



URBAN ECOLOGY CENTER PHOTO CLUB



September "Framing" Photo Challenge winner was Ted Tousman's Portuguese Tower

Join Us

We meet the first Thursday
of the month in the
Community Room of the
Urban Ecology Center
6:30 PM - 9:00 PM
1500 E. Park Place
Milwaukee, WI 53211
www.uecpc.org

Officers

Mary Dumont, President
Priscilla Farrell, Vice President
Tierra DiCarlo, Program
Sara Lasek, Treasurer
Audrey Waitkus, Secretary
Dan Ford, Exhibitions Chair
Dan Pugliese, Technical Chair
Steve Jarvis, Night Riders Chair
Phyllis Bankier, Website
Phil Waitkus, Newsletter



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DATES TO REMEMBER

- Sept. 23, The Club’s Night Riders** meet at Cafe Hollander 6:00 PM for a night shoot.
- October 7, Club Meeting night, 6:30 PM**
- October 3-9, PSA Conference** in Charleston, SC. See PSA web site for details
- October 16, WACCO** presents a **Birds of Prey Workshop**. See URLs of interest.
- Nov 4th, Club meeting**, formal judging of our prints by an outside judge.
- Nov 7th, Exhibition set-up** at The Village at Manor Park, get your prints ready.
- Nov. 11th, Opening Exhibition reception** at The Village at Manor Park.

URBAN ECOLOGY PHOTO CLUB AFFILIATIONS



UECPC SEPTEMBER CHALLENGE - "FRAMING"



Second Place
Audrey Waitkus
"Chicago Framed"

Third Place
Ryan Kane
"Ava at the
Playground"



UECPC SEPTEMBER CHALLENGE - "FRAMING" CONTINUED



Carol Caldwell
"Jacque's Flower Pot"



Steve Jarvis
"Eyes been Framed"

Dave Woodward
Sunset



UECPC SEPTEMBER CHALLENGE - "FRAMING" CONTINUED



David Karkoski
"Telegraph Hill"



Priscilla Farrell
"Birds Eye View"



Betsy Bie
"Gauger 8"

UEPC SEPTEMBER CHALLENGE - "FRAMING" CONTINUED



Phil Waitkus
Perissa Church Gate



Carole Kincaid
"Tete-a-tete"



Dan Ford
"Grant Park"

Another Photographer participating in the "Framing" challenge with a fine image, but which was unavailable for publication was

Bob McGill

MEMBER EXHIBITS

All,
I spoke with the Activities Director, Ms. Jan Blackburn, at the Village at Manor Park, today, regarding the exhibit we are invited to display. The dates will be 11/07/10 thru 12/17/10. There will be an Opening Reception, classy I might add, on Wednesday, 11/10/10, 3:00p to 6:00p. There will be a closing reception on 12/17/10, 3:00p to 6:00p.

I will need volunteers to assist in hanging on Sunday, 11/07/10, 3 to 4 people, and again on Friday, 12/17/10. Details to be announced later.

There will NOT be a co-operative meeting of the UECPC and the VMP Shutterbugs. Instead, the VMP Shutterbugs will be our 'Special Guests' at the Opening Reception.

Any discussion? Major details will NOT be changed as VMP the Newsletter for the 4th Quarter is about to be published.

Dan Ford
Exhibit Chairperson

Sara Lasek and Priscilla Farrell are collaborating on the UECPC exhibition for the months of September and October. Be sure to stop at the exhibit wall and have a look. The UEC has some requirements for exhibiting there, and these photographs demonstrate the requirements that the image have a nature topic or are aligned with the objectives of the Urban Ecology Center.

If anyone is showing work locally, nationally or internationally please let me know and I can put it in the newsletter so others won't miss it. PW

FEATURED PHOTOGRAPHERS

October's Featured Photographers

**Carol Caldwell, Ritesh Keskar, Steve Morse,
Raven Hamilton**

OCTOBER FOOD AND BEVERAGE RESPONSIBILITIES

FOOD

**Lin Kanitz
Ron Quimby**

BEVERAGES

**Carol Caldwell
Rich Kanitz**

THE THREE MINUTE PROFESSOR

This year the Three Minute Professor will be replaced by a series of lectures by our own Dan Pugliese.

PHOTO CHALLENGE

October's Photo Challenge is "Repetition."

Repetition refers to the practice of repeating an element.

The elements are:

- Line
- Shape
- Direction
- Size
- Texture
- Color
- Value (lighter or darker toned)

Create a photograph of repetition with lines, repetition with textures, repetition with colors, etc. Create a unique and interesting photograph!

When composing your photograph, remember the criteria for the photo challenge:

- Is it composed well?
- Does it meet the theme?
- Is it technically sound (in focus, etc)?

Have fun with it!

URLs OF INTEREST

Photomatix link

<http://www.hdrsoft.com/download.html>

Photomatix tutorial

http://www.hdrsoft.com/resources/tutorial_basic/index.html

Birds of Prey Workshop at Jeff Klug's World

Email Mary Dumont for brochure if you've tossed the one she sent earlier to everyone.

Mark S. Johnson Photography - MANY excellent tutorials including one on manual HDR

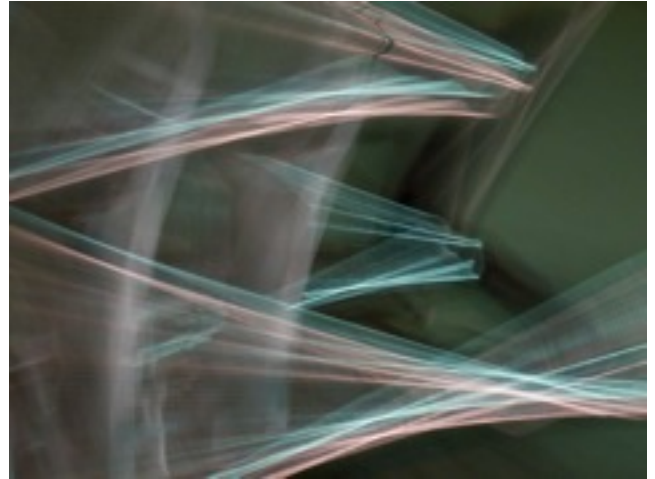
<http://www.msjphotography.com/>

THE NIGHT RIDERS SHOTS FROM THE AUGUST OUTING

Come Join us at the Cafe Hollander on the 4th Thursday of each month, 6:00 PM for a snack/supper or just a beer. It'll be an interesting evening of dusk or night shooting opportunities in Milwaukee. I'll try to put two-three of your images in the newsletter if you send them to me afterwards.



Audrey Waitkus
"Flying Saucer"



Audrey Waitkus
"Moving Handrail"



Priscilla Farrell
Discovery World



Priscilla Farrell
No title

THE NIGHT RIDERS SHOTS FROM THE AUGUST OUTING-CONT'D



Ryan Kane
No title



Ryan Kane
No title



Above and to the left
Steve Jarvis
No title

THE NIGHT RIDERS SHOTS FROM THE AUGUST OUTING-CONT'D



Susan Allen
No Title



Phil Waitkus
Between the uprights

THE UECPC DIGITAL DIALOG

For the last two months we have been covering the High Dynamic Range technique, what it can do for you and what it probably shouldn't do for, or to you. All of the discussion has been based upon doing the HDR tone mapping in a program such as Photomatix. This technique is far older than the computer and for that matter the digital age. While I'm not sure, I really expect the technique was born in the dark room as a form of dodging, burning and masking. Because of this it's probably not too surprising that you can get quite marvelous results without a specialized program. Because this is the digital age some form of digital pixel handling or manipulation program such as Photoshop Elements or CS4 or 5 is necessary, however. This episode will show you how to get wonderful results without resorting to fully automatic programs or subroutines. These methods can actually surpass the results of automatic programs in their realism and overall quality. The basic ideas and concepts in this tutorial came from a video tutorial by Mark S. Johnson. I recommend you see his other offerings at his web site shown in the URLs of interest column. He's a real Photoshop Guru. PAW

Manual High Dynamic Range Photos using CS4

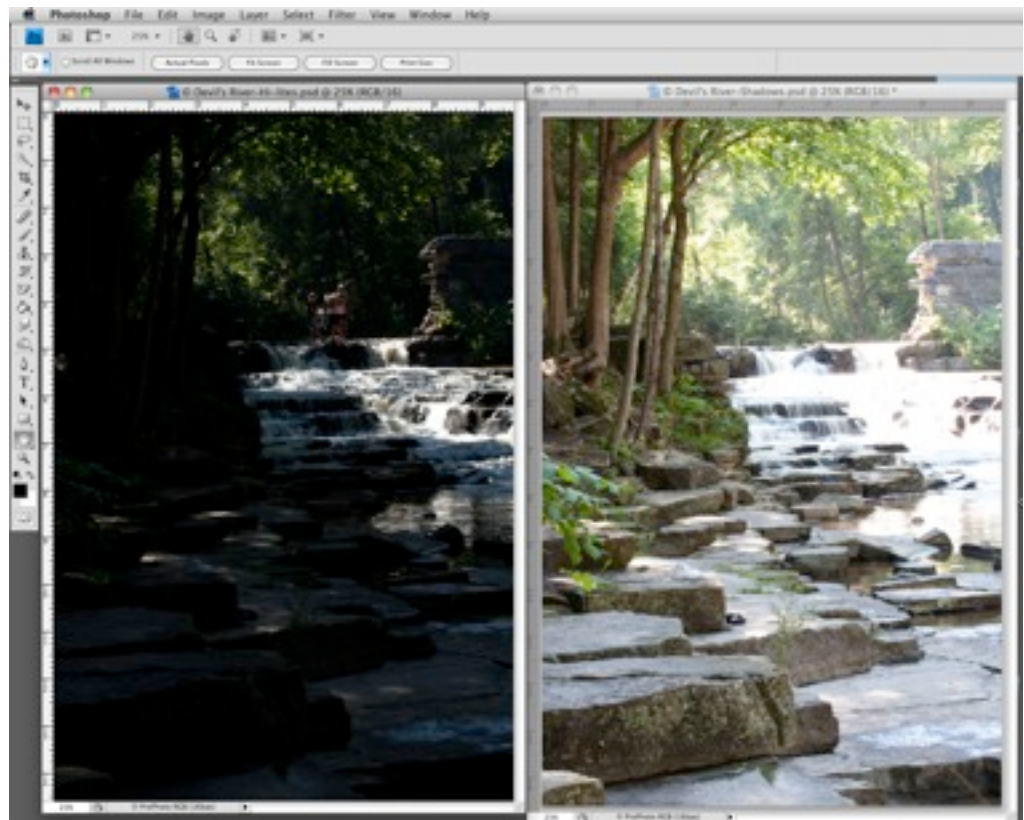
First of all you will need only two photos for this exploration, one will be exposed to capture the highlights without burning out and the other for the shadows. A nearly properly exposed image is unnecessary.

A few weeks ago Audrey and I were trying to find a photogenic river segment somewhere in Manitowoc County. After poking into a couple of county parks, we found the private Devil's River camp ground. This might have been the place we were looking for. At any rate we both took a series of shots on the river. The two below were sort of typical. Note that one is pretty OK for the high-lights while the other is OK for the shadows.

Step 1. Let's call the dark one "Devil's River Highlights" and the light one "Devil's River Shadows" because the dark one has good high-lights while the other has good shadows.

Step 2. Clone out any thing not wanted in the light one, or both for that matter.

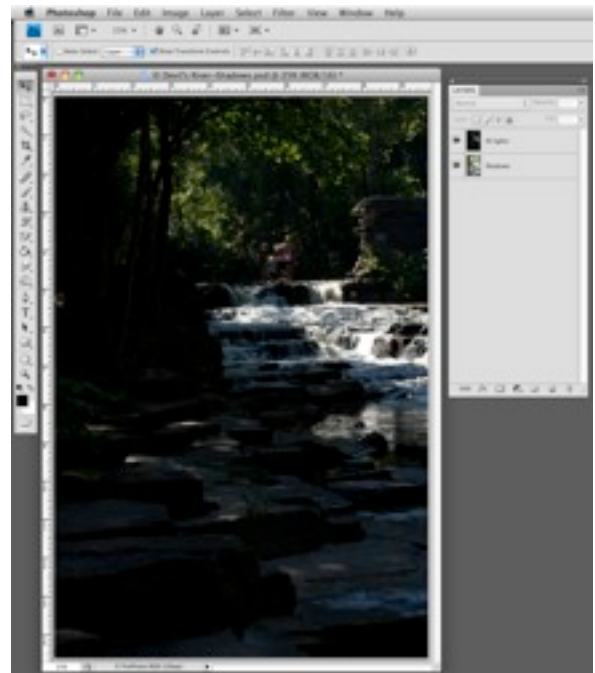
Step 3. Open both images in CS3, 4 or 5 if you have it. Then go to



THE UECPC DIGITAL DIALOG CONTINUED

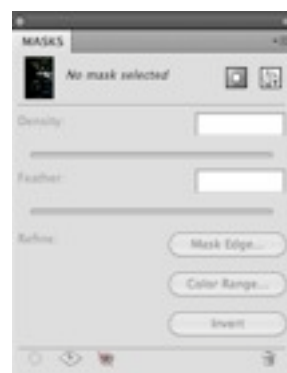
Window>Arrange>Float All in Window. Both images will now be shown as separate images. Set the size of each to about 25% (type this into the little window at the bottom left side of the image). Arrange them side by side on your screen.

Step 4. Click on the “Highlights” image and then select the Move Tool. Then while holding the shift key down drag “Highlights” image on top of the “Shadows” Image. This automatically aligns both images precisely. The screen should now look pretty much like this. Note that both images can be seen in the layers pallet shown to the right of the image. I re-named the two layers Highlights (darker image) and Shadows (brighter image) so I could keep them straight. To do this just double click on the layer name and when it is highlighted type the new name in.



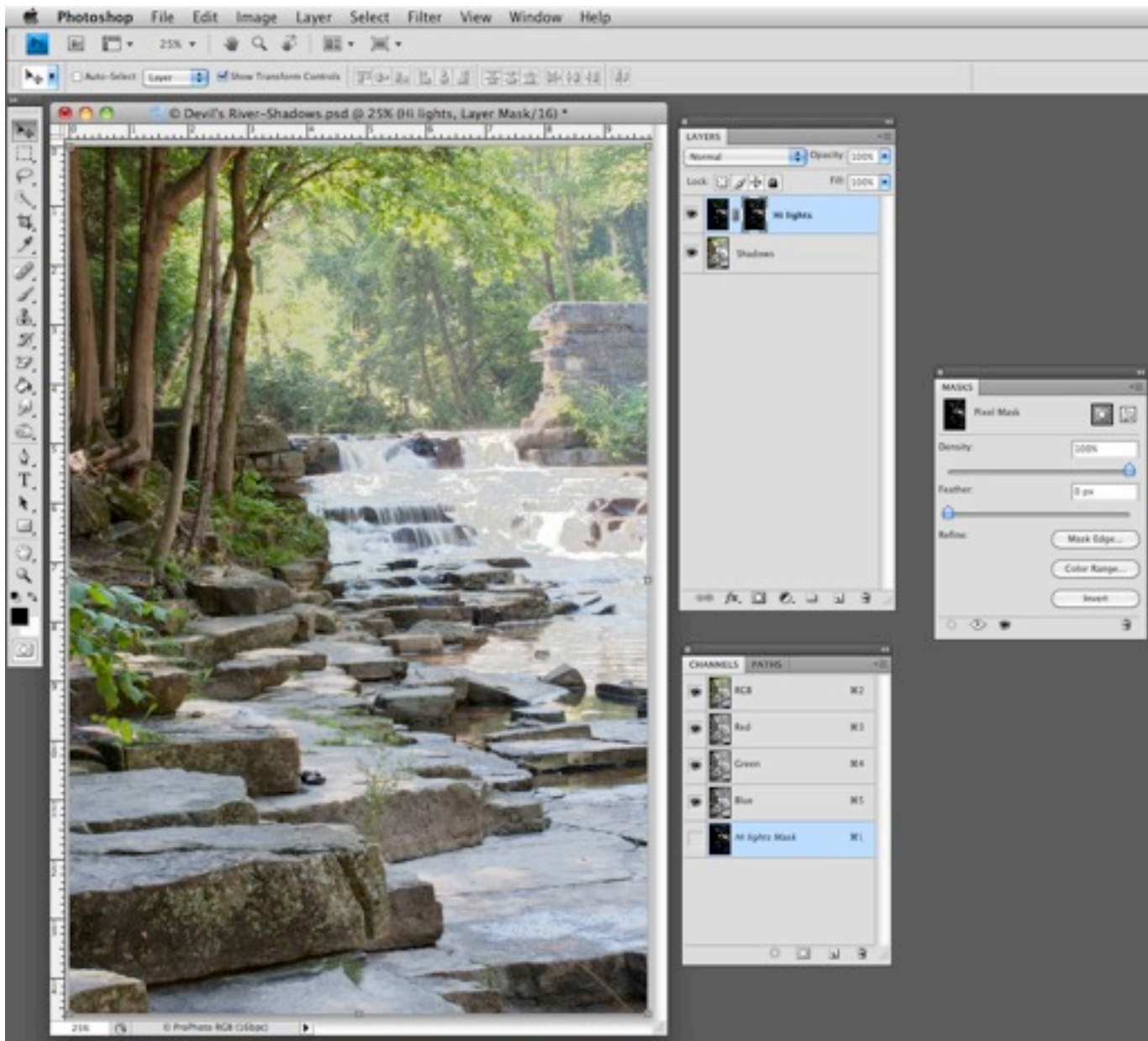
Step 5. Now go to the “Windows” menu and move down to Channels and select it. When this is done the Channels window should appear. In most cases the RGB Channel will work just fine, but we are actually looking for that channel which shows the most contrast between the highlights and the rest of the image. I chose the RGB channel. When satisfied that you have the right channel, Command Click (PC:Cntrl Click) on that channel and a remarkable thing will happen. All the highlights in the dark image will be selected at once. You will see the “Marching Ants” all over the place. This indicates a successful selection.

Step 6. This is just a selection at this point, now we have to apply it to something. That something is our friend the layer mask, which will allow the good highlight areas through to cover up the blown out highlights in the image below. BUT BEFORE you do anything else, be sure the top layer in the layer pallet, the “Highlights” layer is active. It should have turned blue, if not go to the layers pallet and click on it to be sure it is active. Now go to Window>Masks and the following “Masks Panel” will open. You will note that most of it is greyed out and it says no mask has been selected. You have two choices as shown by the two buttons on the top right right of the Mask dialog box. You want the one for “Pixel Mask”, the one immediately to the right of the words “No mask selected.” This one.



THE UECPC DIGITAL DIALOG CONTINUED

The image at this point should look something like this. What is needed is to control the edges of the mask. Lack of control here is responsible for softer edges and a strange brightness. This is done through the “Refine Mask” dialog. **To get there first double click on the mask icon now adjacent to the highlight thumbnail on the layers pallet. It should have a double line frame around it, if not click on it until it does. The mask not the layer MUST be selected.**



Step 7. Now in the masks panel, just opened, click the “Mask Edge” button. In the refine Mask dialog, which now pops up, change three settings before you do anything else;

1. Hit the default button. Don't worry about the resulting appearance.
2. Click on the Blue and black Standard View button shown here.



3. Go to the “View” menu and uncheck “Extras” -- this will disable the marching ants allowing a clear view of the picture without those things scurrying around.

THE UECPC DIGITAL DIALOG CONTINUED

Now slide the “Feather” slider all the way to the right to see what happens, and similarly the others to get a feel for what they are doing to the image. Use the “Preview” button to see how you’ve changed the image. Mark Johnson says not to bother with the Smooth, Radius and Contrast slider. The effect of the first two can be quite small but Contrast is very dramatic and may be undesirable in some cases. You’re welcome to experiment. After all this is what this is all about.

Step 8. The last step is to apply “Levels” directly to the mask. This is a bit counterintuitive, so turn off the “Eyeball “ on the lower layer (the “Shadows” layer). Note how a lot of the Highlight layer is partially transparent. What the controls in Levels do is to make these semi-transparent areas less transparent thereby increasing contrast and creating a cleaner but controlled separation between the parts of the upper layer you want to come through and those you want to block. This aids realism considerably.

To do this turn the lower “Eyeball” back on, Be sure the upper (highlight) layer mask has a double lined frame, then go to Image>Adjustment>Levels. Now move the right input (highlight) slider to the left. This makes those transparent pixels more opaque. Then move the left input (black) slider to the right. Fiddle with these until satisfied with the resulting image. When done press OK.

From a mathematical perspective we have just precisely “Mapped” the photo tones from Highlight’s bright areas onto the corresponding parts of Shadow’s image, hence the term, “Tone Mapping.”

You’re all done. You might want to turn the eyeballs on and off to see how you have affected the image. I think you will see a tremendous difference-- all without having to plunk down \$100 or so for Photomatix. My resulting image is to the right.

Phil

(I haven’t tried to do this in Photoshop Elements, but I believe all the pieces discussed above are there, It might actually work quite well in PSE’s 8-bit native mode. This isn’t the case with the automatic type programs, which love, if not need, to run at much higher bit depths.)

This ends our formal discussion of HDR. I hope everyone found it interesting and fun. Next month we’ll return to my favorite topic. “Infinite Depth of Field” -- unless I have another request. PAW

