



# URBAN ECOLOGY CENTER PHOTO CLUB

**First Place  
September Photo Challenge  
"Summer Fun"**



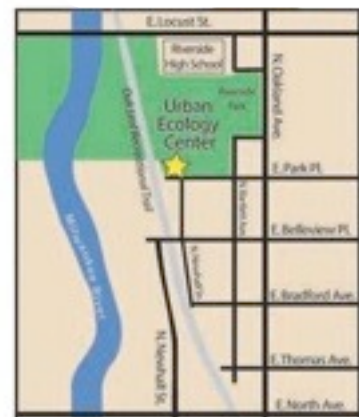
Bungee Fun  
Steve Jarvis

## 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

Phil Waitkus, President  
Dan Ford, Vice President  
Ted Tousman, Secretary  
Sara Lasek, Treasurer  
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Dan Ford, Exhibitions Chair  
Dan Pugliese, Technical Chair  
Steve Jarvis, Night Riders Chair  
Phyllis Bankier, Website  
Audrey Waitkus, Newsletter  
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## DATES TO REMEMBER

**Sept 22, Night Riders**, 4th Thursday of every month. Meet at **VIA Downer** at 6:00 for dinner or snack and some night photography. Contact [Steve Jarvis](#) for more information.

**Oct 6, Meeting night, 6:30**, Featured photographers, WACCO entry information, and “Lens Flare” Challenge.

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

**Sept 21**, Village at Manor Park Reception. 3:00 PM – 6:00 PM.

**Sept 18-24**, PSA International Conference, Colorado Springs, CO. See [URLs of Interest](#) for registration and accommodation information.

**Sept 24-25**, an opportunity to photograph historic Milwaukee buildings. Contact Ted if interested.

**Oct 9**, Troy Freund Analog Photo Seminar at Cardinal Stritch University. He will probably have many thoughts on getting it right in the camera. Surprisingly, film is experiencing a resurgence under the name “Slow Photography.” [See URLs of Interest.](#)

**Oct 15**, UECPC Outing, Meet at the Urban Ecology Center, at 9 AM, to photograph fall color and the river in Riverside Park.

**Oct 22**, Birds of Prey Workshop sponsored by WACCO. [See URLs of Interest.](#)

**Nov 5**, WACCO annual photo competition. [See URLs of Interest.](#)

**Through Dec 1**, Milwaukee Art Museum is sponsoring a contest for photos to be included in the exhibit celebrating the 10th anniversary of the Calatrava addition. [See URLs of Interest.](#)

**SEPTEMBER CHALLENGE - SUMMER FUN**

**Second Place**



Five Soccer Balls  
Phyllis Bankier

**Third Place**



Tomatoes  
Carole Kincaid



Dan Ford  
Thunderbirds



Thomas Murphy  
Water Buggy



Fun Flowers  
Carol Caldwell

**SEPTEMBER CHALLENGE - SUMMER FUN**



Fetch  
Phil Waitkus

Other members participating whose photos were not available for publication  
Ted Tousman



Chicago thru Glass  
Priscilla Farrell



Jumping and Having Fun  
Steve Morse



Chalk Talks  
Charles Trimberger



Summer Rose  
Audrey Waitkus

**OCTOBER FOOD AND BEVERAGE RESPONSIBILITIES****FOOD**

**Steve Jarvis**  
**Raven Hamilton**

**BEVERAGES**

**Phil Waitkus**  
**Joanne Bachar**

**OCTOBER PHOTOGRAPHERS OF THE MONTH**

**Cassandra Forbes**  
**Carl Wagner**

**Priscilla Farrell**

**Mary Foley**  
**Sandy Lisowski**

**OCTOBER PHOTO CHALLENGE****Lens Flare**

by Daniel "Pugs" Pugliese

Lens flare is, quite simply, stray light interacting with a camera's lens in a way that affects the rendered image. Generally speaking, the effect on the image is normally undesirable and lens hoods, gobos, light-source placement, etc... are all very carefully employed to avoid or minimize lens flare. Just like every other photography "rule", however, there is a time, place, and application for everything; even for deliberately induced lens flare!

Lens flare can add a sense of drama to a photograph. It can be used to focus or distract the viewers attention because the human eye is naturally drawn towards light. It can alter the mood and feel of an image. With this in mind, use of lens flare can be an incredibly powerful tool to add to your photography toolbox.

In order to use lens flare as a creative tool, we need to understand what it is and what it looks like. Lens flare is the artifact of non-image forming light striking the lens and affecting the image. Huh?! Basically, when extra light (more light than needed to form the image or extra light that is not part of the image) enters the lens, it will create visual artifacts (visible elements or effects) that are not part of the actual composition.

Okay, that's all well and good, but what does it look like? There are three basic types of lens flare that we see in photography: reflection or ghosting flare; scattering or veiling flare; and diffraction. We are going to focus on the first two as they are the most common and most useful with regard to intentionally inducing lens flare. You will often see all three, or at least the first two types in conjunction.

Ghosting lens flare is easily recognized as spots of light of varying sizes and brightness showing up in the image where there is no actual light source. Those spots of light are actually

the reflections of one or more light sources that are either in the frame or just outside the frame. The reflection of those light sources is actually reflecting off of the individual lens elements inside a lens and their size/shape is affected by the shape of the lens element and the lens' aperture.



### Ghosting Flare Example 1:

Example Copyright Daniel Seung Pugliese

In this example you can see the "ghost" images of the candle lights in the upper half of the photo this is more specifically called a "mirror" ghost



### Ghosting Flare Example 2:

[http://upload.wikimedia.org/wikipedia/commons/4/46/Lens\\_Flare\\_at\\_Borobudur\\_Stairs\\_Kala\\_Arches.JPG](http://upload.wikimedia.org/wikipedia/commons/4/46/Lens_Flare_at_Borobudur_Stairs_Kala_Arches.JPG)

In this example, the ghost images are polygonal in shape due to the lens' aperture; specifically, this type of ghosting lens flare is called an aperture ghost.

Veiling lens flare shows up in photographs as a "haze" that covers part or all of the image. The "haze" results in decreased contrast and saturation which leads to a "washed out" look and feel. Again, this is caused by stray light entering the lens and reflecting off of the internal lens elements. In this instance, though, that light is not being reflected as specific image, it is being "scattered" throughout the interior of the lens as it is reflected.

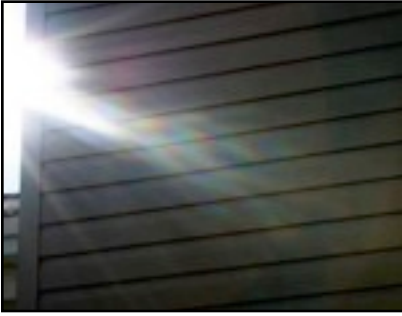


### Veiling Flare Example:

[http://keberlyphoto.com/blog/wp-content/uploads/flare\\_portrait.jpg](http://keberlyphoto.com/blog/wp-content/uploads/flare_portrait.jpg)

You can see in this example that the colors are desaturated and the contrast is decreased by the veiling lens flare.

Diffraction artifacts are unique to digital cameras. As I said, I'm not going to dwell on diffraction, but as a quick description, it is the effect of light diffracting off of the camera's sensor and manifests itself as a series of little rainbow artifacts.

**Diffraction Example:**

[http://www.angelsghosts.com/images/lens\\_flare\\_ghost\\_picture\\_112008b.jpg](http://www.angelsghosts.com/images/lens_flare_ghost_picture_112008b.jpg)

You can see the rainbow artifacts in this example.

So... how do we create lens flare? In both ghosting and veiling flare, the key is extra light! This is as simple as making sure that there is a bright enough direct light source in the frame or outside of the frame but still in a position for the light to hit the front element of the lens. The smaller and more defined a light source is, the more likely it is to produce ghosting lens flare; the larger and less defined the light source is, the more likely it is to produce veiling lens flare.

Different lenses will produce different types and amount of lens flare. For example, prime lenses tend to have fewer lens elements that produce fewer ghosts. Zoom lenses generally have many more elements and will therefore produce more ghosts.

The angle of the light striking the lens will also affect the flare produced. The example below, for instance had the light striking the lens at a very oblique angle:



[http://toothwalker.org/optics/flare/aperture\\_ghosting.jpg](http://toothwalker.org/optics/flare/aperture_ghosting.jpg)

You'll notice that the ghosts are shaped like the aperture opening. They vary in size and shape based on the elements that the light is reflecting off of.

As shown in the above example, the lens aperture will affect the shape and intensity of the lens flare. Wider apertures will produce more flare as it allows more light into the barrel of the lens and more light results in more flare. Wider apertures will also produce more veiling lens flare. Smaller apertures will produce more geometric aperture ghosting flares. Very small apertures will produce more "starburst" types of effects on direct light sources that are in the frame.

Filters, too, will affect lens flare. Most notably, filters (especially cheaper ones) will tend to produce mirror ghost lens flares.

As a final note, as you are experimenting with using lens flare creatively, try putting your camera in manual mode and/or using the exposure compensation feature. Experiment with over-exposing the image; remember that more light can lead to more lens flare. By putting the camera in manual mode, or by using the exposure compensation feature, you gain more control over how the lens flare will be rendered in the final image.

Also, you can use the depth of field preview button to get a better idea of how the lens flare will be rendered.

Basically, creatively using lens flare will vary greatly with the lens, aperture settings, filters, and angle of the stray light hitting the lens. Experimentation is the key!

-Pugs

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

This is a picture that called me to stop and get my camera.

I was in the wine country of northern California, near Sonoma in the Napa Valley, it was a working day for me at the famous Sears Point (now known as Infineon) Raceway. During the brief periods of quiet between races I would hear excited sounds of children having a lot of scary fun. I took a few moments to investigate and found, just around the corner, there was a bungee ride with a line of young thrill seekers waiting their turn to get launched skyward by giant rubber bands.

I thought "This is a great photo op." I went back to get my camera from the toolbox (my camera is always nearby) and started to watch the action for a good angle and composition. Being that it was midday in the strong California sun, exposure was a bit of a challenge.

When this young lady started jumping and I saw the joy in her face, I knew this is a shot I have to make.

As luck would have it, upon checking my e-mail when back in Milwaukee, I see the Photo Challenge is "Summer Fun." Ah Hah, I thought, "Have I got a picture for that."

SteveJ

File Info: ISO 250, F 6.7, Shutter 1/250, Spot meter



*"Sometimes I think I do get to places just when God's ready to have somebody click the shutter."*

**Ansel Adams**

## MEMBER AND CLUB EXHIBITS

### Alverno College Exhibit

The club's next exhibit will be January 2012 in the large exhibit space at Alverno College. This is a major exhibit with more than 100 photos needed. Details will be forthcoming at future meetings. But we all should start now to capture, select, and prepare our entries.

### The Village at Manor Park Exhibit

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

#### Dates of the Exhibit:

**September 12, – October 29, 2011**

#### Other Exhibit Dates:

**September 21, 2011** - Reception. 3:00p – 6:00p Thursday.

**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.

### 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.

I encourage our members to enter next year as there are many divisions, both digital and print, and entering is easy.

### Wausau's Art in the Park

Phyllis Bankier and Ted Tousman participated in this juried art festival on September 10-11.

### UECPC Exhibit Wall

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

## AUGUST NIGHT RIDERS NEWS AND PHOTOS

Not wishing to miss an evening of Night Riders shooting, our leader took time from his duties in Lake Tahoe to get these shots. Phil & Audrey watched a nice sunset in Door County

without a camera, and Carol Caldwell held down the fort at VIA Downer, but when no one else showed up, she had a nice dinner and went home. Y'all, come on down next time!



Lake Tahoe Kayaks  
Steve Jarvis



Lake Tahoe Sunset  
Steve Jarvis



Lake Tahoe Pier  
Steve Jarvis

## THE UECPC DIGITAL DIALOG

### Architecture as a Photo Opportunity

by Phil Waitkus

When the board decided to try the year-long club project on the architecture of Milwaukee, I am certain a number of things were on their minds. The architecture of Milwaukee is unique among American cities and I suspect they may have thought, "Here we are right in the middle of it and we don't see it." Also I suspect they thought the club could use a challenge in which we can practice all that Pugs taught us last year. Without a doubt the project should give us all a better appreciation of the city, and if you are diligent, the topics taught can be called into service in a thousand ways to create really memorable images.

Architecture, like poetry, photography, painting, or sculpture, is an art form. The architect had a vision and is trying to say something to you just as in these other artistic pursuits. But just like good art, everyone tends to interpret the vision in somewhat different ways. Our artistic responsibility is to find that vision for ourselves and then capture it in such a way that our interpretation is clear to the viewer and that the image is interesting to all. Finding your unique interpretation takes a bit of thinking and walking around and really examining the structure, looking for the key that unlocks your vision. Remember Ansel Adam's famous saying, "In every picture there are two people, the photographer and the viewer." The viewer is the guy we need to keep in mind. Is he getting the message? The following considerations should help somewhat.

1. Move slowly! To be happy with your result you need to feel something, so first keep walking and looking until the little voice in your mind says, "Hmm, that's interesting." When you hear that, you're on to something. Now try to figure out just what it is. This will take a bit of time.
2. Using your camera or a framing square, examine the item in vertical as well as horizontal orientation. In my opinion tall things prefer the vertical orientation, squat things the horizontal, but don't take my word for it - examine your image in both ways. Also consider panoramas.
3. Sometimes the meaning in architecture is not in the grand scale but in the details, so look at your subject both from a distance as well as in close, and even in the macro sense. The architect may have been purposefully hiding things to be found only by the curious.
4. Remember the importance of Foreground and Middle ground and Background in adding depth to your image and as a way of supplying great secondary subjects to amplify your interpretation. This is very important in architecture, which can be flat to the camera's one eye. To get these important contributions to your image right in camera, remember the rule of thirds.
5. The Chinese philosopher Lao Tzu said, "At the foundation of everything is nature." So by all means include natural items if available, especially if they amplify the vision you are making. They will add contrast, perhaps a paradox and a break in repetition, which may enhance the meaning of these things in your interpretation considerably.
6. In my opinion architecture, in a general sense, is sculpture for people to interact with, so don't be afraid of including people in your shots - they were meant to be there. Architecture would be a failure if they were not. This does not mean they have to be there. Perhaps your vision is more abstract, in which case, you might leave them out. Animals and birds can add a note of paradox or use, so include them if appropriate.

7. Probably one of the most powerful mood inducing aspects in an interpretation is light. Look carefully at the effect of shadows and light on the subject as they apply to your vision.
8. Don't be afraid to bracket your shots and especially don't be afraid to push the histogram to the right as Digital Dialog discussed last month.
9. Think black and white as well as color. Here are a couple of sayings that get to the heart of it.

*“Black and White are the colors of photography. To me they symbolize the alternation of hope and despair to which mankind is forever subjected.”*

Robert Frank

*“Color is a joy. One does not think Joy, one is covered by it.”*

Ernst Haas

One last parting thought on architecture and photography, which I picked up in an architectural photography class this summer. I think it's particularly germane to our architectural project.

*“Transcending space and time is one of the most powerful aspects of poetry. Photography is no longer about discovering new lands. It is truly about rediscovering the world and your place in it.”*

Suzanne Rose

## URLs OF INTEREST

### A 2011 PSA International Conference

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

### Milwaukee Art Museum Photography Contest

<http://mam.org/exhibitions/details/building-a-masterpiece-contest.php>

### Troy Freund, Analog Photo Seminar, at Cardinal Stritch University

<http://t.co/vYMnxb>

### Birds of Prey Workshop

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

### WACCO's Fall Competition - November 5, 2011

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

### Urban Ecology Center update

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

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

## 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

