FOCUS

Highlights

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

Welcome New Member

Nancy Grisham - Wheaton

MACRO PHOTOGRAPHY LOU NETTELHORST

In July, Mayslakers were invited to a special Macro Event at the Chicago Botanical Gardens, and tonight we will see some of those images from that day of Maco as Lou uses his talents and skills in a Critique session, for all to learn from. Come and learn from a Professional how to make your images better, maybe discover a new Macro technique and/or just enjoy the Mayslake Member's images.

Here is some information on our instructor: Lou Nettlehorst. The hallmark of Lou Nettelhorst's teaching style is his eagerness to share his professional experience and techniques, while always providing encouragement and humor. Lou's images have been published in Nature's Best Photography, Outdoor Photographer, North American Nature Photography Association's (NANPA) Member Showcase and Chicago Wilderness Magazine, as well as many newsletters. His photography has also earned numerous fine art exhibition awards. During his eight years as chair of the NANPA High School Scholarship Program, Lou received NANPA's Outstanding Service Award and the Russ Kinne Recognition Grant. In 2010, he received the Kohout Outstanding Nature Photographer's Award from the Chicago Area Camera Clubs Association (CACCA). See you there!

The hallmark of Lou Nettelhorst's teaching style is his eagerness to share his professional experience and techniques, while always providing encouragement and humor. Lou is fully immersed in sharing his talent through community college courses, outings, presentations, local and national workshops and private instruction.

Wind vs. Bird

Dan Hollister

Gary Saunders sent me an article entitled Wind vs. Bird from the January issue of Forbes magazine, with the suggestion that it might be an interesting subject for a conservation talk and I agreed.

With the investment of tens of millions of dollars and extraordinary efforts by scientists, North America's largest bird the California condor is staging a spectacular comeback after verging on extinction. The bird is very intelligent, lives for about 60 years, weighs 20 pounds, has a wing spanof 9-1/2 feet and resembles a supersize turkey vulture with a bald reddish and orange head, and a pattern of distinctive white feathers under black wings. The last wild condor was captured on April 13, 1987. By then the world population had dwindled to 22 birds as human development, DDT and lead poisoning took their toll. The captive breeding program proved successful and there are now 400 California condors 200 of which have been released into their historic range. Naturalists can once again marvel at a bird's ability to catch rides on thermal air currents and soar for hundreds of miles without flapping its wings.

The problem is that the condors are expanding their range and moving into wind farm areas, which is making everyone very nervous. The nightmare scenario for biologists would be if a condor following an alpha bird flew directly into a 45-story wind turbine and was killed. For those of you who have only seen wind turbines off in the distance, they look small, but they are actually huge 400 foot tall machines.

To put their size in prospective the turbines are about the size of Chicago's Wrigley Building.

This wind versus bird problem is all about two big success stories – the successful reintroduction of the condor and the success of wind technology. Unless a technological fix can be found we are on a collision course for some potential fatalities. One possible fix would be to have a radar system setup so that when birds are detected in the area the turbines would automatically shut down. 95% of scientists actively publishing in the field of climate research agree that climate change is real and is human caused, consequently we must find a way for clean renewable energy like wind to coexist with wildlife.

Once a year the PSA has a newsletter contest that I enter.

Dan Hollister's article "Wind vs. Bird" was awarded the Best Environmental Article in our Focus newsletter. I am re-running the article for all to read again.

Congratulations to Dan!

Competition

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

Mayslake Outings and Exhibits
Looking Ahead

August 11, 2012
Nachusa Grassland
Prairie & Sunset

It may be hot, but the grasslands is always a great place to visit. Nachusa Grassland is over 3000 acres of prairie remnants that since 1986 hundreds of dedicated volunteers have worked to recreate a vision of the 1800 Illinois' mosaic of prairie, savanna and wetland. It is now home to over 700 native prairie plant species, as well as many important birds, insects and reptiles.

We will spend the late afternoon photographing the area, have a picnic dinner, and then make sure we are in place for the sunset. Below is some information on Nachusa Grasslands. Join your fellow Mayslakers for this fun time.

Contact Gail Chastain at gachastain@hotmail for more information and/or to say you are coming. Hope to see you there!!

Previews!!

Monday August 27 - 4th Monday Outing
We'll visit one of the parks or forest preserves close to home looking for some summer end photographic opportunities. Save the date and stay turned for more information

Sunday September 16
Save the date and stay tuned for more information.

Monday September 24 - 4th Monday Outing
We'll visit one of the parks or forest preserves close to home looking for some summer end photographic opportunities.

Saturday October 13
Keep this date open for Fall Colors. We'll know more how they are doing as we get closer to the date. Save the date and stay turned for more information.

Monday October 22 - 4th Monday Outing
We'll visit one of the parks or forest preserves close to home looking for some fall photographic opportunities. Save the date and stay turned for more information.

Saturday/Sunday November 17 & 18
Jasper-Pulaski Park
Join us for all, or part of this trip to Indiana's Jasper-Pulaski Park to see the migrating Sandhill Cranes. Save the date and stay turned for more information.

Contact Gail Chastain at gachastain@hotmail

EXHIBITS
Janice Henry

This month we are starting the next show in our exhibit space. The theme this time is Birds & Animals. This show will run from August 1st to October 31st.

Stop by and see the images from your fellow Mayslake members.

St James Farm
June 25, 2012
Fourth Monday Outing
Gail Chastain

Mary Mehl©

Blooms & Buttery Barns©
Marie Ward

It was a group of 11 that spent the morning at St James Farm in Warrenville. With over 100 acres of woodlands, prairies and wetlands, as well as horse barns and even a horse cemetery, there was something for everyone's photographic interest.

Be sure to visit the Mayslake Website, to view all the pictures of this great location.

Damselfly©
Tom Richardson

Karin Grunow©

Knots & Loops©
Marie Ward

Anderson Japanese Gardens
July 8, 2012

Victor Butler

The heat broke (a little) just in time for a group of 18 Mayslakers to spend the morning at Anderson Japanese Gardens in Rockford. With 14 acres of landscapes, waterfalls and beautiful scenes, there was lots to photograph. The Photographic Challenge for this outing was "Landscape Photography as Art". Be sure to visit the Mayslake Website to see the Challenge images as well as many more from this Mayslake Outing.

Janice Henry

Sandy Karasek

Landscape Photography as Art©
Kim Stines

Landscape Photography as Art©
David Schooley

Ball Seed
July 20, 2012

The day started out with clouds making it a perfect morning for photography at Ball Seed in West Chicago. The Ball Gardens have been the evaluation and testing grounds for more than 75 years. With over 9 acres of display beds for annuals and perennials, there was something for everyone to photograph. It was a group of 14 Mayslakers and friends that spent the morning enjoying the opportunity. Even when the sun came out, we found lots to photograph.

The Photo Challenge for this outing was: "Abstract Photography" and Ball Seed was the perfect place for this challenge. A second challenge was added for when the sun came out of Black & White Photography. Ball Seed also asked us, when named, if we could add the name of the flower. So that all can see and know their flowers.

Be sure to visit the website to see all the images from the outing and don't forget to click on the "I" to see the

Daisy in Black and White©
Barbara Work

Abstract of Walkway©
Marcia Nye

Green Apparitions©
Bill Pehrson

Chocolate Covered Cherry Coleus©
Duane Heaton

Green Ball©
Suzanne Zumstein

Winding Path©
Bill Pehrson

In the last Lightroom column, I introduced the Develop module. Develop is the module in which Lightroom does its considerable image-optimization. I showed you the Develop module screens, introduced its tools and panels, and explained the alternate view modes. Finally I showed you the features of Lightroom's Histogram panel. In this column, I'll show you how to use some of the tools located just below the Histogram in Develop's right panel. Finally, I'll introduce the Basic panel.

Develop Tools

The Develop tools are shown in **Figure 1**. They're located just below the Histogram and above the Basic panel. If you pause your mouse over any of the icons, Lightroom identifies the tool and its keyboard shortcut. From left to right, these are the Crop tool, the Spot Removal tool, the Red Eye tool, the Graduated Filter tool and the Adjustment Brush tool. The two latter tools are quite complex and will be discussed in their separate columns later in this series.

Figure 1 shows Lightroom's Develop tools.

Crop & Straighten

The Crop tool is the first (furthest left) of the Develop tools. It is used for both cropping images and leveling horizons. **Figure 2** shows the dialog for the tool as well as a portion of the grid which is overlaid on the image. The handles placed at the center and corners of the image can be used to define the crop, both with respect to size and aspect ratio. If the lock (red circle) is in the locked position, you can change the image size but not the aspect ratio. Click on the lock to unlock it and you can resize the image without any aspect ratio restriction.

Figure 2 shows the Crop tool dialog and a portion of the main image window. Note the grid and handles automatically placed over the image.
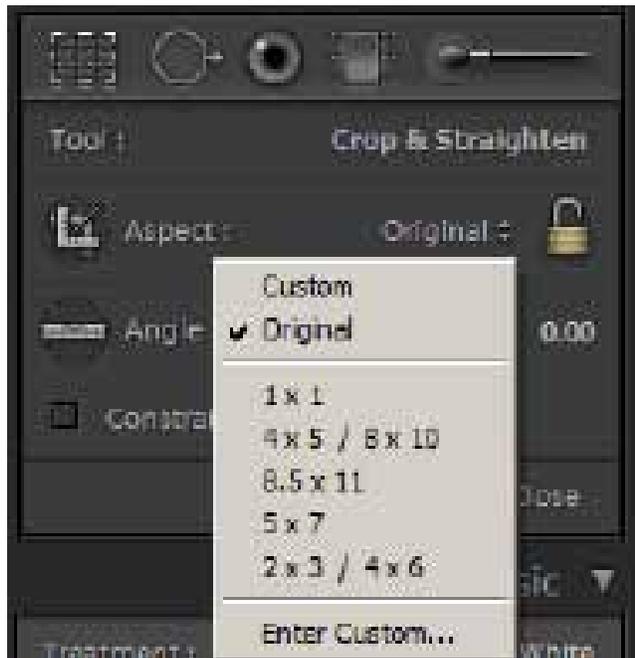
You can select an aspect ratio. Then, click on the small double head to the left of the lock and select the desired ratio, or enter a custom ratio (**Figure 3**). When you select the desired ratio, Lightroom places the grid over the image; you can resize the crop but the aspect ratio is constrained.

Select the Angle (straighten) tool (left side of **Figure 3**) and drag along a desired horizontal or vertical path and the image will be rotated accordingly, and cropped appropriately (**Figure 4**). Or drag the slider to the left or right to rotate the image a prescribed amount.

Keep in mind that the tool is nondestructive; one can establish a crop now, continue on with other work and at any later time reopen the tool and revert to the original image, or to another different crop.

Spot Removal

With film one had to deal with dust spots on the film. With digital, the problem is often dust spots on the sensor. Lightroom has an effective spot removal tool. It also has an automatic feature which takes advantage of the fact that sensor spots stay in the same relative position from one image to the next. **Figure 5** shows the spot removal dialog that becomes visible when you click on the tool. The tool works by copying from a 'source' to a 'destination'. It can be used in two modes. In Clone mode it copies both texture and tone (color) from the source to the destination. In Heal mode, it copies texture but not tone. When correcting dust spots stick to Heal mode, except when working close to an edge where Clone mode avoids Heal's blurring.

The brush is defined in terms of size and opacity. You can increase or decrease brush size using either the slider in **Figure 5** or by pressing the parenthesis keys to the

*Figure 3 (above) shows the Aspect Ratio feature of the Crop tool. One can select any one of a number of crop ratios or add a Custom crop ratio. When the lock is in the locked position it constrains the aspect ratio. **Figure 4** (below) shows the straighten tool being dragged along a horizon in order to correct a slightly tilted image.*

Figure 5 (above) shows the Spot Removal dialog that opens when you click on that tool.

right of the letter 'P' on the keyboard. The slider is used to control opacity; to the left is low, to the right is high.

After selecting the mode, brush size and opacity (normally 100%), click on a spot you want removed. You are defining the destination, and Lightroom automatically selects a suggested source. If you don't like the source Lightroom selects, you can move your mouse to the source (the bold-edged circle) and move it to a preferred location. You can also change the size of the brush 'on the fly'. Move the mouse to the destination circle and drag the edge of that circle accordingly. You can delete a 'spot removal' by clicking on it to make it active, then pressing the delete key.

In the lower left is an ON/OFF button (red circle in **Figure 6**); 'OFF' shows the result before Spot Removal is applied; 'ON' shows the after result. On the lower right are two more switches; 'Reset' deletes all Spot Removal steps (and lets you start over); 'Close' retains all Spot Removal step and closes the dialog.

To correct for dust spots on the camera sensor it is helpful to view the image at 2x or greater magnification. This helps assure you will eliminate dust spots that would otherwise become distracting to a print. You can then use the PageUp and PageDown keys on the keyboard to navigate through the entire image.

If sensor dust is a problem on a shoot, it's most likely a problem on every one of the images that were shot. You can apply the spot removal steps from one master image to all the other images in the shoot. After spot removal on one image (presumably the first in the shoot) has been completed, then <Shift><Click> on the last image to select all the images in the shoot. Next click on the Synch button at the bottom of the Develop panel to open **Figure 7**. Click on the 'Check None' box, and then click on the box next to 'Spot Removal'. Now press Synchronize1. Go back and examine each of the images and you'll see the cloning applied
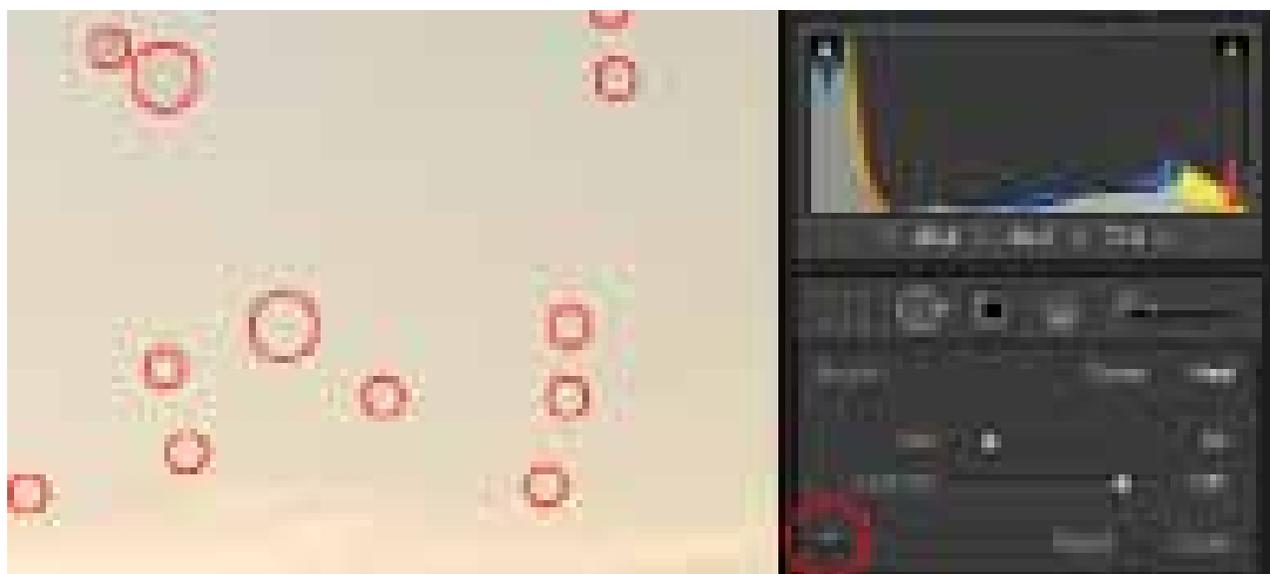

Figure 6 *The Spot Removal tool in Heal mode used to remove a dust spot at the top left of the first image. Note the high opacity setting.*

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1   There is one limitation to this technique. While the sensor dust spots (the destination) can be presumed to stay in the same position regardless of the subject or camera orientation, the subject of the image determines the content at the 'source' location. Changing the nature of the source can and will produce varying results at the destination.
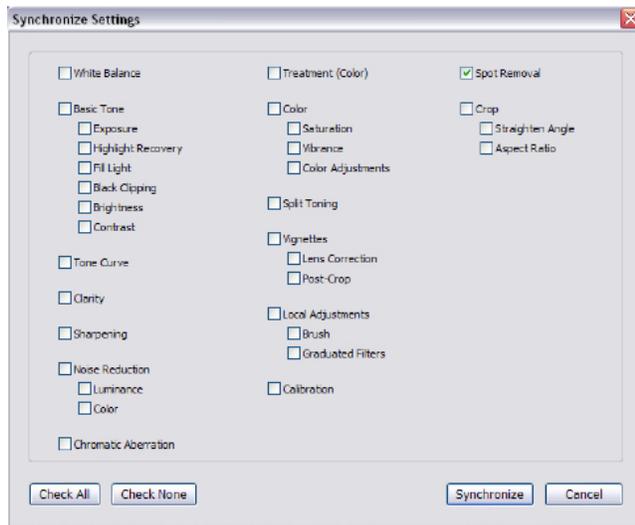
Figure 7 shows the Synch button dialog. Only the Spot Removal box is checked

to the first image has been 'synchronized' to the others.

Carefully examining **Figure 7** you can see that the Synchronize procedure just described can be used to apply combinations of Develop settings to groups of images. This technique is most useful when groups of images are shot under (very) similar lighting conditions. This is one of the most powerful Lightroom techniques. Unfortunately, for those of us who do most of our shooting out-of-doors, (very) similar lighting conditions are not normally encountered.

Basic Panel

Figure 8 is an enlarged view of the Basic panel, which is located on the right side of the Lightroom screen, immediately under the Develop tools. The Basic panel has three sections. The top portion is for White Balance, the center portion for Tone Adjustment and in the lower portion are the Presence controls. Basic is the most important panel in the Develop module. The other Develop panels (**Figure 8**) depend upon the adjustments first made in the Basic.
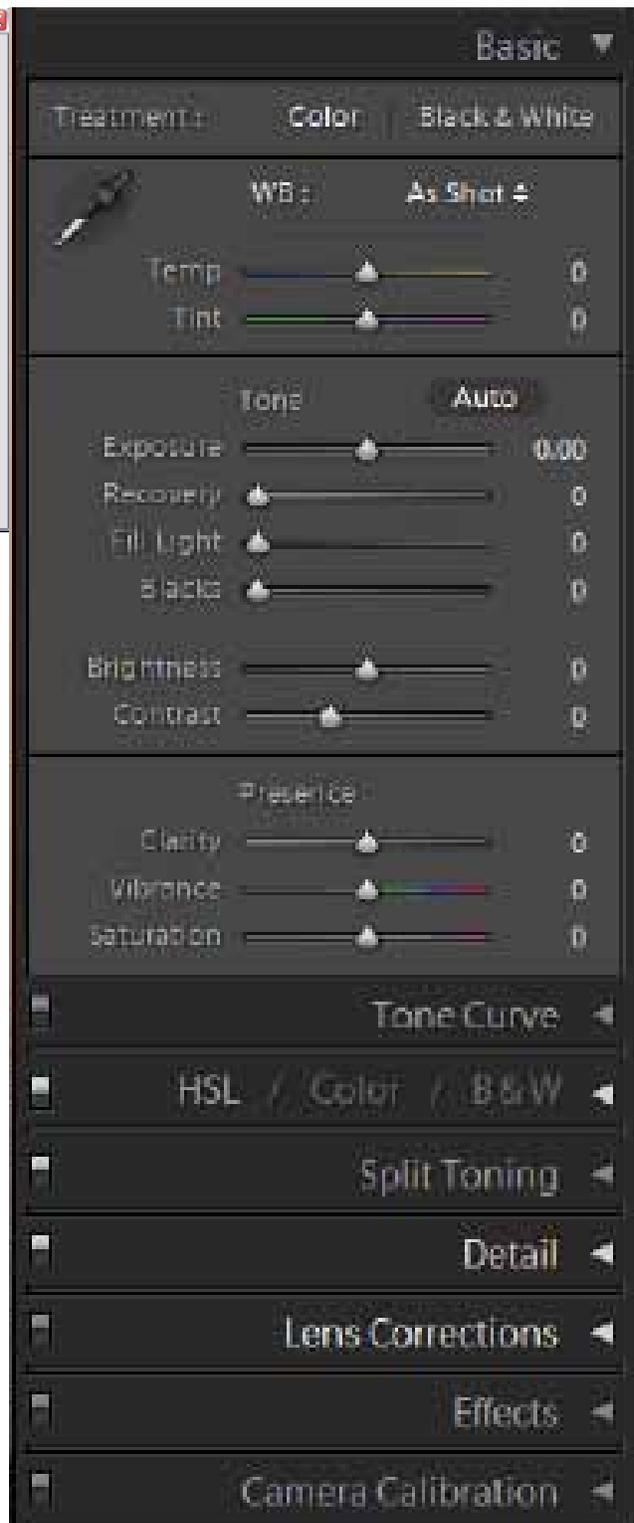

Figure 8 shows the Basic panel. Below the open Basic panel are the other panels (closed) Develop module panels which supplement the image-optimization work begun in the Basic panel.

One generally works with this panel from the top down, starting with White Balance, then Tone Adjustment and finally Presence. The specific settings chosen are substantially subjective

Figure 9 is an image from the White Pocket, a most photogenic location in northern Arizona.

and linked to your previsualization of the image when you were making the exposure. It is a matter of esthetics. Some will decide to clip unimportant highlights and shadows; others will use a different approach. Remember that these processes are non-destructive and you can always return to this panel and make changes.

Figure 9 is an image made in northern Arizona at the White Pocket where there are some fascinating rock formations. My previsualization has the image somewhat lighter without losing too much of the contrast in the clouds and in the rocks. The significant highlight will be the lightest cloud and the significant shadow is the trunk of the tree. I'm therefore making the creative decision to maintain critical detail in both the cloud (highlight) and tree (shadow). This image will be helpful in showing you an example of how the Basic panel is used.

White Balance

No matter which white balance you selected at the time you shot the image, that choice can be changed or adjusted here. There are two alternatives. The first is to use the White Balance tool. The tool is the eyedropper, at the top left in **Figure 8**. Click on the tool to select it, and then click on any area in the image which should be a neutral, preferably some shade
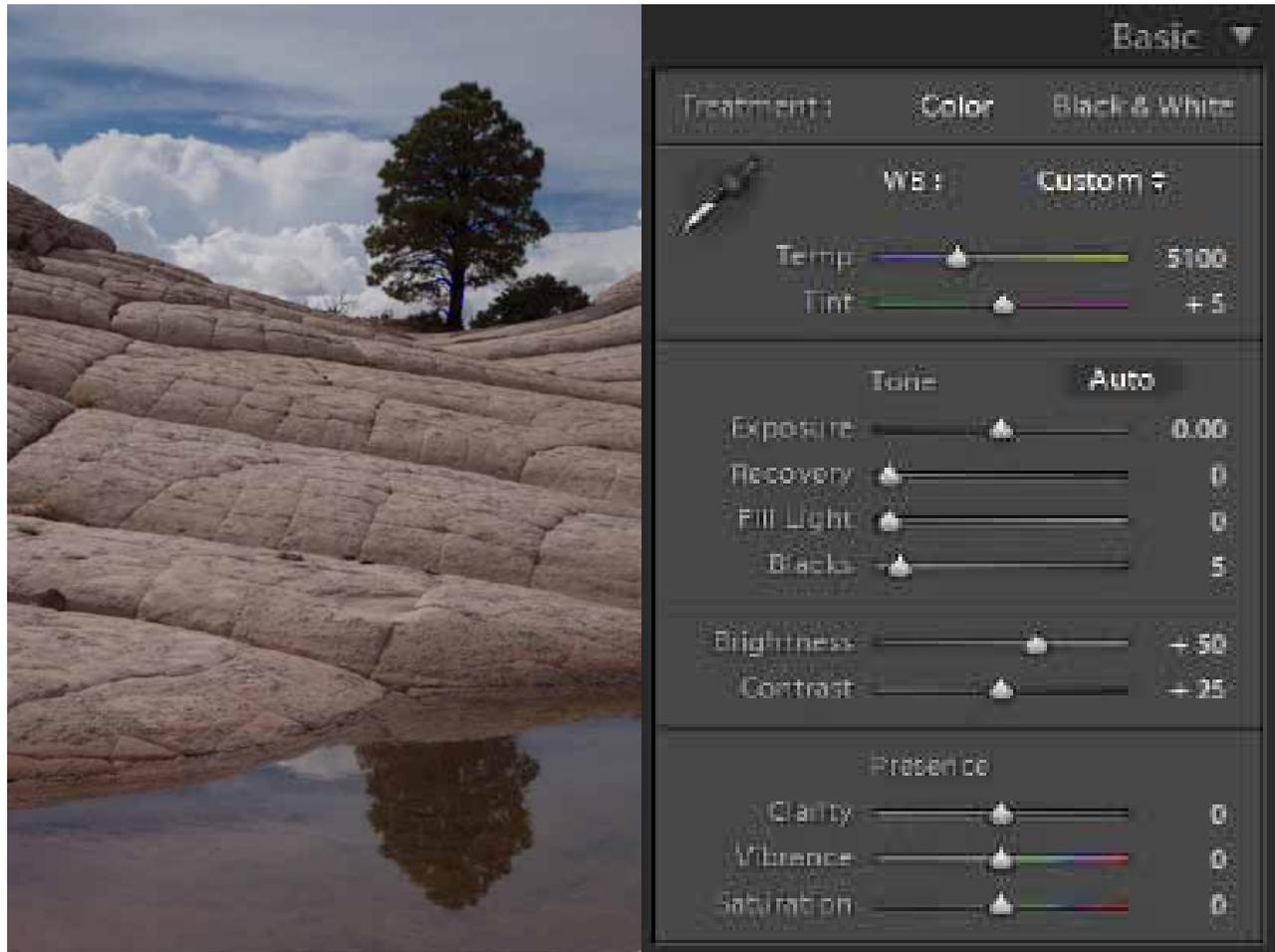
Figure 10 shows the Brain Rock image and the Basic panel after the White Balance tool has been set on the location of brightest cloud.

of light gray[2].   A second alternative is to use the Temperature and Tint sliders to adjust to a look that approximates what you recall at the time you created the image.

Using Automatic White Balance in the camera and then adjusting with the White Balance tool in Lightroom is a popular alternative. If you do not like the image after the first application of the White Balance tool, just reselect the tool and click on a different location on the image which you think should be a light gray. You can repeat this process as many times as necessary until you obtain a satisfactory result.

Here are the specific steps to set the White Point. Start by holding down the <Alt> key while moving the Exposure slider right turns the screen initially to white. Red will show the image location where highlight clipping first occurs. Conveniently this is in the clouds. Mentally mark that location, and hit the Reset button at the bottom of the right panel. This takes you back to the beginning. Now click on the white balance tool to select it, and then click on the image at the location of the lightest cloud. **Figure 10** shows the result.

In the next column, I'll continue with the Basic Panel, arguably the most important panel in the Develop module.

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2   The tool would be especially effective had you chosen to include an X-rite ColorChecker or some other white balance card in the image. In that case, you can just click on the light gray square next to the white one.