

FOCUS

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

Visit our website at www.naturecameraclub.com or e-mail joekline2006@sbcglobal.net

August 2008 Upcoming Meetings

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| August 4th | Joyce Burzloff – “Safari in Kenya” |
| August 18th | Cole Robertson – “White Balance, Color Temperature, and the Emotional Impact of Color” |
| September 1st | No Meeting – Labor Day |
| September 15th | 1st Photo Competition – Digital & Prints |

August 4th Joyce Burzloff

Joyce Burzloff a member of Downers Grove, Rivers Wood and Salt Creek Camera Clubs and a Corresponding Member of our club will be presenting "Safari in Kenya" Join us for a fast paced trip to a Sambura village to meet the people and a journey to three wildlife reserves in Kenya. You will see the birds and animals living wild and enjoy the stories.

Club News (and announcements)

The club is looking for a new publications chairperson to oversee the various club publications, including the monthly issue of the Focus. If interested, please contact Joe Kline at jkkline2002@yahoo.com or see any of the club's chairpersons.

It is time to renew your membership to the Mayslake Nature Study & Photograph Club for the 2008-2009 year. We want to thank those of you who have already renewed your club membership and to welcome **Renee Krolo of Chicago** as a new member. We hope that she will enjoy the many activities that the club has to offer. More information & a renewal form can be found in Ray Kammer's article that begins on page 2.

The next club outing will be to Ball Seed in West Chicago on August 23rd at 7:00 AM. It had been originally scheduled for July but has been postponed to the new date. It is an excellent opportunity to photograph flowers. Please join us for this outing which offers a wide array of photographic opportunities. See Jon's Snyder's article that appears on page 3 for further details.

The club web site is in need of member photos to post online. If you have some photos that you are willing to share, please see Don Carter's article that contains information on how to do so. The article appears on page 3.

With soaring gas priced, Dan Hollister has important information about the proposed drilling for oil in the Arctic National Wildlife Refuge & it's impact on the flora & fauna of the area. His article begins on page 3.

Part 3 of Diane Hamernik's article on how she has had her slides and film negatives converted into digital files at the Scan Café begins on page 4.

There will be no CACCA column this month. However, tune in next month for more information from Jean Atkins about upcoming CACCA events.

The North American Nature Camera Photography Association's 2008 Road Show will be in Lisle – August 8th-10th. For information about the show, please see the flier on page 7.

Fred Drury has returned with his Digital Notebook series. His first article on printing begins on page 7 & will be followed up with a second article on the subject next month.

MEMBERSHIP INFORMATION

Ray Kammer

REMINDER

2008-2009 Membership Renewal
(Club year runs from May 1, 2008 to April 30, 2009)

Chose your membership from the following:

Individual Member \$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 your check payable to: The Mayslake Nature Study and Photography Club

And mail it **as soon as possible** to:

Ray Kammer
1640 Pearl Court
Naperville, IL 60563
(Please mail the form with your dues)

Family Name: _____ Amount Enclosed: _____

First Name(s): _____

Street Address: _____

City, State, Zip Code: _____

Phone Number: Home () _____ Work () _____

E-mail: _____

Please identify those items that you do not want published in the annual Club directory, if any.

OUTINGS

Jon Snyder

JULY CLUB OUTING

The next club outing will be a Ball Seed in West Chicago Saturday August 23rd at 7am. We will meet at the main entrance at 622 Town Road and proceed to the gardens through their back entrance. Town road is just west of the intersection of Joliet Road and Roosevelt Road. Continue west on Roosevelt Road and take Town Road north (right) - Ball Seed is a short distance on the left.

From route 59 and Roosevelt Road – head west on Roosevelt to about ¼ mile west of Joliet street, and turn right on Town Road. Ball Seed will be a short way on your left. We will meet there and then proceed to their back entrance for parking.

Ball Seed management has asked us to adhere to their photo policy which I, for the club, have agreed to. They are as follows, and I quote:

“Images may be reproduced only in connection with the marketing of Ball Horticultural Company products. The correct variety name must be used in connection with any reproduction. Images may not be licensed or resold. Any unauthorized use is prohibited”.

The gardens, which are expansive, will be ours to explore for photography and our pleasure. Hope to see many of you there. Any questions call Jon Snyder at 630-665-2068 or jonsnyder@comcast.net

CLUB WEB SITE

Don Carter

The Club Web Site Needs Your Images!!

Everyone, we would like to have more images in the Members Image area of the club's web site. If you have any images that you would like to share, please send an email to Don Carter, dcarter353@mac.com. The pictures need to be JPEG images no larger than 500 pixels on the biggest side. For those of you who have not been to the web site the address is <http://www.naturecameraclub.org>.

CONSERVATION REPORT

ANWR on the Line – Again!

Dan Hollister

I was undecided as to whether this report should be about the killing of Wolves in Greater Yellowstone or drilling in the Arctic National Wildlife Refuge. An editorial by Mort Zuckerman in this week's U.S. News helped make up my mind. With oil at \$140 a barrel and gasoline over 4 dollars a gallon the pressure is rapidly building to start drilling in the Refuge. Mr. Zuckerman made the case for drilling. One of his main points is that all the oil companies want is a tiny area of 2200 acres. It may only be a small area but it happens to be the biological heart of the Refuge. Unfortunately the 2200 acres is not all in one place, but amounts to many drill sites scattered across the refuge and all interconnected with pipelines, power lines, gravel roads, pumping stations and other infrastructure. We have already opened 94% of Alaska's North Slope for oil leasing. On top of that there are already leased fields that have not even been explored let alone been drilled. Can't we save just a small part? What kind of people are we if we don't?

The editorial goes on to state that the proposed drilling promises to yield 10.4 billion barrels of oil. Trying to estimate the amount of oil is a highly uncertain business. A number of wells drilled around the periphery of area 1002 were disappointing. Chevron drilled a 15,000 ft well in a promising formation within the Refuge back in the 1980s, but the results were never released. A recent U.S. Geological Survey gave the Refuge a 95% chance of containing 4.3 billion barrels, a far cry from 10.4 billion. Best estimates are that the Refuge would provide the U.S. with a three year oil supply based on current consumption. But then what? We've now lost "the last great wilderness" and the oil is gone. Raising the automotive fuel economy standard to 35 MPG would save ten times the oil we would ever recover from drilling the wildlife refuge and would also help resolve our global warming problem.

Another quote from the article, "all we're doing is inconveniencing a few caribou that might have to find a different place to mate". In this case the few caribou referred to amount to 123,000! The caribou are also a critical food source for grizzly bears, wolves and a whole host of other predators. In the summer there are more waterfowl, raptors and shore birds than anyone can count. When people make statements like, "all we're doing is inconveniencing one particular specie", they fail to understand and appreciate that all life on this planet is interdependent and if this web of life is broken it can lead to the collapse of an entire ecosystem with serious consequences for all of us.

The real question is whether we should leave one corner of the wildest state the way it has been for millennia or leave no patch of tundra undeveloped in order to meet our insatiable demand for oil?

SCAN CAFE - Part 3

Diane Marton Hamernik

It was on June 20 that I was sent a message telling me in the 3-5 days I would hear something. Well, I didn't hear anything. However, there was a tracking number for UPS that was given to me. I kept checking this number and nothing happened. Finally I heard that my slides were in transit on July 14 with delivery on July 18. I know that UPS always comes around 2:00pm on my street. I was home and heard the UPS truck stop in front of my house at 2:18pm with the long awaited slides and DVD that was burned from them.

I opened the box and everything was in there exactly how I had packed it. Each individual box that had rubber banded groups was put back the same way. My negatives that I had sent in individual envelopes were there and placed back in the same zip lock bag that I had put them in.

I am impressed. All the slides are now on my computer and I can make a slide show out of them to watch on the television.

Here is a breakdown of the dates and charges incurred.

Order place - April 9, 2008
In transit - April 15
In Que - April 29
In Scanning - June 7
Scanning to Quality Check to Upload - June 14
Scans on line - June 15
Check Out - June 19
Disc Recording - June 20
Email stating in transit - July 14
In transit - July 15
Delivery - July 18

Description	Estimated on Order	Actual – Discarded	=Selected
35mm negatives	155	153-24	=129
35mm slides	1200	1213-87	=1126
127mm Color slide	0	9-0	=9
110mm Color slides	0	5-0	=5

\$308.61	Processing fee
\$15.41	Shipping to ScanCafe
\$15.73	Return shipping
\$0.00	Sales Tax
\$339.75	Total

I highly recommend ScanCafe. What was promised is what I got. If anyone is interested I would be happy to send you a referral to ScanCafe and it will give you \$10 off on your order.

North American Nature
Photography Association

 NANPA **2008**
Road Show



Chicago
August 8 – 10, 2008
Hilton Lisle/Naperville

Join nationally recognized photographers for a weekend classroom workshop that will take your skills to the next level and give you techniques to begin using in your photography and/or photo business immediately.

- Dynamic interaction with top nature photographers
- In-depth education in a small-group setting
- Extraordinary learning events

Topics

- Large Mammal Photography
- Photoshop Lightroom and the Nature Photographer
- Yellowstone through the Four Seasons
- Nature Photography 101
- Guaranteed Better Digital Photography
- Bird Photography: Beyond the Basics
- Introduction to Book Publishing
- Ten Top Tips for Photoshop Success
- Winter Photography
- Starting a Photo Business
- Backyard Wildlife Photography
- Mastering Layers and Layer Masks

Instructors

- Richard Day ■ Michael Francis (San Diego and Philadelphia)
- Rob Sheppard ■ Bill Campbell (Chicago)



Full schedule, costs, and registration information available online! www.NANPA.org

Inkjet printing is a deceptively simple process. On the one hand it seems very easy, just use the command File>Print, and click OK. However, when you've spent time trying to get the colors 'just so', it's more than somewhat frustrating when what comes out of the printer does not match what you see on the monitor. Getting an acceptable match is everyone's objective; accomplishing that objective requires knowing some color basics and following a process. This is the first of several columns dealing with Printing. Here we'll look at issues one should consider before getting to 'File>Print'.

Photographers like to share their best images, often with a print. Usually they will first create a Master file in which they optimize the image. For that workflow to be effective they need WYSIWYG (what you see [on the display] is what you get [from the printer]). Getting a good display-to-print match means periodic calibration and profiling of a monitor. It also means using printer profiles for your favorite ink/paper/printer combination. If all these blocks are in place, the print should match the monitor right? Well ALMOST! And, as Paul Harvey would say: "Now for the rest of the story."

COLOR SPACES

Monitors display colors in the RGB (additive) color space; printers deliver output in the CMY (subtractive) color space. These color spaces overlap to a considerable degree, but a comparison of them shows that there are colors present in the monitor color space which are not present in the printer color space. Figure 1 shows a comparison of the colors our eyes can see, the colors a monitor can display, and the colors a printer can print. The horizontal axis is the green-magenta spectrum and the vertical axis is blue-yellow; least saturated colors at the center with saturation increasing as you move towards the edges.

The white-shaded area near the center represents the printer gamut (all the colors it can print). The somewhat larger gray-colored outline is the monitor gamut. Still larger is the gamut our eyes can see, which includes the entire figure (i.e. the whole of the square). The sad truth is that printers can't print many of the more saturated colors we display on a monitor (to say nothing of how many more our eyes can see) ... however there are a few colors in the blue-green region that can be printed but can't be displayed!

Whether this reduced size of the printer gamut makes any difference is dependent upon the image being printed? Quite often an image does not contain the saturated colors which

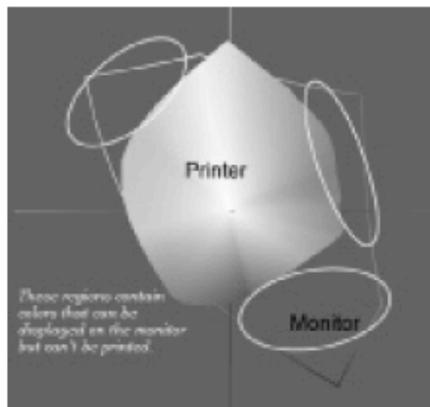


Figure 1 is a 2-dimensional comparison of color spaces. The gray outline represents the monitor and the white area the printer. Notice the 'problem areas' where there are significant differences in their respective footprints.

are outside the printer gamut. With such an image all of the colors you see on the monitor are present in the printer color space and the conversion from one to the other is comparatively simple. With images containing colors outside of the printer gamut, some system is needed to convert those colors so that they are within the printer gamut. Notice (Figure 1) the big gap between in the lower right blue-magenta quadrant. Here's the answer to why there are often problems with the blue-magenta flowers frequently found in nature. As colors are transformed across that gap it's easy to end up with a result that's more magenta than desired (or the reverse).

TWO PRINTING METHODS

The camera and the computer work in the RGB color space; the printer requires its color information in the CMY color space. How the computer goes about converting from the RGB to CMY color space has a lot to do with whether the colors in the print match those seen on the monitor. The conversion can be carried out in at least two ways.

One can use the **printer driver** to manage color, in which case it will convert the colors from the RGB to the CMY color space. All printers come with drivers. The drivers are specific to the printer and its ink system. They also take into consideration the type of paper chosen by the user. Typically they include one or more printer dialog screens. These provide the user some control over the result, for example they often permit one to increase or decrease the saturation of individual inks.

The other more reliable printing method is to allow **Photoshop** to manage color. In this case **Photoshop uses a profile** to convert the colors from RGB to CMY. This process requires the user to select the appropriate printer profile. Profiles are most often supplied by the printer manufacturer, either on a CD that comes with the printer, or downloaded from their website. Printer profiles are specific to a particular paper/ink/printer combination. **This article and those that follow assume that you are using Photoshop to manage the colors.**

With two methods for printing, it's critical that whichever method is chosen, the other is turned OFF. Inadvertently printing with both methods ON is guaranteed to produce unacceptable results!

PRINTER PROFILES

A 'printer profile' is the color managed method for linking the printer output to a 'standard'; it defines how the printer 'sees' color. It provides a recipe for converting colors from one color space (RGB) to another (CMY). Since papers and inks influence the printer output, profiles are specific to paper/ink/printer combinations. In fact profiles are specific to the entire set of variables used including printer resolution, and print speed. Figure 2 illustrates why profiles are necessary. It shows the results of printing the same RGB skin tone (199,169,150) on four different printers without any printer profile; none of the results are satisfactory. The colors actually delivered by the printer were measured, and are shown in each case.

There are several options for sourcing printer profiles, all of which are less expensive and a lot less time consuming than building your own. Printer manufacturers are the 1st choice. Amongst the majors, Epson has done the best job of embracing the need for profiles and routinely provides them on the CD that comes with their photo-grade printers. In addition, they provide updates on their website, see: http://www.epson.com/cgi-bin/Store/support/supDetail.jsp?BV_UseBVCookie=yes&infoType=Downloads&oid=54861&prodid=53540920&category.

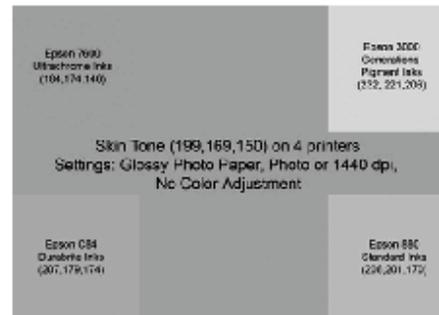


Figure 2 shows the extreme variability that results without the use of any printer profile.

HP and Canon, slow to pursue the photo/art market are now scrambling to catch up. HP has profiles available for some 3rd party papers, but do not believe they're required for their ink/paper combinations, see: https://h41186.www4.hp.com/country/us/en/lccmedia.html?profile_type=ICC&new_product=130&pageseq=3960254.

A 2nd option is paper suppliers ... there are quite a number of suppliers and many have recognized the importance of profiles. For example: Inkjetart.com, Moab, or Red River, see: <http://www.redrivercatalog.com/profiles/index.htm>.

A 3rd option is a professional profile made specifically for your favorite ink/paper/printer combination and tuned exclusively to your printer. Several services do this work, typically for about \$100. Download a file, print it using specific print settings, and mail it to the supplier ... they 'read' the print, build a profile, and return it by email. Vendors providing this service include: Inkjetmall.com, Cathy's profiles or Chromix, see: <http://www.chromix.com/ColorValet/index.cxs?session=tx:444BAAAD07e321621Frlw269848D>.

The last and least attractive option is to create personal printer profiles. DataColor and X-Rite both offer printer profiling packages. They are expensive, time consuming and tedious to use. However they do give you the freedom to create profiles for any paper/ink/printer combination you might choose to use.

In the next column the second in this series on printing, I'll show you how to view an image as its colors are 'seen' by the printer. This is a more accurate 'color-view', and provides the opportunity to make last minute tweaks if you see 'color problems'.