

# Multiple Exposures

Official of  Publication  
of the

**URBAN ECOLOGY CENTER**  
**PHOTO CLUB**

Volume 7 - Number 1  
January 2012



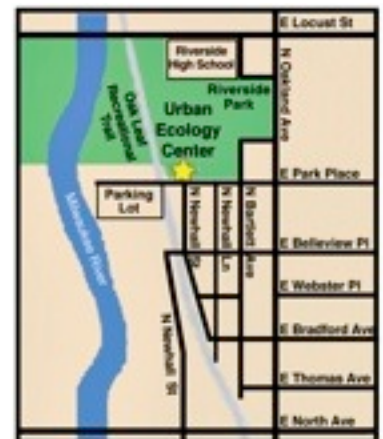
## Join Us

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

## January Photo Challenge Bokeh

First Place - Dragonfly  
Dave Woodard

Results continued on Page 3



## INSIDE THIS ISSUE

January Photo Challenge Photos .....	1
Dates to Remember .....	2
February Meeting Program .....	7
February Photographers of the Month .....	7
February Food and Beverage Responsibilities .....	7
February Photo Challenge .....	7
Vanishing Point Challenge Information .....	8
December Night Riders Photos .....	10
January Outing Report and Photos .....	13
Member and Club Exhibits .....	16
News You Can Use .....	16
From The Heart, Through the Lens .....	17
Digital Dialog .....	18
URLs of Interest .....	22
PSA International Conference .....	22

## DATES TO REMEMBER

**Jan 25-Feb 25**, Alverno Exhibit. See page 16.

**Jan 26, 6:00 PM**, Night Riders meet at VIA Downer for supper, followed by photographing architecture.

**Feb 2, 6:30 PM**, Meeting Night. Photographers of the Month, Color Management by Phil, Vanishing Points Challenge. See page 7.

**Feb 3, 4:30-8:00 PM**, Alverno exhibit reception. See page 16.

**March 10**, Moose Peterson seminar, sponsored by WACCO. See page 16 and URLs of Interest.

**Thru March 30**, One World One People, an exhibit of the works of renowned photographer Arnold Newman, Jewish Museum Milwaukee. See URLs of Interest.

### Board of Directors

#### Urban Ecology Center Photo Club

#### Officers

**Phil Waitkus**, President

**Dan Ford**, Vice-President

**Ted Tousman**, Secretary

**Sara Lasek**, Treasurer

**Phyllis Bankier**, Website Administrator  
<http://www.uecpc.org/>

**Audrey Waitkus**, Editor  
*Multiple Exposures* Newsletter  
[awaitkus@yahoo.com](mailto:awaitkus@yahoo.com)

#### Committees

**Program**, Mary Dumont

**Exhibitions**, Dan Ford

**Technical**, Dan (Pugs) Pugliese

**Night Riders**, Steve Jarvis

*Multiple Exposures*, official newsletter of the Urban Ecology Center Photo Club, is published twelve times a year, and is included in the club membership dues.

The Urban Ecology Center Photo Club is a member club of the Photographic Society of America (PSA) and of the Wisconsin Association of Camera Clubs (WACCO).



Member Club



Member Club

#### UECPC Marketing and Use Policy

**For marketing and advertising** (exhibit brochures, media copy, etc.), the UECPC Board of Directors has agreed that the Club Policy will be that permission must be obtained from the photographer and credit given to the photographer prior to use of image(s). In addition, taking images from the website without the photographer's permission will not be allowed. All images are copyright protected.

**To Members:** In order to facilitate meeting deadlines for marketing efforts, it is important that when you are asked to submit images they be submitted in a timely manner.

**To Marketing/Advertising Persons:** Please make sure you have written permission to use any and all images. Photographer credit will be required for all images.

**JANUARY PHOTO CHALLENGE - BOKEH - cont'd from page 1**



Second Place - Bokeh Jewel  
Ted Tousman

Third Place - Spider  
Sylvania UP  
Diane Graham-Pagenkop



**JANUARY PHOTO CHALLENGE - BOKEH - cont'd from page 3**



Naturally Green  
Carol Caldwell



Iris - Chicago Botanical Gardens  
Alan Friedman



Round  
Dan Ford



"Blue Star"  
Ryan Kane

**JANUARY PHOTO CHALLENGE - BOKEH - cont'd from page 4**



Backlit Blossom  
Priscilla Farrell



April Flower  
Phil Waitkus



Baby Hummingbird  
Carole Kincaid



Asa Wright T & T  
Steve Morse

**JANUARY PHOTO CHALLENGE - BOKEH - cont'd from page 5**



Rescued Eagle  
Audrey Waitkus



Wine Bouquet  
Steve Jarvis



Milkweed  
Phyllis Bankier

Another fine image  
submitted by

JoAnn Bachar

was not available  
at time of publication

**FEBRUARY MEETING PROGRAM**

**Color Management**

Why doesn't my print look like my monitor?

**Phil Waitkus**

**FEBRUARY PHOTOGRAPHERS OF THE MONTH**

**Charlie Trimberger**

**Carole Kincaid**

**Dan Ford**

**Brian Cumming**

**FEBRUARY FOOD & BEVERAGE RESPONSIBILITIES**

**FOOD**

**Charlie Trimberger**

**Carole Kincaid**

**BEVERAGES**

**Rich Kanitz**

**Alex Frederick**

**FEBRUARY PHOTO CHALLENGE**

**Vanishing Points**

Bring the viewer into and through your image through the use of vanishing points.

See the article below (Page 8) for further information.

## FEBRUARY PHOTO CHALLENGE

### Vanishing Points

By Pugs (Daniel Seung Pugliese)

The world that we live in is three-dimensional. We are used to seeing and relating to our world in terms of height, width, and depth/length. An important aesthetic aspect of art, especially non-abstract visual arts, is how we represent our three-dimensional world in a two-dimensional media like drawing, painting, and photography. Basically what we are saying is that a piece of paper, a canvas, a wall, a computer monitor, are all flat, but the images that might be shown on those surfaces, are not. So how do we give our viewer that sense of depth and three-dimensionality?

There are many visual cues that we use to help us perceive relative distances. If there are two things that we know are the same size but one appears to be smaller, we perceive that it is further away. We perceive lines or shapes that overlap another line or shape as being closer. Another powerful visual cue that we can use to control a viewer's perception of depth in an image is the "vanishing point".

Simply put a "vanishing point" is a shape, line, or lines that appear to taper to a point and apparently "vanish". This is especially true with lines that we know or assume are parallel, like the edges of a road or railroad tracks. If we stand in the center of a long straight road or a long stretch of railroad tracks, the lines of the tracks or the outside edges of the road appear to get closer and closer together in the distance until they eventually "vanish" on the horizon or in the distance.



Example of parallel lines converging and "vanishing" on the horizon.

(<http://www.flickr.com/photos/calamityjan2008/galleries/72157624676180008>)



Example of parallel lines converging in the distance to a "vanishing point"

(<http://abduzeedo.com/amazing-vanishing-point-photography>)

The reason why vanishing points are so powerful is that they drastically emphasize the feeling of depth in the image because our brains are trained that the horizon is a great distance away. Another reason for how effective vanishing points are aesthetically is that they involve the use of lines and the viewer's eye has a tendency to follow lines through an image.

The converging lines and/or shapes leading to a vanishing point can serve to pull the user's eye deeper into the photo and can be the primary subject of the photo in and of themselves. Those same converging lines and/or shapes can serve almost as an arrow to point at another element in the image as leading lines.



Example of a “vanishing point” pointing to another element in the image.

([http://i43.photobucket.com/albums/e364/ditzieg13/IMG\\_5527copy.jpg](http://i43.photobucket.com/albums/e364/ditzieg13/IMG_5527copy.jpg))



Another example of a “vanishing point” pointing at another element in the image  
(Copyright Daniel Seung “Pugs” Pugliese)

So, as you are composing your photograph, pay attention to how the vanishing point and the converging lines are controlling your eye and what they are leading your eye to. Find lines that lead somewhere like in the first example; or lines that are interesting in and of themselves like in the second example; or lines that draw attention to other elements like in the third and fourth examples.

## CLUB OUTINGS AND ACTIVITIES

### December Night Riders Outing & Photos

On December 22, the Night Riders group was out in full force, with ten members in attendance. After a fine meal at VIA Downer, we proceeded

to photograph Milwaukee's wonderful displays of Christmas lighting. Even without a snowy background, it was a beautiful opportunity.



Carol Caldwell



Carol Caldwell



Cathedral Square  
Priscilla Farrell



Ryan Kane



Miller Valley  
Priscilla Farrell



Bridge  
Carl Wagner



Ryan Kane



Cathedral Lights  
Carole Kincaid



Blue Christmas  
Carole Kincaid



Dixie Bell  
Carole Kincaid



Ryan Kane



Steve Jarvis



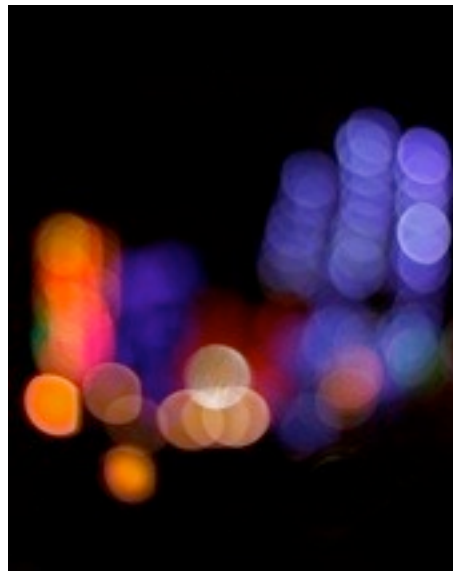
Diane Graham-Pagenkop



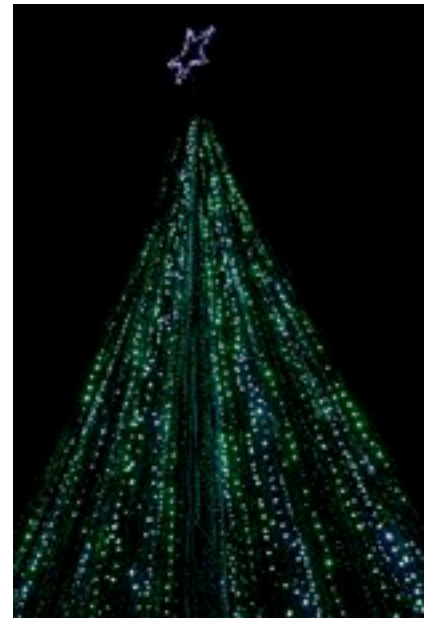
Diane Graham-Pagenkop



Holiday Trees  
Priscilla Farrell



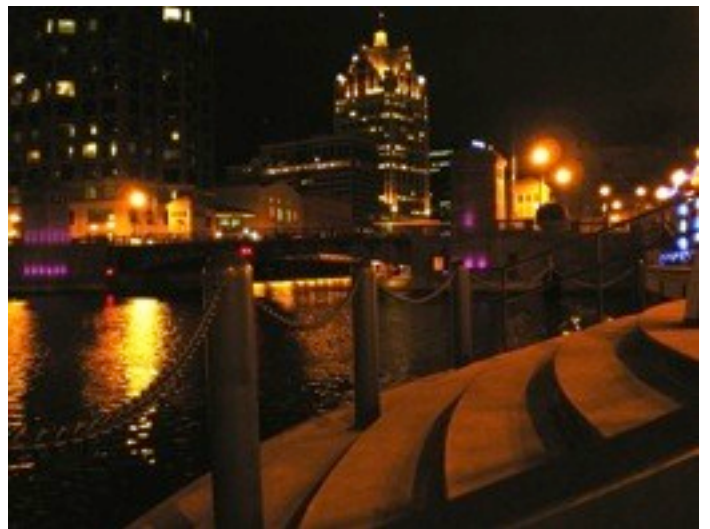
Steve Jarvis



Carol Caldwell



Diane Graham-Pagenkop



City Lights  
Carl Wagner

## CLUB OUTINGS AND ACTIVITIES

### Mitchell Park Domes Club Outing & Photos

The outing to the Domes really great. We had good attendance, Steve and Carole, Priscilla, JoAnn Bachar her friend Mary, our new visitor Susan Modder, and Phil and Audrey. There were lots of people there, but it wouldn't qualify as "crowded," and we had no problem setting up any shots we wanted. The food was excellent and reasonable from the Polish group, and their exhibits and activities were wonderful photo-ops.

The train exhibit was really neat, with a wooden-shoe train and Thomas the Tank Engine with his entire village. The landscaping for the train exhibit was quite unique, with rhododendrons grown and trimmed to look like spring flowering trees, and other plants on the scale of the trains. There was even a castle, a lake, and a dragon. And of course, the tropical and desert domes were as fine as always.



Headband Ribbons  
Steve Jarvis



Painted Glass  
Steve Jarvis



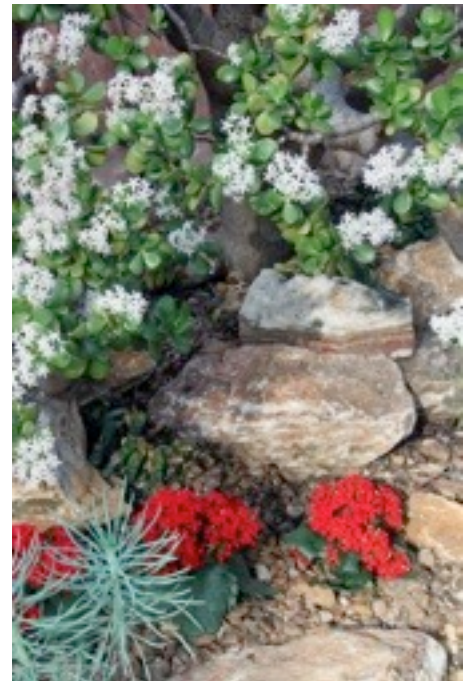
Perfect!  
Audrey Waitkus



Eggs  
Priscilla Farrell



Poland Under Glass  
Carole Kincaid



Red, White, and Jade  
Priscilla Farrell



Polish Girls' Choir  
Phil Waitkus



Orchids  
Steve Jarvis



Dinnerware  
Priscilla Farrell



Thomas the Tank Engine  
Audrey Waitkus



Wooden-Shoe Train  
Audrey Waitkus



Phil Waitkus



Phil Waitkus



Domes Train Show  
Carole Kincaid



The Domes  
Carole Kincaid

## MEMBER AND CLUB EXHIBITS

### UECPC Exhibit Wall

Carol Caldwell and Diane Pagenkop will be the featured exhibitors in the Urban Ecology Center's exhibit space for the months of January and February.

Sandy Lisowski and Betsy Bie will be the featured exhibitors for the months of March and April.

### Alverno Art and Cultures Gallery Exhibit

January 25 – February 25, 2012

Opening Reception, Friday, February 3, 2012, 4:30-8:00 PM, food and beverages will be served.

Be sure to come and support your fellow club members who are exhibiting their work.

Our exhibit will be available for viewing Wednesday – Friday. Weekends are only during

school schedule(s). Wednesday 12:00-5:00 PM, Thursday 12:00-7:00 PM, Friday, 12:00-5:00 PM, (Sat and Sun 12:00-5:00 PM, during School Schedule(s).)

Please feel free to contact Dan with any questions at [dan4501@sbcglobal.net](mailto:dan4501@sbcglobal.net), or by phone at 414 659-7005 (C).

## NEWS YOU CAN USE

### Lifetime Art Competition

Sponsored by the Helen Bader Foundation and the Interfaith Older Adults Program, this is a juried exhibition of works by visual artists age 50 and better, living in Milwaukee, Washington, Waukesha, Ozaukee, and Racine counties. Each artist may submit one piece, created after reaching age 50. Dates for submission are February 13 through March 2, 2012.

A gallery of past winners can be seen at the [Interfaith Older Adults Program](#) website, and the 2011 winners' exhibit can be viewed at the Waukesha Public Library every day through February 29, 2012.

See URLs of interest, or contact Dan Ford for more details at [dan4501@sbcglobal.net](mailto:dan4501@sbcglobal.net), or by phone at 414 659-7005 (C).

Wisconsin Area Camera Club Organization

Presents

### Moose Peterson

March 10, 2012 - Saturday - 9 AM to 4 PM

Midway Hotel Brookfield - Symposium Room 1005 S. Moorland Road, Brookfield

Moose Peterson has been honored as a Nikon "Legend Behind the Lens" for his dedication to photographing the life history of our endangered wildlife and wild places.

***"We're going to talk about wildlife photography .... Critters in all their forms and all their homes across North America make for great subjects and storytelling. We're going to travel to a few of our grand regions and look at landscape photography. Just how do you take a landscape photograph so it doesn't just say, "I was here" but rather, "You need to be here!" .... And being in the backyard of one of the greatest airshows on the planet and another one of my passions, might even slip in a little aviation photography."***

See URLs of Interest for a link to details, a brochure, and registration form. The day includes lunch.

**FROM THE HEART, THROUGH THE LENS -- INSPIRATION**

Superior Sunset  
Betsy Bie

Have you ever had a shot in the viewfinder that made you gasp, heart skip a beat, smile and possibly a tear in your eye afterwards? This is the shot that did that to me, BUT it didn't all occur right away.

My sister and bro-in-law have a shack in Ontanogan, Michigan, near Lake Superior. On this particular evening we headed to the lake to watch the sunset. I saw storm clouds and said "Eh, I don't think I need to bring my camera." My sister insisted that I bring it just in case.

Good thing she did that! When we got to the shore the storm clouds were lifting just a bit as the sun was setting. It was breathtaking. After taking over 100 shots we headed back to the shack and enjoyed a nice storm that night.

That photo op was the "gasp and heart skip a beat." When I got home and uploaded the photos

I pored through them 2-3 times and picked out a few of the best sunsets. At the time I was using Photoshop Elements and was new to photo editing. I liked the photo but thought that the waves looked a little muddy. I clicked on the white balance correction then picked a lighter wave and touched it with the cursor. That's when I got the tear in my eye. That one little "correction" brought the oranges out and made the photo pop for me.

My father had always been the one to look at my art work, photos, etc., and tell me how nice it was but then would tell me what I could have done to make it even better. When I showed him the completed photo, printed on metallic paper in poster size, all he could say was "Wow." That was my smile.

*Betsy Bie*

## THE UECPC DIGITAL DIALOG

*This month we will continue our discussion of difficult selections and extractions using Photoshop Elements 9, namely the extraction of part of a picture and placing the extracted part in another image. This has many, many uses especially when working with images of people, for example people with their eyes shut in one shot but open in another. The ultimate extraction can be used to place a person in an image in which he never was. This can be a very nice trick to complete a holiday shot where Uncle Joe was unable to attend. It might not be quite legal, but Uncle Joe really wanted to be in the picture, so now you can accommodate him.*

### Extracting parts of complex images using Photoshop Elements 9's Magic Extractor tool.

by Phil Waitkus

Last month's image involved the extraction of a tree with many branches and twigs against a clear blue sky. This month we'll use Photoshop Elements again to extract the image of a young girl, who has quite a bit of flowing hair, from one image and place her in another. Hair is generally difficult and can be handled similarly to the technique we used last month. However, there is a nifty, simple tool in Elements which makes the process MUCH easier. We could have used this last month but I wished to show another way to get around the fringe problem. The Magic Extractor tool doesn't exist in CS5 because CS5 users have a somewhat different tool set. So here's another case where Elements users sort of have one up on CS5 users.

#### Step one.

Load your image into Elements. When you do this, as usual, the Adobe Raw Converter will open. Here's what my shot of the girl looks like (Figure 1). There are a couple of things to note. First of all, check the Bit Depth circled in red at the bottom left of the image. It should read 8 bits. If not pull down the little arrow next to it and select 8 bits. This is required for Elements as we discussed last month. Make any changes you like to the sliders to get the look you like. Now

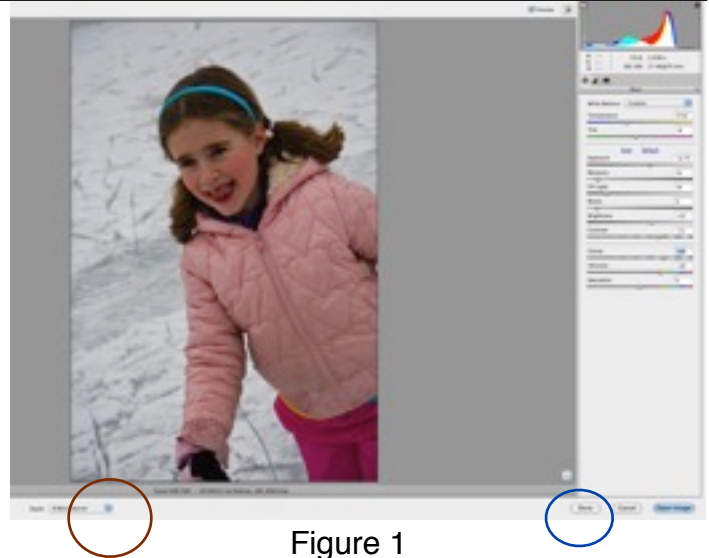


Figure 1

click the "Open" button circled in blue above. The image will open in Elements. Click on Edit/Full. The screen will look something like Figure 2.

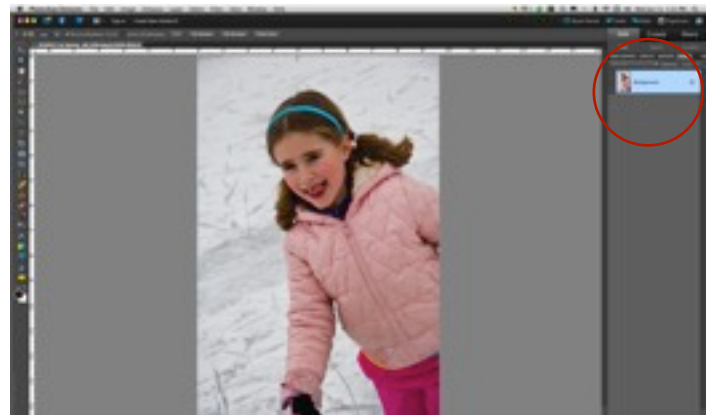


Figure 2

If the Layers pallet isn't at the far right top as circled in red in Figure 2, go to the menu bar at the top of the screen, pull down the Window menu, and check the items I have shown in Figure 3.

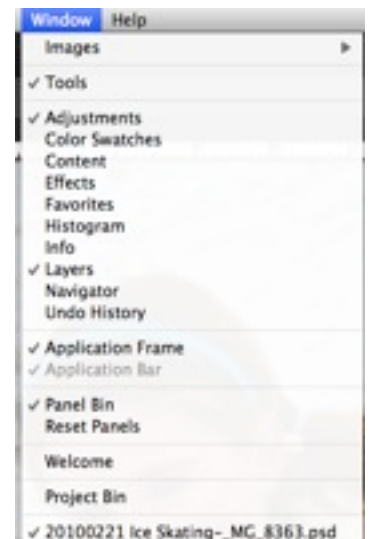


Figure 3

**Step two.**

Let's extract the girl from this image. To do this go to the Image menu at the top of the screen (shown in Figure 4) and click on the "Magic Extractor" tool circled in red.



Figure 4

When you do this the "Extractor" screen in Figure 5 will open.



Figure 5

At the top of the screen are three simple steps to follow. On the left are the tools (Figure 6) to be used to tell the program what's background and what's the subject to be extracted. The top tool is the tool used to show the program the subject to be extracted. It writes in red. The tool right below it is the subtraction tool to use to teach it what's background. It writes in blue. If you make a mistake you can erase some of your marks with

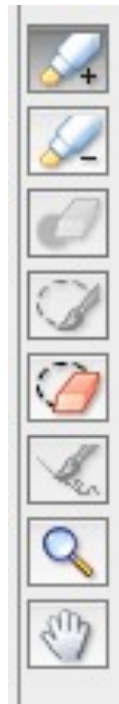


Figure 6

the eraser tool. Next down the tool bar is the smoothing tool which is used to smooth out the edges of some selections. The remaining tools are the Background eraser, the Zoom tool used to magnify the image for really critical and complex selections and the Hand tool to move around on a magnified image.

Just to be sure things go smoothly set your brush size as I have done on the control panel at the right of the extractor screen (Figure 7). My settings are shown at the right. When you open the Magic Extractor the selection tool is already selected. All you need to do is smear some dots, squiggles, or lines on the subject, being careful not to include background in the subject selection.

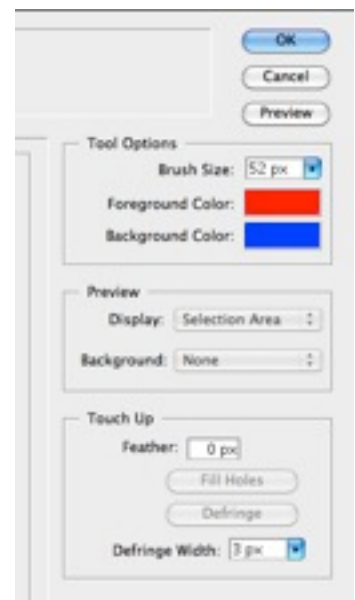


Figure 7

When you're done click on the background selector and repeat the process on the background.

Your work in the Extractor screen should look something like that in Figure 8 below. Actually I suspect the skater could have done a better job of drawing than this, but my lousy drawing shows that you don't have to be any more careful than this!



Figure 8

When you are satisfied hit OK and the extraction is made for you.

It is noteworthy to mention that you can check your extraction with the preview button and make any adjustments such as feathering or Defringe Width. After you click OK, your layers pallet should look like that in figure 9.

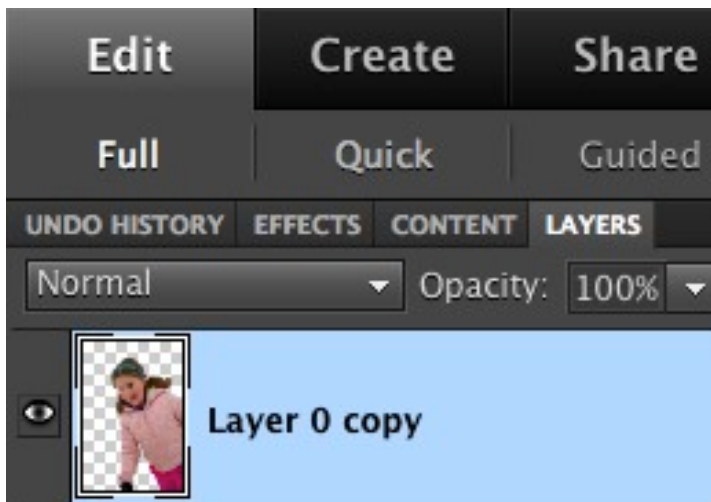


Figure 9

### Step 3.

We are now ready to load the new background image into which we will paste the skater. Go ahead and do this repeating step one with the new image. After both images have been loaded, go to Image>Size>Resize (Figure 10) in both images to be sure they are the same size and

resolution. If they are not, simply change the smaller of the two images to match the pixel sizes and resolution of the larger image.

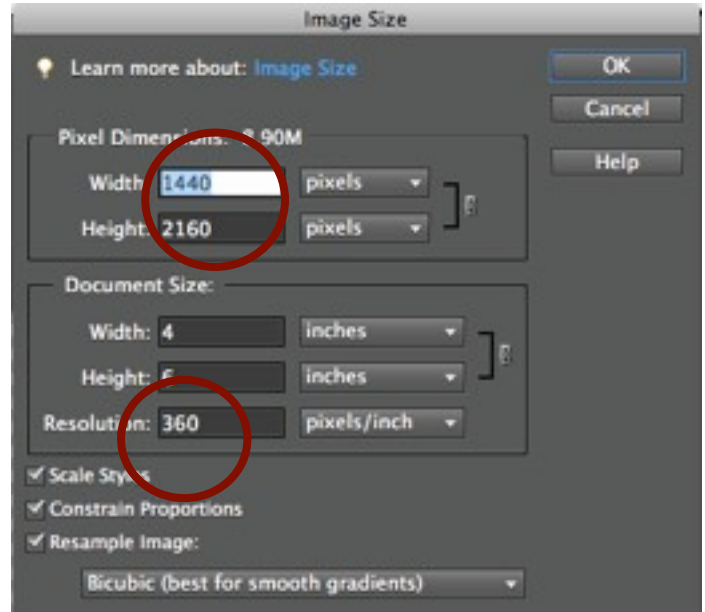


Figure 10

The image into which I will paste the skater is shown in Figure 11. Now go to the image you have extracted. Click on Layer 0 to make it active, then hit Command A, (Control A PC) followed by Command C (Control C PC).

This selects the entire extracted image of the subject and copies it to the clipboard. Now move to the top layer of the image into which the extraction will be placed and hit Command V, (Control V on PC). The transfer will now be complete on its own new layer. Most likely the positioning of the extraction layer over the new image won't be quite right so using the move tool move the extracted layer around to place it where you wish and your work is now complete.

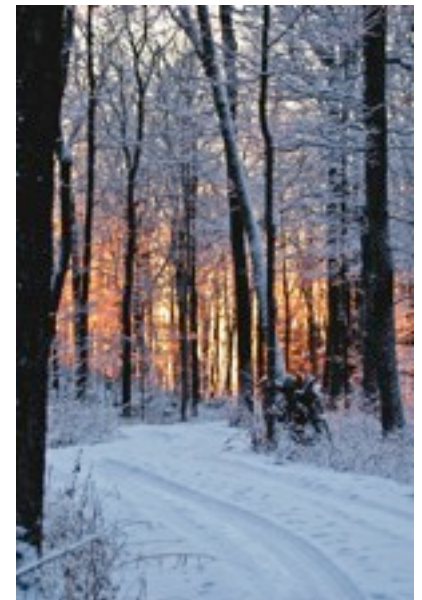


Figure 11

Figure 12 shows the completed image and its associated layer pallet.

In a nutshell, the Magic Extractor tool does a first-rate job of pulling a complex subject out of a background. The extracted image comes very

close to what you can do in CS5 using channels and masks. Elements does it very quickly and with little to no fringe. If there is a touch of fringe here and there, it can be easily touched up with the Clone tool to give completely natural looking results.

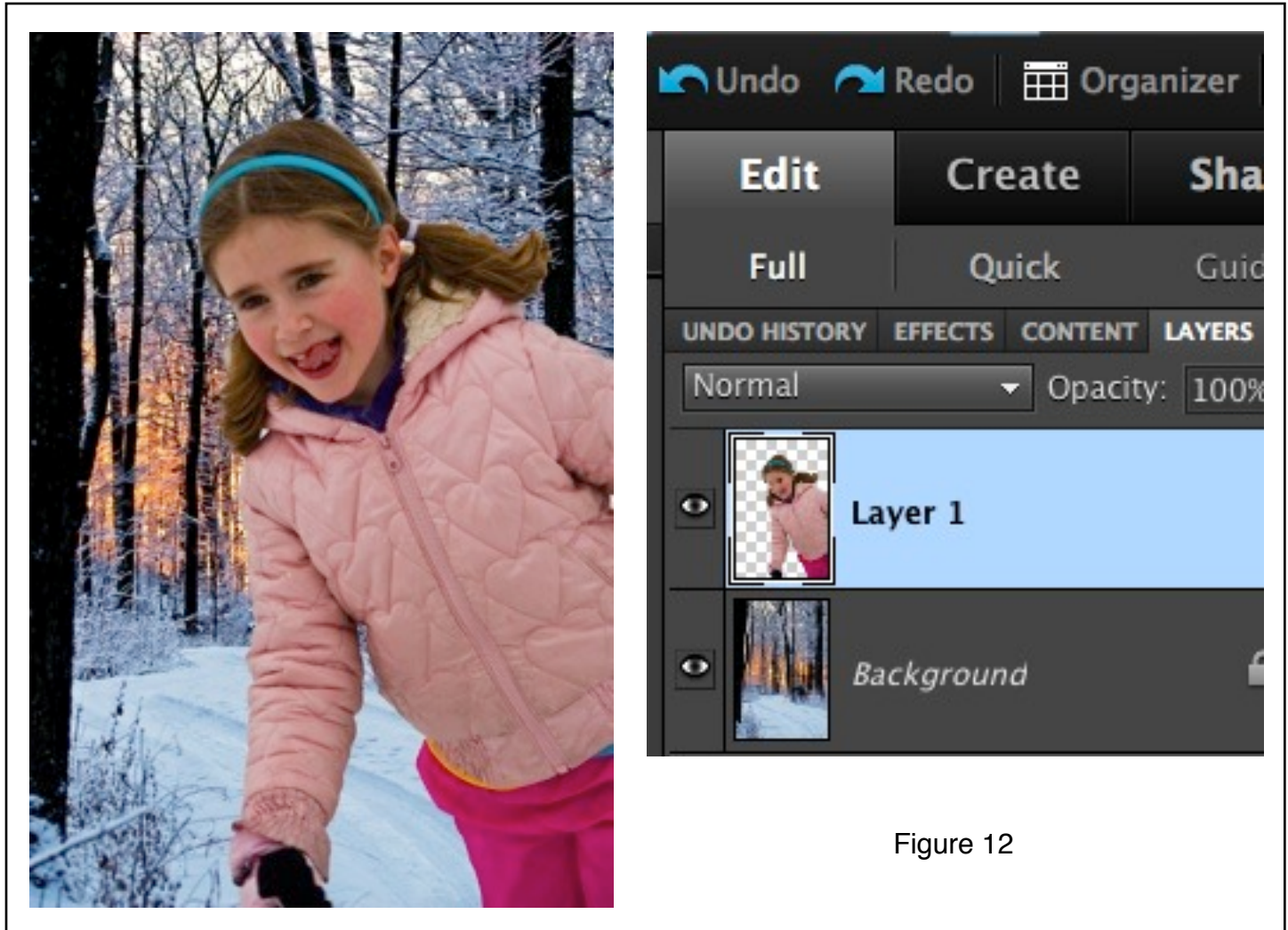


Figure 12

*"A lot of photographers think that if they buy a better camera they'll be able to take better photographs. A better camera won't do a thing for you if you don't have anything in your head or in your heart."*  
-- **Arnold Newman**

## URLs OF INTEREST

You can download a pdf of Phyllis Bankier's "Layers" presentation on the UECPC website under "Useful Links" or click this link to be taken directly to the page.

[Information on Layers by Phyllis Bankier](#)

**Lifetime Art Competition**, is a juried exhibition of works by visual artists age 50 or better, living in Milwaukee, Washington, Waukesha, Ozaukee, and Racine counties. Also see page 16 above.

[http://home.interfaithmilw.org/component/option,com\\_expose/Itemid,114/](http://home.interfaithmilw.org/component/option,com_expose/Itemid,114/)

**One World One People**, an exhibit of the works of renowned photographer Arnold Newman, features Jewish artists, entertainers, philosophers and politicians. The images in this exhibit by the pioneering "Father of Environmental Portraiture" highlight the contributions made by the subjects in their respective fields, offering unique insights into 20th and early 21st century Jewish history.

<http://www.jewishmuseummilwaukee.org/index.php>

### **Moose Peterson seminar sponsored by WACCO**

Details and a brochure with registration information are available at the WACCO website (Events tab).

<http://www.wicameraclubs.org/events.html>

**From Capture to "WOW"** The Peoria Camera Club presents a full day seminar by Ben Willmore, one of America's favorite photography and photo-processing instructors. March 17, 2012, at Illinois Central College Performing Arts Center, East Peoria. Lunch and snacks are included if registered in advance.

<http://www.PeoriaCameraClub.com>

**Wisconsin Humane Society's first ever Wildlife Photo Contest.** The deadline is February 13.

<http://www.wihumane.org/calendar/wlphotocontestguidelines.aspx>

### **Urban Ecology Center upcoming events**

Have a look at this web site to discover the great programs our host is offering.

<http://www.urbanecologycenter.org/events.html>

### **PSA 2012 International Conference**

Follow the unfolding information about the San Francisco Conference on the PSA website.

<http://psa-photo.org/conference/2012-psa-conference/>



### **2012 PSA International Conference**

The 74th PSA Conference will be held at the San Francisco Airport Marriott Waterfront Hotel, San Francisco, California, beginning Sunday, September 16, and running through Saturday, September 22, 2012. Details of the Conference including the photo tours, classes, and programs will be available over the next several months, in upcoming issues of the PSA Journal, and on the PSA website at <http://psa-photo.org/conference/2012-psa-conference/>