

# 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](http://www.naturecameraclub.com)



## *Highlights*

*January 2, 2012*

Happy New Year  
No Meeting

*January 16*  
Competition

*February 6*

"The best camera is the one  
you have with you"  
Jerry Hug

*February 20*  
"Restoration of the  
Forest Preserves of DuPage County"  
Eric Neidy

*March 5*  
Creativity & The Power of Passion  
Will Clay

*March 19*  
Competition

## MAYSLAKE NATURE & PHOTOGRAPHY CLUB WELCOMES NEW MEMEBERS

Paul Harring - Lisle

John Smith - Roselle



## CACCA News

Chuck Klingsporn

The CACCA competition season is well underway and our members have had success in both small print and in digital competitions. In October, Harry Hitzeman received an Honorable Mention for his print, Warm Creek Gold. In December, John Janunas won an Award for his image, 'Twins' while Chuck Klingsporn received an Honorable Mention for his print, 'Reflections on a Fall Morning'.

In digital competitions, Barb Dunn received an Honorable Mention for 'Sudden Stop' and Bill Pehrson also received an Honorable Mention for 'Snowy Egret in Breeding Plumage'. Marcia Nye, won an Award for her image, 'Want A Fight?' Congratulations to all!! The next round of CACCA competitions is on January 14.

In addition to the Post Card competition that our President Sue Gajda has mentioned at several meetings, the Annual CACCA Salon will be on March 17, 2012. The Salon gives our members an opportunity to enter individually in several categories that we don't normally compete in. For example, there are Panoramic Prints, Large Prints (16 x 20), Portraits and this year for the first time, Video. While there isn't any detail yet available about the video competition, anyone interested can watch the CACCA web site for details.

<http://www.caccaweb.com>



One Wild Geranium©  
Sue Gajda

## POSTCARD COMPETITION

Sue Gajda

On March 10, 2011, CACCA is having a postcard competition open to individuals who are members of a CACCA club. It's a fun competition where you get to create a 4 x 6 postcard of your favorite place.

We're encouraging members to join in and create a postcard or two. Bring your postcard entries to the February 20 meeting. The entries brought to the meeting will then be submitted for the CACCA competition in March. We'll have an exhibit of all the entries with voting for favorites and, hopefully, some prizes.

### CACCA Post Card Competition Rules

1. Each participating photographer must be a current member in good standing of a CACCA camera club. Up to two post card entries are allowed per member.
2. The front of each post card entry must be in the form of a 4 inch x 6 inch photographic print, either color or monochrome, oriented horizontally or vertically, with or without a border.
3. While alphanumeric text or symbols in any color or font/type/style is permitted, names or monograms indicating the maker's identity must not appear on the front of the entry.
4. The back of each post card entry must display image title, maker name, email address and/or phone number, and camera club name.
5. While digital modifications are freely allowed, the post card image is to be wholly the work of the maker in concept and execution.
7. Entries will be judged on impact, creativity, image quality, and fulfillment of the general characteristics of a good post card.

**November  
PSA  
Electronic Imaging Division  
Competition**  
Sheila Newenham

Congratulations to Sue Gajda for her Award for “One Wild Geranium” and to Steve Ornberg who earned an Honorable Mention with “Lily with the Dragon Tattoo”. Thanks to Diane Hamernik, Harry Hitzeman, Steve Baginski and Barbara Dunn for representing our club in the first PSA EID Competition. Twenty-six clubs and 156 images were in our group. Sue’s image was one of two considered for “Best in Show”. The next competition is in January.

**Mayslake Competition**

Our next competition is January 16th. E-mail your digital images (competition@mlnpc.com) sized no taller than 768 pixels and no wider than 1024 pixels by Sunday January 8<sup>th</sup> 2012. Please double check your sizing one last time before you send the image. Almost half of the images in the last competition were sized incorrectly. Please include your name in the subject line of the e-mail. Details about how to submit entries and necessary paperwork can be found on our website: [http://www.mlnpc.com/Mayslake/Club\\_Information.html](http://www.mlnpc.com/Mayslake/Club_Information.html)



Superior Moonrise©  
Josh Merrill

Bring your prints (mounted on 11x 14 black boards) and all entry forms with you to the meeting and plan to arrive no later than 6:45pm. You will need to bring an image identification card for each and every image submitted. Only fill out the commentary section for one digital entry and one print entry. The top part needs to be filled out for every image submitted. You will need one summary card for all of your prints and one summary card for all of your digital images. On your summary cards list the image you would most like to have critiqued first. I realize there are some members who aren't interested in critiques of their own images. If this applies to you, please let me know when you drop off your entry forms.

I am available to answer any questions and help with your enjoyment of and participation in our club competitions in any way I can.



Skunk Cabbage©  
Richard Witkiewicz



Prothonotary Warbler©  
Greg Hull

**Mayslake Outing**  
**Brookfield Zoo**  
**Holiday Magic**  
Gail Chastain

December 3rd started as a rainy cold day and it looked like there was a possibility our afternoon visit to Brookfield Zoo would be a “wash”. But just in time for our arrival, the rain stopped and the sun came out. It was a beautiful day to walk around the Zoo photographing animals and both inside and out. After dinner we headed out in the dark to see and photograph the lights of Holiday Magic.

Be sure to visit the website to see great pictures from the attendees.



Harry Hitzeman©



Sue Gajda©



Fran Piepenbrink©



Harry Hitzeman©

# DODGE AND BURN TECHNIQUE

Ruth Smith

- Open your image in Photoshop on which you want to work.
- Go to Layer > New
- When the drop down menu opens,
- Click None, select gray
- In Mode, select soft light or overlay (I prefer soft light)
- Set Opacity to 50% (for a starting point)
- Click OK
- Be sure your Foreground colors are set to black and white.
- If you want to lighten an area, set white as the foreground color (*Dodge*)
- If you want to darken an area, set black as the foreground color (*Burn*)
- Choose "B" (brush) on the keyboard and set the size of your brush with parentheses to suit the area you will be working on.
- With the mouse go over the area on which you wish to lighten (Dodge) or darken (Burn)

If you find that the 50% opacity is too much or not enough, use the opacity slider in the layers palette to adjust the amount that looks right to you.

Why use this method????

**YOU DO NOT LOSE ANY  
DETAIL IN THE IMAGE!**

If you do not like what you did you can simply throw the layer away and start over!

Good luck!

## Club Officers

President: Sue Gajda  
segnet@aol.com  
Immediate Past President: Tom Richardson  
rtomrichardson@comcast.net  
Vice-President, Nature: Pat McPherran  
pmcpherr@mac.com  
Vice-President, Photography: Lou Petkus  
loupet@gmail.com  
Treasurer: Gary Saunders  
gmsaunders@att.net  
Secretary: Fran Piepenbrink  
franep@netzero.net

## 2011-2012 Chairpersons

CACCA Delegate: Chuck Klingsporn  
northrockies@aol.com  
Competition: Sheila Newenham  
drsnewenham@gmail.com  
Competition Assistant: Marie Ward  
marie@mariewardphotography.com  
Competition Assistant: Rose Janulis  
rmjanulis@comcast.net  
Conservation: Dan Hollister  
dghollistr@aol.com  
Display: Janice Henry  
jnhenr@att.net  
Education: Fred Drury  
fred@marklandimagining.com  
Equipment: Dee DeMet  
dcdemet@ameritech.net  
Forest Preserve Liaison: Tom Richardson  
rtomrichardson@comcast.net  
Membership: Bill Dixon  
bmaxdixon@sbcglobal.net  
Membership Assistant: Karin Grunow  
kgrunow63@att.net  
Outings: Gail Chastain  
gachastain@hotmail.com  
Publications: Diane Hamernik  
d.hamernik@comcast.net  
Social: Karin Grunow  
khtunoe63@att.net  
Webmasters: Suzanne Zumstein  
s.zumstein@comcast.net  
Steve Baginski  
spbaginski@hotmail.com

For several years, I wrote a FOCUS column titled 'THE DIGITAL NOTEBOOK'. I've received a number of requests to revive that column. Those of you who are PSA members have seen the sister column 'DRURY'S DIGITAL DIARY' which is a regular feature in the PSA Journal. Including the column in FOCUS is intended to provide an additional benefit to Mayslake Nature Study and Photography Club members.

The new FOCUS columns begin with a series on Lightroom. This first column of the series will provide you with an understanding of how Adobe Photoshop Lightroom fits into the genre of image-optimization software. The column addresses three issues. First is a brief history of the software. Second is an explanation of how Lightroom differs from other image-optimization software, and the consequences of that difference. Third is my view on who can benefit from Lightroom.

## Brief History

The genesis of Lightroom goes back to 2002<sup>1</sup>. Photoshop had established itself as the premiere image-optimization software. Its market had broadened to include graphic artists, 'fine artists', web designers, and with the coming of an 'Extended' version, a focus on new markets including 3-D artists, engineers and medical technologists. All of this resulted in a more expensive product, less focused (no pun intended) on photographers. Photoshop was lessening its appeal to professional photographers. Why? Well, Photoshop updates were dominated by functionality applicable to the processing of RAW files, something which was not practical for 'event' photographers. If you make your living shooting Superbowl-type-events or doing weddings, there's no time for post processing images, you simply have to get it right in-camera. To respond, Adobe formed a team to develop a product to better serve the interests of serious amateur photographers. That product became Lightroom.

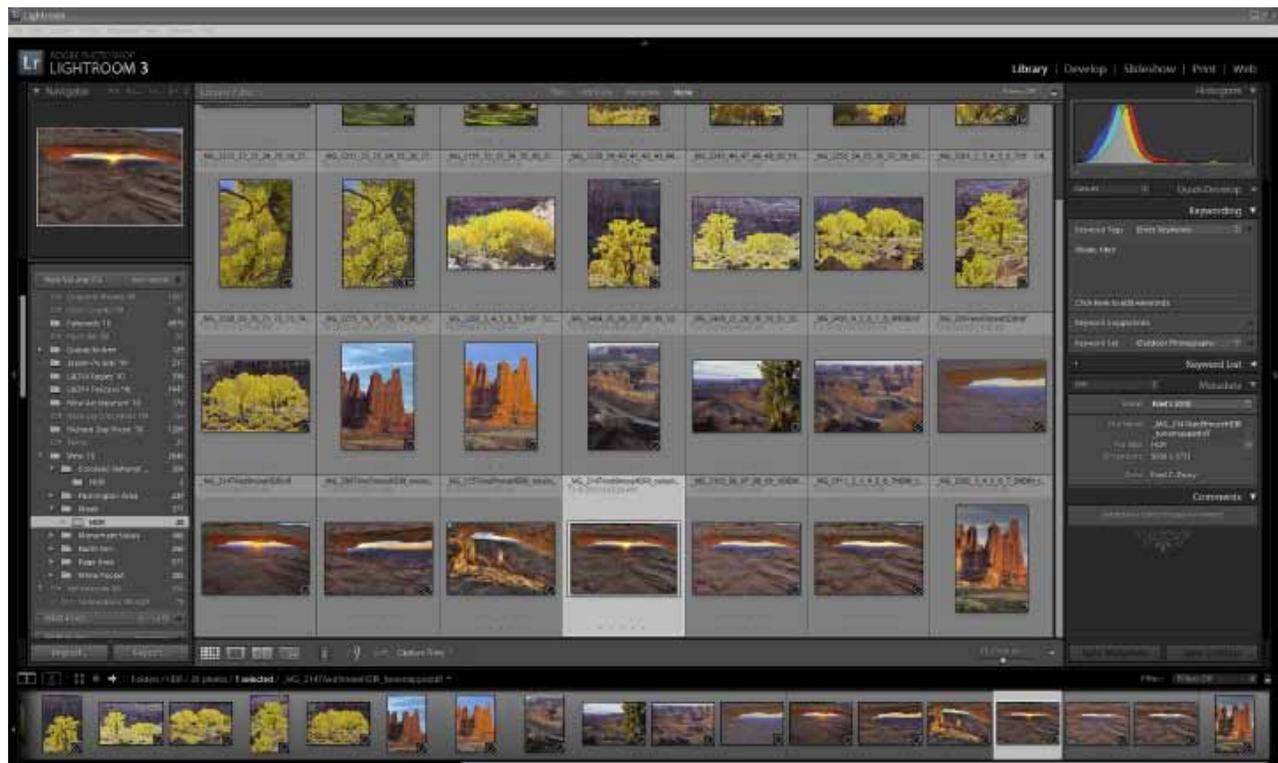
One issue of great importance to the target audience was methods for handling the huge numbers of digital images they generated. Over the past five years, the overwhelming majority of my students say they retain many more digital images than they did with film. And searching for a digital image is different; you cannot simply look amongst pages of transparencies. This process of appending digital images with metadata and keywords in order to facilitate locating one image in particular is called 'digital asset management'. This DAM issue became another important Lightroom driver.



Library | Develop | Slideshow | Print | Web

*Figure 1 shows the five Lightroom modules. 'Library' is highlighted because Lightroom is currently working in that module. Library module is where most DAM functions are accomplished. Develop module is for classic image-optimization tasks. Slideshow, Print, and Web are for output.*

<sup>1</sup> Chicago's Jeff Schewe has an excellent history of the early Lightroom at: <http://photoshopnews.com/2006/01/09/the-shadowlandlightroom-development-story/>



**Figure 2:** This is the overall Lightroom screen. The module picker shown enlarged in **Figure 1** is at the top-right. The Content panel of the screen is in 'grid' mode because it shows a grid of image thumbnails. 'Loupe' mode is the alternative in which a single image thumbnail is shown full-screen. In Library mode the left panel is used to navigate to the specific image folders in the computer, while the right panel is where is for DAM work. Notice that the metadata captured by the camera at the time the image was shot is included in the right panel. At the bottom is the filmstrip panel showing all of the images currently displayed. Just above the filmstrip panel is a Thumbnail slider which is used to control the size of the thumbnail displayed in the Content panel.

As one might imagine, the development of Lightroom created a certain amount of in-house conflict within Adobe. Some viewed Lightroom as a Photoshop competitor, or at least were concerned because resources dedicated to Lightroom were resources which could otherwise have been dedicated to Photoshop. When Apple announced the introduction of Aperture in 2005, this 'issue' substantially resolved itself.

Lightroom 1 was released in January of 2007. It consists of five 'modules': Library, Develop, Slideshow, Print, and Web. Lightroom is not part of Adobe's Creative Suite family of software and therefore is not constrained by the suite's 18-month release cycle. In late 2008, a Lightroom 2 Beta was released to the public. The novel idea was to ask the current and prospective user community to get involved, try out, and comment upon the new features included in the software update. Lightroom 2 was released in July, 2008. The new version's improvements were substantial, especially in the Develop and Print modules. In late 2009 Adobe released the public Beta for Lightroom 3, and subsequently released that new version in June, 2010. Lightroom 3<sup>1,2</sup> offers improvements in processing speed, as well as improvements to the Library, Develop and Slide Show modules.

1 "The Adobe Photoshop Lightroom 3 Book – The Complete Guide for Photographers" by Martin Evening, ISBN 0321680707

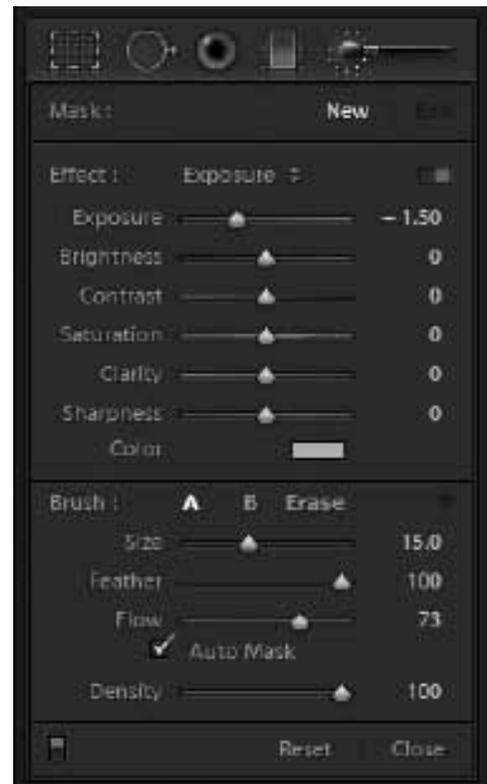
2 Julianne Kost Lightroom Tutorials at: [www.jkost.com/lightroom.html](http://www.jkost.com/lightroom.html)

## Lightroom is a Database Program

With most image-optimization programs, you point the software at an image and it 'opens' an image file. You then work on the image, adjusting pixels to produce an optimized result. Very often, you do this by adding 'layers' to the image, somewhat like Disney artists added celluloid overlays as they created animated features years ago. When the desired result had been achieved, you 'save' the file, often much, much larger than it was when opened. With today's high resolution RAW files, the file space requirements are substantial. More importantly, the time required to both 'open' and 'save' these files is significant, especially so for professionals where 'time is money'.

Lightroom differs from 'conventional' image-optimization software. It's basically a database program. Database programs are designed to keep track of data. They do so very efficiently and are very fast. The database that Lightroom keeps track of is called a 'Catalog'. The Catalog is a database for a group of images, and there is no limit to the number of images in the group. My primary catalog is now in excess of 50,000 images. The individual image data the Catalog tracks includes: metadata (who and how the photograph was taken), keywords (words to help you find a specific image), history (each of the Develop steps taken to optimize the image), the image thumbnail, and more. **But, and this is critical, the Catalog does not include the image itself.** Lightroom links each image to the Catalog using what's called a pointer. The pointer in the Catalog simply 'points to' where the image is stored. Thus the images may be stored in multiple different locations within the computer. The consequences of this 'database method' are very significant, some of which are:

1. Opening a Lightroom Catalog takes no longer than opening a layered Photoshop file. With the Catalog open, you can instantly access any of its images. Just as important, the Catalog 'updates' its database as changes are made to the image or the image metadata. You never have to 'save' it! The time savings from not having to separately 'open', then 'save' Photoshop files is substantial.
2. The Library module is where all the metadata, keyword and image thumbnails are stored. Accordingly, one can edit in the Library module in the absence of the image files themselves. In other words, if you copy your current Catalog to your laptop and take it with you on a trip, you can update metadata, add keywords or group image thumbnails into what are called 'Collections', all of this without having access to the image files themselves! Upon returning to your desktop, you can then update the Catalog version on the desktop incorporating the changes made on the laptop.
3. When you optimize an image in Lightroom, you don't alter the original. Rather, you are creating a sequence of adjustments which will be applied, but only when the



*Figure 3: The top row shows several tools used in Develop module. At the right end of this row are the Graduated Filter and the Adjustment Brush. These two tools which provide for local image-optimization are generally considered as the most important additions in Lightroom 2. Below the top row are controls for the Adjustment Brush. Notes that the tool can be used to locally optimize a wide range of image attributes, and all of the work is done non-destructively.*

1. image is output, typically by using one of the three output modules (Slideshow, Print, or Web). As you optimize the image, you can 'see' the effect, but what you're looking at is a simulation and no pixels have actually been changed.
2. As you 'Develop' an optimized image, you can make 'virtual' copies of that image, which will show up in your Catalog next to the image itself. This means that you could create an 'initial view' and several alternative subsequent views, each with a different 'development'. The increase in the Catalog file size is almost zero, whereas doing this in Photoshop increases file size in proportion to the number of copies.
3. If you need to change an image file location (folder, drive, etc.), doing so inside Lightroom lets the program update the pointer which keeps track of where the image file is located. Doing so outside Lightroom (e.g. in Windows Explore) creates a problem for Lightroom because it does not know the new location of the image, but it's not difficult to correct this problem.
4. You probably already have a backup procedure to backup your images on a separate drive. If you're using Lightroom, the Catalog containing all of the information about the images must be separately backed up too.

## Who can Benefit

Lightroom certainly can save time for any photographer. The more images you generate, the more time you can save. So clearly, it's a product that makes sense for anyone who considers themselves a professional or serious amateur. Its greatest value comes, in my opinion, from its database character, and its consequent value for facilitating searches for images or groups of images.

It's also important to recognize that Lightroom is not a replacement for Photoshop. Photoshop has considerably more image-optimization functionality, much of which I find essential. But Lightroom does a faster and better job on the initial 80% of my image-optimization workflow. So my workflow today starts with Lightroom and then later moves to Photoshop for functionality only available there. And Adobe has done an excellent job of making the move to Photoshop and then later back to Lightroom both simple and efficient.

Finally, there's a large body of Photoshop Elements users out there, for whom I think Lightroom is an excellent and economically attractive alternative. 'Elements' is an inexpensive entry-level image-optimization program which is a great 'starting point' for digital photographers. But, as your photo collection grows and you find it increasingly difficult to locate individual images, and more interested in advanced image-optimization functionality, Lightroom at \$299 list, is a lot more attractive than is Photoshop CS at \$699.

**The next column will introduce you to layout of the Lightroom screen and to my recommendations for setting Lightroom's Preferences.**

# DIGITAL IMAGING CLASSES

## Fred Drury

### At The Morton Arboretum:

1. **PHOTOSHOP 1:** This is the first in the series of Photoshop which are intended to help you master the essentials of optimizing digital images of the natural world. The course begins with the basics of transferring images from the camera to the computer. You will learn how to evaluate images both subjectively and objectively; how color is both measured and interpreted. You will learn the three fundamental rules for image-optimization. Next you will learn to use the most effective tools for color correction; procedures for selective dodge & burn; and image sharpening. This course teaches you the fundamentals of a working photographer's practical digital workflow, and prepares for the next course in the series. Users of Photoshop, version 7 or later will be best served by this class. Most, but not all of the techniques are available in Elements.  
**5 Thursdays, 6:30-9:30pm, Jan. 5, 12, 19, 26, and Feb. 2.**
2. **DIGITAL PHOTO FUNDAMENTALS:** This class teaches how to take full advantage of the important features of today's digital cameras, and in the process, introduces the esthetics of making images. The course starts with a Digital Camera Workshop (remember to bring both camera and its manual). The camera manuals (impenetrable and intimidating) will be explained and simplified. A shooting assignment is given weekly to be reviewed at the next class. The assignments are designed to build on one another and show the capabilities of the camera, as well as exercising your creative skills.  
**5 Saturdays, 9am-12noon, Jan. 21, 28, and Feb. 4, 11, 18**
3. **PHOTOSHOP 2:** In this second course of the Photoshop series participants will apply techniques from the first class to their own images. They will apply Photoshop tools to optimally import RAW images into Photoshop. Additional skills added will include: image cropping, straightening, and clean-up; dust and scratch removal; use of the shadow/highlight tool; creating and using masks for local image optimization. The subject of Color Management and its impact on image editing will be introduced  
**5 Thursdays, 6:30-9:30pm, Feb. 9, 16, 23, and Mar. 1, 8 ... prerequisite: Photoshop 1 or equivalent.**
4. **LIGHTROOM 1:** Lightroom is a newest addition to the image-optimization genre for professional and serious amateur photographers. Lightroom combines excellent digital asset management tools with some of the image-optimization functionality of Photoshop. The former are a big help for importing, organizing, keywording the increased number of images typically created by digital shooters. This first Lightroom class takes you through an introduction to the software, its Library module and partway through its Develop module.  
**5 Tuesdays, 6:30-9:30pm, Feb. 14, 21, 28, and Mar. 6, 13.**

5. **DIGITAL PHOTO FUNDAMENTALS:** This class teaches how to take full advantage of the important features of today's digital cameras, and in the process, introduces the esthetics of making images. The course starts with a Digital Camera Workshop (remember to bring both camera and its manual). The camera manuals (impenetrable and intimidating) will be explained and simplified. A shooting assignment is given weekly to be reviewed at the next class. The assignments are designed to build on one another and show the capabilities of the camera, as well as exercising your creative skills.  
**5 Saturdays, 8:30-11:30am, Mar. 3, 10, 17, 24, 31.**
  
6. **DIGITAL SLIDE SHOW:** This course teaches how to create a digital slide show for friends, family or Camera club using Photodex ProShow software (Sorry, this software is Windows only). Working with their own digital images (or scans from slides) participants will build a 5-10 minute show. Once the images have been sequenced, functionality will be added that was difficult or impossible with slide transparencies. Some examples: vary the time each slide is on-screen, select from over 200 alternative and separately timed transitions, create Ken-Burns-type 'pans' and 'zooms', add a music sound track, and add a separate voice-over sound track. Shows can be viewed on a computer or made into a DVD for viewing on your television screen. All you'll need are your own images, the ProShow software, and your imagination.  
**5 Thursdays, 6:30-9:30pm, Mar. 15, 22, 29, and Apr. 5, 12**
  
7. **LIGHTROOM 2:** This class continues from Lightroom 1, completing the Develop module and describing the Print module. The class also shows you techniques for integrating Lightroom with Photoshop.  
**5 Tuesdays, 6:30-9:30pm, Mar. 20, 27 and Apr. 3, 10, 17.**
  
8. **DIGITAL PHOTO FUNDAMENTALS:** This class teaches how to take full advantage of the important features of today's digital cameras, and in the process, introduces the esthetics of making images. The course starts with a Digital Camera Workshop (remember to bring both camera and its manual). The camera manuals (impenetrable and intimidating) will be explained and simplified. A shooting assignment is given weekly to be reviewed at the next class. The assignments are designed to build on one another and show the capabilities of the camera, as well as exercising your creative skills.  
**5 Saturdays, 8:00-11:00am, June 16, 23, 30, and July 7, 14.**

### **With Lake Effects Photographic Adventures at Gallery 7 in Joliet:**

1. **A Lightroom Weekend (with Hank Erdmann):** This class covers all of the material in the Lightroom 1 and 2 classes over in a two-day intensive weekend. Register at [www.hankphoto.com](http://www.hankphoto.com) or email for info at [hankphoto@sbcglobal.net](mailto:hankphoto@sbcglobal.net).  
**Class Dates: February 25-26**

## At the College of DuPage:

1. **Advanced Photoshop** (Photography 1821), 2 credit hours  
**8 weeks (June 18-August 2) 3 evenings/wk (Tu,Wed, Th) 6:30-9:30 PM**, with the Wednesday class designated an 'optional lab class', focused on 'personal instruction'.

This course is designed for the experienced Photographer and Photoshop user interested in learning to fully utilize advanced features of image optimization software. The course has been substantially revised to allow increased focus on its third theme, namely Picture Postcard Workflow including the use of PPW's recently introduced configurator panel.

There are three themes covered in this course:

First is a basic RGB 'global' workflow which is used to create the master image file. The process starts with image evaluation (both subjective and objective) and includes use of Shadow/Highlights, Curves (working in the component channels not the composite), Hue/Saturation and Sharpening.

Second, the basic workflow is expanded into the LAB and CMYK color spaces, both of which offer significant advantages for specific types of images. Channel Blending is introduced as an addition to the basic workflow. Masks are introduced as the primary means for 'local' (as opposed to global) color correction. It will be shown that masks are often best 'sourced' from CMYK and occasionally from LAB.

Third, a new technique called the Picture Postcard Workflow will be examined. This workflow takes advantage of the different strengths of the RGB and LAB color spaces and most often produces exceptional results very quickly. Oversimplified, the workflow uses RGB for luminance adjustments and LAB for color adjustments.

The text for this course will be Dan Margulis' 'Professional Photoshop', 5th edition (ISBN 032144017X). **There will be 16 seats available for this class ... this class was last available in 2009 and filled within the first week after registration opened, so make plans now to register early.**

## At the DuPage Art League in Wheaton:

1. **DIGITAL PHOTO FUNDAMENTALS:** This class teaches how to take full advantage of the important features of today's digital cameras, and in the process, introduces the esthetics of making images. The course starts with a Digital Camera Workshop (remember to bring both camera and its manual). The camera manuals (impenetrable and intimidating) will be explained and simplified. A shooting assignment is given weekly to be reviewed at the next class. The assignments are designed to build on one another and show the capabilities of the camera, as well as exercising your creative skills.  
**6 Fridays, 9:30-noon, Jan 13, 20, 27, and Feb. 3, 10, and 17**

2. **DIGITAL PHOTO FUNDAMENTALS:** This class teaches how to take full advantage of the important features of today's digital cameras, and in the process, introduces the esthetics of making images. The course starts with a Digital Camera Workshop (remember to bring both camera and its manual). The camera manuals (impenetrable and intimidating) will be explained and simplified. A shooting assignment is given weekly to be reviewed at the next class. The assignments are designed to build on one another and show the capabilities of the camera, as well as exercising your creative skills.

**6 Fridays, 9:30-noon, Mar. 2, 9,16, 23, and Apr. 6, 13**

**For additional information, call me at 630 665 6598 or  
email me at:  
[fred@marklandimaging.com](mailto:fred@marklandimaging.com)**