

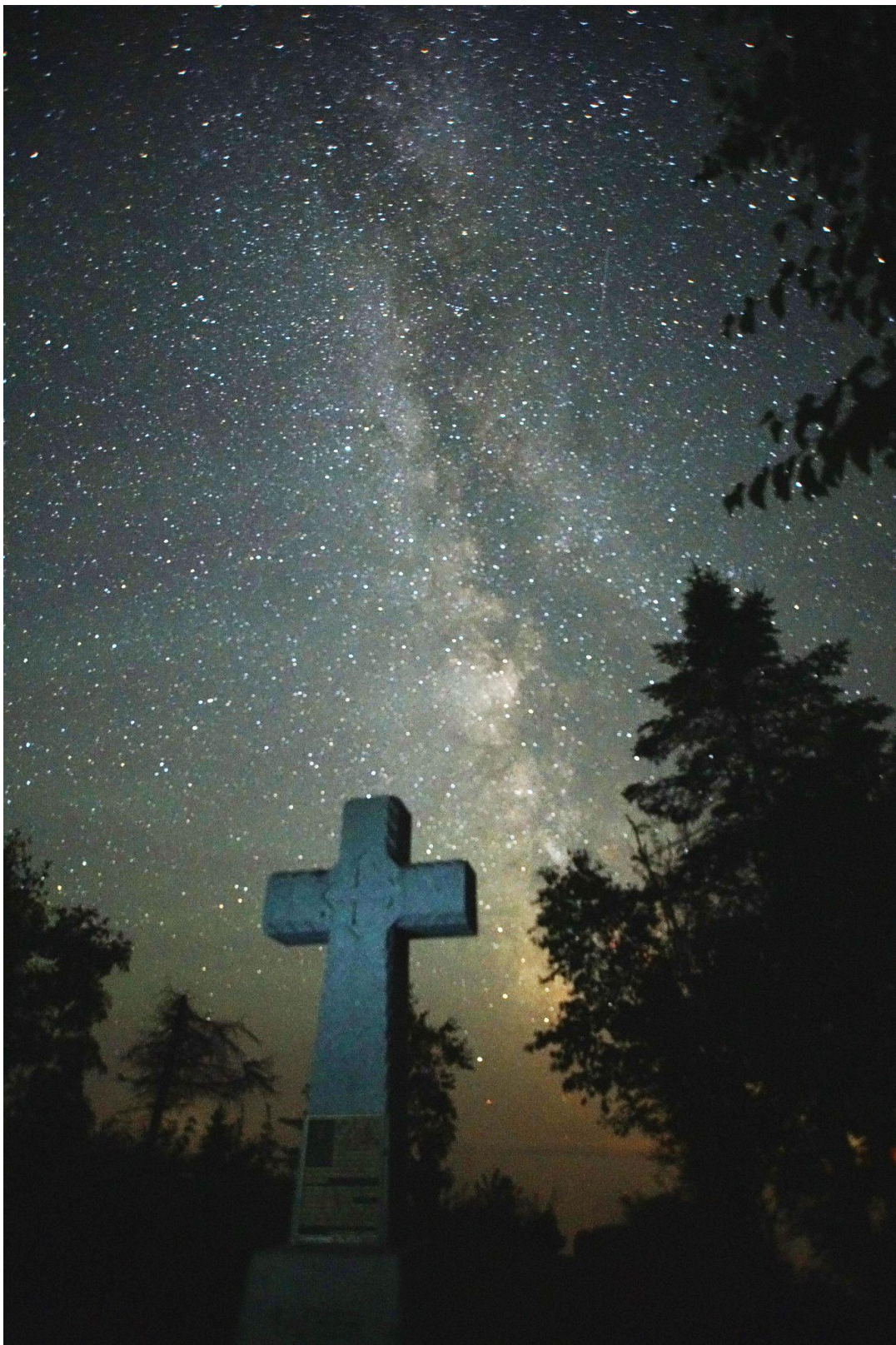


Duluth - Superior Camera Club

Snapshot

The Duluth Superior Camera Club - Celebrating Photography Since 1933

November/December 2024



Baragas Milky Way

Joni Tauszell

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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 November 2024

Nude/Semi-Nude/Skin



First Place
37/45
Pawan G
Self-confident

“Nicely blurred background which puts the focus on the model, and good composition. Her features are quite sharp, and the way you gave her the space to look down the shoreline makes it quite interesting.”

“Like the mood, sand and textures”

“Grayscale treatment nicely fits this portrait, as does the setting. Good light and exposure, as well as tonal range. Composition is right on the money, including the pose and position of arm tattoos that act as an anchor to the image. Would including more of the leg tattoos make even more of an impact? Sky is rather flat and uninteresting, however. Perhaps a higher angle to move the horizon up and minimize the blank sky area.”

Second Place

37/45

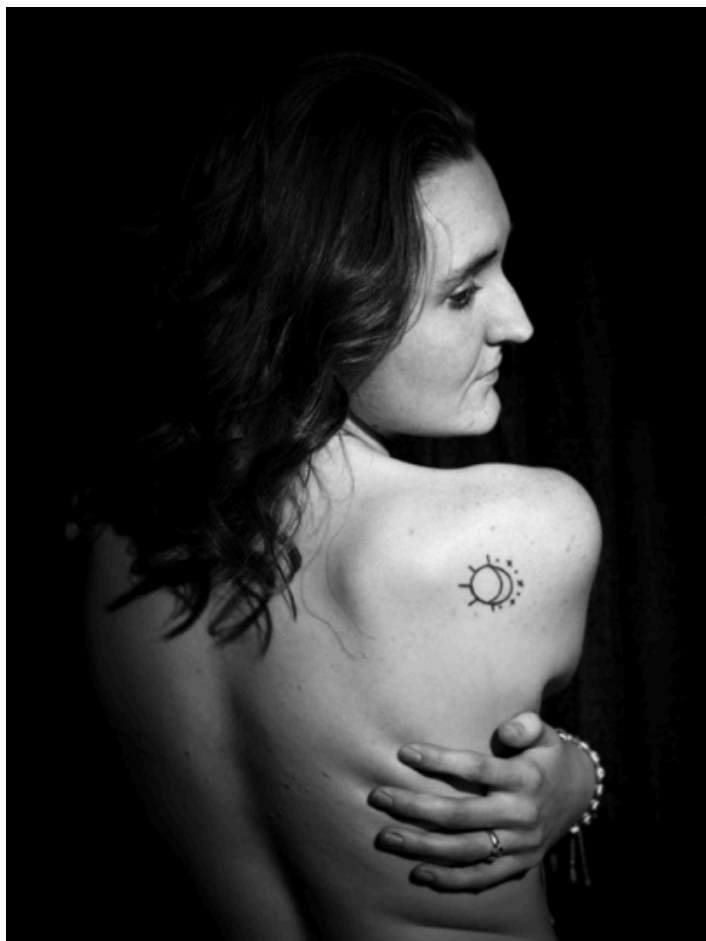
Ilyste

Insecurities

“Lovely to have the lighting highlight the soft waves of her hair and her shoulder, and then fall off on her left side. Very nicely done.”

“Pose and lighting accentuate the tattoo wonderfully. Circular shape of bracelet compliments the tattoo nicely, as does the eye and lashes above. Light is a bit hard and would benefit from a bit larger light source. Focus could have used a bit more depth of field.”

“Like the shades from dark to light.”

**Third Place**

36/45

Kathleen Wolleat

Father Son Fist Bump

“Cute and creative idea. I like the composition with the adult fist taking up 2/3 of the shot instead of meeting in the center. The hands don't seem quite sharp.”

“Good light and grayscale treatment. Would a more off-angled light source have accentuated the skin lines even more effectively? Love the "pose" you have put together (but maybe a small bit more of the child's arm?). Fine use of flat black background.”

“Wish the son's hand carried more impact in this photo. Good job overall”.

You won't want to miss our meeting on January 21st, when photographer **Gordon Dietzman** will be our featured speaker.



Gordon has traveled extensively throughout North America photographing everything from hummingbirds in the desert Southwest to brown bears in Alaska to landscapes in Nova Scotia. But one of his favorite places to photograph is the wildlife in his backyard "Patch."

The idea of a patch is borrowed from the birding community; a place where a birder goes repeatedly to find a variety of birds or in Gordon's case to capture as many species as possible in publication-quality photographs. His patch consists of three adjacent city parks and his backyard covering about 300 acres of forest, grasslands, ponds (and ballfields), a patch he hikes almost daily. Subjects range from wasps to deer and everything in between including warblers, coyotes, herons, and bald eagles.



But his understanding of his patch goes further than just the photographs he captures, but watching the patch change over time. Deer change their travel patterns due to fallen trees, an owl routinely roosts in a single tree. Grasslands are invaded by aspen and the wildlife community changes. He gets to know individual deer and observes their lives, injuries, and sometimes mourns their loss.

Gordon will discuss the relationship between a naturalist and a photographer, share hints and stories about his relationship with his patch. He'll also share some photographic hints and field techniques.

Gordon grew up on a family farm in Southwestern Wisconsin where he often abandoned farm chores to wander the Driftless Area's forests. He developed an affinity for conserving and promoting the conservation of wildlife by planting food plots, trees, grapevines, and shrubs at an early age. That affinity for wildlife led to a degree in Interdisciplinary Studies with an emphasis in environmental interpretation.



He worked on conservation of endangered species at the International Crane Foundation where he led ICF education efforts. He retired as a park ranger with the National Park Service where he led natural and cultural history tours, staffed visitor centers, maintained the park's website, and helped lead website accessibility efforts nationally.

He now devotes much of his time to nature photography and has had photos published in numerous publications and websites and recently exhibited at Tettegouche State Park, the Kouba Gallery, and Macalester College's James R. Smail Gallery.

*"The only way to keep your heart beating as a photographer
is to shoot what you love."*

Joe McNally

Three Portrait Composition Tips for Framing Your Subject Perfectly

People are probably the most interesting photographic subject - they're infinitely varied, convey a unique personality and vibe, and as humans it's in our nature to find them fascinating. So it's hardly surprising that they make such a popular subject for professional and amateur photographers alike.

Finding a successful portrait composition is harder than it might seem. Anyone can point a camera at a person and grab a snapshot, but it takes more skill and technical knowledge to capture a photo which is truly engaging and full of character. Follow these tips to help take your portrait photography to the next level.

Don't Leave Too Much Headroom

Headroom is the amount of space between the top of your subject's head and the top of the frame. It might seem like a trivial matter, but it's important to get this distance just right. Fail to do so and you'll end up with a photo that has lots of space above the subject, or one where they appear "squashed" up to the top of the image - both of which can be highly distracting.



Adjust the amount of space above your subject's head until it appears natural and doesn't draw the eye.

Image by [Trey Ratcliff](#).

The amount of headroom required depends on how closely you're photographing your subject - the more you zoom in, the less space you should leave. This might sound a bit vague, and that's because there really are no set rules for getting the "correct" headroom. Just be aware of it before you press the shutter, and recompose your shot until the headroom no longer draws your attention - that's when you know you've got it right.

If in doubt, set your lens to a slightly wider angle and capture more of the surroundings than you need. This gives you a bit of space to play with later on, allowing you to crop or recompose the photo once you've had a chance to examine it on your computer.

Pay Close Attention to Eye Position

Following on from the concept of headroom, you also need to be aware of where your subject's eyes are positioned. The eyes are likely to be the focal point of your portrait photo, and they're where most people will look first, so you need to position them properly within the composition.



*Position the subject's eyes about one third of the way from the top of the frame for a natural, balanced composition.
Image by [Abdus Samad](#).*

Most experts agree that you should follow the [rule of thirds](#) and compose your portrait so that the subject's eyes are positioned roughly one third of the way down from the top edge of the frame. This gives your portrait's composition an inherent balance and a natural, pleasing feel.

Of course, there are situations where you might want to adjust the subject's eye position to show more or less of their body or the surroundings. This is absolutely fine, and you shouldn't be afraid to experiment with different portrait compositions - rules are there to be broken after all. However, the rule of thirds eye position works well in most cases and makes a great starting point to adjust and build on.

Fill the Frame with Your Subject

There's nothing worse than a portrait photo which lacks impact, and the most common cause of this is choosing a composition where the subject doesn't take up enough of the frame. It can be tempting to include as much of your subject as possible - their face, their hair, their body, their surroundings, and so on - but all this does is introduce distractions into the scene, reducing the effectiveness of the photo as a whole.



*Don't be afraid to zoom in close, cropping out all unnecessary detail.
Image by [Corrie Howell](#).*

Rather than try to include as much detail as possible, do the complete opposite. Choose the most interesting thing about your subject and concentrate solely on that, cropping out everything else. Usually this means zooming in on the subject's face to capture their features and expression.

Don't be afraid to chop off parts of your subject such as the top or sides of their head; it all helps to reduce distractions and focus the viewer's attention even more intently on the important parts of the photo. It's usually not a good idea to crop out the subject's chin, as this can appear unnatural, but even this can work in certain circumstances so don't be afraid to give it a go.

These portrait composition tips may seem simple, and they are, but it's amazing how often they are overlooked, resulting in underwhelming photos which could have been avoided. Add them to your mental checklist and be sure to apply them next time you're photographing friends or family, and see how much difference they can make to your shots.

Reprinted from Photographymad

“Most of my photos are grounded in people, I look for the unguarded moment, the essential soul peeking out, experience etched on a person’s face.”

— STEVE MCCURRY



2025 DSCC Local Competition Themes

January	Forgotten Textures (capture worn, weathered surfaces)
February	Love in Focus (couples, flowers, heartfelt moments, etc)
March	Cityscape (day or night)
April	Symmetry (find balance in architecture or nature)
May	Water in Motion
June	Summer Sunrise/Sunset
July	Patriotic Pride
August	Abandoned Places
September	Golden Hour Portraits (human or animal)
October	Reflections
November	Moody Landscape
December	Annual Showcase

Upcoming DSCC 2025 Schedule

January 21st DSCC Monthly Meeting 6:30 pm UWS Rm 203 Yellowjacket Union
Club Competition Forgotten Textures
Speaker Gordon Deitzman

January TBD Workshop on Cell Phone Photography



First Snowfall of the Season Nancy Lindberg

What direction of light helps to accentuate texture?

Regardless of the time of day, the direction of your light source plays a crucial role in accentuating textures. Side lighting, in particular, is ideal for texture photography. When light strikes your subject from the side, it creates shadows that define and enhance the texture, making it appear more pronounced.



It feels like I just finished writing one of these end of the year articles for the newsletter, and here we are again. 2024 is nearing its end and 2025 is just around the corner. I'm always in awe of how quickly this year and previous years have passed.

This year I want to acknowledge our success as a club. We have many new members who have jumped right in and have contributed to local competitions, critique, and year end show. We have had some success with workshops which were great and plan to continue them with a iPhone photography workshop in January. We also need more ideas to continue planning workshops not just with the club but also for the community. The more we do in the community, the more success we will have bringing new members into the club. We have had success with speakers and have more for 2025. There seems to be more member interaction within the club and that is so crucial to our success.

I don't often acknowledge the folks behind the scenes and I will this month. Paul Z has been absolutely amazing behind the scenes as our computer guru and has built up and made our website easy to use, and is always finding ways to make things easy for us. He freaking works his butt off for us. Kathleen W is our membership chair and in case you didn't know, she also helps with outings, speakers, any thing that I may forget, and is our secret/not so secret support person. She loves the club and like Paul, is always looking for ways to make it easy for members and community to be involved. Lucy K has been an amazing part of the club who coordinates and runs the N4C digital competitions. That's a lot of work and she makes sure we all have our ducks in a row. Mike M is kind of like our Jack of all trades and he has worked with Lucy with N4C, helped coordinate workshops and outings and basically helped with anything we ask of him. Laurie M is one of our OMG folks and does amazing newsletters for our club as well as all minutes. She is my personal nag (It's OK, I have asked her to nag at me to get my articles in on time). We could not be more proud of the work she has done with the newsletter and for the club, plus she is a fantastic photographer. She's like this giant sponge. I also cannot leave out our VP – Brian the critique guru. I have learned so much from your insight and participation in the club. I hope that others have continued to learn from Brian. Amber, our treasurer, speaker and holder of so much knowledge of the photography people and areas. Deb C and Doug G you often don't get recognized for all your coordination of the N4C prints. Thank you both.

Lastly, our members. You may not know how important you are to the club and every time you share your images, thoughts and insights, you are helping that new photographer grow. We need you to continue being the Duluth Superior Camera Club. Thank you, all of you!!!

However you celebrate the holidays or this time of year, be safe and be happy.

Joni

News we can use...

The upcoming 2025 dates for the **New Moon** are: Jan 29, Feb 27, March 29, April 27, May 26, June 25, July 24, Aug 22, Sept 21, Oct 21, Nov 19, and Dec 19.

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_2GyvFCirQlGFzMA9JDLxkw

Information needed for submitting images for our local competition, PSA, and N4C can be found on our DSCC website under Competition.

The **Lake Superior Ice Festival** will be held Friday Jan 24th & Saturday Jan 25th on Barker's Island in Superior. This is the place to go for great shots of a myriad of activities, including motorcycles and 4 wheelers racing on the ice. More info at www.lakesuperioricefestival.com



Amber Nichols

The **John Beargrease Sled Dog Marathon** will be held Jan 26, 2025 starting at Billy's Bar on Tischer Road. For more information check out info@beargrease.com This is a fabulous opportunity to get some exciting shots!

There are amazing classes and workshops available at the beautiful **Minnesota Landscape Arboretum** in Chaska, Mn. Winter Macro Photography, Focus stacking, and Bird Photography are just a few examples being held in the coming weeks. Check out online and in person classes at <https://arb.umn.edu>

October N4C Print Winners



The Miasma of Uncertainty
Bob Lahti Altered Reality 3rd Place



Perkins & Sons Chandlery
Bob Lahti Black & White 1st Place



The Photographer
Bob Lahti Travel 1st Place



The Woodchoppers
Bob Lahti Photojournalism 1st Place



Fire in Ice
Bob Lahti Nature 3rd Place



Dancing Skies
Deb Carroll Nature 2nd Place



Heaven and Earth

Deb Carroll Pictorial Honorable Mention

More than any other time of the year, the monochromatic nature of winter scenes means any little bit of color can stand out and make a photo remarkable. Consider throwing on a colorful jacket or umbrella in a snowstorm to add contrast to an otherwise overcast photo. Or with winter portrait photography, consider framing with trees or rocks outdoors to juxtapose the ever-present snow. (Note: Bump up the exposure to bring out the vibrancy of the white.)



From 10 Winter Photography Tips by David Cumming

The 2nd Most Expensive Photograph Ever Sold

- Print Medium: Gum bichromate over platinum
- Year Sold: 2022
- Selling Price: \$11,800,000

This is Edward Steichen's photo (courtesy Wikipedia) of the iconic Flatiron Building in New York City. It sold for an impressive \$11.8 million in 2022, far exceeding its estimated value of two to three million dollars.



The Flatiron 1904

This photograph stands as a timeless masterpiece of architectural photography. This iconic image captures New York's Flatiron Building in a striking composition. It showcases Steichen's unparalleled ability to capture [the essence of urban landscapes](#).

The photograph's record-breaking sale reflected two things:

1. The enduring appeal of classic architectural photography
2. Steichen's significant influence on the medium

Photographers can draw inspiration from Steichen's use of light, shadow, and perspective. He creates visually captivating images of cityscapes. It inspires photographers to explore [the beauty of urban environments](#) through their lenses.

Steichen's image employs soft focus and atmospheric effects to evoke a dreamlike quality. It is reminiscent of impressionist painting techniques. He [accentuated the architectural details](#) of the Flatiron Building. He created a timeless and ethereal atmosphere.

Adapted from an article published in **Expert Photography** by Dora Jokkel

On November 19, 2024 the Duluth-Superior Camera Club met at UWS with 24 people present and 3 on Zoom.

Joni passed around the latest issue of Lake Superior Magazine, which featured an article on camera clubs in our area, including Frozen Photographers and DSCC. Several images from our members were included.

My Entire Street Photography Process, a YouTube video by Roman Fox, was shown. This was followed by member discussion on their own processes. If you have any ideas on future speakers, please contact Joni, Brian, or Kathleen.

A signup sheet was passed for anyone who hadn't signed up yet for the Dec 3rd banquet at VIP Pizza. Our Annual Showcase will be featured, with the submittal deadline Monday, November 25th. Amber will contact photographers from outside our club to judge it.

October N4C results were presented. There were no club winners digitally this time, but Bob Lahti won three 1st Place, and two 2nd Place awards, and Deb Carroll won 2nd Place and 3rd Place in the Print Division. Congratulations!

DSCC Local Competition was presented. Three members entered six digital images, and Bob won 1st Place for the print entered.

1st Place	Pawan G
2nd Place	Ilyste
3rd Place	Kathleen W

Amber stated the DSCC statements show we have \$2838.34 in our accounts as of today.

Paul has requested that members check their profiles on our website to ensure that their names and N4C numbers are listed.

Joni distributed the themes for our local competitions for 2025.

It was suggested that emails that go to the whole membership are blind copies.

July 4th, 2025 will be the date for next summer's Airshow.

Paul explained that there may have been a mixup on our website regarding submittals for Critiques and Newsletter. It is fixed now, so please double check that your images are in the correct folder.

In January, there will be a workshop at the Superior Library on Smartphone Photography. Kathleen, Joni, Mike, and Paul are organizing it.

Three images were critiqued by the group.

Respectfully submitted by Laurie McShane
DSCC Secretary

2024 Holiday Banquet



Our well attended DSCC Holiday Banquet was held Dec 3rd at VIP Pizza in Superior. It was a great opportunity to connect with other members, and to enjoy the Annual Showcase slideshow put together by Paul.

Annual Showcase



First place
44/45
Kathleen Wolleat
Strawberry Clearwing

"nice shot, love the bokeh, maybe blur the bottom left."



Second place
 43/45
 Laurie McShane
 Heading Home

"Well positioned with a blurred background so the eagle stands out and is very sharp. Nice inflight with lifted wings."



Third place
 41/45
 Laurie McShane
 Mesa Arch Sunrise

"nice composition a few more clouds and BOOM"
 "Pleasing sunrays. The only thing I would do is remove the tree top in the right hand upper corner"

