



Newsletter, July 12, 2017

Note to Readers:

The Newsletter will be posted in a modified form for the remainder of the 2017 summer. I'll be posting a Photo of the Week along with a Book of the Week and a Tech Corner if something of great import occurs. Come September, I'll get back in full swing.

Photo of the Week: Boy in the Rough



Boy in the Rough, Northern Ireland

I took this photo many moons ago walking along with friends while they played a round at Royal County Down in Northern Ireland. This young boy was off on a high dune full of heather and I just managed one exposure before he scampered back down to the fairway.

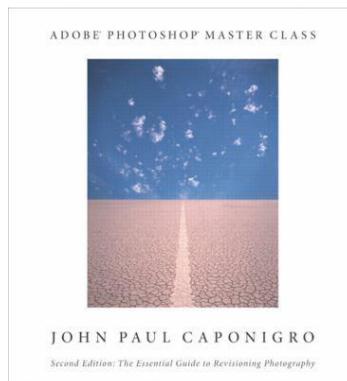
My immediate impression, as I recall, was the brilliant mix of colors of his ginger hair, the foreground rough and the patches of heather blooming on the famous mountains of Mourne in the distance.

The strong diagonal of the ridgeline and the ambling posture of the boy are nicely offset by the rivulets coursing down the mountainside and by the aura of light shining celestially from above.

Technically, this image was made on film, Fuji Velvia, which is a highly saturated emulsion and a stinker to digitize. I had drum scans made over the years and none of them got it right. One day, I was experimenting with an oil-bath scan on my Epson 4990 scanner and purely by accident, I got just the right scan with a full dynamic range of values and close-to-the-original color values. While time-consuming, it's the only method I now use for important scans.

The Boy in the Rough remains one of my favorite images. It continues to evoke feelings of how we all find our way in the world. The expansiveness of the setting and the boy's devil-may-care attitude perfectly symbolizes my own sentiments about life. I know, TMI; but the power of an image often derives from an emotional response and this one does it for me.

Book of the Week: [Adobe Photoshop Master Class](#)
by John-Paul Caponigro



I recommend this book with some reservations. It is solely for intermediate and advanced users of Photoshop and requires a thorough knowledge of all of the program's tools. Many of you only need the very basic tools of editing software which is why I recommend Lightroom, Photoshop's younger brother.

But, if you're willing to explore the full range of possibilities in digital imaging, you cannot do better than to dive into this book. Be forewarned, though, working through this book is a bit like being shown how the power grid works when all you wanted to do was to turn on the lights.

John-Paul starts off by talking about his background. His father is [Paul Caponigro](#) and his mother worked with [Elliot Porter](#) scanning 8x10 camera originals. Watching her in the lab creating scans inspired him to take up digital imaging in its very early days. Although, we have always had composite imaging in photography, witness [Man Ray](#) and [Jerry Uelsmann](#) to name just two, it remains that experts like John-Paul have taken it to a very high level.

It's not too hard to learn how to overlay one image on another or substitute one sky for another and John-Paul walks you through all these techniques and much more. His chapter on sharpening is probably the most valuable in the book; he presents variations on how to sharpen that are not widely known. Additionally, his chapter called Directing Attention shows how the viewer's eye can be taken on a trip through an image by using techniques such as blurring backgrounds or emphasizing colors.

I do like this book because I like books about how things work. You will learn a great deal from John-Paul about the potential of Photoshop as a creative tool rather than the cartoonish mashups that foster its inaccurate and undeserved reputation. Recommended and available on [Amazon](#).