



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



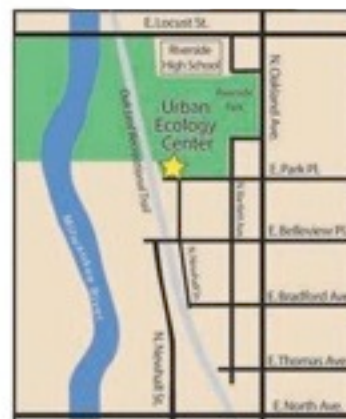
Steve Morse's "Boston Museum Glass" First Place in May's "Depth" Photo Challenge

### **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](http://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  
[p.waitkus@yahoo.com](mailto:p.waitkus@yahoo.com)



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## DATES TO REMEMBER

**June 2**, Image Review Night. Neil Kiekhofer of Front Room Photography will be the reviewer, so bring your best images, or images you want help with, for a very insightful critique by a professional. See page 4 for details on participating.

**June 2**, Meeting Night. Nominations for the board due that night so think of people you think would be an asset to the club on the board. **There will be neither a Photo Challenge this month nor Featured Photographers to allow sufficient time for Image Review night.**

**July 7**, Member Photo essays will be presented, so start thinking of topics you might present. See your binder for details and check the web site for additional updated information

**Sept 18-24**, PSA International Conference, Colorado Springs, CO. See URLs of Interest for registration and accommodation information. Learn new photo tricks and meet great people from around the world.

## INFORMATION FOR UPCOMING MEETING EVENTS

### Image Review Night has been re-scheduled for June 2nd

Neil Kiekhofer of Front Room Photography in Bay View will be our guest Reviewer of the evening. See Neil's work here: <http://www.frphoto.com/>

The Image Review Night will give UECPC members an opportunity to receive feedback on their images from an outside reviewer in a non-competitive environment. The reviewer will provide comments on each picture on its own merits; it will not be compared with other images. There are no ribbons as this is not a competition.

#### RULES:

- Each member may bring in three (3) prints for review and comments by an outside reviewer.
- Prints must be no smaller than 8x10 and no larger than 16x20.
- Prints may be mounted, matted, and framed if desired, but it is not required.
- Subject matter is open.

**Members must contact Program Director Tierra DiCarlo ([tzandrews@hotmail.com](mailto:tzandrews@hotmail.com); 414-257-9329) by May 28, 2011 if interested in participating. This is necessary so that I can develop a schedule to allow each participant equal time.**

#### FORMAT OF PROGRAM:

Each member will be allowed an approximate 3 minute review period per image. Actual time for each member will be determined by the number of participants.

The member will place his/her prints on easels for easy viewing by the club and reviewer. The reviewer will spend several minutes commenting on each individual print. If time allows, the floor will be open to discussion among the members and reviewer.

**I hope to see a lot of participation!!!**

Thank you,  
Tierra DiCarlo

## 2011 PSA International Conference



The 73rd PSA Conference has an exciting lineup of photo tours, classes, workshops, programs, featured speakers, and social activities. The conference will be held at the Doubletree Hotel Colorado Springs – World Arena in Colorado Springs, Colorado, beginning Sunday, September 18 and running through Saturday, September 24, 2011. The following provides a general description of Colorado Springs, the conference hotel, the photo tours, and the conference classes and programs.

PSA member's photographs have been used to prepare two videos of the photography opportunities in Colorado: ***Landmarks and Landscapes in Colorado*** and ***Exploring the Natural World in Colorado***, which can be seen on the PSA website Conference page.

## MEET THE NEW MEMBERS

### Brian Chart

Many of our classical music prodigies inspire my photographic aspirations. Ludwig van Beethoven, rising above his hearing disability while composing musical masterpieces, became my idol. When he conducted the premier performance of his NINTH symphony, his greatest achievement and one of history's most revered musical scores, Beethoven was stone-deaf.

While building, and photographing, an audio system that was designed for the specifications of my discerning and sensitive ear, I realized an urgent need to improve my photographic skills. Upon completion of an elementary photo course at the Milwaukee Area Technical College, I journeyed to Alaska to apply these newly acquired skills. When I shared the fruits of my labor with two friends, they requested that I photograph their wedding. That request inspired me to pursue the visual communications medium in greater depth.

Since the late '70's my photographic skills and interests have been richly rewarded with the opportunity to market my work at local art and craft fairs, the acceptance of various commercial assignments, and pleasure travel. The images displayed here merely scratch the surface of my interests and talents.

My photographic interests began with a basic 35mm SLR camera, 50 mm lens, and Kodachrome film. My arsenal of equipment increased with my skills.

I recently purchased a DSLR to appreciate the marvels of cyberspace, but only after enjoying the full gamut of SLR lenses from close-up through 600mm.

Photography is my relaxation and I enjoy all aspects of it.

**UECPC MAY PHOTO CHALLENGE "DEPTH"**



Second Place  
Dave  
Woodward's  
"Paris"

Tied for Third Place  
Ted Tousman's  
"Distance"

Also tied for third place  
was Ron Quimby's  
image which was  
unavailable for inclusion.



**UECPC MAY PHOTO CHALLENGE "DEPTH"**



Susan Allen's  
"Fog"



Priscilla Farrell's  
"Morning at the  
Lakefront"



Steve Jarvis'  
"Straw Flower"

**UECPC MAY PHOTO CHALLENGE "DEPTH"**



Phil Waitkus'  
"Shadows and Silhouettes"

Jason Hoss's  
"Depth"



© Jason Hoss 2011



Audrey Waitkus'  
"Spring Pine Cones"

**UECPC MAY PHOTO CHALLENGE "DEPTH"**



Alan  
Friedman's  
"Scilla"

Ryan Kane's  
untitled



Other fine photographs  
were presented by  
Joanne Bachar  
Ron Quimby and  
Thomas Murphy  
but were unavailable at  
time of publication

**UECPC JUNE PHOTO CHALLENGE**

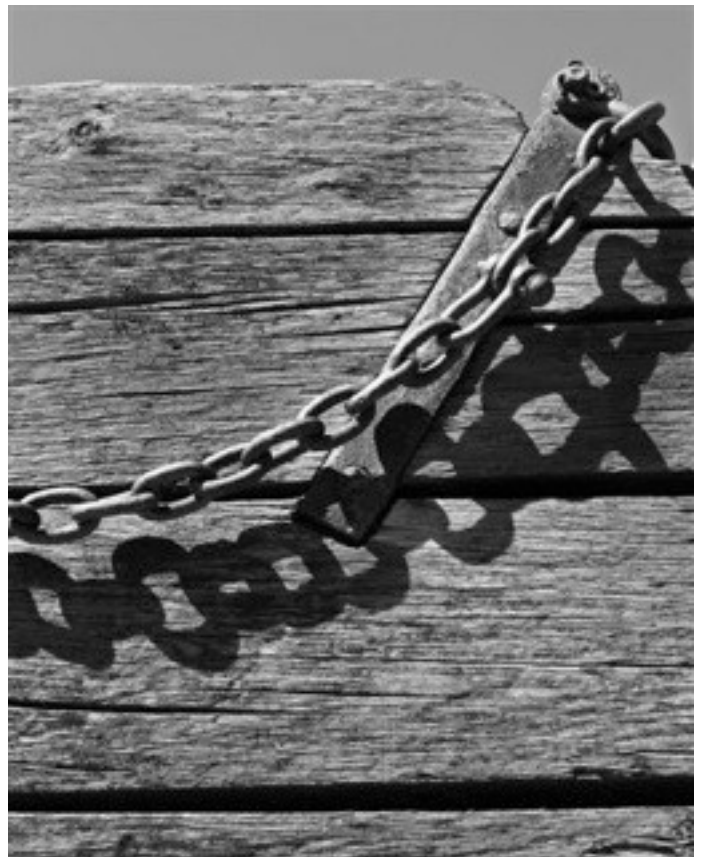
**No photo challenge in June to allow enough time for the Image Review Night.**

## UECPC AT THE WACCO COMPETITION

Our club was well represented at the WACCO Meet in Oconomowoc last weekend. Several members entered images and prints for judging and many of us served in various rolls as score recorders, image changers and back-ups. Pugs served as one of the three judges. It was great to see that so many of us took the time to help out. Lots of nice images were shown and Steve Jarvis came home with some nice wins. His winning images are shown below.



Steve Jarvis'  
"Crystal Figure"  
Best in Division, Large Mono Print



Steve Jarvis's  
"Chained"  
Best Large Mono Print in the Open  
Category

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

In April 2008 shortly after my interest in photography was reawakened after about 40 years of photographic lethargy. Audrey and I were attending the annual Spring work week at The Clearing folk school in Ellison Bay. I arose one morning as the sun just broke the horizon, to find a silent world filled with mystery and magic. The morning mist enveloped the campus coating the cobwebs in the surrounding forest with orbs of dew refracting the early sun. So I went out to photograph them. I was having just mediocre success photographing the cobwebs when the breakfast bell rang. I looked up from the eye piece thinking I would pick up my equipment for breakfast only to see this scene. The hair really did stand up on the back of my neck. The morning mist was so magical that I fully expected to encounter one or two of J.R.R. Tolkien's Hobbits rounding the corner at any moment. I could not pry myself away from the camera as I HAD to have this shot. This shot hangs in my house and every time I pass it by I realize again why I like photography.

**Misty Morning Walk**

Phil Waitkus

*A photograph is neither taken nor seized by force. It offers itself up. It is the photo that takes you. One must not take photos.*

**Henri Cartier-Bresson**

## MEMBER AND CLUB EXHIBITS

### UEC Permanent Exhibit Spac

The UECPC Exhibit Wall for the months of May and June has the photos of Ben Pagenkopf. Phil and Audrey Waitkus July and August.

Artbeat In The Heat has not been able to pin down a date and are now into August. We are currently paid to participate, but are considering withdrawing since the late date conflicts with other exhibits we are planning.

Village at Manor Park has asked us to return this fall. We will be able to hang about 60 images. Plan to participate.

Dan Ford  
Exhibit Chairperson

## JUNE FOOD AND BEVERAGE RESPONSIBILITIES

### FOOD

Phyllis Bankier

Joanne Bachar

### BEVERAGES

David Woodard

Ted Tousman

## JUNE FEATURED PHOTOGRAPHERS

There are no featured Photographers for June to allow more time for Image Review Night.

## URBAN ECOLOGY CENTER PHOTO CLUB AFFILIATIONS



**APRIL NIGHT RIDERS SHOTS**



Steve Jarvis', "Fire and Ice"



Steve Jarvis', "Lights on"



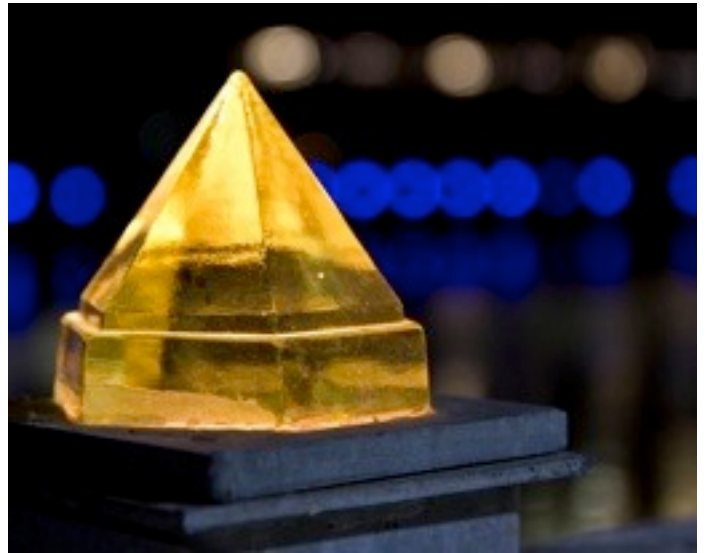
Steve Jarvis', "Photo Prop"



Steve Jarvis', "River Lights"

## APRIL NIGHT RIDERS SHOTS

Ryan Kane captured the four untitled images below.



### Thought of the day

If I could tell the story in words, I wouldn't need to lug around a camera. **Lewis Hine**

## THE UECPC DIGITAL DIALOG

*Last month's Part 1 dealt with the 'On-Camera' quick fix settings available on most cameras to reduce noise. Part 2 this month will deal with the noise problem in a little more depth. Questions like "What is it?" "Where does it come from?" and "What can we do about it in post processing?" naturally come up, so I'll try to simply give an overview?*

### Part 2 on Noise Reduction

by  
Phil Waitkus

Basically noise, as we discussed last month, is that grainy appearance some images have. Why do some have it and some not. The answer generally resides in the unlucky combination camera settings which combine high ISO settings, fast shutter speeds and/or perhaps small apertures. The grainy appearance is most noticeable in the dark areas of the image where it is seen as sort of a blotchy smattering of various colored pixels and a grainy appearance.

I found the reason for all these different colors, after doing a little research, is a combination of electronic amplification, signal to noise ratios and way down deep perhaps even a touch of statistical quantum mechanics (SQM). We won't go there, but I bet you never realized that the little box in your hands with glass in front was a quantum mechanical device. Enough! I'll stick to a bit more practical matters.

However, there is one piece of practical info that comes directly out of Statistical Quantum Mechanics. This is that high temperature makes noise in your photos worse in the summer heat than in the winter cold. So this summer you may see an increase in the noise level if you choose to make high ISO photos.

From a COMPLETELY practical perspective the ISO setting button, dial, or switch on your camera can be simply thought of as the volume dial on your radio. If you tune your radio to a distant AM station with a weak signal, you will need to turn up the volume. When you do this you not only hear the weak signal a bit louder

but you also hear the noise and crackle of interference much louder. This interference is directly analogous to the noise (graininess) in your picture. So ISO is nothing more than a volume dial which is tied directly to the camera's amplifier. If you turn up the ISO you're amplifying not only the image but all the electronic and SQM crackle as well. Carrying this analogy to the logical conclusion, when you wish to hear clear music you tune to a station with a strong signal so you don't have to turn up the volume. In a camera you chose a bright subject or a set of exposure settings putting a lot of light on the sensor, or at least a slow shutter speed giving the sensor plenty of time to absorb plenty of light. When you do this you don't have to turn up the ISO and noise ceases to be a problem.

I ran across this reference which sums up the two types and causes of noise. It's worth a read as it shows some very nice examples. <http://www.cambridgeincolour.com/tutorials/image-noise.htm>

The 'URLs of Interest' section also contains a few more interesting articles on the subject of noise and its cure. Some of you may wish to try some of these tricks.

Now for the post processing fixes I promised. Below is a shot taken in the Guinness Store House in Dublin, Ireland. The conditions were awful for noise as the light was really dim and I wanted some depth of field so I shot it in RAW with my Canon 7D using a 17-85mm zoom with Image stabilization, 1/8sec at f/13, with and ISO

# THE UECPC DIGITAL DIALOG CONTINUED



of 12,800! This is a real acid test of the system as well as of the Adobe Lightroom, Elements, or Photoshop raw image converter. All three of these programs use exactly the same converter and all have the same capabilities.

This image doesn't look too bad small like this, but when I blew it up to 300% to isolate just one



raw converter and see what it can do to help the situation.

**STEP 1.** It's a good idea to blow up part of the image like we did here so you can see the noise in all it's glory.

**STEP 2.** First we'll attack the color noise issue by adjusting only the "Color" and "Color Detail" sliders. These are found under the double Pyramid

"Detail" icon in the Noise reduction section of the converter. As you can see from the control



of the barrels, it looked like that above. You can now see blotches of color (color noise) and an overall graininess. So lets open the image in the

panel screen shot(above), these two sliders don't have to be moved very much to completely eliminate the blotchy color areas, but they do nothing for the graininess.

**STEP 3.** Now we'll adjust the "Luminance" slider until we get rid of the graininess. When this is done you will see the image sharpness decreases slightly. You will have to make a trade-off decision for yourself between ultimate sharpness and graininess. The image below is at a luminance setting of 87. Notice the almost complete lack of grain. In reality, I pushed the slider about 47 units farther than I normally would as I wanted to show an exaggerated view of the softening effect of this slider. The actual



amount is up to you. You can adjust the "Sharpening" controls just above the Noise Reduction controls but generally they just add back more grain. And remember in these programs, "Less is More!" The screen shots in the next column show the effect of more normal settings and are the settings used in the final "After" shot on the the last page. How far you push the sliders depends a lot upon how you wish to use the image and especially upon its final size.

One thing I hope you try is the software that came with your digital camera. There usually are noise reduction features built into these proprietary programs. Don't forget your camera's built in noise reduction capabilities. The combination should give excellent results. The makers have a vested interest in keeping you happy, even at extreme ISOs like this.

Cheers,  
Phil



**Before**



**After**



## URLs OF INTEREST

Phyllis sent this URL, which gives general information about noise reduction and ISO

<http://www.digitalcamerainfo.com/content/Nikon-D300S-Digital-Camera-Review-21620/Noise.htm>

These links explain how the noise reduction feature works, with tricks for Noise reduction

<http://www.cambridgeincolour.com/tutorials/image-noise.htm>

[http://nikonasia-en.custhelp.com/app/answers/detail/a\\_id/48/~how-does-the-%22noise-reduction%22-feature-of-my-digital-camera-work%3F](http://nikonasia-en.custhelp.com/app/answers/detail/a_id/48/~/how-does-the-%22noise-reduction%22-feature-of-my-digital-camera-work%3F)

[http://www.learn.usa.canon.com/resources/articles/2011/high\\_iso\\_noise\\_reduction\\_article.shtml](http://www.learn.usa.canon.com/resources/articles/2011/high_iso_noise_reduction_article.shtml)

Surprisingly great results on Noise reduction shooting JPGs

<http://digitalprotalk.blogspot.com/2010/01/photofavs-wednesday-in-camera-noise.html>

PSA International Conference web site link for registration and accommodations

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

## UECPC Marketing and Image 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.