any images that are posted on the website will show the name of the photographer.

If you are interested, please visit the website. There you can see the format of the information and get an idea of what images are needed. Even if there is already an image of the subject, the site allows for multiple images so don't hesitate to submit. Photos do not have to be taken in taken DuPage County. Here are the minimum specifications: maximum file size 100 MB; allowed extensions png, gif, jpg, jpeg; images must be larger than 300x300 pixels. Include the name of the subject (or subjects, if more than one species is featured) and your name in the title of the image. If you are interested in becoming an image contributor, please contact Marcy Rogge (mrogge@dupageforest.com) for further information.

The District is the host for our meetings and this is a great way to partner with them on this nature and photography opportunity.

Members in Exhibit at Gallery 7

Our Club Member Hank Erdmann is part of a cooperative group of local artists who manage and exhibit at Gallery 7 in Joliet. Each of the last three summers, the Gallery has sponsored a photographic exhibit called Open Lens. This year's exhibit, Open Lens III, running at the Gallery until July 28, consists of 50 images from 41 photographers, among them, nine of our members. The 50 images were selected from over 500 submitted for this juried exhibit.

Congratulations to those whose images were selected for this year's exhibit:

Bill Dixon
Fred Drury
Jeff Franklin
Sue Gajda
Marie Ward

Special congratulations to those whose images received Honorable Mention awards:

Kathleen Leisten
Josh Merrill
Rich Witkiewicz

And finally, extra special congratulations to **Steven Mayer** whose image was selected as **Best in Show**.

You can see Steve's and Rich's images on our Club website as winners in our last competition.

Gallery 7 (http://www.galleryseven.net/) is located at 116 N. Chicago Street in downtown Joliet.

Horicon Marsh Trip Report
May 2012
Gail Chastain

It was a group of 15 Mayslake Members that headed up to Horicon Marsh in Wisconsin for a long weekend. With flexible arrival and departure time, people were coming and going from Thursday to Sunday as their schedule allowed. Horicon always has great photographic opportunities and it did not disappoint. Landscape, birds, nature and more, were in abundance, all ready and waiting for the camera.

Although a few members were up for sunrise, we were all not only up early, but also out late, making sure we took advantage of two good sunsets. Our only breaks during the day, were to enjoy the good cooking of the local restaurants while we told our photo stories. And of course the best way we had to end a long day in the field, was with ice cream!!

Mayslake Members were again presented with both Photo and Nature Challenges. The Nature Challenge was to photographic AND identify what they are shooting. All together the group saw a total of 75 different bird species. The Photo Challenge was a little more abstract. The challenge was "Patterns in Nature", something that abounds in Horicon.

Be sure to visit the Mayslake Website – Trip Blog for a list of all the Bird Species seen on the outing, and to see the Member's images. Click on the "I" to see the artist, title and identifications.

CACCA
The Year End Report
Chuck Klingsporn

May 12 was the last CACCA meeting of this competition year. As usual, Mayslake representatives did well in the monthly Digital Projected Images (DPI) competition. This month, John Fan received an HM for his image, 'Bisti Blue' and David Schooley received an AW for his flamingo image entitled, ' The All Seeing Eye'. The points they were awarded along with the accumulation of points awarded throughout the year to all of our participating members resulted in our club finishing 4th of 15 clubs competing in CACCA Class A. Congratulations to all who submitted images throughout the year and to us collectively!

The annual CACCA Awards Banquet will be held on Saturday August 11; William Tell Restaurant at the Holiday Inn in Countryside. Anyone interested in attending should contact Chuck Klingsporn for ticket information.

The next monthly CACCA meeting is in October when all of the gorgeous images our members will enter in the September Mayslake competition will get to CACCA. Good shooting.

Competition

October 1, 2012
December 3, 2012
January 21, 2013
April 1, 2013

Barn Swallow©
Sue Gajda

Patterns in Nature Challenge©
Fran Piepenbrink

Trumpeter Swan©
Duane Heaton

Sunset©
Bev Bartos

Patterns in Nature Challenge©
Janice Henry

Female Hooded Merganzer©
Steve Ornberg

Fermi Lab Trip Report
Batavia June 23.

Gail Chastain

The day was hot, but that did not stop 26 Mayslakers from walking the prairies of Fermi Lab. Most people know Fermi for its high energy experiments, but Fermi should also be known for its work with conservation and preservation. Prairie restoration at Fermi stated in 1974 and currently has over 800 acres within Fermi Lab that is a part of the project.

Mayslakers visited two of the restoration projects. The first one was the Pine Street Prairie that is open to the public. The second one was the Betz prairie, named after the man who started the restoration projects, that is in a restricted area of Fermi. After a driving tour of the Main Ring Ponds, Mayslakers all headed to lunch. But for some the day did not end there. A few returned to Fermi for a tour of the 15th floor of Wilson Hall and some also visited the Bison of Fermi.

Be sure to visit the Mayslake Website to see the participant images, when you get the message that the Website has been updated.

Website Links

A while back we added a section on our website where members could post a link to their personal website containing a gallery of their images.

Please contact Sue Gajda (segnet@aol.com) if:

1. you would like to make any changes to the link to your website which is on the Mayslake website, or
2. you would like us to add a link to your website on the Mayslake site.

Club Officers

President: Sue Gajda
    segnet@aol.com
Vice-President, Nature: Harrt Hitzeman
    hhhitzeman@gmail.com
Vice-President, Photography: Lou Petkus
    loupet@gmail.com
Treasurer: Karin Grunow
    karin.grunow@att.net
Secretary: Fran Piepenbrink
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    Steve Baginski
    spbaginski@hotmail..com

Fermi Lab

Critter

Steve Baginski

Elaine Allen

American Lady©
Steve Ornberg

Steve Mayer

Mayslake Outings
What's coming up???

Come join your fellow Mayslakers for some great photographic opportunities:

Sunday July 8

Anderson Japanese Gardens in Rockford. Come see the 14 acres of gardens that are internationally renowned. Walk the paths that wind around through the gardens, lakes and even a waterfall. Feed the fish and ducks. Sit under the shade of a tree. Take pictures of it all.
Email Gail at gachastain@hotmail.com if you are interested in joining your fellow Mayslakers for a visit to Anderson Gardens.

Friday July 20
(morning)

Ball Seed in West Chicago. This is the corporate headquarters for the international Ball Horticultural Company. Here at the headquarters, is over 9 acres of gardens displaying annuals and perennials highlighting Ball Seed's best and newest. It's call their trial gardens designed to inspire visitors and encourage creative ideas for home gardens and commercial settings. A wonderful opportunity to visit and photograph the internationally known gardens of the Ball Horticultural Company.

Email Gail at gachastain@hotmail.com if you are interested in joining your fellow Mayslakers for a visit to Ball Seed.

Saturday August 11

Day Break in Alma IL. Dragonflies and Butterfly abound!! Richard and Susan live in the country on 63 acres in south central Illinois. They've landscaped their property to attract wildlife with improvements including a 5-acre native grass and wildflower prairie and 2 shallow water wetlands. They've won numerous awards for their conservation efforts and their yard is certified with the National Wildlife Federation and Illinois Audubon Society Backyard Habitat Programs. Don't miss this Dragonfly and Butterfly extravaganza.

A few spots still remain. Email Gail at gachastain@hotmail.com if you are interested. Cost for the Daybreak shoot is $50.

In the last Lightroom column, I concluded discussion of Lightroom's Library module. I'll now turn attention to the Develop module. Develop is the module in which Lightroom does its considerable image-optimization. That functionality is sufficient for many users, especially shooters who do a pretty good job of getting the best possible image in the camera. Later this series will show how Lightroom integrates smoothly with Photoshop. This is for users who want to take advantage of the latter's' more intensive capabilities.

An important issue is to decide what are the image-optimization objectives. In general, I believe there are three: 1) For almost every image, use the full tonal range; that is, there should be highlights, shadows and most every tone in between; 2) Don't show the viewer any colors they will not believe; and 3) Do everything possible to draw the viewer's attention to what you consider the primary subject of the image.
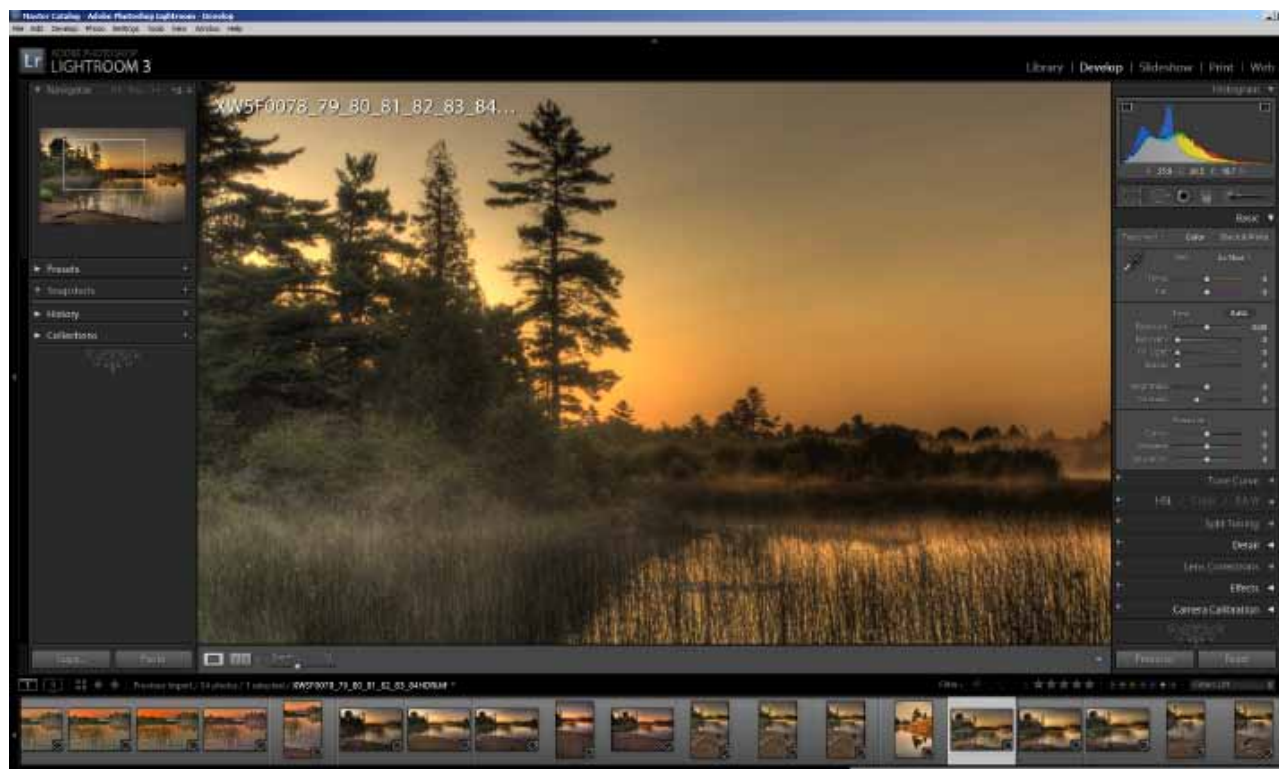
Figure 1 is an overall view of the Develop module. The Navigator (top left) is the only panel that was present in the left side of the Library module. All of the panels on the right side are new.

Develop Module Overview

Figure 1 is a view of the Develop module screen. In Develop, the selected image appears only in loupe view. The main image window layout is unchanged but the side panels have changed.   On the left side Navigator and Collections are still present, but the other Library

module panels have been replaced by Presets, Snapshots, and History.

Figure 2 shows a magnified view of the right side panels which are all new. I have opened the Histogram and Basic panels, but closed all of the others so you can see the titles but not the detailed functionality. To see more, click on the left facing arrow near the right margin to open the panel. You can use the scroll bar along the right margin to navigate the overall panel up or down.

To the left of the panel names (except the Basic and Histogram), you'll see a pair of rectangles (one black, the other white). Together, these rectangles work as a switch, and allow you to turn that panel OFF and ON. These switches make it easy for you to see the effect of individual panel settings upon an image.

Just below the Histogram panel and above the Basic panel header are five icons which together constitute the Develop Tools. As you mouse over each of these, their names and respective keyboard shortcuts appear. If you click on any of them, a tool-specific dialog opens.

Most of the dialogs in the Develop module include sliders. You can always reset a slider to its default position by double clicking on the slider name.

Keep in mind that all of the changes one makes in the Develop module are nondestructive. For those of you familiar with Photoshop, it's very much like working with adjustment layers on steroids. What you see on the screen is change, but what the program is keeping track of is the mathematics that were required to produce that change. As a consequence there is no progressive degradation of the image and the file size is increased only very slightly. All of the Develop changes are incorporated in the 'lrdata' file, which accompanies the catalog. A further benefit is unlimited (and permanent) history (recorded in the History panel, next to the bottom panel in the Develop module left panel) which allows one to back up to any earlier step.
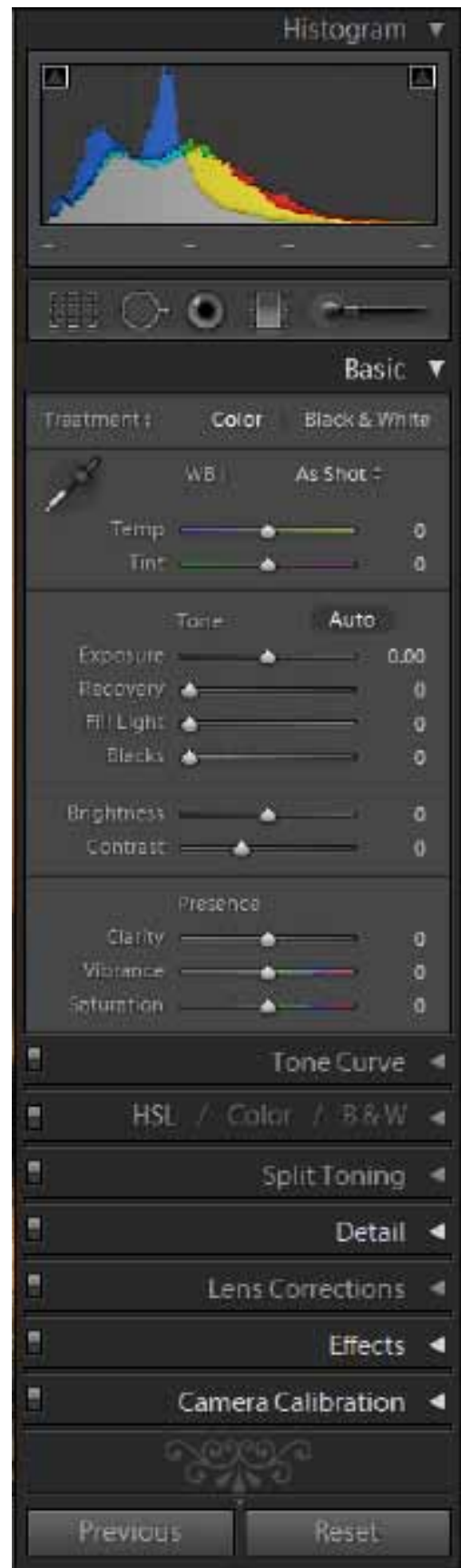
Figure 2 is a close-up of the right panel of the Develop module. All of these panels are new from the Library module.

Figure 3 (above) shows the default Develop module view settings. ***Figure 4:*** *When you click on the* '   ' *box, these are the Before/After Develop module view settings that become available.*

View Modes in Develop Module

The Develop module provides tools to optimize images. As you apply those tools unique Develop module before/after view modes can help you assess the effectiveness of your adjustments. These view controls (**Figure 3**) are located just below the content area, as they were in Library module.   When you click on the 'Y/Y' box, the controls change (**Figure 4**) and the content area displays a split Before/After screen. Repeatedly clicking the 'Y/Y'

Figure 5 These are the four alternative Before/After views available in Develop mode. Clockwise from top left they are: Left/Right, Left/Right Split, Top/Bottom Split, and Top Bottom.

box cycles through four alternative split screen display alternatives: Before/After Left/Right, Before/After Left/Right Split, Before/After Top/Bottom, and Before/After Top/Bottom Split. **Figure 5** shows examples of these alternatives. Alternatively, click on the down facing arrow (circled in **Figure 4**) and select a particular split screen view.   Equally important to

these view alternatives is that they are 'live'. This means that as you make Develop module changes to the image the result is instantly updated in the After panel. You can immediately see if the revised setting has produced the desired effect. While in any of the Before/After view modes you can zoom and pan to see close up the effect of your adjustments.

The additional controls on the right side of **Figure 4** allow you to copy settings from the 'Before to the After', or from the 'After to the Before'. Say you have completed exposure adjustments and want to add a contrast enhancing curve. Clicking the copy 'After to the Before' allows you to update the 'Before' to incorporate the exposure adjustments. Now you apply the curve and the display shows you only the effect of the curve (and not the compound effect of the curve on top of the exposure adjustments).

As you learn to use the Develop module tools, experiment with the Develop module view alternatives in order to increase your understanding of the many alternatives available. With experience you will evolve a preferred work flow that's best for you.

Histogram

The purpose of the camera's histogram is to provide exposure feedback thereby enabling immediate exposure adjustment in the field. Experienced digital photographers agree that the histogram is one of the most important image-related tools. At the same time (unfortunately) it is often one of the least well understood.

Wikipedia describes an image histogram as: "a graphical representation of the tonal range; it plots the number of pixels for each tonal value". In other words a histogram is just a bar chart of the light measured by the camera sensor's pixels. For each image, the light is measured by the sensor's pixels. There will be some with very low tonal values (almost black), some with very high tonal values (almost white) and a whole lot in between. You could then tabulate the number of pixels having the each tonal value between 0 (black) and 255 (white). A histogram is a graph with the tonal values plotted along the horizontal with 0 (black) on the left and 255 (white) on the right. The height of the graph for any value is proportional to the number of pixels having that tonal value.
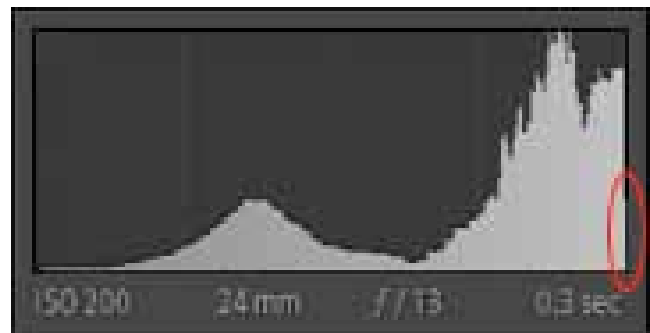

Figure 6 shows an image histogram along with its exposure characteristics. Notice that this histogram is skewed to the right side. In fact, a considerable number of pixels are all at the highest luminance level. This indicates highlight clipping, meaning that part of the image has a large group of pixels all at maximum luminance and therefore no detail in that region.

Figure 6 shows a camera histogram with the exposure data for an image. The pixel data is shown in light gray. The pixel data is bumping up against the right (highlight) side of the histogram, which indicates that the image has been overexposed. Checking the histogram, the photographer corrected the problem[1] by switching to a faster shutter speed in **Figure**

1   In addition to the histogram, DSLR cameras also provide a 'highlight alert' overexposure warning. When this function is enabled, any region which has been overexposed will blink during playback. Like the histogram this alerts the photographer to overexposure, but in addition shows the region of the image which subject to overexposure. This
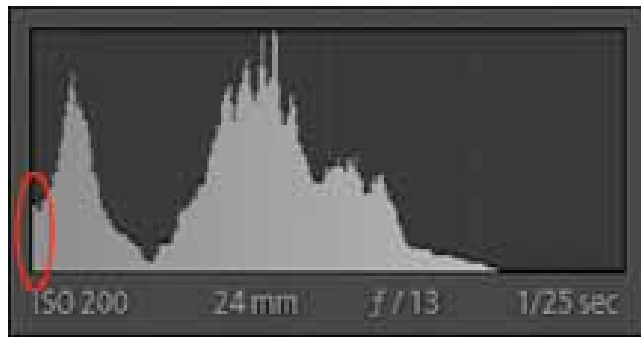
Figure 7 (above) was the same subject as Figure 6. The photographer corrected the overexposure by using a faster shutter speed. Less exposure moved the histogram to the left, but too far. In Figure 7 the shadows are being clipped. Note the 'head room' which is the space between the right side of the histogram and the boundary where clipping begins. Moving this exposure to the right would improve the quality of the capture. In Figure 8 (below) the photographer used an intermediate shutter speed and eliminated clipping.
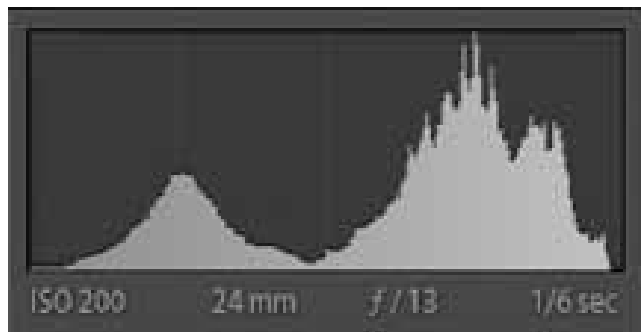
7. Because the selected shutter speed was too fast, the result was some underexposure. This was subsequently corrected and **Figure 8** shows a better camera histogram which has neither overexposure nor underexposure.

The histogram in Lightroom is more complicated than the one on the camera's LCD screen. But has a related function; in this case the objective is the best possible 'interpretation' of the RAW data[2].
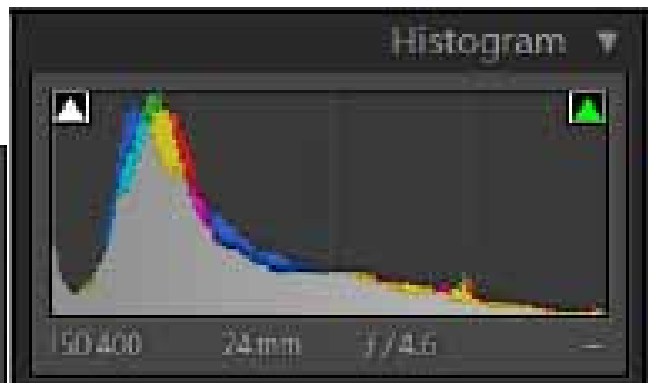
Figure 9 (above) is the Lightroom histogram. Note that both top corner switches are 'on'. Figure 10 (below) is the Main Image Window. The regions of the image where clipping is occurring are shown as red (Highlights) and blue (Shadows)

Figure 9 shows the Lightroom histogram, which for illustration purposes has been adjusted to clip both shadows and highlights (certainly the reverse of what one would do in normal practice). Comparing **Figure 8** to **Figure 9**, you'll note a number of differences. To begin with, the Lightroom histogram is dynamic, meaning that as you use the Lightroom tools to change your interpretation of the RAW[3] file, the histogram is continuously updated. Next, it has two squares (each containing a triangle) at the top left and top right. These are switches, which are turned 'ON' using the keyboard

permits the photographer to make a value judgment of the image based upon the relative importance of the region of overexposure.

2   A useful analogy is to think of the RAW file as a digital negative. Just as any number of interpretations (prints) can be made from a negative, so to any number of interpretations can be made from a RAW file.

3   The histogram you see on the camera's LCD screen is based on a jpeg interpretation of the RAW file. However RAW files can be 'interpreted' in many color spaces. Consequently the histogram on the LCD screen is an 'approximation' and not perfectly accurate. It remains however, an excellent guide to exposure. A 'correct' exposure on the LCD screen will produce a 'correct' result in any color space.

shortcut 'J', or by clicking directly on the squares. When the switches are ON, they show any clipping[4] on the image. **Figure 10** is the main image window where highlight clipping is shown in red and shadow clipping is shown in blue. The colors in the corner squares on the histogram are informative. In **Figure 9**, the right square is green; meaning green is being clipped[5]. The left square is white indicating that all three RGB colors are being clipped. In addition, the pixel data in the Lightroom histogram (**Figure 9**) is in color, rather than being gray as it was in **Figure 8**. The color indicates the color of the pixels; for example the darkest shadows of this image contain some blue pixels, some cyan (green/blue) pixels and some white (red/green/blue) pixels.

I doubt it's possible to overstate the importance of Histograms. They are extremely valuable tools for the in-field evaluation of exposure. They are similarly valuable tools for evaluating changes to images during the image-optimization process. Taking time to understand how they work and how to interpret the information they provide will return substantial dividends.

The next Lightroom column will continue the discussion of the Develop module. In that column I'll focus on several of the tools located just below the Histogram in the right panel.

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4   Overexposure produces highlight clipping. Clipping means that the pixel values throughout the overexposed region are all 255 (paper white), because that's the highest (or whitest) tonality possible. The entire clipped region will be the same tone, namely paper white; there will be no tonal variation, hence no detail. The issue is whether it is appropriate to have an absence of detail in the region. A small piece of bald sky may be acceptable whereas absence of detail in snow near the top of a mountain is likely to be unacceptable.

5   If only one of the three RGB primaries is clipped, the square will be that color. If two RGB primaries are clipped, the square will be an RGB complement (CMY). If all three RGB primaries are clipped the square will be white.