



Duluth - Superior Camera Club

Snapshot

The Duluth Superior Camera Club - Celebrating Photography Since 1933

March - April 2026



Kathleen Wolleat 
PHOTOGRAPHY

Kathleen Wolleat

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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, Rm 203, 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.

5 Secrets to Killer Sunstars

By Kurt Budliger

Okay, I'll admit it; I'm a sucker for elegantly crisp sunstars. I may go so far as to say that I'm addicted to them; not in a shady, I'll break into your house for prescription meds kind of way, but more like if it's readily available I'm happy to imbibe sort of way. I especially like using them in my landscapes to create an additional element of interest, particularly when the cloud gods are punishing me for previous transgressions and there's nothing but blue sky overhead. However, like all things fun and sinful, too much of a good thing is still too much (except of course tequila, just ask George) so you should be careful not to overdo them or use them in excess for fear your portfolio will start to look a little gimmicky.

Before I risk offending anyone else with my slightly off-color attempts at humor, here are my 5 tips for creating killer sunstars in your images.



"The Moments Between," Lake Champlain, VT Canon 5DIII 16mm f22 @ .6 sec ISO 100

1) Small Apertures – generally speaking, you'll have to use a small aperture, something like f16 or f22 to make fully-formed crisp sun stars. Wider apertures like f2.8 or f5.6 simply don't cut it on most lenses. The starburst is caused by light passing through a small aperture and being diffracted (or spread out) across the aperture blades in the lens. The more blades and the less curved they are the better the star. Not all lenses are created equally, see #5 below.

2) Hard Edge Obstruction – Although you can make a nice star when shooting the sun high in the sky, I generally find I get the best results (i.e. small size with minimal flare) when I play peek-a-boo with the light source. To do this I'll position the camera so the sun (or other light source) is mostly obscured by some compositional element in my frame – something like a clean horizon, edge of a tree, rock outcrop or building. I find that harder and/or smoother edges yield the best results.

3) High Fidelity Light – In addition to obscuring the light source, I find it's best to use what I call high-fidelity light, namely light that is pure and clean. When the light is being filtered through high clouds, atmospheric haze or fog the resulting sunstars tend to be muddy and lack clarity. I also like low-angle, warm light around sunrise and sunset for my sunstars.

4) Use Live View to Preview – Once I've settled on my composition and am ready to shoot I like to use Live View in conjunction with the depth of field preview button (sorry Nikon people) to preview how my sunstar will look as well as get a sense for how much flare is being produced. You may be surprised to see how much a little shift in camera position (up/down, left/right) can change the size and shape of your sunstar, as well as how much resulting flare you've got in the frame. You can also use this method when choosing your aperture as you'll see exactly what the sunstar will look like. You may not need to stop all the way down to f22 to get the desired effect.



“Forest Light,” Olympic National Park, Sony A7RII 44mm f16 @ 3.2 sec ISO 100

5) Not all Lenses are Equal – Unfortunately this is one area where the gear really does make the difference. Not all lenses make sunstars or handle flare equally. Generally speaking, the higher quality “pro” level glass make better, more defined sunstars than “consumer” level lenses. And even some pro level lenses simply make better sunstars than others. For example, it's widely known that the Canon EF 16-35 f2.8L II makes one of the best sunstars around, significantly better even than its own predecessor. I've had other Canon L series lenses that cover the same range of focal lengths but don't make very appealing sunstars. Not that this is the sole reason to purchase a particular lens – but it may be a significant consideration for some.

Bonus – As a final tip, I recommend shooting an exposure with the light source completely blocked in order to get a frame with little to no flare. You can do this by shooting a frame before the sun pops out or right after it disappears from view, or perhaps even by blocking it with your thumb or hand. You can then use this frame to blend out offensive flare using layers and masks in Photoshop. This can save you a lot of time cloning and healing in post.

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

May 19th	DSCC meeting UWS Yellowjacket Union, Rm 203 6:30pm
June 16th	AI and GAI class. Info forthcoming

Remember to get your submissions in for the DSCC, N4C and PSA contests by the 10th of the month! Check out our DSCC website under “Competition” for details.

News we can use...

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

Don’t forget our guest speaker on May 19th is Jeff Rennie!

The DSCC account balances are Paypal \$412.03, and checking \$2283.40.

“Ask yourself, “Why am I seeing and feeling this? How am I growing? What am I learning?” Remember: Every coincidence is potentially meaningful. How high your awareness level is determines how much meaning you get from your world. Photography can teach you to improve your awareness level.”

– Ansel Adams

DSCC Club Competition March 2026

Found Shapes



First place

41/45

Paul Zahorosky

Happy face

“This is absolutely fun to view. Very creative in the flipping of the image to create another unique view.”

“Very cute. Might want to crop a little off the top.”

“Very clever way to use the architecture to reveal a happy face. The editing helps bring the expression to life.”



Second place 39/45

Jim Walters

Face in the Rock

"Good tone throughout the image and nice color. The distraction for me was that the light spot next to the sun takes away from the nicely shot face in the rock."

"The face in the rock seems to be looking at the sunrise, highlighted by the sunstar and the beautiful reflection on the water. It's all very effective. You may want to consider cropping a little off the left to bring out the face even more."

"Great example of a face found in nature. Cropping a bit from the left to reduce the dark space, or slightly brightening the rock, might help the face stand out even more."



Third place 39/45

David Kohne

Yellowstone Boar

"Nice depth of field (and maybe I would have tried a little more blur of background), and the background colors make the "Boar" pop nicely."

"What an amazing find! The sun is a bit harsh, but it still brings out the crazy resemblance. Well focused, and with lovely bokeh. Well done"

"Great example of finding an animal shape in nature. Seeing a bit more of the boar form might strengthen the image even further."

President's  *Message*

Hello,

It's officially spring and I for one am enjoying the warmer air, way less snow, opening my windows to allow the fresh air to drive the musty air out. I am looking forward to mowing my lawn and doing more outside. Most rivers and falls are open and flowing and trails are either open or getting ready to open. It's a good time of year.

We also were presented with the Fall Convention by Tim Zeltinger at the meeting on April 21. The convention will be Thursday, October 8 through Saturday, October 10 in Medora, North Dakota. The information presented was very informative and are awaiting the registration information coming out soon. If you have not taken part in a Fall Convention, other than the ones our club has put on, this is one you should consider going to. I attended last year's convention and was very pleasantly surprised at the offerings.

As for outings, I have been a part of more outings this year and I sincerely hope that our outings will continue to grow. All it takes is one person who likes to do one thing and invites other club members to go with and ta da! An outing has been planned.

I also want to mention here that being your president over the past years has been an adventure for me and I am grateful for all that I have learned and been able to share. I have been surrounded by the talented leadership in the club and have learned so much from all of them. As a collective, we have been able to try a new structure, offer more outings and a base to build on for the future. I would like to invite those interested to look at being president. It is not as overwhelming as you might think and you would be surrounded by a very talented and supportive leadership team. As Kathleen put it in her email, all you have to do is be willing. I believe that the rest will fall into place. It certainly did for me!

Joni

Camera setup and user modes

by Jim Walters

New cameras are shipped with factory settings that can give okay images right out of the box. The problem is, factories don't know what kind of pictures you want to take or how you want to take them. So adjusting the settings to get the best image in-camera will result in better pictures and less post-processing. These are also called custom settings. This applies to used cameras as well.

Most modern cameras have many menu options for fine tuning the output files, pictures you get from your camera. The amount and depth of menu options vary between camera models but can be very extensive in higher end models. Owners manuals, that little book in the box we all read cover to cover, covers these options but not always in depth. There are many sources online from pros sharing their camera setups. What you shoot and the results you want will not be the same as anybody else, so I would use these just as a starting point for your setup.

A good way to start is to make a copy of all the menu options for your camera. Then go through all the options and make a note on the settings you want to adjust. As you go through the settings, know that some are general like date, time and file setup while others specifically affect images. Also know that some settings affect JPEG files, some RAW and some affect both. Adjust all settings for the output you want. Normally I shoot RAW but prefer JPEG for family shots, so having the camera already set up makes shooting easier. Also be aware that the image on the back of your camera is a JPEG so setup helps that too.

The hard copy you made notes on is a good reference for when you want to tweak adjustments. Many cameras also have an option to save settings to a memory card. If something happens to the camera setup you can insert the card and reload the custom settings. This is a good use for those older, smaller memory cards.

Those old memory cards can also be used for firmware updates. Most camera companies update the firmware from time to time. Those are the internal commands that run the camera and tell it how to interface with devices like lenses. To determine if you need a firmware update, compare the version on your camera to the latest from your manufacturer. You can find your camera's firmware version in the camera menu. Then go to the camera company's website, possibly in the service section, and see if you have the current version. If needed, you can do a search on the web for how to update your camera model.

Another setup tool on many cameras is custom User Modes or banks. Nikon calls them U1,U2,U3; Canon calls them C1,C2,C3 and Sony uses 1,2,3. These allow you to make a group of settings that are a good starting point for a specific type of picture like landscape, action, portrait or anything else that you commonly shoot. Usable settings include exposure mode (P,A,S,M), aperture, shutter speed, most photo shooting options, vibration reduction, ISO, auto ISO and focus settings but will vary depending on brand and model.



Jim Walters

My Nikon U2 setting is set up for action/wildlife shooting. Turning the mode dial to U2 gives me 1/1250 shutter speed, auto aperture, auto ISO, vibration reduction among other settings I want for that shooting mode. These settings are still adjustable after choosing the U2 preset I created. I can dial up a faster shutter or change a focus mode for example. After adjusting these settings I may want to return to the original U2 setup. Instead of trying to remember all the changes made, I can simply move the mode dial to a different mode and then back to U2 to reset it to my original custom preset. The camera needs to be powered on to make these changes.

Bonus setup.

I use Lightroom and there is an import setting to use camera settings on files rather than Adobe settings. This will give you more of what you wanted in your pictures instead of what the editing software thinks you may want. There is also the option to set up for more than one camera if you shoot with different models. Other editing software may have similar options.



Merit Award

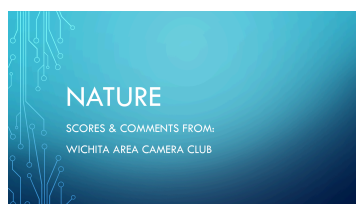
21 / 27

Kathleen Wolleat
Winters Brush



"The textures in the photo add to the view of the landscape."

"Good composition with the diagonal lines and good complementary colors. Try adding additional depth to the photo perhaps by increasing the blacks or adding contrast. Effective transition from cool blue snow to warm pink sky."

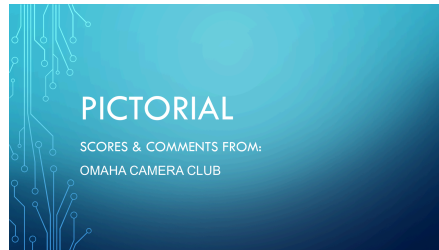


Merit Award

24 / 45

Laurie McShane
Fishing

"Good job with sharpness and exposure. Masking is obvious. Soften edges a little."



Honorable Mention

42/45

Laurie McShane
Little Sleepyhead

“Original, tells a story.
Nicely done.”

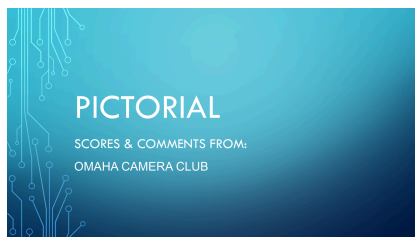


Merit Award

41/45

John Woodward
Cello 26 PTs

“Solid use of the light and reflection
off the Cello.”



Merit Award

40/45

Jim Walters

Milky Way

“Nice Milky Way capture and foreground windmill.”

Will AI Kill Photography?

Not When Photography Is About Experience

Photography is 50% technical and 50% emotional. AI might be able to mimic the first half — exposure, sharpness, colour, but it will never replicate the second.

When you're out in bad weather, composing a scene, or waiting for the light to shift, you're part of a process that no algorithm can feel. It's this emotional connection that gives photographs their soul.

The same goes for teaching. Learning photography, experimenting, and improving through trial and error are all deeply human experiences. AI can offer suggestions, but it can't replace the mentorship and feedback that help photographers grow.

The future belongs to photographers who combine technical skill with creative thinking — and AI is just another tool in that journey.

The School of Photography

On March 12th, DSCC members had the opportunity to have a Behind-the-Scenes Tour of the **Great Lakes Aquarium**, organized by Brian Rauvala. The perfect place to spend a cold evening!



Images by Paul Ranelli



Image by Nancy Lindberg

Between the Blood Moon, a lunar eclipse, and the ever-optimistic hope of spotting a moose, the timing felt perfect for a trip to Grand Portage. On March 2nd, four intrepid photographers set out along the North Shore, cameras ready and expectations high.

Our first stop was Black Beach near Silver Bay, where the sun lit up a snowy shoreline scattered with amazingly smooth ice pebbles. It was a beautiful way to begin the adventure.

From there, we headed up the Gunflint Trail in search of a moose. We found tracks, which clearly confirmed that moose had recently been in the area. Unfortunately, they weren't interested in posing for us.

We were excited to arrive at Hollow Rock, but that turned into disbelief when we realized the island was almost completely unrecognizable, having been buried under snow and ice during our recent storms. The shoreline was piled high with stacks of amazing tumbled ice which ranged from gorgeous blues and aquamarine to diamond-like crystal clear. It was not what we had expected, but stunning just the same.

We enjoyed a visit to Maple Hill Church along a lovely country road, followed by a chance encounter with a plein air artist painting alongside the Grand Marais harbor, and got some nice shots of the lighthouse near sunset.

We had carefully researched and planned our locations for the Blood Moon and lunar eclipse, only to have the sky cover almost everything with a thick layer of clouds just at the wrong time. While they may have put on a spectacular show elsewhere, we can confirm they did an excellent job of staying hidden from us.

At Grand Portage State Park the next day, we strapped on cleats and climbed to the High Falls overlook, where the views of the half-open waterfall were inspiring this time of year. Among other things, we also explored the Grand Portage Heritage Center, which featured the only moose of the trip. It was stuffed, very cooperative, and didn't move once.



Kathleen Wolleat



Deb Carroll

In the end, the moon stayed mostly hidden, the eclipse was a no-show, and the moose remained elusive—but the trip was a rousing success nonetheless. We took advantage of what we had in front of us, and wouldn't dream of complaining. Laughter and good conversation made up for whatever we didn't see, proving that sometimes the best shots aren't in your camera—they're in the memories you take home.



Image by Bob the Bot

DSCC Business Meeting notes March 10, 2026

Budget: As of March 10, 2026 we are sitting at \$2,700.33 as our balance (which includes pay pal and the bank)

One of the line items that is high as an expense is postage, which mostly it involves print judging for N4C. After a lot of discussion, we are deferring this back to the club for further discussion.

Membership: We are sitting near 45 paid members.

Amber has submitted our club information to Destination Duluth and it is on their website – thanks so much Amber!

We also talked about when members submit photos to news stations if they would add Duluth Superior Camera Club to their name for visibility.

Digital N4C Judging: Lucy is stepping down this spring.

Spring Elections: We need to set up a nominating committee. Two positions (for sure) will be open this year; President and Digital N4C Chair.

We discussed doing educational meetings this summer and one will be June 16th and will most likely be an AI / G-AI session. We also discussed doing zoom classes since we have a business account and opened it up to anyone who can do a zoom class.

Currently the mobile phone photography class is on hold. The presenters felt that 3 weeks is much too long for the class and some minor restructuring would need to take place if we were to offer another class.

Outings have been more successful this year due to the variety of outings led by members of the club throughout the year. Basically, it boils down to this, anyone who has an interest in photographing an event or place, can invite the club to tag along and experience something new.

Respectfully submitted,

Joni Tausell, President

“Never shoot with the sun directly behind you,” says photographer Patria Jannides. “It creates a boring, flat light on the subject. If you shoot with the light source to the side or behind the subject, you are able to shape with the light, creating a more interesting photo.”

DSCC Club Competition April 2026

Shadow Play



First Place

41/45

Tim Beaulier

Steps to defy gravity

“This one rocks! Focus and depth of field are dead accurate along with really good range of exposure”

“Nice contrasting tones with good, deep blacks makes the spiral pattern jump out. Well composed with a good balance of light and dark regions. Texture in the steps is a nice addition to add interest, as well as the brick pattern in the wall. Perfect subject to be treated in greyscale.”

“The white is just a bit too much, otherwise the contrast would be great. The spiral stairs keeps the viewer in the image.”



Second Place

40/45

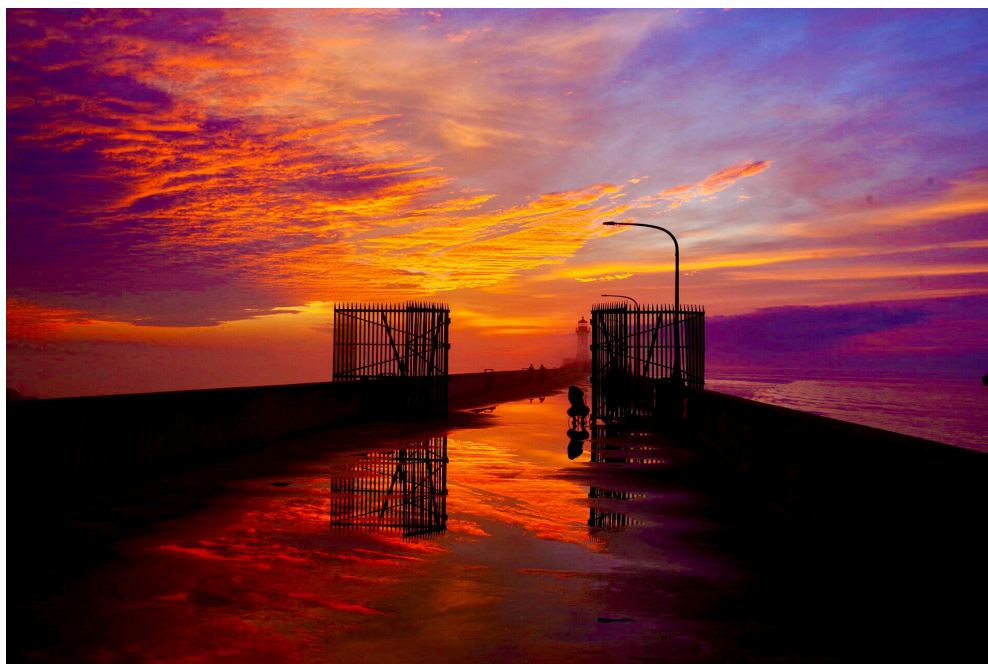
Laurie McShane

Where Shadows Climb

“Nailed it! If an image describes the category without using a single word. Focus and DOF is dead on and the curved lines makes you want to walk into the image Exposure runs the gambit beautifully.. Very well done.”

“The viewer could climb or go down in this image. Definite progression of bold to lighter or lighter to bold. The mountains add a bit of softness to the boldness of the shadows on the lower part of the image.”

“Impressive pattern of repeating curves in the structure and the shadows. Lots of shapes to complement those patterns. I’m trying to decide if the hills and cactus in the background is a good thing or a distraction, as it is such a secondary part of the interest, and I think I would have liked to see less of it (as perhaps if the image was captured taking a step or two to the right to narrow the gap between supports). Good exposure and processing to keep highlight and shadow detail while maintaining a good contrast. Watch your sky processing as the blue in the top is significantly more dark blue than that above the hills near the horizon.”



Third Place

40/45

Kevin Severson

Sunrise on Lake Superior

Superior

“KOOL. I can’t figure out what the reflection the the left of the right gate panel is. Is that a person a bike or am I just seeing things...regardless it is a slight distractive point. You have me convinced that I should go out and shoot the lighthouse (one of my favorite things) from that standpoint. Not that I might ever see the smoke and light that you nailed in this shot.”

“Gorgeous! The photographer takes you to the end in two different ways which is very intriguing. First the mist from the left to the very sharp right and second from the gates with the chair to the end of the pier. Well done.”

“As impressive as the colors are, they seem a bit oversaturated for my taste, but that does add more of a wow factor. The reflection on the pier a nice addition to the composition. The photographer and the lighthouse seem a bit “hidden” by the fence, being as tight as they are to it. They are not the main focus, but more interest and depth to the image may have come out with them separated more in the composition.”

The March meeting of the Duluth-Superior Camera Club was held at UWS on March 17, 2026. There were 17 people in attendance and 6 on Zoom.

Chris C. spoke about time lapse photography and the use of a star tracker, and Brian presented images from his trip to Bali and Australia.

Bob relayed that after cleaning his desk, he came upon a PSA certificate for 2nd Place from 2016.

Joni and Lucy are stepping down from their positions as president and N4C chair this year. Brian, Jim W, and Kathleen have volunteered for the nominating committee to look for candidates willing to consider the positions.

Dave K stated that the swans are starting to come back to the open water in the Rice Lake Reservoir.

Elizabeth Miller was introduced, and was encouraged to return.

If members submit images to one of the news stations, consider putting Duluth-Superior Camera Club after their name for publicity for our club.

On June 16th, there will be a class on AI and GAI. More information will be forthcoming.

The February N4C and Club competitions were presented.

Brian showed several images from the Great Lakes Aquarium behind the scenes tour. He suggested bringing a fish eye lens if you go.

George S. brought more items to donate to the group.

Respectfully submitted by Laurie McShane
DSCC Secretary

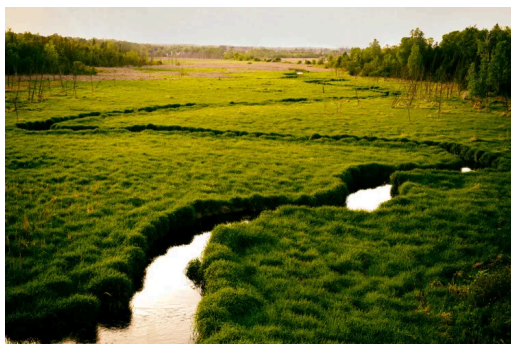
Amazing light doesn't only appear at sunrise or sunset. You can use a thinner layer of clouds to get shadows on your landscape to get awesome contrasts, and in the best case to support the flow of your composition.

5 Simple Techniques for Leading the Viewer's Eye in Your Images

A Post By: [Erin Fitzgibbon](#)

As photographers, it's easy for us to make conscious composition choices that allow us to balance our photographs or to create harmony within them. It is more difficult however, to try and lead viewers through your photographs. We rarely consider how to influence the viewers of our photographs. When composing images, we don't think about the different elements in our images and the order by which we want viewers to see those elements. This is a common tactic in classic painting, but not used readily by photographers. The reality is it's hard to influence viewers and to dictate the ways in which they view our photographs.

In many cases, the subject matter we are shooting just happens too fast for us to consciously compose images with the intention of leading the viewer through our photographs. It's much easier to lead the eye through images we construct like still life or landscape photos. In the case of sports photography, this would only happen by sheer luck or happy accident. But when you have the opportunity, think about using techniques that lead viewers to specific parts of your images.



#1 – Use a brightness gradient

One of my favorite techniques for leading the eye is to use a brightness gradient. The human eye is drawn to the brighter elements, and if you position an area of brightness within your image, the eye will be drawn to that location. It is important, however, to remember that the key to this technique is to use a gradient of brightness. Small bright areas amidst darker tones will not achieve the same kind of effect. The idea is to make the progression of highlights subtle, like a path through your image. Of course, this technique will not be possible in all situations but if it's available consider using this method.

#2 – Linear perspective

When using a wide angle lens, you can consciously create linear perspective within images. This technique might be one of the more easily attainable methods of leading the eye. The wide angle lens will exaggerate lines and lead the eye fairly directly through the photograph. You can compose your photographs in such a way that buildings or other architectural features draw viewers through your photograph.

#3 – Use shafts of light

Using shafts of light is another technique for pointing viewers in the right direction. The conditions are very specific, and shafts of light are not always readily available, but they can be a useful tool for pointing out specific directions or objects within a photograph.

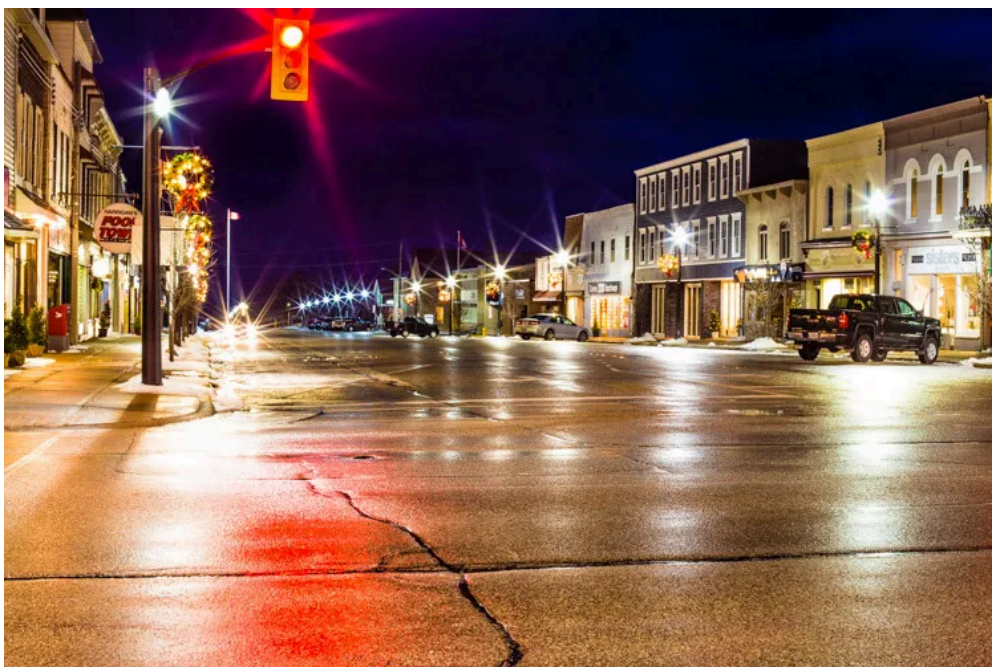
#4 – Use a blur gradient

Using a blur gradient (shallow depth of field) is another method of leading the eye. I will admit that I don't use this technique much. I even struggled to find images to use as examples for the article. Part of my reasoning is that I hope I will now be forced to experiment more with this technique.

Using a focus gradient can lead the eye to the important elements of the photograph. Setting up a shot in which the foreground is blurred and slowly recedes through the image to the point of sharp focus will draw viewers to specific objects within the frame.

#5 – Use more than one technique

You can also combine these techniques to help influence eye movement throughout your images. The light gradient is the most obvious technique but lines of architecture within the building help to draw the viewer down the tunnel. The lights hanging at the top of the image are an obvious line that directs the eye.



Conclusion

Leading the eye through a photograph is not an exact science. You can't force viewers to follow the path you set for them. Each person approaches the artwork in different ways. If you use some of the techniques outlined here, it will help you to create compelling compositions. The more thought and purpose we put into creating our images the better they will be. While there may not always be time to use these techniques, it's always handy to keep them in the back of your mind and use them when the time is right.

On April 6th, several members of the Duluth-Superior Camera Club took the opportunity to travel to **Crex Meadows State Wildlife Area** near Grantsburg, Wisconsin. The 30,000 acres of restored wetland and brush prairie are intensively managed by the Wisconsin DNR, and the Visitor Center is staffed with friendly personnel who are more than happy to provide you with up-to-date sightings information.



Kathleen Wolleat



Kevin Severson



Merit Award

22/27

John Woodward

ElGaleon Tall Ships Festival

Duluth MN



“The trailing ship detracts from the awesome subject ship. Waiting till it cleared the building behind might also have improved the focus on it depending on what the background it revealed. Working a little more information about the El Galeon into the caption would make it stronger.”

“Striking image of the boat; I like how the smaller boat balances the image.”



On April 21, 2026 the Duluth-Superior Camera Club met at UWS with 22 members in attendance and one on zoom.

Tim Zeltinger spoke on Zoom about the upcoming N4C Fall Convention from October 8-11th in Medora, North Dakota. Many speakers and field trips are planned, and the registration forms should be coming out soon. Check the N4C website, or you can contact Tim at minotccn4c@gmail.com with any questions.

Amber is moving her store from Lakeside to Canal Park, and could use some help. Between April 23rd and the 26th, from 9am to 5pm, she needs help packing, and transporting goods in SUV's or an enclosed trailer. Even an hour of help would be appreciated.

Bob gave Joni our club's certificate from the PSA honoring DSCC's 65 year membership in their organization.

The nominating committee is looking for someone to volunteer to be president. Joni stated that she has always received support from many members and it is not a difficult job.

The pelicans have returned to Chambers Grove, and this morning around 8am there were at least 100 of them. 8 -10am seems to be a good time.

The table in the back was filled with filters, lens caps, and other miscellaneous items from the closing of First Photo, and also Henry Roberts. The items were generously given to our camera club for anyone who would like them.

There was quite a bit of time spent discussing a system to notify members of last minute outings. Brian and Paul had a number of suggestions, and Paul is going to put something in place - possibly using the current DSCC website.

The March N4C photos were presented, and John won a merit award. Doug and Deb presented the N4C prints, and Bob won three 1st place, three 2nd place, and one 3rd place. Congratulations!

The local DSCC competition of Shadow and Light was shown. Five members entered 10 images. Tim won 1st place, Laurie 2nd, and Kevin 3rd.

Chris stated the meteor shower will be peaking on May 6th.

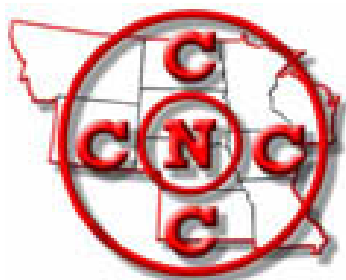
Respectfully submitted by Laurie McShane
DSCC Secretary

DSCC 2025 Leadership

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Vice President Brian Rauvola	vicepresident@duluthsuperiorcameraclub.org
Treasurer Amber Nichols	treasurer@duluthsuperiorcameraclub.org
Secretary Laurie McShane	secretary@duluthsuperiorcameraclub.org

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N4C Prints Deb Carroll Doug Granholm	Website/Tech Support/Competition
Publicity Amber Nichols	publicity@duluthsuperiorcameraclub.org



Member of N4C since 1965



Member of PSA since 1956