

THE CAMERA CLUB OF CENTRAL MINNESOTA



The Image, a newsletter of our camera club

Volume 2, Issue 5

1 May 2010

April Club Meeting and Other News

The **Camera Club of Central Minnesota** met on April 1 in the Bremer Room of the Saint Cloud Minnesota public library starting at 6:45 p.m. The meeting began by showing the photos that club members took during the month of March. Dave Bargabus then show and explained his high-speed photography project that he is currently working on. After that we discussed what we would be doing during the month of April.

Adobe announced the pending release of their Creative Suite 5. You can view Adobe's announcement [here](#).

<http://cs5launch.adobe.com/?trackingid=FDTHE>

CS5 will begin shipping on May 3. If you are not sure that you want to pay for the upgrade, download a trial version and test it out. The trial version is the Master Suite. The link is

https://www.adobe.com/cfusion/tdrc/index.cfm?product=master_collection



Inside this issue:

APRIL CLUB MEETING MINUTES	1
MAY CLUB MEETING	1
HOW TO SELL YOUR PHOTOS	2
SHOOT IT FIRST—FIX IT IN LIGHTROOM	3
PRINT ON METALLIC PAPER AT HOME	4
PROFESSIONAL LEVEL GEAR	4
CHANGING CROP ORIENTATION IN LIGHTROOM	4
CAMERA CALIBRATION IN LIGHTROOM	5
3D IN PHOTOSHOP CS5	6

Next Camera Club Meeting on Thursday, 6 May

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

As Dave Bargabus has stated in a post to the club web site, "There are two topics for this meeting. The first was chosen by the members at the April meeting, faces in nature and unexpected places. My example for this is something like this.



"Just look around at buses, cars, trucks, items around the house and work. You'll be sur-

prised at what you find. The second topic is to find some of those beautiful early spring flowers. This would have been the topic for next month, but spring is rushing in early this year and we don't want to miss any great chances.

"Our meeting should be exciting this month. Ted Sherarts has agreed to make a presentation about composition in photography. Ted, as you may know, was an art professor at SCSU. As I understand, he has a very informative and entertaining style of presentation. I will take a few your minutes to bring everybody up to date on my high speed photography project.

"Bring your friends, relatives, family, neighbors, and any with an interest in photography to join us at the meeting. We also need more speakers for future meetings and more members to be the 'photographer of the month'. See you on the 6th."



The Camera Club of Central Minnesota

How to Sell Your Photos



April Sauers

MOST IMPORTANTLY, THOSE PHOTOGRAPHERS ARE AWARE OF WHAT BUYERS WANT.



Barry Weber

The difference between a professional who makes a living out of photography and an enthusiast looking for his or her first sale isn't always talent. There's no shortage of mediocre photographers using their cameras to pay the rent, and there's no shortage too of photography lovers with a great eye and a portfolio filled with valuable but unsold images. Much of the difference between a reliable revenue stream from photography and just the thrill of a great picture comes down to a few key pieces of knowledge.

The first piece of knowledge is the hardest to pick up. Professionals know how to price their pictures. They understand the market rates for the kinds of images they produce, the type of photography they do and the amount that the market is willing to pay for them. It's something that every professional struggles with as they launch their business and it's a calculation that's even harder for an enthusiast to make.

For professionals, the cost of their equipment and the need to pay expenses and bills provide a foundation on which to base their prices. If the profits they're making on the sales aren't enough to cover the rent, they know they're going to be looking for another career. Non-professionals however, who see any sale as bonus revenue, are often clueless about market rates and are willing

to push down prices to land a sale. Buyers, of course, are only too willing to encourage them.

Your First Mistake

The result might well be an enthusiast's first sale, but it will also be the enthusiast's first mistake. When Susan, a photographer in Minneapolis, Minnesota, sold her first framed print, she had no idea what to charge, so she asked for fifty bucks, a price that looked about right. By the time she'd taken out the shipping, framing, printing and matting costs however, she found that she'd earned exactly what the picture had cost her to produce.

There are few easy solutions to the challenge of getting the pricing right — and even professionals frequently get it wrong, usually when middling photographers charge prices that reflect a generous self-assessment of their talent — but the good news is that you can learn and make corrections. Begin with market research, looking at the amounts that other photographers in your area are charging for similar types of pictures, then negotiate keeping in mind the buyer and his ability to pay. Remember that one pricing issue that professionals often neglect is that the sort of buyers who turn to enthusiasts are often the type who don't have a budget to pay professional prices. They're willing to put up with the difficulties of dealing with an amateur in return for the low fee. Charging top rates then be-

cause that's what others charge, could cost the deal.

Finding prices to make comparisons is relatively easy. Knowing where to find the buyers though — and how to catch their eye — is much harder. This isn't something you're going to pick up just by looking at other photographers' work. It's specialized knowledge that needs to be learned and pulled out of more experienced photographers. Browsing Flickr, for example, will reveal the value of including website links in image descriptions and indicating that the photos are available for sale to buyers browsing the site for unusual shots. But you have to know that buyers are on Flickr in the first place. You also have to know how to use the site's stats to assess traffic flows, what it takes to hit the Explore page, and the value of networking to build an audience.

Similarly, while anyone can upload images to microstock sites, it's the experienced and successful microstock photographers who know what kind of images sell the best, how to create them, and how many images to shoot and upload each week to maintain a steady revenue flow.

Most importantly, those photographers are aware of what buyers want.

Know What Buyers Want

That's the most critical piece of knowledge that photography sellers need — and enthusiasts tend to lack. It goes beyond the value of a well-

taken image — there are millions of beautiful photos easily available on the Web that never receive offers — to a recognition that buyers aren't looking to pick up a picture simply because they like the aesthetic. They want to use the image, perhaps to illustrate a blog post, maybe on an ad design, or perhaps on a book cover. Even if they're buying a picture to hang in a spot on a wall it has to be a photo that matches the design in the room and the taste of the buyer. Beauty alone won't cut it.

It's that understanding that has made successful microstock photographers out of contributors like Andres Rodriguez and iStockPhoto's Lise Gagné. Both began their careers not as photographers but as graphic designers — the type of people who most frequently buy images and

understand what other buyers need.

There is a difference between shooting for yourself and shooting for money, and it's the photographers who know those differences who make sales and continue to make sales.

And they know two other things as well, both of which are difficult lessons for even the most enthusiastic of photographers to absorb.

They know that creating the kinds of pictures and putting them in front of buyers willing to pay for them takes time. You can create a portfolio on a microstock site today, but it takes longer to create the kind of pictures that sell and put together a large enough portfolio to bring in lots of sales. It takes patience to build a Flickr following that will attract the attention of buyers (and per-

haps even Getty), and as for search engine optimization, that requires both the patience of Job and his willingness to absorb punishment.

But making sales also requires action. Knowledge about selling pictures is only useful when it's applied. It's not enough to know that business images sell best on microstock sites, for example, or that it's a good idea to leave space for text on images offered to designers. You have to shoot, edit and upload those kinds of images too.

The most important piece of knowledge that professional photographers possess then, is knowing that sales don't come in — you have to go out and get them.



Dave Bargabus

**THERE IS A
DIFFERENCE
BETWEEN
SHOOTING FOR
YOURSELF AND
SHOOTING FOR
MONEY.**

Shoot It First — Fix It in Lightroom

You know, that's a "mantra" that usually fires up many of the "purist" photographers these days. I believe it is important to do your best in obtaining the desired results in the camera. But, you know what, "shoot it first - fix it in Lightroom" sometimes is the most sensible approach to take in any shooting assignment. Hear me out. Why take 10 minutes to get it right in the camera when you can easily fix it in 30 seconds in Lightroom or Photoshop?

You know, it's only good business. If you are "fussing" to get it right in the camera at the expense of missing great

shots elsewhere, let's think weddings for instance, you're nuts to be wasting time shooting the shot to "perfection" when "perfection" is easily achieved with a mouse click or two.

For example, you might have the perfect shot of couple sitting outside close together with the moon shining in the background. But if you adjust the size for the couple, the moon might be too small and if you adjust to get the moon the right size, the couple becomes so large it is not in the frame. Take the picture adjusting for the couple

and in Photoshop make the moon larger.

In today's digital world of photography we have some great hardware to shoot with. Coupled with the cameras, we have some terrific software tools that should go hand-in-hand" with our cameras to capture that great image for the client.

Here is my simple, practical, business centric rule on the subject: The most practical and economical solution in any shooting situation should always be the shortest way (hardware or software) to get to the final result - PERIOD!



The Camera Club of Central Minnesota

Print on Metallic Paper at Home



Dennis Strassburg

The other day I received an email from Red River Paper announcing a new type of paper in their line of photographic inkjet papers. Red River makes some great papers but this new one really caught my eye. The name of the paper is Polar Pearl Metallic and, as the name implies, this inkjet paper has that very cool metallic look that you might be used to seeing from Kodak Endura Metallic paper. The thing about the Kodak paper is

that it is an RA-4 process paper, which means you will only get it from a photo-finishing lab like MPIX.

The very cool thing about Red River paper is that it is made to give that metallic look right from your own inkjet printer. This was extremely intriguing to me because I love the metallic look for some images, so I contacted Red River and they were nice enough to send me a sample pack along with

some very cool looking printed samples. In fact, I was pleasantly pleased to find that one of the sample images is from an acquaintance, Laurie Excell. Hers is the very cool winter image of the thermal pool in Yellowstone.

You can find out more about the Polar Pearl Metallic and all the Red River papers and products at their website

<http://www.redrivercatalog.com>.

MAKE SURE YOU
KNOW YOUR
GEAR
BACKWARDS
AND FORWARDS.
KNOW
EVERYTHING
ABOUT IT!

Professional Level Gear

When you hear the pros talk about getting started as a photographer, you'll often hear them say things like, "The best camera is the one that's with you." I heard it many times whenever I've attended a photography conference from the stage and in the hallways.

Sure, it's true if your goal is to be snapping away and capturing snapshots or improving your "vision." On the other hand, if you show up to a paid shoot and you're sporting a point and shoot camera, you're not going to make the best possible first impression on your clients. Not to mention, you'll probably be limiting your own ability to capture

the best possible images for your clients.

And just because you have a DSLR, it doesn't mean you have "pro" gear. You'll want to step up a little from the entry-level DSLRs like Digital Rebels and D40s or D60s, even if it means buying used gear to get started.

Besides a pro DSLR body, you'll need some great lenses. Generally, a "kit" lens won't do all you need on a commercial shoot. Feel free to buy your lenses used from ebay if your budget is tight. Start with one or two of the lenses you'll need most and then if you need a really fast (expensive) lens for a particular shoot and it's not

one of your first two lenses, rent the glass or borrow it from a friend.

Then make sure you know your gear backwards and forwards! Know everything about it and how to get what you want in any lighting conditions. Practice all the time and then test yourself. Make sure you can get the absolute most out of your gear and keep practicing until you can hold a conversation while adjusting your gear. If you're good enough with your gear that you can have a conversation with your clients or subjects while you make any necessary gear adjustment, then you're well on your way to looking like a pro.



Vilma Walters

Changing Crop Orientation in Lightroom

Have you ever tried changing the crop orientation in Lightroom while maintaining the side-ratio of the photograph? It's possible but next to impossible to accomplish unless you are privileged to

the secret.

Knowing how to crop a horizontal image into a vertical one or vice versa, has always been this little secret among Lightroom users. But in Light-

room 3 (beta 2 that is), all you have to do is press the letter X while in Crop mode and it'll switch automatically. Sweet! Life is good!

Camera Calibration Feature in Lightroom

Okay, it's not really a secret but you might think it is because so few people seem to use it when processing RAW files. In fact I was talking to someone the other day and I asked if they use Camera Calibration and they said their camera didn't need calibrating.

I don't really blame them for this because it really is a stupid name for such a great feature. What Adobe really needs to do is change the name from Camera Calibration to something like Camera Profiles or Better Looking Photos. I'm sure if you saw a tab or panel with that name, it would probably be the first thing that you turned to when processing your files.

The reality is that Camera Calibration is a quick way to apply the camera profiles that are built into your camera and are used when you shoot JPEGs.

First, let me preface this by saying that the camera profiles only apply to RAW images shot with a Nikon or Canon camera. I'm not sure why they don't support other manufacturers but that's just the reality for now. But if you do own a Canon and Nikon, you have probably noticed that the images that you see on your camera LCD screen look so much better than they do when they are imported in Lightroom or opened in Camera Raw. That's in large part because the RAW image file has very little processing applied to it. I say little because Lightroom and Camera Raw always apply some adjustments as a default as soon as your image is pulled into the program.

The problem is that the default profile that Adobe uses is something called Adobe Standard. How often have you seen anything worthwhile come from something called "standard"? Yeah, not very often. So here's where you can make a huge improvement to your images by changing one little drop-down setting. Just change Adobe Standard to any one of the other choices in the Camera Calibration section and see how your image becomes instantly better.

Now here's the trick, you don't want to necessarily use the same camera profile for every image. Each profile is different and will have a different impact on your image.

If you are shooting landscapes with bright colors and lots of greens and blues, you might want to start with the Landscape profile. If you have some lackluster colors you can instantly bump the color saturation and contrast by selecting the Vivid profile. The thing is that you just have to click each one and pick the one that gives you the best result.

By the way, Canon and Nikon profiles have different names. Canon uses the Faithful, Landscape Neutral, Portrait, and Camera Standard profiles. Nikon has the D2X Mode 1, D2X Mode 2, D2X Mode 3, Landscape, Neutral, Portrait, Camera Standard, and Vivid profiles.

Now if you are a JPEG shooter, don't bother looking for these different profiles because when you click the drop-down, you will find that the only choice you have is Embedded. That's because the camera profile was al-

ready embedded into your JPEG file by your camera.

If you want to change the look of your image, you can do so by changing the Camera Style in your camera menu. But if you are a RAW shooter, you will definitely want to give the camera calibration panel/tab a look to see how much better your images can be with very little effort on your part.

To get started in Lightroom, go to the Develop Module and the click on the Camera Calibration panel at the bottom of the stack.

If you are using Camera Raw, open your image and then click the Camera Calibration tab, which is the third one over from the right.

You can get different results from the same image by just changing the Camera Calibration profile. Notice how the color, contrast, and even shadow detail changes as the camera calibration profile changes.

Once you have selected a Camera Calibration profile, you need to realize that this is a starting point in your retouching. But at least your photo will now look like the image that you saw in your camera.



Jan Kaeter



Denise Winkleman



THE IMAGE, A NEWSLETTER

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.



Larry Grover

3D in Photoshop CS5

3D has been around for a while and beginning with CS3 Extended (not the normal CS3) Adobe claimed that Photoshop had 3D. It had reference to 3D but one had to depend on other programs to do "the work." When Adobe released CS4, Photoshop Extended had added features such as lights and shadows that had a 3D effect.

Enter Photoshop CS5. While Photoshop CS5 boasts a number of truly remarkable features, the 3D features have taken another giant, quantum leap forward with the addition of a great new feature called Repoussé, which, among many things, allows you to create 3D text.

Well, you probably have some questions: Do I really need 3D? What will it do for me as a photographer or as a designer? Why is it in Extended and not Standard? Why is 3D even in Photoshop?

It is perhaps because it is the next logical step. 3D is everywhere and to be able to create seemingly complex 3D art all in Photoshop is a huge plus for the Photoshop designer. Also, another reason is because users want it. They want to be able to create 3D without knowing 3D. Sounds weird but what I mean is that while having pre-existing knowledge of 3D is a big help, the way they have developed Repoussé in Photoshop will have you creating 3D text or shapes in minutes complete with lighting and reflections, textures, etc. Added to the fact that you are already in Photoshop, which will allow you to combine all the other features Photoshop has to offer.

So What is Repoussé?

I can only imagine the number of different ways this is going to be mispronounced. It is actually pronounced "reh-poo-zay" and comes from a French term meaning "formed in relief." Which is the practice of hammering a sheet of metal from behind to form a relief sculpture on the other side.

Now how did such a name come to describe a new 3D feature in Photoshop? The very man at Adobe who came up with the name said when they first started building this feature they were developing a tool that would allow you to attach internal constraint objects to a 3D surface and then push and pull those constraints to form a relief on the textured surface, hence Repoussé.

When all was said and done there were considerably more new features than just doing Repoussé, however the name stuck and now we have cool 3D tools with the fancy French name. The best part, all the Repoussé features are conveniently located in a single window.

Now comes the question, will my computer be able to handle the 3D processing that goes on in Photoshop CS5 Extended? 3D is very processor intensive so if you are working on an older machine with a slower processor, you will get some lag over time. Though a complete new system is not required, you can do no wrong by at least getting more RAM and more hard disk space.



Richard Heath