



# CABLE RELEASE

Newsletter for Riverwoods Nature Photographic Society

Volume xxix Number 4 December 2010

Editor: Gene Burda

## UPCOMING SCHEDULE

### January 10, 2011 - To Be Announced

Note that this is the second Monday of the month. The program originally scheduled was cancelled due to the unavailability of the presenter. A program or workshop is being developed and an e-mail will be sent when it is set up.

### January 17, 2011- Program - Store and Catalog Images/ Plug-ins etc., by Jim Bodkin and Rich Fisher

The two part workshop will address two common problems for digital photographers: how to protect images against loss and how to edit images faster/easier/better.

The first part highlights and discusses the different methods of storing and backing-up digital image files, whether for individual files (both edited and unedited) or for a image database, such as Lightroom. This information is applicable to computer beginners and experts and is scalable for photo libraries as small as a hundred images to collections of tens of thousands of images. The techniques will work with Windows or Mac .

The second part will address plug-ins for the most popular photo editing software: Photoshop, Elements and Lightroom. Plug-in are manufactured to improve the capabilities of the editing software in such diverse areas as sharpening, color balance, masking, selective brightening/darkening, conversion to B&W, noise reduction, etc. These plug-ins can assist the photographer during the editing process and may speed-up , simplify the execution , or expand capabilities of tasks. The pros and cons of popular individual plug-ins and plug-in suites such as Topaz, onOne, Nik will be discussed, and selected plug-ins will be demonstrated.

### February 7 , 2011 - 3rd Competition

### February 21, 2011 - Program by Don Bolak - Flower Composition

Note: the schedule as shown above is different and corrected from what was in the October Newsletter.

## Officers 2010-2011

President  
Jim Sayre  
Vice President – Programs  
Ralph Durham  
Alt – Joan Sayre  
Vice President – Competition  
Rich Fisher  
Co-chair Assistant  
Melissa Alderson  
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Outing Chairs  
Jim and Diane Bodkin  
Exhibitions Chair  
Jim and Joan Sayre  
Workshop Chair  
Mel Ellingsen  
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Gene Burda  
Judge Procurer  
Kelley Happ  
CACCA Rep  
Sheri Sparks  
Membership  
Frank Witt  
Alt – Cosmas Liu  
Equipment  
Marty Winn  
Hospitality  
Burt and Irene Kummer  
Website  
Venkat Shiva

## Goodies

Thanks to Frank Witt for 12/6, and a reminder to Mike Harrass for 1/10 and the Fulde's for 1/17

## Club News

### Holiday Message from the President



I want to wish all RNPS members and their families the very best of health and happiness for the coming year. Looking back over 2010, we enjoyed many diversified club activities and photographic challenges. For 2011, we can expect lots more of the same. Enjoy your family and friends over the holidays, be safe in every-thing you do, and let us look forward to many wonderful photographic locations, great pictures, and club activities.

Jim Sayre

### Special Competition March 7, 2010

The subject for the completion is “Camouflage”. Diane Bodkin offers the following suggestions as to what to shoot:

What if we write something about the upcoming special competition next year and start people thinking about taking images ahead of time. "Camouflage" is a very appropriate category for nature photographers, because camouflage is a natural protection feature for many animals, birds, fish, and even plants. Some weeds look like the plants beside them so they will fool the eye. Some birds have fuzzy breast feathers to look like tree trunks or branches. Some fish are the color of the bottom of the water behind them. Some animals like the zebras have so many lines when they are standing close together that the predator can't see a individual prey. Some butterflies have large dots on their wings, so they will look bigger than they are to a predator. Ptarmigans and polar bear cubs are white to hide them in winter snow. Brown moths on tree bark, green or brown chameleons, Etc. See what you can find.

Diane

## Holiday Party—December 13, 2010

In spite of very cold weather, many members were in attendance at our annual Holiday Party, where they enjoyed a delicious variety of food ranging from bread pudding to sushi and much in between, and after that, a wonderful variety of cakes, cookies and bars.

In addition we had a running slideshow from Jim and Diane Bodkin, our Outings Chairpersons, of images from outings going back several years. And between appetizers and dessert we were treated to short programs on varied and entertaining subjects by four of our club members. Thanks to Joan Sayre for Mysterious Macros, Joyce Burzloff for Anything Goes, Frank Witt for a Fermi Lab tour, and Paul Jaffe for Mountain Goat Paradise.

Again, thanks to all the presenters, to all the members who provided the food, and to the members who put it all together.



Competition Results December 6, 2010

Small Color Prints - Class B

POM  
Cattle Egret by Kelley Happ

HM  
Bald Eagle By Melissa Alderson  
Butterfly by Julie Cheng

Small Color Prints - Class A

POM  
Elk Calf with Mother by Matt Plofsky

AW  
Franconia Notch Waterfall by Alison Newberry  
Autumn Visitor by Joan Sayre  
Only One Leg to Stand On by Matt Sparapini

HM  
Female Rufus by Karen Frischman  
Evening Skimmer by Jim Bodkin  
Mama Spider Guarding her Nest by Don Bolak  
Fresh Snow at the Oak Grove by Don Bolak  
The Day's Gossip by Alison Newberry  
Short Eared Owl Portrait by Sheri Sparks

Large Color Prints

POM  
Great Blue Heron by Mel Ellingsen

AW  
Kori Bustard Displaying by Karen Frischman

HM  
Rosy Patched Bush Shrike by Karen Frischman  
Medicine Lake by Roland Fulde  
Peacock by Roland Fulde  
Fishing Success by Jim Bodlkin  
Eye To Eye, Horn to Horn by Gene Burda

Pictorial Slides

POM  
Grand Canyon of Yellowstone by Lilian Fulde

AW  
Daisy in the Grasses by Don Bolak

HM  
View from Bockway Mtn by Don Bolak  
Sunrise over Sunflowers by Don Bolak  
Comes another Storm by Bill Dittman  
Gaping Gator by Lilian Fulde



Cattle Egret by Kelley Happ



Elk Calf with Mother by Matt Plofsky



Great Blue Heron by Mel Ellingsen

DPI

POM

Bighorn Sheep by Mel Ellingsen

AW

Spiderwort by Sheri Sparks

That's My Dinner by Karen Frischman

HM

Caracara on West Pt Island by Karen Frischman

Bald Eagle Perched by Mel Ellingsen

Cucumber Beetle on Blazing Star by Sheri Sparks



Grand Canyon of Yellowstone by Lilian Fulde



Bighorn Sheep by Mel Ellingsen

Note: Competition Standings will be in next newsletter.

## **CACCA News**

By Sheri Sparks, CACCA Rep

Results from Saturday, December 11<sup>th</sup>.

### **Color Projected Images- Class A**

“That’s My Dinner” by Karen Frischman, 25pts, HM

“Green Jay” by Richard Fisher, 24 pts

“Bighorn Sheep” by Mel Ellingsen, 23 pts

“Spiderwort” by Sheri Sparks, 23 pts

### **Slides**

“Grand Canyon of the Yellowstone” by Lilian Fulde, 24 pts, AW

“Sunrise Over Sunflowers” by Don Bolak, 23 pts, AW

“Summer in the Valley” by Bill Ditman, 22 pts, HM

“Battling Grizzly Bears” by Richard Fisher, 25 pts, HM

### **Small Color Prints, Class AA**

“Elk Calf with Mother” by Matt Plofsky, 24 pts, AW

“Learning to Hunt” by Sheri Sparks, 23 pts

“Coy Mexican Jay” by Richard Fisher, 23 pts

“Cattle Egret” by Kelley Happ, 22 pts

### **Large Monochrome Prints, Class B**

“Garden of the Gods” by Karen Frischman, 23 pts.

### **Large Color Prints Class A**

“Fishing Success” by Jim Bodkin, 24 pts

“Rosy Patched Bush Shrike” by Karen Frischman, 24 pts

“Fern Head” by Richard Fisher, 24 pts

“Eye to Eye, Horn to Horn” by Gene Burda, 21 pts

### **Special Category Slides-Faces**

#### **Dr. Lloyd McCarthy**

“Vietnam Elder” AW

#### **Mary McCarthy**

“Lunch Break” AW

### **Special Category DPI – Close-up**

#### **Sheri Sparks**

“The Center of Attention” HM

“Shooting Star Up Close” HM

“Close Up Look at a Flower Fly” HM

### **Individual Nature Slides**

#### **Richard Fisher**

“Broad-Billed Hummingbird” AW

“Acorn Woodpecker” AW

“Ring-Tailed Cat” HM

“Fern Head” HM

**Don Bolak**

“Twilight on Joshua Trees” HM

“Western Trout Lily” HM

**Individual Nature Prints**

**Richard Fisher – Class A**

“Going Vertical” Best of Show

“Black Chin-Strapped Hummingbird” AW

“Mexican Jay” AW

“Acorn Woodpecker” AW

“Fern Head” HM

**Don Bolak**

“Crab Spider on Orchid (#2) HM

“Prairie Smoke Portrait HM

**Matt Plofsky – Class B**

“Resting Place” AW

“A Trio of Trillium” HM

**January Individual Competitions** are Portrait Slides and Prints and Alteration of Reality Digitally Projected Images. You can submit 4 images in each category. Please turn your entries in to me before the January 8<sup>th</sup> CACCA meeting. Alteration of Reality Images should be emailed to [cacca.aris@gmail.com](mailto:cacca.aris@gmail.com) by January 1st. If you have any questions on how to title your jpg files, just let me know.

The **Special Category Slides** for January is “The Color White.” You can submit 4 slides for this competition for award or honorable mention ribbons. **Special Category DPI** competition for January is “Eyes.” These images are to be emailed to Jerry Hug ([jerryhug@comcast.net](mailto:jerryhug@comcast.net)) by January 1st. You can enter up to 4 images in this competition. The size for DPI images are the same as for our club.

**CACCA Spring Salon Competition** will be March 19<sup>th</sup>. Start thinking about entries now. I should have entry forms for prints and slides and envelopes for DPI entries at the January meeting. Cost per category is \$3.



“The camera is an instrument that teaches people how to see without a camera”  
Dorothea Lange

“Dad, do you know what Mom said about you?”

“Ummm, that she loves me?”

“No, duhhh!”

“that she STILL loves me?”

“No!”

“OK, what?”

“That you make everything more complicated than it is!”

“Me? My middle name is Simpleton. Don’t you know that ‘complicated’ is too complicated for my simple mind?”

“Don’t pretend to be innocent. I agree with Mom.”

“OK, so what did I make so complicated?”

“Every civilized human on the planet is taking normal JPG pictures, but that’s too simple for you. You have to make it complicated with your strange type of pictures.”

“My strange of pictures are not strange at all. They are pure and simple pictures, before they are spoiled and made complicated by the camera. They are the raw pictures.”

“What does ‘raw’ mean?”

“It means that they are exactly the information generated by the camera sensor. They were not converted, corrected, or spoiled.

“Sorry, but what are you talking about? Mom’s JPG is also what the camera saw.”

“No, it’s not. When you take a JPG, the sensor first generates a raw picture, but it is immediately converted into a JPG.”

“Fine, so what’s wrong with that?”

“When the camera converts the raw data into JPG it compresses the data about 4 fold. In the process, a lot of data is lost. Once the data is converted, the original is lost forever. There is no way to recreate the lost data.”

“OK, but the pictures are still good after you change them so who cares?”

“I do.”

“Why?”

“Because I am Simpleton. The raw pictures are very simple to edit and fix. Besides, depending on the picture, a JPG may limit your ability to blow up the picture.

“But I never blow up the pictures”

“Oh yes you do. Every time you crop a picture you blow it up. And sometimes you blow it up a great deal. For example, if you want to blow up an area of 1x1.5 inches from a 4x6 picture, that’s 16 fold. If you do it from a JPG, you may get noticeably poorer quality than if you blow it up from a raw picture.

“OK, and what’s so good about editing?”

“You can open your raw picture with various programs, but I am familiar only with Photoshop’s Camera Raw (which is almost similar to Photoshop Elements Camera Raw). First of all, the math of this software is the same as the camera. Do you remember that one f-stop doubles the amount of light that goes through? This software calculates the same way. So if your picture was 1 or 2 f-stops off, you can fix it and most likely, no one will ever know.”

“Cool, but it’s all so complicated”

“Not at all. Just look at the program. It offers you a series of slides that let you change most of the important aspect of the picture very easily. At the top you can choose the white balance, either with a slide of continuous temperatures, or by the light conditions when you took the picture. Setting the white balance here is exactly the same as setting it in the camera. If you converted the picture to JPG, it is no longer so simple. Actually it’s quite a pain.”

“Wait, wait, with what do you set the white balance? Did you say ‘temperature? As in degrees Fahrenheit?”

“Yes, I said temperature, but degrees Kelvin. How about we talk about it some other time and continue with the raw file now?”

“Cool. Sorry.”

“That’s OK. The next slide lets you change the ‘tint’. It can be useful if you want to do something artsy, but I never use it.”

“Wait, what do you mean by tint, do you mean color?”

“Yes, slide it left and your pictures becomes more and more greenish, slide it right and it gets more magenta. Next is the all important ‘Exposure’ slide. Move it right and everything gets brighter, left and everything will be darker. But you have to be care...”

“Dad, my ADD is about to kick in!”

“Your what?”

“My ADD, attention deficit syndrome is about to kick in”

“I know what ADD is, but you suddenly have ADD out of the blue? ADD has to be diagnosed.”

“Dad, I diagnose myself with ADD every time I have to listen to something so boring.”

“OK, fine, don’t learn something new. Stay ignorant, but just in case to decide to diagnose with ‘being adult’ you can read about Camera Raw on your own”.

#### Sliders of Camera Raw

- Temperature – Adjust white balance. Move it right for yellowish high temperature, left for bluish cold temperature.
- Tint – adjust color between green (left) and magenta (right)

- Exposure – Adjusts exposure of all tones equally. Move it right to brighten, left to darken. Since all tones are adjusted equally, the relationships between darks and brights are unaffected, but it may cause clipping.
- Recovery – Recovers details from the highlights. Move the slider to the right to darken only the highs.
- Fill Light – Recovers details from the shadows. Move the slider to the right to brighten only the shadows.
- Blacks – Make the shadows even darker. Often looks like increasing contrast, but does not affect the highs.
- Brightness – Adjust brightness of the midtones. Move right to increase brightness and compress the highlights, while stretching the shadows. Move left to darken, midtones, compress the shadows, and stretch the highlights.
- Contrast – Increases or decreases contrast, mainly affecting midtones; midtones to bright become brighter, midtones to black become darker.
- Clarity – Increases local contrast only in the midtones. Use with high magnification to see the effect.
- Vibrance – Adjusts color saturation without causing clipping when colors become fully saturated. Adjusts primarily the lower saturated colors and less the more saturated.
- Saturation – Adjust color saturation of all colors equally.

