

# Camera Club of Central Minnesota



CAMERA CLUB OF CENTRAL MINNESOTA

Volume 1, Issue 5

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## November Club Meeting Minutes

The **Camera Club of Central Minnesota** met on November 5 in the Bremmer Room of the Saint Cloud Minnesota public library starting at 6:45 p.m. Richard Heath discussed the various areas of photography with which he is involved and showed several photographs of his work in each of the areas.

The first area Heath discussed was **Events**. While there are many types of events he showed a few pictures of fireworks and



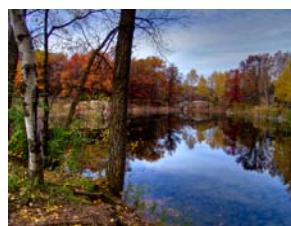
explained how he photographed the pictures, giving the shutter speed, the apertures, and ISO.

Next was a discussion of **Fine Art**.

Heath led the club through the steps of defining a fine art project, setting it up, photographing the project, and creating the presentation.

**Landscapes** was another area that Heath discussed. He stated that many of his landscape photographs involve HDR (high dynamic range).

Next Heath expounded upon the importance of lighting. Lighting is so important in photography, especially in **Portraits** and **Wedding** photography, two more areas of interest for him.



The area of **Retouching** was discussed next. Again, while there are several types of retouching, Heath gave two examples of his work in that area. One was the topic of lens distortion and how Photoshop could be used to correct the perspective of the picture. Another example shown was the making of a composite photograph where Heath took the head of a bride and placed it upon another picture of the bride.



The last area Heath discussed was that of **Travel** photography. He showed several interesting pictures.



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## Next Camera Club Meeting on Thursday, 3 December

The next meeting of the Central Minnesota Camera Club will be on 3 December at the Saint Cloud Public Library building, beginning at 6:45 p.m. Dr. Larry Grover is scheduled to present and talk about his work in photography.

During the month of November, club members continued to photograph the signs of

Autumn. These photos should be brought to the club meeting for display. Bring photos on a Flash Drive as Jpegs or as Prints.

There will be a discussion on taking better photographs with tips on how to take great photos instead of good photos. Christmas is fast approaching. Let's be prepared to record memories with inspiration.



# Camera Club of Central Minnesota



SUCCESSFUL PHOTOGRAPHS WILL CREATE AN ASSOCIATION WITH THE VIEWER.

## HOW TO WIN PHOTO COMPETITIONS

Whenever you take a picture, what is your motivation? Often times the subject is a loved one, the event is very special such as a wedding, or is a special holiday. But if a complete stranger looks at the photo, what does that stranger see? Now suppose that you enter the photo into a photo competition. What are your chances of winning? The trick to winning a photography competition is to impress the judges. How you do that is a little more complicated, but start by imagining yourself as one of the judges.

Think about it. You're presented with hundreds or

maybe thousands of photographs. Each image is precious and important to its photographer, but unlike the photographer, you as the judge don't have the same emotional attachment.

Many people enter photographs of their children or loved ones, thinking they are the best images in the world. And they are. They are the best images for that person because there is a three way association between the subject, the photographer and the photograph.

However, for a judge who doesn't know either the subject or the photographer, that association is lost. All

the judge can deal with is the image, not the personal associations.

Successful photographs will create an association with the viewer. That association is created by choosing interesting or appealing subject matter, by capturing that subject matter with beautiful lighting or in an exotic location, by choosing an unusual camera angle, etc. Successful photographs are usually different from what we are used to seeing.

## NEW TO PHOTOSHOP?

Even though NAPP is "The National Assn. of Photoshop Professionals," not only do they have thousands of non-pro members worldwide, every day they have lots of people who join NAPP that are absolutely brand new to Photoshop—total beginners—and they've joined NAPP to learn how to get their arms around this amazing program (a lot of these brand new users are friends of existing NAPP members).

That's why they created a special section of the NAPP member website just for brand new Photoshop users

to help get them up to speed fast. Their guide is NAPP's own Senior Curriculum Director Dave Cross, and Dave has put together a series of beginner training videos that not only teach these new members how to use Photoshop from the ground up; he also shows them all the different areas of NAPP that are specifically for them (from beginner's articles in the magazine to beginner's resources and videos on the member Web site; from how to get help from NAPP's Help desk, to getting help from other members around the world), plus how to leverage all the beginner info they

create each month to get them ahead faster.

Although Dave is very modest about this new special area, he really did an excellent job on it, and he continues to expand and grow this rapidly growing area of NAPP membership, so if you're a NAPP member, next time you're at the member Website, click on the "Brand New to Photoshop—Start Here?" button on the top right, and take Dave's tour, and beginner's course. It's the first step on a very amazing, challenging, and incredibly fun journey.



## CREATING A PHOTOGRAPHIC PORTFOLIO

If you have hopes of becoming a professional photographer, or even just of trying to get your work published in a public forum, you will need to create a photography portfolio. So what's so important about a photography portfolio anyway?

There are many reasons why having a portfolio of your work available for others to view. If you are seeking employment as a photographer, then the need for a portfolio is obvious. If you are not seeking a photography job, there are still good reasons to have a portfolio. For one, you love photography and you take a lot of pride in your work. They are important to you. Most likely, some of them are very good. Why not create a portfolio that showcases your best work so you can show it to others (even if it's just friends or family that comes over for a visit)?

### Building a Portfolio

Before we get into what goes into your portfolio, let's discuss the portfolio itself. What should it be made of? How big should it be? You may have seen portfolios with covers made of all types of materials such as plastic, leather and even stainless steel. These fancy covers are usually much more expensive and may not be

practical for a beginner. If you are competing for high-price jobs and want to stand out from the crowd, these expensive covers may be a nice touch. But for most people, a regular black plastic cover will work just fine. It's what's inside the portfolio that is most important, right?

So, you are probably best to stick with a plain black plastic cover and work hard on beefing up what's inside. Don't decorate your portfolio with cutesy stickers and such; this will look amateurish and unprofessional. It's not a scrapbook; it's supposed to represent your high-quality work.

Now, as for size, this is going to depend on the size of your largest pictures. An 8 X 10 is probably going to be your largest. If your pictures are not this big, you don't need a portfolio this big. Your biggest will most likely be an 11 X 14 and it could be as small as a 4 X 7.

The most important thing for you to remember is convenience both for you and for the person who will be looking at your portfolio. You want to keep it professional and easy to hold, carry-and-look over.

### Using a Portfolio

So now that you know what a portfolio is and what type to get, how do you actually

use it? Well, we mentioned you are going to fill it with your best work. This means you want a portfolio that can easily be changed. You may want to pull out old ones and add in new ones. You don't want to go for a job carrying along every picture you've ever taken. You're going to want to have 15-20 of your best work. You are also going to want to be sure your pictures are relevant to the job. If you are trying out for different types of assignments, you may want to create portfolios that work for each of the types of work you are doing. Of course, you only want to show your best work but you want to give the impression that you can handle any type of assignment given to you and not that you are "stuck" in only one type of photography.

You want to showcase your best work; this is best technically as well. You may have a photo that is really important to you because of the image it represents or the memory it brings but if it is not technically perfect, it doesn't belong in a business portfolio. Save that one for your coffee table.



YOU WANT TO  
SHOWCASE  
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WELL.



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## WHAT'S A LIGHTROOM SNAPSHOT?

During a recent workshop I attended, some one ask what a Snapshot was (its a panel on the left side in the Develop module). Then everyone else kind of chimed in with a "yeah what the heck is that?". They don't get used a lot, but I think they definitely do come in useful at times.

Basically, a snapshot is a freeze-frame of your photo at that moment in time. It's a way to save all of your de-

velop settings at a certain point in case you ever wanted to revert back to them. So let's say you're working on a photo. You're pretty happy with the way the photo looks but you want to try a couple of other things as well. Sure, you could create a virtual copy and try things out on the copy but I find virtual copies better for when you want to compare two different versions of a photo. If I just

want to experiment but want an easy way back, create a snapshot first, and have at it. Experiment away, knowing that you can get back to your happy place (the exact settings where you created the snapshot) with just one click in the Snapshots panel.

CHOOSE ONE  
MAIN FOLDER  
AND PUT ALL  
YOUR PHOTOS  
INSIDE THAT  
FOLDER.

## TEN THINGS I WOULD TELL NEW LIGHTROOM USERS

### (1) Use Solo Mode To Tame All Those Panels

New users can get really flustered by scrolling up and down the list of open panels in Lightroom, which is why you should turn on "Solo Mode." That way, the only panel you'll see is the one you're working on (and the rest all automatically collapse). This not only saves time, but cuts the clutter big time, and makes it easier to focus on just what you're working with. You turn this on by Ctrl-clicking (PC: Right-clicking) on the title of any panel and choose "Solo Mode" from the pop-up menu that appears.

### (2) Use Collections instead of Folders

Folders are where the actual photos you imported from a particular shoot are stored. Your good photos from that shoot, bad photos—the whole ball of wax. But once

we import photos, all that—most of us really care about are the good ones, and that's why Collections were invented (well, it's one of the reasons anyway). I always joke that *Folders are where we go when we want to see the shots that weren't any good* because we put all our "keepers" in a collection right away. Collections are safe, and will keep most users out of trouble.

### (3) Store all your photos inside one main folder

You can have as many sub-folders inside that one main folder as you want, but if you want to have peace, calm, and order in your Lightroom, the key is not to import photos from all over your computer. Choose one main folder (like your Pictures folder on a Mac, or your My Pictures folder on a Windows PC), and put all your photos inside that folder. Then im-

port them into Lightroom (and if you're importing from a memory card, have those images copied from the card into a folder within your main folder). Plus, this makes backing up your image library a breeze. Every time I run into someone who's Lightroom life is a mess, it's because they didn't follow this one simple rule. Also, if you're working on a laptop, it's totally fine to store your photos on an external drive, rather than on your laptop.

### (4) Do as much work in Lightroom as possible

I now do about 80% of my work in Lightroom itself, and I only go over to Photoshop in case of an emergency, or to do something that Lightroom just can't do (like collaging images with layers, or creating professional level type, or using the pen tool, applying certain filters, etc.).. You can do an amazing amount



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of your everyday work within Lightroom's Develop Module (especially since the addition of the Adjustment Brush and Gradient Filter). So, take the time to learn these tools, and you will speed your workflow in ways you can't imagine, by staying in Lightroom as much as possible.

### (5) Create Presets and Templates whenever possible

The key to working efficiently in Lightroom is to make Presets and Templates for the things you do every day. If you find yourself making a particular edit more than just a couple of times; make a Develop Module preset for it, so it's always just one click away. Have a printing setup you use pretty often?

Save it as a template. Once you start making presets and templates, your efficiency will go through the roof. Unless you're charging by the hour, this is how to up your ROI big time!

### (6) How to Save Your Image as a JPEG

It's not totally obvious how to save an image as a JPEG, because there is no "Save As" or even just "Save" command under the File Menu (like almost every other app on earth). If you do go under the File menu, you'll find four different Export commands, but none of them say "Export as JPEG" so again—it's not real obvious. However, you can just choose the one called "Export," when the dialog

appears, you'll have the option to save your selected image (or images) as a JPEG.

### (7) Turn off Auto Show for panels

There's got to be a way to stop the panels from popping in and out on me all day long! Thankfully, there is; Ctrl-click (PC: Right-click) on the little arrows on the center edge of each panel. A pop-up menu will appear—just choose "Manual" and now the panels will only open when you click on that little arrow (or if you press the F-key keyboard shortcuts (F5 to show/hide the top navigation panel. F6 for the filmstrip at the bottom. F7 for the left side panels, and F8 for the right side panels), or if you press the Tab key it will hide all the panels).

catalogs as you want (and you might want to create multiple catalogs if you're going to have more than 40,000 or 50,000 images in one catalog). For example, I have separate catalogs for portraits, for family photos, for travel photos, for weddings, and so on. I know a wedding photographer that creates a brand new fresh catalog for every wedding he shoots. He likes the speed and cleanliness of a fresh catalog with nothing in it but the photos from that one particular wedding. Creating a new fresh, empty catalog is easy—just go under the File menu and choose New Catalog (don't worry—it doesn't erase your old catalog—it just saves and closes it). To open one of your previously open catalogs, just go under Lightroom's File menu and choose Open Recent.

## For Sale or Trade, contact Dave Bargabus



TC-E2 Teleconverter for Nikon Coolpix cameras. Brand new, bought by mistake. Make offer.



Close up bellow for Nikon SLR and DSLR. Used in good condition. See picture (lens not included).—Make offer.

Hard case for SLR or DSLR along with accessories. Foam lining has been punched out



for typical camera and lens and flash. Waterproof and impact resistant. See pictures and make offer (Eggs not included).

### (8) Throw away your old backups

If you back-up your catalogs on a regular basis (once a day, or weekly) before long you're going to have a whole bunch of back-ups stored on your computer. After a while, if you've got a lot of photos, those old outdated back-ups are going to start eating up a lot of space on your hard disc, so go to your backups folder and delete the ones that are more than a couple of weeks old. After all, if your catalog got messed up, would you want to go back months in time, or last week? Right—those old ones are pretty much useless.

### (9) It's OK to have multiple Catalogs

You don't have to keep everything in just one catalog—you can create as many

### (10) Ask yourself whether you need lots of keywords or not

We were all originally taught to invest a reasonable amount of time adding global and specific keywords (search terms) to all the photos we import. If you're selling stock photography, this is an absolute must, and if you have a client base that might call you up and ask, "Send me all your photos of red car, and they need to all be in vertical orientation, etc." then you'll want to keyword like a pro. However, if you're just keeping track of the photos from your vacation to Paris last year, you might not need to go through all your photos and assign keywords. Ask yourself this question: When was the last time I couldn't find the photos I need by just going to my Collections panel? If you're not having problems getting your hands on the photos you need, you might be able to skip keywordng.stuff.

# Merry Christmas



CAMERA CLUB OF CENTRAL MINNESOTA

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Newsletter editor

The Camera Club of Central Minnesota publishes a monthly newsletter which is distributed via e-mail. The newsletter will contain information about up-coming meetings, summaries of previous meeting, recommendations for photographers, announcements of photographic workshops, and other material that seems appropriate.

If you would like to send suggestions, comments, or other communications concerning the club or newsletter, please send your e-mail to [rheath@tds.net](mailto:rheath@tds.net).



## Cheetahstand, rebirth of the Kwik Stand

Do you remember the light stand that was perfect for wedding photographers because as soon as you lifted it up, the legs collapse inward, so sliding it in or out of a church pew was a total no-brainer, and getting in tight places where you normally wouldn't think of putting a light stand? Anyway, it was called the *Kwik Stand*, and a lot of photographers snapped them up, and fell in love with them.

Sadly, the company that invented them closed last year (unrelated to the success of the Kwik Stand), but the good news is another Kwik

Stand lover has not only licensed the technology, but has improved upon it and is now offering their version of the stand, called a *Cheetahstand*. We just saw them in the past few weeks, and they're awesome. They're \$89.95 with free shipping in the continental US.

I've only used them for Wedding shoots so far, Anyway, think about the stand and then if you've got other ideas for how you might use this stand, let me know by sending an e-mail to [rheath@tds.net](mailto:rheath@tds.net).

## Usefull Website Links from Dave Bargabus

[www.shutterbu.com](http://www.shutterbu.com)

The menu on the left gives access to many articles about equipment, processing, and composition

[www.shutterbug.com/refreshercourse/lens\\_tips/177](http://www.shutterbug.com/refreshercourse/lens_tips/177)

Discussion of eight basic filters

[www.shutterbug.com/refreshercourse/lens\\_tips/172](http://www.shutterbug.com/refreshercourse/lens_tips/172)

A macro photography course (free)

[www.shutterbug.com/refreshercourse/lens\\_tips/101](http://www.shutterbug.com/refreshercourse/lens_tips/101)

Very thorough free course on filters

[www.worldlabel.com](http://www.worldlabel.com)

free PDF label templates

[www.shutterbug.com/newsletter/102709/metering](http://www.shutterbug.com/newsletter/102709/metering)

Discussion of metering modes

<http://digital-photography-school.com>

A free daily newsletter by email that covers all sorts of photographic topics. It also has a number of forums to join and a large archive of back issues. Worth a few minutes a day to read.

<http://h30187.www3.hp.com/?mcid=hho>

The portal to hp online classes on computers and photography

<http://www.photoshopsupport.com/newsletter-2009/09-11.html>

The latest issue of the Adobe monthly newsletter with all things Adobe and Photoshop.

