



Duluth - Superior Camera Club

Snapshot

Duluth Superior Camera Club - Celebrating Photography since 1933

March 2021 Issue 8



www.hbrstudios.com

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H. Brian Rauvola

Brian Rauvola



In the Spotlight



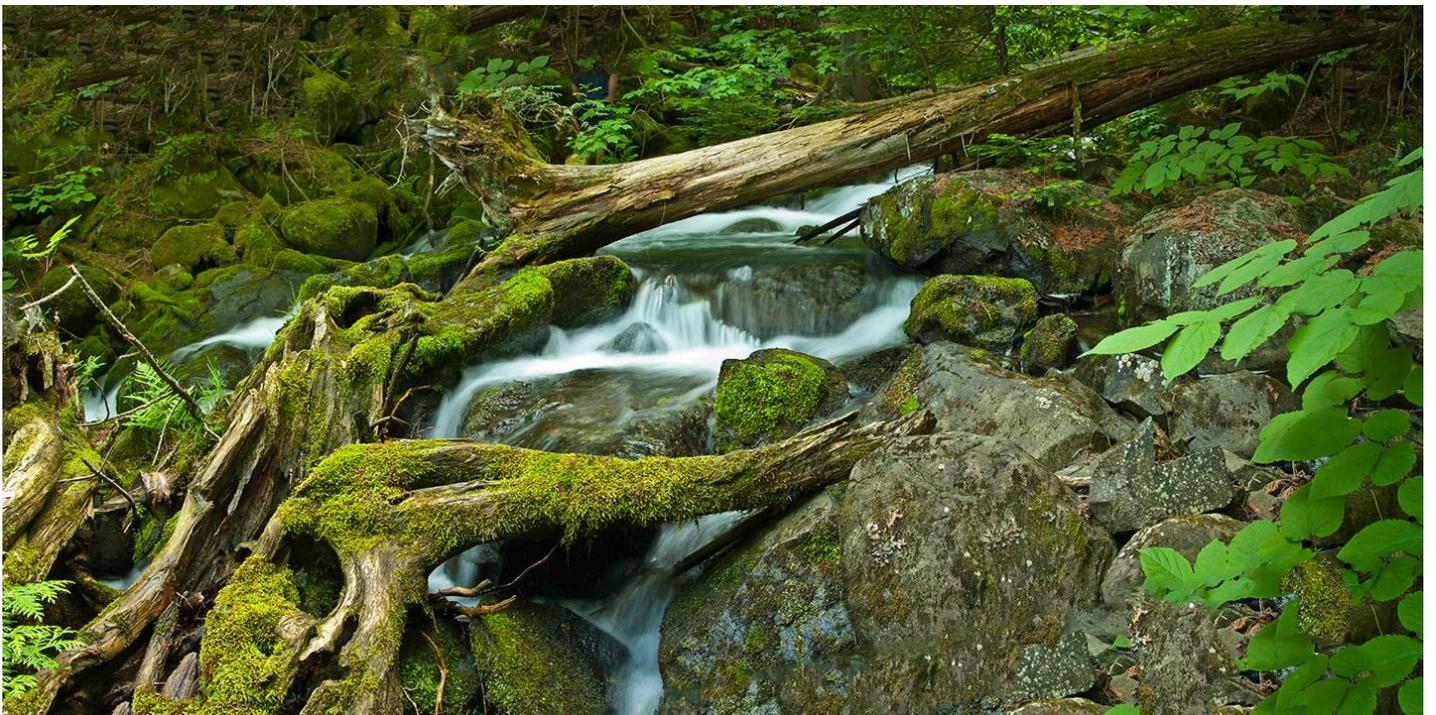
Dana Malkovich

*** Tell us a little about yourself.** My name is Dana. I introduce myself as “Dan”. It’s what my family called me. I answer to both. I retired in 2015 after being a family physician in Cloquet for 36 years. I’m honored to be profiled by DSCC newsletter, and flattered. However, I have much to be modest about.

*** Whose work has influenced you the most?** I discovered a coffee table edition of “Minnesota’s North Shore” by Craig and Nadine Blacklock and I was hooked. When seeking inspiration, I still like to look at it.

*** What type of camera(s) do you shoot with?** Canon 6D II. What I like best is the fully articulated view screen. It lets me shoot from odd angles without having to lie down in the mud. Getting back to my feet from prone position is not as easy as it used to be.

*** Which is your favorite lens? Why?** Canon 17-40 F/4.0. Sharp focus, comparatively light weight, relatively affordable (especially important if you have a history of dropping camera and lens in lake).



Stream at Rose Lake, BWCA

*** Among your works, which one is your favorite? Why?** “Stream at Rose Lake, BWCA”. My sentimental favorite. I took my son to this lake for a canoe camping trip when he was ten. Twenty five years later he took me. At that time, armed with my first digital camera, I tried a panorama, and later I cropped the image to the above scene. Looking at the result, I thought, “Maybe there is hope after all.” Currently, an enormous print hangs in the cafeteria at Cloquet Community Memorial hospital. I’d like to think it helps the beleaguered doctors and employees find equanimity. I hope they at least notice.

Dana Malkovich continued

*** What tools do you use for post processing?** You can work magic with Photoshop and Lightroom. But in that regard, I am Mickey Mouse—the sorcerer’s apprentice in “Fantasia”— and still learning new tricks. U-tube has many helpful videos for how to edit with software.

*** How long have you been a photographer?** About 10 years. I was 60 and wondering what I would do after I retired. I tried gardening and fishing first.

*** What makes a good picture stand out from an average one?** If, in the image, I can capture an emotion or mood that connects with the viewer, then I have succeeded.

*** What inspires you?** I love finding beauty in nature. We are lucky to live near Lake Superior. The combination of water and sky with amazing light can’t be beat. I love Jay Cooke State Park. It reminds me of the BWCA and is more accessible. I love to shoot at dawn and then watch the morning progress. Mornings like that, I give thanks for being alive.

*** How do you educate yourself to take better photos?** There are lots of free online blogs about photography. I borrow photography books from the library. Look at what photographers have done; figure out how they did it. Workshops are valuable because they take me to locations that I would have trouble shooting without help. If this is my first visit, I learn as much about the location before arrival as I can. I try to scout the location before I shoot. “The Photographer’s Ephemeris” and “Photopills” are invaluable online apps that help plan the shot.

*** How would you describe your photography style?** I’ve never given much thought to having a style. But I discovered that, in order to identify my style, I should examine what patterns my photographs fall into. Well, obviously, I like landscapes, especially in low light. I like dawn and sunset, especially over water. I like wildflowers. Recently I was told that some of my pictures resembled what Elliot Porter, a pioneer of color photography, called “Intimate Landscapes”. Since then, I have been looking for scenes in nature that are more concentrated but contain interesting color and texture.



Sunrise over Spring Flood, St Louis River, Jay Cooke State Park

Dana

A Few Things I Have Learned

There has come an unplanned point in my photography life when I have been able to take a good look at where I started and where I am now. It's the result of the pandemic allowing me time to shuffle through the earliest shots I took with a Canon point-and-shoot. As the years passed and I progressed to DSLR's, the images improved in ways I originally did not understand. Looking back is worth it. That's one of the many things I've learned along the way.

Another thing I've learned is that with the continuous advances in the digital world I have to spend some time learning about those changes. I learn from reading, talking to other photographers like those in the camera club, and accessing teaching segments at places like those on YouTube and others. Learning is an essential part of being a digital photographer. It's something you can do regardless of your age or experience, and, yes, as I age, it's harder and harder to keep up with.

Probably the most important concept I have learned from other photographers is the importance light plays in creating photographs. Of course, knowing where and

when and what kind of light is crucial to this particular element.

And then there is competition. For me, competition has been from the beginning one way I chose to improve as a photographer. I have come a long way and still have a long way to go. What motivates me is a competitive feeling that urges me to go out to photograph, to read the article, to listen to the lecture, etc. I do not place any importance on ribbons or awards. No, competition for me is more about getting better and not beating someone else or finishing on the top of the heap.

An ancillary thing I have learned about photography is that it can bring out the best (and sometimes the worst) in people. This has to do with ethics—what do you do when confronted with the situations taking photographs can present. Do you go right away on to that property with the posted “No Trespassing” signs or seek out the owner and ask permission first? As a veteran teacher told me at the beginning of my teaching career, “You are what you do when no one else sees you.” For me, she was spot-on.

Bob Lahti

Photography has been my way of bearing witness to the joy I find in seeing the extraordinary in ordinary.

Harold Feinstein

PSA Interclub Competition

As a club we belong to Photographic Society of America (PSA). One of the activities available to us is Interclub photo competitions. We are entered in three divisions: Pictorial, Photo Journalism, and Nature. We need photos from 6 different photographers for each submission. Each round will be judged by another club and we'll receive a score. Top photos are recognized from each round and the club will be ranked as well.

The Deadline for Round 3 is April 1st.

Please see the DSCC Website for specifics on submitting your images.

2020 – 2021 Club Competition Topics

September	Something in your home
October	Asymmetrical balance
November	Covid
January	Aging
February	Up close
March	Frame within a frame
April	Touch

News we can use.....

- On May 15th and 16th there will be a “**Shoot out at the OK Corral**” in Bonduel, Wisconsin, and all are welcome. Bonduel is located near Green Bay, and the plans are for two days of workshops on Light Painting, Editing, and Marketing, with multiple opportunities for shooting. Check it out at <https://www.wppa-online.com/events-2/>
- Sadly, we’ve learned that Mike and Cathy Mennes have announced their plans to close First Photo in April. This will be a tremendous loss to the photography community, as they have been a reliable source of information, services, and encouragement for the last 28 years. They are good people, and we wish them well in their next chapter.
- Split Rock Lighthouse is offering monthly photography exhibits “Photography at the Rock”. On March 31st, Christian Dalbec, who specializes in wave and water photography, along with drone work, will be on-site.
- If you were able to participate in Tim Grey’s presentation on Night Sky’s, you may be interested to know the dates of the new moons coming up. April 12th, May 11th, June 10th, July 10th, August 8th, September 7th, and October 6th will be very good for Milky Way excursions – if we’re blessed with few clouds!

DSCC 2020-2021 Leadership

President	Bob Lahti	president@duluthsuperiorcameraclub.org
Vice President	Joni Tazzell	vicepresident@duluthsuperiorcameraclub.org
Treasurer	Doug White	treasurer@duluthsuperiorcameraclub.org
Secretary	Laurie McShane	secretary@duluthsuperiorcameraclub.org

Committee Chairs

Membership	Kathleen Wolleat	membership@duluthsuperiorcameraclub.org
Field Trips	David Jensen	fieldtrips@duluthsuperiorcameraclub.org
PSA	Matt Moses	psa-contact@duluthsuperiorcameraclub.org
N4C Chair	Mike Miller	n4c-contact@duluthsuperiorcameraclub.org
Competition	Paul Zahorosky	competition@duluthsuperiorcameraclub.org
Historian	Brian Rauvola	historian@duluthsuperiorcameraclub.org
Prints	Doug Granholm, Deb Carroll, Nancy Lindberg	

Upcoming Events

Thursday, April 1st	Images due for PSA Competition
Monday, April 12th	N4C Convention Planning Meeting via Zoom 7 pm
Tuesday, April 20th	Virtual Club Meeting via Zoom 7pm. 6:30pm social.
Sunday, April 25th	Submissions due for May Showcase
Tuesday, May 18th	Club meeting with May Showcase 7pm
Tuesday, June 16th	Club meeting with speaker Wing Young Huie 7pm
September 23rd–26th	64 th Annual N4C Convention hosted by Duluth-Superior

In trying to replicate a normal year as best we can, we are planning our **May Showcase**. By April 25th, please submit up to five of the best images that you've taken in the past year to the DSCC website. This is not a competition, but more of a slideshow, featuring the talented work of our members. Please use the digital image size guidelines of N4C, with the longest side no more than 1920 pixels and file no larger than 750 KB. This promises to be a fun evening!

At our April 20th meeting, we ask that you bring suggestions for our club competition themes for next year. It's always interesting to see what members come up with!

The Duluth Superior Camera Club meetings are the 3rd Tuesday of September – May

We encourage non-members to join us for one or two of our meetings to check us out, and get a feel for the benefits of joining our group. As a paid member of the Duluth-Superior Camera Club, you'll be eligible to compete in our club competitions, as well as the PSA and N4C competitions; attend member only events, and access the resources available. Membership details can be found on our website.

We look forward to meeting you!



Angela Botner

Winner of DSCC February Facebook Challenge "Pets on Couches"

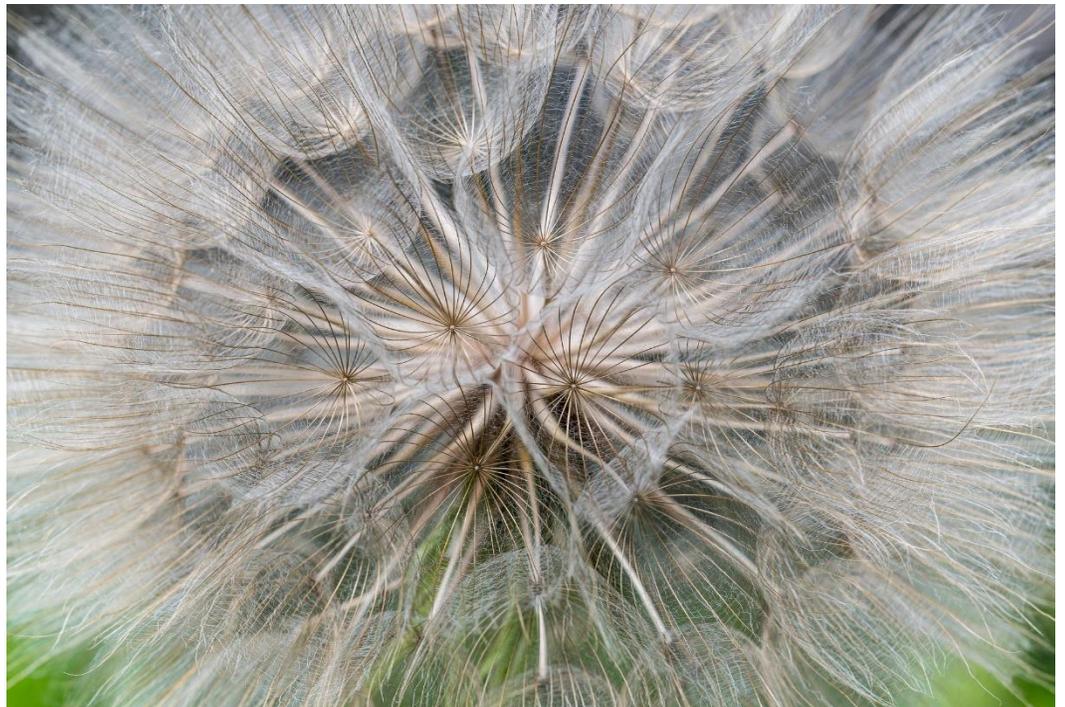
Top Winners for February Club Competition “Up Close”



1st Place

Just Drifting

Laurie McShane



2nd Place

Dandy

Jim Walters



3rd Place

Spot of Color

Robert Lahti

How to Take Creative Landscape Shots Using Intentional Camera Movement

By: [Richard Beech](#)

If you're looking to capture some unique, creative photos, then I highly recommend trying out *intentional camera movement* photography.

Now, many photographic situations rely on ensuring your camera is still as possible during exposure for pin-sharp images. But is keeping your camera still always a good thing?

Instead, why not throw caution to the wind, move your camera while the shutter is open, and explore the range of creative opportunities this offers you as a photographer?

In this article, I'll show you how to do exactly that!

What is intentional camera movement and why should you use it?

Intentional camera movement (or ICM for short) is a photographic technique where you move the camera as the image is taken.

One example of ICM is [panning](#). The camera follows a moving subject in order to keep the subject sharp and the background blurred.



One of the reasons I have grown to love ICM is that it enables you to capture a landscape in a unique and personal way that cannot easily be reproduced. It can even breathe new life into overly familiar scenes, letting you see and capture something unique about a

location you may have photographed many times before.

But while panning can get some great results, it's actually a pretty tame form of ICM. Moving your camera during the exposure can open up many more creative options for you to try out.

In particular, intentional camera movement can be used to take some truly unique [landscape shots](#). The technique can be exceptionally liberating, and by reducing the number of sharp details in a landscape, it allows you to concentrate on line, form, and color in your images.

In fact, with ICM, a scene that you may ordinarily consider too cluttered might just come to life – by letting you blend colors and shapes for an interesting [abstract shot](#).

location you may have photographed many times before.

If you're struggling to find inspiration for your next photographic project, or you want to get your creative juices flowing, intentional camera movement is a technique that you should try at least once.

In fact, it's relatively easy to take some striking shots with ICM.

Plus, it can be a lot of fun!

So, let's take a look at how intentional camera movement photography actually works:

The best settings for intentional camera movement photography

A key factor to get right when using ICM is your [shutter speed](#).

You see, the exposure needs to be long enough to capture significant [motion blur](#) (though different shutter speeds will give different effects).

In general, I recommend anything from 1/3s or 1/2s all the way down to multi-second exposures. Of course, you're always free to experiment with faster or slower shutter speeds; the core of a creative technique like ICM is simply playing around.

(ICM continued)

Because of these lengthy shutter speeds, shooting in low-light conditions is ideal for ICM. During the daytime, it can be harder to achieve the required shutter speeds, even at your camera's lowest **ISO setting** and your lens's smallest **aperture** (i.e., highest f-stop number).

If you do decide to shoot in the day, you may need to use a **polarizing filter**, a **neutral density (ND) filter**, or a combination of both.

Personally, I prefer to use a polarizing filter as a starting point, as this helps to boost colors and cut down on reflections and glare. I will then add a 2-stop or a 4-stop ND filter if the shutter speed needs to be slowed down any further.



When starting out with ICM, it can help to shoot in **Shutter Priority mode**. Set the shutter speed to around half a second to start, then turn the ISO to the lowest available setting on your camera.

Once you have practiced at this shutter speed, you can use longer exposure times thanks to a combination of low light and filters.

Make sure you **focus manually** in advance, and turn off the autofocus to prevent the camera from searching for focus during the long exposure.

Also, if you are using a lens that has image stabilization, remember to turn this off.

How to move your camera

Once you have taken control of the shutter speed, the next step is to determine how you'll move the camera after pressing the shutter button.

Get creative; there are no rules! You can move the camera vertically, horizontally, or diagonally. You can move it fast or slow. Alternatively, you can rotate the camera 360 degrees to create a spiral effect, or change the focal length on a zoom lens during exposure to **create a zoom effect**.

With practice, you can combine two or more of these movements to create something truly unique. The look and feel of your final images will be determined by the speed, direction, and smoothness of your chosen movements.

Note that you can always use a tripod to control the camera movement. This will help you to capture a

smoother result, which can be useful if you wish to retain a straight horizon line.

(Personally, I prefer to work handheld when moving the camera, as it offers greater flexibility and provides more opportunities to experiment with different movements.)

Bold movements can sometimes be more effective, as there is a risk that subtle movements may end up looking like camera shake in the final image.

So bear in mind:

While waving your camera around may not come naturally and may result in you getting some funny looks from amused onlookers, the end results will definitely be worth it!

What to shoot for the best results

Now that you know *how* to capture beautiful ICM photos, all that's left is to pick your ICM subjects.

A good place to begin is by looking for locations that offer striking colors, lines, or patterns.

Forests are a favorite ICM subject of mine, particularly during the spring and autumn seasons. Clean, parallel lines provided by the trees, as well as the vibrant colors of nature (created by flowers in the spring and fallen leaves in autumn), lend themselves to a vertical camera movement shot. The movement can be from the top down or from the bottom up, and it can be fast or slow; it really just depends on the effect you wish to capture and how experimental you want to be.

Seascapes can be a good starting point for side-to-side camera movement, where you pan the camera in line with the horizon. Alternatively, in rougher waters, you can try to match the movement of your camera to the movement of the waves for an altogether different effect.

Shooting at sunrise or sunset can provide you with a greater variety of colors to work with, and shooting city lights after dark can also offer a wide range of creative options.

Once you've identified a suitable location, you will probably find yourself taking multiple shots with various different movements.

(I should warn you that intentional camera movement photography can sometimes be quite addictive, and you'll often find your memory cards filling up quickly!)

You may find it useful to set your camera to shoot in **burst mode** so that you can take a series of shots in quick succession while moving the camera in a particular direction.

That way, you'll end up with a lot of images to choose from – plus, every new shot will offer you a slightly different composition and effect!

A few intentional camera movement tips

As with any type of photography, images created using intentional camera movement are not going to be to everybody's taste.

It's a highly subjective art form, and what works for you will not work for others.

Also, keep in mind basic principles of photography, such as **composition** and **exposure** – these are still very important!

Also, while the ICM technique will give you a very abstract result, you may find it helpful to have at least *one* element of the scene sharp or recognizable in the final image.

Finally, there is an element of trial and error when starting out with intentional camera movement. You'll quickly find out what works for you and what doesn't; this will help you develop your own style.

And don't be too concerned if you do not get an effect you like right away – the technique can be quite hit-and-miss sometimes. Take a lot of shots, and don't be too quick to delete images that you feel haven't worked. There is a chance that, after a few days, you may take another look and see something that you like, after all!

Intentional camera movement photography: The next step

One of the great things about intentional camera movement photography is that it is all about how you express yourself!

Think of your camera as your paintbrush.

Get creative, have fun, and start seeing landscapes in an exciting new way.

Richard Beech

is a writer, photographer and nature lover based on the south coast of England. He enjoys all types of photography, particularly wildlife, macro, and landscapes. He has been a contributor of stock photography for Getty Images since 2009. Check out his portfolio at **Richard Beech Photography**.

President's Message

As I write this, February is drawing to a close--we are almost finished with the second month of what might be another "interesting" year for all of us. Certainly, each one of us has been touched in some way by the effects of the Covid-19 virus.

As photographers we uniformly enjoy getting out (going out into the field) to shoot (wherever, whenever, or however that might be). My main concern is that none of our club members put themselves into situations where they might be in

harm's way. Caution and prudence should rule our decision-making during this time.

Can you go out and photograph during these unsure times? Certainly. Should you go to potentially dangerous places? No. Should you go out by yourself? Probably not.

Please do not be like the Ice Fishing 26 who decided to do something that was potentially fatal. For us photographers, getting the shot in circumstances like this is simply not worth it.

Bob Lahti

Winners of February N4C Competition



Honorable Mention for Black and White

Resting

Bob Lahti

Merit Award for Journalism

Power Turn

Bob Lahti



Merit Award for Nature

And a Meteor

Bob Lahti



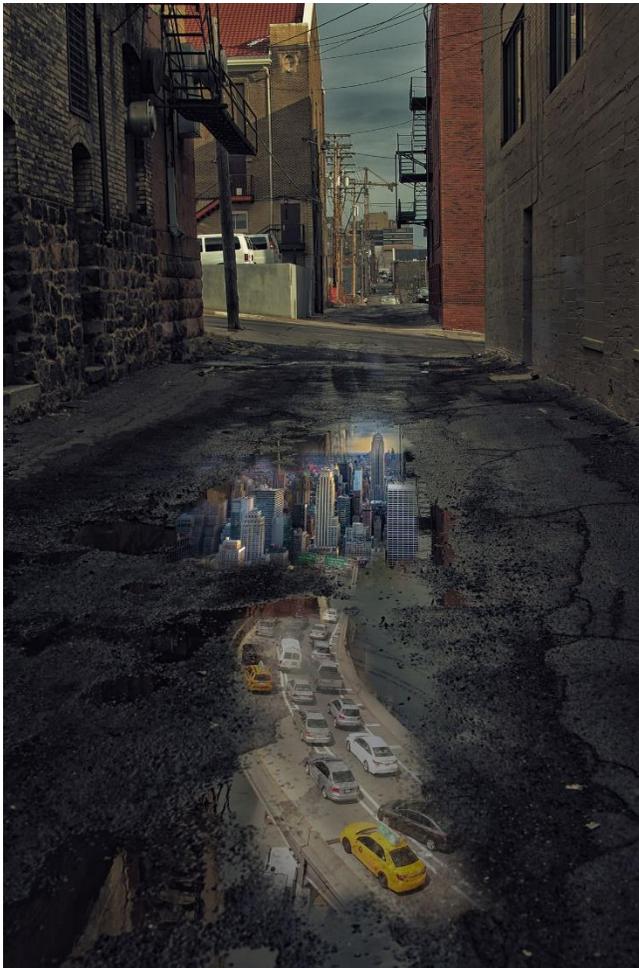
Merit Award for Journalism

Rocking it Out

Amber Nichols



February N4C Winners



Merit Award for Altered Reality

Urban Dichotomy

Kathleen Wolleat

Merit Award for Pictorial

Sun and Ice

Kathleen Wolleat



Merit Award for Black and White

Capella Tower

Kathleen Wolleat

The camera makes you forget you're there. It's not like you are hiding, but you forget, you are just looking so much.

Annie Leibovitz



Nancy Lindberg

Glensheen needed to close during the Christmas season because of Covid, and recently reopened to the public on a limited basis. They invited area photographers to the Never Ending Christmas PhotoMeet – in March – and it was an opportunity enjoyed by many of our members!

DSCC Philosophy

Members of the Duluth/Superior Camera Club share a love of photography. The club's purpose is to be among others who share that same passion, and to grow as individuals in our knowledge and skill. As stated in the club's constitution, for the "enjoyment, mastery, and furtherance of photography through cooperation, effort, and good fellowship."

Member of N4C since 1965



Member of PSA since 1956



64th Annual 2021 N4C Convention

proudly hosted by the Duluth-Superior Camera Club

The Convention will be held September 23-26, 2021 in our beautiful international port city of Duluth, MN.

Our four-day program will be packed with fun, inspiration and education from industry experts from all around the country. We will offer presentations and photography field trips that will help grow each other's skills and inspire each other as photographers.

If you can't attend, or have uncertainty during the pandemic, we have added an additional component for those who can't attend in person-join us virtually! Any paid attendee will get a code to access the live stream.

We are offering an ala carte format for those who are attending. One flat rate for virtual attendance, general attendance, and separate pricing for field trips and banquet dinners. You can change your in-person ticket to a virtual ticket anytime by emailing us with a request for the change. Send an email to DSCC Events Coordinator to request this change. You can follow updates and connect with others who are interested in the event on the Facebook Event Page listed below.

The convention will be held at the Radisson Hotel-Duluth Harborview.

Main event ticket page: <https://events.eventzilla.net/e/2021-n4c-convention-duluth-mn-2138786260>

Club Website: <https://www.duluthsuperiorcameraclub.org/events/n4c-convention-2021/>

Facebook Event Site: <https://fb.me/e/drDtupex4>

We are doing a hybrid event this year due to Covid concerns..it may go completely online if restrictions become more intense. That decision won't be made until we are closer to the event or if the board members at N4C decide we need to cancel it.