FOCUS

Highlights

May 7
"Tips, Tricks and Techniques"
Bob Benson

May 21
TBA

June 4
Bird Migration
Willowbrook Wildlife Center
Ron Sklemy

June 18
The Prairies and Woodlands
of Fermi Lab
Bob Shaw

Bill Dixon©
Messenger Woods

Membership Renewal Time

Bill Dixon

Yes, it's spring and time to renew your club membership. Membership year is May 1, 2012 through April 30, 2013.

Renew today so you don't miss any issues of our newsletter or news of our upcoming events. Please fill out the renewal form (Page 6) that is included in this month's Focus or attached to this email and give it to me at the next meeting or you can mail it to me at Bill Dixon, 422 Keepataw Drive, Lemont, IL 60439.

Please note, if you do not plan on renewing, please send me an email at **bmaxdixon@sbcglobal. net** and I will remove your name from the roster.

WELCOME NEW MEMEBERS

Ray Biswamany - Oak Brook
Sandra Brennan - Darien
John Cebula - Glen Ellyn
Jill Curty - Woodridge
Karen Green - Lisle
Linda & David Helmrich - Villa Park
Cindy Krol - Downers Grove
Beverly Olson - Roselle
Cherene Olson - West Chicago
Jeff Simmons - Lombard
Monica Steiner - Oak Brook
Kathy Westberg

President's Report
on the
Annual Dinner
Sue Gajda

The annual awards dinner was held on April 16 at the Holiday Inn Willowbrook. Fifty-seven members and guests attended the dinner. This was a great turnout and it proved to be a great evening.

The program included a special "Thank you" section to the following outgoing Board members for their contribution to the administration of the Club and its programs:

Dan Hollister
Pat McPherren
Gary Saunders

And to the following members for their assistance with various activities during the year:
Noriko Buckles

Barbara Dunn
Duane Heaton
Harry Hitzeman
Rose Janulis
Marcie Nye
Bill Pehrson
Chuck Peterson
Bob Pizzurro
David Schooley
Pei Tang
Marie Ward

After dinner, it was time for the year-end awards. In addition to the awards listed in Sheila's article here in the FOCUS, there were two special award announcements. **Greg Hull** and **Rich Witkiewicz** were both winners for Best in Show at recent CACCA competitions. Greg won March best in show for his image "Prothonotary Warbler" and Rich won April best in show for "Columbine Reflections in Raindrops." In May, both images will be included with the six other best in show images for CACCA's Image of the Year. Congratulations and good luck to both Greg and Rich.

Also, congratulations to the entire Club award winners. We don't take photos in order to win awards but when our work is recognized by fellow photographers, it sure feels good!

The highlight of the evening was a presentation by award-winning photographer Todd Gustafson. Todd spent about 90 minutes sharing images from around the world - Brazil, Madagascar, Costa Rica and Africa. The images ranged from broad and beautiful landscapes of the plains and mountains of Africa, to action shots and close-ups of animals and birds performing their natural behaviors, to macro images of some of the world's smallest creatures. With a relaxed and conversational style, Todd included story-telling and photo techniques in his presentation. I lost count of the number of "oohs" and "aahs" from the audience as he moved through the presentation of his images. His ability to capture the "decisive moment" was uncanny and it was clear why his images have been published by National Geographic, The Smithsonian, and The Discovery Channel and make up all the photos in Lincoln Park Zoo's Africa House.

For those of you unable to attend the dinner, please visit Todd's website at **http://www. gustafsonphotosafari.net/.** The site includes galleries of his images, many of which were included in his presentation. A number of members also had the opportunity to purchase an autographed copy of his new book "A Photographer's Guide to the Safari Experience."
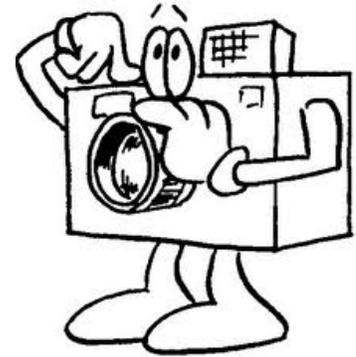
We all left wishing we could do a club outing to Tanzania!

Black Partridge©
Chuck Klingsporn

COMPETITION
Sheila Newenham

PSA

Thank you to Fran Piepenbrink, Pat McPherren, Dennis Walz, Bill Dixon, Marcia Nye and John Fan for representing our club in the March PSA Electronic Imaging Division competition. The last competition of the season will take place in May.

MNSPC

We had 118 print and 365 digital images presented in all for a total of 483 images from 44 members. I am continually impressed the by the talent of our members and the way that it is expressed through individual images. Thanks to all of you for making our competition robust, inspiring, educational and motivating. A special thanks to all those who have helped competition run smoothly this year: Marie Ward, Rose Janulis, Steve Baginski, Harry Hitzeman, Chuck Peterson, Marcia Nye, Karin Grunow, Barbara Dunn, Pei Tang, D DeMet and Suzanne Zumstein. I couldn't do it without you.

The end of year awards (certificates suitable for framing and gift cards) were presented at the Annual Dinner in April. Congratulations to the following members who earned top points over the year.

Prints Class A

1st Place Fred Drury (277 points)

2nd Place Tom Richardson (272 points)

Prints Class B

1st Place David Schooley (293 points)

2nd Place Marcia Nye (268 points)

3rd Place Bill Dixon (265 points)

Digital Class A

1st Place John Fan (282 points)

2nd Place Fred Drury (277 points)

3rd Place Tom Richardson (274 points)

Digital Class B

1st Place Gary Saunders (278 points)

2nd Place Sue Gajda (276 points)

3rd Place Dennis Walz (275 points)

Digital Class C

1st Place David Schooley (281 points)

2nd Place Marcia Nye (280 points)

3rd Place Chuck Klingsporn (266 points)

Award winners in classes B and C will move up to compete in the next category for the upcoming competition year.

CACCA
The Year End Report

Chuck Klingsporn

The regular monthly interclub competitions that CACCA sponsors go on from October through May each year. The last competition of the CACCA year is coming up on Saturday May 12. Although most Mayslake members probably don't pay much attention to the interclub scores, CACCA does keep such standings and publishes them after each month's competition, at least, for the digital image competitions. Digital images, along with small prints are the two forms of competition that we as a club participate in. Through seven months of competition, our club is 4th of the fifteen clubs in Class A with a cumulative average score of 22.7 compared to the first place average score of 23.2. Congratulations to all of our members whose wonderful images were submitted and that resulted in such an excellent result.

The other noteworthy element this year is that, as President Sue Gajda reported at the annual dinner, two of our members have won monthly 'Best of Show' awards. This year's two monthly winners are Greg Hull in March and Rich Witkewicz in April. Their winning images will compete in May for the Annual Best Image award. Congratulations to both of them!! By the way, another of our members, Dennis Walz won last year's annual Best of Show. We hope that as a club, we can do as well again next year!!

Stone Bridge©
Black Partridge
Marcia Nye

EXHIBITS

Janice Henry

We have a new show in our exhibit area. To honor their time with the club, I invited the Honorary Members to participate in the show that followed the "Wonders of Winter" exhibit.

For the next two months, Fred Drury, Ruth Smith and Ray Kammer's photographs will be on display.

Be sure to stop by and check it out.

Doll's Eyes©
Messenger Woods
Beth Olin

**Mayslake Outing to
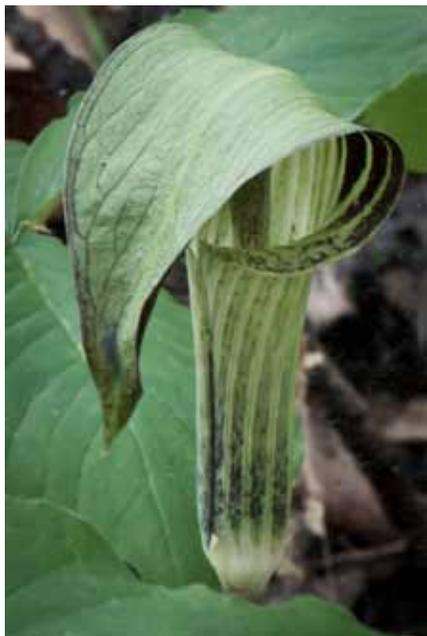Black Partridge Woods
and
Messenger Woods**

April 21, 2012
Gail Chastain

It was a group of 24 people that met early in the morning at Black Partridge Forest Preserve in Lisle.

Bill Dixon hosted this outing to his favorite spot, one that he knows very well. He's been going there since he was just a "wee lad"!

The morning shoot started with two macro demos. Karin Grunow talked about the Macro lens and their use. While Steve Baginski also talked about macro filters. Both were great inspiration for the day, because even with the early spring, there was still lots to photograph.

After an early shoot at Black Partridge, we headed to lunch just down the road to another favorite spot of Bill's. A place known for its milk shakes and garlic fries!! From there we ended the day at Messenger Woods, another favorite place of many. And it did not disappoint. Here also, were many great photographic opportunities.

This trip had many new features to it. Not only was it the first time we've done demos, but we also had more "firsts". Three people were matched up with "Photo Mentors" that spent some time with them, just talking and working on whatever photographic area they wanted to work on. It's a new program that we hope to use often, to help Mayslake members improve their skills and/or knowledge.

Also new to Mayslake outings, were the Challenges!! In that we are both a photo and nature club, there were two: The Photo Challenge and the Nature Challenge. The Nature Challenge was to photographic AND identify two "things". A tree, a flower, a bird, a bug, whatever was wanted. And when sharing that picture, identify this to everyone. A good way for us to learn and help other learn as well, what we are taking pictures of. The Photo Challenge consisted of getting back to the basics. Take a photograph that demonstrates the Rule/Guideline of Thirds.

Be sure to visit the website when the pictures are posted to not only see the images from the outing, but also to maybe learn a new flower or plant! And you can also refresh your skills and knowledge on the Rule of Thirds.

Thanks Bill for sharing your favorite spot with us all!!

Jack-in-the-Pulpit©
Black Partridge
Suzanne Zumstein

Rule of Thirds©
Black Partridge
JoAnn Barnes

Membership Information Reminder!
Bill Dixon
2012-2013 Membership Renewal

Club year runs from May 1, 2012 to April 30, 2013

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:
The Mayslake Nature Study and Photography Club

Give to Bill at the meeting or Mail to Bill at:

Bill Dixon
422 Keepataw Drive
Lemont, IL 60439

NOTE! Enter name only if personal info has not changed from last year

Family Name: _____ Amount Enclosed: _____

First Name(s): _____

Street Address: _____

City, State, Zip Code: _____

Phone Number: Home Work/Cell: _____

E-mail:_____

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

Previews!!
The Up and Coming Mayslake Outings

May 18-20 2012
Horicon Marsh, Wisconsin

Come for the day, come for the weekend, or make it an extended weekend.

Horicon Marsh is approximately 1 hour north west of Milwaukee, WI. At over 32,000 acres in size there will be lots to do. Horicon Marsh is the largest freshwater cattail marsh in the United States.

Let us know of your interest and more information will be coming your way. For more information such as directions and time, contact Gail Chastain at gachastain@hotmail.com

Saturday June 23 2012
The Prairies of Fermi Lab

Most don't know that Fermi Lab has been involved in restoration projects for many years now. With over 1200 acres involved in the restoration process, there is a lot to see. Join us for a visit to the wonderful prairies of Fermi. More information to come.

For more information such as directions and time, contact Gail Chastain at gachastain@hotmail.com

July 8, 2012
Anderson Japanese Gardens
Rockford Illinois

Sunday July 8, 2012, will be the date of a Mayslake Outing to Rockford IL, to see gardens that are internationally renowned as one of the premiere Gardens outside Japan. Experience the beauty and zen of these 14 acres of gardens with your fellow Mayslakers.

More information to come.

Saturday August 11, 2012
Daybreak, Alma Illinois

Return to DAYBREAK!! For some great images of butterflies and dragonflies. Saturday, August 11 will be the date we'll head down to Alma, IL (south central IL) to the home of Richard and Susan Day, for a day of photographing all the wildlife that comes to their 63 acre home.

Let us know of your interest and more information will be coming your way. Space is limited.

Contact Gail Chastain at gachastain@hotmail.com

In the last Lightroom column, I demonstrated alternative methods for using keywords and metadata to search for images. I described how to use Compare and Survey modes to select the best images from a shoot. In this column, I want to show PC users using external drives an important procedure that assures Lightroom will always find its images. I'll also describe a couple of methods for rating images and several remaining Library module features.

Folder Names & Folder Locations

Figure 1: To change a folder name in Lightroom, right-click the existing folder, select 'Rename' and then enter the new name. Lightroom changes the folder name and updates the pointer accordingly.

As we've already mentioned several times, Lightroom is a database program and its Catalog includes previews of the images but not the images themselves. Lightroom contains all the information about the images; the metadata, the keywords, the ACR settings, etc. It also includes a 'pointer' which points to the location of each of the image files included in the Catalog. This system works just fine when you change a folder name within Lightroom (**Figure 1**). However, things become problematic when you make changes outside of Lightroom; for example moving folders to a different drive or changing folder names. When this happens Lightroom's pointer can no longer find the image at its original location, so Lightroom adds a '?' symbol to the top right corner of the preview as shown in **Figure 2**. Clicking on the '?' symbol opens a dialog (**Figure 3**) which allows one to show Lightroom the new location of the folder. Typically, all the files in the folder need to be relocated, and Lightroom is set up to check for the other files at this new location automatically.

*Figure 2: The red '?' symbol indicates that Lightroom no longer 'knows' the location of these images. Clicking on one of the '?' symbols will open **Figure 3** (below) which can be used to navigate to the new location of the folder.*
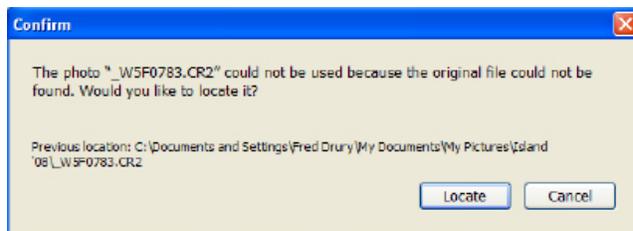
The increasing size of digital files, the increased use of portable hard drives and their decreasing cost have all contributed to more frequent moving of image folders between drives, so this renaming problem is one that you'll likely encounter.

When portable drives are plugged into a PC[1], the computer assigns the next available drive letter to the drive. This often results in Lightroom not being able to find images. It happens this way: when the photos were imported, the drive to which they were added had been assigned the drive letter 'E'. Subsequently the portable drive was disconnected from the computer, and later reconnected at a time when the next available drive letter was 'F'. The result is that Lightroom can't find the images in 'E' and does not realize that drive is now 'F'. Tim Grey provided the following answer to this dilemma in his Ask Tim Grey column[2]; assign a permanent drive letter to the portable drive. The steps are as follows:

1. Left click on the Start icon at the bottom left of the monitor screen (**Figure 4**).
2. Right click on 'My Computer', and select 'Manage' from the list. This opens the 'Computer Management' dialog (**Figure 4**).
3. In the left panel of this dialog, go to the 'Storage' section and click on 'Disk Management' (**Figure 5**). This opens a list of all the available storage devices on the computer.
4. Right click on the drive to which you want to assign a permanent drive letter, and choose 'Change Drive Letters and Path' from the popup menu, which opens a 'Change Drive Letter' dialog (**Figure 5**).
5. Select 'Change' button in this dialog and choose the desired drive letter from the popup to the right of the 'Assign the following drive letter' option button (**Figure 6**). Tim suggests using 'a drive letter later in the alphabet so it will stand out as being a permanent drive'.
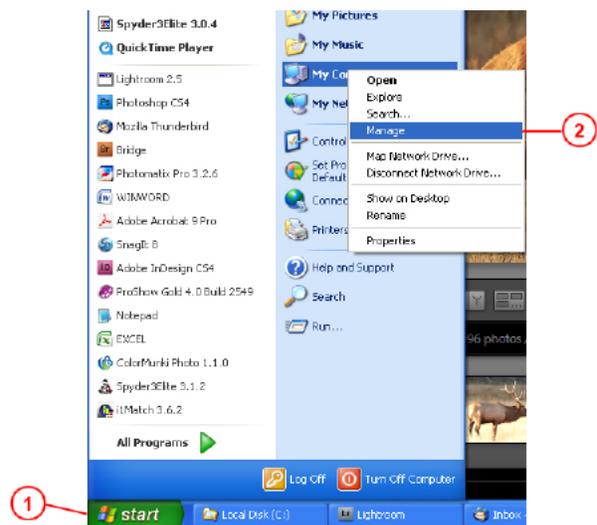6. Click OK in both dialog boxes (**Figure 6**), and then close the

Figure 4: Left click on Start, right click on My Computer, and then select Manage from the popup.

Figure 5 (above) In the Storage section, click on Disk Management. Right click on the appropriate drive, then choose Change Drive Letter which opens Figure 6 (below) in which you choose the desired drive letter from the popup, then click OK in both dialog boxes..

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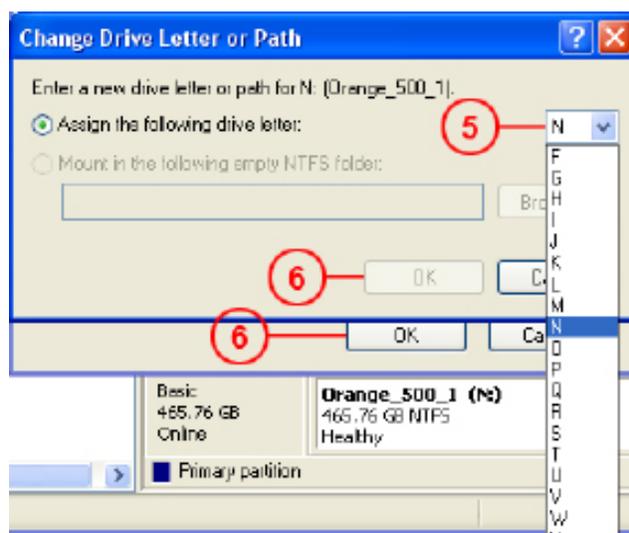
1   Mac's use a different procedure, essentially identifying external drives by name. Therefore the problem (and solution) described in this section is an issue for PC's only and not for Mac's.

2   See: ***http://www.timgrey.com/asktimgrey/***

Computer Management application. The drive letter will be set as the permanent drive letter for the device.

7. If you use the particular portable drive on both a laptop and a desktop, and have the same Lightroom Catalog on both machines, you should set the same permanent drive letter on both systems.

Finding Keepers - Simple System

An important workflow step after importing images into the Lightroom Catalog should be to identify the better images (and Reject the worst) in the group. If you make this your standard practice you will find it pays all sorts of dividends. You can do it immediately after the import step, or wait until you've completed the keywording. Lightroom includes several systems for rating and ranking images. This 'Flag' method is arguably the least complex. It provides three options for an image: Pick (P), Unflagged (U), and Rejected (X).

Using this system is simple. Select the first image in the film strip, and choose Loupe (E) view. Alternatively, using a dual monitor setup you could set up both monitors to Loupe view,

Figure 7 shows a Pick flag which has been added to this cactus flower image. If you look carefully you can see the black Reject flag (unlit). just to the right of the Pick flag.

one at full screen and the other at an appropriate magnified view that lets you check critical focus. View the image and decide whether it's a keeper or a reject. For rejects click the 'X' key; Lightroom lights a small black flag in the Toolbar beneath the main image window. If, on the other hand, the image is especially good, click the 'P' key (designating 'Pick') and Lightroom lights a small white flag[3] (Figure 7). Use the right arrow key to advance to the next image, or better yet, turn Caps Lock ON and Lightroom will 'advance automatically' to the next image after you flag an image. If you change your mind about either a Reject or Pick, use the 'U' key to remove the flag. When you've reached the last image, you've defined both the reject and pick groups.

Now apply the command: 'View: Sort>Pick'; this sorts the film strip view, placing the rejected images together at the end; those at the front end are the keepers.

Another way to see just the 'rejects' is to use the Library filter which is located at the top of the main image window. It only works in Grid view (Figure 8). When you click on Attribute a secondary bar appears just below. Clicking on the flag allows you to view only those images meeting ('P', 'U' or 'X') criteria. If you do this with Figure 8, you'll end up with a screen containing just the 3 rejected photos at the bottom right of the main image window. Now use the command 'Edit: Select All' to select all three images. Next press the Delete key which will open the dialog shown in Figure 9.

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3 This is the way Lightroom works when you're in Loupe mode. If you're in Grid mode the black (Reject) and white (Pick) flags are place on the thumbnail in the Content panel and on the image in the Filmstrip panel.
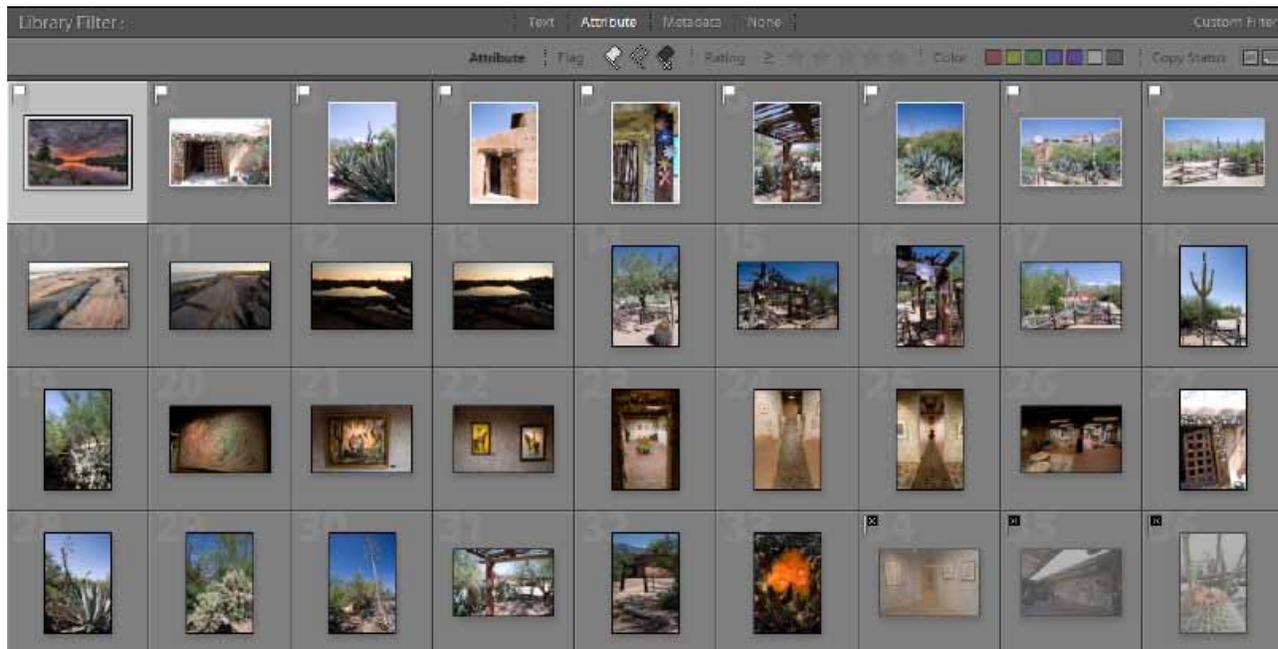
Figure 9: These images have been classified using Set Flag. The picks are at the top and are identified by their white flags. The rejects are at the bottom right and are identified by black flags.

Figure 9 shows the two choices available when you choose 'Delete'. You should think carefully before using the 'Delete from Disk' alternative.

'Remove' will remove the photos from your Catalog. The other alternative, 'Delete from Disk' will remove the photos from the Catalog and deletes them from the disk[4]. However, if you backed up your images, you will still have a complete set of all of the images in that secondary drive.

Five Star Rating System

If you find the Pick, Unflag, Reject system too simple, an alternative Five Star system may be the better alternative.

In the Five Star system, a one-star image is better than a no-star image, and a five-star image is better than a four-star image. In his DAM Book[5], Peter Krogh favors this system and he divides his stars very roughly by orders-of-magnitude. In other words he generally aims towards a 1:10 ratio between stars; one two-star image for every 10 one-star images, one-three star image for every 10 two-star images. My Master Catalog has slightly more than 50,000 images. Using Peter's logic, that Catalog might have something like 5,000 one-star images, 500 two-star images, 50 three-star images and only 5 four-star images.

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4   There are, as discussed above, two alternative paths for rejects. You can remove them from Lightroom, or you can delete them from the drive. Martin Evening, my favorite Lightroom author, says "I strongly advise against this practice (of deleting images from the drive) since you never know when a reject photo may come in useful". While I generally agree with Martin, when I'm shooting birds and wildlife in motion, I don't hesitate to delete those out-of-focus images or those with containing only a portion (or the wrong end) of the subject.

5   The DAM Book: Digital Asset Management for Photographers, ISBN 0596100183

Figure 10 is the Library Toolbar with all options enabled. The stars are located between the Flags and the Labels

Figure 10 shows the Library Toolbar with all options enabled. You can use select stars for an image in any of three ways: 1) click on the appropriate star in the Toolbar (one-star is left -most star, five-stars is right- most star), 2) use the keyboard ('1' for one-star, '5' for five-stars), or 3) Use the command Photo: Set Rating.

If you prefer colors to stars, you could substitute the five colors for the five stars and use that system. Or you could devise a far more complicated system which somehow combined the use of colors, stars and even flags. Most likely such a complicated system that you'd need a program to keep track of the players. Without doubt, simpler is better! (KISS)!!

Badges

In **Figure 7** each of the small black squares at the bottom right of each thumbnail is called a Badge. The purpose of Badges is to show you that 'work' has been done on that image.

Figure 12 shows an enlarged version of a single thumbnail. Hover your mouse over any Badge and after a brief pause, Lightroom will explain the meaning of that Badge. In the case of **Figure 12**, the Badges from left to right are: Collections, Keywords, Cropping, and Development adjustments. Click on a Badge and Lightroom will take you to the appropriate section of the Catalog. For example, clicking on the keywords Badge (second from left) will take you to the Keywords panel in the Library Module with that panel ready for you to input additional keywords.

Figure 11 shows a selection of the Burrowing Owls which were used to illustrate the Compare View option in Library module. In this case note the small black squares called Badges at the lower right in each thumbnail.

Figure 12 is one of the Burrowing Owl images which has four badges. This image has also been flagged as a Pick (top left).

May 2012

Stacks

Another handy feature in Lightroom is its ability to create Stacks. If you've ever sorted slides on a light table, chances are that you've created stacks, or piles on the light table of related images. In the digital realm, Stacks have the same purpose. They're a way of simplifying the Catalog, and combining images in a useful way (**Figure 14**). It's not unusual to end up in Lightroom with multiple versions of the same image: one color, one B&W, one cropped a special way, one edit in Photoshop. Making a Stack of these different interpretations of the same digital negative (the RAW file) is a good way to keep them together and simplify.


Figure 13 shows a Grid View of some HDR images shot of the San Diego skyline. Each line consists of 7 images which will be later combined by special software to produce a composite which had more tonal range than is possible with a single image. This is an excellent application of Lightroom's stacking capability.

Another use for Stacks is with HDR (High Dynamic Range) compositions. Each set is usually made 3 or more individual images. **Figure 13** shows an example of a series of 7 HDR component images.

Figure 14 illustrates the process of creating an HDR Stack. The objective is to stack the 7 images and to place the most 'recognizable' on top to the Stack. Understandably the most under exposed and the most overexposed are the least 'recognizable', the most 'recognizable' will be the 4th or middle exposure. Start by making all 7 component images active, click on the first in the sequence and then <Shift><Click> on the last. The click on the middle image to have it placed on the top of the Stack. The final step is to tell Lightroom to convert this group to a Stack. Either use the command: 'Photo: Stacking>Group into Stack' or use the keyboard shortcut <Ctrl><G>. **Figure 15** shows a number of Stacks that are now ready

Figure 14 (above) shows the process for creating a Stack. Click on the first image to make it active, then <Shift><Click> on the last image so all 7 are active. Now click on the middle image which tells Lightroom to place this image on top of the Stack. The reason for the last step has to do with the varied exposure used to create the component images. The ones on the left are progressively more overexposed and those on the right progressively underexposed. The one in the middle in the nominally-correct exposure. Placing it on the top of the Stack makes it easier to see the overall composition. Figure 15 (below) shows a number of stacked HDR component images ready for the next step in processing. I use Photoshop and a program called Photomatix Pro to create my HDR composites. Both can be linked to Lightroom, and so I can access them directly from the Library Module. Once the composite has been created it's easy to add it on top of the appropriate Stack.
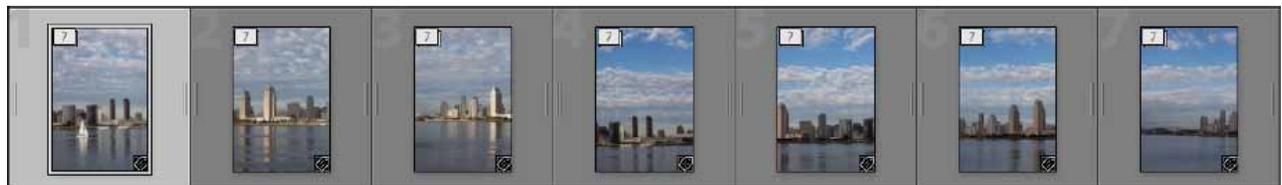
for further processing. If you shoot Panorama images, Stacking is a excellent way of orga-
nizing those component images for further processing.

The Painter Tool

*Figure 16 (above) shows the Painter Tool which is located on the Library Toolbar but in Grid Mode only. The tool resembles a spray can. In **Figure 17** (below) the Painter Tool has been selected, and the Keywords option chosen. The desired keywords (San Diego Skyline and Coronado Island have been entered in the space provided.*
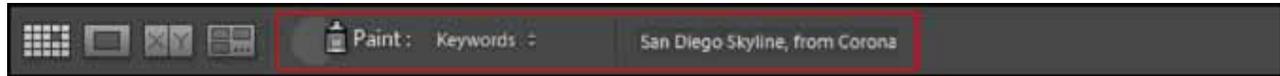
This tool is Lightroom's version of a Swiss Army knife. It can do a whole lot of things that can be done in other ways. And like the other Swiss Army knife, in many instances it makes sense to use that 'other way'. But there are definitely instances where it has its place. The tool is located on the Library Toolbar (**Figure 16**) just to the right of the View mode icons. Click on the tool (looks like a spray can) to select it. A drop down menu opens allowing you to select the mode in which the tool is to be used. The available modes include: Keywords, Labels, Flags/Picks, Ratings (stars), Metadata, Develop Settings, Rotation, and Target Collection. In **Figure 17**, Keywords was the chosen mode, and that choice opens a box (on the right) into which one enters the keywords to be added. You 'apply' the mode chosen (e.g. keywords) to an image by moving the cursor (now the spray can) over the image thumbnail and left-mouse-clicking. You can apply the mode simultaneously to multiple images by first selecting them and then clicking on any one of them. To select a group of images: a) if the images are continuous, click on the first, then <Shift> click on the last, or b) click on the first, then <Ctrl> click on each of the others.

The Painter tool is not especially effective in the Labels, Flag/Pick, Ratings ,or Rotation mode because all of those adjustments can just as easily be applied by single-clicking on their respective icons which are also located on the Library toolbar. However, here are a couple of instances where the Painter tool provides advantage:
1. When you have multiple keywords you need to add to several images, you can load all the keywords to the tool and update the images with a single mouse click
2. If you need to apply a metadata preset to a group of images, you can do it with the Painter tool in Develop mode.
3. In Target Collection mode you can single click on an image to add it to a Quick Collection. Single clicking is easier than dragging from the main image window which, as you will shortly learn, is the normal way of adding images to a collection.

In the next Lightroom column, I'll conclude the discussion of the Library module with a discussion of Collections and a suggested Library module workflow. I'll explain how to Export images out of Lightroom, and why the simultaneous use of iPhoto (on the Mac) and Lightroom should be avoided.