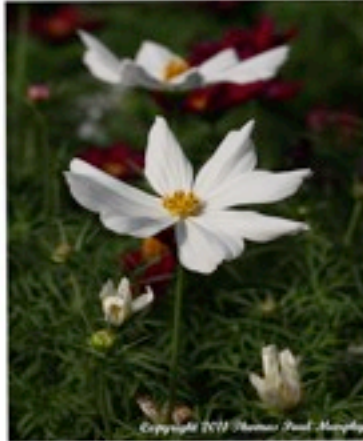




# URBAN ECOLOGY CENTER PHOTO CLUB



**Dave Woodward**



**Tom Murphy**



**Steve Morse**



**Charlie Trimberger**



**Dan Ford**



**Ryan Kane**

The Best of the Best August challenge. As there was no judging we acknowledge the above members efforts to compete and send in their fine images. As it has been our tradition to place the winning images on the front page of our newsletter we elected to show them all here. Others may be missing but their images were not received at time of publication.

## 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

**Aug 25, Night Riders**, 4th Thursday of every month. Meet at VIA on Downer Ave at 6:00 for dinner or snack and some night photography. Contact Steve Jarvis for more information.

**Sept 1, Meeting night 6:30**, A separate email from Mary Dumont will include particulars.

**Sept 1, Board meeting 5:30**, A separate proposed agenda has been sent to the board.

**Sept 12-Oct 29**, UECPC exhibit at Village at Manor Park. 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.

**Oct 9**, Troy Freund Large format seminar at Cardinal Stritch University. I suspect he will have some good thoughts on getting it right in the camera. Surprisingly film is experiencing a resurgence under the name "Slow Photography." <http://t.co/vYMnxb>

**Oct 22**, Birds of Prey Workshop sponsored by WACCO <http://wicameraclubs.org/events.html>

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

This is a picture taken in the ruins of an old Roman town called Saepinum (in modern day Molise, Italy near the small town of Sepino). The town was of no major import or note, but is now famous (at least locally, as people in Rome had never even heard of it) as being one of the best preserved towns from the Roman Empire in Italy. Though it was sacked by Saracens in the 9th century, it has remained preserved so well because most of the stones from the destroyed buildings have been incorporated into the farm houses on the immediate outskirts of ruined town. So, it's not uncommon to walk past a farm house on your way into the ruins and see ancient Latin words carved into the side of the building. It is also



unique for the fact that as you're walking down one of its two ancient intersecting roads, you'll encounter local cows and bulls lazily grazing and keeping the wild grass and plants from overrunning the amazing history. As for this photo, it was the first time (and one of the few times) that I've seen something in person and knew EXACTLY how I wanted it to look in the photo. I knew immediately that I was going to make it a black and white image, and

<http://en.wikipedia.org/wiki/Saepinum>

For a Google Street View "virtual walking tour" of the ruins of Saepinum follow this link:

<http://bit.ly/pCrvD8>

### Ryan Kane

*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

### IMPORTANT INFORMATION REGARDING THE VILLAGE AT MANOR PART EXHIBITION

#### **The Village at Manor Park Exhibit**

3023 S. 84th Street, (S. 84th Street & W. Beloit Road)

#### **Dates:**

#### **September 12, – October 29, 2011**

We have approx. 60-80 hanging devices to work with, depending on size of images and available room. One of your allotted hanging devices will have your artist statement. Hanging 'group' will make decisions based on available room. 3 to 4 images only, due to number of participants. A better determination will be made later. We will not be able to attach anything to the walls. We must use only the hanging system. 3M Command Strip for Wire-backed Frames.

#### **Deadlines: August 19, 2011**

Confirm participation with Dan Ford [dan4501@sbcglobal.net](mailto:dan4501@sbcglobal.net) 414-659-7005 (C)

#### **August 26, 2011**

Information due to Dan Ford (to create image identification cards)

1. Small jpeg of image (thumbnail via e-mail)
2. Image title
3. Finished size, paper, printing type, (ie 16x20 canvas, gallery wrap)
4. Selling price (if any)

**September 1, 2011** (September's UECPC Meeting) Prints framed and ready to be hung, and properly packaged for transportation. **THIS DEADLINE IS MANDATORY FOR ALL. NO EXCUSES.** We will provide more information regarding delivery of prints at a later date. Names on packaging is a great help for the return of images.

#### **Guidelines:**

1. There is NO size requirements.
2. Finished images must be ready to be hung with **wire on back**.
3. All prints must be identified with the artist name and title on the back of the print.
4. Simple frames and mats are recommended, but it is your artistic call as to how you want

to present your work. We will be using 3M Command Strip Hooks for Wire-backed Frames, 5 lb. rating. Large prints with 'significant frames could present a problem of falling. BE AWARE of this.

5. A framed artist statement must accompany your work.
6. You may sell your work if desired. Building management does not take any commission.

September 11, 2011 - Hanging. Time to be determined.

**September 21, 2011** - Reception. 3:00p – 6:00p Thursday. This date has changed due to conflict.

October 30, 2011 - Un-hanging. Time to be determined.

**Note:** The Senior Center is open on Tuesdays, Wednesdays, and Thursdays from 9:00 am – 4:00pm. Exceptions are made for special programs and events. For information please call 414-607-4186.

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

#### **Artist Resume/Statement.**

This should include:

1. Artist Portrait
2. Bio (as it relates to photography – this could include past exhibits, published work, awards, education)
3. Paragraph or two on why photography is your chosen art medium
4. A sentence or two on the images displayed – as examples: context, aesthetics, why you took them, the story behind the image, what you like about them. This helps the viewer identify with the artist and image.
5. Artist's preferred method of contact.

## MEMBER AND CLUB EXHIBITS

### PSA International Exhibit

Phil Waitkus' "Aegean Arches" was accepted by the Large Pictorial Print Division of PSA for the PSA International Exhibition In Colorado Springs this year. That's a first for me and exciting since folks from around the world will now see it.

I encourage our members to enter next year as there are many different divisions such as

projected images, large and small prints, 3D and others. It's fun to do and simple.

### UECPC Exhibit Wall

Ryan Kane will be the featured exhibitor in the UEC exhibit space for the months of September and October.

## SEPTEMBER FOOD AND BEVERAGE RESPONSIBILITIES

Information on these assignments will be forwarded to the members separately by Mary Dumont

## SEPTEMBER PHOTOGRAPHERS OF THE MONTH

Information on these assignments will be forwarded to the members separately by Mary Dumont

## URLs OF INTEREST

**A link to follow up on "expose to the right"**

<http://www.luminous-landscape.com/tutorials/right-hista.shtml>

**2011 PSA International Conference**

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

**Urban Ecology Center update**

Have a look at this web site to get a better picture of the great things our host is doing in Milwaukee. I'm thinking this should be a regular section in our Newsletter as a service to our host.

<http://www.renewthevalley.org/documents/19-urban-ecology-center-valley-branch>

# JULY'S NIGHT RIDERS



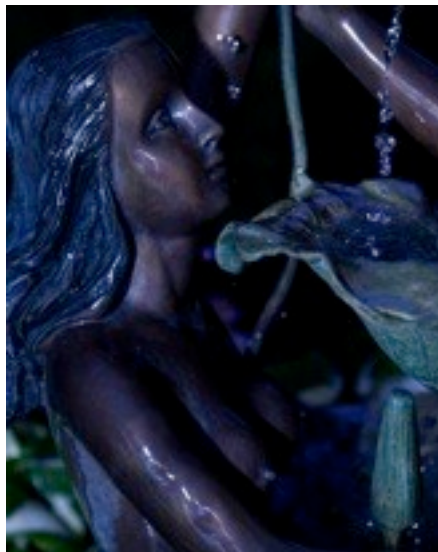
Audrey's flower fire



Phil's Flowers at night #1



Audrey's lily at night



Ryan's water catcher



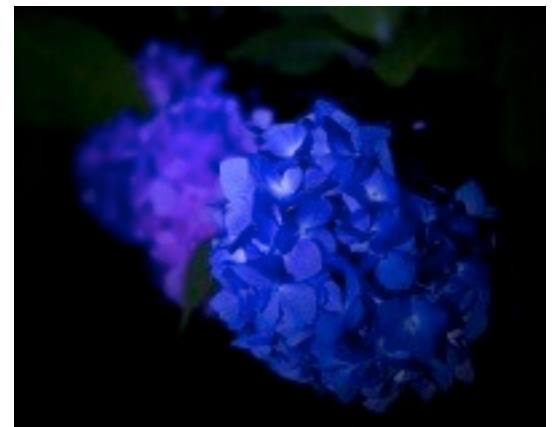
Audrey's flower and fly



Ryan's Jade Buddha with fish



Phil's hot pokers



Ryan's Hydrangea in blue

In July the Night Riders group was treated to a fabulous display of well lit flowers in Steve Jarvis and Carole Kincaid's back yard. A super place to shoot!

## THE UECPC DIGITAL DIALOG

*I heard an interesting presentation this summer, which is of general interest to all of us. It is of such fundamental importance that I thought I would pass it along. It impacts the issue of noise in our images and especially the quality of our images in extreme lighting conditions. To make things more confusing there are at least two competing theories, one left over from the days of film. At any rate these ideas called for a little experimentation to check them out. Below is a record of the experiment.*

### **Expose to the right, right?**

by: Phil Waitkus\*

#### Background of the experiment

First of all what do the pundits mean when they say, "expose to the right." Well, as we mentioned in previous Digital Dialogs your camera's light meter always tries to deliver an image whose histogram is well balanced and neither clipped in the darks nor in the highlights. This is at best a compromise as it adjusts the tonality of the whole image to middle grey. This works nearly perfectly for a wide range of images but it fails pretty badly in the case of snow scenes like the polar bears on snow or for the proverbial black cat in a coal bin or even dark complected people. In both cases the black cat and coal come out grey and the polar bears come out grey and the dark complected folks come out grey. None are correct for the subject involved. In all cases the histogram IS centered but the image is off kilter.

In the days of old (film days) we used to increase the exposure by a full stop or more for snow shots to make the snow white and

decrease the exposure for coal shot and dark complected folks by similar amounts. This was to force the camera away from it's, comfortable, but way too general, approach to exposure and more toward what we saw and knew was correct. Snow is white and coal is black after all!

Now fast forward to the digital era with everything being represented in 1's and 0's. Are these old methods still accurate? Well these methods still operate but are they still the best answer? There are two answers to this question. If you plan to shoot and take your images to the corner drug store for processing, it's probably your only option and you probably will get quite nice results. If on the other hand, if you shoot in raw and do any post processing at all, you can theoretically increase the quality and tonal range of your image immensely by doing something that might make Ansel Adams turn over in his grave, but maybe not! I say maybe not because Ansel actually came up with the zone concept, which underlies even the modern methods. Basically his zone concept was to divide exposure into eleven equally spaced zones ranging from black hole black to atomic flash or sun white. As far as photography is concerned only zones I through X have real meaning and contain useful information and many feel that only zones I through IX contain actual visible tonality differences. For the purpose of this article I'll include zone 0 as we do need a mathematically black point to make the comparisons easier to follow. This gives us a total range of ten useful stops.

The concept of tonality comes into play. This is simply the number of tones or

brightness levels the sensor can actually record as different from one another. For a 12-bit camera sensor, the number of tonal values was given as 4096 separate levels of brightness in EACH of the red, green and Blue channels in ZONE 9. This sounds wonderful but look how the number of tones drops as the zone number falls. By the time you get down to zone 1 you're down to less than 0.4% of the tones available to you at the brightest zone 9.

This is desirable and potentially possible because the number of tonal

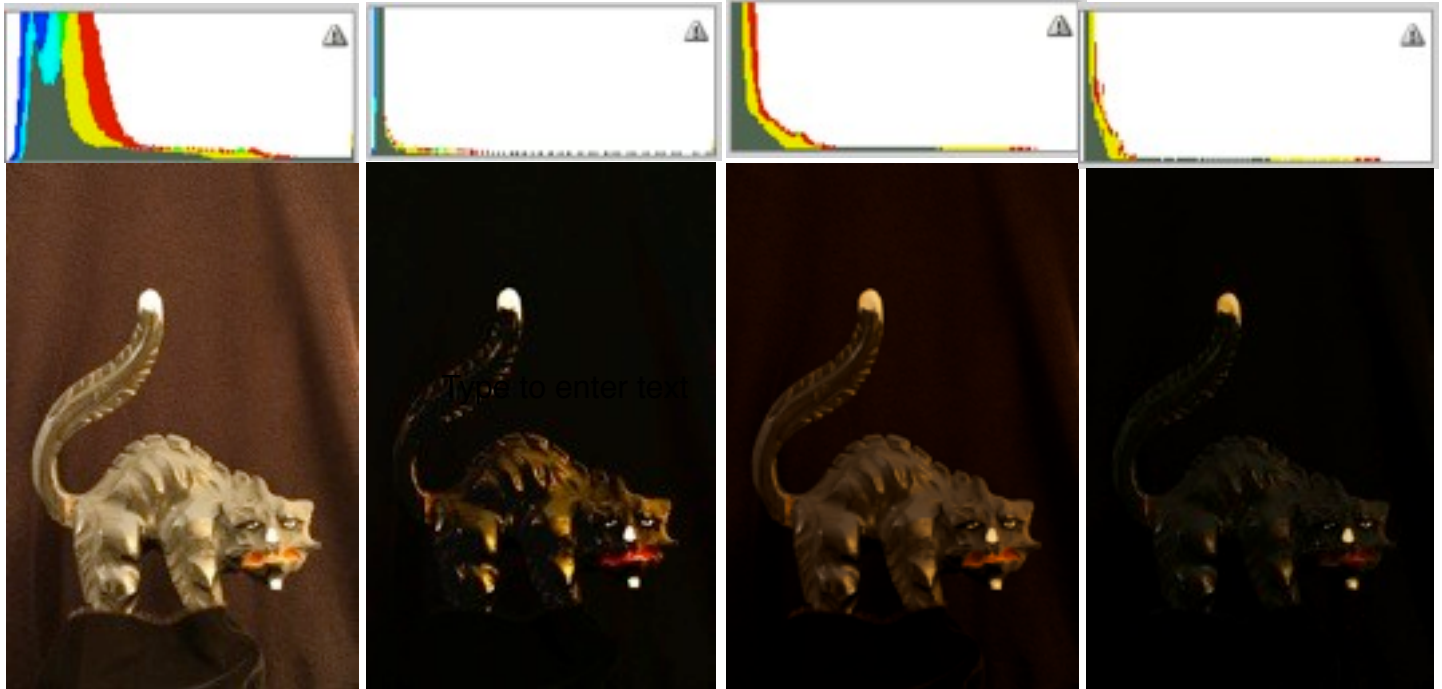
Number of possible tones at 12 bits	Ansel Adams' Zones or stops	Relative amount of light on sensor
1	0	1
16	1	2
32	2	4
64	3	8
128	4	16
256	5	32
512	6	64
1024	7	128
2048	8	256
4096	9	512

values was recorded at capture and are theoretically retained in post processing and through brightness reduction, or so the theory goes. By the way the number of possible tones is equal to the number of possible ways you can arrange 1s and 0s in the binary 12-bit number. Each arrangement equals one tone.

### The Experimental design

The next step is to see how these predictions hold up in reality. As I didn't have either a coal bin or a black cat and it's a bit early for snow and polar bears, I had to make do with an antique black cat carving, some black velvet, a snow owl doll my granddaughter would like to have and a bed sheet. While I was at it, I thought it might be interesting to shoot the experiments in both raw and large JPG format to see how the JPG engine would handle the two cases. In all cases no adulteration was done in the raw converter except to have the Canon EF-S 60mm lens correction applied. All shots were shot under incandescent lighting, from a tripod, with the white balance (JPGs) set for this kind of lighting. Camera settings were f/11, manual focus, aperture priority and exposure compensation of -1,0,+1 stops, all at ISO 100. Exposure times varied between around 10 sec for the black cat to less than a second for the owl. Post processing was the simple application of a curves layer in CS5 although I did several experiments using the levels adjustment layer which is available in PS Elements. Although a little less controllable, the sliders of the Levels adjustment layer can approximate a Curves adjustment layer. None of the images was sharpened. On the following pages are the records of the experiment.

This page is the black cat page shot in RAW. The Histogram is immediately above each image

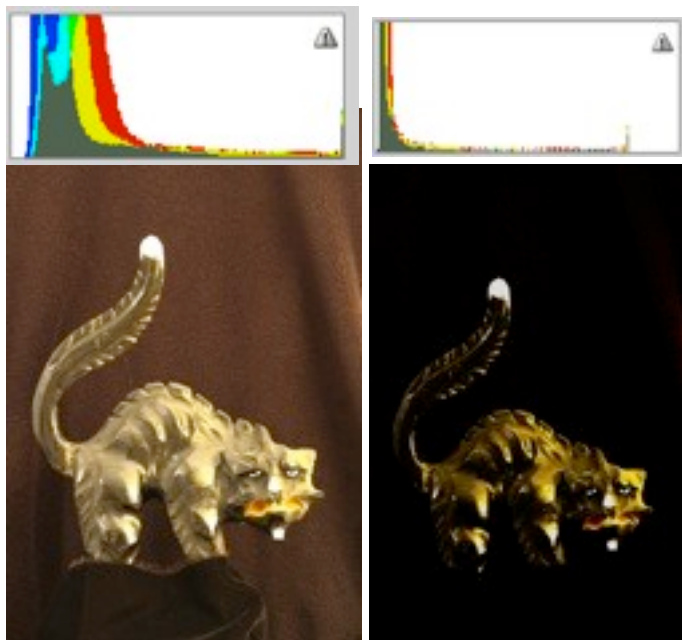


Exposure comp =0  
Note the greying of the cat and velvet background being driven into the grey.

Exposure Comp =0  
Curves adjustment applied to bring the cat back to Black.

Exposure comp =-1  
Note loss of tones in both the histogram and the Image.

Exposure comp =-1 with curves layer applied.  
General loss of brightness in getting back to black

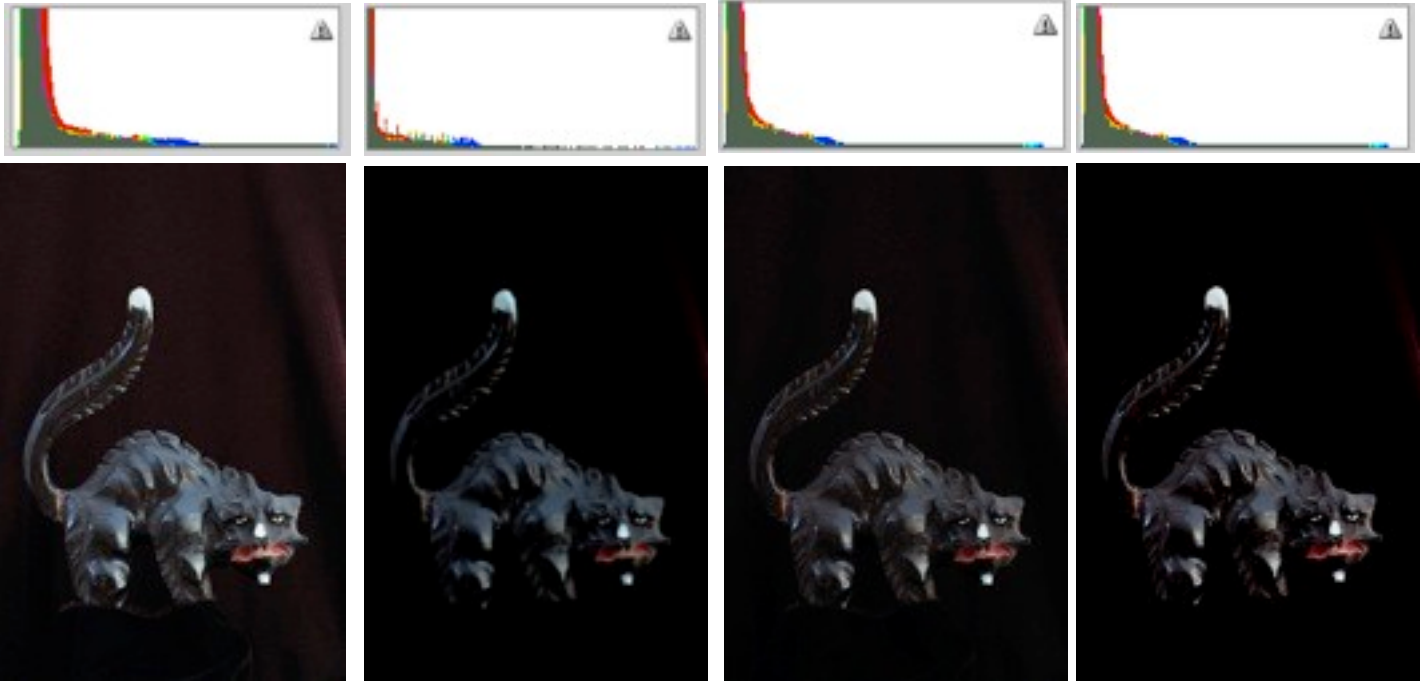


Exposure comp =+1  
Note lighter greying of cat but an increase in available tones

Exposure comp =+1 with curves layer applied.  
Note retention of tones and improvement in the image.

To my eyes the histograms don't tell as much of a story as the images themselves. Although the normally exposed image looks pretty bad right out of the box, I could generate a pretty nice image by using curves or levels adjustment layer. There is however, quite a bit of tonality, which though small, carries through in the final treatment. This helps a lot. The one stop over exposed shot increased the amount of tonality substantially, but I found that you had to be very careful not to over expose the tail tip and nose. My general feeling is that the "Expose to the right" concept for digital captures of dark images seems to be not only theoretical but quite practical as well. Since I do post process my images it has now become a permanent part of my work flow.

The images and histograms on this page were derived from in camera JPG captures and are presented to judge the JPG algorithm's ability to deal with extreme exposure conditions.

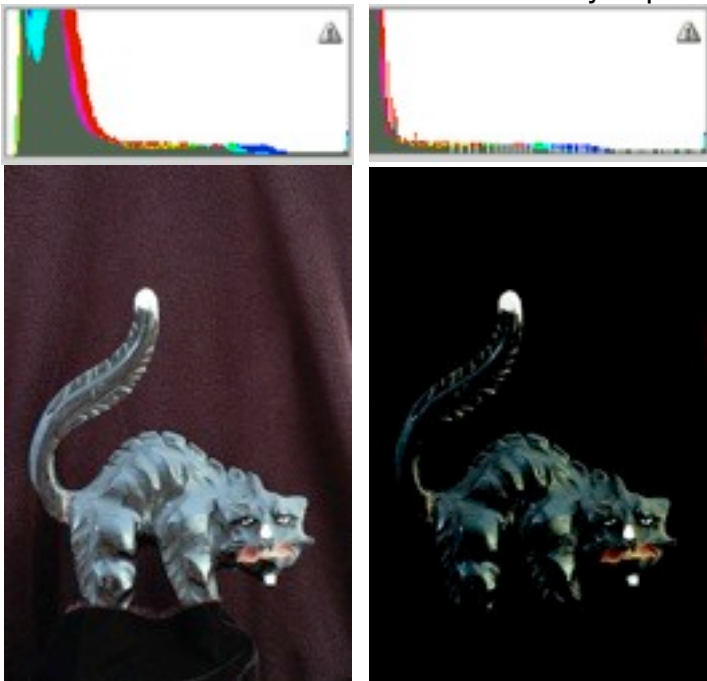


Exposure comp.=0, JPG format in camera. Note greying much less intense.

Exposure comp =0, Curves applied. Some loss of punch and now has a slight color cast but much tonality kept.

Exposure comp =-1. Cat now quite black. Not too bad at all.

Exposure comp =-1. Curves applied. General shape of curves layer much less drastic than raw file at this exposure.

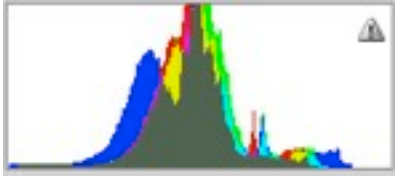


Exposure comp =+1, note greying of cat and background coloration.

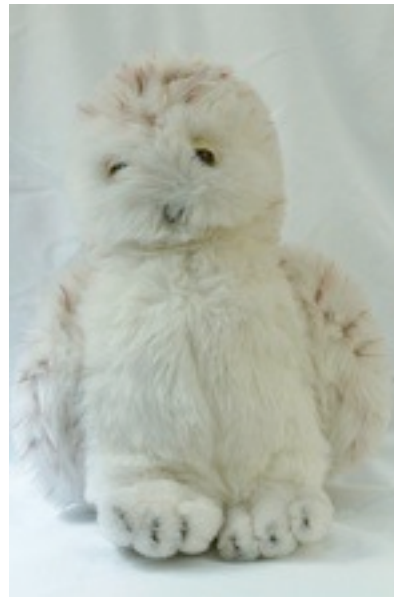
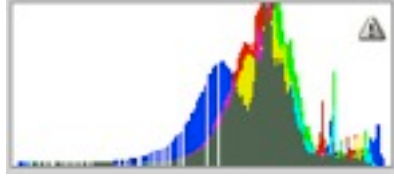
Exposure comp =+1 with curves layer applied. Nice maintenance of many tones.

For all the bad press the pundits give JPG captures I was genuinely surprised at how well the JPGs did. The algorithm is apparently very robust and takes into considerations a lot of factors and as a result maintains a lot of tonality through the compression. The slight blue green cast is a little disconcerting but I think it would be easy to deal with. I was so surprised by the success of the JPG captures that I might use it under conditions like this just to be sure I have a useable image. The only draw back is that JPG images are compressed so there may be some JPG artifacts in the image after compression. Also take note of the Luminous Landscape URL for an interesting precaution to take when using this technique..

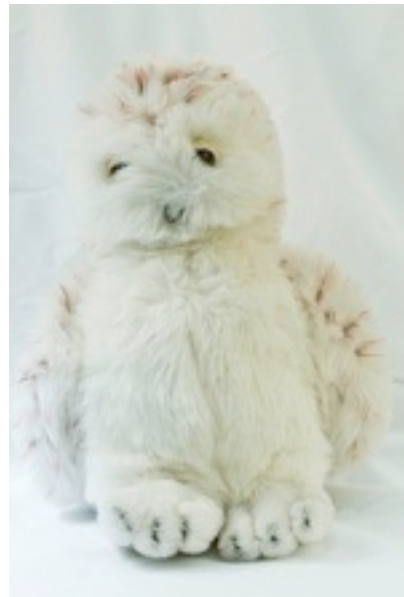
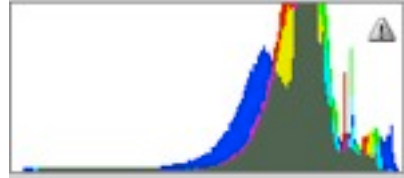
We almost forgot about the little owl on a bed sheet. Here's the scoop on it.



Exposure comp =0 note greying of owl and surroundings



Exposure comp =0. With curves applied to improve brightness. Not too bad but note loss of tones (White lines in Histogram)



Exposure comp =+1 with curves applied note improvement in whiteness of sheet and no loss of tones in the histogram

#### Conclusions:

The old film photographers were right on when it came to shooting light subjects especially in light back grounds, so for these subjects I intend to carefully add a stop or so to push the histogram to the right, as long as I don't clip some of the whites.

When it comes to dark subjects it sure seems desirable to push the histogram of those subjects to the right as well. In tight, time demanding situations where I absolutely must have the image I will consider shooting in JPG format to maximize my chances. If I were to use

an outside photofinisher, I believe I would seriously consider the JPG format to allow this surprisingly robust algorithm to do some of the work for me. I think I will also set my camera to take both at the same time now that I see the results.

Keep shooting,  
Phil

\*The concept was taught to the attendees of Dan Anderson's, "Travel Photography" workshop at the Peninsula Art School, Fish Creek WI, 2011

I take photographs with love, so I try to make them art objects. But I make them for myself first and foremost - that is important."

Jaques-Henri Lartique

## 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 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.

## URBAN ECOLOGY CENTER PHOTO CLUB AFFILIATIONS

