



Duluth - Superior Camera Club

Snapshot

Duluth Superior Camera Club - Celebrating Photography since 1933

April 2022 Issue 8



David Jensen



Lana Froemming

LANA FROEMMING (pronounced like Donna (but with an “L” instead of a “D”).



Born in Chicago, one of my earliest memories is that of telling my three-year-old girlfriend that I was going to live where there were cows as we loaded up the car & headed to central Wisconsin (where my mother & father were raised & both sets of grandparents resided). Gone were frilly dresses, ice cream trucks, & playing hopscotch on the sidewalk in exchange for learning to braid headbands out of dandelions, horseback riding, – and yes, dairy cows. I am the oldest child of four & the only girl. I kept my roots close to home until I eventually moved further north as a non-trad college student in the mid 90's & then *even further north* in 2013 to where I currently live with my husband south of Ashland, WI - on a small beef farm. My career has been in various local & state government agencies & although partially retired this year, I continue to work seasonally for the WI State Park System. I'm a cat person, I am left-handed, & I consider myself an ambivert.



I started taking photos on a film camera as a young adult in the early/mid 80's to document the growth of my son & other special events. I bought my first digital point & shoot (a hefty Kodak) in '94 or '95 while attending college (when I also started to travel). In 2011 we spent the summer in Alaska in a 5th wheel camper & *after we*

returned my husband observed that I seemed to really enjoy photography & suggested that I “invest in a better camera”. Shortly after that I purchased my first interchangeable lens camera & it's been a passion ever

since. Part therapy, part exploration, part documentation, part art...I was, & continue to be absolutely blown away with selective focus. Although I don't really identify as a photographer because I've never been paid as a photographer, I do sell a print here & there as well as an occasional greeting card. It's much easier to say “I just love to shoot” & that bug bit in about 2012.

I've been shooting with Olympus mirrorless cameras since about 2012 primarily for the portability of a mirrorless system & their choice of lenses. I have since come to really appreciate great weather-sealing as well as in-camera multiple exposure & live composite features. I currently use the EM-1 Markii. It is almost impossible to select a favorite lens

(Lightroom confirms that I shoot with each of them pretty equally) but if I had to choose one - **and only one** - it'd probably be my Lensbaby Sweet 50 with macro extenders because it is so portable & versatile. I tend to favor manual lenses & if there was one manual, zoom-lens that covered macro, wide angle, & telephoto, I'd sell the rest.

Lenses are where my compact, lightweight-system starts to get heavy.

I don't feel I have found a photographic style that sets me apart yet but I do lean towards experimental and/or creative in-camera techniques preferring natural

light, shallow depth of field, & color. Some of my greatest experiments occur while in our boat when the fishing is slow (my

husband's passion). Daily, I find that most of my shots are on my way to & from work (great light & back roads), hikes on the

weekend - or around the yard when doing chores. For me, as I'm sure it's true for other enthusiasts, I tend to shoot what I have access to. I've done some camera-scanning of heirloom photos & am most

recently learning about hybrid photography (whether it's combining video with images or scanned images with in-camera overlays) & that is something I want to pursue further.

My post-processing tools range from a quick, clean, post-process in Lightroom (for social media shares) to creating something

that looks like a painting in Topaz Labs (for cards & prints). Being a bit old-school, I resisted Adobe's subscription plan initially & tried to quit which did result in my purchasing other standalone programs, but I

haven't found one that covers everything that Adobe does. You know what they say about old dogs...



Having jumped into photography with childlike enthusiasm I can't say there was influence so much as continued inspiration. I'm a bit ignorant when it comes to the

history of photography & its great influencers. You don't know what you don't know. So many people (teachers, artists, family members, friends, groups, & professional photographers) have assisted me on this journey – each one of them in a significant and often indirect way. I could honestly write an entire paragraph of just names but I

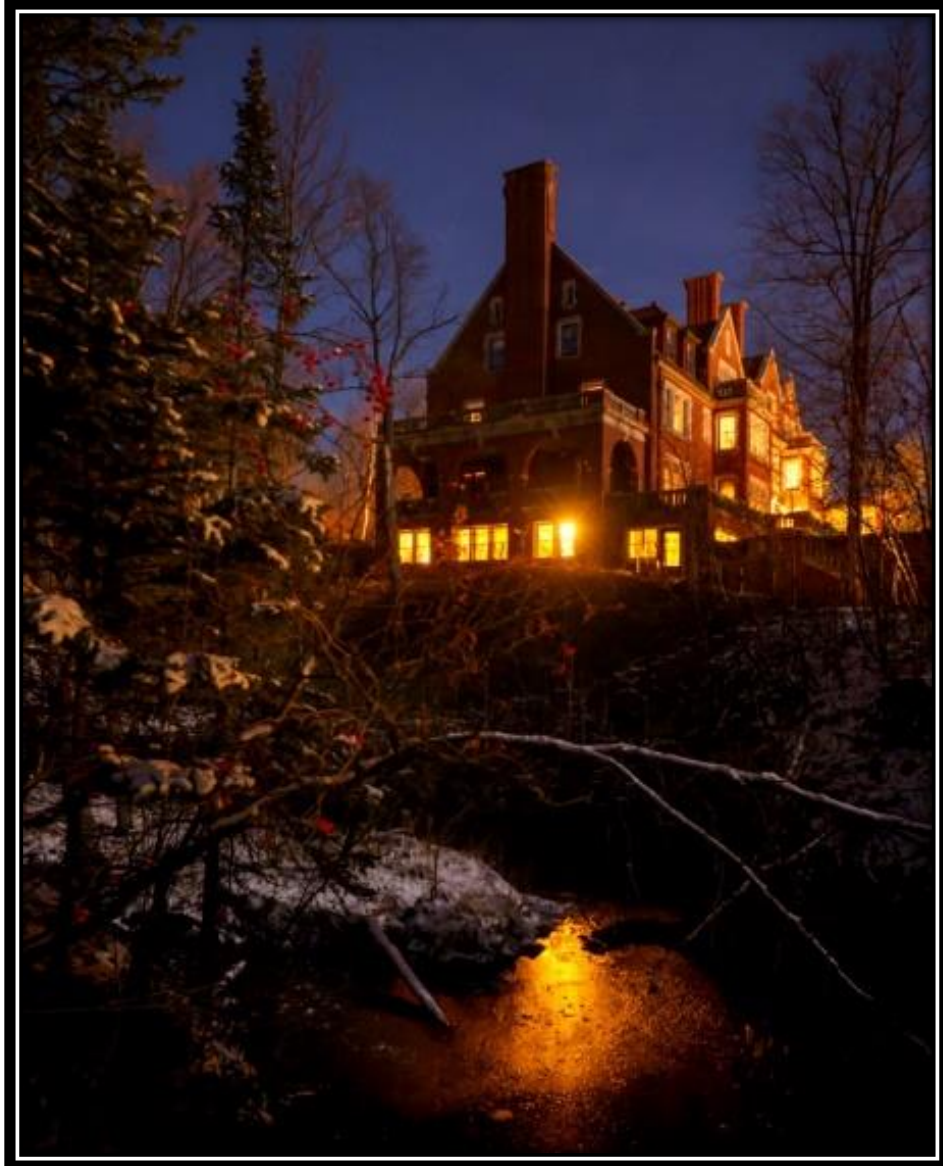
prefer to hold those names in my heart with gratitude & say that I plan to continue to expand my knowledge by joining more groups, continue reading, start to visit galleries & museums, as well as take advantage of the resources, photo competitions, & feedback offered through DSCC.

There are so many technically correct & beautifully composed images bombarding us through social media that at times it is overwhelming. It is easier to notice an average photo in the mass of good & great images. That said, to me all good photos incorporate beautiful light, knowledge of

the subject, & planning...combined with technical know-how. Currently those that *stop my scrolling* have all of the above plus show a connection, tell a story, or are

created using a subject or technique that I haven't yet been exposed to & *these are the same things that inspire me*. I am also continuously inspired by the human story, nature, & travel. Daily photography is my Zen.

As much as I love



photographing *every-little-thing*, I feel my work is still pretty darn average. I am most proud of my Glensheen PhotoMeet image, not only because it was chosen for "Best Photo...capturing the essence of Glensheen's nighttime holiday magic" (Happy Dance!) but because of what was involved in getting the image – primarily the research behind the image which led me to the bridge outdoors.

I have enjoyed getting to know those of you who have gone before me in *The Spotlight* & thank you for this opportunity to share a bit about myself.

~Lana

Upcoming DSCC Events

Wednesday, May 4th

Tuesday, May 17th

Wednesday, May 18th

September 22nd – 25th

Critique Group 6:30pm UMD Library Rm 480

DSCC meeting @UWS Yellowjacket Union Rm 204 7pm

N4C Planning meeting via Zoom 7pm

N4C Convention hosted by DSCC

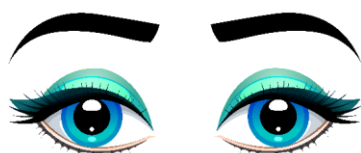
**The Duluth Superior Camera Club meetings are the 3rd Tuesday of September – May.
At the UWS campus**

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!

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. Our May meeting will be at the Kathryn A Martin Library on the UMD campus in Rm 480, unless notified differently. There is free parking after 5pm. 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

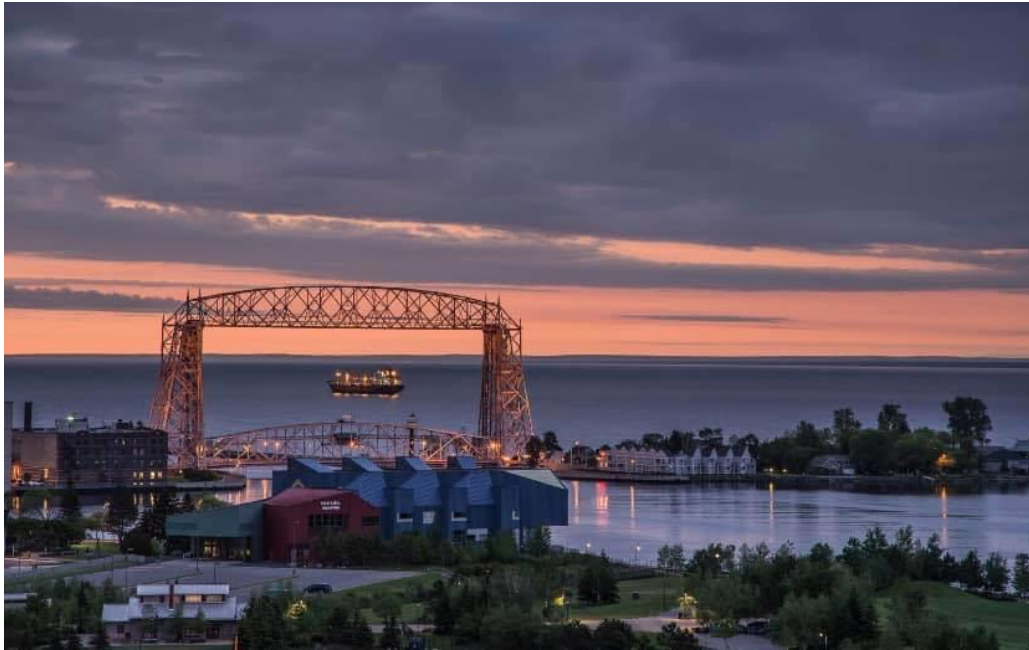


Please keep up-to-date with e-mail announcements in between our monthly meetings. You can also find up-to-date information on our website at www.duluthsuperiorcameraclub.org, or on our club's Facebook page at www.facebook.com/groups/139459169412605.



When shooting a person, if only one part of your image is in focus, make it the eyes. That's the first place your audience will look. So long as they're in focus, they'll consider the whole image to be accurately shot, no matter how shallow your depth of field and how blurred the rest of the frame.

Nik Rawlinson c/net Tech



46 Degrees North- N4C 2022 Fall Convention

We're so excited to open up registration again for the 2022 N4C Convention! As many of you know, the pandemic required us to "press pause" on our planned 2021 N4C Convention that was scheduled last September. We are moving full steam ahead to September with our planning. Our fabulous lineup of speakers includes Don Tredinnick, Mike Shaw, Irene Wesse, and John Gregor, just to name a few! Join us as we network, meet new friends, and grab some great shots of the beautiful area on our field trips.

We would like to take this opportunity to thank our Committee for working with this new schedule and keeping this event moving forward with all the challenges the last two years threw at us. We also want to give a shout-out to Nancy Kilpoe, CMP Director of Sales & Marketing at the Radisson® Hotel Duluth - Harborview. She has been a huge supporter of our event and has worked tirelessly to help us as the host hotel with all the changes over the last couple years.

All information and tickets are now on sale on our ticketing site:

<https://events.eventzilla.net/e/20212022-n4c-convention-duluth-mn-2138786260>

Watch our facebook page for more information:

<https://www.facebook.com/N4CFallConvention>

As club members we all need to help make this great event possible. We are asking for everyone to volunteer for at least one shift. Those who volunteer will get a discounted entry or if you volunteer for the whole event your whole entry ticket may be covered in full! Look over the Member Registration Form and get your spot reserved!

Thankful for your help!

Amber Nichols



North Central
Camera Club
Council

Member Registration Form
Annual North Central Camera Club Council Fall Convention
September 22-25, 2022
Radisson Duluth HarborView
Sponsored by the Duluth Superior Camera Club



Attendee 1 (Full Name): _____

Attendee 2 (Full Name): _____

Address: _____

City: _____ State: _____ Zip/Postal Code: _____

Telephone: (_____) _____ Email: _____

CONFERENCE FEES

1. **Registration Fees** Includes on-site programs, opening reception and more

| PLEASE CHECK APPROPRIATE REGISTRATION FEE: | PAID | PAID |
|--|--------------------|-----------------------------|
| | BEFORE/ON AUGUST 1 | AFTER AUGUST 1 |
| DSCC Member | _____ x \$100 | _____ x \$130 |
| Non-Member | _____ x \$140 | _____ x \$170 |
| DSCC Volunteer Member (At event) 3hr min | _____ x \$50 | _____ x \$80 |
| DSCC Volunteer Member (At event) Full Event | _____ x Free | _____ x \$40 |
| Daily Ticket Friday OR Sat (Non volunteer) Sat) | _____ x \$60 | _____ x \$80 (Circle Fri or |
| Daily Ticket Friday OR Sat (Volunteer) Sat) | _____ x \$50 | _____ x \$70 (Circle Fri or |
| Convention Committee Member | _____ x Free | |
| | Total: \$ _____ | |

Optional Add On: Some classes, workshops and field trips are limited to a certain number of participants. Please register early! All members (volunteer or non volunteer) need to register for these unless you are one of the field trip guides (then that trip is free for you).

Thursday Night Enger Tower # _____ x Free = \$ _____

Friday AM Field Trip (Duluth Architecture/Model or North Shore) choose One # _____ x \$55 = \$ _____

Saturday AM Field Trip (Superior Gems or Duluth Gems) Choose one # _____ x \$55 = \$ _____

Thursday Night Buffet # _____ x \$40 = \$ _____

Friday Night Banquet: # _____ Saturday Night Banquet # _____ Total # _____ x \$45 = \$ _____

Willing to Volunteer: NO Yes: _____ Full Event _____ Part Time

Cancellations/Changes and Refunds: Fees for missed meals, late arrivals, and early departures will not be refunded.
Payment Method: Check or Money Order must be in U.S. funds payable to: **Duluth Superior Camera Club.**

Print and mail this completed registration form with payment to:

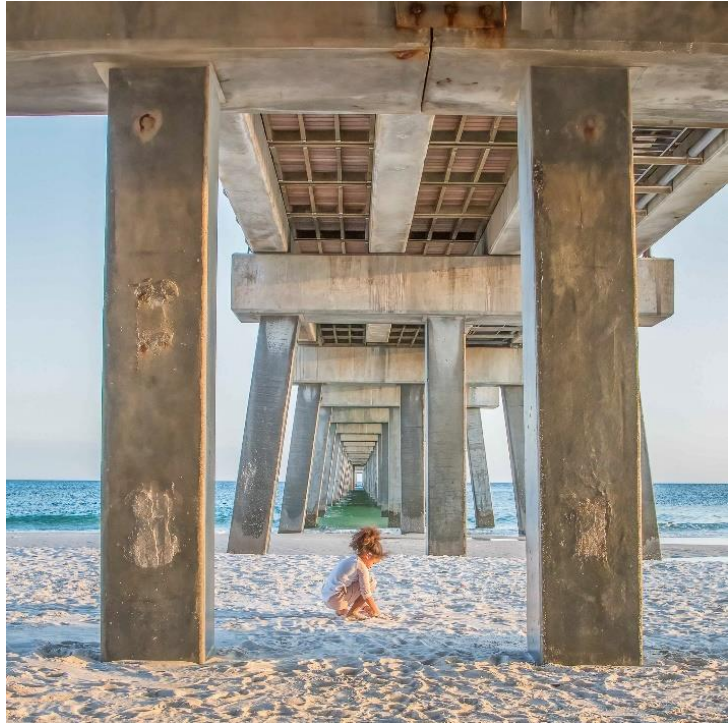
DSCC/Doug White, 1935 Lakeview Drive, Carlton, MN 55718

Registration confirmation/receipt and further information will be emailed. Due to parking limitations at some locations personal vehicles are discouraged for attending the field trips.

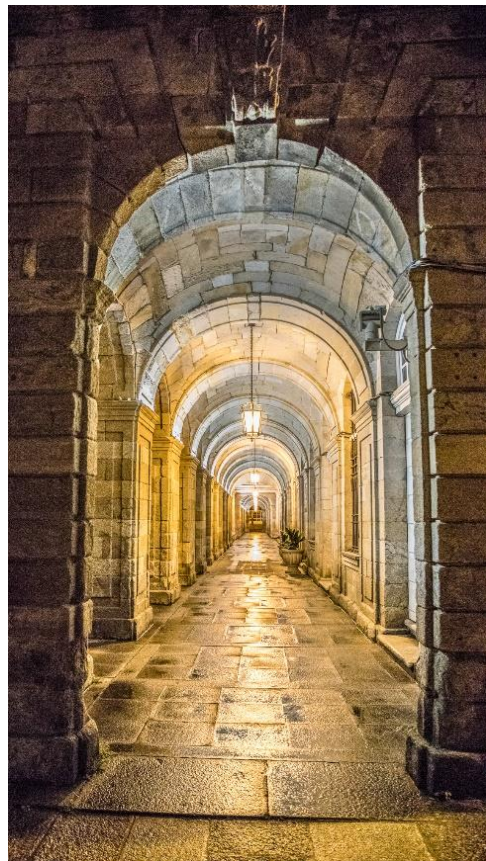
April Club Competition - Travel

Digital

1st Place
Endless Summer
Laurie McShane



2nd Place
Santiago Archway
Laurie McShane



3rd Place
Pilings of the Past
Tim Beaulier



Club Competition continued

Print

1st Place

My Father's Daughter
Bob Lahti



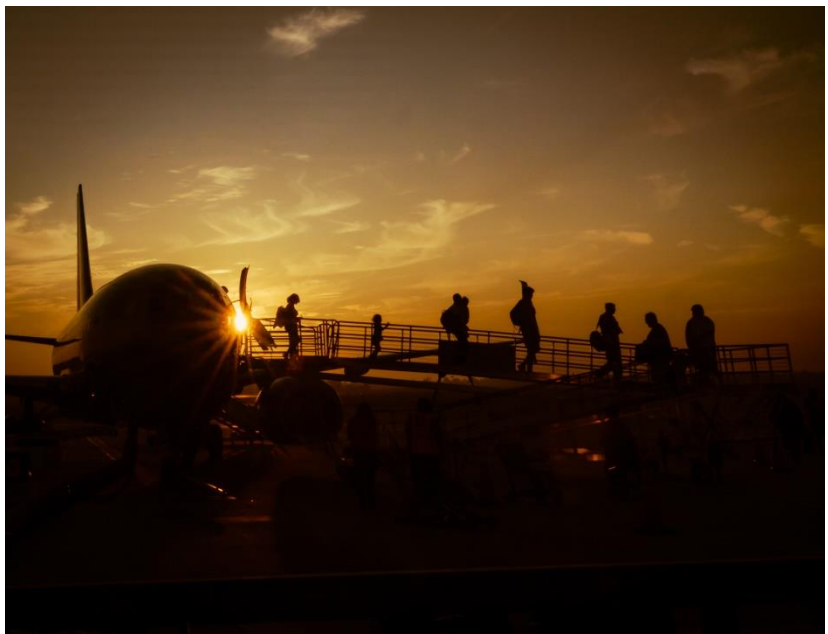
2nd Place

Hitching a Ride
Deb Carroll



3rd Place

The Adventure Begins
Deb Carroll



See all entries, scores and comments from current and past club competitions at
<https://www.duluthsuperiorcameraclub.org>

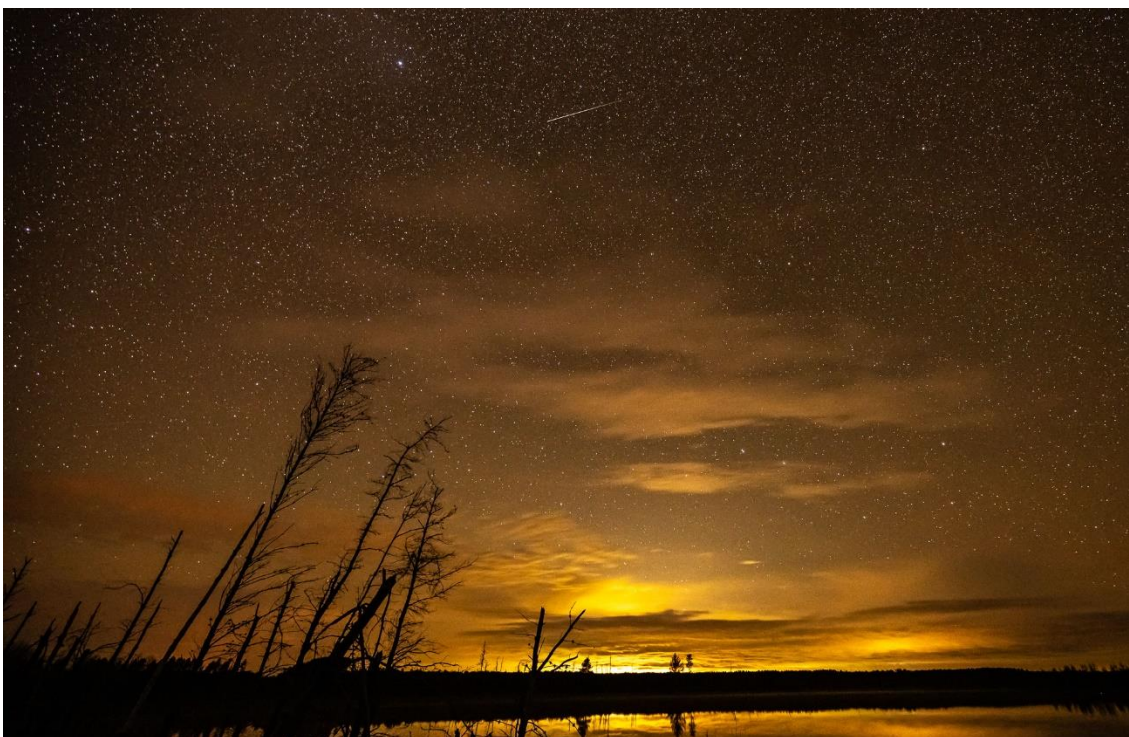
ASTROPHOTOGRAPHY TECHNIQUES

By *Jim Walters*

There are different techniques for shooting the night sky. Each has advantages and disadvantages. What technique you use will depend on your knowledge, equipment, software and the result you're shooting for. This is just an overview to expose different shooting techniques available. There are many tutorials online with the fine details.

It starts with some thought and planning. What kind of image do you want? Just some stars, constellations, Milky Way, aurora or meteors? You may like pinpoint stars or are okay with a little blur or want star trails. Do you have software, skills or the desire to learn how to get the shot you want? The internet has lots of information on what, where and how to shoot night skies. There are apps available like Photo Pills and Photographers Ephemeris to help plan dates, times and directions as well as weather predictors.

Some equipment can improve results but almost anything is usable. For best results, start with a clear dark night. But don't always avoid the moon, city lights and clouds as they can be used creatively for some images. Choose a camera with good low light/high ISO performance with most shots in the 1000 to 4000 range. Full frame cameras give the most amount of dynamic range and least amount of noise. A solid tripod is a must as is some way to trigger the camera. You can use a cable or remote release while some cameras have a shutter delay feature or you can use the self timer. An intervalometer is handy when shooting multiple exposures and some cameras have this feature built in. Remember to use mirror lockup with DSLR's to avoid blur from mirror slap. Generally a fast lens of f2.8 or faster is used, but it depends on the shooting technique, your equipment and noise tolerance. Popular focal lengths are 14 to 24mm for full frame and 10 to 20mm for crop sensors. Lens hoods shade extraneous light and glare while helping to reduce moisture collecting on the front element. You will also want an extra battery or two that are fully charged.



Stars, clouds and city light at 14mm for 20 sec, f4, ISO 3200

For safety, shoot with a friend or notify someone where, when and how long the shoot might take. Scouting the sight in daylight is also a good idea. Plan on warm clothing since nights get cold and you don't move much. Don't forget your cell phone, snacks and water. A headlamp with a red light preserves night vision and keeps your hand free. A handheld flashlight is good for the walk to and from the shooting location and can also be used for light painting. It can be really dark out there and any noise seems to be amplified. You may want to play music to keep yourself company and let critters know you're there.

Shooting raw is recommended to capture as much data as possible which helps when editing. White balance can be left in auto since it can be adjusted in post but some prefer to shoot between 3000 and 5000 K. Camera settings should all be manual, including focusing which can present some challenges. You can focus in daylight and note where the infinity mark lines up since lenses vary where infinity actually is. A bit of gaffers tape can be used to keep the lens from moving and it isn't gooey like duct tape. You can simply take test shots and check a magnified image until it looks good. A bright star or planet could be used in live view with the image magnified and adjusting focus until you get pinpoints. You could also temporarily crank up the ISO to increase sensitivity to light but sometimes the noise is too much to focus. Whatever method is used, get in the habit of checking a magnified image occasionally in case the focus gets bumped.

The challenge is to gather as much light as possible. Taking a longer exposure adds light but allows stars to blur due to earth's rotation and introduces noise. Bumping up ISO also introduces noise. For pinpoint stars there is a guideline called the 500 rule. Divide 500 by the lens focal length to get how many seconds the exposure can be before stars blur. A 20 mm lens would be $500/20 = 25$ seconds. Some prefer to reduce that time to ensure pinpoint stars and crop sensor cameras should use the 300 rule. There are also apps for calculating exposure that factor in camera, lens, sensor size, location and time of year.



Milky Way with meteor at 14mm for 10 sec, f4, ISO 6400

The greenish color in the sky is from airglow, a natural phenomenon that can occur from cosmic rays interacting with particles in the atmosphere.

The single exposure is the simplest method and here is where a fast lens helps. If there is any foreground it will be silhouette or you can try light painting. The type of light painting depends on the size and distance of the foreground. You could use a flash, flashlight or portable lights.

Two exposures can be used to expose separately for the sky and foreground and then combining them in post. An example is to focus on and shoot the foreground with some light still in the sky for 138 seconds at f11 at ISO 1600. Leave the camera and tripod in same position. Wait for the stars to show, focus on the sky and expose for 25 seconds at f1.8 at ISO 1600. Using the same ISO eases blending which was done in Photoshop but the scene will dictate what exposure combination should be used.

A technique to reduce noise is image stacking or blending multiple frames. Software like Starry Landscape Stacker for Mac or Sequator for PC's perform the aligning process easier than Photoshop. One example was 20 frames of stars and ten black frames shot at 20 seconds at f2 at ISO 2000. The black frames were done right after the star shots at the same exposure with the lens cap on. The software compares the star and black images to subtract noise. Another example was 15 frames at ten seconds at f2.8 at ISO 12,800 for the sky and eight minutes at f4 at ISO 800 for the foreground. Photoshop was used to mask the foreground and combine it with the sky images that were combined in Starry Landscape Stacker. There were also examples of using focus stacking for the landscape and then blending that with the image stacked sky shots.

Another technique is to use an equatorial mount or star tracker which allows longer exposures with sharp stars. This device is mounted between the tripod and camera and aligned to follow the rotation of the earth. These days you can get one in the \$200 to \$300 range that is fairly easy to use. The accuracy and size of lens used will dictate the appropriate mount. By following the stars, the earth rotation means blurred foregrounds. Here is where additional exposures for the foreground are combined with the star exposures in post. An example was 294 seconds at f4 at ISO 400 for the foreground and 860 seconds at f4 at ISO 64 for the sky.



Star trails shot at 20mm with 14 frames, 4 min, f5.6, ISO 1600. Combined in Photoshop.

You may want to do star trails. Generally, that means about a 45 minute or more exposure. Here is a good time to mention you probably want to turn off any noise reduction function of the camera. Noise reduction takes a second exposure in black for the same amount of time, compares the two to subtract noise. That 45 minute exposure is now 90 minutes for one shot. Most night shooters turn this off and try to reduce noise by shooting technique and adjustments in post which is usually more effective. Another way to shoot star trails is to take about 12 or more exposures and combine them with software. Advantages include less noise and if a frame or two is bad due to extraneous light like a car or plane or the tripod gets bumped, don't use them. An example for shooting was 31 frames for four minutes at f2.8 at ISO 800 for the sky and one frame for eight minutes at f2.8 at ISO 800 for the foreground. How many frames are needed depends on the scene and your taste.

So there isn't just one way to shoot or set exposure to capture the stars. A good starting point would be the 500 rule = seconds with lens wide open at ISO 1600. Adjust from there depending on the type of shot, ambient light, sky conditions, camera and lens. Sources of information include Photography Life, National Parks at Night and Outdoor Photography among others. Consult software instructions or web sites for step by step post processing.

Jim



Nancy Lindberg

*“The best images are the ones that retain
their strength and impact over the years,
regardless of the number of times they are viewed.”*

Anne Geddes



Interclub Round 1 & 2 Results

Photojournalism

Amber Nichols - Beargrease Neck in Neck



Amber Nichols Beargrease Neck in Neck Honorable Mention

Bob Lahti - Book of Job



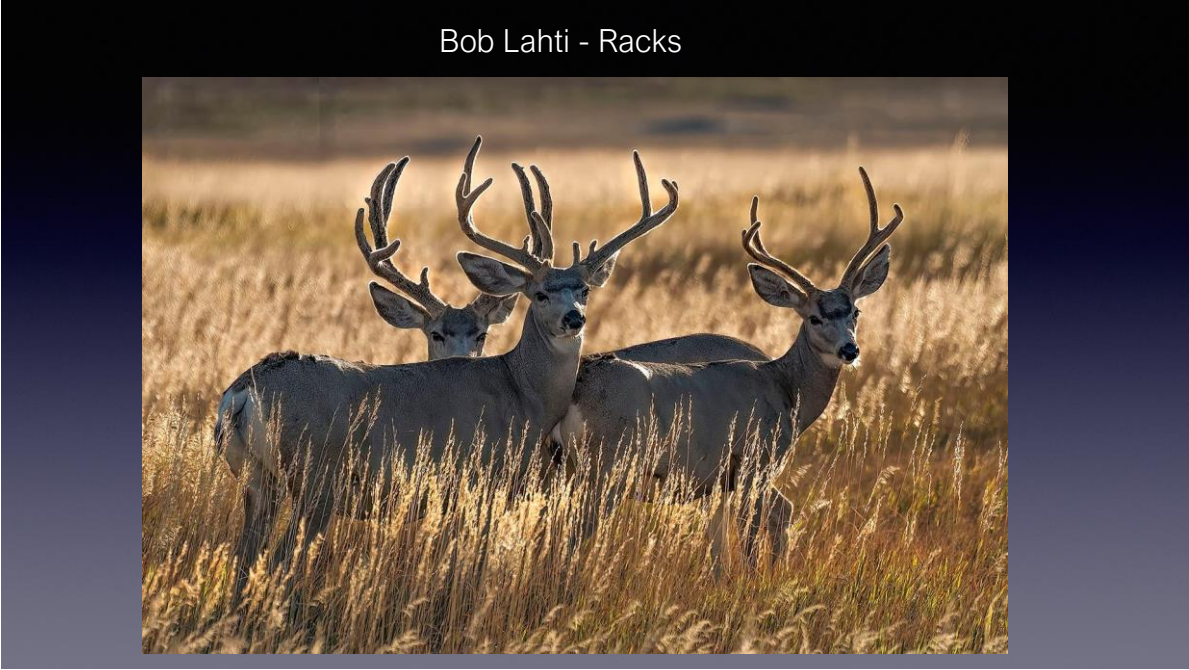
Bob Lahti Shooting the Book of Job Honorable Mention

Kathleen Wolleat - Ice Carver

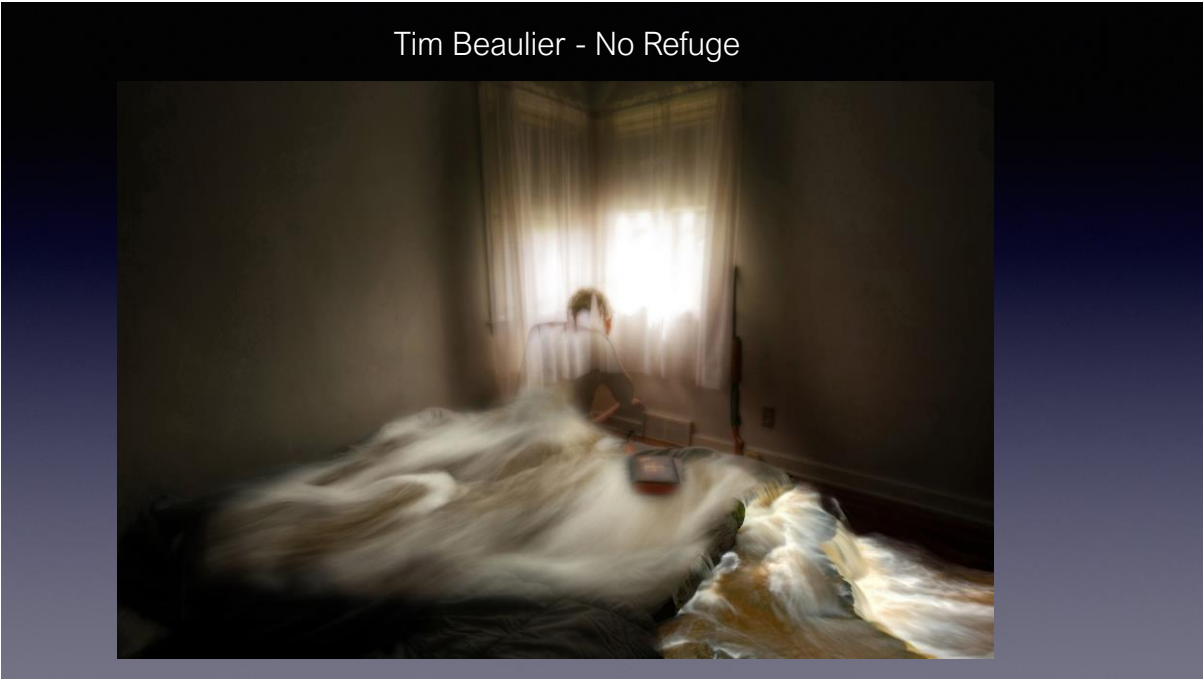


Kathleen Wolleat Ice Carver Award of Merit

Pictorial



Bob Lahti Racks Award of Merit



Tim Beaulier No Refuge Award of Merit

DSCC Meeting Minutes

The Duluth Superior Camera Club meeting was held in person at UWS and on Zoom on April 19, 2022. This was the first in person meeting since December. Twenty-two were in attendance and three via Zoom.

Doug White gave the Treasure's Report but said there was nothing new. Our checking account has \$1246; Paypal account \$1799; and N4C account \$6432.

Laurie McShane suggested members check out the newsletter this month. Lana Fremming wrote a nice article about her journey in photography for the Spotlight Feature, and Jim Walters wrote a very informative piece on Astrophotography Techniques.

Dave Jensen discussed the exhibit to be held at both Whole Foods Coops for the month of November. Please bring your ready-to-hang images to the October meeting. The total size should be no larger than 12x16 in order to be able to hang as many as possible, and you are welcome to state which Whole Foods location you would prefer.

Kathleen Wolleat will write up a club bio and will have club business cards available there. This will be a good method to illustrate the talents of our group and potentially build membership.

The N4C Digital Competition was presented by Lucy, and Kathleen Wolleat won an Honorable Mention in Nature; 2nd Place in Altered Reality; and Merit award in Pictorial. Congratulations, Kathleen! Because of the new system that Paul Zahorosky has put into place, it is much more convenient to judge the images and comments are more comprehensive. It was suggested to make a presentation at the N4C Convention about this system.

The N4C Print Competition was presented by Doug Granholm and Bob Lahti won one 1st Place, two 2nd Places, and an Honorable Mention. Congratulations, Bob!

For the May Showcase, please submit up to five of your best images to the website by May 1st. A vote was taken, and it was decided that the images may have been made at any time. We may or may not have judges for the Showcase and if not, it will be more of a slideshow.

Matt Moses presented the PSA Interclub Round 1 & 2 Competitions, and Bob Lahti, Kathleen Wolleat, and Amber Nichols received Honorable Mentions. Matt is the new PSA Representative for Minnesota.

The DSCC Digital Club Competition was presented by Paul. There were 14 entries by 7 members and Laurie McShane won 1st and 2nd, and Tim Beaulier won 3rd Place.

The Print Competition with six entries was presented by Joni Tazell. Bob Lahti won 1st Place, and Deb Carroll 2nd and 3rd Place.

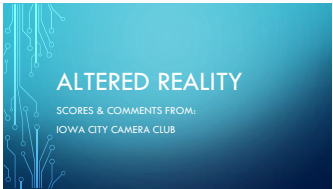
Bob Lahti presented his entry for the N4C Photo Essay Competition on pelicans.

Viv Mueller from Aurora gave a presentation via Zoom on the Northern Lights.

Respectfully submitted by Laurie McShane, DSCC Secretary



Digital



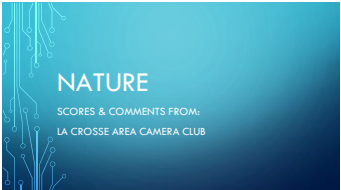
Second Place

38/45

Kathleen Wolleat

Dreaming of Summer

“A beautiful interpretation of a garden.”



Honorable Mention

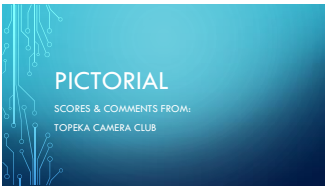
38/45

Kathleen Wolleat

Common Redpoll

Great detail on bird, subject sharp, good use of leading lines, horizontal crop works well, highlights are a touch bright.”

“Great sharp capture, a tighter crop would also enhance sharpness and eye reflection.”



Merit Award

36/45

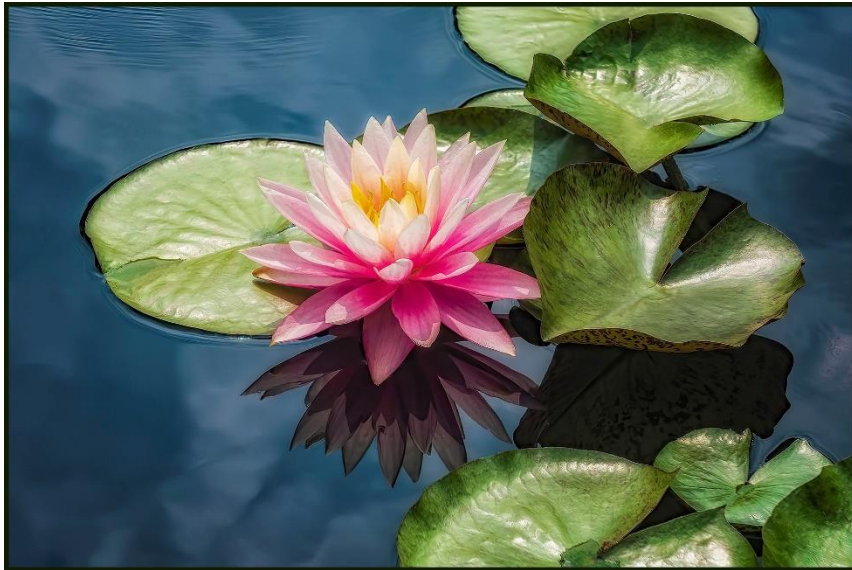
Kathleen Wolleat

Tripod Squatter

“May have been helpful to crop off the right side and make a vertical image.”

Continued N4C Results

Print



January Nature Bob Lahti Water Lily 2nd Place



January B&W Bob Lahti My Father's Daughter 2nd Place



March Nature Bob Lahti Rain Drops & Reflection 1st Place

News we can use...

"Photography at the Rock" a rotating monthly photography show in the lobby of the visitor center at **Split Rock Lighthouse**, showcases landscape and wildlife photographers of the area.

Their featured photographer for the month of April is Katie Steig of Glacial Lakes Photography. Katie is a landscape photographer in the Red River Valley who specializes in capturing the natural wonders throughout Minnesota and North Dakota.

Upcoming shows:

| | |
|-----------|----------------------|
| May | Andy and Tamara Kunz |
| June | Steve Simmer |
| July | Jim Schnortz |
| August | Adam Bjornberg |
| September | Jamie Rabold |
| October | Dawn LaPointe |

Superior Porchfest launches its 2022 season at Girl Scout Point in Billings Park. **The Fireside Jam** is a free event on **Thursday, May 12th** from 6:30pm to 9:30pm. Attendees can stroll along the path and listen to four or five different acoustic performances, then, gather for a bonfire at the restored fire pit overlooking the St. Louis Bay at sunset while musicians gather to jam. Sounds like it may be a cool event to get some unique images!

May's full moon rises at 8:23 p.m on **Sunday, May 15th** and reaches its moment of fullness at 10:14 p.m. It sets at 5:44 a.m. There will also be a total lunar eclipse. Maximum eclipse time is 11:11 p.m. From Farmers' Almanac: "In most areas, flowers are abundant everywhere during this time. Thus, the name of this Moon. Other names include the Full Corn Planting Moon, or the Milk Moon."

Dates of the New Moon: April 30th, May 30th, June 28th, July 28th, August 27th, September 25th, October 25th, November 23rd, and December 23th.

Club Competition Schedule 2021 – 2022

| | |
|------------|------------------------|
| September | Agriculture |
| October | Doors/Windows |
| November | Rust |
| January | Bokeh |
| February | Red |
| March | Silhouette |
| April | Travel |
| May | Member Showcase |

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. You may submit digital images to <https://www.duluthsuperiorcameraclub.org/competition/submit-digital-entries/> You may bring prints to the monthly meetings, or drop them off in the porch at 5625 W 8th St, Duluth. You must be a paid member of the Duluth Superior Camera Club in order to participate in any club competition.

We are planning our **May Showcase**. By May 1st, please submit up to five of your best images to the DSCC website. If judges are located, this will be a competition but if not, it will be 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!



Photographer [Jesse David McGrady](#) has a super simple trick for adding a hazy, ethereal effect to your photographs: wrap a plastic sandwich bag around your lens. It sounds ridiculous and silly, but the results you get are actually quite nice!

On the closed side of the bag, use your hands to tear a hole. Don't use scissors, since you'll want the edges to be rough, uneven, and slightly random.

Take the open end of the bag and slide it over your camera lens, with the hole end extending a little past the end of your lens. You want to make sure it can be seen in your viewfinder. Don't cover up the middle portion of the frame, since you'll want a clear section to see your subject through.

Voila! You've got yourself an instant hazy, retro, light leak look for just pennies

PetaPixel

*“The more you simplify your vision,
the stronger your images will be.”*

John Shaw

DSCC 2020-2021 Leadership

| | | |
|-----------------------|----------------|--|
| President | Joni Tazell | president@duluthsuperiorcameraclub.org |
| Vice President | | 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 |
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Member of PSA since 1956

