



URBAN ECOLOGY CENTER PHOTO CLUB



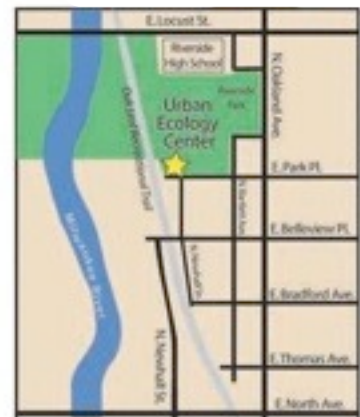
Ryan Kane's May Night Rider shot of the rider statue at the Harley museum. Editor's Choice for June.

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
p.waitkus@yahoo.com



INSIDE THIS ISSUE

	Page Number
Dates to Remember	2
Information for Upcoming Meeting Events	3
Photo Essay Night Info	3
PSA International Conference	7
June Image Review Night Images	8
July Photo Challenge	10
From The Heart, Through the Lens.....	12
Member and Club Exhibits	13
Urban Ecology Photo Club Affiliations	13
Featured Photographers	13
July Food and Beverage Responsibilities	13
May Night Rider Images	14
Digital Dialog	17
URLs of Interest	18
UECPC Marketing and Image Use Policy	18

DATES TO REMEMBER

July 7, Member Photo essays will be presented, so start thinking of topics you might present. See your binder for details and on page 5 of this newsletter as well as the web site for additional updated information. Get your nominations for Club Officers ready to go.

July 11, Special Presentation 7pm-9pm. Jill Moore will present "How to Turn Your Snapshot into a Work of Art"

Sept 12-Oct 29, UECPC exhibit at Village at Manor Park. We need 60-80 prints this time as they have given us more space. See Member and Club Exhibit section for more details on reception and additional dates.

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

Photo Essay Night July 7 What is a Photo Essay?

From: www.digital-photography-school.com
By Christina Dickson

A photo essay is very simply a collection of images that are placed in a specific order to tell the progression of events, emotions, and concepts. Used by world class photojournalists such as Lauren Greenfield and James Nachtwey, and Joachim Ladefoged to name a few, the photo essay takes the same story telling techniques as a normal essay, translated into visual images.

1. Find a topic: Photo essays are most dynamic when you as the photographer care about the subject. Whether you choose to document the first month of a newborn in the family, the process of a school drama production, or even a birthday party, make your topic something in which you find interest. **2. Do your research:** If you document a newborn's first month, spend time with the family. Discover who the parents are, what culture they are from, whether they are upper or lower class. If you cover the process of a school's drama production, talk with the teachers, actors and stage hands; investigate the general interest of the student body; find out how they are financing the production and keeping costs down. If you photograph a birthday party, check out the theme, the decorations they plan on using, what the birthday kid hopes to get for his or her gifts. All of these factors will help you in planning out the type of shots you set up for your story.

3. Find the "real story": After your research, you can determine the angle you want to take your story. Is the newborn the first son of a wealthy family on whom the family legacy will continue? Or does the baby have a rare heart condition? Is the drama production an effort to bring the student body together? Or is it featuring a child star? Is the birthday party for an adolescent turning 13, or the last birthday of a dying cancer patient? Though each story idea is the same, the main factors of each story create an incredibly unique story.

4. Every dynamic story is built on a set of core values and emotions that touch the heart of its audience. Anger. Joy. Fear. Hurt. Excitement. The best way you can connect your photo essay with its audience is to draw out the emotions within the story and utilize them in your shots. This does not mean that you manipulate your audience's emotions. You merely use emotion as a connecting point.

5. Plan your shots: Whether you decide to sit down and extensively visualize each shot of the story, or simply walk through the venue in your mind, you will want to think about the type of shots that will work best to tell your story. I recommend beginners first start out by creating a "shot list" for the story. Each shot will work like a sentence in a one-paragraph story. Typically, you can start with 10 shots. Each shot must emphasize a different concept or emotion that can be woven together with the other images for the final draft of the story.

INFORMATION FOR UPCOMING MEETING EVENTS - 2

Remember that story telling takes practice. You don't have to be an incredible writer to pull off a powerful photo essay. All you need is a bit of photographic technique, some creativity, and a lot of heart. And once you begin taking pictures in stories, your images will never be the same.

Pugs sent along this example of a photo essay from Dorothea Lange's work. It's tough to even approach this level of photojournalistic greatness! Your essay need not be in photojournalism but you can see a natural progression through the four pictures telling the story of the hardships of the Great Depression. Look at these pictures then read the discussion on the following pages and you'll get a feeling of the power of photo essays and step by step instructions on putting one together.

Photo Essays

A photo essay is a story told with a series of images, or a series of images designed to evoke an emotional response or to take the viewer through a series of emotions. Although text can certainly be used minimally to set context, it isn't necessary as the images themselves convey the story/emotion(s). Generally speaking, within a photo essay, the photos are often chronological, giving a timeline of events captured in the images. The photo essay is an important photojournalism tool and as such, photojournalistic photo essays are what we are most familiar with.

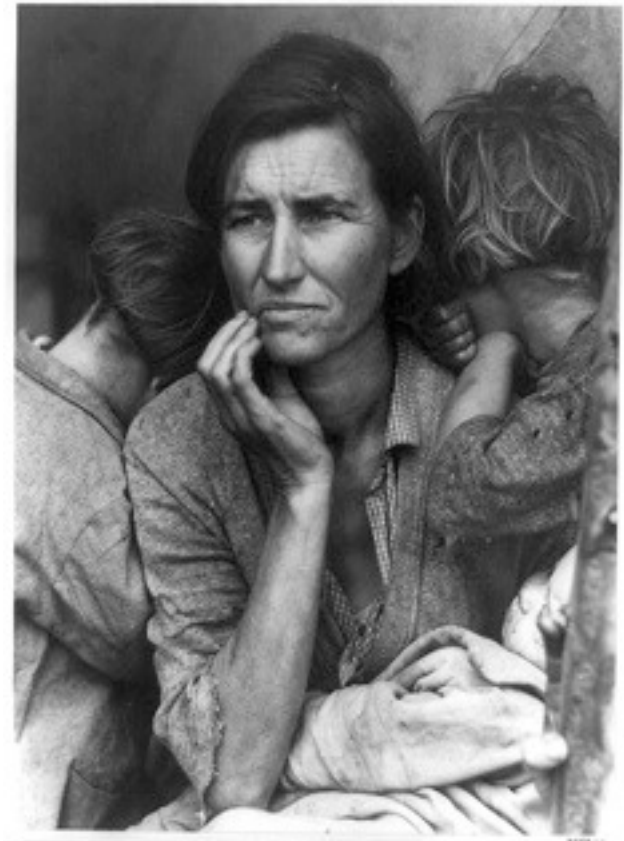
The photo-essay example is made up of Dorothea Lange photos of the Great Depression. It is photojournalistic in that it documents a specific period in time, but it is not necessarily chronological and it does not tell an individual story; rather it captures the mood and conveys an emotional signature of that time in our history. It does, however, start with men walking away to try to find work, then shows the hard manual labor they could find as a migrant workers, followed by an image of a family that was left behind, and finally a haunting look at the young thirty-two year-old mother who is trying to care for the family while her husband is away trying to find work. As a sidenote, if you're not familiar with Dorothea Lange's work, please do yourselves a favor and study her photography. She was a truly amazing photographer.

-Pugs

The following page contains the four pane Photoessay sent by Pugs composed of Dorothea Lange's images taken during the great depression.

(See URLs of Interest for further information on Dorothea's career and photos)

INFORMATION FOR UPCOMING MEETING EVENTS - 3



INFORMATION FOR UPCOMING MEETING EVENTS - 4

Creating a Photo Essay (From Mary Dumont)

September 23rd, 2007 by Laurie

Creating a photo essay is a combination of art and journalism. As with a written essay, the elements of a photo essay should be structured in a way that easily conveys a story to the viewer. Each individual photo contributes to the overall story, theme, and emotions of the essay. The photos you choose must not only be compositionally and artistically strong, but also informative and educational. Finding photos that have both qualities can be very challenging, but the result can be very powerful.

There are two types of photo essays: the narrative and the thematic. The narrative essay tells a story through a sequence of events or actions. They may follow an individual or activity over a period of time and present this story in chronological order. A thematic photo essay focuses on a central theme (e.g. homelessness, the environment, etc.) and presents photos relevant to that theme. Regardless of what type of photo essay you choose to present, the following elements should be considered during its creation:

1. **The story**-Your essay should be able to stand alone, without a written article, and make logical sense to the viewer.
2. **Arrange photos**:A variety of photos (wide angle, detailed, portraits etc.)should be included.See the types of photos section discussed below.
3. **The order of the photos**: It is important that the order of your photos effectively tell a story in an interesting and logical sequence.

4. **Information and emotion** Your photos should include both informational and emotional photos. Those essays that effectively evoke emotion while providing information tend to convey their messages the best.

5. **Captions** in a photo essay, captions are your best opportunity to describe what is happening in words and ensure that the viewer understands. Include informational content in these captions if necessary.

6.Types of Photos

By including a variety of types of photos in your essay, you will ensure that it is both interesting and informative. The following types of photos, presented together, can create a successful photo essay. Not only is it important to choose powerful photos, but also to present them in an effective order. While the order of some photos (e.g. the lead photo, and the clincher) is set, the order of most types of photos in your essay is your preference.

The Lead Photo: Similar to the first two sentences of a newspaper article, your lead photo should effectively draw in your audience. This is usually the most difficult photo to choose and should follow the theme of your essay. It could be an emotional portrait or an action shot, but ultimately it should provoke the curiosity of the viewer.

The Scene: Your second photo should set the stage and describe the scene of your story. An overarching photo taken with a wide angle lens is often effective.

INFORMATION FOR UPCOMING MEETING EVENTS - 5

The Portraits: Your photo essay should include at least one portrait. Capturing an emotional expression or telling action shot can effectively humanize your story. These photos often evoke strong emotions and empathy in the viewer (whether it is a positive and enthusiastic emotion, or a sympathetic and concerned emotion.)

The Detail Photos: Detail photos focus in on one element, be it a building, a face, or a relevant object. These photos are your best opportunity to capture specific objects. The captions of these photos should be informative and educational.**The Close-up Photos:** Similarly, close-up photos provide an opportunity to focus in on specific objects. These photos are tightly cropped, simple shots that present a specific element of your story. Again, this is an excellent opportunity to present information in the caption.

The Signature Photo: The signature photo summarizes the situation and captures the key elements of your story in a telling moment.

The Clincher Photo: The final photo, the clincher, should evoke the emotion you want the viewer to walk away with, be it a feeling of hope, inspiration, or sadness. Decide on this mood before you select this photo.

Remember, these suggestions are only guidelines. Photo essays are a form of art, and like any artistic creation, breaking the rules can sometimes create the most powerful result. Don't be afraid to try something different.

From the website: <http://www.collectivelens.com/blog/creating-photo-essay>



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.

<http://psa-photo.org/conference/2011-psa-conference/>

UECPC JUNE IMAGE REVIEW PHOTOS



Ted Tousman

Carol Caldwell,
"Painted Lady"



Dan Ford,"Tulip"



UECPC JUNE IMAGE REVIEW PHOTOS



Jason Hoss

Brian Chart



Steve Jarvis

UECPC JULY PHOTO CHALLENGE: PRIMARY AND SECONDARY IMAGES

Primary/Secondary Images

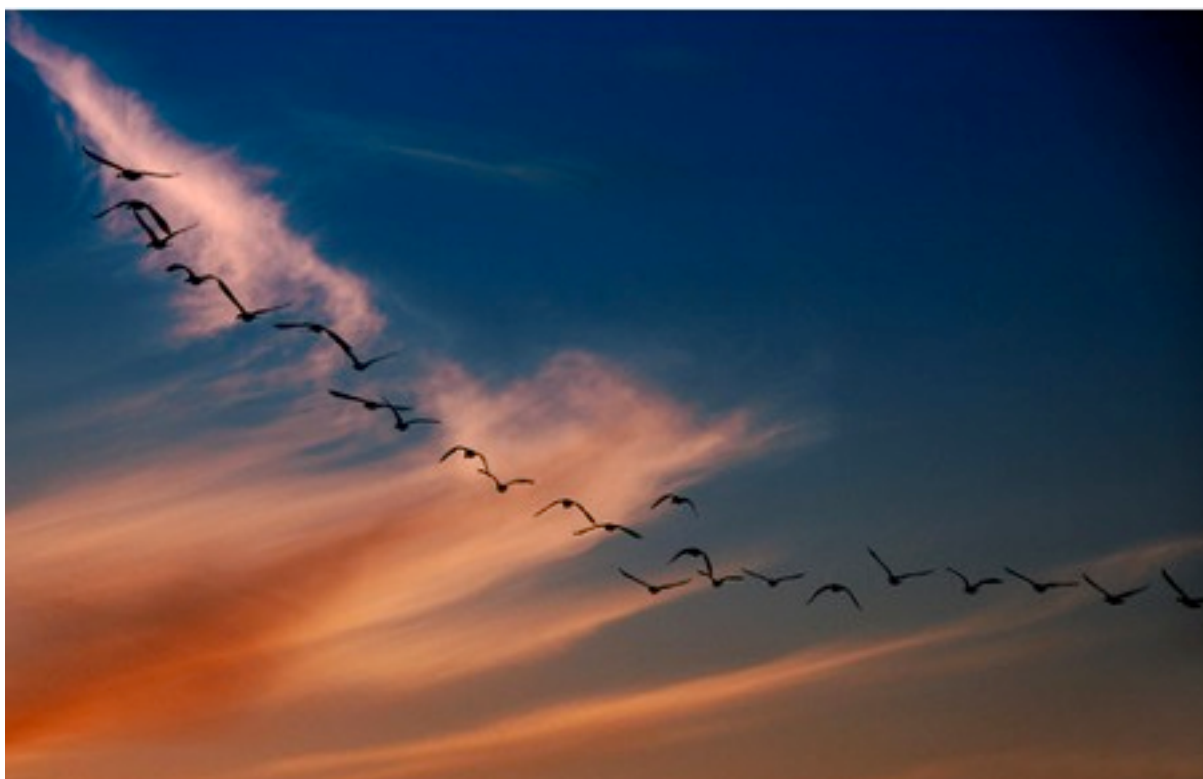
By Dan Pugliese

Primary and Secondary Images are guidelines for composition. At the most basic level, the primary image is the "subject" of the photograph; the thing that defines what the photo is about. In a portrait, the subject is the person the portrait is of. In landscapes or architecture, the subject is the key feature. The secondary images are any other discernible features in the photograph.

The key is to pay attention to how the primary and secondary images interact. Do the secondary images distract or pull focus from the primary image? Are the primary and secondary images telling the same story? Are the secondary images creating a contrast that emphasizes the primary image? Is there a clear distinction between

the primary and secondary images? Examining how the primary and secondary images interact and thinking through what that interaction does to the overall image can help you to develop stronger compositions.

Example 1: In this image, contrast is used separate the primary and secondary images. Although our eyes are normally drawn to light, our eyes are drawn to the silhouettes of the birds due to the repetition of their shape, the line that they create from the upper left to lower right, their absence of color in an otherwise colorful image, and their position in the foreground of the image (the clouds are clearly behind them). The clouds are the secondary image here and they support and emphasize the primary image. There is unity between the birds and the clouds created by how closely the curved line of birds matches the curved line of the edge of the clouds. As mentioned,



UECPC JULY PHOTO CHALLENGE: PRIMARY AND SECONDARY IMAGES

the contrast between the lighter clouds and the silhouetted birds serve to emphasize the line of birds. Likewise, depth is being used to also emphasize the birds as primary by placing them in the foreground.

Example 2: Our second example is not the strongest photograph, but it emphasizes how primary and secondary images can work together to create a story. There's equal argument as to whether the bird is primary or the sign is primary, but in either case, together they create a humorous image. Either image alone would have little impact. This example also demonstrates how unnecessary secondary images can distract and detract from an image. The light colored buildings in the lower left are distracting and pull the eye away from the humorous subject matter of the primary-secondary pairing of the bird and sign. This distraction could easily have been remedied if the photographer had simply shifted his/her perspective by crouching down slightly.



Example 3: This final example blends the primary and secondary images. The circle of the bubble is the dominant shape as defined by its sharp edges and internal detail juxtaposed against the soft background. Although the background is soft, there are secondary images there in the form of lines and shapes. The softness minimizes how distracting the background secondary images could be, but this image might be more powerful with a more uniform background with fewer lines, shapes, and differences in tone. The secondary images within the bubble, however, are what makes this image truly powerful. The way that the bubble bends and reflects the secondary images is emphasized the shape and nature of the bubble itself. In this way, the primary image of the bubble, and the secondary images of the reflections, work together to create a unique perspective and view of the world around the bubble.

Pugs



FROM THE HEART, THROUGH THE LENS -- INSPIRATION

I have a favorite picture that caused me an extreme AH HA moment. I had just gotten back into photography after being absent for 20 odd years. I had my new Nikon D40 (6.5 megapixels), set on automatic and we were on the Olympic Peninsula in Washington State. It was late in the day and the fog started rolling in with brilliant sun right behind the fog. It was beautiful and amazing and I just said wow what a shot and snapped it in automatic. I came back to Milwaukee and heard about UECPC and joined. My first meeting was the yearly competition. My picture won best of show. Great way to start and I owe it all to this photo.

Ted Tousman



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 Space

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

UECPC's participation in Artbeat In The Heat has been cancelled because of scheduling conflicts at their end.

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

Exhibit Dates of 09/12/11 - 10/29/11. Hanging date: Sunday, 09/11/11. Un-hanging date, Sunday 10/30/11.

Opening Reception, Thursday, 09/15/11, 3:00p-6:00p.

Dan Ford
Exhibit Chairperson

JULY FOOD AND BEVERAGE RESPONSIBILITIES

	<u>FOOD</u>	<u>BEVERAGES</u>
For the July 7 regular meeting:	Thomas Murphy Carol Caldwell	Lin Kanitz Ron Quimby

For the July 11 special presentation:	Tierra DiCarlo	Priscilla Farrell

JULY FEATURED PHOTOGRAPHERS

Lin Kanitz Mary Dumont Rachel Davis Betsy Bie Tierra DiCarlo

URBAN ECOLOGY CENTER PHOTO CLUB AFFILIATIONS



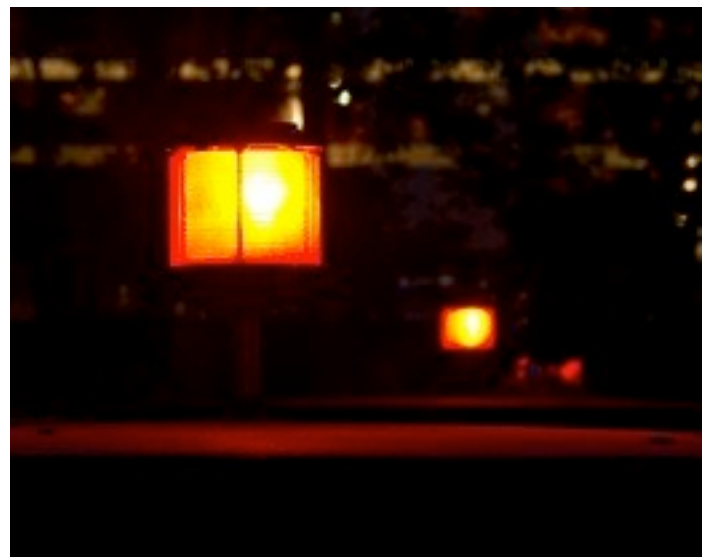
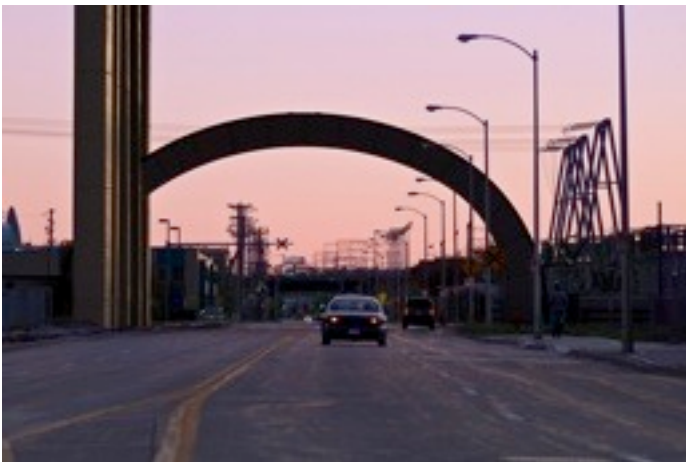
MAY NIGHT RIDERS SHOTS

Priscilla Farrell captured these four images at the Harley Museum



MAY NIGHT RIDERS SHOTS

Ryan Kane captured the four untitled images below.



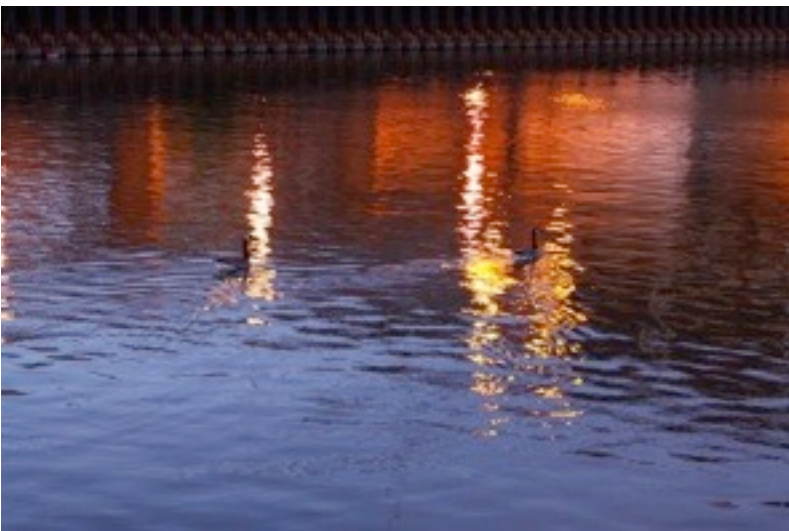
Thoughts for the day

"One should really use the camera as though tomorrow you'd be stricken blind. To live a visual life is an enormous undertaking, practically unattainable. I've only touched it, just touched it." - Dorothea Lange

"Zen discipline consists in attaining enlightenment (or Satori)...Satori finds a meaning hitherto hidden in our daily concrete particular experiences...." D.T Suzuki

MAY NIGHT RIDERS SHOTS

Steve Jarvis captured these three images



THE UECPC DIGITAL DIALOG

As part of our on going club dialog Mary Dumont consented to write a brief recap on the June meeting which featured Neil Kiekhofer as the image reviewer. It sounds as if everyone got a lot out of the reviewing process. Neil Had some positive suggestions on how to improve the process. Below is the article by Mary.

UECPC Image Review night Recap by Mary Dumont

Our June meeting brought in Neil Kiekhofer of Front Room Photography for our annual Image Review Night. With 19 photographers each bringing in 3 images, Neil had a full evening of studying a diverse representation of our club's work. Although Neil's photography business is more portrait and commercially focused, Neil enjoys taking landscape and wildlife photography as a hobby. With that background, he was more than qualified to provide feedback on our work.

An underlying theme that Neil repeated throughout the night was attention to detail and print quality. Commentary on quite a few of the images included more Photoshop work to bring out detail in the highlights and shadows, color cast removal, dodging and burning of important areas of the photograph and other post production work. Neil admitted that he has a full time retoucher working at Front Room, so can afford to be more particular about the post production work.

Discussion on the capture of the images included moving camera to a different angle to get the subject better positioned within the composition, sharper

focus, and focus on the main subject, making the subject more prominent within the photograph, and other suggestions for improvement of the overall composition.

Neil's comments to me afterwards included a suggestion that the reviewer have a chance to preview the images before the commentary started. He felt with more time to study the images, he could have provided more specific feedback, rather than just the overall "sense" he got when first seeing the prints. Another suggestion from him was that all the images from one photographer be of the same genre (portraits, photojournalism, birds, landscape, etc.) He felt that would have given him a better sense of the strength of the photographer, and allowed his thought process to move more smoothly from one image to another. He also felt there should have been a more consistent presentation of the images – some were professionally matted and framed, and others were just loose prints.

Neil's comments were helpful to both the photographer and the viewing audience. It's always great to have someone join us with the same love of photography as us and some new, fresh insight into the art of photography. The evening was most enjoyable and we all came away with new insights to use in our photography quest.

Neil has generously donated his stipend from the club to United Way, his favorite charity. On behalf of the Urban Ecology Center Photo Club, we extend Neil a heartfelt "Thank You".

URLS OF INTEREST

Dorothea Lange Photography

http://myhero.com/go/hero.asp?hero=d_lange

<http://www.google.com/search?q=dorothea+lange+biography&hl=en&client=safari&rls=en&prmd=ivnso&tbm=isch&tbo=u&source=univ&sa=X&ei=NNzzTcfUNIK5twfo7e2HBw&ved=0CD0QsAQ&biw=1261&bih=943>

Photo Essays

www.digital-photography-school.com

<http://www.collectivelens.com/blog/creating-photo-essay>

2011 PSA International Conference

<http://psa-photo.org/conference/2011-psa-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.