



THE NEWS BULLETIN

THE NORTH CENTRAL CAMERA CLUB COUNCIL

Where Names Become Faces and Faces Become Friends

Volume XLII Number 4

Visit the N4C Web Site: WWW.N4C.US

December 2006

N4C Website Updated

The N4C website <http://n4c.us> has been updated. **Mark Shaw**, N4C webmaster, has made new additions to the site.

See in particular the "News" page where you will find copies of recent issues of the *N4C Bulletin*, N4C Contest rules (Section J of the *2006-07 N4C Handbook and Directory*), and the dates of Springbrook and the 2007 N4C Convention. Also there are images of the past winners of the monthly N4C Digital Slide contests.

Mark and members of the N4C Digital Advisory Committee would appreciate suggestions on how to improve the N4C web site to meet the needs of clubs and members. Thanks to Mark Shaw working from his winter headquarters in Florida.

We need your input and support, so if you have some suggestions for YOUR website, please pass them on to me.

George Bebout,
Chair of Digital Advisory Committee
bybau@earthlink.net

*It is more important
to click with people
than to
click the shutter.*

—Alfred Eisenstaedt

**You push the button,
we do the rest.**

*- George Eastman,
1888 after the development of Kodak camera.*

N4C President's Message

Camera clubs and camera club members need to work to attract new members to photography and to their clubs. One way that this might be accomplished is to get involved with schools in your local area. We need to promote and educate young people in all aspects of photography, since they will be the photographers of the future.

The Photography Society of America (PSA) has for a number of years now sponsored a "Youth Photography Showcase" for high school age students. These students produce outstanding photographs which I have seen at the PSA Annual Conferences. All PSA member camera clubs and PSA member camera club councils can participate in the annual selection of youth photographs from school and youth organizations in their geographic areas, and are able to submit entries to the contest.

If your camera club is not a member of PSA, then put down North Central Camera Club Council as the sponsoring organization, because N4C is a PSA member camera club council.

Each participating organization may select, from each high school or youth organization, six 5 inch by 7 inch up to 9 inch by 12 inch unmounted photographs or digital print entries in either black and white or color. The PSA Youth Showcase will accept one Architecture Print, one Human Interest Print, one Photojournalism Print, one Landscape or Waterscape Print, and two Photographers Choice Prints from each high school.

The deadline for entries is May 5, 2007. To obtain information about the Showcase and to send entries for the Showcase, contact: Kathleen Z. Braun, APSA, Director, Youth Showcase, 300 Lake Shore Road, Grafton, Wisconsin 53024, Phone (262) 375-1829, Email: Pkzbraun@aol.com.

To make contact and to get started in this endeavor contact the photography teacher or art teacher at a local high school in your area. I have worked with the photography teacher at the Davenport Central High School, Davenport, Iowa for several years. Each year the school gets one or more prints accepted into the Showcase.

I am aware that the Topeka Camera Club, Topeka, Kansas, and the Twin Cities Area Council of Camera Clubs, Minnesota, have sponsored high schools in their area in this contest.

Let's have more participation from other camera clubs in the N4C area.

Ed Lower
N4C President



N4C NEWS NOTES

Steve Traudt Photo Workshop Coming to Lincoln

The Lincoln Camera Club has teamed up with Southeast Community College to offer a Synergistic Visions Photography Seminar by **Steve Traudt** on Saturday, March 24, 2007. In addition to the seminar, Steve will teach a full day of classes on Photoshop CS/CS2 on March 23, the day before the seminar.

Both the seminar and Photoshop training will be held at the SCC Continuing Education Building located at 301 South 68th Street in Lincoln, NE.

The Photography Seminar will cover many topics of interest to photographers, especially those with digital cameras. Steve will discuss making digital panoramas, histograms and RAW files in the digital camera and Photoshop workflow.

People in all stages of photography, from beginners to experts, may find this seminar useful and rewarding.

Steve is a former member of the Lincoln Camera Club who now lives in Grand Junction, Colorado. He currently teaches photography classes at Mesa State College, and has established the Southwest School of Photography in Grand Junction.

—Lincoln CC *BULLETIN*

News Flash!

At a recent meeting of the St. Paul Camera Club Jack Mader, a photographer with thirty-three years experience, was very chatty and knowledgeable about his specialty, flash photography.

He emphasized that the pop-up on-camera flash was not too valuable. It is in the wrong location—directly above but too close to the lens axis—to do much good, and it is a major cause of red-eye. The solution is to diffuse it or to use an off-camera flash, changing the position of the flash units using various brackets.

He also spoke about varying shutter speeds with flash to eliminate ambient light (1/250th) and to bring in ambient light (1/60th or less). —Notes by **Tom Johnson**

—St. Paul CC *NEWS*

When you photograph people in color, you are photographing their clothes. When you photograph them in B&W, you photograph their souls.

—Ted Grant, a famous Canadian photographer as taken from the Sept 2002 *Photographer's Forum* magazine.

Dues Due!

These clubs still haven't paid. N4C dues for 2006-07:-

Hastings
LaCrosse
Lamar
Lidgerwood
Mason City
Milwaukee
North Metro
Sioux City
Upper Missouri
Wyandotte
Individual Members:
Lyle Glass

Send checks to: **Lynda Richards, N4C Treasurer**
4236 228th Ave.
Hartford, IA 50118

Minimum: \$10 Maximum \$60. (\$1/per member)

Reflections on Reflections

The St. Paul Camera Club has an upcoming salon on reflections. Where to find them? Some suggestions: Mirrors, windows, lights on ice, skating rinks, mirrored sunglasses, off glassware, buildings with mirrored windows, open water, chrome rims, auto windows, still water, light off of rippling water, chrome fixtures, silverware, metal toaster, Christmas ornaments, storefront windows.

—St. Paul CC *NEWS*

Move in Closer

by David Peterson

Almost any shot will look better if you take two or three steps closer to your subject. Filling the frame entirely with your subject will make a terrific difference to your photos.

Alternatively, instead of moving closer, use the Optical or Digital Zoom of your camera to get a close up shot.

When taking shots of family and friends, most people place the subject's full body in the frame, or place head and arms in the shot. Instead, fill the frame with your subject's FACE only—particularly if they are smiling or are in a moment of reflection.

Why does this work? With less clutter in the image, there's less to draw the eye away from the main subject of your photo. Also, human faces (particularly children's faces) are something we all feel pleasure looking at.

If you can't get close enough when you are taking the shot, you can zoom in later—crop out everything except the subject's face and see what a difference it makes.

—Lincoln CC *BULLETIN*



N4C Contest Results

BLACK AND WHITE

PICTORIAL PRINT

LARGE

- 1st - "Guildhall Gristmill" 45
Lynn Oxley, Heart O'Lakes
- 2nd - "Thistles" 45
Teresa Vokoun, Central Iowa
- 3rd - "Milwaukee 261" 44
Al Kiecker, MN Valley
- HM - "Old House on the Prairie" 43
Wilford Yoder, Iowa City
- HM - "Old Minners Cabin" 43
Ed Siems, Central Iowa
- HM - "Cubism Redux" 41
Eric Merrill, Sioux Falls

There were 26 prints entered by 7 clubs. The judging club was the Des Moines Camera Club.

BLACK AND WHITE

PICTORIAL PRINTS

SMALL

- 1st - "Talking Through the Fence" 45
Meg Klink, Color Shooters
- 2nd - "Innocence" 42
Jennie Patnick, Sioux Falls
- 3rd - "Big Pines" 40
Lori Podhrodsky, Mitchell
- HM - "Mt. Morgan" 40
Connie Lower, Color Shooters

- HM - "The Rose" 40
Rod Schluter, Fargo-Moorhead
- HM - "Mindy" 38
Ty Smith, Mitchell

There were 22 prints entered by 8 clubs. The judging club was the Des Moines Camera Club.

NATURE PRINTS

LARGE

- 1st - "Mother" 45
Jack Gustison, Shutterbug
- 2nd - "Old Bristle Cone Tree" 44
Wilford Yoder, Iowa City
- 3rd - "Muley Buck" 42
Teresa Vokoun, Central Iowa
- HM - "Fungus-A-Mungus" 41
Ed Siems, Central Iowa
- HM - "Beauty Zion" 40
Lynn Oxley, Heart O'Lakes
- HM - "Ford's Bay, Hornby Island" 39
Jo Eland, Iowa City

There were 29 prints entered by 8 clubs. The judging club was the Des Moines Camera Club.

NATURE PRINTS

SMALL

- 1st - "Bear with Salmon" 45
Connie Lower, Color Shooters
- 2nd - "Fall Stream" 44
Bob Rude, Iowa City
- 3rd - "I Got My Eye on You" 41
Sandy Tebben, Sioux Falls
- HM - "Roots" 40
Mitch Voehl, MN Valley
- HM - "Corn Fed!!! Not" 39
James Scheib, Iowa City
- HM - "A Quiet Day in the Hive" 36
Jane Heinecke, Duluth-Superior

There were 9 prints entered by 7 clubs. The judging club was the Des Moines Camera Club.

2 1/4 SLIDES

- 1st - "Mt. Moran -
Fall in the Tetons" 39
Teresa Vokoun, Central Iowa
- 2nd - "Fall in Anaconda, Montana" 38
Ed Siems, Central Iowa
- 3rd - "After the Harvest" 34
Richard Southwick, Heart O'Lakes

There were 9 slides entered by 5 clubs. The judging club was the Sioux City Camera Club. The judges were Michael Dunlop, Curt Stoeber, and Jim Hollander. The judging committee chairman was Steve Paulson.

**N4C Judging Clubs
for January**

2x2 Pictorial Slides
Cheyenne CC

2x2 Nature Slides
North Metro PC

Black & White Pictorial
Large & Small Print
Nature Prints

Large & Small Print
Minnesota Valley Photograph Club
Marvin Brown
13327 Morgan Ave S.
Burnsville, MN 55337-6605

2 1/4 Slides
Topeka CC

Color Prints
Large & Small
Mitchell CC

Contemporary/Creative
Prints & Slides
Central Iowa

Photojournalism
Prints & Slides
St. Paul CC

Photo Travel
Prints & Slides
Kaposia KC

Digital Pictorial Slides
RV Digital CC
[<bybau@earthLink.net>](mailto:bybau@earthLink.net)

The charm, one might say the genius, of memory is that it is choosy, chancy and temperamental; it rejects the edifying cathedral and indelibly photographs the small boy outside, chewing a hunk of melon in the dust.

-Elizabeth Barrett Browning

May all go well with you during the new year! We wish for you:-

Happiness Deep down within
Serenity With each sunrise
Success in each facet of your life
Family Beside you
Close and Caring Friends
Health inside you
Love that never ends
Special Memories Of all the yesterdays
A Bright Today With much to be thankful for
A Path That leads to beautiful tomorrows
Dreams That do their best to come true.
Appreciation Of all the wonderful things about you.

-- Collin McCarty

from Lincoln Camera Club *BULLETIN*:-

Sharpness

by LCC President **Clark Springman**

The quest for sharpness is not new; "Group f/64" was organized in 1932 by Ansel Adams, Edward Weston, Willard VanDyke, Imogen Cunningham, and others, to promote "straight" photography. The group was in response to the "artistic," soft-focus, pictorial type of photography which was popular at the time. Emphasis was placed on "pure" photography, sharp images, maximum depth-of-field, smooth glossy printing paper, emphasizing the unique qualities of the photographic process.

If you look at their photos, you will see that they achieved a high level of sharpness, at a time in the history of photography when sharpness was not easily reached. To succeed, they used very large format cameras, up to 8"x10" film size, and exercised meticulous care of their lenses and focusing.

How can we achieve those levels of sharpness today with digital cameras, on sensors smaller than a 35mm frame? The steps are easy, but none can be ignored.

1) Use a tripod! People will tell you that they can hand hold a camera at 1/8 second, etc., but a hand-held photograph will not be as sharp as one taken from a tripod.

Image stabilization programs are nice, but still don't beat a tripod. Plus, if you use a tripod, you will find yourself studying your images more, taking more time for composition, and noticing the distractions more.

2) Keep your lens immaculately clean. But don't go at it with a scouring pad! Read up on lens cleaning steps.

I've narrowed mine down to blowing off dust with a small bellows; brushing away any remaining dust with a camel hair brush (don't ever touch the brush; if you do, throw it away, or else you will be brushing oil from your hands onto the lens); breathing, not blowing, onto the lens to create a little moisture, and wiping with a micro fiber cloth) bellows, brush, and cloth are all available at camera supply stores and on line. Others will have different methods that work for them.

3) Use the highest f-stop (smallest aperture) that you can. If you are shooting a point-and-shoot camera, with no control of the aperture, use the "Scenery" setting or similar; usually those settings will give you the greatest depth of field.

4) Focus carefully. Manual focusing is always more positive than auto focus. But, if all you have is auto focus, be sure you focus on the right point.

If you have two people in your photo standing side by side, and you frame on them and shoot, your auto focus camera will be focused on the wall or tree behind them. This is the most common mistake made with auto focus cameras.

How do you correct it? First focus on one of the people, press the shutter button down half way and hold it, then frame the picture the way you want it. Virtually every point-and-shoot camera has this lock-focus feature. The same method can be applied to any scene.

5) Understand hyper focal distance; the distance to focus on to get the greatest depth of field (range of apparent sharp focus). This is even important with a point-and-shoot camera when on the "Scenery" setting.

6) Sharpen our images. Every digital camera sharpens images internally in processing.

After you get the image into your editing software, you may see that it can be improved with more sharpening. But be careful not to go too far.

I work at 5X magnification when doing this step; if the image looks normal at this scale, I'm okay; if it looks strange, I've gone too far. With a little practice you can tell the difference.

7) I always have a UV filter on my lens to protect it. The filter is a lot cheaper to replace than the lens.

But when I am in a safe situation and want very sharp photos, I remove the UV filter, because it is just one more piece of glass to cause lack of sharpness. Outdoors, it stays on!

Once you get on this quest, you will find more little tips to improve the sharpness of your photos. The point is, get on the quest; your photography will be more rewarding.

—Clark Springman

Simply look with perceptive eyes at the world about you, and trust to your own reactions and convictions. Ask yourself: "Does this subject move me to feel, think and dream? Can I visualize a print - my own personal statement of what I feel and want to convey - from the subject before me?"

—Ansel Adams, *"The Best of Popular Photography"* by Harvey V. Fondiller, ISBN: 0871650371, page: 280

Why are Digital Images Being Called "Slides"?

A question was raised about the new N4C Digital Pictorial Slide Contest. Why are pictorial digital images being called "slides"? Aren't "slides" pieces of film enclosed in plastic or cardboard mounts? The contest chair, **Ken Johnson**, was asked for a clarification.

It is correct that they are not "slides" in the strictest sense of the word. However, that word was adopted by the N4C Digital Advisory Committee to distinguish the category from prints and to indicate that they are projected - similar in that way to slides. I don't know the origin of the word "slide." I suppose in early projectors the mounted film transparency would 'slide' across the screen as the next image was moved into position and thus they were called "slides." That also distinguished them from "film strip" projectors. Remember those in school with the audio on 78 speed records?

"Image," used alone, is not a specific format. A "digital image" could be represented as a print, it could be viewed on a computer display, or projected with a digital projector. PSA, the last time I checked, uses "electronic imaging" to describe what we are doing.

We should use terminology that which is commonly used in the industry. "Digital," rather than "electronic," seems appropriate to me as it is consistent with digital cameras, and digital projectors. Unless "digital" has something to do with your fingers (or toes), sometimes

called digits, we relate digital to computers. When we began the contest in the Central Iowa Camera Club it was called "digital projected." I think Dwight Tomes on the Committee began using the word "slide" because in the Des Moines Camera Club, they have a club "slide" contest that alternates months with "print" contests. On slide nights, there are both 2x2 and digital categories.

I did some searching for terminology in software and publications. I found "digital slide" produced 147,000 web references using Google to search. ProShow Gold software, commonly used for photo essays, has the following product description in their literature: "slide show and presentation software." The Windows XP operating system has a viewing option to see a folder of images to "view a slide show." Microsoft PowerPoint software uses the terminology "slide show". Adobe Acrobat says to "use the Full Screen button to view documents as a slideshow". Many photographer's web sites offer galleries that can be viewed as slide shows. My Nikon digital camera has a playback option "slide show" to view images on the memory card using the camera's built in LCD display. Right or wrong, my conclusion is that "slide" has become the term used most universally within the industry. As long as we use it with the adjective "digital" I think the meaning is clear.

Another interesting question: Is there a distinction between photograph, picture and image? Maybe someone else will help with that one.

Ken Johnson,
N4C Digital Slide Contest Chair

Programs! Programs! Get Your Programs!!

Over thirty tape recorded Lectures and Programs Available. Many good ideas for camera clubs.

The programs are listed in the *HANDBOOK* and are supplied by the Council to clubs or individuals.

To request a program from N4C please contact: Morris Gildemeister, 1314 West 16th Street, Hastings, MN 55033

Matting Photographs

Matting a photograph provides three main benefits:

First, it insures that the photograph will not touch the glass once it is framed - the mat board acts as a spacer between the photograph and the glass.

Second, once the photograph is framed and displayed, matting helps separate the photograph from its surroundings. It gives it its own unique space and presence.

Third, but not last, matting a photograph makes it more salable. A matted photograph is a finished product ready to frame, since all your customer has to do is find a frame for it. If you sell your photographs matted your customers will not have to pay custom matting.

Popular standard frame sizes include 8x10, 11x14, 16x20, 20x30, etc. Offering your photographs matted in a standard frame size means that your customers can purchase a ready-made frame and frame the photograph themselves. This is an important selling point: to your customer. It means that the cost of framing the photograph will be minimized.

—Alain Briot

The N4C Bulletin is the official publication of the North Central Camera Club Council which serves camera clubs in Illinois, Iowa, Kansas, Minnesota, Missouri, Montana, Nebraska, North Dakota, South Dakota, Wisconsin, and Wyoming.

N4C is affiliated with the Photographic Society of America.

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A Meditation for Photographers
by Dwight T. Tomes

Thank you for the gift of photography:

Thank you for the gift of three's, of the flowing S, of the joy of watching a print appear in developer, of seeing an image appear on a computer screen, but most of all for the gift of seeing where others can't.

Thanks for the gift of seeing new things and of revisiting old places with new eyes and most of all for the second chance to capture the essence of place, of time, of God's wonderful light.

Thanks for the gift of technology, of silver on film and paper, of lenses wide and long, of cameras big and small, of pixels and mega-pixels, of ASA's low and high, and the freedom to choose for our own creativity.

Thanks for the gift to learn, to try a new lens, to try a different view, to visit a favorite spot one more time, to adapt to both the new and the old, and to enjoy where reason doesn't always rule.

Thanks for the gift to teach, to help others to see what most don't, to take a vision from mind to reality, to give to the next generation the gift we were given.

Thanks for the gift of community, to share what we've learned, to listen to new ideas, to share how to learn, to share how we see, and to share how we translate our vision to reality.

First given to the Des Moines Camera Club Christmas Banquet, December 2005

Dwight T. Tomes
President, Des Moines Camera Club



You Know Who They Are!

They work for your club, they work for your Council. Whenever help is needed, they are always the first to volunteer. This is your chance to recognize the people who make our organization operate. Only you can sponsor a hard working N4C member for a 2007 Service Award.

For additional information, please contact:

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