



# Camera Club of Central Minnesota



CAMERA CLUB OF CENTRAL MINNESOTA

Volume 2, Issue 2

1 February 2010

## January Club Meeting Minutes

The **Camera Club of Central Minnesota** met on January 7 in the Bremer Room of the Saint Cloud Minnesota public library starting at 6:45 p.m. **Don Insley** was the first presenter. He showed a few of his photographs and explained how he was able to get such great lighting when shooting directly into the sun.

**April Sauers** was the next presenter. She showed several of her excellent photographs, and to think that she was a beginning photographer just two years ago.

Next, **Barry Weber** displayed all the story board photos taken by the club members as part of the December club assignment.

### You Still Can Submit Your Winter Photos

Residents can participate in a winter weather photo contest this season for the Minnesota Department of Public Safety. Photographers can submit their photos of winter weather in four categories: Mother Nature, Winter Holidays, Kids in Winter, and Outdoor Winter Sports. All entries are posted online, and the best will be considered for prizes.

Photo contest rules are at

[www.winterweather.state.mn.us](http://www.winterweather.state.mn.us).

The winter photo contest runs until February 28, 2010. The photo contest is sponsored by the Homeland Security and Emergency Management Division.

### The Hearst Corporation Contest

The Hearst Corporation is now accepting entries for their Hearst 8X10, which is an "international competition saluting the next generation of talent, which will play an important role in the future of magazines, media, the web, design and photography."

The competition is open to U.S. and international freelance, amateur and professional photographers and students between the ages of 18 and 35. There is no fee for entry and all submissions must be received between now and May 31, 2010.

The winners will have their work shown in an exhibition at the Hearst gallery as well as having it featured on Hearst.com and Hearst8x10.com. You can find out all the details

[www.hearst8x10.com/contest.php](http://www.hearst8x10.com/contest.php).



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## Next Camera Club Meeting on Thursday, 4 February

The next meeting of the Central Minnesota Camera Club will be on Thursday, 4 February at the Saint Cloud Public Library Bremer Room, beginning at 6:45 p.m.

The January club assignment is to get involved in taking Winter photographs and submitting them to the Minnesota Department of Public Safety. See the above article for

more information.

The photos will be shown as well as the techniques used during the February club meeting.

The Saint Cloud Library has been good to us permitting us to reserve the Bremer Room on the first Thursday of the month. **However, for March, we must meet on the first Tuesday.**



# Camera Club of Central Minnesota



REALLY TRY TO  
BECOME A  
GOOD PHOTO  
EDITOR AND  
EDIT DOWN TO  
YOUR BEST  
PHOTOS



## HANDLING YOUR PHOTOGRAPHS

By now you have been working on your holiday photographs. Here's a few things for you to consider doing, if you're not already, when it comes to Lightroom.

### Collections

Collections are like little photo albums. They're a quick easy way for you to always be one click away from your favorite photos. Here is a video

[www.lightroomkillertips.com/2008/video-tip-smart-collections](http://www.lightroomkillertips.com/2008/video-tip-smart-collections)

that talks a little about smart collections, and Scott Kelby

[www.scottkelby.com/blog/2009/archives/7227](http://www.scottkelby.com/blog/2009/archives/7227)

has a really great post where he talks more about his collection workflow.

### Delete more photos

One way to help improve your Lightroom experience is to simply have less photos in your catalog. I've gotten over 10,000 images in my catalog. You know how many made it to my portfolio or were sent off to the people I was photographing? Less than 1000. That's 9000 photos that really don't serve much of a purpose. A smaller photo library makes it easier on everything - you, your storage devices, and your computer. For you, its less photos to deal with and backup. For your computer, it means a smaller faster catalog.

Really try to become a good photo editor and edit down to only your best photos. I'm on my way. I took a couple hundred photos of the family over Christmas and New

Years. The other night I sat down and deleted a lot of them so now I'm down to about 35. I felt liberated (kidding of course, but you know what I mean).

### Print more

Make it a point to print more. And use the Print templates to make it easier. If you're printing one photo on a page to hang on a wall then Lightroom has some good templates to start with. But if you've been on vacation and want to print more photos to a page, start getting creative with print templates to do it. Here's a video

[www.lightroomkillertips.com/2007/video-creative-printing/?pre-view=true&preview\\_id=346&preview\\_nonce=1ac05b3](http://www.lightroomkillertips.com/2007/video-creative-printing/?pre-view=true&preview_id=346&preview_nonce=1ac05b3)

that may help but the point is to print more. Even if you just export a bunch of 4x6's and send them to Costco.

### Presets

A preset is a set of operations saved as a script that you can use over and over. Give them a try. They'll really speed things up for you as well as give you some neat ideas for processing your photos. Presets can be downloaded from selected sites and you can create your own presets.

### Backup

Lightroom's preferences have backup options in it. View a blog that covers backup at: [www.lightroomkillertips.com/2009/the-truth-about-lightroom-backups/?pre-view=true&preview\\_id=1311&preview\\_nonce=8c69976b5c](http://www.lightroomkillertips.com/2009/the-truth-about-lightroom-backups/?pre-view=true&preview_id=1311&preview_nonce=8c69976b5c)

Whatever you do, make sure you start a backup strategy if you haven't already. Trust me, you'll sleep better knowing you have.

## ARE YOUR ARCHIVED PHOTOS OBSOLETE?

The first computer I had used 8-inch floppy disks. Most of you probably didn't know such things existed. When home computers became popular, they had 5¼-inch floppies. I still have some but can't use them. The 3½-inch floppies became standard and then the 3½-inch omega Zip Disks. The zip disks were common only ten years ago. I still have all four types but cannot access the data recorded on them. This brings us to our digital photograph files and for how long we will be able to have access to them.

One question is "What medium do I use to back up my photos?" Another question has to do with the format of the photo files. Each camera manufacturer can use a different format. But what is worse, the camera manufacturer can change the format. Now what do you do to access your archived digital photos?

Adobe has developed the DNG, digital negative, format. This is a format that Adobe will not make obsolete. Scanning several photo blogs, I'm left with the impression that the authors think most people using Lightroom

### ARE YOUR ARCHIVED PHOTOS OBSOLETE?

were converting to DNG upon import. It got me thinking about whether or not that was true. About 60% of the people I run into don't convert to DNG. They think that maybe they should, but they're not yet doing it. Personally, I think it's because there's still some confusion about what it is and what it does to your photos.

Most of the people I talk to are "afraid" of what DNG will do to their originals. When they ask what happens to their raw file I tell them that it gets converted to this non-proprietary open file format that will stand the test of time even if a camera manufacturer isn't around one day to support their legacy formats. Then they ask what the benefits are. Well, one of them is of course the fact that you'd be able to use your raw files 50 years from now even if your camera manufacturer wasn't around or decided not to support their file format anymore.

The other added benefit of DNG is that the file size is about 20% smaller than its corresponding raw file. But does it install this discomfort in people wondering how they squeeze 20% out of the raw file without doing some quality damage to it? It does! I can't blame them either. It sounds strange to think that you can have a smaller file without some sort of quality loss. Now mind you, there is no loss of quality in the DNG file but again, I'm just telling you what I hear from folks out there and reasons they give for not using or not understanding DNG.

One more thing. DNG files store all of your metadata and raw settings with the file itself — it doesn't need a sidecar XMP file like raw files do. That's great and all but I use Lightroom so I don't have to worry as much about sidecars as I would if I just used Camera Raw. And Lightroom doesn't automatically update the DNG file if you make changes unless you select that option. It's in the Catalog Settings (Lightroom menu on Mac, and Edit menu on PC).

Personally, I think the whole DNG thing is a good one. Everyone's life would be easier if all raw formats were DNG-like and consistent with each other. We wouldn't have to worry about where and what programs opened them, and Adobe wouldn't have the nightmare they have with Camera Raw and Lightroom and all those different file formats they have to support. However, I'm afraid it's not catching on, at least from the folks that I talk to for a few reasons. Here's why:

1. People don't like to think 50 years ahead, today. I have trouble just thinking about this weekend. And I always figure that if Nikon decides to not support my raw files one day, there's some 15 year old in his room that'll code up a raw conversion program in his sleep.

2. I think mentally, we have this barrier that prohibits us from throwing away our raw files. In reality, if you convert to DNG that's what you're supposed to do. Throw away the raw files and your DNGs become

your new permanent images that you backup for ever and ever. But the raw files came from our camera and for some reason we have this block that just makes us feel like we can never throw them away because, well, they're the ones straight from our camera. But that's exactly what you're supposed to do. You're not supposed to keep raw and DNG because then it gets even more confusing.

3. Speaking about raw and DNG files, don't even give me the option to embed the original raw file into the DNG. Now I'm taking up almost twice the space of the original file. Again, its confusing. It instills doubt to a newcomer and is one more reason why I may likely just not do it if I have questions about it.

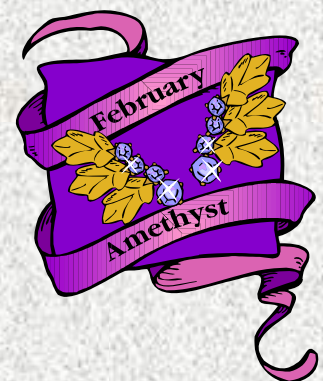
4. Most people don't understand how the DNG file can be 20% smaller than the raw file without losing some kind of quality. Again, it just sounds strange even though it's not.

5. There's just too many scary choices when converting to DNG. If its the latest greatest format that I'm supposed to be using then just do it. Don't let me see or deal with terms like "Linear Demosaiced".

So, while people totally get the whole DNG thing and know its a good thing they still don't convert to it. Maybe one day when they realize that their archived photos will no longer be available, they'll make the jump. Or, maybe this article will convince them to do it before then. Who knows?



**ADOBE HAS  
GENERATED  
THE DNG,  
DIGITAL  
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OBSOLETE.**



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WARNING!  
LIGHTROOM  
ONLY BACKS UP  
THE CATALOG,  
NOT THE  
PHOTOS.



## IPHONE PHOTOGRAPHY CONTEST

Adorama has announced that they are launching the APPOS, the first annual iPhone App Awards for Photography 2010 as well as an iPhone Photography Contest. The annual APPOS Awards are designed to spotlight the rapid rise in popularity of the iPhone as a new platform for digital point-and-shoot photography and to recognize developers of outstanding photo Apps.

An esteemed panel of judges include Photoshop Guru Scott

Kelby, Nikon shooters Joe McNally and Moose Peterson, and Canon shooters Eric Meola and Syl Arena plus popular WFAN radio personalities, former football quarterback Boomer Esiason and commentator Craig Carton. Winners for both the photo contest and the first ever APPOS Photo App Awards will be announced during the month of March.

Contest entries will be accepted until February 15, 2010. All winners will be

announced during the month of March 2010 via the Adorama web site and via e-mail blast to Adorama's more than 500,000 customers. Prizes include one Grand Prize of a \$1,000 Adorama Gift Certificate plus 10 Wacom tablets, fifteen Canon wireless printers, thirty \$100 Adorama Gift Certificates and twenty-five \$50 Apple App Stores Gift Certificates.

Details right here: <http://contest.adorama.com/>.

## TWENTY-TWO QUESTIONS

What follows are some of the things I run down in my mind when I am deciding what to shoot, why to shoot it, how to shoot it, etc.

Not saying that these are the same questions you would ask. But maybe there is something in this list that you might not be considering.

### What do I want to accomplish with this shoot?

More and more, this is my first question. In fact, it is the overriding question for all of my photography as it points me to more interesting and meaningful work.

### What kind of photograph will help me accomplish that goal?

Portrait? Still life? Landscape? Conceptual? Again, overall goal drives the stream of choices in the actual photo, too.

### What should the subject be?

Consider the obvious, but brainstorm other potential subjects. Take mental side

roads.

### How can I gain access to that person and/or other subject?

This is a skill that differentiates "lucky" photographers from unlucky ones. You cannot shoot someone if you cannot get them in front of your camera.

### What environment/location would make the work best?

I keep a camera with me, and use it to generate scouting pics of locations and/or backgrounds for possible later use.

### How can I best gain access to that environment?

See above, re: accessing people.

### Are there permissions involved?

Sometimes, by going in via the right person, you can avoid location fees/permits/red tape altogether.

### Is there another use for the

### photo that would allow me to combine resources and leverage the results?

Once you have picked up a scent -- but before the shoot -- think laterally. Who else could use this photo? Could they help you with better access? Maybe more time? Perhaps even funding?

### What additional content, and/or secondary elements would help the photo?

This is where a good location selection will really help. Look for multiple options in one location.

### What style?

Again, goal drives photo, which drives decisions further down the line. That lends a logic to choices that could otherwise be random.

### Would B&W be better?

Even though you shoot color files for it, you'll approach it differently.

### What about things like plastic lenses, different formats,

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### **or shooting to do some special post work afterwards?**

Let the photo drive the style, not the reverse.

### **Lit or ambient?**

Just because you know how to light does not mean that you automatically have to.

### **If lighting, how?**

So many choices -- aped natural light, motivated light, stylized light. Again, the top-down examination helps to drive logical choices.

### **What kind of lighting gear needed?**

The style drives the gear -- not the other way around. Sunset light can be aped with a SB-800, and AB-800 or the headlamp to an 800cc motorcycle.

### **How can I source the gear?**

If you do not own it, look to borrow first. (Co-pooling with other photogs is a great idea for many reasons.) Otherwise rent, or maybe even DIY.

### **What can I research about my subject to better the odds of a good session?**

When you show up and know the subject (or subject matter) you can almost hear the big sigh of relief. Do your research. Everything you can find out. Google, Wikipedia, quiz the secretary, anything.

### **What common ground can I find between subject and myself that I can use to create a moment/connection?**

After all of the pre-thinking, leave yourself free to give your subject full attention. Have a conversation. Talk. Listen. Learn.

Look for intersections. They are key to both building rap-

port and extending shooting time. "Is that your boy? How old? Mine is 9, too ..."

### **Is there anything I can remove from this photo to improve it?**

Easy to forget after all that work on a setting and context. But frequently the best photos are ones that are stripped to their essence.

### **While I have access, is there another photo I should be trying to make at the same time?**

Always get a high-quality head shot, for instance. And details, too -- graphical elements that can stretch a package out, visually.

### **Are there secondary uses for the photos?**

Goes hand-in-hand with covering your bases while on the assignment or shoot. Make full use of your access during, and after the fact.

### **Can the photos/relationships that I just created help gain me access to another opportunity?**

Can't tell you how many opportunities I squandered before I started doing this religiously. Usually in the form of a follow-up email, which sometimes contains a low-res photograph.

Serendipity on a project is great. But I will take introduction to one or more colleagues who may turn out to be my next subject over that any day. And it is flattering both for your subject to have the power to suggest/introduce, as well as for the new subject to be suggested/introduced.

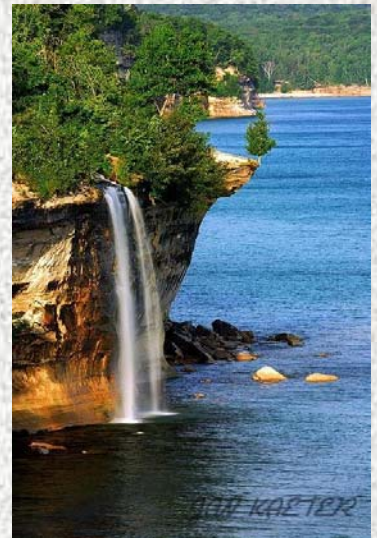
## **NIK SOFTWARE HOSTING DAILY**

The folks that brought you such classic plugins as Silver Efex Pro, Dfine 2 Pro, Viveza 2, and more are now hosting free daily webinars.

The webinars are live 3 times a day, 5 days a week and aim to teach you about the various Nik plug-in software. Each class is centered around a specific product and it doesn't matter if you already own the software and want to learn more about using it or are just curious about what it can do for you, you are sure to learn something new.

You can find out all about the classes and get the daily schedule here:

[http://www.niksoftware.com/learnmore/usa/entry.php?view=webinars/daily\\_webinars.shtml](http://www.niksoftware.com/learnmore/usa/entry.php?view=webinars/daily_webinars.shtml)





CAMERA CLUB OF CENTRAL MINNESOTA

Camera Club Central Minnesota  
P.O. Box 555  
Saint Cloud, MN 56301-0555

Richard D. Heath  
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).

## Tips And Tricks by Dave Bargabus



Some Tips and Tricks from the book *Understanding Exposure* by Peterson summarized by Dave Bargabus.

These are general recommendations for the type of lens to use and the depth of field desired for different photographic situations.

Remember that the larger the f-stop number the greater the depth of field for a given lens.

**Story teller pictures** – where you want to capture the entire feeling of the scene  
- Short focal length lens  
- Large depth of field

**Single theme** – where you want to isolate an item from the surrounding  
- Long focal length lens  
- Small depth of field

**Who cares** – interested in everything at same distance from the camera  
- f/8 OR f/11

**Background highlights** show up as circles (bubbles)  
- Wide open lens f/4 – f/1.4

**Background highlights** show up as hexagonal shapes  
- Higher f-stop

**Blue sky** - set the exposure using the blue sky

**Backlit scenes** - set the exposure to the side (right angle to the direction of the shot). Shooting directly into the light will produce a silhouette, but you can use a reflector (preferred) or the flash to light the scene.

**Dusky blue sky** – same of blue sky, expose using the sky

**Reflecting sky** – set exposure of the reflection.

**Bright snow scene** – Set the exposure using a 18% gray card or fix the exposure in Photoshop by adjusting the white balance or the white point using the levels adjustment.

**Lots of greens in the scene** - set the exposure using the greens and then adjust to -2/3 stop.

**Night or low light** - expose for the sky and use a f stop value for great depth of field.

**Shooting rain** – set exposure using shutter speed of 1/60 sec.

*Understanding Exposure How to Shoot Great Photographs with a Film or Digital Camera*, revised edition, by Bryan Peterson, Amphoto Books, ISBN 0-8174-6300-3

### Companion Volume

*Understanding Shutter Speed, Creative Action and Low Light Photography Beyond 1/125 Second*, ISBN 0-8174-6301-1

