



# North Central Camera Club Council

News Bulletin

Volume 55 No. 8  
www.N4C.us

A fellow  
photogra-  
pher com-

## Presidents Mark Gromko Notes

commented to me that there are some very good photos that don't fit well into any of the N4C competition categories. The photo might score poorly not for lack of quality, but because there is not a category to which the photo is well suited. This started an exchange over email that lasted some weeks, with the two of us trying to identify what kind of category might capture the "orphaned" photos.

We tried "Fine Art Photography" as a possibility, but after considerable Web searching, we came away unconvinced that Fine Art could be defined as different from the categories we already have. We found definitions of "Fine Art Landscapes," "Fine Art Pictorial," and even "Fine Art Journalism," among others.

In our search to understand such distinctions, my friend – who knows a great deal more about art history than I do – commented that purveyors of fine art in the Romantic Period weighted *originality* over *beauty*; that contrasts with the Classical aesthetic, which emphasizes beauty. Our own judging criteria, which weight harmony and balance in composition, are closely aligned with the Classical aesthetic. That made me wonder if some element of originality is less heavily weighted in our competitions.

I am still struggling to understand what our categories and judging criteria value implicitly. I am glad, however, for the conversation; for the chance to expand my thinking about art in general; and for the stimulus to consider what implicit values the N4C categories and judging criteria contain.

Last month I thanked many of the people who take on the various responsibilities to make N4C function. I also mentioned that we had one position left to fill. Shortly after the Newsletter came out, Terry Butler volunteered to fill the position of Contest Recording Chair. Thank you!

Mark Gromko, president



Photos by Mark Gromko



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### SPECIAL POINTS OF INTEREST

Off Camera Flash Article  
By Jerry Mennenga  
Sioux City Camera Club

## N4C CLUBS

Albert Lea Lens & Shutter  
Black Hills Photography Club  
Cedar Rapids Camera Club  
Central Iowa Camera Club  
Color Shooters Camera Club  
Des Moines Camera Club  
Dubuque Camera Club  
Duluth-Superior Camera  
Fargo-Moorhead Camera  
Fort Dodge Camera Club  
Great River Camera Club  
Heart O'Lakes Camera Club  
Huron Area Camera Club  
Iowa City Camera Club  
Kuntemeier Kamera Club  
La Crosse Area Camera Club  
Lidgerwood Camera Club  
Lincoln Camera Club  
Minnesota Valley Camera  
Minot Camera Club  
Mitchell Camera Club  
North Iowa Photo Club  
North Metro Camera Club  
Omaha Camera Club  
Photo Shooters Camera Club  
RV Camera Club  
Saint Paul Camera Club  
Shutterbug Camera Club  
Sioux City Camera Club  
Sioux Falls Camera Club  
Southwest Iowa Shutterbugs  
Topeka Camera Club  
Western Wisconsin Camera  
Wichita Camera Club  
Williston Camera Club  
Women' Color Club

## September Pictorial Print contest to

### Combine with October Pictorial Print Contest

As the N4C Contest Chair for Pictorial (Color) Prints I am making the call with the guidance of N4C President Mark Gromko to NOT judge the September Pictorial (Color) Prints and combine the September entries from the Iowa City Camera Club and Mitchell Camera Club into the October N4C Pictorial (Color) Prints contest due to lack of entries.

As the September Pictorial (Color) Prints Chair I (Carl Hardy) will be the contest chair for the combined September/October N4C Pictorial (Color) Prints Contest judging.

The Iowa City Camera Club and the Mitchell Camera Club will be able to have double entries for October.

I will also inform the N4C Contest Recording Chair and the N4C Bulletin Editor and Great River (Ryno Olsen) October Pictorial (Color) Contest Chair of my decision.

**If you are a N4C Contact and N4C Contact Print Chairman of your club please NOTE the change. Entries will be due by the normal October 15th deadline and should be sent to:**

**Sioux City Camera Club  
Carl Hardy  
3236 Maplewood Street  
Sioux City, IA 51104**

Thanks for understanding.  
Carl  
N4C Pictorial (Color) Prints Contest Chair



NORTH CENTRAL CAMERA CLUB COUNCIL

Dear Member Club:

According to the N4C bylaws in the Handbook and Directory, all club membership dues are NOW DUE. Dues are figured at the rate of \$1.00 per club member, provided that the minimum dues of any Club shall be \$10.00; the maximum dues of any club shall be \$60.00. The number of members for calculating dues will be based on the club membership as of the previous May. New clubs will calculate their current membership. Dues shall run from one calendar year, renewal date being the first of September each year.

YOUR MEMBERSHIP AS OF LAST MAY: \_\_\_\_\_ MEMBERS X \$1.00 = TOTAL  
\$ \_\_\_\_\_

CLUB NAME: \_\_\_\_\_ Check #: \_\_\_\_\_

Person sending payment: \_\_\_\_\_

Address: \_\_\_\_\_ Zip: \_\_\_\_\_

Email Address: \_\_\_\_\_ Phone: \_\_\_\_\_

Please remit this amount to the N4C Treasurer, Lynda Richards, 4236 228th Ave., Hartford, IA 50118-8019. Keep top half of this copy for your records.



*Marilyn Victor, Women's Color Digital Altered Reality*

## N4C CONTEST MATRIX

<b>October Contest:</b>	<b>Judging Club</b>
Digital Black & White	St Paul
Digital Altered Reality	Central Iowa
Digital Journalism	Cedar Rapids
Digital Nature	Black Hills
Digital Pictorial	Womens Color
Black & White/Nature Prints	Huron
Color Prints	Great River
Travel & Journalism Prints	Minot

"Photographers are violent people. First they frame you, then they shoot you, then they hang you on the wall."

### N4C CONTEST CHAIRS

Please check this column each month for any updates on addresses for the judging monthly contest.

The following has been changed in the judging information:

#### **Altered Reality Prints (October)**

##### **N4C Contact**

David Giese & Mary Giese  
402 Richard Lane  
Marshalltown, IA 50158  
641-752-5255 (Mary)  
[mcgiese@mchisi.com](mailto:mcgiese@mchisi.com)

#### **Black & White Pictorial & Nature Prints (February)**

##### **N4C Contact**

David Giese & Mary Giese  
402 Richard Lane  
Marshalltown, IA 50158  
641-752-5255 (Mary)  
[mcgiese@mchisi.com](mailto:mcgiese@mchisi.com)

#### **Pictorial (Color Prints) (May)**

##### **N4C Contact**

David Giese & Mary Giese  
402 Richard Lane  
Marshalltown, IA 50158  
641-752-5255 (Mary)  
[mcgiese@mchisi.com](mailto:mcgiese@mchisi.com)

Make sure the information for judging these contests if forwarded to Mary

# N4C

# Best

# of

# the

# Best

# 2019-2020

## **BEST OF THE BEST AWARDS PRESENTATION**

Please join us **October 14, 6:30pm CST, for the 2019-2020 Annual Best of N4C Awards Presentation**

Please extend this invitation to your individual club member list as well.

Hosted by Digital Dubuque on Zoom

Presentation will be limited to the first 100 attendees. Presentation and list of winners will be available on the N4C website(link?) the following day.

If you are new to Zoom meetings. Zoom meeting prerequisite will be a Zoom phone app installation, Zoom desktop client or click on link to open Zoom.us in your browser (you may need high speed internet access).

This will be a presentation only meeting. If you require assistance you may call Jennifer Tigges at 563-583-7128 or text 563-5909868

Just click on the link below to join the meeting that evening:

**Topic: Annual Best of N4C Awards Presentation 2020**

Time: Oct 14, 2020 06:30 PM Central Time (US and Canada)

Join Zoom Meeting by clicking here:

<https://zoom.us/j/98811898067?pwd=ZohiQ2hIOS84RENDb1h2dHkvVVlDUTo9>

Meeting ID: 988 1189 8067

Passcode: 482044

One tap mobile  
+13126266799,,98811898067#,,,,,0#,,482044# US (Chicago)

+16468769923,,98811898067#,,,,,0#,,482044# US (New York)

Dial by your location  
+1 312 626 6799 US (Chicago)

Meeting ID: 988 1189 8067

Passcode: 482044

Thank you,

Jennifer Tigges

--

Jennifer L. Tigges  
[Digital Dubuque](https://www.digitaldubuque.com)  
Video-Web-Photo  
563-583-7128 mainline  
563-590-9868 cell  
She/Her/Hers

## PSA WEBINARS AVAILABLE TO PSA MEMBERS



1. Webinars are for use by **individual PSA members only**. Membership must be current with a valid membership number.
2. **Organizations (clubs, councils, Chapters, and societies) are NOT permitted to register** for any PSA webinar. If an organization would like to have access to any of PSA's webinars, please contact the presenter directly and make the appropriate arrangements.
3. All Webinars are presented online and concurrently recorded.
4. **When notification is received by email, members may register**. Members can watch the live webinar and then participate in the Question & Answer session afterwards.
5. The recorded webinar is then **available to PSA individual members** only to view at any time. This is usually in seven to ten days after the original webinar has been presented.

*If you would like more information about PSA, go to this link:*

*<https://psa-photo.org/>*

### • Educational Webinars provided by PSA

- **History of Photography with Tirtha Dasgupta - September 11, 2020**
- **Color Workflow for Printing - September 10, 2020**
- **Anonymous: How to Shoot Street Photography Without Revealing Your Subjects - September 3, 2020**
- **CREATING LANDSCAPE ASTROPHOTOGRAPHS with Peter Scifres, GPSA, August 26, 2020**
- **From Fear to Flash with JC Carey - August 20, 2020**
- **Infrared Photography with Bill Barnett, APSA, GMPSA August 13, 2020**
- **Creating Sweeping Panoramas and other Cool Stitched Photographs with Lisa Cuchara - August 6, 2020**
- **Creative Macro Photography with Charles Needle, July 15, 2019**
- **Tanzania: A Photographer's Journal - with Shawn Carey - July 30, 2020**
- **Adobe Lightroom and the Ultimate Workflow with Clifford Pickett - July 23, 2020**
- **Getting Creative with Long Exposures with Susan Magnano - July 15, 2020**
- **Dance with the Clouds - Hema Narayanan, QPSA - July 1, 2020**
- **Create Fine Art Photographs from Urban Exploration with Lisa Cuchara - June 25, 2020**
- **Bird Photography with Jorn Hansen - June 11, 2020**
- **Street Photography with James Maher - June 4, 2020**
- **Wabi Sabi with Lisa Cuchara - May 14, 2020**
- **Understanding Black and White Photography - April 30, 2020**
- **Nature Photography in High Key Style - April 9, 2020**
- **Global Landscapes with Olympus Visionary Frank Smith - March 26, 2020**
- **Artistic Floral Photography - Various Styles and Techniques, February 13, 2020**
- **Photographing Architecture - Interiors of Religious Places - January 10, 2020**
- **Infrared Processing in Topaz Studio 2 - December 12, 2019**

# **N4C September (2020-09) Contest Results**

## **Black & White Prints**

1st Eagle over Devil's Tower - Mark Gromko, Iowa City  
2nd Harsh Beauty - Michael Greiner, Sioux City  
3rd Weathered Face - Ed Lorson, Iowa City  
HM Elizabeth & Prince Street - Johnny Brian, Iowa City  
HM Wooden Wheel Card - Wilford Yoder, Iowa City  
HM Stage Driver & Shotgun Messenger - Doug Conrad, Sioux City

9 entries from 2 clubs. Judging Club: Topeka Camera Club. Chair: Greg Hogle. Judges: Don Jackson, Daryl Hurley, Dawn Buttery. Comments: Good images but not many to choose from

## **Digital Altered Reality**

1st Leaving Reality - Sondra Barry, Wichita Area  
2nd Downfall - Michael Callison, Des Moines  
3rd Late Night Ride Home - Bob Rude, Iowa City  
HM Burning-Desire - Stephonie Schmitz, Dubuque  
HM waiting for magic - Marilyn Victor Women's Color  
HM Derecho - Diane Lowry, Des Moines  
HM Winter Dreaming - Sharon Watson, Fargo-Moorhead  
HM Prairie Blue-eyed Grass - Don Specht, Western Wisconsin

76 entries from 17 clubs. Judging Club: North Metro Photo Club. Chair: Pat Boudreau. Judges: Laura Davies, Pat Miller, Steve Pachell. Comments: There were some very imaginative images that were very well executed.

## **Digital Black & White**

1st Twins Sharing Ice Cream - John Larson, Shutterbug  
2nd Goldfinch - Janie Lawson, Des Moines  
3rd Sunset Cruise - Marge Springett, Western Wisconsin  
HM Coastal Sunset - Marty Barker, Omaha  
HM The Display - Jerry Burnell, Wichita Area  
HM Lowry Bridge in Black and White - Paul Rogne, Saint Paul  
HM Gooseberry Falls - Terry Butler, Western Wisconsin  
HM Swallowtail - Terri Dermody, Des Moines  
HM Abandoned - Mike Chrun, Western Wisconsin  
HM Sunflower B&W - Betty Bryan, Western Wisconsin

92 entries from 18 clubs. Judging Club: Albert Lea Lens & Shutter Photography Club. Chair: Jim Wendel. Judges: John Eisterhold, Linda Eisterhold, Carol Haroldson. Comments: Many great photographs and hard to judge. Black & White not most popular category with the judges. Judges liked the single score method.

## **Digital Journalism**

1st Diving Catch. - Tom Ward, Iowa City  
2nd Loading oat Bundles - Wilford Yoder, Iowa City  
3rd National Guard hugger - Karen Leonard, Saint Paul  
HM Out at Third - Larry Headley, Omaha  
HM End of the Ride - Bob Muschewske, Saint Paul  
HM Water Sports are a Major Cause Of Injuries Over the Memorial Day Weekend - Jerry Burnell, Wichita Area

HM Honoring a comrade in arms - Tom Arnhold, Topeka

64 entries from 17 clubs. Judging Club: Shutterbug Camera Club. Chair: John F. Larson, Jr.. Judges: Eric Loucks, Shirley White, Michelle Hall. Comments: Fewer entries than normal, probalby since this is the first contest of the fall season. Some images really did not fit the PJ definition.

### **Digital Nature**

1st Feeling Green - Allen Kurth, Omaha  
2nd Sharing - Janie Lawson, Des Moines  
3rd Northern Mockingbird - Melissa Anderson, Western Wisconsin  
HM Where is my food - Sharon Watson, Fargo-Moorhead  
HM Pasque Flower Opening - Rick Graves, Minnesota Valley  
HM Dragonfly in Flight - Mark Gromko, Iowa City  
HM Purple Tradescantia - Peggy Boike, Saint Paul  
HM Green-winged Teal at Golden Hour - Marianne Diericks, Western Wisconsin  
HM Heron Nest Building - David Perez, Minnesota Valley  
HM Amidst the limestone pavement - Brad Eide, Fargo-Moorhead

91 entries from 18 clubs. Judging Club: Dubuque Camera Club. Chair: Cara Pusateri. Judges: Robert Felderman, Stephonie Schmitz, Kenneth Kiss.

### **Digital Pictorial**

1st Deep Blue Stare - Ken Cheung, Minnesota Valley  
2nd peony - Marilyn Victor, Women's Color  
3rd NeowiseComet - Diane Lowry, Des Moines  
HM Thrasher in the Sand - Deb Shoning, Des Moines  
HM Oranges and Milkweed - Peggy Boike, Saint Paul  
HM Great-Sand-Dunes-Colorado-USA - Stephonie Schmitz, Dubuque  
HM Pink Tipped Yellow Rose - Steve Rodvold, Fargo-Moorhead  
HM Mt,-Pond - Sheldon Farwell, Great River  
HM Golden Gate Bridge in Fog - Laura Davies, North Metro  
HM No One Understands - Beverly Hawkins, Women's Color

94 entries from 18 clubs. Judging Club: Western Wisconsin Photo Club. Chair: Terry Butler. Judges: Steve Plocher, Marianne Diericks, Melissa Anderson.

### **Digital Travel**

1st Horseshoe-Bend-Arizona-USA - Stephonie Schmitz, Dubuque  
2nd Aurora Glow, Upper Michigan - Marianne Diericks, Western Wisconsin  
3rd Colorado Gold - Donna Turner, Omaha  
HM Upper Bond Falls, MI - Valarie Anderson, Saint Paul  
HM Moon Set At Mono Lake, California - Melissa Anderson, Western Wisconsin  
HM Lowry Ave Bridge, Mpls-MN - Terry Butler, Western Wisconsin  
HM Banff Canada - Jackie Feil, Fargo-Moorhead

76 entries from 17 clubs. Judging Club: Wichita Area Camera Club. Chair: Dwight Corrin. Judges: Jim Boots, Patricia Konyha, Garry Brownlee.

### **Journalism Prints**

1st Shooting Reflections - Wilford Yoder, Iowa City  
2nd Passing in a Blur - Mark Gromko, Iowa City  
3rd Coopers - Johnny Brian, Iowa City

3 entries 1 Club: Kuntemeier Kamera Club. Chair: JoAnnKuntemeier. Judges: Jane Kemp, Jennie Yee, Karen Caswell. Comments: Poor turnout on entries.

### Nature Prints

1st Goldfinch - Michael Greiner, Sioux City  
2nd Dosque del Apach - Ed Lorson, Iowa City  
3rd Drinking Beauty - Doug Conrad, Sioux City  
HM The Gathering Storm - Johnny Brian, Iowa City  
HM Bugling Elk in Rut Season - Wilford Yoder, Iowa City  
HM Impala - Mitch Keller, Sioux City

9 entries from 2 clubs. Judging Club: Topeka Camera Club. Chair: Greg Hoglund. Judges: Don Jackson, Daryl Hurley, Dawn Buttery. Comments: Very few images to choose from.

### Travel Prints

1st Mt. Rainier from Pt. Ruston - Larry Luebbert, Iowa City  
2nd Amish Country - Wilford Yoder, Iowa City  
3rd Gasadulur Vagar Faroe Islands - Johnny Brian, Iowa City  
HM Ngorongoro Crater - Mark Gromko, Iowa City

4 entries from 1 club. Judging Club: Kuntemeier Kamera Club. Chair: JoAnnKuntemeier. Judges: Jane Kemp, Jennie Yee, Karen Caswell. Comments: Poor turnout on entries from 1 club.



“Where Names Become Faces  
and Faces Become Friends”

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.

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## N4C How To Article: Using off-camera flash.....

There are times when photographing people outdoors that it becomes necessary to use some flash to add to a portrait. And this is not much more involved than doing a run and gun on-camera flash to provide some flash fill and open up shadows. Off-camera flash just allows the photographer to position the flash in a place to add to the photograph thereby creating a more deliberative thought process and photograph.

The results are worth it though and in all practicality it doesn't require much more time. Just some thoughtfulness about flash placement and working with the subject when using flash.



My background for almost 30 years was working as a staff photographer for small daily newspapers. I still do some editorial work on assignment for publications as needed. I previously owned 2 Dynalite studio packs along with 4-6 heads to shoot with when needing to light areas or for portraits in the days of shooting chrome or negative film. These days, as most, I shoot digitally and use speedlites for the most of the work I do. Previously shooting with Nikon in the film days, then Canon during the digital days working for newspapers I have gone smaller, moving first to using the Fuji XF system and now I photograph with Olympus' OMD camera system and lenses. I point this out in that it doesn't matter the system one is working with, the process of using flash is the same for all gear. These days I shoot with Flashpoint strobes (Godox) and have a Dynalite Baja B4 (400 watt) mono light when I need more power. The film Nikons would only allow me up to 1/250<sup>th</sup> for using flash (Fuji and Olympus is like that too) but these days most cameras now allow high speed sync when shooting outdoors. When I could afford it in my early photography days I bought a remote triggering device and still use them today. I prefer a small device rather than a speedlite on the camera and that way I have two flashes with which to work rather than one and the second one on the camera to trigger the off-camera flash.



If one needs more power to cover the subject, two flashes are better than one and these days triggering devices are not that pricey depending on the system one buys into. Using various modifiers from umbrellas to small softboxes one can use light to either blanket the subject and provide lots of fill or add just enough to give the subject some light for interest and make the person stand out. It's the circumstances for me which decides the route I am going to pursue. For photographing young people or couples and doing a sit down kind of portrait in which time constraints are not an issue, I will use an umbrella, softbox and sometimes also use a reflector. It gives me more choices and as this next set up shows using off-camera flash allows me to arrange my light and myself separately for what I felt was a better outcome that straight on flash coming the direction of the camera.



I am able to be on the ground with the young ladies and in front of the gold reflector and below the speedlite and umbrella. The flare to the right might be construed as sun flare, which in this case doesn't bother me but I feel adds to the image since the sun is coming from behind the young girls as the shadows indicate and so I get a nice overall fill to illuminate their faces. But that is all to personal taste.

Different circumstances dictate different approaches. I did a photo shoot for a California newspaper concerning suicides committed by farmers and the reporter interviewed a person about her brother who lived in the Siouland area. As in most cases, when I photograph people with flash, I try to place them in a shady or shaded area and then use the flash to add just enough to illuminate the subject and still retain background information that hopefully adds to the story.



I never, hardly ever, use full power from the flash. Even in the film days I generally shot at  $1/8^{\text{th}}$ ,  $1/4$  or  $1/2$  power. And I always use a flash meter to take a reading. Old school, but if one is doing a lot of this, it's very handy. I will make adjustments, and now being able to see how the light affects the subject and seeing it on a lcd screen is beneficial (replacing shooting Polaroid film). I find using a flash/ambient meter makes the process quicker and more accurate. A good video tutorial about off-camera flash was produced by Nikon and narrated by travel photographer Bob Krist and Joe McNally. This two hour presentation ( is broken down into much shorter segments and addressing various approaches.

And while it's all about Nikon gear the basic lighting premise and approach can be done with whatever gear a photographer chooses and as I previously mentioned there are various choices from which to choose.

[Nikon School - Guide to Creative Lighting - Full \(https://www.youtube.com/watch?v=c-FR7Ou25IE\)](https://www.youtube.com/watch?v=c-FR7Ou25IE)

Photographing people in the shade gives the photographer a bit more control and generally people are not squinting in the sunlight or from a reflector with bright light hitting it and bouncing back into the subject's eyes.

From years of working with off-camera flash I generally have a sense of what power settings I might need before I even set them up what I have chosen a location. I also primarily use manual settings. While shooting in TTL auto for on-camera flash works well, shooting off-camera I want consistent flash output. Using TTL the flash sees what the camera's meter sees and if pointed at something bright or dark, the flash responds accordingly. So if setting your flash on manual the output is the same no matter if something bright and shiny pops up for a moment in the background the camera will not send that aberrant information to the flash thereby getting a different output as the light might change, say sunlight coming through tree leaves or vehicles with shiny bumpers going by. So then by extension I am also shooting with the camera set to manual controls as well.

But as people perfect their own style or build upon what they like this will become second nature to them. In a recent photo shoot for a publication from Kansas I needed to turn this around quickly and did a shoot in roughly 20 minutes. Wide shots, tighter shots and close-ups, making certain I gave the client enough images and variety to choose from. And for the above photos of the woman and these next photos I used the set-up at the top of this piece, two speedlites attached to a Lastolite TriFlash shoe mount bracket. As with everything, one gets what one pays for. I have used cheaper knock off varieties of flash brackets that lasted maybe 5-10 shoots then for some reason something stripped, broke off or just didn't work anymore.

By placing one flash on top and the other to the side, the top flash say at 1/8<sup>th</sup> power and the side flash at 1/16<sup>th</sup> power I can create a little modeling, adding just enough light to illuminate the subject without blowing out the face and still giving a little shading on the side of the face to give the image a feeling of depth.



In all of these cases I always talk with the subject as I am setting up and while photographing them. Either asking questions about the story a reporter is working

on, talking about the weather, if summer vacation is going well, as in the case of the young girls I photographed a few years ago, just something to keep them engaged even while trying to figure out what I want to do and a location I want to use. The person is and is not a prop. There is a purpose for them giving you time to photograph and I like to get them involved explaining what I am doing so they are not daydreaming but staying focused on the task at hand.

I have done this work for almost three decades now and it has become a bit of second nature to me, but one should not think it is overly complicated or above one's abilities. It is not. People who photograph landscapes, sports and birds didn't acquire those skills overnight. Well, some may be naturally talented, but a new skill requires some work. I tell some students I teach to go to a thrift store or "antique" store and find a mannequin to buy. Put some clothes and a hat or whatever on the head and then one has a model to work with until the real bodies are enlisted. This way one is prepared and practiced and feeling like one is wasting somebody's time because things are not going as planned.

You have practiced, got down the basics and thought process of using flash and what you want to do with it, and then just have some fun.

Jerry Mennenga  
Sioux City Camera Club