



North Central Camera Club Council

N4C April 2025 News Bulletin

Volume 61 No. 72 www.n4c.us



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N4C Members,

1. Spring forward and backward weather has been really crazy in Iowa this past month. I keep forgetting to put a jacket in my car for all these temperature swings. Watch for spring ephemerals popping up around you. Sometimes you have to look very close at the brown to find a spark of color- Virginia bluebells, False rue-anemones, Dutchman Breeches, Hepatica, Bloodroot, Jack-in-the-pulpit and more can be found in local wooded areas near me
2. Many items to pay special attention to at the end of the season for N4C.
3. **No N4C Spring Mini Convention-** there will be no spring convention this year but we will have our Spring Board Meeting on [April 30th at 5:30 Central via Zoom](#). All are welcome to attend. If you have something that needs to be addressed to the board, please reach out to me via email n4ccameraclub@gmail.com Zoom [Meeting Link here](#)
4. **Panorama Competition-** as voted at the Fall Convention 2024, Panorama competition will be changing to a digital category and will go in with regular digital submissions in May.
(1) Panorama contest will be a digital contest happening once a year. (2) One image per person and one image per email. (3) should be a minimum ratio of 2:1 (4) the file size should be a minimum of 5mb and a maximum of 25mb (5) judging will be done in the spring. Images should be sent to Ed Siems (ed_siems@yahoo.com) Panorama Chair by May 15th (with May submissions).

Submissions should send a *separate email* to confirm that submissions were sent so he can confirm that they have been received.

5. **End of Year Judging-** Huge THANK YOU to all the clubs that stepped up to assist with the judging of the Best of N4C in lieu of no 2025 Convention. The following clubs have signed up to assist with finding judges: Black Hills, Dubuque, Image Makers, Lincoln, Minot, Omaha, and Sioux City. Watch for print submission information at the end of the season. Many hands make light work.
6. **Fall Convention 2025-** We have had several zoom meetings to discuss options for some type of meet up instead of a traditional Fall Convention. Nothing was ever finalized for fall get together. Watch for any updates if we do get anything together. Fall Convention will be back in 2026 in Medora!
7. **Best of N4C Competition Awards** - We will be giving out awards and have an awards presentation. This will be a virtual awards ceremony that can be viewed with your clubs. We will send out physical awards after the virtual debut and ask if you need any supplies sent out at that same time. Watch for more details in May.

Jennifer L Tigges, President N4C 2024-2025

563-590-9868 call or text

563-583-7128 voice only

Dubuque Camera Club



Bulletin Editor

1st Place Digital Images are still included in the N4C Bulletins. The N4C website <http://www.n4c.us> presents all the monthly Digital winners on page 1.

"Since prints are not shown on the website, I will present all the Print winners in each issue of the N4C Bulletin," commented N4C Bulletin Editor Carl Hardy

Where Names Become Faces and Faces Become Friends!

LINKS ARE AT THE END OF THIS BULLETIN FOR EDUCATIONAL MATERIALS FROM N4C CLUBS WEBSITES. AND AND EDUCATIONAL ARTICLES.

Since there has still not been any N4C Club to come forward to host the 2025 N4C onvention I am continuing this plea.

****Bulletin Editor's Note: The Sioux City Camera Club hosted the 2024 N4C Convention in October 2024. As of this date no N4C Club has stepped up to host the 2025 N4C Convention. I challenge an N4C Club to come forward. Hosting a N4C Annual Convention is an rewarding experience for any N4C Club.**

I am showing the profile of former N4C 2021 President Doug Conrad Stephonie Schmidt was not able to get her information to me. Will profile her next month.

Where Names Become Faces and Faces Become Friends! Carl Hardy, N4C Bulletin Editor



Meet a N4C Former Board Member

Doug Conrad, Former N4C President 2021

I've been a photographer since 1972, when I purchased my first DSLR camera, and I've been shooting ever since. I joined the Sioux City Camera Club in 2010 and have had the privilege of serving in various leadership roles, including president, vice president, secretary/treasurer, and currently as director at large. I also serve as the club's webmaster and monthly contest coordinator.

Additionally, I track the monthly contest results and points for Photographer of the Year, working closely with the judge chairs, ensuring everything runs smoothly and fair for our members and to highlight our top photographers on our website.

In addition to my work with the Sioux City Camera Club, I've served on the board of the North Central Camera Club Council (N4C), and served as president in 2020.

While I love shooting wildlife, nature, and landscapes, some of my favorite photos are portraits. I also enjoy exploring and experimenting with different photographic disciplines, constantly challenging myself to grow as a photographer. Some of my work has been selected and exhibited at the Dahl Art Center in Rapid City, SD, where some of my western culture photos have been showcased.

I've had the honor of being named Sioux City Camera Club Photographer of the Year four times, an achievement that reflects my passion for the craft and my commitment to capturing compelling images. **Doug**







This is the list of **N4C Judging Clubs for April.**

N4C Digital (& Print) Contacts,

If I should contact someone different, please let me know.

IF YOUR CLUB ENTERS PRINTS, SEE BELOW FOR WHERE TO SEND ENTRIES.

FOR DIGITAL ENTRIES, they must be received by 5:00 pm April 15, however make every effort to send them by the 13th to allow time for confirmation.

- Judging may begin on the 16th - make sure you receive confirmation that entries were received.

The cutoff time will be 5:00pm on the 15th giving the judging chair time to organize them for judging starting on the 16th. The point is....don't wait until the last minute. There have been problems with occasionally missing entries when they are not received until late in the night on the 15th.

The 2023-2024 rules are on the N4C web at <http://n4c.us/competition.htm> by clicking the blue "N4C Contest Rules" button. Copy attached. Refer to those until the new N4C Handbook is available.

The the N4C Directory is available by email from Carl Hardy and his email is torchenterprises72@gmail.com The Handbook contains the contest rules and other general N4C Info. The Directory contains the list of judging clubs for all the contests along with contact info for all the affiliated clubs. The Handbook is available for download from the web <http://n4c.us/Supplies-Forms.htm> page.

There are six Digital Image Contests each month - (see the definitions of each category in the Rules):

- Altered Reality (DA)
- Black & White (DB)
- Journalism (DJ)
- Nature (DN)
- Pictorial (DP)
- Travel (DT)

Maximum of 8 entries per club per contest, not more than one from a member in each contest

Do not enter versions of the same image in multiple contests. For example, do not enter both a color and B&W version in the same month. Likewise don't enter both Digital & print versions. If both win, one will be withdrawn. The rule is: "Any entry which receives a 1st, 2nd, 3rd, or HM award in a monthly competition may not be re-entered in the same year or later years, in the same or any other category, regardless of variations or changes made."

Please check your entries before sending them on for judging. Look for three things:

1. File size 750KB max. (A requirement this year)
2. **Longest side 1,920 pixels max.**
3. File name should look like this example: 01,DE028,DP,Beautiful Sunset.jpg

Content of the Email Message when you send the entries:

- a. Subject Line of the Email should say "N4C Contest Entries from _(your)_ Camera Club".
- b. Specify which monthly contest and how many images are attached to the Email.
- c. List the Member Numbers and corresponding member names to ensure that the Judging Club has that information.
- d. Give the Club Name and your full name.
- e. Attach the image files

ASK THE JUDGING CLUB IF YOU DO NOT GET A RECEIVED CONFIRMATION BACK FROM THEM

Please send me updated member lists when you have added Member Numbers. I'm glad to see new members participating in N4C contests. Naturally I need to get them registered so they are properly identified for the judging clubs. For new members, that really should be done a month in advance of entering.

(Entries must be received by 5:00 pm April 15, however **make every effort to send them by the 13th to allow time for confirmation.**

- Judging may begin on the 16th - make sure you receive confirmation that entries were received) If you have any trouble reaching these judging clubs, let Ken Johnson know as soon as possible.

April Digital Image Judging Clubs:

ALTERED REALITY Digital "DA" (Digital Altered Reality) is the contest ID that goes after the Member Number

Omaha Camera Club

Nikki McDonald

802 E. Cary St.

Papillion, NE 68046

402-592-9555

OmahaN4C@cox.net

BLACK & WHITE Digital "DB" (Digital B&W) is the contest ID that goes after the Member Number:
Fargo-Moorhead Camera Club
Bruce Bernstein
1505 - 8th St S
Fargo, ND 58103
701-235-5945
brucepamfargo@yahoo.com

JOURNALISM Digital "DJ" (Digital Journalism) is the contest ID that goes after the Member Number:
Saint Paul Camera Club
Terry Butler
1620 Wexford Way [Correction to Directory]
Woodbury, MN 55125
612-270-1653
terrymjbutler@gmail.com

NATURE Digital "DN" (Digital Nature) is the contest ID that goes after the Member Number:
Black Hills Photography Club
Kevin Segrud
2105 Meadow Ln
Rapid City, SD 57703
605-209-1696
contest@blackhillsphotographyclub.com
Include "N4C" in the subject line

PICTORIAL (Color) Digital "DP" (Digital Pictorial) is the contest ID that goes after the Member Number:
Sioux City Camera Club
Carl Hardy
3236 Maplewood St.
Sioux City, IA 51104
712-281-3345
torchenterprises72@gmail.com

TRAVEL Digital "DT" (Digital Travel) is the contest ID that goes after the Member Number:
Be sure to include the STATE or COUNTRY of the image in the title.
Women's Color Photo Club
Linda Rutherford
1419 Riverside Dr
River Falls, WI 54022
715-426-9297
lruther1@comcast.net

SEND NEW MEMBER NUMBERS AND NAMES TO KEN JOHNSON

N4C Supplies & Forms - on the web.

Entry forms, Reports and more. Make your job easier - Check it out.

<http://n4c.us/Supplies-Forms.htm>

A club will normally have up to 8 entries for a contest. A typical image file name list might look like:

(USE YOUR CLUB NAME AND MEMBER NUMBER INSTEAD OF DA044 - zero "0" 44 not a letter "O")

(USE DA, DB, DJ, DN, DP, or DT for the Contest Code - This example is for the Digital Nature Contest)

(Notice commas separating the data in the file names) 01,DA044,DN,Deer.jpg

03,DA022,DN,Grand Arch.jpg

04,DA033,DN,Teton Reflection.jpg

05,DA037,DN,White Water.jpg

06,DA002,DN,Shadows.jpg

07,DA025,DN,Horsetail Falls.jpg

08,DA018,DN,Soaring Eagle.jpg

Members should submit entries with filenames similar to the above except for the sequence numbers. The club N4C Rep will rename the files to include the sequence numbers. The club N4C Rep may want to keep things simple for the club members and handle ALL the file naming - how this is done is left to the club. The sequence numbers will determine the sequencing of the image in the judging line-up. All the contest entries will be sorted in alpha-numeric sequence by filename so this will mix up club entries for judging. The 01's from all the clubs will be judged first and the 08's at the end.

Encourage your members to explore the N4C website where they will find a lot of photography to study, and photography links with an unlimited number of tutorials and educational videos to learn from. <http://n4c.us/>

PRINT ENTRIES - JUDGING CLUBS FOR April

Print contest rules are in the attached N4C Contest Rules.

Entries must be received by these clubs by April 15.

Because of experienced delays in mail and shipping, other clubs recommend that you also send an email to these judging clubs to expect your entries.

Ideally, give them your tracking number.

Send both Nature Prints and Black & White, AND

Send both Travel Prints and Journalism Prints to:

[Sioux City is doing four contests]

Sioux City Camera Club [Correction from Directory]

Carl Hardy

3236 Maplewood St.

Sioux City, IA 51104

712-281-3345

torchenterprises72@gmail.com

Send both Pictorial Color Prints and Altered Reality Prints to:

Print Color & Print Altered Reality

Albert Lea Lens & Shutter

Photography Club

Linda Eisterhold

50123 - 262nd St

Austin, MN 55912

507-434-8311

lkjaeister@gmail.com

Ken Johnson web@n4c.us,

A Digital Contest Chair

Enjoy photography whether or not it is yours!

N4C March (2025-03) Contest Results

Digital Altered Reality

1st Infrared Sunrise Over the Mississippi Headwaters - Jackie Feil, Fargo-Moorhead

2nd Tree Silhouette in Morning Sunrise - Bob Felderman, Dubuque

3rd FindYour Beach - Mick Richards, Minnesota Valley

HM Falling Vases - Peggy Boike, Saint Paul

HM CrabGrab - Stephonie Schmitz, Dubuque

HM shipwreck-on-aran-island - Donnalee Hoelzen, La Crosse Area

HM Cedar_Waxwing - Kevin Smith, Sioux City

66 entries from 16 clubs. Judging Club: Topeka Camera Club. Chair: Greg Hoglund.

Judges: Bob Wright, Daryl Hurley, Scott Udey. Comments: Lots of different types of images. There were a lot of images within just a few points of each other. Tough decision on the 4 HM awards.

Digital B&W

1st Vigilant - Jeff Westgard, Fargo-Moorhead

2nd Sod House - Edgar Evans, Wichita Area

3rd Nebraska Fascination - Craig Alberty, Black Hills

HM Autocar - Betty Bryan, Western Wisconsin

HM Shrouded In Vapors - Ken Cheung, Minnesota Valley

HM Mountain-Lake - Sheldon Farwell, Great River

HM Stairway Up - Jackie Feil, Fargo-Moorhead

HM Pied Avocet Mirror Image - Linda Rutherford, Women's Color

78 entries from 15 clubs. Judging Club: La Crosse Area Camera Club. Chair: Cyndy Thorn. Judges: Kim, Robert, Steve.

Digital Journalism

1st Crossing Air Traffic - Ken Cheung, Minnesota Valley

2nd Bareback Vault - Steve Hansen, Black Hills

3rd Never Too Old to Rock n Roll - Fred Sobottka, Western Wisconsin

HM Bottega d arte Studio-Puglia-Italy - David Clardy, Fargo-Moorhead

HM Victory - Phillip Wonder, Omaha

HM Blasting out of the Bucking Chute - Allen Kurth, Omaha

HM Jumper - Betty Bryan, Western Wisconsin

HM Arlo Guthrie Live at the Historic Sheldon - Chap Achen, Western Wisconsin

78 entries from 17 clubs. Judging Club: Iowa City Camera Club. Chair: Randy Moyer. Judges: Mark Gromko, Larry Luebbert, Suzan Eram.

Digital Nature

- 1st Lone Wolf - Ken Epstein, Saint Paul
 - 2nd Mom Bringing Home a Dragonfly Dinner.jpeg - Deb Zimmerman, Black Hills
 - 3rd Redtail Hawk Portrait - Sharon Watson, Fargo-Moorhead
 - HM Screaming Eagle - Ken Cheung, Minnesota Valley
 - HM Hanging Around - Allen Kurth, Omaha
 - HM Great Gray Taking Off - Paul Kammen, Minnesota Valley
 - HM Great Grey Owl - Janie Lawson, Des Moines
 - HM Hoping A Fish Will Fall In - Peggy Volden, Fargo-Moorhead
 - HM Great Black Wasp - David Gray, Wichita Area
- 96 entries from 19 clubs. Judging Club: Western Wisconsin Photo Club. Chair: Terry Butler. Judges: Diane Sisko, MJ Springett, Kimberly Vetterkind.

Digital Pictorial

- 1st Tucson Cactus Milky Way - Greg Hoglund, Topeka
 - 2nd Lowry bridge Minneapolis Minnesota - John Corey, Minnesota Valley
 - 3rd Whispers Of Winter - Ed Hohenstein, Sioux City
 - HM Emerging from the Woods - Deb Shoning, Des Moines
 - HM Watching You - Peggy Volden, Fargo-Moorhead
 - HM Memories of a Mill - Marty Barker, Omaha
 - HM Flower - Kevin Millard, La Crosse Area
 - HM Monroe Falls - Edgar Evans, Wichita Area
 - HM Pastoral - Marilyn Victor, Women's Color
 - HM Fresh Catch - Marianne Diericks, Western Wisconsin
 - HM Colorado Sunset Storm - Bob Felderman, Dubuque
 - HM Water Lily - Janie Lawson, Des Moines
- 114 entries from 20 clubs. Judging Club: Southwest Iowa Shutterbugs. Chair: Kim Walter. Judges: Linda Freeman, Debbie Bates, Rick Gripp.

Digital Travel

- 1st Sand Waterfall - Page AZ - Stephonie Schmitz, Dubuque
 - 2nd Bow River Alberta CA - Martha Farwell, Great River
 - 3rd Himba Camp Namibia - Linda Rutherford, Women's Color
 - HM Rock Castles Utah - Susan Anderson, Fargo-Moorhead
 - HM Highland Mountain Valley Road Scotland - Tara Burian, Black Hills
 - HM Sunset at County Pier FL - Mick Richards, Minnesota Valley
 - HM Jordanian Desert at Sunset Wadi Rum Jordan - Deb Zimmerman, Black Hills
 - HM Yosemite National Park CA - Peggy Volden, Fargo-Moorhead
- 85 entries from 15 clubs. Judging Club: Duluth-Superior Camera Club. Chair: Lucy Kragness. Judges: Joni Tauzell, Amber Nichols, Brian Ravola.

Altered Reality Prints

- 1st Spirits Give Guidance - Tim Zeltinger, Minot
 - 2nd Cat - Gary Gilbert, Sioux City
 - 3rd Lake Lida - Drago Nemec, Photoshooters Club
- 11 entries from 6 clubs. Judging Club: Kuntemeir Kamera Club. Chair: JoAnn Kuntemeir. Judges: Jane Kemp, Jeanie Yee, Karen Caswell.

Black & White Pictorial Prints

- 1st Textures of the Great Sands Dunes NP - Stephonie Schmitz, Dubuque
- 2nd Let the Light Shine In - Deb Shoning, Des Moines
- 3rd Trapped - Stephonie Schmitz, Dubuque
- HM Beach House - Wesley Gee, Des Moines
- HM Chasing Real Salt Lake - Karen Leonard, Saint Paul

HM Big Baby Black Bear - Ronnie Hartman, Saint Paul
33 entries from 7 clubs. Judging Club: Sioux City Camera Club. Chair: Carl Hardy.
Judges: Jerry Wiershauser, Gary Gilbert, Carl Hardy. Comments: An excellent group of
Black & White prints. Good solid blacks and whites with excellent tight composition,
sharp with excellent technique.

Journalism Prints

1st Precision - Robert Lahti, Duluth-Superior
2nd Bronco Rider - Drago Nemec, Photoshooters Club
3rd Ranch Life in the Great Sand Dunes N.P. - Stephonie Schmitz, Dubuque
HM Taking Flight - Ron Tigges, Dubuque
18 entries from 7 clubs. Judging Club: Sioux City Camera Club. Chair: Carl Hardy.
Judges: Jerry Wiershauser, Gary Gilbert, Carl Hardy. Comments: Small in number.
However, these prints told a story. An excellent collection of story telling.

Nature Prints

1st Woody - Ken Epstein, Saint Paul
2nd The Raven - Janie Lawson, Des Moines
3rd Lunch Interrupted - Lori Ollendick, Dubuque
HM Enjoy Sunset - Drago Nemec, Photoshooters Club
HM Cougar Siblings Looking for Prayer - Kim Walter, Southwest Iowa Shutterbugs
HM Bob Cat in Winter - Kim Walter, Southwest Iowa Shutterbugs
34 entries from 8 clubs. Judging Club: Sioux City Camera Club. Chair: Carl Hardy.
Judges: Jerry Wiershauser, Gary Gilbert, Carl Hardy. Comments: The Nature Prints
were excellent with great subjects. Bright coloring, good composition and excellent
technique. Hard to judge.

Pictorial Prints (Color)

1st Mesmerizing Anemoes - Lindha Steffen, Des Moines
2nd Yosemite - Gary Gilbert, Sioux City
3rd Doc Armstrong - Chuck Stowe, Des Moines
HM A Vibrant Holiday - Henry Matthiessen III, Dubuque
HM Pitcher, Batter at Explorers Game vs Sioux Falls - Carl Hardy, Sioux City
HM These Boots Were Made for Riding - Ronnie Hartman, Saint Paul
35 entries from 9 clubs. Judging Club: Kuntemeier Kamera Club. Chair: JoAnn
Kuntemeier. Judges: Jeanie Yee, Karen Caswell, Karen Caswell.

Travel Prints

1st Red October Road Dubuque, Iowa - Ron Tigges, Dubuque
2nd Hummingbird at Batasu Gardens, Dantica Cloud Forest, Costa Rica - Kim
Walter, Southwest Iowa Shutterbugs
3rd Sunrise in Rolag MN - Drago Nemec, Photoshooters Club
HM Corvette Cafe Bowling Green, KY - Chuck Stowe, Des Moines
HM Season's End MN - Robert Lahti, Duluth-Superior
23 entries from 8 clubs. Judging Club: Sioux City Camera Club. Chair: Carl Hardy.
Judges: Jerry Wiershauser, Gary Gilbert, Carl Hardy. Comments: An excellent group of
Black & White prints. Good solid blacks and whites with excellent tight composition,
sharp with excellent technique.

Digital Altered Reality

1st Infrared Sunrise Over the Mississippi Headwaters - Jackie Feil,



Digital Black & White

1st Vigilant - Jeff Westgard, Fargo-Moorhead



Digital Journalism

1st Crossing Air Traffic - Ken Cheung, Minnesota Valley



Digital Nature

1st Lone Wolf - Ken Epstein, Saint Paul



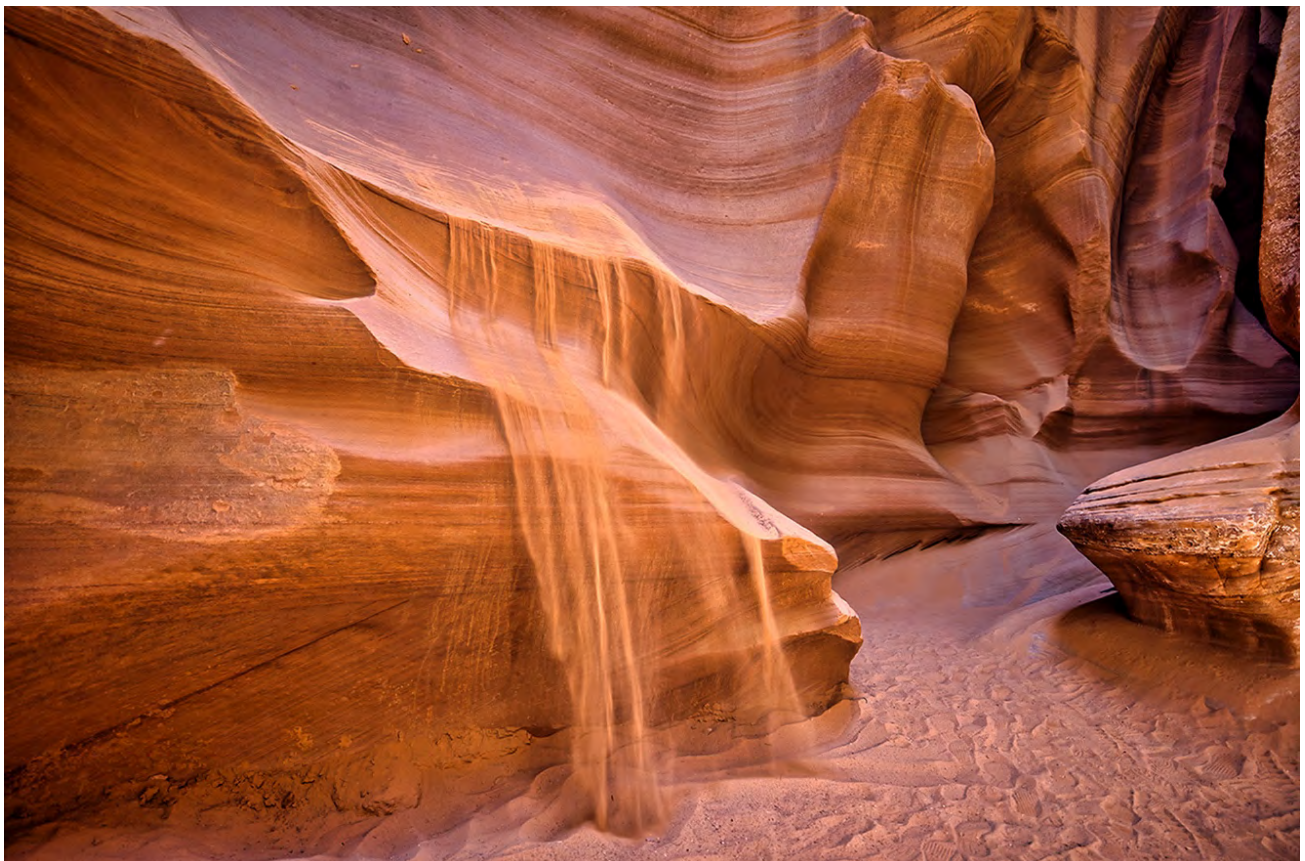
Digital Pictorial

1st Tucson Cactus Milky Way - Greg Hoglund, Topeka



Digital Travel

1st Sand Waterfall - Page AZ - Stephonie Schmitz, Dubuque



Altered Reality Prints

1st Spirits Give Guidance - Tim Zeltinger, Minot



2nd Cat - Gary Gilbert, Sioux City



3rd Lake Lida - Drago Nemec, Photoshooters Club



B & W Pictorial Prints

1st Textures of the Great Sands Dunes NP - Stephonie Schmitz, Dubuque



2nd Let the Light Shine In - Deb Shoning, Des Moines



3rd Trapped - Stephonie Schmitz, Dubuque



HM Beach House - Wesley Gee, Des Moines



HM Chasing Real Salt Lake - Karen Leonard, Saint Paul



HM Big Baby Black Bear - Ronnie Hartman, Saint Paul



Journalism Prints

1st Precision - Robert Lahti, Duluth-Superior



2nd Bronco Rider - Drago Nemec, Photoshooters Club



3rd Ranch Life in the Great Sand Dunes N.P. - Stephonie Schmitz, Dubuque



HM Taking Flight - Ron Tigges, Dubuque



Nature Prints

1st Woody - Ken Epstein, Saint Paul



2nd The Raven - Janie Lawson, Des Moines



3rd Lunch Interrupted - Lori Ollendick, Dubuque



HM Enjoy Sunset - Drago Nemec, Photoshooters Club



HM Cougar Siblings Looking for Prayer - Kim Walter, Southwest Iowa Shutterbugs



HM Bob Cat in Winter - Kim Walter, Southwest Iowa Shutterbugs



Pictorial Prints (Color)

1st Mesmerizing Anemoes - Linda Steffen, Des Moines



2nd Yosemite - Gary Gilbert, Sioux City



3rd Doc Armstrong - Chuck Stowe, Des Moines



HM A Vibrant Holiday - Henry Matthiessen II, Dubuque



HM Pitcher, Batter at Explorers Game Carl Hardy, Sioux City



HM These Boots Were Made for Riding - Ronnie Hartman, Saint Paul



Travel Prints

1st Red October Road Dubuque, Iowa - Ron Tigges, Dubuque



**2nd Hummingbird at Batasu Gardens, Dantica Cloud Forest, Costa Rica
- Kim Walter, Southwest Iowa Shutterbugs**



3rd Sunrise in Rolag MN - Drago Nemec, Photoshooters Club



HM Corvette Cafe Bowling Green, KY - Chuck Stowe, Des Moines



HM Season's End MN - Robert Lahti, Duluth-Superior





A STUDY IN MACRO PHOTOGRAPHY

BY: PATRICIA KONYHA AND SONDRÁ BARRY



CAMERA AND LENSES W/OPTIONS

- Shooting modes
- Macro Lenses
- Manual vs Auto
- Attachments

COMPOSITION



Patricia Konyha



Patricia Konyha



THINGS TO CONSIDER

Lighting, lighting, lighting

When and where?

Composition and backgrounds

Leave it the way you found it (unless it's yours)

Be patient

TIME TO GET SHOOTING!!!!

Indoor stations
Farmers Market outside

Q & A

- What is the difference between macro and close up photography
- What gear do you have to have
- What gear can you add and why
- Camera settings
- Lighting
- Camera and Lenses
- Composition
- Things to consider

MACRO VS. CLOSE UP



Taken at a 65cm focal length.

Forty-four 1mm notches fill the entire width of the frame, thus the subject's projected size is 44mm. The width of the camera's sensor is 22mm. It follows then that for this lens, the magnification ratio achieved at this focal distance is 22mm/44mm, or 1:2.

In this image the camera was moved closer so that now thirty-three 1mm notches are visible in the frame. This 22mm/33mm relationship yields a magnification ratio of 1:1.5.

By moving the camera even closer, twenty-two 1mm notches are visible in the frame. As you'd expect, 22mm/22mm equals a 1:1 magnification ratio.

Macro



Sondra Barry

Close up



Sondra Barry

GEAR



MORE GEAR



CAMERA SETTINGS

- Be very quiet
- Image stabilization
- White balance
 - ISO
 - Aperture
- Shutter speed

LIGHTING

- Natural Lighting
- Back lighting
- Bounce lighting
 - Fill light
- Light painting



Sondra Barry



Patricia Konyha

A Study in Macro Photography

By: Patricia Konyha and Sondra Barry

Macro photography is getting in close to a subject, thinking about it and looking at it in different ways than you normally would. Whether you are using your phone, a point and shoot, film, DSLR or mirror-less you can capture stunning images. Some people view the things Macro photographers look at as small and insignificant. To a macro photographer they are bigger than life and full of details. In this workshop we will talk about the equipment you need to do the basics, equipment you can add to become more complex (GEAR), camera settings, lighting, composition, locations, subject selection and most of all patience. If you are using a phone or point and shoot you will likely have a close up/macro mode. If your phone or point and shoot is more advance you may even have a super macro or microscope mode. DSLR, mirror-less and film cameras mostly rely on the lenses that they have and how they use them to capture the image, some of these cameras when entry or intermediate level will have the preset macro settings as well.

Let's begin with the WHERE. This is the greatest thing about macro photography. You can do it anywhere. It can be done in your house on your table or the floor, outside in your front or back yard, parks, streets, sidewalks, museums, gardens, zoos and any place else that things small or visually complex exist. It does not limit you to warm weather or dry days. You don't even have to be able to drive. During this workshop we will focus on the inside work stations set up for use, and if you desire the farmers market that is going on outside. Remember to be considerate if you go out, talk with the vendors and let them know what you are doing.

Gear

You don't need a lot of gadgets or expensive equipment to get the photos you desire. But there are a few things you will want to have. Obviously your camera is the one tool you have to have. You will want to consider having a tripod and/or monopod. Macro photography can be very difficult to shoot hand held when you are dealing with a shallow depth of field, low light (sometimes) and moving subjects (due to wind or life). While it is not impossible to hand hold and obtain great shots, you will appreciate the tripod/monopod option. And it will free your hands up for other things like light painting your subject, holding something out of the way or holding something else like a reflector or slave flash. The monopod will be really nice to use if you need some additional hand hold stability and works great for subjects that are not moving.

Lighting is key in macro photography. We will go more in depth on lighting later in the discussion. At minimum you will want your on camera flash and a flash light, a bright sun is not always available and sometimes not desirable. If you want to really get into things you can broaden your lighting selection with speed lights on and off camera, spot lights, coupe lights, and the more advance could have studio lighting. With the lighting you will also want reflectors

and diffusers. Foil on cardboard works great for a reflector and tissue paper over your flash will do as a diffuser if you are limited on funds or are just learning to do macro photography and don't want to invest a lot of money into it.

Other things to consider using if you have them, can borrow them or just want to have more gadgets are:

1. Diopters
2. Extension tubes
3. Neutral Density and/or Polarizing filter
4. Ring light (or twin lights)
5. Flash lights/pen lights
6. LED video light or candle light (spotlight around 3000 lumens or more)
7. Reflectors
8. Diffusers
9. Clamps (clothes pins work great for small things)
10. Soft make up brush
11. Waist bag or photographers vest
12. White/Gray card
13. Lens cleaning tool
14. Gardening knee pad
15. Spray bottle
16. PATIENCE AND TIME

Camera Settings

If you have the option, set your camera on it's **quietest mode**. The more noise you make when shooting bugs and other small animals the fewer photos you will get. They will hear the noise and scatter.

While I mentioned it's not required to use a tripod/monopod it would be wise to use when ever possible. Practice mounting and dismounting your camera for the tripod so it becomes second nature. This may prevent you from missing a shot when shooting in the field if you need or don't need it. Sometimes you need to be ready to shoot in a very short time. NEVER lay your tripod/monopod down and let it out of your hands. This not only makes it hard to use when needed quickly, you might walk off without it and when you return it could be gone. Another tip to remember about utilizing your tripod is that if your lens has an **image stabilization** switch you will want to turn it to the off position. If you put your camera on a tripod without turning off the IS you risk what is called a feedback loop. This means that the camera's built in IS system detects its own vibrations and starts moving around, even when the rest of the camera is completely still. This introduces motion objects to your camera system and brings with it blurriness. Just remember to turn it back on once you are done with your tripod. I would recommend if you are using a monopod to try it both ways. While the monopod will provide

you a lot of stability you are still the one holding it up and may get some movement out of the hand hold.

When entering any environment for a shoot check your **white balance**. While auto white balance will give you good results most of the time, it does have room for error. This is where your white/gray card could come in handy. Depending on the light sources you are utilizing you may have to create a custom white balance to make the colors appear correctly. Sondra Barry keeps a small card in her waist pack to use when setting custom white balance. She also uses it for a small reflector, hers are gray on one side and white on the other.

The exposure triangle encompasses the last of the camera settings. **Starting with ISO**. As we all have learned the lower your ISO the clearer your images will be. Adding ISO increases noise into the image. When shooting outside in natural bright light ISO 100 will give you tack sharp images assuming your camera is steady and the subject is not moving. As your lighting decreases you may have to adjust the ISO. I like to shoot between 100 and 800 ISO. When shooting inside you will get good results even in low light if your camera is mounted on a tripod, you have your ISO set at 800 and have some lighting around the subject that will bounce, fill, flash or any combination of those. This will also allow you to use a slower shutter speed. If you are wanting to highlight a particular area of your subject during the exposure with a pen light a slower shutter speed is crucial.

Aperture is the second element to the exposure triangle and important in macro photography since it controls the depth of field. When shooting macro photography, the subjects can be very small, very detailed, close up or any combination of these. The deeper your depth of field you can obtain, the more of your subject will be in focus. For instance, I use a 60mm macro lens. At f/4 my depth of field is $\frac{1}{2}$ ". If I move to f/8 my depth of field increases to an inch. At f/16 it's 2". And at f/32 it is 3". This takes us back to the use of a tripod and how important it will be that you can stabilize your camera for the shot. Higher f/stops restrict the light going back to the sensor which will result in adjusting shutter speed and/or ISO to keep your photograph exposed correctly. Having the external light sources around to help you light up your subject will also be very important. You may even have to utilize a longer exposure time to obtain the detail and exposure you desire.

The **shutter speed** is important when it comes to what your subject is and is the the last part of the exposure triangle. Your shutter speed should at minimum match the focal length of the lens. For example, if you are using a 50mm lens you would want to have a shutter speed of 1/50 or faster for hand holding. The closer the lens gets to a moving subject the more crucial the shutter speed is. Think of it this way. Take a picture of a jet flying 2 miles away at 600mph. Now take a picture of a jet flying 10ft away moving at 600mph. You need a much faster shutter speed since the jet takes up most of your image. In macro photography the tiniest movements cause noticeable blur. The shutter speed will also be affected by your lighting. Even on objects that are not moving lighting is very important in combination with your shutter speed for accurate exposure.

Lighting

While I have mentioned lighting already this subject is so important it must be expanded on it's own category. While natural light is the most desirable in most situations it's not always available. And in some venues where you might want to shoot a tripod/monopod won't be allowed so the more lighting you have available to you the better. Know your environment and what is allowed before you go so you can have what you need when you get there.

Even when using natural lighting you may want a speed light, diffuser and/or reflectors. You can change the entire feel of the image by using your light sources to change how the image appears. Back lighting, bounce lighting, fill light, natural. They can all be utilized as stand alone light sources or in combination with each other. Different angles with the lights will also affect how your image turns out. Shadowing and high lights will change dramatically. You can even use different colored lights such as pen lights, red lights, colored key chain lights. The options are endless and lighting is the one key element in this macro world that allow you to shoot 365 days a year no matter the conditions outside. Remember to always be aware of your white balance settings when using different light sources.

The Camera and Lenses (with options)

Shooting modes. Don't get set in any one mode and stay there. Take some time in each mode to see which one works best for what you are photographing, practice and compare results. Sondra Barry shoots in Program Mode. Sondra feels that Program mode is quick and easy for her to use in any situation. She only concerns herself with 4 things; ISO, white balance, exposure compensation and her histogram. All the camera setting options are available for her to adjust as she chooses.

I prefer to shoot in Shutter priority when shooting fast moving subjects and Aperture priority when shooting inside. In both situations I set my camera ISO maximum range to 1000 to avoid getting images that are too noisy. Depending on the venue I may have to adjust my ISO higher than I would like if flash is not allowed or appropriate. If you don't have these options on your camera selecting the macro setting (usually labeled with a tulip image) will give you the best results.

Any camera can be used to take macro photos. Sometimes you just have to be a little more creative than the camera manufacturer was. For instance, an older point and shoot or simpler new one may not have a super macro or microscope mode can take super up close photos if you use a **hand held magnifying glass** that is bigger than your lens area in front of your lens to help magnify the subject.

Macro lenses are typically prime type lenses although the lens manufacturers are now starting to call some of their longer telephoto lenses macro as well. Whether you have a macro lens or not, you can also utilize a **diopter filter** that screws onto the front of the lens (if you have any

other filter on your lens remove it prior to installing the diopter). Again, this is simply a magnifying glass. Another option is **extension tubes**. Extension tubes are available in both manual and automatic modes. They don't have glass in them so they can be stacked. Keep in mind that they will also reduce the light going into the camera so you will have to adjust accordingly to keep your image exposed correctly.

Manual versus auto mode. On subjects that are not moving manual mode can be very helpful in obtaining the focus point you want. When you are close to your subject and it takes up the majority of your image space the camera can easily become confused on what point you really wanted.

Composition

There are a few compositional rules that macro photographers tend to use the most. Lead room, compositional weight, diagonal lines, tight crops, centering and rule of thirds. **Lead room** is intended for moving subjects. Such as a bug that is flying or perched. The lead room is the area left in the image that is ahead of the subject that is in motion or in the direction its eyes are looking. **Compositional weight** refers to your subject being positioned in a diagonal manner from corner to corner of the image. **Diagonal lines** help to create the effect of action. **Tight cropping** can really make the image pop. When deciding whether or not to include the entire subject one thing to think about is to 'cut hard or not at all'. If part of your subject is really intriguing and the rest takes away from that crop it in tight and make the viewer draw into the details. **Centering and Rule of Thirds.** The goal of the rule of thirds is to keep the balance in your photo. Depending on the subject's position you have to determine then whether it is looking straight at the camera or sideways. If a frog, for instance, is looking straight into the camera, the best way to achieve balance is to center the subject in the frame. If it is looking off to the side or to a corner, then it would be better to compose the shot with the frog off to one side with the lead room where it's eyes are looking.

Things to Consider

1. What time of day is the best time to shoot macro photography? ALWAYS and ANYTIME
2. Where can you find bugs? Everywhere. Flowers, shrubs, ground, air, public and private gardens, close to water. If you are looking to photograph a specific bug do your research and find out where they like to hang out. You will need to get down to their height in their environment to capture them head on.
3. Spend time with your subject. Get to know it. Bug, animal, flower, inanimate object or anything else. Be patient. Watch the patterns. Talk to them if you like, you may peak interest or your tone might vibrate sound just right to make them want to stay and even be still. Watch for scouting, mating or eating habits. Such scenes caught at the right moment will provide more eye-catching images.
4. Don't disturb natural habitat, move it and let it go back when you are done. The clothes pins I mentioned earlier work well for this. In the macro world grass and other plants that might be obstructing your view of the subject are like the red wood forest in such



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