

# The Councilor

Newsletter of the TCACCC

January 2006

## Interclub Competition and Spring Break

**I**nterclub Competition and Spring Break arrangements are moving right along. Michele Burkstrand of Women's Color Photo has been working hard to make this an exceptional event for TCACCC members and the general public.

### DATE

Interclub Competition  
Awards Banquet  
Friday, March 31  
6:00—9:00 PM

Spring Break Workshops  
Saturday, April 1st  
8:00 AM to 5:00 PM

### LOCATION

Tartan Park  
11455 20th Street  
Lake Elmo, Minnesota

The cost has yet to be established and it will include the Friday night buffet, a continental breakfast Saturday morning, and the wonderful Saturday buffet luncheon. The TCACCC Board Members voted to give a \$10 discount to members of TCACCC member camera clubs.

Several workshops have been confirmed. Minnesota Wildlife Connection will bring animals to photograph. Randy Libersky will provide a portrait shooting session. There are several digital workshops planned. They include, but are not limited to: Beginning Layers and Layer Masks, Brushes—Little techniques with brushes you have never tried, Digital Darkroom—Filters and Conversion Tools, and More.

If you have a workshop idea **and** someone willing to present it, let your delegate know within the next two weeks, who will then pass the information on to Michele. This is just one of the ways in which any member can help with this event.

**EACH CLUB**, can also help by appointing a person to gather members' interclub entries and take them to one of the drop off points.

**EACH CLUB** can help by submitting the names of two people they would like to have as judges for the Interclub Competition (see page 7).

**EACH CLUB** can help by showing up at Vijay's and providing assistance with the judge selection process (see page 7).

**EACH CLUB** is invited and encouraged to have a supply of brochures for attendees to pick up. Your brochures should be brought with you to Spring Break. There will be a place for you to set them out for folks to pick up.

**EACH CLUB** is to designate one individual to collect all entries following the presentation of awards.

The TCACCC Board voted to change the Rules for Nature Slides and Digital. They will now follow the PSA guidelines. This change should accompany registration materials to each club. You can find them in small print on page seven of this issue of *The Councilor*.

If you have any questions, ask your delegate. If they do not know, they can contact one of the board members to get your answer for you.

### Inside this issue:

About TCACCC	2
From your editor	2
Spotlight - Minnetonka Camera Club	3
If you are new to taking pictures	3
International Judging Dates and Sites	4
Prints Stolen	4
Remembering Gus Gustafson	4
Judging Photographs	5
Lines Patterns	6
Traveler Digital Photography Seminars	7
Judges Selection	7
Rules for Nature Slides and Digital	7
Member's Work on Display	8
Photo Opportunities	8

International  
Print Circuit  
Again next  
Saturday,  
January 21, at  
St. Philips—  
One mile north  
of I-694 on 65  
(Central Ave.)

**President**

Bob Dachelet

**Vice President**

Tom Farrell

**Secretary**

Grace Schruk

**Treasurer**

Gene Schwope

**Newsletter Editor**

Kathy Michael

**Newsletter Publisher**

Gene Schwope

**Spring Break Chair Person**

Michele Burkstrand

**Delegates**

Bob Dachelet

Crosstown Camera Club

Barbara Smith

Digital Photographic Society

Kathleen Michael

Kaposia Kamera Club

Kelly Welch

Little Crow Camera Club

Jeff Morgan

Minneapolis Photographic Society

Peg Woellner

Minnetonka Camera Club

Mike Prokosch

Minnesota Nature Photography Club

Jon Laqua

Minnesota Valley Photography Club

Vijay Karai

North Metro Photo Club

Pat Schwope

St. Paul Camera Club

Mariann Cyr

3M Camera Club

Marjorie Carr

Twin City Digital Camera Club

Deb Shoemaker

West Photo Club

Mandy Dwyer

Western Wisconsin Photographic Club

Jean McDonough

Women's Color Photo Club

THE TWIN CITIES AREA COUNCIL OF CAMERA CLUBS, and its fifteen affiliated clubs, promote continuing education and fellowship for persons interested in photography. TCACCC sponsors four Internationals. The Minneapolis-St. Paul International Exhibition of Photography: Nature Circuit, Print Circuit, Color Slide Circuit, and Botany. In the spring, a weekend of programs and an interclub competition.

<http://www.cameracouncil.org/>

Editor's e-mail address:  
kvmsearch@msn.com

## About TCACCC

THE TWIN CITIES AREA COUNCIL OF CAMERA CLUBS, and its fifteen affiliated clubs, promote continuing education and fellowship for persons interested in photography. TCACCC sponsors four Internationals. The Minneapolis - St. Paul International Exhibition of Photography: Nature Circuit, Print Circuit, Color Slide Circuit, and Botany. In the spring, a weekend of programs (Spring Break) and an Interclub Competition are sponsored by TCACCC.

TCACCC is a member of the Photographic Society of America (PSA). PSA is a worldwide interactive organization for anyone interested in photography, be they casual or serious amateurs

or professional photographers. PSA offers individual, camera club, and council members a wide variety of activities: a monthly magazine, photo and digital competitions, study groups via mail and the internet, how-to programs, an annual conference, and a raft of other activities and services. For more information on PSA go to their website: [www.psa-photo.org/](http://www.psa-photo.org/)

### Upcoming Salons

A list of upcoming salons along with rules and entry forms are available online. Go to TCACCC's website, [www.cameracouncil.org](http://www.cameracouncil.org) and click on the salon link.



## from the editor

Looks like this issue will be to Gene on the 13th, as TCACCC meets on the 12th and I do want to include club news in here, along with Spring Break and Interclub Competition news.

**Deadline date for anything to be included in the March issue** is March 1, 2006. As mentioned in the last issue, if you have something in your newsletter that you want included in *The Councilor*, e-mail me the article or the information you want included. Or direct me to your website to get it. If your newsletter is NOT on line, send me a paper copy if you have something you want included in *The Councilor*, (Kathleen Michael, 1895 Oakdale Avenue #110, West St. Paul MN 55118). If, for some reason, this does not work for folks, let me know. Got suggestions? Let me know!

Or, if you have an article that you've written that you think other photographers could learn from, send that along, too. As space is available, I will include it.

Thank you to the Schwopes for proofing the last issue after it was distributed and sending the changes on to me. If you find incorrect information in *The Councilor*, please do let me know so I can correct it in the next issue. Please check the column to the left and let me know if I do not have the correct club member listed. Also, check club information on the next page for accuracy. Thank you.

## Spotlight—Minnetonka Camera Club

**M**innetonka Camera Club is one of the first clubs in the metro to embrace digital photography and is a leader in digital imaging technology. The club's members have produced thousands of local, national, and international award winning images over the 50 years of its existence.

Minnetonka Camera Club offers a friendly and social setting to share interest in photography, opportunities to grow technically and artistically. Members are of all ages and range from people just beginning their photographic exploration to seasoned professionals.

The club has monthly competitions with slides, prints, and digital images. Photographs are presented with quality DLP digital projection, razor sharp slide projection, and prints from 8x10 to 16x20. Judging is conducted by a five-member rotating, judging panel to give balanced points of view.

Travelogues, tutorials, and instructional discussions are part of the club's meetings. Information is also shared on upcoming metro, regional, national and international photography competitions and seminars. There is also an optional on site dinner prior to the meeting where photographers share their experiences and travel stories over a leisurely dinner with each other.

Above all, Minnetonka Camera Club offers a platform to show, learn, and share the stories behind the photographs taken and invites people to come and share their photography and stories with them.

Minnetonka Camera Club has a very nice website that includes articles (sample on page 5 of *Councilor*), tips and tricks for better photography, a member's corner that is dedicated to times when the photographic experience is extraordinary to the photographer. This includes photographs and a brief comment from the photographer.

Stop by and visit their web site (<http://www.minnetonkacamera.org/>) and browse their images and check out their list of 14 links to websites relative to photography.



## If you are new to taking pictures

**OR** looking for ways to become more professional, the "Focus on Photography" website (<http://www.azuswebworks.com/photography/index.html>) has tips and can link you to other resources on the Web. They also have a short test where new photographers can test themselves. The following information about light direction came from this site.

Light may also be classified by its direction with relation to the subject. There are four of these classifications for light (natural or artificial).

Overhead -- high contrast, harsh shadows

Front -- flat, lacks depth, dimension

Back -- halo effect, may require additional fill or reflector

Side -- good for bringing out textures, defining shapes

Overcast (clouds filtering sun) -- lower contrast, good for details

*Editor's note: This is one of the sites found on Minnetonka Camera Club's web site.*

### Member Camera Clubs

**Crosstown Camera Club**  
(Prints and Slides)  
Meets 3rd Thursday

**The Digital Photographic Society**  
(Focus artistic vision in photography)  
Meets 2nd Monday

**Kaposia Kamera Club**  
(Prints and Slides)  
Meets 2nd & 4th Wednesday

**Little Crow Photography Club**  
Meets 4th Monday

**Minneapolis Photographic Society**  
(Prints Only)  
Meets 1st Monday

**Minnesota Nature Photography Club**  
(Slides Only)  
Meets 3rd Wednesday

**Minnesota Valley Photography Club**  
(Prints and Slides)  
Meets 1st Thursday

**Minnetonka Camera Club**  
(Prints and Slides)  
Meets 1st & 3rd Thursday

**North Metro Photo Club**  
(Prints and Slides)  
Meets 3rd & 5th Thursday

**St. Paul Camera Club**  
(Prints, Slides, & Digital)  
Meets 1st & 3rd Tuesday

**3M Camera Club**  
(Prints and Slides)  
Meets 2nd Tuesday

**Twin Cities Digital Imaging Group**  
(Digital Prints)  
Meets 3rd Monday

**Women's Color Photo Club**  
(Slides Only)  
Meets Tuesday Evenings

**West Photo Club**  
(Black & White, Color, Digital,  
Prints and Slides)  
Meets 2nd Tuesday

**Western Wisconsin Photographic Club**  
(Prints and Slides)  
Meets 1st & 3rd Wednesday

Twin Cities Council of Camera Clubs site—  
[www.cameracouncil.org](http://www.cameracouncil.org).  
Club websites can be accessed here.

## International Judging Dates and Sites

Print	MPS/MVPC/TCACCC	Jan 14	St. Philips
	NMPC/3MCCC/CCC	Jan 21	St. Philips
Color Slides	TCACCC	Feb 4	Risen Christ Lutheran Church
MN Botany	MN Nature	Feb 11	MN Valley NWR Center
Color Slides	St Paul Camera Club	Feb 18	St. Philips
	Kaposia Kamera Club	Mar 11	DARTS in West St. Paul

Mike Prokosch  
651-429-6750  
MEJPROKOSCH1@MMM.com

### 74th Annual Minneapolis—St. Paul International Exhibition of Photography

**T**win Cities Area Council of Camera Clubs Closing Date: February 3.  
Entry Fees: \$18 (4 slides). Medals: 55 total. For more details and an entry form,  
visit: <http://www.cameracouncil.org/contests/2006international.pdf>

### Prints Stolen

In case you didn't read the last issue of the *N4C Bulletin*, the November black and white pictorial and nature prints that were judged and sent back to Ramon Magee, Wyandotte CC, were stolen out of his mailbox. He apologizes to those of you affected and has taken steps to prevent this from occurring again. He lives to the back of five acres, and his mail box is at the road. His new postal carrier left the box in an area below the closable mailbox. This was witnessed by his neighbor with whom they share a driveway. However, when he went to get the mail, the box was gone.

Ramon talked with the postal carrier the next morning, and she confirmed that she had left the box and agreed that she would never do it again. She will now bring all packages to the door for delivery. The previous postal carrier had done this as common practice.

### Looking for something to do? Check out remembering Gus Gustafson

Gustafson™s collection of contemporary Minnesota artworks plus his own photographs; all works will be sold through a silent auction that ends on the final day of the exhibit.

Minneapolis Institute of Arts  
2400 Third Avenue South  
Minneapolis  
Phone: 612-870-3131  
<http://www.artsmia.org>  
Through March 19

# Judging Photographs

by Milan Sedio

Typically, people have four criteria for judging photographs: these are: Impact, Technical Quality, Design/Composition, Image Quality.

## IMPACT

Impact is typically an emotional reaction.

- Is a strong mood displayed?
- Has a old idea been presented in a new way?
- Has the photographer showed us unusual lighting, color, or arrangement?
- Is the presentation creative?

All these factors play a vital role in evoking a positive response from the judge.

## TECHNICAL QUALITY

The photograph should be technically well done.

- Has the appropriate selection of aperture, shutter speed, and focus been made for the theme selected?
- Is the image sharp and well exposed?
- Are soft delicate elements lighted softly and with correct contrast?
- Are low key themes given a low key exposure, and high key themes given a high key exposure?
- Has motion been given an appropriate selection of shutter speed and aperture?
- Is the selective focus area too shallow or too deep?



## DESIGN/COMPOSITION

The slide/print should be well designed.

- Does the arrangement of the selected elements provide a well organized presentation?
- Have the principles of design been applied?
  - Is there a dominant theme with a subordinate contrasting theme?
  - Does the photograph express harmony of idea, color, form, line etc.?
  - Do the selected elements provide a good visual balance?
  - Is there repetition of shape, line, color, mass, with some variation and contrast?
  - Are the elements well proportioned?
- Does the use of light and dark, or the position and shape of elements keep the eye in the frame?
- Is the symbolism, the connotation, and other figurative representations coherent with the selected theme?

## QUALITY

Good quality, rather than novelty, sustains a presentation during repeated viewings.

- Is the impact fleeting or does it endure?
- Is the photograph still effective the second and third time you view it?

## CONTENT

All the above criteria become secondary, if the content is sufficiently strong.

— from Minnetonka Camera Club web site



## Lines

**Y**ou may not think of lines as being as exciting a travel subject as, say, a jungle snake slithering

through the grass. But photograph that snake and you will surely have captured a distinctive--and emotionally charged--line. Nor would the idea of photographing a line in the sand seem irresistibly intriguing, unless of course, it was the sinuous line of a sand dune shifting in a desert wind.

Lines have many uses in a photograph. They can divide, unify, or accent certain parts of a composition. If they are interesting enough, they can become a visual topic in themselves. Who could resist the lines of a spider's web glistening

with dew? Stay alert to catch transient lines, like shadows or shafts of light, before they disappear.

Lines lead the eye into a scene. Stand on a train platform and you'll see it's all but impossible to keep your eye from following the line of the tracks to the horizon.

Parallel lines that appear to converge this way create what's known as one-point or linear perspective, potent for showing distance and depth in a photograph. Curved lines can lead equally well: The undulating lines of the country road (see photograph) draw the eye into the frame.

Leading lines are most effective when there is some relation between line and subject, such as winding stone steps leading to a castle door. You can exaggerate their impact further by using a wide-angle lens and finding a

vantage point close to the beginning of the lines--kneeling to get close to train tracks, for example.

The shape and the direction of lines in a photograph are also forceful setters of mood. Straight



lines, whether vertical or horizontal, seem stable and formal. The sharp lines of a picket fence have little sensuousness, but consider the alluring slopes of rolling hills or a tanned body lying on the beach.

From Fodor's Focus on Photography – Composition <http://www.fodors.com/focus/focresults.cfm?aid=50>

## Patterns

**P**atterns, both natural and man-made, bring a sense of visual rhythm and harmony to photographs that, like a series of repeating notes in a melody, captures the imagination. Patterns appear whenever strong graphic elements--lines, colors, shapes, or forms--repeat themselves.

Once you do become aware of the power of patterns, you will discover them almost everywhere: in a field of Maine lupines, in crowds of faces in a stadium, even in the zigs and zags of modern architecture. The



secret to finding patterns is to explore potential subjects from a variety of angles. While you might not notice the colorful design of umbrellas as you maneuver a crowded Paris sidewalk, they become blatantly clear from an upper-floor window or balcony.

Lighting is another potent painter of pattern. Fresh-plowed furrows in a cornfield, all but invisible on a dull, overcast day, rise into waves of highlight and shadow when lit by a bright, low-angle sun. Close-ups are also filled with pattern. Consider the swirl of seeds in a sunflower or the intricate tracings of color in a butterfly's wings.

The key to emphasizing patterns is to isolate them from their surroundings. By excluding everything but the design, you create the illusion that the repetition is infinite,



extending beyond the frame. Telephoto and longer zoom lenses are excellent tools for isolating and extracting patterns by enabling you to exclude extraneous images.

Patterns also reinforce the emotional appeal of their components. In his book *Learning to See Creatively*, photographer Bryan Peterson observes, "Whatever emotional response a single design element arouses is multiplied when it is repeated in a pattern."

<http://www.fodors.com/focus/focresults.cfm?aid=52>

## Nature Photography

### All Slide and Digital Images

"Nature photography is restricted to the use of the photographic process to depict observations from all branches of natural history, except anthropology and archeology, in such a fashion that a well-informed person will be able to identify the subject material and to certify as to its honest presentation. The story telling value of a photograph must be weighed more than the pictorial quality. Human elements shall not be present, except on the rare occasion where those human elements enhance the nature story. The presence of scientific bands on wild animals is acceptable. Photographs of artificially produced hybrid plants or animals, mounted specimens, or obviously set arrangements, are ineligible, as is any form of manipulation, manual or digital, that alters the truth of the photographic statement."

All images used in recognized PSA Nature Division competitions for Wildlife images must meet the additional PSA Definition for Nature Wildlife Photography as follows:

"Authentic Wildlife is defined as one or more organisms living free and unrestrained in a natural or adopted habitat." Therefore, photographs of zoo animals or photographs of game farm animals regardless of the game farm's use of wildlife terminology are not considered wildlife images.

All digital images used in PSA Nature Division approved competitions or for competitions governed by PSA Nature Division rules must be considered "Digital Realism." "Makers may perform any enhancements and modifications that improve the presentation of the image that could have been done at the time the image was taken but that does not change the truth of the original nature story. Cropping and horizontal flipping (equivalent to reversing a slide) are acceptable modifications. Addition of elements, removal of elements other than by cropping, combining elements from separate images, rearranging elements or cloning elements are not acceptable."

## 2006 Interclub Judges Selection Committee Meeting

This committee is open to all club members and it is hoped that ALL CLUBS will have members at the meeting on

Wednesday, January 25

7:00 PM

Vijay Karai's home

1852 120th Lane NE

Blaine, MN 55449-4784

763-757-6300

The purpose of the meeting is to select judges for this year's Interclub Competition. We would like all clubs to submit the names of two judges that they would like included on the judges list for consideration. Send suggestions to Chuck Brown:

fototrek@comcast.net.

If you don't have a computer, call Vijay with your suggestions.

Think about judges you've used for your club competitions who have made an impression on you, or professionals in the area. The main criteria is that the person not be an active member of a club, someone outside of the Council, if possible.

## Traveler Digital Photography Seminars

Join *National Geographic Traveler* magazine photo editor Dan Westergren and contributing photographer Ralph Lee Hopkins for a one-day seminar discussing "Travel Photography in the Digital World." Travel and photography go together. And digital photography provides photographers of all skill levels more control and creative possibilities than ever before.

This seminar is intended for amateur photographers new to digital or considering switching from film to digital capture. Using a slide show/lecture format, Westergren and Hopkins will help ease your transition into the digital world.

Cost: \$195.00 per person  
(includes lunch)

Sessions will run from 9 am - 4pm

New York City	Sunday, March 5, 2006	Location TBA
Boston	Sunday, April 23, 2006	Location TBA
Chicago	Sunday, May 21, 2006	Location TBA
Los Angeles	Sunday, June 25, 2006	Location TBA

## The Councilor

NEWSLETTER OF THE  
TCACCC

TCACCC and its fifteen affiliated clubs, promote continuing education and fellowship for persons interested in photography. TCACCC sponsors four Internationals:

The Mpls-St. Paul International Exhibition of Photography:  
Nature Circuit  
Print Circuit  
Color Slide Circuit  
Botany

In the spring, a weekend of programs and an interclub competition.

Editor's e-mail  
kvmsearch@msn.com

## Member Work on Display

A photograph of Alchemy Architects' weeHouse®, near Two Harbors, taken by Gene Schwoppe, is currently featured in an exhibit at the Walker Art Center.



Titled *Some Assembly Required: Contemporary Prefabricated Houses*, the exhibit runs through March 26. Free admission on Thursday nights is provided courtesy of Target.

*If your photography will be exhibited anytime after March, let The Councilor editor know, so she can advise members of the details. Include images as digital files.*

Image Courtesy of Alchemy Architects.  
Photo by Gene Schwoppe

## Photo Opportunities January – February: Great Grey Owl

This is a great time to get out and enjoy wildlife near nature centers and along trails in state parks. Try reading mammal tracks in the snow to discover what animals are present — perhaps white-tailed deer, red fox, coyotes, or even bobcats, fishers and timber wolves.

Boreal owls are usually encountered in St. Louis, Lake, and Cook counties in the northeastern, and particularly in the Sax-Zim tamarack bog. Look for them in the coniferous forests of Roseau County in the northwest as well. Great gray, boreal and northern hawk-owls can often be approached very closely because these boreal species typically show no fear of humans.

Open water along rivers and near power plants provide habitat for Canada geese, trumpeter swans, bald eagles, and mallards. Look closely among them for common goldeneyes, American mergansers, and American black ducks. Visit the Red Wing and Wabasha areas for great opportunities to see wintering bald eagles.

### *How do you find wildlife?*

Here are some tips (from *Traveler's Guide to Wildlife in Minnesota*, a guide to 120

"hotspots" of Minnesota's best wildlife viewing sites):

Look for any wildlife. Setting your heart on spotting a particular species may lessen your overall experience. Broaden your hopes and you won't be disappointed.

### *Improving Your Chances*

- Bring binoculars, spotting scope or telephoto lens camera.
- Go out at dawn and dusk for the best viewing.
- Be alert, move slowly and quietly. Be patient.
- Search for tracks in the mud or snow and look for gnawed saplings.
- Look near the edges of forests and fields, pond margins and treetops.
- Choose the right place to find the species you want to spot.
- Look for species during the season they are most likely to be found.
- Avoid moving in for a closer look, which might flush an animal from a favorite perch, feeding area, den, or nest.
- Do not approach moose, black bear, rattlesnakes, or animals acting strangely.

—from *Minnesota's DNR website*

