

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 or email d.hamernik@comcast.net

MAY

May 4 *Getting Snap, Crackle & Pop into Your Photography* - Jerry Hug

May 18 *The World Within* - Ken Thompson

JUNE

June 1 *Russell & Jane Kriete - Antarctic Adventure*

June 15 *Non-competitive Critique*

Jerry Hug, speaker on May 4

Jerry's works have appeared in the Chicago Cultural Center, the main Rotunda of the Thompson State of Illinois Building in Chicago, Brickton Gallery in Park Ridge, Bloomingdale Park District Museum, William Koheline Gallery at Oakton Community College, Johnson Galleries in Santa Fe, NM, The Clearing and the Hardy Gallery in Door County, WI, the Des Plaines History Center in Des Plaines, Illinois and the Graue Mill in Oakbrook, IL. His works have been nationally published and are included in various private collections on the North Shore. Jerry has won various

awards for his photography through the greater Chicago area. In 2001 he was commissioned to produce a series of Historical Places in Maine Township, which was funded by a grant from the State of Illinois. Jerry teaches Digital Photography at *The Clearing* in Ellison Bay and the Chicago area. Jerry is from Des Plaines, Illinois and is also the president of CACCA (Chicago Area Camera Clubs Association) for 2008-2009, and is an active member of Photographic Society or America Study Group 27 for Electronic Imaging Division. To see some of Jerry's latest work see his Blog as listed.

Jerry Hug - 847-299-9099

Blog: <http://photounique.blogspot.com/>

Website: <http://jerryhugphoto.com>

Getting Snap, Crackle & Pop into Your Photography (Reviewing Photo Basics of Photoshop CS4/Elements)

1. Simple Basic Workflow from Organizing to Editing to Display also (workflow in your editing program)
2. RAW or JPEG non destructive Global Corrections
3. The "blahs" of Noon Time Photography vs. the old Velvia 50 color impact
4. D&B (Dodge & Burn) Most photos need D&B. With these new methods you probably will never use the D&B tools again.
5. Edge Burns - Most photos need darker edges. There are fast and easy methods.
6. "Quick Black" - Make the Bark Darker
7. Sharpening - 5 methods of sharpening your Swiss Army Knife without a stone.
8. Problem Edges & Keystone Corrections - It may be better to pull rather than crop.
9. Who needs a super wide angle or fish eye lens? Answer no one with Elements or PS.
10. Easy - Basic Color Corrections for both before shooting or "after the fact".
11. Image Sizing - VERY IMPORTANT CONCEPT
12. "Finishing Touches" before DISPLAY - (Print, Digital Slide Show or e-mail)

Kenneth Thompson, speaker on May 18th:

Our featured speaker on May 18th will be Kenneth Thompson. Ken has a well deserved reputation as an excellent macro-photographer. His nature photography, displayed at the Glen Ellyn Public Library this past October, was very well received.

His program, *The World Within*, will focus (no pun intended, he assures us) on seeing close-up compositions within the landscape. He describes it this way:

As we walk through our backyards, the local parks, or the forest preserves we often pass by the smaller things as we hurry to get from place to place. It is always worthwhile to slow down and take a few minutes to explore what is going on within the landscape. Drops of water, for instance, can be a lens to the world beyond, or a mirror that reflects all that is around the drop. Subjects can range from the lowly dandelion to the details of dragonflies and butterflies.

The World Within is an exploration of the smaller things in our world, extracting interesting things from the landscape to show the amazing variety of subjects, structures and patterns around us. As a part of this presentation the technical details for many of the images are described, to demonstrate how the viewer can explore The World Within.

Be sure to join us at 7:00 P.M. on May 18th.

Mayslake Photography Classes Digital Photography Fundamentals Wednesday: May 27, June 10, 17, 24, and July 1

This class shows you how to take full advantage of your digital camera, including the esthetics of making images. The first session starts with a "Digital Camera Workshop" (bring your camera and manual.) Each week there are "homework" assignments to shoot prior to the following class. The assignments are designed to show you the capabilities of your camera and to exercise the creative skills of your brain's right side. We will look at the images and talk about the results. The instructor is Bob Pizzurro, an experienced teacher who specializes in portrait, wedding and nature photographer.

This class meets from 7-9:30 in the Event hall at the Mayslake Peabody Estate. (Same location as Club meetings.) A one year membership in the Mayslake Nature Study and Photography Club is included in the class fee of \$125. To register call Mayslake Peabody Estate at 630 206-9566.

Bob's Blog List

Blog's I like to read for new, great, and or just interesting photographic information. I would like to share with you interesting professional photographers sites.

John Paul Caponigro

<http://www.johnpaulcaponigro.com/wordpress/>

Hank Erdmann

<http://www.hankphoto.com/>

Clyde Butcher

<http://www.clydebutcher.com>

David Ziser

<http://www.davidziser.com/index.asp>

Moose Peterson

<http://www.moosenewsblog.com/>

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

2009-2010 Membership Renewal

Club year runs from May 1, 2009 to April 30, 2010

Choose your membership from the following

Individual Membership \$30.00

Family Membership

\$30.00 for the first member at address and

\$15.00 for each additional member at the same address

Corresponding Member \$15.00

Former regular members who wish to remain in contact with the Club.

(Their privileges are described in the Directory under Membership.)

Please make checks payable to and mail by May 1, 2009:

The Mayslake Nature Study and Photography Club

Bill Dixon
422 Keepataw Drive
Lemont, IL 60439

Family Name: _____ Amount Enclosed: _____

First Name(s): _____

Street Address: _____

City, State, Zip Code: _____

Phone Number: Home _____ Work/Cell: _____

E-mail: _____

Please identify those items you do NOT want published in the annual club directory.

BLOODROOT IN BLOOM OUTING FUN FOR ALL SATURDAY APRIL 11

Mother Nature smiled on 5 members, Karin, Sue, Rose, Ray and Jon as we joined on the Arboretum's east side to hopefully catch the opening of the Spring's Bloodroot bloom. As the weather had been so cold, I had my doubts about our luck. The morning was cool with light winds and a clear sky. The new flowers were emerging but not open. There was hope. We decided to move to the west side and photograph



daffodils in hopes of returning in a couple of hours as the sun rose higher. Some instruction was given by Ray and Jon on good techniques in flower photography. Soon the air was warming so we returned to the east side. Sure enough, the beautiful white blossoms were opening. In fact, as we were arranging compositions we realized that they were opening as we stood there. A quick group shot was taken and everyone proceeded to make fine images. This is a brief once a year event that all should enjoy. In a few days, cold and rain has ended this wonderful event. Thanks to Susan Gajda for her fine image of the Bloodroot pair. And for those who stayed at home, it's too bad - you missed a fine outing.

What The Duck



OUTING TO CHICAGO BOTANIC GARDENS SATURDAY JULY 11TH

Join us for a summer day of photography at the Chicago Botanic gardens on Lake Cook road in Glencoe. This world famous garden covers 385 acres with 23 formal gardens, 3 native habitats with woods and waterways, all situated on nine islands surrounded by lakes. There is also a large G scale model railway running through garden scenes. Visit www.chicago-botanic.org for more info. If you wish to attend this event, as usual, contact me by July 7th to be included on the info list. At that time meeting time and location will be provided. Arboretum members enter free, other-wise, a parking fee is charged. This is a spectacular facility full of great photo opportunities. Contact: jonsnyder@comcast.net or call 630.665.2068.



SUMMER OUTING TO DAYBREAK SANCTUARY SATURDAY AUGUST 8TH, ALMA ILLINOIS

This will be a time for flowers, butterflies and dragonflies at Daybreak Sanctuary near Salem in southern Illinois. Join us for a full day on acres of gardens and woodlands in this beautiful outdoor haven. The club has reserved this day for up to 15 members to have the preserve to ourselves. Richard Day will begin the day with a presentation on photographing on the grounds and will turn us loose. Up to 30 different species of butterflies and dragonflies can be found on any given day. This will be a very special event for nature photographers. Check their website at www.daybreakimagery.com - click on 'workshops/events', and then scroll down to 'camera club specials' for more info and images. The site is about 250 miles south and 4-1/2 hours drive so most attendees will probably want to make this an over nighter or two. If interested, as usual, send me an e-mail or call, jonsnyder@comcast.net 630.665.2068 to be included on the list, then lodging info will be provided and a week or so before the event the meeting time and place will be provided. There is a \$50 fee which does not include overnight lodging. So sign up soon.....questions, call me.....

The CACCA competitions are always the 2nd Saturday of the month.

APRIL COMPETITIONS

Images provided by **Ruth Smith, John Janunas, Fred Drury, Bill Pehrson, and Jonas Maleiska** represented our club in the Interclub Small Color Print competition. **Fred received an Honorable Mention** for his "Widgeon Calling".

Lloyd McCarthy participated in the "Two Colors" special category slide competition where he again did very well, receiving an **Award and Best of Show** for his "Scenting Polar Bear" and an **Honorable Mention** for his "Color Coordinated".

Sue Gajda participated in CACCA's first postcard competition.

We plan to submit both our April and May interclub digital entries to the May competition.

MAY COMPETITIONS

May is the last month of CACCA competitions for the 2008-2009 year. Interclub competitions are the only competitions that will be held. In each division, first the competitions for the month of May are held. Then the best of year image is selected from images that received an award or a score of at least 24 during the monthly competitions.

GLENNIE NATURE COMPETITION

Ruth Smith received a Merit Award in the Flowers Category for her "St. John's Wort"! The club was about in the "middle of the pack" out of 95 clubs in the interclub competition, which included clubs from the U.S., Canada, Australia, New Zealand, and the UK.

CACCA AWARDS BANQUET

The annual CACCA awards banquet will be held Sunday, June 14th, 11:00 A.M., at Marcello's Restaurant, 645 W. North Avenue, in the Lincoln Park section of Chicago. There will be a sit-down luncheon at 11:45 and various awards will be presented, including club awards from interclub competitions and individual awards from the CACCA Salon and Best of Year competitions. The winning entries from the postcard competition will also be on display. Tickets are \$28.00 per person and can be paid for with a check payable to CACCA. All monies are due to the CACCA Treasurer at the CACCA meeting on May 9th, so I will need to know whether you are going and have your check at the May 4 club meeting.

In the last column I showed you the basic principles for creating masks. The fundamental principle is 'black conceals and white reveals'. There are many methods for creating masks; some are faster and more effective than others. But before we can go on to that topic, I need to review some fundamentals about color. Throughout these columns all work has been in the RGB color space. This column explains some basics of that color space and then introduces the CMYK color space.

Color spaces are a scientist's objective way of describing color. As was the case with image evaluation, it's useful to think of colors both subjectively and objectively. From a subjective viewpoint colors may be muted, monochromatic, vibrant, cool, warm, earth-toned, etc. All these terms (and many more) are descriptive without being specific. Describing colors objectively requires a system (more commonly referred to as a 'color space') which provides for all possible colors in an absolute and measurable way. Many useful color spaces are possible.

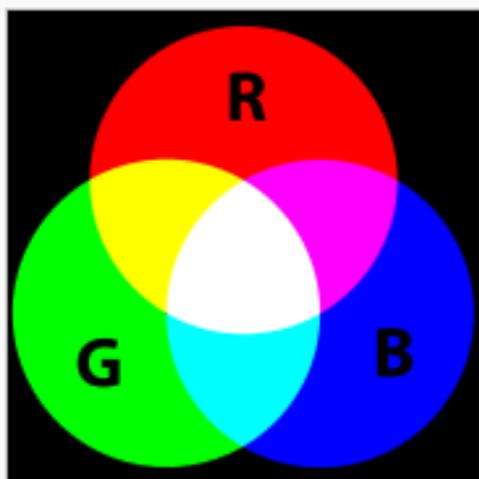


Figure 1: Additive color mixing: adding red to green yields yellow; adding all three primary colors together yields white.

The best known objective system is the RGB color space (**Figure 1**); it measures color in three components, red, green and blue. The RGB color space emulates human vision. The rods and cones in the human vision system see colors in terms of red, blue and green. In RGB, if there is no light reflected from a subject, that absence of color is seen as black. As light is **added**, color is seen; for that reason the system is said to be '**additive**'. If an object reflects red light, the object is 'seen' as 'red'. If an object reflects equal amounts of red, green and blue light, the object is seen as gray. If an object simultaneously reflects maximum values of red, green and blue, the object is seen as 'white'. In all of these respects, the RGB color space is similar to human vision. Most of the devices photographers use (film cameras, digital cameras and scanners) are RGB devices; they measure color in red, green and blue components and combine the component colors additively.

Printers however deal with color in a very different manner; the CMY color space (**Figure 2**). Printers start out with a white (or almost white) sheet of paper, upon which they lay down ink. In this case the absence of color is 'white' and laying down equal

amounts of red, green and blue light, the object is seen as gray. If an object simultaneously reflects maximum values of red, green and blue, the object is seen as 'white'. In all of these respects, the RGB color space is similar to human vision. Most of the devices photographers use (film cameras, digital cameras and scanners) are RGB devices; they measure color in red, green and blue components and combine the component colors additively.

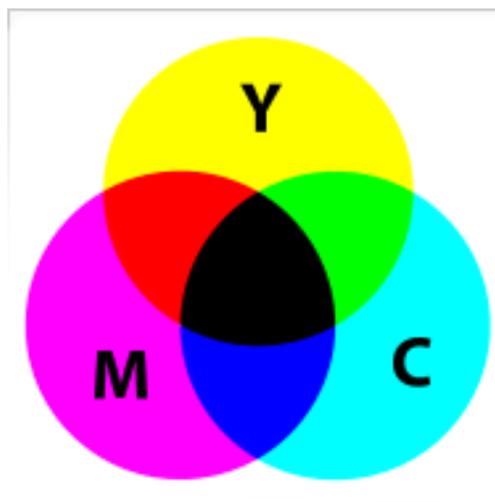


Figure 2: Subtractive color mixing: adding magenta to yellow yields red; adding all three primary colors together yields black (in theory)..

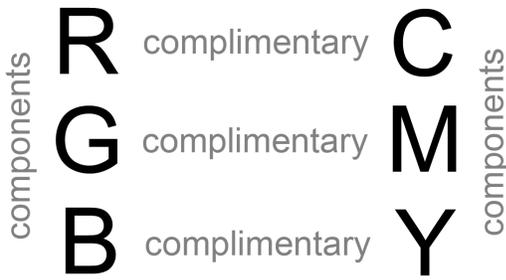


Figure 3 shows how the RGB and CMY color spaces are related. Red is the compliment of Cyan, and so forth. Mixing and two colors (from one color space) produces the compliment of the remaining color in that color space. In other words, if you mix Red and Green, that will produce Yellow ... which is the compliment of the third color (Blue) in the RGB color space.

amounts of the component colors is intended to produce 'gray'. Similarly, laying down maximum amounts of the component colors is intended to produce 'black'. This is a 'subtractive' color system; color is 'subtracted' in order to move from black to white, the reverse of the additive system.

A most important relationship between the CMY and RGB color spaces is the interaction between colors and their compliments. Combinations of any two colors in one color space, produce the compliment of the third component color in the other color space. For example (**Figure 3**), laying down equal amounts of magenta and yellow ink with a printer produces the compliment of cyan (the third component color), which is red. Similarly, laying down equal amounts of cyan and

yellow produce green, and equal amounts of cyan and magenta produce blue. Note: this description is oversimplified: because no 'perfect' cyan ink has ever been found, black is therefore added to the CMY system (making it CMYK). The black ink is used to produce darker tones of all hues.

In the RGB color space, this principle of complimentary colors can be used to answer the question: what happens when an object reflects equal amounts of red and green light? The answer is that the result is 'seen' as the 'compliment' of the remaining component (blue), which is 'yellow'. Similarly, an object seen as 'magenta' is one that reflects equal amounts of red and blue, and a 'cyan' object is one that reflects equal amounts of green and blue.

As has already been mentioned, the absence of any color is black. If an object reflects a very small amount of red light, the object is said to be nearly black with a hint of red. If the object reflected a very large amount of red light, the object is said to be bright red. These are two 'tones' of red. For a color system to be absolute and measurable there needs to be a quantitative system which in this case defines the tonal range between the absolutes of black and white.

Film is an analog system; the range from black to white is continuous. Between any two

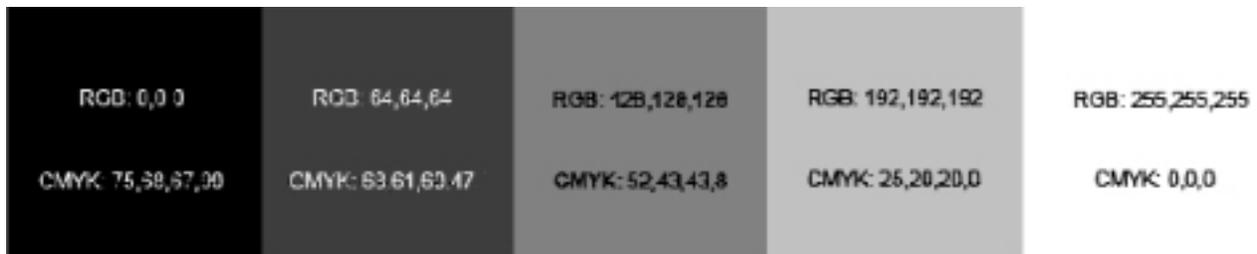


Figure 4 is a comparison of RGB and CMYK values for different grays. Beginning on the right the first two conversions from RGB to CMYK work without any black ink. The third conversion almost works, but the last two require substantial black ink contributions. The bottom line is that black ink is essential for all dark colors.

grays, there will always be another gray which is 'in between' the two. The difference will always be measurable even if not visually significant. Consequently, for an analog system there are an infinite number of tones between black and white. In a digital system the tonal range is discrete. There are only as many tones as the system definition will permit. For example, if only a single bit is used to define tonality, then there can only be two tones in the system, the bit is either 'on' or 'off' (i.e. silhouette); no other alternative exists. If two bits are used to define tonality, then there are four possible tones (2^2): off-off, on-off, off-on, and on-on. For most of its history Photoshop has defined its tonal range as an 8-bit system meaning a maximum of 2^8 or 256 tones. Photoshop now uses a 16-bit system so many more tones (2^{16} or 65,536) are possible. Most digital cameras are now either 12 or 14 bit devices. However only in recent months have printers become available that can print more than 8 bits.

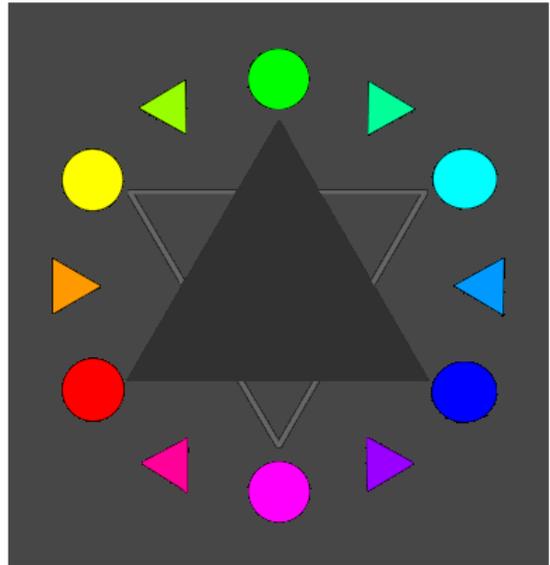


Figure 5: The triangles inscribed in the center show the interrelationship between the RGB (black) and CMY (gray) color spaces. Colors opposite one another (see inset) in the figure are said to be 'complementary'.

The task of photographers is to reproduce what humans see with their eyes. This is a very significant challenge for many reasons, as least three of which are technical. First of all we have two eyes which mean that we see stereoscopically, that is to say we 'see' depth. On the other hand, the camera (usually) has only one eye. The second technical challenge is the far greater dynamic range of the human eye. Our eyes are both adaptive and non-linear 'devices'. They are adaptive meaning that the retina adjusts to light conditions. Our eyes are also non-linear. Halving the light level does not reduce our ability to 'see' by half. The combination of these capabilities means that we can 'see' a dynamic range of something like 20 stops. By comparison, cameras can record light values across a far smaller dynamic range, something like 5-7 stops. The third challenge has to do with color; we cannot display many of the colors we can see, and we cannot print even all of the colors we can display. The bottom line is that there are a lot of very significant reasons why what comes out of the printer cannot look exactly like what we saw in real life! Ansel Adams dealt with these same issues by doing what he called 'previsualiztion'; that challenge remains!!

It turns out that the CMYK color space is especially useful for creating highly effective masks. We'll return to the subject of masks in the next column.

