



Duluth - Superior Camera Club

Snapshot

The Duluth Superior Camera Club - Celebrating Photography Since 1933

November/December 2025



Cindy Rugeley

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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 digital entries for club and N4C competitions is the 10th of the month. You may bring prints to any meetings. Our regular meetings are held the third Tuesday of the months September – May, at UWS Yellowjacket Union, 6:30pm. 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. Space is limited, so be sure to secure your spot and get on the mailing list for more meeting info by contacting Brian Rauvala at critique@hbrstudios.com. He will send out location specifics and the date/time prior to the meeting.

DSCC Club Competition November 2025

Moody Landscape



First Place

39/45

Tim Ingersoll

Safely Home

“Good use of black and white and nice contrasts at the entry point.”

“Excellent feel for the expanse of cold over the lake in winter. Beautiful image, nicely framed by the two water breaks and lighthouse, and the clouds add a dramatic feel to the scene. A bit of over sharpening is evident in the lighthouse and connected water break.”

“Kool. One heck of a leading line. and a perfect example of where making the horizon 1/3 up or 1/3 down. this works beautifully.”



Second Place 39/45

Amber Nichols Moody Storm

“The storm clouds and lightning glow against the darkness of the foreground and upper clouds. The inclusion of lights along the shore add to the image.”

“Very dramatic scene. Light control was excellent. Some lack of clarity in the scene (motion, slow shutter speed?). Nice cropping to show the expanse of the storm.”

“eerie and awesome. I like it. The foliage in the foreground in motion, resumable from the wind is just a little distracting. Not sure of a solution aside from moving but as we all know lightning does not always do a replay on command. Good job.”



Third Place 39/45

Kevin Severson Fog on Lake Superior

“I like how this image captures the essence of working on the lake. The fog makes the image. Nice composition.”

“Nice depiction of the quiet aloneness working out on such barges. In this case appreciated putting the primary object central in the scene, showing the expanse to either side, emphasizing its isolation.”

“Eye catching! Water reflection is very nice. Composition is a little centered and the horizon line is half half and really should be in thirds wherever possible (I’m assuming there is nothing there that kept you from doing that). I’m also thinking. darkening exposure in PS might have helped the burning in lights on the dredge Very impacting though.”

How to Shoot Architecture



Award-winning photographer and trained architect Quintin Lake gives his essential advice for capturing the built environment.

For the architectural photographer the aim is always the same: to produce the most compelling image that powerfully conveys the subject's essence.

Image sharpness is vital for architectural photography; there's beauty and interest in an image full of well-rendered detail. While it may not matter for some styles of photography, buildings are an unforgiving subject for sloppy technique.

ABOVE: This shot of Oriente Station in Lisbon results from merging separate images, so enough of the busy road is clear of traffic to create a legible image. A dramatic and highly saturated dusk photo works well with such a bold and dynamic building. Shooting at this time of day also plays down the visual dominance of the road and emphasises the glowing womb-like heart of the building. EOS 5D Mark II, EF 16-35mm f2.8L II USM lens at 24mm, 4 seconds at f8, ISO 100.

Variety

It takes a collection of images to tell the story of a building effectively, and delivering such a portfolio is required for an assignment. I'll take around 400 frames on site, which I'll cull down to 20-30 for careful editing. In most cases, I'll look to cover these six aspects with the portfolio of images:

- *Hero shot*
- *Context: wide-angle and local icon*
- *Main view*
- *Key feature*
- *Details*
- *Interiors*

Camera settings

A strong creative vision for the image should go hand-in-hand with solid technique. After you've mastered the technicalities, the most important thing is to look at the subject creatively.

I like to use a simple formula to handle camera settings to produce a sharp and malleable image for editing: RAW format, f13, ISO 100, aperture-priority (Av) shooting mode, camera mounted on a tripod. I use these settings for whatever lens and body combination I'm using.

- **Aperture** You want as much of the frame as possible in sharp focus for architectural images. For this reason, I shoot most of my photos at f13 – a wider aperture makes the depth-of-field too shallow while a smaller aperture will result in softer images due to lens diffraction. To ensure as much of the scene is useably in focus, I'll spot focus one-third of the way into the scene using the principle of hyperfocal distance.

- **ISO & RAW**

Setting ISO 100 and shooting in RAW format produces the most malleable file that allows shadows to be opened up and highlights to be recovered in post-production, while minimising noise.

- **Shutter speed**

The camera will choose the shutter speed if Av mode is chosen. This might range from a few hundredths of a second in bright sun to up to a 30-second exposure at dusk. As the camera is tripod mounted and the subject is not moving, shutter speed is not a primary concern.

- **Tripod**

A decent tripod and head are essential. Architectural photography often needs long, multi-second exposures in windy environments. Aluminium legs are fine to begin with, but carbon fibre is better as it dampens vibrations better and is lighter to carry. If your tripod isn't as good as you'd like, use it lower to the ground without all the sections extended and it will be much sturdier.

- **Accessories**

A cable release, such as the RS-80N3 or RS-60E3 is essential (or use the camera's self-timer). If using a DSLR, mirror slap – vibration induced from the camera's mirror movement – will soften the image, so you either want to use Live View and a cable release or set [mirror lockup](#).

Extracting the details

For many buildings, focusing on the details can say many things that an overview cannot. It can show the quality of craftsmanship, the materiality and the choice of colour and texture. In some cases, a detail can say more about the building than the bigger picture. When presenting the story of a building, a detailed image is a key element. From a practical standpoint, if the images are being used commercially, an abstract detail can lend itself to use in graphic design or for overlaying with text.

Isolating details also gives the photographer practical advantages as it removes other distracting elements, be they telephone lines, street lights or parked vehicles.



The colour theories of the artist Paul Klee inspire the beautiful coloured glass fins of the Oxford University Biochemistry Building. EOS 5D Mark II, TS-E 17mm f4L lens.



EOS 5D Mark II, EF 70-200mm f4L IS USM lens

The challenge in finding a representative detail is to minimize reflections and shadows. There is always a lot of post-production removing spider webs, bird droppings and assorted detritus!

Kit

Resolution and dynamic range are important, so a model with a full-frame sensor is ideal, but great results can also be obtained using a camera with an APS-C sensor if you are not working in a commercial environment.

When it comes to lens selection, those online sharpness diagrams and obsessive lens tests can be ridiculed. “Who photographs a brick wall anyway?” you may say, but architectural photographers certainly do! The two most important factors are corner-to-corner sharpness and lack of distortion (or a lens that allows effective distortion removal in post-production).

Beginner kit

To begin with, you need an ultra-wide lens and something standard. I started with an EF 20mm f2.8 USM and an EF 50mm f1.8 as the most inexpensive options. Before I could afford a Tilt-Shift lens I made the perspective correction in post-production. The L-series zoom lenses also work well, such as EF 17-40mm f4L USM or EF 16-35mm f2.8L USM.

Intermediate or walk-around kit

A more compact travel kit would consist of a telephoto zoom, such as the EF 70-200mm f4L IS USM or EF 70-300mm f4-5.6L IS II USM and a wide zoom of EF 17-40mm f4L USM or EF 16-35mm f4L IS USM. Alternatively, a general zoom of EF 24-70mm f4L IS USM or EF 24-105mm f4L IS II USM paired with a TS-E 17mm f4L works well carried in a shoulder bag or a backpack.

Professional kit

This is what I take to an assignment: TS-E 17mm f4L, TS-E 24mm f3.5L, EF 16-35mm f4L IS USM and EF 70-300mm f4-5.6L IS II USM. I carry a lighting kit for interiors, a tripod and a laptop with Adobe Lightroom. This lot weighs about 20kg, which I transport in a wheeled bag.

Final tips

- *Time of day* You can't get the best out of a building without considering light. There are no hard and fast rules as different buildings look their best under different light conditions.

An overcast day can emphasize colour and subtle differences in tone; sidelight on a bright, sunny day can modulate a facade and make it look really 3D. The exact length of shadows needs to be considered. Very rarely does a backlit building look good. If an adjacent building casts a shadow over the subject building, it will remove attention from the photo's subject.

- *Focal length*

Just like with portrait photography, as the focal length gets wider, the elements of the subject get distorted. In addition, we can use focal length as a creative tool to emphasise or minimise different design elements.

About Quintin

Having originally trained as an architect, Quintin's interest in geometry and serenity informs all of his photographic work. He has won numerous awards, and works with various publications and clients to produce iconic images of buildings, both the exteriors and interiors.

As well as shooting architecture, Quintin is also an established landscape photographer.

For more of Quintin's images visit <https://www.quintinlake.com>

President's*Message*

As we wrap up this year, I am proud to be a member of a great club and I want to thank you for being a part of the club. A couple of days ago our membership chair and very active member of the club sent out a letter to our members. It was an inspiring and heartfelt letter in which I couldn't have said it better. I believe that Kathleen said it best with her quote "A strong club is built on shared effort, and every contribution makes a difference."

As we look back, we have had our losses with club members who contributed greatly to our success and we remember their gifts to our club. As we move forward into the new year, I look for more growth, contribution and engagement in the next year.

Happy Holidays to all of you and have a safe and exciting new year.

Here is Kathleen's letter, please take a minute to read it again.

Dear Camera Club Members,

As the year comes to a close, I want to thank you for your continued support through your membership in our camera club. Whether you attended every meeting or joined us when you could, your presence helped shape our club, and it is truly appreciated. I would also like to extend a heartfelt thank you to our leadership team. Their dedication, planning, and behind-the-scenes work throughout the year make it possible for our club to exist.

This past year brought inspiring presentations, conversations, and opportunities to learn from one another. As we look ahead to the coming year, we would appreciate your input. At our January meeting, we plan to spend some time talking together about the year ahead and your voice matters. Please come prepared to share:

- *What you enjoyed most about the past year
- *Programs, topics, or activities you would like to see in the future
- *Any ideas that could help our club continue to grow and stay engaging for photographers of all experience levels

We also welcome your support. If you have skills, interests, or time you would like to share, please let us know. A strong club is built on shared effort, and every contribution makes a difference.

Thank you again for being a part of the Duluth-Superior Camera Club. I look forward to another year of learning and connection together.

Merry Christmas and Happy Hanukkah, I'll see you next year!

Kathleen Wolleat
Membership Chair

Joni

2026 DSCC Local Competition Themes

January	Smart Phone photo – open category
February	Birds – no human element
March	Found Shapes – letters, hearts, or faces found in nature or architecture
April	Shadow Play – interplay of light & shadow to create dynamic & abstract image
May	Humor – funny, quirky, or unexpected
June	Human Element – include person/object in landscape to add scale & story
July	Hometown Pride/Local Lore – unique landmarks, hidden gems, cultural spirit
August	“At Home” Life – candid moments, setups, or light & shadow indoors
September	Food Photography
October	Moods of Lake Superior – calm, fierce, foggy, snowy, etc
November	Black & White – focus on light, shadow, composition, texture
December	Annual Showcase – 5 best images

Upcoming DSCC 2026 Schedule

- January 20th – DSCC meeting UWS Yellowjacket Union 6:30pm.
Speaker Jaymi Heimbuch, Wildlife Conservation Photographer
- February 17th – DSCC meeting UWS Yellowjacket Union 6:30 pm
Speaker Hayes Scriven, Split Rock Lighthouse Keeper &
Photographer
- Sax-Zim Outing date to be determined

Remember to get your submissions in for the N4C and PSA contests! Pick an image you like, stop overthinking it, and help show what our club is shooting. Check out our DSCC website under “Competition” for details.

News we can use...

The upcoming 2026 dates for the **New Moon** are: Jan 18th, Feb 17th, March 19th, April 17th, May 16th, June 15th, July 14th, August 12th, Sept 11th, Oct 10th, Nov 9th, and Dec 9th.

The DSCC account balances are Paypal \$988.62, and checking \$1871.88.

The legendary **John Beargrease** sled dog race kicks off on Sunday, Jan 25th from Billy’s Bar at 3502 W. Tischer Rd. Meet the Mushers (and get great images) starting at 8am, and the official start is 11:05.

Superior’s annual **Lake Superior Ice Festival** is being held Jan 30–31st, and is a celebration of all things frozen and fun. Enjoy photographing ice sculptures, Ice racing, fireworks, and a magical glow that makes the cold feel a little more bearable. [Lakesuperioricefestival](http://Lakesuperioricefestival.com)

The Duluth-Superior Camera Club met at UWS on Tuesday, November 18th, 2025 with 26 people attending and 4 on Zoom.

Kathleen introduced our speaker, Ken Harmon, who specializes in photography on the North Shore and Arrowhead region.

The DSCC Holiday Party will be on Tuesday, Dec.16th at UWS starting with a 6pm social time, 6:30 dinner, and 7:30 presentation of our annual showcase. The sign-up sheet for the event was passed.

The Fairlawn Museum is setting aside Saturday, Nov.29th for DSCC. For the best morning light, arrive for the scheduled time of 9:30am to 10:45am, and/or the afternoon light from 2:30pm until 4:30pm. A sign-up sheet was passed so Fairlawn can plan. They would like 2-3 images per attendee.

The Dark Skies Star Bright Festival in Bayfield, WI will be held on Jan.17-25th. The schedule of their events can be accessed at www.friendsoftheapostleislands.org

The Envision Kindness Photo contest is accepting entries through Dec 15th. You can check out the website at www.envisionkindness.org/2025-photo-contest for more information.

The list of next year's local competition themes will be ready soon.

Amber is planning the Sax-Zim outing for February.

Lucy stated that DSCC will be judging N4C competitions in Jan and March. Bob, Nancy, and Laurie volunteered to judge in Jan. for Altered Reality and Color Prints. Amber, Kathleen, and Bob volunteered to judge in Jan for Digital. Joni, Deb, and Bob volunteered for the March Digital. Amber will be back-up if someone can't make it.

Deb and Doug presented the October N4C Print winner. Bob was awarded a 1st, 2nd, 3rd, an Honorable Mention, and two Merit Awards! The N4C October digital submittals were presented, and Joni was awarded a Merit; John a Merit; and Paul an Honorable Mention and a Merit. Congratulations everyone.

The DSCC November competition on "Moody Landscape" was presented. Ten members submitted 19 entries. 1st Place went to Tim; 2nd Place Amber; and 3rd Place Kevin.

Joni stated to be aware that logos and signatures are not permitted on submittals for local, PSA, and N4C competitions.

Respectfully submitted by Laurie McShane
DSCC Secretary

Post-Processing Tips for Winter Images

(A clear, concise guide to making snowy photos shine)

Get Snow Looking Truly White

Winter scenes often drift toward blue or gray tones. To restore clean, natural-looking snow: use the white balance eyedropper on snow or another neutral area; add a small amount of warmth if the image feels overly cool; adjust tint slightly toward magenta to counter greenish casts. If the snow looks dull or “dirty,” your white balance still needs fine-tuning.

Protect the Highlights

Snow is bright and reflective, and it’s quick to lose detail. Lower highlights first to preserve texture. Raise whites gently to maintain brightness without creating flat, lifeless areas. Use histogram clipping warnings to ensure no important detail is blown out.

Add Texture Without Overdoing It

Snow benefits from a bit of added detail, but excessive adjustments can make it look gritty. Increase texture moderately, use clarity sparingly, and add a touch of dehaze if the scene feels flat. For portraits, keep texture adjustments away from faces to preserve a natural look.

Improve Low-Contrast Winter Light

Winter light is soft and atmospheric but can appear flat. Apply a gentle S-curve in the tone curve, slightly lift shadows, and lower blacks a touch to add depth. These subtle moves preserve the winter atmosphere while giving the image more structure.

Bring Back the Winter Glow

If a winter image feels muted, bring up highlights in the sky, use vibrance instead of saturation for color enhancement, and increase blue luminance for a cleaner, brighter sky. These adjustments help recreate the crisp feeling of cold air.

Choose a Mood With Color Grading

A small amount of color grading can shape the atmosphere dramatically.

- **Clean and Crisp:** cool the highlights slightly, keep shadows neutral, and gently increase blue saturation.
- **Warm and Cozy:** warm the highlights and midtones while keeping shadows cool for contrast.
- **Moody and Minimal:** cool the shadows significantly, add just a hint of magenta to highlights, and reduce global saturation for a more restrained palette.

Manage Noise Carefully

Higher ISO is common in winter. Apply noise reduction lightly to avoid overly smooth snow, and mask sharpening to target edges rather than background noise. Retain a bit of softness in falling-snow scenes—some blur enhances atmosphere.

Enhance Atmospheric Effects

Subtle adjustments can emphasize fog, mist, or snowfall. Use a gradient where needed, add slight negative dehaze for softness, and lift whites gently to enhance the diffusion of light.

Keep Vignetting Light

Winter landscapes often feel open, so avoid heavy vignettes. Use soft radial gradients to guide the viewer’s eye and keep corner darkening subtle. This maintains the expansive feeling characteristic of winter scenes.

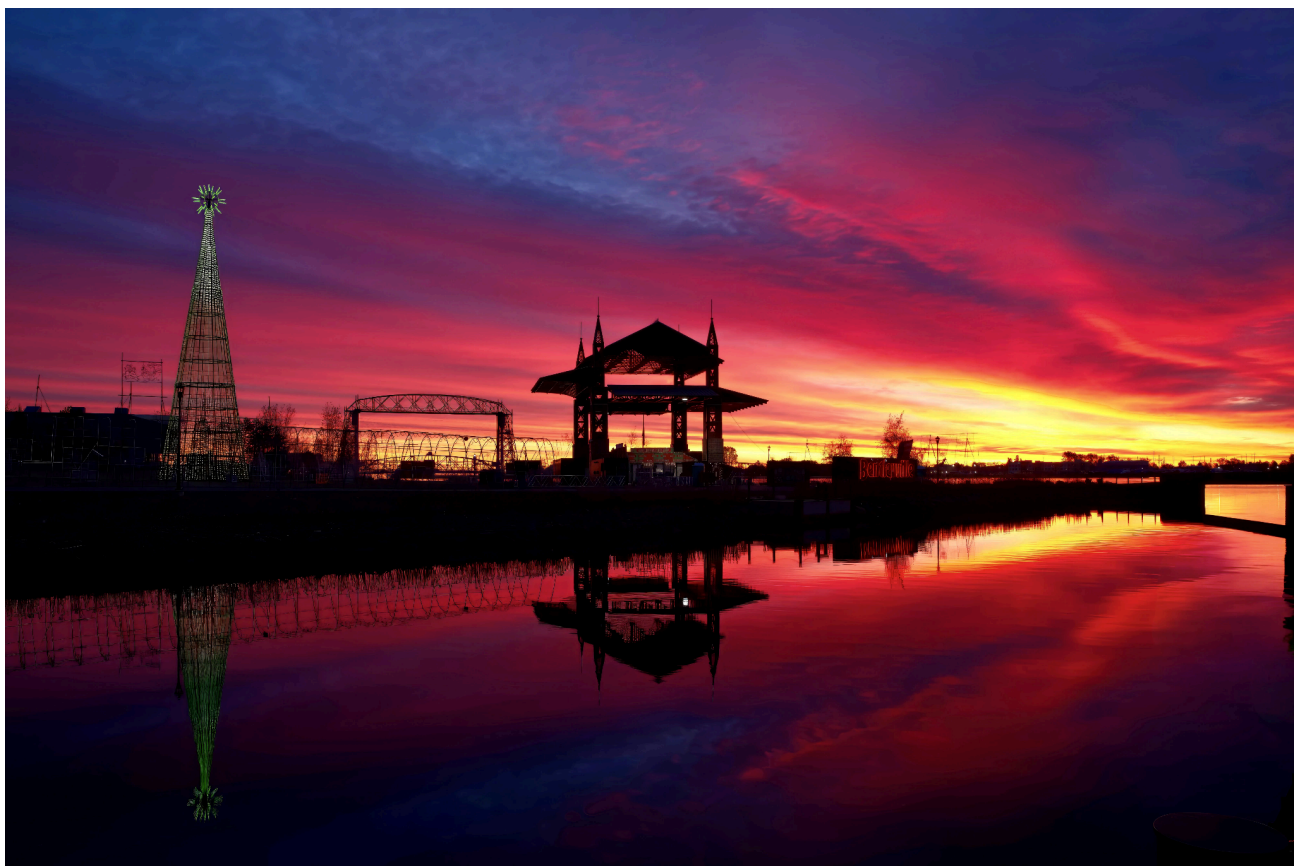
DSCC Annual **Showcase** December 2025



First Place
Reflections Carlton MN by Michelle Halling
score 44



Second Place
Icy Superior Shore, 2025 by Brian Rauvola
score 42



Third Place
Predawn of Bentleyville by Kevin Severson
score 42

On the evening of December 16th, the **Duluth Superior Camera Club** held its annual **Holiday Dinner** at UWS. One of the highlights of the event was the presentation of the Showcase, in which five of the favorite images of our members were shown. The winners are above – congratulations!



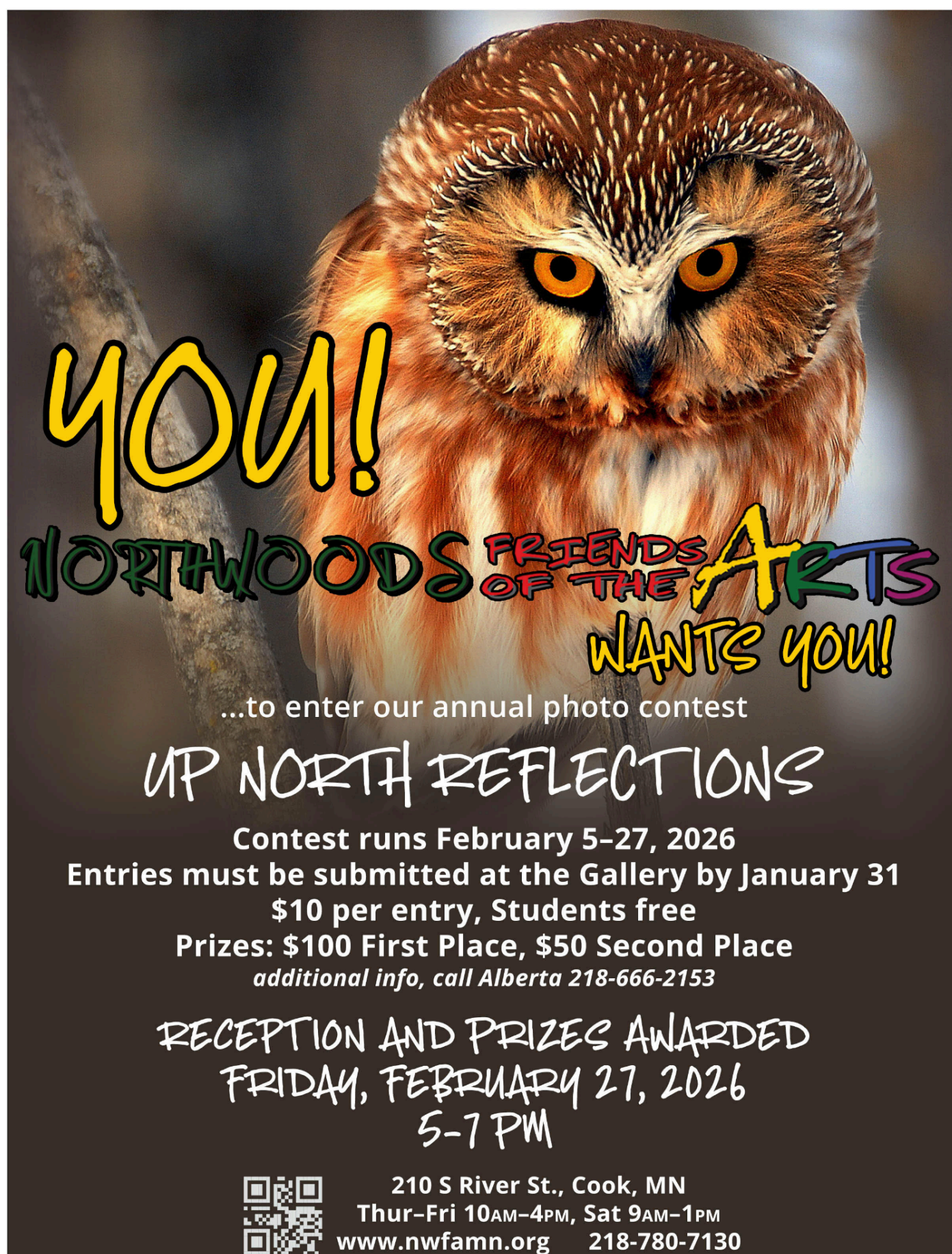
Amber, Brian,
and David

Doug, George, Deb, & Mike



Brian and David

Photos courtesy of Joni



YOU!

NORTHWOODS FRIENDS OF THE ARTS

WANTS YOU!

...to enter our annual photo contest

UP NORTH REFLECTIONS

Contest runs February 5-27, 2026

Entries must be submitted at the Gallery by January 31

\$10 per entry, Students free


Prizes: \$100 First Place, \$50 Second Place

additional info, call Alberta 218-666-2153

RECEPTION AND PRIZES AWARDED

FRIDAY, FEBRUARY 27, 2026

5-7 PM

 210 S River St., Cook, MN

Thur-Fri 10AM-4PM, Sat 9AM-1PM

www.nwfamn.org 218-780-7130

Twelve significant photographs in any one year is a good crop.

Ansel Adams

Techniques to Master Compression in Photography

Learning to control compression effectively requires a blend of technical skill and creative vision. Below are techniques to help photographers harness compression for stronger compositions.

1. Control Your Distance:

Remember that perspective depends on where you stand. Move backward from your subject and zoom in to increase compression; move forward and zoom out to exaggerate depth. Practice changing distances while keeping the subject size constant to observe how background relationships shift.

2. Use Background Layers:

Compression works best when the background has distinguishable layers—mountains, trees, buildings, or textures. Look for scenes with visual depth so that when compressed, the overlapping shapes create a sense of richness and dimension.

3. Frame with Foreground Elements:

Even though compression reduces depth, including subtle foreground elements like branches, fences, or rocks adds context and anchors the composition. It also enhances the illusion of space while retaining a compressed aesthetic.

4. Pay Attention to Light:

Light defines the separation between layers. Side lighting emphasizes texture and volume, while backlighting creates silhouettes that enhance the flattened look. Early morning and late afternoon light work particularly well for compressed compositions.

5. Choose the Right Focal Length:

Different focal lengths produce varying degrees of compression. Short telephoto lenses (85mm–135mm) create gentle flattening, ideal for portraits. Medium telephotos (200mm–300mm) create noticeable compression for landscapes and sports. Super-telephoto lenses (400mm+) create extreme compression, often used in wildlife or distant cityscapes.

6. Anticipate Motion:

In dynamic scenes, like wildlife or sports, compression can make subjects appear layered within the same frame. Anticipating movement and shooting in bursts helps capture the perfect moment when subjects align harmoniously.

7. Experiment with Angles:

Shooting slightly above or below eye level changes how compression interacts with the environment. A low angle can make backgrounds loom larger; a high angle can make compressed elements appear more cohesive and connected.

Through practice, these techniques become instinctive. You'll learn to see the world not just in terms of what's physically there but in how the lens can reinterpret space to serve your creative goals.

Above is just one section of the very comprehensive, but rather lengthy, article listed below. You can locate it in **Wallpics** and I believe you will find it very informative.

Understanding Lens Compression: A Simple Guide for Photographers

By Aanchal Mathpal

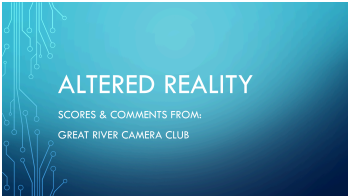
November 11th & 12th were breathtaking nights
by any measure!!




Nancy, Deb, and Kathleen at Loon's Landing, Superior
Image by Jim Walters



Boulder Lake
Image by Chris Carlson





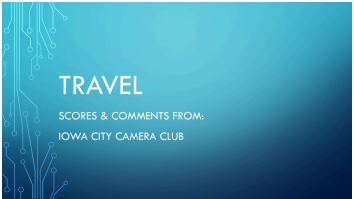
Merit Award

16_{/27}

Joni Tazell

Thank You For Your Service

No comments.





Merit Award

39_{/45}

Paul Zahorosky

Ferry at Dusk Orlando FL

“Loved lighting on water, try cropping gazebo on right out - does it add since in shadows.”



Honorable Mention

23/₂₇

Paul Zahorosky

Focus and Determination

No comments.



Merit Award

23/₂₇

John Woodward

Lakehead Harvest Reunion Esko MN

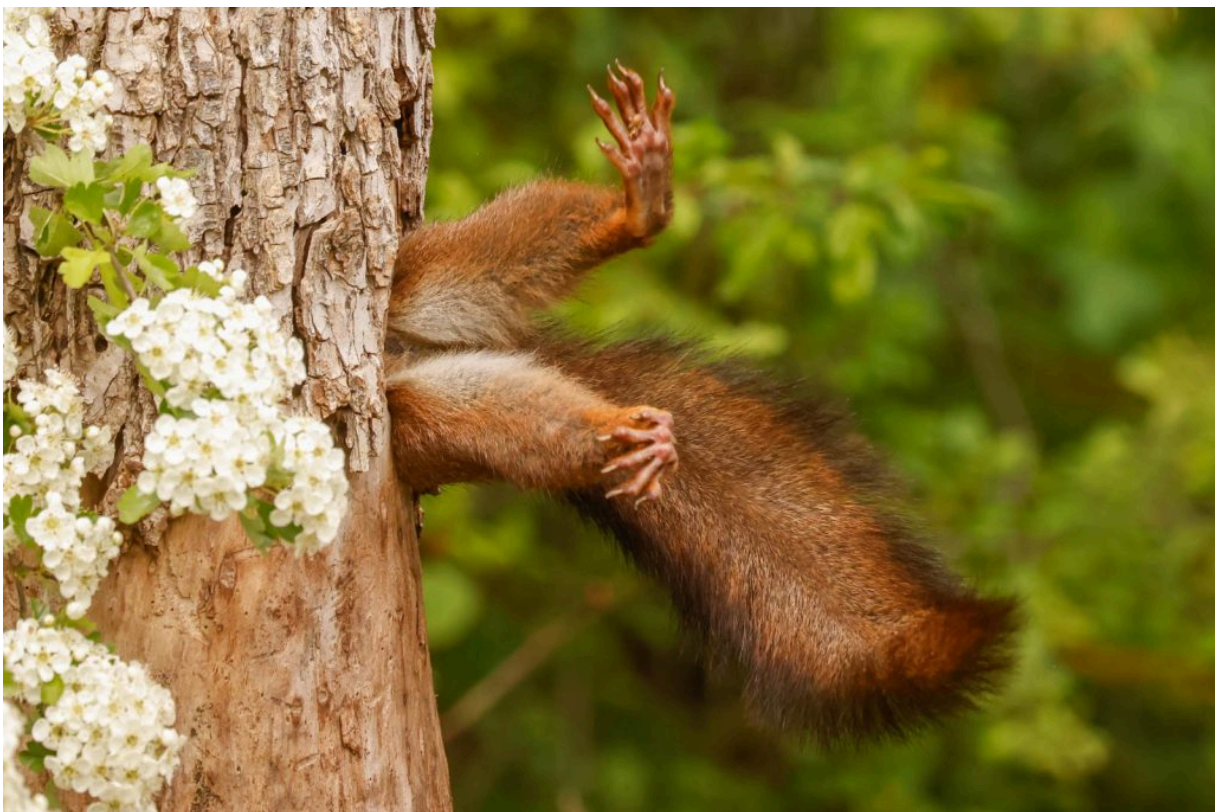
No comments.



Check out Milwaukee PBS's The Arts Page, featuring artists in many mediums in the Milwaukee area. You may especially be interested in the video on Bill Lemke who took hundreds of portraits of Grateful Dead concertgoers in the 1980's, and is compiling a book called "Aging Gratefully" with portraits of them then and now. There is an interesting story of Kim Cunningham on photographing the "Hidden Beauty of Abandoned Places", and Mike de Sisti's life as a photojournalist.

The Tamron University Master Classes are a free and valuable source of classes taught by master photographers. These multi-part classes can be attended on your own time and at your own pace.

Nature TTL is a top resource online for nature photographers. Whether wildlife, landscape, underwater, astro or macro is your thing, they have great content for you.



Overall winner of
Nikon Comedy Wildlife Photographer of the Year Award 2024
Stuck Squirrel - Milko Marchetti

*Creativity is allowing yourself to make mistakes.
Art is knowing which ones to keep.*

Scott Adams

F-Stop Numbers Are Based on the Square Root of 2

Ever wondered why the f-stop scale is such a "weird" set of numbers? It's not random. The progression is based on $\sqrt{2}$ (approximately 1.414). Here's why: when you want to double the amount of light hitting your sensor, you need to double the area of your aperture. To double the area of a circle, you multiply its radius by $\sqrt{2}$. Since the f-number is calculated by dividing the focal length by the aperture diameter (and diameter is twice the radius), this same $\sqrt{2}$ relationship creates the standard f-stop progression.

Going down the scale doubles the light at each step:

$f/2.8 \rightarrow f/2 (\div 1.4) = \text{double the light}$

$f/2 \rightarrow f/1.4 (\div 1.4) = \text{double the light}$

$f/1.4 \rightarrow f/1 (\div 1.4) = \text{double the light}$

Going up the scale halves the light:

$f/1 \rightarrow f/1.4 (\times 1.4) = \text{half the light}$

$f/1.4 \rightarrow f/2 (\times 1.4) = \text{half the light}$

$f/2 \rightarrow f/2.8 (\times 1.4) = \text{half the light}$

It's pure math, which is why the numbers are what they are. This is also why third-stop increments (like $f/1.8$, $f/3.5$, or $f/6.3$) seem even weirder. They're just dividing that $\sqrt{2}$ progression into smaller steps. The whole system is elegantly logical once you understand the geometry.

The World Takes Over 1.5 Trillion Photos Per Year (and 92% Are on Smartphones)

At the peak of the film era in 2000, we took an estimated 80 billion photos in that single year. We now take that many photos every two weeks. Current estimates put the total number of photos taken annually at over 1.5 trillion, and the vast majority (over 92%) are captured not with Canons or Nikons, but with smartphones. To put this in perspective: we now take almost as many photos every year as were taken in roughly half of the entire 20th century.



This explosion in image-making has fundamentally changed what photography means. In the film era, you thought carefully before pressing the shutter because each frame cost money. Now, shooting 50 photos to get one good one is standard practice. We've gone from photography being a deliberate act of preservation to being an ambient form of communication. The question is no longer "is this worth photographing?" but rather "why wouldn't I photograph this?" It's arguably the biggest shift in human visual culture since the invention of the printing press.

From 10 Crazy Photography Facts You Didn't Know by Alex Cooke, Fstoppers

In the category of Interesting Ideas, this is something recently found on reddit:

Focus stacking gets even more interesting when you branch into macro photography.

Most people know that if you take a lens and add an extension tube between it and your camera, you will be able to focus close to the lens and approach macro ranges. Most people also know that if you take a standard lens and mount it backwards on the camera you will also get a budget macro lens (you can buy reversing adapters for this).

What a lot of people DON'T know is that if you mount a longer focal length lens to your camera, then mount another shorter focal length lens reversed on the front of that, you will get a macro lens, and one that can rival or surpass the quality of commercially available macro lenses (depending on the quality of your lenses of course).

All you need are what are called reversing rings. They are like filter rings or step down/step up rings, just with threads on both sides, and you screw them into the filter threads on your lenses. If you mount say a 50mm lens on a 100mm lens, you will get 2:1 macro. 25mm on a 100mm will give you 4:1 etc. Set the aperture of the camera mounted lens wide open and focus at infinity, and control your aperture with the reversed lens. Focusing of the entire system is best done with a rail, as your depth of field is going to be likely measured in microns.

[Primary_Mycologist95](#)
reddit

Use your hand as a white balance tool:

Point your camera at your own palm in the same light as your subject. Check the color cast – if your skin looks too blue, warm up; too orange, cool down.

Quick and effective!

*Photograph the adjective
Not the noun.*

Unknown

On Saturday, November 29th, DSCC members were treated to a meet-up at Superior's Fairlawn Mansion. The mansion was decorated beautifully in the Queen Anne style of its origin.



Nancy Lindberg



Nancy Lindberg



Tim Beaulier



DSCC is a member of WACCO (Wisconsin Area Camera Clubs Organization) so we have the opportunity to participate in this interesting forum.

Digital Forum - The Meeting

By Jeffrey Klug

Hey everyone! Are you passionate about photography? Looking to learn new techniques, hear from expert photographers, and connect with fellow photography enthusiasts? Then you won't want to miss the Digital Forum, happening on the **fourth Saturday of every month at 10 AM Central Time on Zoom!**

What to Expect:

First Hour: A special topic or guest speaker—an accomplished photographer ready to share their journey, insights, and expert tips to elevate your photography skills.

Second Hour: A lively Q&A session where members can ask questions, exchange ideas, and learn from each other. It's a fantastic opportunity to engage, grow, and be part of a thriving photography community!

Upcoming Speakers:

- Rad Drew – **How I Did It!™; Lightroom Mobile for iPhone and Android**
- Chris Scott – **On1 Photo Raw 2026.5**
- Working on many more speakers.

If you have questions, topic ideas, speaker suggestions, or any other input to make this an even better experience, feel free to reach out to me at jeffrey@jrklug.com or call 262-893-3500. Please note my new email.

How to Join:

It is free to join. You'll need to register in advance for this recurring webinar. Once registered, you'll get email reminders before each session. (Just share the registration link below with anyone interested—don't share your personal link once registered!) When: 4th Saturday of the Month | 10:00 AM Central Time

Register here: <https://www.wicameraclubs.org/digital-forum-meeting>

Missed a Session? Go to our YouTube Channel to watch most of our past shows, while there please subscribe to our channel. I hope you find these sessions fun, inspiring, and educational—looking forward to seeing you there!

Happy shooting

DSCC 2025 Leadership

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Member of N4C since 1965



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