



Duluth - Superior Camera Club

Snapshot

The Duluth Superior Camera Club - Celebrating Photography Since 1933

July/August 2024



Erik Roadfeldt

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Please check the DSCC website

<https://www.duluthsuperiorcameraclub.org/> for detailed information regarding entering images for our local competitions and challenges, N4C, or PSA competitions. Also, a new feature this year is a critiquing segment in our meetings, in which our members will have the opportunity to have an image evaluated by the group to offer suggestions to improve technique or approach. It's amazing what fresh eyes can see! There is a folder on our submissions page for these images.

You may submit digital images to

<https://www.duluthsuperiorcameraclub.org/competition/submit-digital-entries/> The deadline for club competition digital entries is the Thursday before a regular meeting, which are held the third Tuesday of the month. You may bring prints to any meetings. You must be a paid member of the Duluth Superior Camera Club in order to participate in any club competition.

Keep up-to-date with email announcements in between our monthly meetings.

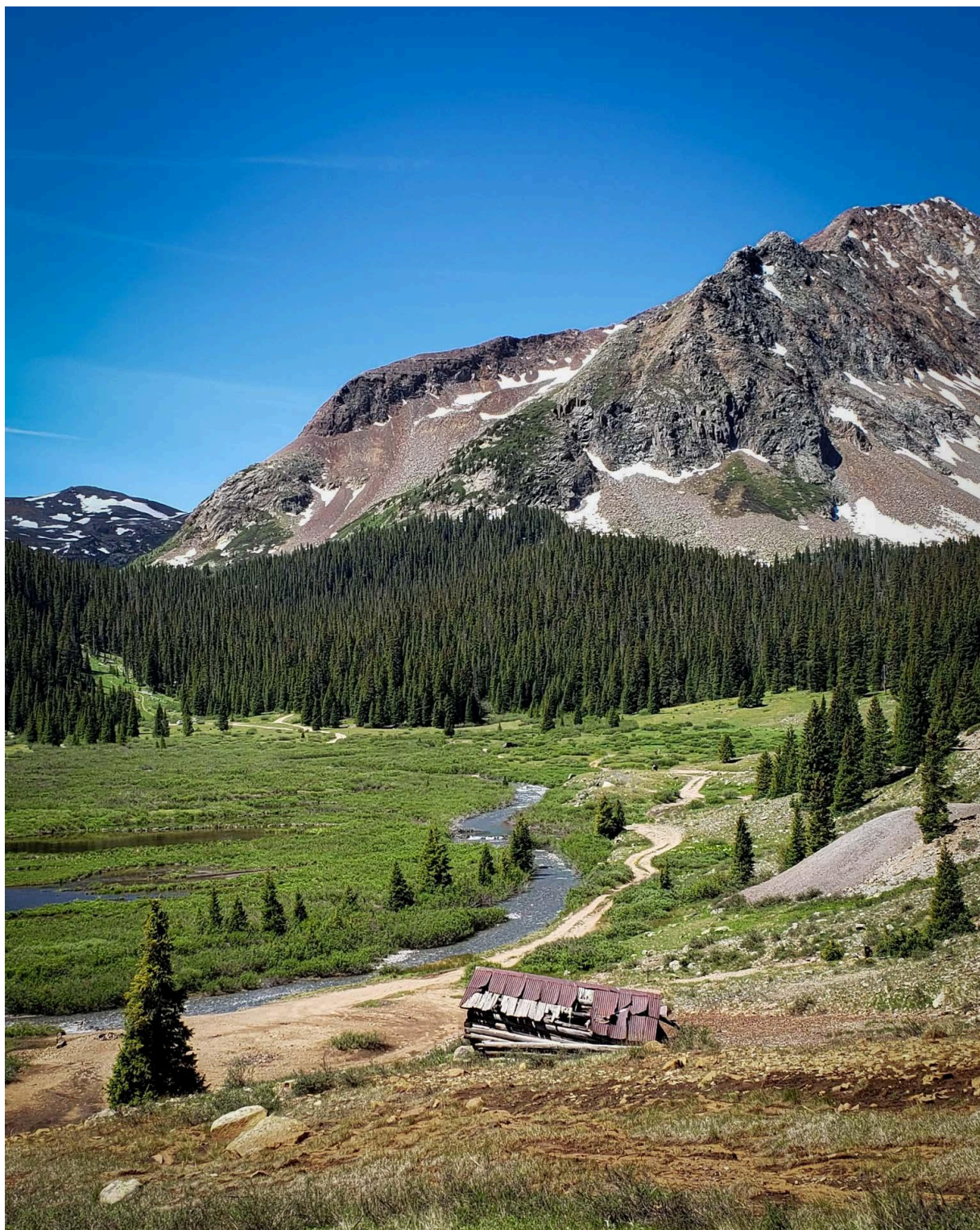
You can also find up-to-date information on our website at

www.duluthsuperiorcameraclub.org, or on our club's Facebook page at www.facebook.com/groups/139459169412605.



Critique Group is a great opportunity to improve your images and enjoy the comradery of fellow photographers. Bring two or three prints (preferred) or your laptop/tablet and meet us at 6:30 on the first Wednesday of the month. Space is limited, so be sure to secure your spot and get on the mailing list for more meeting info by contacting Brian at critique@hbrstudios.com. He will send out location specifics prior to the meeting.

DSCC Club Competition July 2024 - Paths



First Place

35/45

Jake Pearson

Rico-Silverton Trail

"At first glance it would appear that the row of pines are distracting, but I think that it adds to the trails of the image. The building in the foreground and the inclusion of the trails about midway add to the image."

"Right side feels cropped off in an odd way. SKy and mountain don't add a lot perhaps crop to path is more prominent"

"Great shot.. Nailed the category in my opinion. Great lighting and you actually have 2 trails and 2 leading lines. I think both the stream and the trail count as paths to follow."



Second Place

34/45

Paul Zahorosky

Riverwalk Stillwater MN

"The curve of the riverwalk leads very nicely to the biker, bridges and sky. The darkness of the sky on the left is distracting and I would crop some of that off."

"Nice composition and leading lines"

"real nice image. the clouds help to soften the light on what would have ordinarily looks like a very bright day. The curve creates a good lead in. My only thought would be to crop just a bit from the left. There is more river than path"



Third Place

34/45

Paul Zahorosky

Holy Rosary Labyrinth

"Good aerial view. Nice and sharp. Not sure what is around the image that was cropped and maybe it would add more interest if it wasn't cropped as tight."

"Unique angle, wish the right side path wasn't cutoff"

"Excellent interpretation of the category! Looking down on it is the perfect competition"

Upcoming DSCC 2024 Schedule

September

DSCC club meeting September 17th Rm 203 UWS

YellowjacketUnion 6:30pm

Club competition - Happiness

Presentation on Black & White Photography - Amber

Presentation on Images of Scotland - Brian

October

DSCC meeting Oct 15th Rm 203 Yellowjacket Union 6:30pm

Club competition - Blues

Presentation on Photographing State Parks Joni

Outing to Crex Meadows Crane migration TBA Mike/Kathleen

November

DSCC meeting Nov 19th Room 203 Yellowjacket Union 6:30pm

Club competition - Semi-nudes/Nudes/Skin

Outing to the Lighting of Split Rock Lighthouse - Nov 10th

December

Holiday Banquet Dec 3rd with Annual Showcase Location TBD



If you're more of a run-and-gun shooter, a monopod—which is just like it sounds, a tripod with two of its legs missing—will help you stabilize your shots. Great for use at zoos and sporting events, a monopod is supplemented by your two legs in order to add stability to your camera—without the sometimes cumbersome setup and breakdown required with a good tripod.

Bison Farm Outing – A Short Story

By Mike Miller



Planned photography outings often seem to have a life of their own, and I find it best to not be too centered on one objective for rating the success of a trip. An example for me was a recent trip to photograph Indigo Buntings, a bird I have yet to capture a good image of. There were plenty of birds in the trees around a sunflower field, but they would not come down into the field close enough for a decent shot even with a 600mm lens. However, I did get decent images of a leopard frog, a toad, one butterfly on a sunflower, and several wildflowers. Success! Just not the success I thought I was after.

In the fall of 2023, I was helping plan outings for 2024, and we came up with around 44 ideas. One idea that I proposed was visiting a site with bison. I am a retired logging specialist, and love to take images of agricultural activities, so I thought a bison ranch/farm might be an interesting photography opportunity. I had previously heard of a location near Minneapolis that offered tours to photograph bison, and after an internet search, I found a similar situation on a ranch near Floodwood. In the spring I started trying to arrange a trip to that location, however, it turned out that over the winter that rancher had retired and sold off his bison. My luck! I contacted the retired rancher, and he shared that a couple from Montana had moved into the area, and they had established a new bison ranch just a few miles away. Their place is called Little Big Sky Bison, and it encompasses over 700 acres within four miles of Floodwood.

The owners of Little Big Sky Bison, Clay and Kellee Young, were enthused about the idea of hosting a photo outing to their place, although they do not offer formal tours. They invited me out for a visit and provided an interesting introduction to bison ranching. They have a herd of around 50 animals and on the day that I visited the herd was located in a pasture area west of the ranch house. Clay gave me suggestions about how to approach the bison, which at the time were fairly close to their access road. Evidently bison can be very skittish, sort of surprising for such a large animal, and if startled may rush off to a safe distance and remain away for a lengthy time. I followed his advice and drove slowly out the road to a spot near the herd, then got out of the car quietly and walked a little



closer, moving quite slowly. The herd showed itself to be very curious about me and wandered down a long hill to have a look at me. I was able to get a few nice images of them with ease - I only took a few, figuring on more later with club members. The bison soon got bored or mildly startled by my movements and moved off over a hill, not to be seen again that evening. After that experience I was a little unsure whether a group outing would be successful as a group could easily spook the critters and the only available images would be bison rumps on the way over a hill! So, I suggested that Joni

give it a try just to test the possibility of success. She and Nancy Lindberg took an evening trip out to the ranch, and they had a nice visit with Clay and Kellee but got no opportunity for any images, since the herd decided to stay in the pasture further to the west of the ranch house, out of sight, over a hill. That was not the result we hoped for, so I asked the owners to contact me when they moved the herd into the pasture east of their house. This east pasture is downhill from their house and provides a beautiful view out to a small lake about a fifth of a mile away.

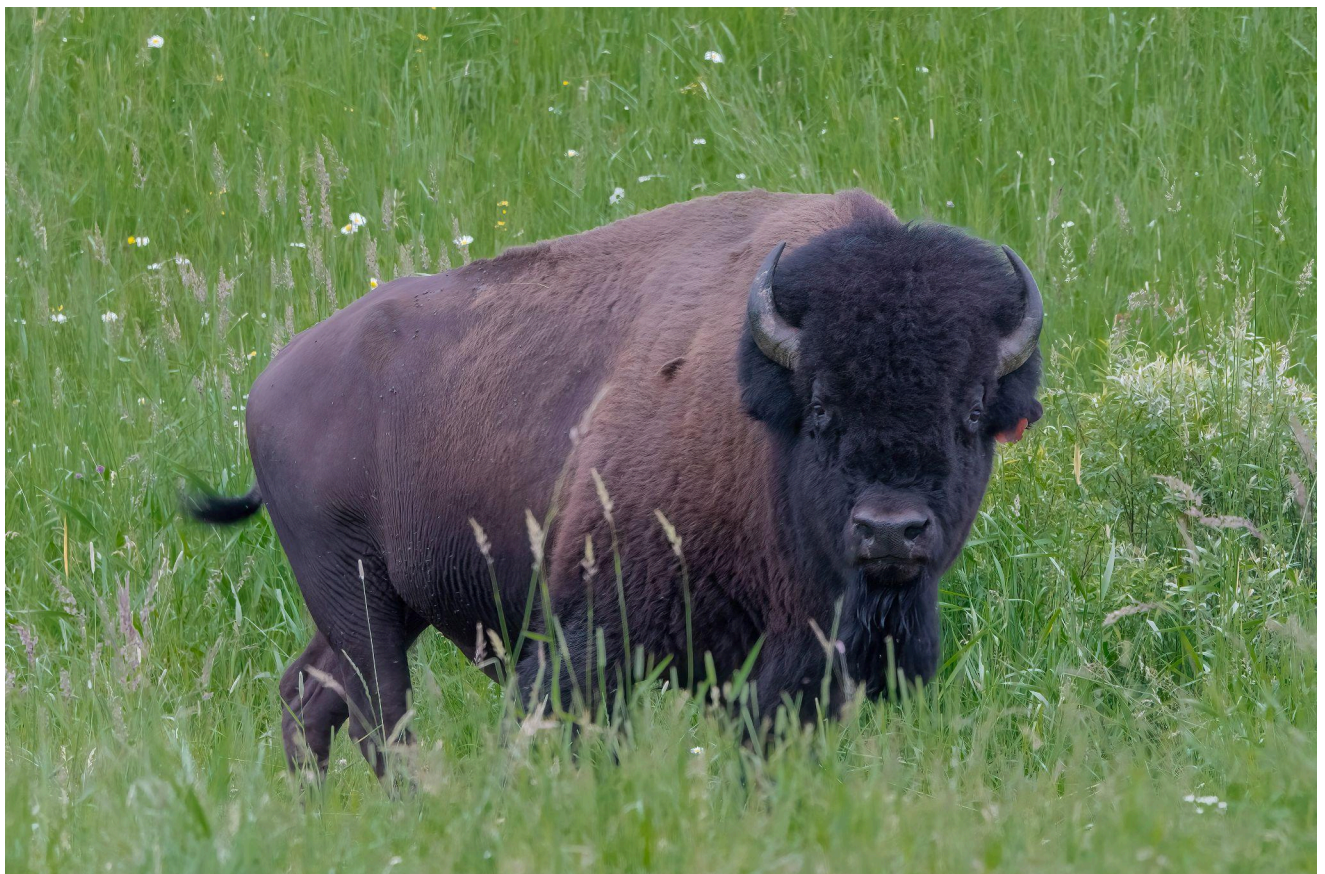


An evening visit there would provide light from behind photographers into the faces of the buffalo as they approached, so I thought it would be a great setting. Later in the summer Kellee called and said the herd was now in the east pasture and would be there for four days. I went out that evening and waited for the herd to head toward the farmhouse where they tend to come each evening. They came into view around 7pm, later than the 5pm viewing time I had had in the spring. The daylight was lasting longer and was still good for photography. When the herd came into view, they were near the lake and steadily moved toward the house. The herd included 15 fresh calves still in their reddish hue, which only lasts a little while before changing to the darker colors of their parents and looked very nice against that landscape. I remained still and the whole herd moved up to an area where there were some feed bins that I believe contained alfalfa.

That experience convinced me that we could have a successful evening photographing the herd, so I agreed with Clay and Kellee to have a group out in two days, before they moved the herd back to the west pasture.

Joni sent out a note to the club members announcing the trip, a quick time frame due to limited opportunity to catch the herd in the east pasture and include their red-tinted calves. So about seven folks were able to make the trip at 5pm on the 27th of June. I selected that time of day since I had experienced the herd showing up at 5 and 7pm, and I wanted to be sure we did not miss their arrival.

Clay and Kellee told me to just have the folks spread out in their backyard facing the lake and wait for the herd. They needed to remain fairly still and preferably only whisper any conversation. Clay said the herd was particularly skittish due to the arrival of the calves. So we set up when we got there, folks picking their spots, and only spoke quietly. We waited til 7pm and still no sight of bison on the scene. The sky was cloudy, unlike the other evening I had been there, so I was worried about light, if the herd ever came into view. By 7:30pm I was asked where the “mystical” bison were ... ha ha. Of course I had no idea, and I was worried about having brought folks out for a long evening of only sitting. A few folks wandered off to capture some bird photos, to ensure they would have some sort of success. Clay and Kellee returned home about then and shared that the bison were seen about 20 minutes (bison walking speed) from the lake, so we had hope! At about 8pm we saw the herd arrive at the lake, about 1000 feet away, but it was not hurrying toward the house. Slowly the lead bull wandered toward us, being very cautious, stopping often to observe us.



I am sure he could see us spread out on the lawn, and he was not anxious to bring the herd without verifying it was safe. We stayed relatively still and only whispered during his 15–20-minute sashay toward us. Clay was with us during this long wait, and he kept calling out to the bull in a soft voice, telling him it was okay. When the bull reached the feed bins the herd then began its move toward us in the dimming light, but still with abundant caution, the moms seemingly not anxious to get the calves near us. Lots of stopping and observing, but we could capture images with long lenses and higher ISOs. Finally, they reached the feed bins about 50 to 100 yards away, but within five minutes they spooked and dashed off in a lovely stampede of bison behinds, as I had feared! I asked Clay when they would return ... he said they would be back after dark.



So, success or not? We had a very pleasant evening of whispered conversation, met some pleasant people, and captured some nice bird photos and at least some okay-to-good bison images. It was an interesting introduction to bison behavior, so I rate it a success, at least for myself. I hope to get back out there for some stronger images, and I plan to make it down to the Minneapolis area to take a photo tour to the herd in that area (located in a park). I think it is worth trying some of these sorts of new experiences despite the unknown success rate – sometimes one might hit “gold.”

Mike

July 17th Rose Garden Meet-up

Kathleen organized a wonderful evening at the Duluth Rose Garden. The weather was perfect, the sailboats were racing, the flowers were in spectacular bloom, and we were able to enjoy our time with fellow photographers..



Bob Jauch



Mike Miller



Kathleen Wolleat



Paul Zahorosky

News we can use...

The upcoming dates for the **New Moon** are: September 2nd, October 2nd, November 1st, November 30th, and December 30th.

WACCO (Wis. Area Camera Clubs Organization) holds free **Digital Forum Meetings** via Zoom on the 4th Saturday of every month at 10am Central time. The first hour has a speaker on a range of topics, and the second hour is a question and answer period. You must register ahead of time for this at

https://us02web.zoom.us/webinar/register/WN_2GyvFCirQlGFzMA9JD Lxkw

We have a very active **2024 Field Trip Committee** that is working hard to plan creative and interesting outings for us. **You will be notified by email or the newsletter when firm dates are decided upon for TBA outings.** Keep your eye out for everything from shearing alpacas to a day at a sunflower farm!

September 14th Inline Marathon



The Aurora Summit 24 is scheduled for October 18–20th at The Legendary Waters Resort in Red Cliff, Wisconsin to celebrate the art, culture, science and photography of the Northern Lights. This is a weekend-long event open to the public, offering hands-on photography clinics, educational sessions, panel discussions, inspiring talks, interactive activities, prizes, and more. A pre-conference bootcamp will be held on Friday. Registration and additional information is available at TheAuroraSummit.com.

The Lake Superior Dragon Boat Festival is on August 23rd and 24th at Barker's Island in Superior. <https://superiordragons.org/> will provide more information about this exciting annual event.





The Missouri River National Conference Center at Ponca State Park will be the headquarters for the **N4C Annual Convention in 2024**. Top photographers from the region will attend from **October 3 - 5, 2024**.

The website **www.2024n4cconvention.com** will enable you to see everything planned, and there are tabs throughout the website to explain the event schedule, field trips and programs, program presenters, registration, and contacts.

This convention provides a unique opportunity to photograph a public recreation area located on the banks of the Missouri River four miles north of Ponca, Nebraska, in the northeastern corner of the state. Ponca State Park's approximately 2,100 acres are situated among high bluffs and steep, forested hills adjacent to the National Recreational River. The Park is noted for its biodiversity of Eastern woodland flowers. The wild plum and gooseberry thickets were also noted by the Lewis & Clark Expedition who passed these bluffs with their Corps of Discovery in the summer of 1804. Forested ravines and hillsides contain many unique trees. White-tailed deer and wild turkey are commonly seen. Coyotes, red-grey fox, and bobcats are often spotted. This area is also known for the concentrations of waterfowl that congregate during the spring and fall migrations. The barred owl is a vocal resident, and wintering bald eagles are often sighted.



Ponca State Park Welcome Center
Headquarters for the 2024 N4C Fall Convention

On Sunday, August 18th our club made a trip to the **Designed for Discovery Butterfly House** in Grantsburg, Wisconsin.



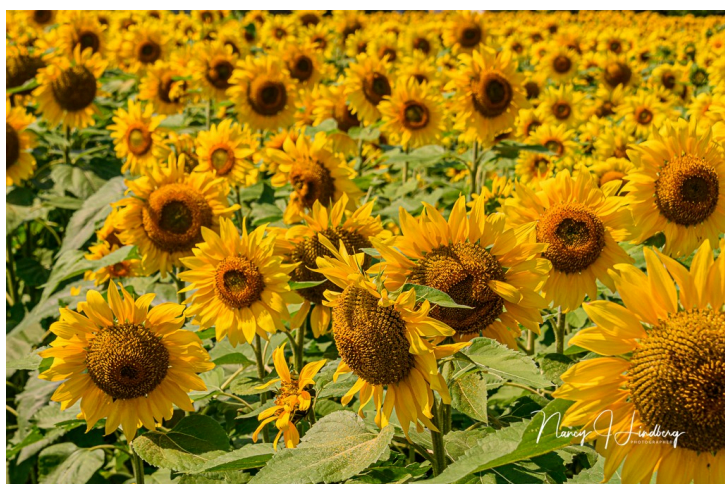
Kathleen said it best: “Being a part of our club is indeed more than capturing images; it's about relationships, shared passions, and collective experiences that bring people together. We achieved all of that and more today”.

Thank you, Kathleen, for organizing a wonderful day!



John Woodward

Some members continued on to beautiful
Treasured Haven Farm
in Rush City, Mn to look for the
elusive Indigo Bunting



Nancy Lindberg

Top 10 Most Famous Photographers of All Time

Submitted by Sandy Wittman by Morris Pawtucket Posted on PictureCorrect.com, July 7, 2024

<https://www.picturecorrect.com/top-10-most-famous-photographers-of-all-time/>

If you want to take truly memorable and moving photographs, you can learn something by studying the pictures of famous photographers. Some of the most beloved artists are deceased, but some are still delighting us with their photographs. The list below includes some of the more famous photographers that still impact our lives today.

1. **Ansel Adams** is probably the most easily recognized name of any photographer. His landscapes are stunning; he achieved an unparalleled level of contrast using creative darkroom work. You can improve your own photos by reading Adams' own thoughts as he grew older, when he wished that he had kept himself strong enough physically to continue his work.

2. **Yousuf Karsh** has taken photographs that tell a story, and that are more easily understood than many others. Each of his portraits tells you all about the subject. He felt as though there was a secret hidden behind each woman and man. Whether he captures a gleaming eye or a gesture done totally unconsciously, these are times when humans temporarily lose their masks. Karsh's portraits communicate with people.

3. **Robert Capa** has taken many famous war-time photographs. He has covered five wars, even though the name "Robert Capa" was only the name placed to the photos that Endre Friedman took and that were marketed under the "Robert Capa" name. Friedman felt that if you were not close enough to the subject, then you wouldn't get a good photograph. He was often in the trenches with soldiers when he took photographs, while most other war photographers took photos from a safe distance.

4. **Henri Cartier-Bresson** has a style that makes him a natural on any top ten photographer list. His style has undoubtedly influenced photography as much as anyone else's. He was among the first to use 35mm film, and he usually shot in black and white. We are not graced by more of his work, since he gave up the craft about 30 years before he passed away. It's sad that there are fewer photographs by Cartier-Bresson to enjoy.

5. **Dorothea Lange** took photographs during the Great Depression. She took the famous photo of a migrant mother, which is said to be one of the best-known photographs in history. In the 1940s, she also photographed the Japanese internment camps, and these photographs show sad moments in American history.

6. **Jerry Uelsman** created unique images with composite photographs. Being very talented in the darkroom, he used this skill in his composites. He never used digital cameras, since he felt that his creative process was more suited to the darkroom.

7. **Annie Leibovitz** does fine photographic portraits and is most well known for her work with Vanity Fair and Rolling Stone magazine. Her photographs are intimate, and describe the subject. She's unafraid of falling in love with the people she photographed.

8. **Brassaï** is the pseudonym for Gyula Halasz, and he was well known for his photographs of ordinary people. He was proof that you don't have to travel far to find interesting subjects. He used ordinary people for his subjects, and his photos are still captivating.

9. **Brian Duffy** was a British photographer who shot fashion in the 1960s and 70s. He lost his photographic interest at one time and burned many negatives, but then he began taking photos again a year before he died.

10. **Jay Maisel** is a famous modern photographer. His photos are simple; he doesn't use complex lighting or fancy cameras. He often only takes one lens on photo outings, and he enjoys taking photos of shapes and lights that he finds interesting.

Of course there are other famous photographers that may be a part of your top 10 list. There is much to be learned in the art and craft of photography and from those who inspire us most.

About the Author: Morris Pawtucket (FamousPhotographers125) writes about the famous photographers throughout history who have changed the way we see.

Creative Phone Photography: 8 Tips for Artistic Mobile Photos

A Post By: [Megan Kennedy](#)



This article was updated in July 2024 with contributions from Megan Kennedy and Jaymes Dempsey.

Once upon a time, in the not-so-distant past, phone cameras were practically useless. They suffered from a slew of problems: low resolutions, poor low-light performance, blurry lenses... Basically, if you were a serious photographer, you used an interchangeable lens camera, and if you were a beginner, you might work with a point-and-shoot model, but you would never even consider taking “quality” photos with your smartphone.

That is no longer the case.

In fact, smartphone cameras have improved so spectacularly that some professional photographers today *only* shoot with their phones. (The same is true for certain videographers.) Even fine-art photographers who built their reputation on laborious, large-format film processes have completed entire projects using nothing but a smartphone.

The landscape has changed, nearly all smartphones boast high-quality cameras, and it’s possible for *anyone* to use their phone to create great images.

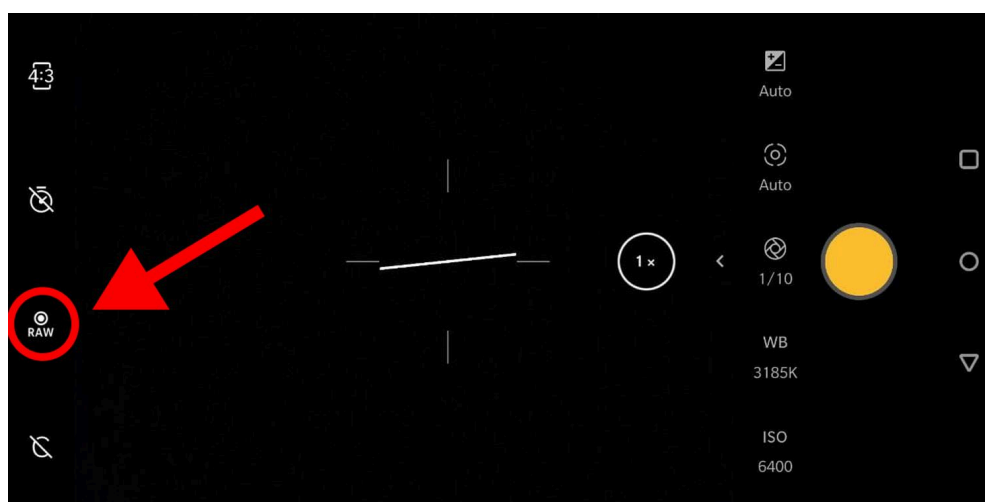
But here’s the problem: Every camera comes with connotations and stereotypes. Even if you’re a seasoned photographer, it can be tough to break away from a “snapshot” mindset and start taking images that are truly *creative*.

So in this article, we'll take a look at some tips to help you capture creative phone photography. Specifically, I'll share:

- Key settings to make the most of your phone's camera
- Several tips to get you creating unique, artistic compositions
- A simple secret for surreal-looking phone photos
- Much more!

So if you're ready to shoot some creative images, then let's get started!

1. Shoot in RAW



Familiarizing yourself with the ins and outs of your phone camera is an important way to expand your creative options. Modern camera phones have a surprising range of capabilities that you can use for better photos.

For example, it's a good idea to shoot in a **RAW file format**, an option now offered by many native camera apps. While JPEGs (or HEICs, if you're an iPhone user) are the default format on many phones, they experience a loss in image quality thanks to compression – whereas RAW files are uncompressed and therefore tend to look better.

RAW files also offer greater post-processing versatility. You can adjust colors and tones and recover lost details in a natural, realistic way.

I'll also note that if you shoot in JPEG or HEIC, your phone will generally apply some edits by default. Sometimes, this works – but other times, it results in files that are very plasticky (due to an overuse of noise reduction).

So if you're after high-quality photos – which allow for extensive enhancement during post-production *and* avoid the default edits I mentioned above – then switch to RAW.

(Even if your mobile phone doesn't offer RAW in its native camera app, you should still be able to find a third-party app that produces high-quality RAW files.)

Of course, compressed files do have their uses – they can be displayed and shared right away, for instance – and for some smartphone photographers, they’re the better choice. But I encourage you to at least *try* the RAW format and see what you think!

2. Make the most of Manual mode

As with a conventional camera, **Manual mode** allows you to take control of your phone’s camera’s settings when capturing a photo. In Manual mode, you can adjust **shutter speed**, **ISO**, and **white balance** – and this additional control allows for greater creative input.

To activate Manual mode (also known as *Pro mode*) on some devices, open your Camera app and look at the camera mode tray. You should see settings like *Timelapse* and *Panorama*, and if you’re lucky, you’ll also have a *Pro* option.

Tap the *Pro* mode icon, and you’ll be good to go; you’ll gain access to numerous options for adjusting your phone camera’s functionality.

If your phone *doesn’t* offer a Pro mode, don’t worry. Simply download a third-party app such as **ProCamera** or **Camera+**. These apps feature a Manual mode of sorts, and you can use it to harness your phone camera’s creative potential.

3. Don’t forget about composition!

Over time, plenty of guidelines have been developed to help photographers compose effective images. While none of these guides are inflexible laws, if you’re familiar with some **basic compositional concepts**, your photos will come a *long* way. Of course, compositional knowledge translates to creative phone photography, too! For example, by activating your phone camera’s grid function, you’ll get a useful visual overlay, perfect for positioning key points of interest.

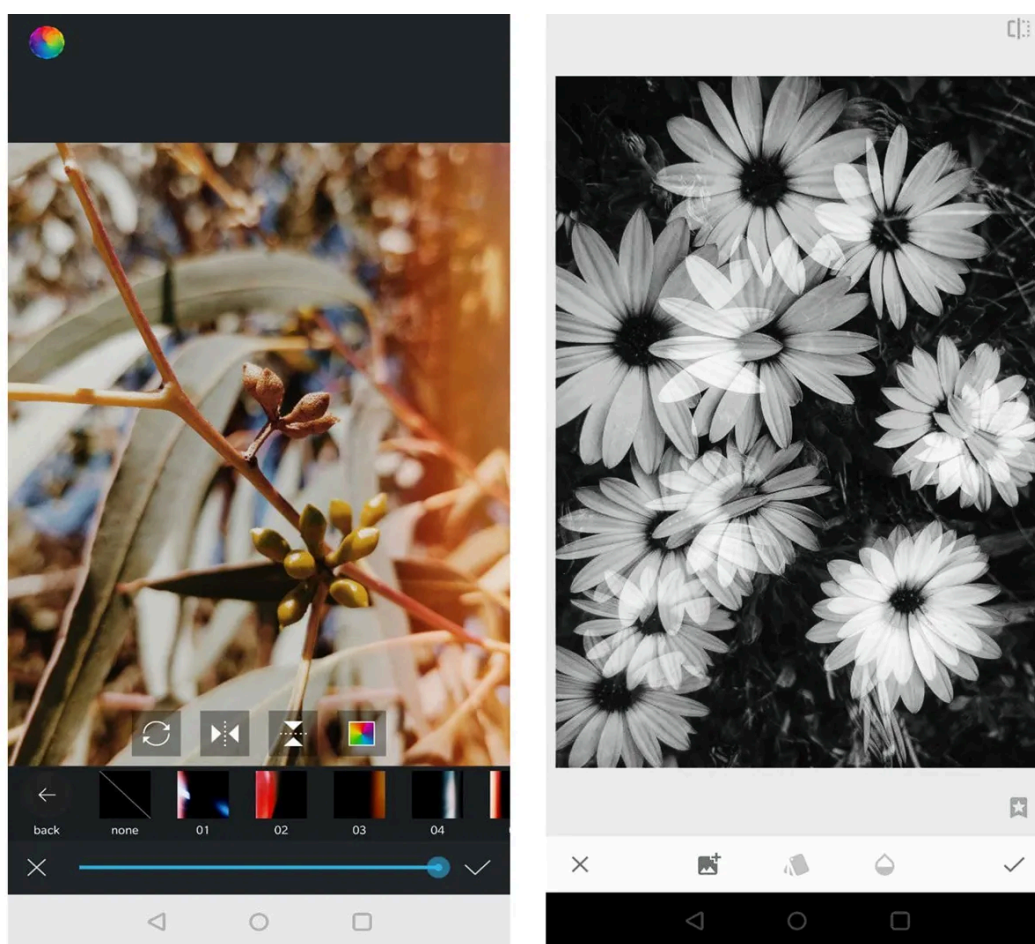
Learn about the **rule of thirds**, **leading lines**, the **rule of space**, **triangular composition**, and more; each of these will be helpful tools that’ll aid in your creative phone photography.

4. Make use of editing apps

I've already mentioned how third-party camera apps can give you increased control over your phone camera. But did you know that **editing apps** offer a whole other world of creativity?

For instance, Snapseed (**Android** and **iOS**) is a (free!) Google-owned application with plenty of tools for tweaking images and applying filters. VSCO (**Android** and **iOS**) offers some editing functions for free, including artistic, film-like filters. Adobe Lightroom (**Android** and **iOS**) supplies image editing tools similar to its desktop counterpart for free, and it can also be upgraded to a paid premium version for additional functionality.

(Unlike VSCO and Snapseed, only the paid version of Lightroom will edit RAW files.)



There are plenty of fun, creative apps available for both iOS and Android devices. Need a retro aesthetic? **Afterlight** (above, left) provides users with an advanced toolkit to add light leak effects to an image. Want to combine two images into a single photograph? Snapseed (above, right) allows you to quickly and easily merge image layers to create a double-exposure effect.

There are a multitude of apps that suit a huge variety of purposes and capabilities. The fun part is trying them all out!

5. Try different perspectives

One of the great things about creative phone photography is the *mobility* of a small photographic device. A camera phone isn't just an accessory; it's a pocket-sized machine capable of capturing stunning photos.

So take advantage of the size and portability of a phone camera by physically experimenting to create intriguing **perspectives**. Place your phone close to the ground, try a high angle, or shoot from off to the side. Just make sure to get a non-conventional perspective, and you're bound to end up with interesting results.

6. Go abstract

Also known as *experimental, non-objective, or conceptual photography*, **abstract photography** avoids depicting immediately identifiable subject matter.

In fact, creative phone photography and abstraction are a good mix. The accessibility of the phone camera allows you to snap abstract images anywhere, anytime. For instance, when you're out in a city, you might capture abstract images of puddles on the ground, posters torn off a wall, or reflections in a glass building.

And thanks to readily available editing apps, unique abstract perspectives can be rapidly captured, edited, and shared – or even saved as inspiration for a later shoot with a dedicated camera.

7. Photograph details

If you have your phone in your pocket all the time – and let's face it, most of us do! – you'll be ready to capture even the smallest occurrences at a moment's notice.

Even when it's tough to find inspiration, focusing on the details that shape an everyday environment can make for beautiful photos. Try activating your phone's **close-up or macro function**, then get close to a subject. You can even purchase little lenses that attach to your phone for close-up photography. A small tripod or a sturdy surface can help keep the camera phone steady.

8. Experiment!

It may sound obvious, but doing great phone photography can take a little experimentation. Many people assume (due to the advanced

and accessible nature of phone camera technology) that every shot will be successful.

But in reality, practice and experimentation are the keys to effective creative phone camera photography. Familiarize yourself with your phone camera's capabilities and make time to shoot. The more you experiment, the better your images will turn out.

Capture beautiful photos with your phone!

Phone photography is a great way to create stunning photos, especially if you want to be artistic without investing in a heavy camera.

Plus, with such a huge variety of apps available, doing creative phone photography has become a much more streamlined process.

There is an old saying: “The best camera is the one you have with you.” And while this might not *always* be the case, if you take advantage of your phone camera, you can create some truly outstanding images!

Megan Kennedy is a photographer and writer based in Canberra, Australia. Both her writing and photography has been featured in numerous publications. More of Megan's work can be viewed at her website or on Instagram at [MK_photodiary](#).

The best photos ever taken were with a camera worse than yours.



Waving Ant

Paul Zahorosky



Get a new angle with a worm's eye view

This can be a great way of capturing unique perspectives on the world of nature, with close-ups captured right down at ground level and looking up, as if each plant is a giant tree reaching up into the sky. All you need is a macro lens and a camera with a tilting screen.

From 215 of the Best Photography Tips

On August 20, 2024 the DSCC Exec Board held a business meeting at the Barker's Ship Store in Superior, Wi. Eleven DSCC members were present.

The 2024/2025 year was discussed and we will return to the September - May regular meeting schedule.

The holiday banquet will be on December 3rd and Brian will reserve a location for it that has the facilities available for our showcase. The December meeting at UWS would not be held and we would not need to pay the rent for that month.

New officers will be elected in May.

A vote was held regarding the question of having the June 3rd end of the year banquet indoors or out. Outdoors won, but a Plan B will be in place with an additional date ready in case of inclement weather; Plan C will be an alternative venue. Paul will reserve the location and someone else will plan the event. A speaker will be found.

The Fall/Winter outings were discussed. The tentative schedule would be to go to Crex Meadows in October, Sax-Zim in the winter, Split Rock Lighthouse lighting on Nov 10th, the Beargrease on the last weekend in January, and seeing the pelicans in Chambers Grove in April. In discussing the most efficient way to inform the membership of outings, Paul plans to get a forum running on our website with emails sent out to those who sign up to receive the alerts. If someone has an idea for an outing at this point, let Joni or Kathleen know and they will get the word out. Joni will contact the Haunted Ship managers as in the past we've been able to have a meet-up there, usually the 1st weekend of October. Paul has looked into getting the events on a calendar on our website but it has become difficult because of Google regulations.

As far as speakers - September - Amber on Black & White photography, and Brian with Scotland images; October - Joni on state parks.

UWS states we absolutely have to be out by 9pm. We will be able to have social time at 6pm, with the meetings from 6:30 - 8:30.

There has been a price increase for Zoom, although Paul believes we will still get the 50% discount for a cost of \$79.99. If we do not, JK stated we can use his Zoom account. Brian made a motion that JK should have no club membership fee if that is the case, motion carried. As of now, we will stay with the present plan, but let JK know if we need his account.

The By-laws are ok now, but small changes need to be made to the Handbook. Joni will review the Handbook, and suggests that everyone else also review it and send your thoughts to her.

An additional administrator for our Facebook account is needed. It has become difficult to discern actual interest in joining our club from spammers. JK volunteered to help.

(Meeting minutes continued)

N4C Convention will be held in Nebraska in October, and Kathleen will put something together to send out via email and in the newsletter.

There has not been enough participation in PSA competitions, and it is difficult for Matt to find enough members to submit images. Now PSA rules state there needs to be six individuals to enter in a category instead of four as in the past. The decision was made to drop our participation in PJ.

Lucy would like to no longer be chair of the N4C competitions. Mike said that he will help her until a new person steps forward. This will be brought up at the Sept meeting.

We currently have \$953.50 in our checking account and \$1933.79 in Paypal.

Deb said N4C Print judging is changing to Sept instead of Nov. Bob, Brian, Paul, Amber, Joni, and Kathleen volunteered to judge. Paul will help Deb convert the judging to online instead of manually.

Respectfully submitted by Laurie McShane
DSCC Secretary



I have been wrapping my head around August being half-way done, YIKES!!. There is still so much more that I want to do. To say that I've had a busy summer is just an understatement. I have enjoyed spending more time creating, sewing and designing. I spent a few days out with friends photographing different things and have not regretted staying out later than usual to get the shots.

As we begin making plans for our upcoming year, I want to say that this past year, we had so much involvement from club members and it's been wonderful to be able to watch club members get involved. Thank you so much!!! I hope that it continues as the more people we have involved, the more we keep engaged in growing our club and we get more topics to discover, get interested in and enjoy. We have a great club and it can only get better with everyone's involvement – even if it is doing one outing, or volunteering to judge just once. Every little bit helps. Many hands make light work.

See you at the business meeting or first meeting in September.

Joni

You don't make a photograph just with a camera.

You bring to the act of photography

all the pictures you have seen,

the books you have read,

the music you have heard,

and the people you have loved.

Ansel Adams

Competition Schedule 2024

January	Tell Me a Story
February	Abstract
March	Minimalist
April	Feathers
May	Streetscape
June	Urban History
July	Paths
August	ICM (Intentional Camera Movement)
September	Happiness
October	Blues
November	Semi-Nudes/Nudes/Skin
December	Showcase

DSCC 2024 Leadership

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Vice President Brian Rauvola

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Secretary Laurie McShane

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N4C Prints Doug Granholm

Deb Carroll

Publicity Amber Nichols

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Member of N4C since 1965



Member of PSA since 1956