

THE CAMERA CLUB OF CENTRAL MINNESOTA



The Newsletter of the Camera Club of Central Minnesota

Volume 4, Issue 2

1 February 2012

Club Meetings and Other Bits of Information

The **Camera Club of Central Minnesota** meets on the first Thursday in the Bremer Room of the Saint Cloud Minnesota public library beginning at 6:45 p.m. And for this month, February 2012, we will meet on the big day of the Groundhog, 2 February. Since we haven't had much winter here by the first week of January, perhaps the Groundhog's role might easily be ignored. The photo subject for images is to shoot winter outdoor activities. Hockey, sledding, skating, snowmobiling, whatever your imagination can capture. Please bring images along on a USB stick or CD in JPG form. We recommend 3 of your best choice images per person, recommending one image per subject to keep our image viewing fresh. Our speaker this month will be Larry Grover, a published photographer and club member, who will be discussing his close up photography techniques and equipment. I have seen Larry's close up flower photographs and they are great. **By Dave Bargabus.**

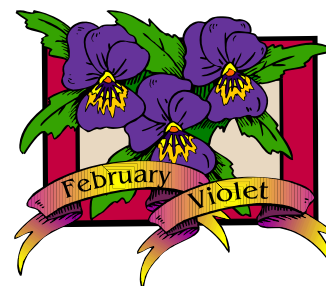
Photo File Management

Are you a laptop and desktop computer user? Do you shoot a lot of RAW images? One idea to best serve a multi-computer user, is to store all your raw files onto an external Firewire or USB drive that is self-powered. That way all your work projects can quickly float to whatever computer you use. It also avoids that painful cleanup sessions to free one's laptop of storage space when needed. Users of Lightroom or Aperture might consider creating a unique library for each photo project. That enables one to backup each project onto DVD using one to a couple DVDs. I suggest having a certain discipline to assure non-deletion of images. I personally burn 2 DVD copies of all images shot at the end of each day of shooting. Usually small projects can fit onto a single DVD. Double sided DVDs are helpful to avoid spanning across multiples. Software such as Toast for Macin-

tosh can safely span many DVDs for archival purposes. Another idea to have a full show and tell library of finished images is to create ten quality JPG images of each final favorite and store it on your laptop. Users of iCloud, iPhone, iPhoto, iPads might want to create an iPhoto library that only contains final showpiece images which will then automatically sync across all your devices for easy sharing. Be sure to include archiving as a part of your initial processing before deleting images from the camera cards. Good housekeeping techniques in archiving images can free up creative time for more shooting, and avoid unpleasant maintenance or clean up time from hard drives. Another sensible backup approach is to consider purchasing additional hard drives that can be stored in your safe or fireproof storage off site. Now that an internal 1 Gb Harddrive is about \$100 or under, there are little drive docks that look like toasters, where you can just drop a drive in and backup your stuff. Labeling an archive drive with a month, a quarter, or a year of final images can be a best choice for later retrieval of your full RAW files and projects. How you choose to archive your files will depend greatly upon the volume of shooting you do. If you have any ideas or questions about how to manage the resources of files photography generates, please share or ask for input at our meetings. **By Dave Bargabus.**

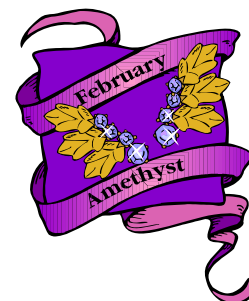
Great news!

Adobe is offering CS3 and CS4 users special introductory upgrade pricing all the way through the end of 2012. Since Adobe has indicated that CS6 is due in the first half of this year, they are basically giving the community a year's notice, along with an upgrade discount, and I think that's more than fair.



Inside this issue:

CLUB MEETING AND OTHER BITS OF INFORMATION	1
MUSINGS OF A PHOTOGRAPHER	2
THE MOST IMPORTANT TOOL IN YOUR GEAR BAG	3
LIGHTROOM 4 AND WINDOWS XP	4
MACRO LENSES FOR YOUR SMART PHONE	4
IPHONE OR IPAD SCANNER APP	4
NEW ADVANCES IN DIGITAL CAMERAS BY BARRY WEBER	5
RAW VS DNG	6



The Camera Club of Central Minnesota

Musings of a Photographer



DO I EVER
REALLY NEED
ALL THAT
INFORMATION?
WHO KNOWS,
BUT IF I DO, I
HAVE IT.



This is one of those times when I want to write about a few different subjects, none of which alone seem to make an entire article. A lot of these come from questions I hear people ask and even comments made to articles that I've read.

For example, two of my sons flew to Minnesota for the holidays. We walked through the woods with our cameras to get photos of the winter birds. Unfortunately, there weren't very many birds to see or photograph except for three Bald Eagles way over there across the lake, a Phoebe that wanted to stay at the very top of a tree so the only shot one could get was against the bright sky, a crow, a couple of sparrows and a few assorted warblers that stayed mostly deep in the brush and refused to be still and pose for us. As a result we didn't get a lot of good photos. However, because of the dearth of birds, we spent most of our time talking about photography, wild life and life in general. We had a great time. There are times when I want to go out alone but there's a lot to be learned and to experience when a group of photographers get together. If you haven't had this experience I recommend you give it a try.

The on-going debate about what color space to shoot in and whether to shoot in RAW or JPEG came up that morning at Eckerberg Beach and the answer I gave was so erudite I shocked myself.

This seems to be one of those subjects that everyone has a strong opinion about like deep dish or New York style pizzas. Kidding aside, I'm aware that if I send an image file to a color lab for printing or if I want to post an image on line and want it to look right I need to make sure the file is a jpeg file and that the color space is sRGB. So the obvious question is why not shoot in jpeg and sRGB all the time? If I shoot in RAW I'm capturing all the information the camera is capable of capturing. If I shoot in ProPhotoRGB, which I do, I'm capturing all the color information the camera is capable of capturing. If I save the file, I'll always have all that information. I can always reduce the amount of information by converting to jpeg and sRGB but if I shoot in jpeg and sRGB I can never increase the information. Do I ever really need all that information? Who knows, but if I do, I have it. If I don't capture it, I can never recover it.

Frequently I hear people complaining that their images never look the same when they print them as they look on their monitor. There are two things that can cause that problem. One, the printer isn't calibrated. Two, the image is in Adobe RGB (RGB) or ProPhotoRGB instead of sRGB. Check your color space settings.

Last week my wife and I discussed decorating our home using our own photographs. A friend who was involved in

the discussion stated, "Nice idea, but I'm afraid it would feel a little narcissist for a beginner like me."

Upon hearing her comment my immediate thought was, NO! NO! Being a beginner doesn't mean you can't take good or even great photographs. It does mean that you probably won't take good photos as often as someone who's much more experienced, but you can still take good photos. Isn't showing off your photography why we do this? If you were a painter and you painted something you really liked, wouldn't you hang it on your wall or try to sell it? Besides, hanging your work on the wall in your home is a somewhat subtle expression. That is until someone asks where you got the photo and you go into a 30 minute dissertation about it.

While I'm on the subject of last week, a neighbor brought over a bunch of photos that she wanted to use as decorative art work in her home. The problem is that she had taken a couple of the photographs with the camera too close to the subject and the subject was cropped.

Whenever taking photos, especially as a set and especially when you're photographing similar subjects give yourself a little room. You can always crop the photos to the image you want if you left some room in the photo but if you crop it in the camera you can't recover the part of the image that was never photographed.

The Most Important Tool In Your Gear Bag

How important are F-stops and shutter speeds in your life? In many of the comments I read the question comes up all the time about why I used this shutter speed, that F-Stop, a certain ISO, etc., and it got me thinking. Are those numbers all that important? Well, the quick answer is of course they are. But let me ask again, are they the most important aspect of photography. I would have to answer categorically - NO!

Of Course F-Stops and Shutter Speeds Are Important

Wait, don't leave yet - hear me out. Obviously shutter speeds and F-stops are important to your photography. The proper use of both, including the appropriate ISO, all can be used to finesse the image to it's final result. Shallow depth of field can be used to isolate the portrait subject from the background. Panning a race car at a slower shutter speed can really increase the feeling of motion in the finished image. High altitude ISOs allow us to capture images never before possible. And all this is good. But, what is the best thing we can learn to do for our photography? Better said, what is the most important item we need to practice, learn, and still continue to practice if we want to be a great photographer? The answer - learning how to see. And that includes knowing how to effectively spot and capture the moment and compose the image for maximum impact for the viewer.

Too many photographers get "mostly" wrapped up in the "nuts and bolts" of this profession, let's call it the "craft" of this profession. And that is good - it's the "mostly" part of the previous sentence that will "kill" any chance of you becoming a great photographer. You may indeed be a good photographer but never a great photographer if you forever languish in the nuts and bolts tool shop of this profession.

The Journey To Greatness

A photographer can become great if he/she constantly strives to learn how to see and constantly raise their expectations as to what the final image should represent. Visualization is the key - knowing in your mind's eye what you want the camera to capture. And, unfortunately this important element does not come easy or fast to many photographers. For most of us, our journey to "greatness" is a process that we need to exercise often, if not everyday.

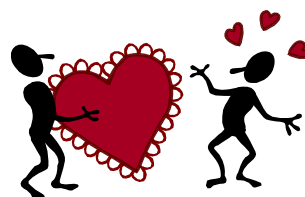
I'm surely not claiming any greatness on my behalf. I still look over my images and know I could do better. But one thing I continue to do - is practice, practice, practice! I love the piece of advice I received from one of the outstanding photographers of our time, Jay Maisel, when he was asked why he always had his camera with him. Jay quickly answered, "You can't take a picture without a camera, and you never

know when that great photograph will come along. I'm always ready for it."

It was an eye opening remark for me as a photographer who has been in the hobby longer than I will admit here. I nearly always had a camera with me where ever I went. The difference today is that I ALWAYS have a camera with me now - yes, ALWAYS!

And did I say practice was important too - of course. I defer to Malcolm Gladwell's 10,000 hour rule he references in his book "Outliers". The bottom line of that chapter was that great, successful people spent 10,000 hours working on being great and/or successful. How many hours have you got invested? Are you close yet? And even when you invest those 10,000 hours, is that it? Is that the time to quit? No, it's time to start your next 10,000 hours.

Not many photographers care about being great. But some of us want to push the envelope. Some of us want to continue to learn and grow. To not do so would be anathema to ourselves and our hobby. How great do you want to be? The choice is up to you. Maybe it's time to set aside the nuts and bolts for a while and simply grab your cameras and practice, practice, practice!. 2012 is just starting so let's all set new goals and shoot for the stars.



WHAT IS THE MOST IMPORTANT ITEM WE NEED TO PRACTICE, LEARN, AND STILL CONTINUE TO PRACTICE IF WE WANT TO BE A GREAT PHOTOGRAPHER?



The Camera Club of Central Minnesota

Lightroom 4 and Windows XP



As you might have noticed, the Lightroom 4 public beta that Adobe released recently does not support Windows XP. This decision did not come lightly and was based on a number of factors. With each version of Lightroom, Adobe's goal is always to provide a consistently excellent customer experience. Developing and testing across Operating System versions and plat-

forms to ensure that they're achieving this goal is a significant effort that takes time and resources. XP is substantially different from Windows Vista and Windows 7, and requires an independent testing matrix, which increases the complexity of Adobe's development efforts. Every cycle they need to make difficult resource tradeoff decisions and operating system

support competes heavily with new features and performance enhancements planned for each version. The decision this cycle was to end XP support for Lightroom going forward.

NOTE: On the Mac platform Adobe needed to make a similar decision to end support for systems that are not 64-bit capable.

WE OFTEN USE
POINT & SHOOT
CAMERAS AND
SMART PHONE
CAMERAS BECAUSE
THEY ARE
CONVENIENT...

Macro Lens for Your Smart Phone

My cell Phone has become my point & shoot camera for the most part. It's a good camera and while I do own "better" point & shoot cameras, my phone is always with me. Therefore it wins by default. I've also seen several attempts at adding lenses to smart phones and in most cases I'm left scratching my head trying to understand why anyone would want to do this? After all if I'm going to carry big lenses or if the photography is that important to me, then I'm

also going to carry a decent camera body to go with those lenses. I recently made one exception to this rule.

The Easy-Macro Lens for Smart Phones

We often use point & shoot cameras and smart phone cameras because they are convenient and self contained. However, if I can carry a Macro lens and it adds no extra weight or fuss then I'm interested. The **Easy-Macro** is just such an accessory. The easiest way to de-

scribe it is that it's a Macro lens on an elastic (rubber) band. When not in use you can carry it on the supplied card in your wallet or purse. It installs in two seconds. Just stretch the band around your phone and position the lens over your built-in lens. That's it. You're ready to do a little Macro photography.

You can get the Easy-Macro at <http://photojojo.com/store/awesomeness/macro-lens-band/> for \$15.

iPhone or iPad Scanner App



For the past couple of weeks I've been percolating ideas for the best possible way to use a camera as a photo copier. These days most of us don't have scanners connected to our computers. But I've made copies at home by photographing papers, adjusting them in Photoshop, and printing them to my printer. I think that there might be some kind of easily set up light(s) plus a stand or something,

and I could save time and more easily photograph receipts and sheets of paper. I'm still working on that.

But while I was in the iTunes app store the other day, I spotted a \$2 app that I put on my iPad. It's called TurboScan, and it does a pretty decent job of making usable copies of papers and receipts. You can take a single snap or three in a row. If you take 3, it combines them all

into a single shot using the best info from the three. Then it lets you adjust contrast, crop, and straighten your image before saving it. Finally you can keep it in the TurboScan app as a file or email it as an image or PDF or even save it to the iPad or iPhone photo library. Amazingly, this app gets the best possible results. So if you have either device, I recommend this cool little app.

New Advances in Digital Cameras by Barry Weber

New advances in digital cameras now include Live View LCD Focusing and Movie Mode. Those cameras can make the best lens from the year 2000 and seem out of date as they are incapable of Maximizing those features! These are very important considerations to weigh when making your next lens purchases.

Olympus and Panasonic/Leica were leaders in this new technology soon joined by Sony and now Nikon, Canon and others are following. The amazing advantages of Live View Focusing on the LCD allow one to fine tune manual focusing in ways never possible with an optical viewfinder. Beginning with the Panasonic G1 and the Olympus P1 Digital Interchangeable Lens Cameras without using a Mirror came onto the market. The advantage of reducing the distance from the lens mount to the sensor by half makes these systems amazing for use in shooting from the hip with articulated LCDs. The display can be extended, rotated and shooting from the ground or overhead becomes a breeze. Panasonic was one of the first to release an Electronic Viewfinder that uses a super high resolution display at the eyepiece without need for a optical view through the lens. The advantages to such displays become obvious when shooting macro or manually focusing precise settings that cannot be seen with the naked eye through an optical viewfinder.

The old methods of autofocusing a lens become useless

on such advanced systems. Contrast Detect Auto Focus is one way the camera can focus a new type of lens without a mirror. This allows one to see the autofocus on the LCD without shutting off the display while it focuses. If you own lenses prior to 1999 they probably cannot focus this way! The first lenses made to use the new focusing technology tended to jerk into focus and make an audible sound when focusing from point to point which now renders those lenses undesirable for use in High Definition video which most of the new cameras include. Panasonic/Leica was one of the first to release Silent Focusing Lenses that smoothly move from one focus point to another in a transitional method. This is clearly the bar for all new lenses to attain in order to be functional for today's digital camera technology.

Be cautious about your purchases of lenses to think ahead and find lenses that can take full advantage of new camera technology. Approximately 95 percent of lenses on the current market do not have the ability to Contrast Detect Auto Focus and of those only a small percent have silent focusing motors for use with video.

Now this year Panasonic/Leica and Olympus are again first to release Power Zoom lenses for digital camera systems. This allows for transitional zooming that is smooth and desirable for use in video applications. Micro Four Thirds is the most complete mirrorless camera system on the market. Tamron

and Tokina Kenko just joined this format to release new lenses that maximize this technology. Sony NEX and now Nikon also have camera systems without a mirror. Many top dog shooters have purchased a smaller mirrorless camera system thinking it would be a novelty second camera for them only to find that in a matter of a couple months adopting it as their primary method of imaging leaving their old clunky Digital SLRs with optical viewfinders sitting on the shelf. Many admit using the bigger older systems just to impress by size the fact that their camera looks more pro like cause it's big when shooting for clients, but prefer the advantages of the new mirrorless systems for ease of use and precise focusing.

Be sure to think ahead when making future camera and lens purchases rather than just buying the next release of what you had before. The advantages to the new systems are numerous and offer new and innovative ways for more creative digital photography.

I began using Live View systems that could autofocus with the Olympus E-330 which split the view between optical and LCD. Then the Olympus E-510 and the E-3. When I moved to the E-30 it could autofocus without flipping the mirror with Contrast Detect Autofocus. With the Panasonic G-1 I moved to having an electronic viewfinder and always live view autofocusing. I now added the Panasonic GH-2 which is



BE CAUTIOUS ABOUT YOUR PURCHASES OF LENSES TO THINK AHEAD AND FIND LENSES THAT CAN TAKE FULL ADVANTAGE OF NEW CAMERA TECHNOLOGY.





CAMERA CLUB OF CENTRAL MINNESOTA

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

Newsletter Editor
Richard D. Heath
rheath@tds.net

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.

New Advances in Digital Cameras (continued)



amazing with professional level high definition video and silent autofocus lens with a FOV of 28-280 mm. The GH-2 even has touch screen autofocus to move the focusing by touch to various subjects while shooting video. It is truly amazing how fast digital cameras have come since my first Olympus C-3030 I began with in 2001.

Although some feel you must have Canon or Nikon to get quality professional camera it is important to note that Olympus and Leica

are also known for making lenses of the highest quality and also Sony with their ownership of Zeis lenses. When you next visit a real camera store be sure to try out other brands and systems. Each has various advantages for certain types of shooting. Moreover think ahead in purchasing lenses than can focus with mirrorless camera systems and have silent focus motors to avoid a purchase today that you won't be using in a year or two when you upgrade your camera.

RAW vs DNG

The debate on whether to import and post-process files as RAW or as DNG (Digital Negative) is almost as heated – and opinionated – as whether to shoot with Canon or Nikon. The long and short of it is, “it depends,” and “it’s up to you.” There is no “right” answer.

RAW files are digitally unprocessed image files that come straight from your camera. They have no adjustments or alterations made to them so that when you load them into your post-processing software, you have the utmost of flexibility in altering things like exposure, white balance, and the like. The RAW “recipe” varies between camera manufacturers, which means that the file formats are not universal between software brands and versions

The DNG file type is very similar to a RAW file in that it is an unprocessed image file that can be manipulated and altered. It is an image standard developed by Adobe and is intended to be a type of “generic”

RAW file that is universally compatible regardless of the camera brand. Upon import, the RAW files that your camera took are converted into the DNG file format (so, the RAW files are still on your camera’s memory card until you format it). More software programs can read DNG file formats than proprietary RAW file formats. Many photographers choose to convert their RAW files to DNG upon import for the following reasons:

- DNG files are smaller than RAW files (by around 15%). This is because “unrecognized metadata” (such as focus points and picture control settings) is stripped from the file.
- Any changes and adjustments made to the file are written to the DNG file itself, rather than appending a “sidecar” .xmp file which contains all of the changes.
- Photographers anticipate that the DNG file format will be supported farther into the future, minimizing the risk of obsolescence and incompatibility with future programs.

