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Dreamscapes

By Patty Colabuono



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The first time I saw one of Andre Gallant’s “dreamscapes”, I was fascinated. How can a photo have such a lovely, ethereal look? When I learned how easy it is to create the same effect digitally, I was hooked. Gallant created

his dreamscapes using two slides of the same subject – one sharply focused with a small aperture and the other shot wide open and quite blurry. Both slides were overexposed by a stop or two. The magic would happen when he combined them in the same slide mount. This “slide sandwich” would create a surreal, dreamy image. I’ve since learned that the technique was actually first developed by Michael Orton in the 1980s and is often called the Orton Effect. You might want to look up both of these incredible photographers. Prepare to be amazed!

How lucky are we to be living in the digital age where we can replicate this technique with just one image? No need to plan ahead and overexpose our shots. No need to take two identical photos and intentionally blur one of them. Now we can convert one image twice and create the same effect using layers and blend modes. The steps below are different than what I shared at our “Show and Tell” night because I’ve found that this method works even better. So enough rambling - how can we make a dreamscape of our own? Easy peasy –

1) Open image

2) Duplicate the background layer, name it “base layer”

3) Duplicate the base layer and name it “screen layer”

4) With “screen layer” active, change the blend mode to screen

5) With “screen layer” active, merge down

6) Duplicate the “base layer” and name it “blur layer”

7) With “blur layer” active, apply a Gaussian blur of about 20-40 pixels (The amount really depends on the size of your image. For a 20 mp image, start with a blur of 20. For a 40 mp image, try a blur of about 40. Just keep playing with it until you find what you like.)

8) With “blur layer” active, change the blend mode to multiply

9) Adjust the opacity. It’s easy to over-do this effect. When I look at one of my dreamscapes the next day, I usually go back and lower the opacity a little more.

10) Flatten the image

Voila! It looks like a lot of steps, but it doesn’t take long at all.

This technique doesn’t work with every image and is most commonly used with landscapes. But it can create a dreamy romantic look with portraits and flowers as well.

2017-2018 Annual Standings

Class B

Small Color – Tom Wilson

Large Color – Tom Wilson

Small Monochrome – Tom Wilson

Large Monochrome – Tom Wilson

Class A

Small Color – Jan Williams

Large Color – Bill Heider

Large Color – Carol Arnolde

Small Monochrome – Carol Arnolde

Large Monochrome – Paula Matzek

Class AA

Small Color – Bill Heider

Large Color – Kathy Grady

Class AAA

Small Color – Lance Lagoni

Large Color – Patrick Grady

Small Monochrome – Lance Lagoni

Large Monochrome – Patrick Grady

DPI – Color – Joanne Barsanti

DPI – Monochrome – Bob Reynolds

Some of the Winners of the Annual Standings Ratings



DPI Color and DPI Monochrome -
Joanne Barsanti and Bob Reynolds



Small Color - Lance Lagoni, Large Color -
Patrick Grady - Class AAA



Small Color - Bill Heider - Class AA and
Large Color Kathy Grady - Class AA



- Small Color Jan Williams - Class A Large
Color - Bill Heider and Carol Arnolde (tie) -
Class A



Small Color - Tom Wilson, also Large Color and
Small Mono and Large mono - all Class B

Understanding Layers

In Photoshop/Elements

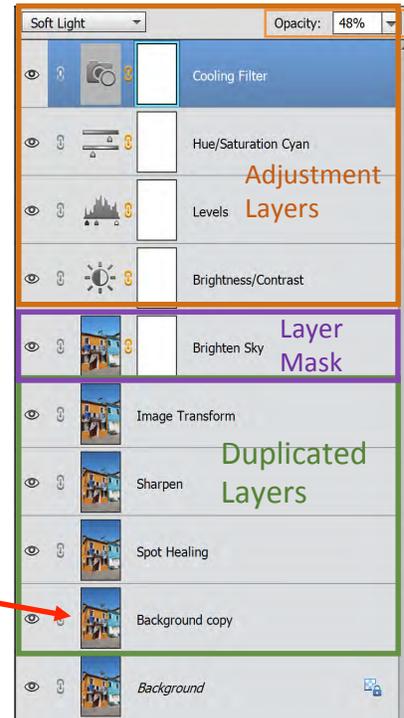
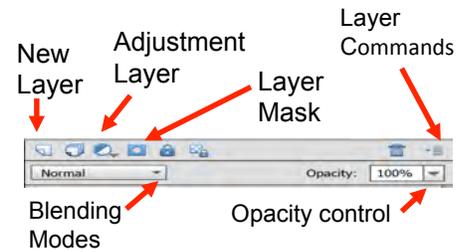
By Jan Williams

Understanding layers can be confusing. To keep things simple, this article is going to address three types of photo editing layers and how each affects the layers below them: (1) duplicate layers (destructive editing) ; (2) layer masks (partially destructive); and (3) adjustment layers: tone and color (non-destructive).

When you open up an image in your software program, it creates the initial layer in the layer panel called *Background*. Each new layer created sits on top of the layer below. So you will always build from the bottom to top in the layer panel. Depending on the type of editing layer created, some layers work independently and allow you to see through them to the layer(s) below, while other layers or parts of the layer contain pixels and block portions of or all of the layer(s) below them.

At the top of the layer panel is the Layer Menu. It contains all of the layer commands. Blending Modes add effects to layers and the Opacity control allows you to change the strength of the blending effect.

It is always a good idea to get in the habit of duplicating the Background layer to protect your original image. Right mouse click on your Background layer and choose *Duplicate Layer*. A *Background copy* layer will appear in the layer panel. Now your original image is protected.



Creating duplicate layers to edit and try out new effects.

When a layer is duplicated to edit your image, the program makes an exact copy of all of the pixels in the layer you are duplicating. It is a full pixel layer which means you cannot see through the duplicated layer to the layer below. Using duplicate layers is a great way to try out different tools and effects and then compare this layer to the layer directly below without the effects by clicking on and off the layer visibility icon. Below is an example of using duplicate layers to edit.

DUPLICATED LAYERS (1-4)

Each time a layer is duplicated it brings forward all the previous changes made into the newly created layer. It is a good idea to rename layers as you create them so that you can keep track of changes made along the way as shown in this example. **Note:** Duplicate layers are considered destructive layers because they change the pixels in the image. That is why it is very important to create a Background copy to preserve your original image.

To Duplicate or Rename Layers right mouse click on a layer.



Creating a Layer Mask

Creating a layer mask is useful when editing only a part of an image. In this example, only the sky needed to be brightened. The Transform layer is duplicated to begin in a new layer, and the sky area is selected using the Quick Selection tool. This lets the program know what pixel area in the image you want to work on before it is given the command to create a layer mask.

Once the sky is selected, a layer mask is added which appears next to the image in white and black. Notice the white area is the selected sky, and the rest of the rectangle is black. The white area contains pixels to work on. The black area contains hidden pixels which will not be affected by any tools used in this mask on the sky. White reveals pixels; black conceals pixels. Before using the brightening tool, make sure that the image not the mask is selected and highlighted. In this example, the dodge highlight tool was used to brighten the sky which was too harsh. By clicking on the blending mode Overlay with 65% opacity, it softened the sky to the desired brightness.

1. Transform layer is duplicated



2. Quick Selection Tool in the tool bar panel is used to select the sky area.

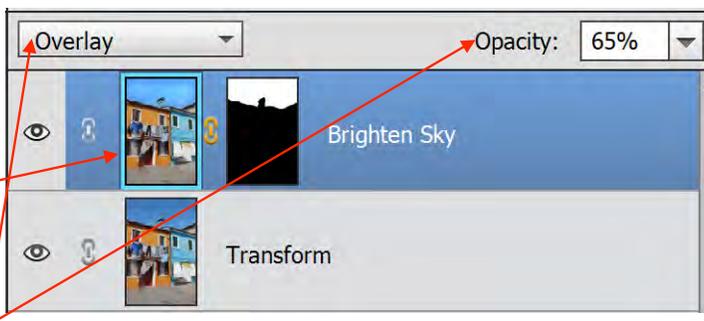


3. A layer mask is added to this layer.

4. Click back on the image next to the mask to make sure it is highlighted.

5. Select a tool to brighten the sky and use it over the sky area on the image. Pixels in sky only are changed.

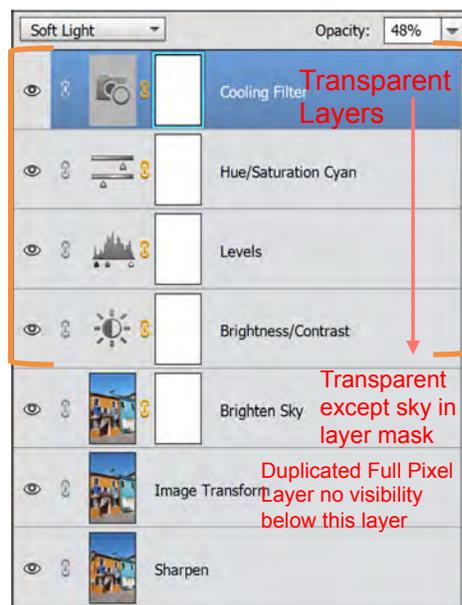
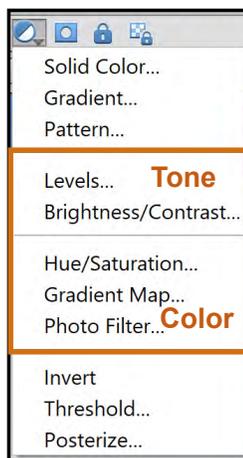
6. An Overlay blending mode & 65% opacity were chosen to achieve the desired brightness.



Adjustment Layers – Tone & Color

Adjustment Layers work differently than duplicated layers and layer masks. These layers *affect only the appearance of the pixels*. They work independently from each other and only contain information about color and tonal adjustments. Adjustment layers allow you to see through to layers below them until you reach a full pixel layer. They are considered non-destructive. They apply changes and edits without altering your original image.

Blending modes can be used with adjustment layers and the strength of the blending effect can be controlled by Opacity. Example: The highlighted *Photo Filter Cooling Filter* adjustment layer at the top was too strong in Normal mode at 100% Opacity. By using the blending mode Soft Light and 48% Opacity, it achieved the desired effect on the photo.



Layers are best learned by focusing on and mastering one type of editing layer at a time. Then gradually move on to a new skill. If you take your time and learn each well, you will soon discover that layers are really not that confusing after all!

Winners of People's Choice Competition

For the last meeting off the year members were asked to bring prints and DPI images that they would wish to be judged by fellow club members. Members could enter photos that had not been included in any of the four regular competitions during the current year, as well as those with a history of being viewed by competition judges, this to get other club members' takes on favorite images. The results of this "People's Choice are shown below.

DPI – Monochrome

1st – Joanne Barsanti – Two Trees on Slope in Winter

2nd – Patty Colabuono - Conrad

3rd – Bill Heider – Alligator

DPI – Color

1st – Ken Olsen - Kestral

2nd – Joanne Barsanti – Storm Comin In

3rd – Patty Colabuono – Wood Nymph

Monochrome Prints – Large

1st – Larry Brady – Birch Trees among the Pines

2nd – Mort Lerman – Joshua Tree

3rd – Patrick Grady – Red Mountain Pass

Monochrome Prints – Small

1st – Tom Wilson – Swirling Waters

2nd – Patty Colabuono – Into the Mist

3rd – Paula Matzek – Talkington Trail, North Dakota

Color Prints – Large

1st – Patrick Grady - Aspen

2nd – Bill Heider - Orangutan

3rd – Kathy Grady – Fall in Colorado

Color Prints – Small

1st – Ken Olsen – Red Eyed Tree Frog

2nd – Larry Brady – Carriage Driver

3rd – Larry Arends – Brass Harbor Lighthouse

Overall Winner (from first place winners only)

Red Eyed Tree Frog – Ken Olsen



DPI Color
Joanne Barsanti,
Ken Olsen,
Patty Colabuono



Monochrome Prints - Large
Mort Lerman,
Larry Brady,
Patrick Grady



DPI - Monochrome
Joanne Barsanti,
Bill Heider,
Patty Colabuono



Color Prints - Large
Bill Heider,
Kathy Grady,
Patrick Grady



Monochrome Prints - Small
Patty Colabuono,
Tom Wilson,
Not Shown - Paula Matzek



Color Prints - Small
Larry Brady,
Ken Olsen,
Larry Arends

People's Choice Award Winning Images

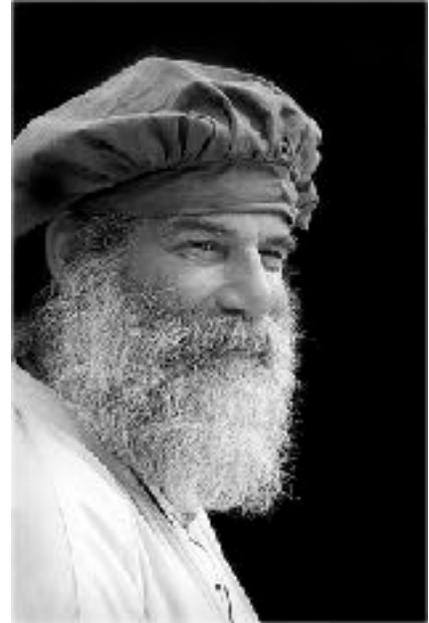
DPI – Monochrome



1st – Joanne Barsanti – Two Trees on Slope in Winter



3rd – Bill Heider – Alligator



2nd – Patty Colabuono – Conrad

DPI Color



2nd – Joanne Barsanti – Storm Comin In



1st – Ken Olsen – Kestral

DPI Color Continued

Monochrome Prints - Large



3rd – Patty Colabuono – Wood Nymph



1st – Larry Brady – Birch Trees among the Pines



3rd – Patrick Grady – Red Mountain Pass

Monochrome Prints - Small



1st – Tom Wilson – Swirling Waters



3rd –Paula Matzek – Talkington Trail, North Dakota



2nd – Patty Colabuono – Into the Mist

Color Prints - Large



3rd – Kathy Grady – Fall in Colorado

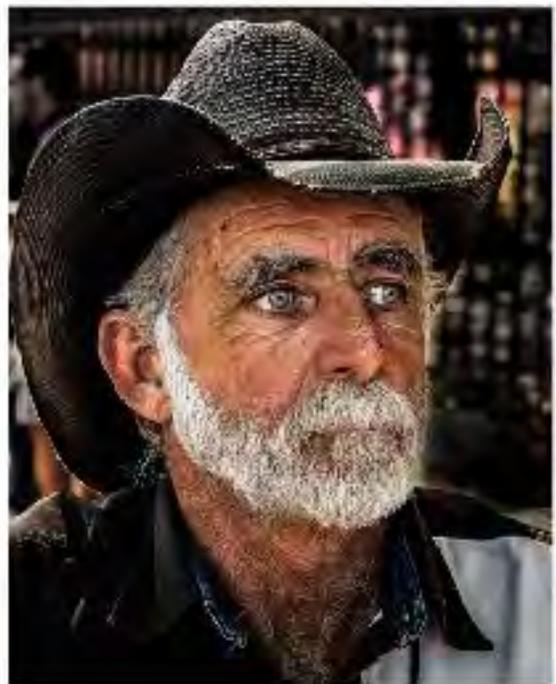


2nd – Bill Heider – Orangutan

Color Prints - Small



1st – Place and **Overall Winner** - Ken Olsen –
Red Eyed Tree Frog



2nd – Larry Brady – Carriage Driver



3rd – Larry Arends – Brass Harbor Lighthouse

OFFICERS AND COMMITTEE CHAIRS 2017-2018

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Hospitality	Susan Paasch	

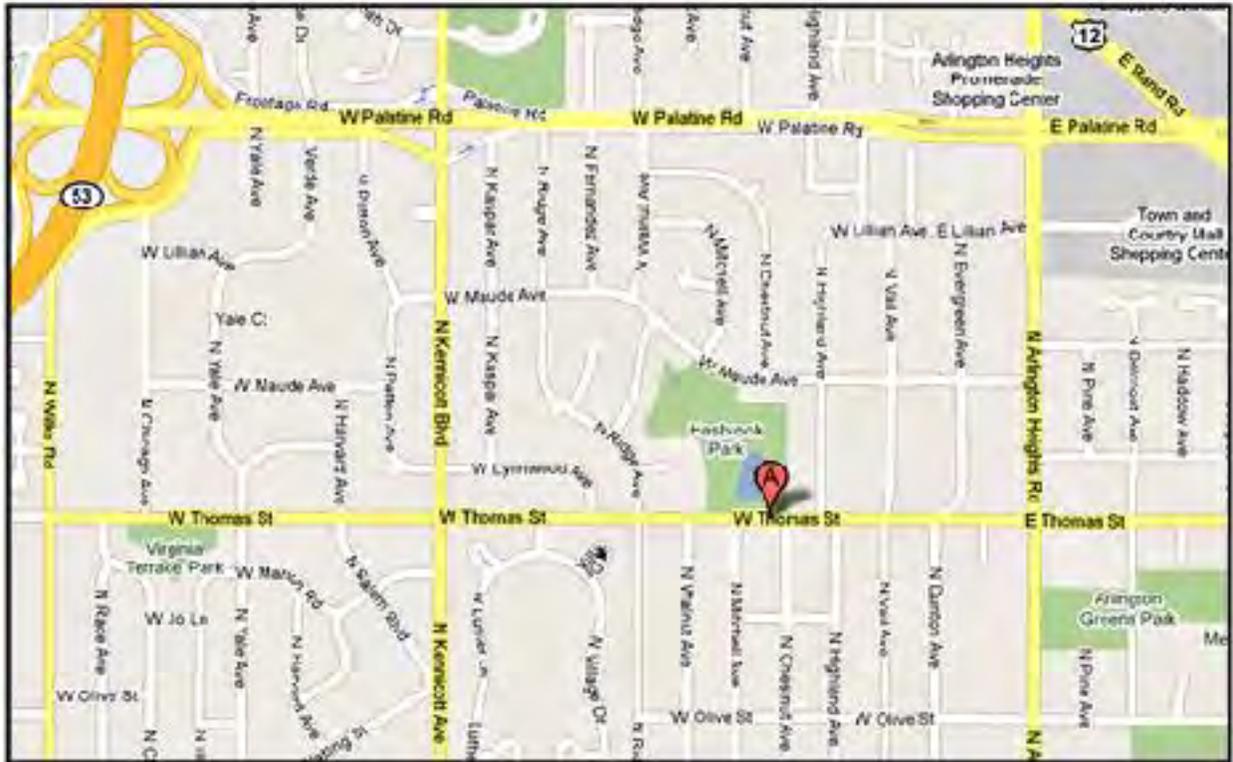
This Coming Year...

Programs Planned

9/5/18	Bob Armbruster
9/19/18	Judging - Bill Brown
10/3/18	Competition
10/17/18	Critique session
11/7/18	Owls in the wild - Emma England
11/21/18	1st workshop
12/5/18	Competition
12/19/18	Will Clay
1/2/19	
1/16/19	Tom Snitzer - mirrorless camera
2/6/19	Competition
2/20/19	Critique session
3/6/19	
3/20/19	
4/3/19	Competition
4/17/19	
5/1/19	
5/15/19	Park Challenge
6/5/19	End of year fun competition

Display Opportunities

2018	Place	Theme
Sept	Schaumburg Library	Travel
October	Palatine Library	"All Fall"
November December	Barrington Library	Winter scenes & Holiday Cheer
2019		
January/February	A.H. Village Hall	Architecture
March		
April		
May	Prospect Hts Library	Water



ACC meets at the Christian Church of Arlington Heights, 333 W. Thomas Avenue, three blocks west of Arlington Heights Road, across from Hasbrook Park on the 1st and 3rd Wednesday of the month at 7:30 p.m.



***Chicago
Area
Camera
Clubs
Association***

The Happy Birthday Corner

Happy Birthday to our Summer Members!!



August

Walt Hoffman
Sue Paasch
Bill Foulcis

September

Judy King
Dave Waycie