

# THE CAMERA CLUB OF CENTRAL MINNESOTA



## The Newsletter of the Camera Club of Central Minnesota

Volume 8, Issue 2

1 February 2016

### Club Meetings and Other Bits of Information

The **Camera Club of Central Minnesota** has decided to meet on different days in order to provide access to our meetings for more people. We will be alternating between a Thursday of one month and a Monday of the following month at the Public Library in St. Cloud from 6:45 to 8:45 pm.

The club has monthly photo topics, image sharing and critique, hands on demonstrations of photographic gear and software, member online gallery links, discussions about photography, and is open to all.

The monthly topics for the next few months are:

**February 8, Monday,**  
Mississippi Room;  
Monochrome: digital and/or print

**March:** Sports

**April:** Sunrise or sunset

### Photography Trends for 2016

Adobe released a couple of their thoughts on the trend outlook of 2016 when it comes to photography. Overall, there's great news: they're mostly centered around actually being creative instead of spewing out whatever hipster aesthetic you can. While Adobe states that the hipster aesthetic is still popular, they also state that newer trends are emerging and that brands (and therefore photographers) should be on the lookout for them.

But otherwise, it says lots about what the top tier of photographers have been doing for a while.

In regards to portraiture, they're stating that portraits that really tell more about the person, place, etc., are going to be very much on the rise. Call these environmental portraits if you will, but also call them attention to details and more of a collaborative effort on the part of the photographer and the model's creativity. Plus, they're all about the intention-

al use of color this year. If you've studied the work of someone like Steve McCurry, you'll see that he tries to keep the colors in his scene to a minimum and focus really on just a few to make the image pop and not overwhelm the viewer.

Drone photography and current affairs will also affect the stock world especially with the rise of social media services and overall drone use.

### A New Year

With the beginning of a new year, many people around the world take time to reflect on the past year and set goals or resolutions for the upcoming year.

It's a good time to ask yourself; "What do I want out of my photography this year?" For most of us, the response might be to improve our skills, to be inspired, and to find more time and energy to pursue our passions. No matter what you want out of your photography, your path to accomplishing your goals will require dedicated time and effort.

If you are looking for a way to dramatically improve your photography this year, now is an excellent time to consider starting a 365 project.

There are many different 365 projects, but they all share one goal in common: taking at least one photograph every single day, for a full year. Many photographers take that idea one step further to including taking, and posting, at least one photograph a day for an entire year. Some people start 365 projects on January 1st, but you can begin one at any time.

A 365 project is an important commitment that will make an immediate and lasting impact in your photography. While the idea of daily photography sounds deceptively simple, such a project will push and stretch you, and your photography.



### Inside this issue:

CLUB MEETING AND OTHER BITS OF INFORMATION	1
PHOTOGRAPHY CONTESTS	2
HIRING A PROFESSIONAL PHOTOGRAPHER	3
DO YOU REALLY NEED THE GOLDEN HOUR	5



# The Camera Club of Central Minnesota

## Photography Contests



A LEGITIMATE PHOTOGRAPHY CONTEST WILL NEVER ASK YOU TO GIVE THEM FULL RIGHTS TO YOUR PHOTOS.



Photography contests aren't for everyone, that's a given. And rightfully so – not everyone wants to parade their work around in front of a bunch a strangers who have no obligation to protect your feelings or ego, nor does everyone desire to put in all the work it takes to actually make a successful entry into the ever expanding pool of photo competitions. I'd like to share some advice with those of you who may be curious about entering their work into a contest.

### The Benefits

In my opinion, the primary benefit of entering a competition is giving yourself the opportunity to grow from and develop your photography skills by presenting your work to a panel of judges and peers. In some instances, the feedback you get from entering a contest is in itself worth taking the time to submit. However, the benefits of entering your work into a competition are plentiful. In some instances, there are monetary rewards in way of cash prizes and product giveaways. Others benefit from the recognition to be achieved with winning work, sometimes adding prestigious titles onto their resume, helping them secure grants and commissioned work. These are all perfectly valid reasons to enter your work in a photography competition.

### The Downsides

Entering a photography contest, and being successful

in them, can be time consuming. For me, the most time consuming part seems to be finding the right competition to enter. One that both suits my work and isn't some sort of underhanded scam. A lot of effort can—and should!—go into this phase. That being said, once you've got a list of trusted competitions built up, the pain of scouring the internet for a fitting competition somewhat eases.

Now, while we're on the subject of finding the right competition, let's talk about just how much emphasis you should put on this aspect.

### This Is Really Important: Be Choosy

Not all photo competitions are created equal. It's really important you take the time to do your research, and read then re-read the fine print before you submit anything. There are a lot of credible photography competitions out there, but, unfortunately, there are also a lot of scams out there, too. These come in a variety of ways, with the most common being the ever sneaky rights-grab.

A legitimate photography contest will never ask you to give them full rights to your photos. Make sure this is not a stipulation as you are reading the terms!

Some best practices for deciding on the legitimacy of a photography competition are researching past winners and evaluating whether or not the contest benefited them in a way that you feel was worthwhile. For example, did the

win lead to an exhibition or perhaps sponsorship?

Another thing to take note of is the reputation of the contest – is it a well known contest, and if so, is well known for the right reasons? A simple internet search is often enough to yield some background history on specific competitions and should help you establish a feel for whether or not it's a scam.

### Do Your Research & Be Realistic

I also urge photographers to be cautions of competitions that charge an entry fee. Not only is this a red flag, the organizers are possibly in it for the money and not helping the photographic community, but for a lot of people—good photographers included—it can be a total waste of money. If you come across a contest that requires an entry, take your time to look at some of the past winners' and losers' work. If the winners historically have a style that is drastically different from your own, you may want to steer clear of the competition. Instead, spend a little more time finding a competition that prefers a style closer to your own. It can save you a lot of time and money. Of course, that advice can also be said of contests that do not require an entry fee!

Lastly, it's also worthwhile to be realistic when entering competitions. Some of the larger, more prestigious competitions can attract thousands of entries and only one will be a winner. Even if you

do submit an excellent photograph, at the end of the day, all art is subjective – you have to be prepared for the

fact that what you see as a perfect and inspiring image might not catch the eye of everyone else.

Learning to take this in stride is part of the challenge!

### Hiring a Professional Photographer

You are a photographer. Suppose you decide to work professionally. What follows is what a company would go through in considering hiring you. You can also understand all the option you would have as a professional photographer.

#### A company's search process

Finding the right photographer for your startup is a lot like finding the right hairstylist or barber. There are cheap ones, expensive ones, lousy ones -- and great ones. Unfortunately, there are no legal regulations, restrictions and licenses that photographers need to hold. That means there isn't a guarantee on the quality of work that a photographer will produce. In a market where any Joe Schmo can pick up a camera and call themselves a photographer, that leaves you, the potential client at risk for failure.

#### Photography organizations can help.

Fortunately, photographers realized that clients felt this way decades ago. They created self-imposed regulations and established formal organizations to monitor and regulate the quality of imagery photographers were producing. Organizations like the Professional Photographers of America (PPA) and the Wedding and Portrait Photographers International (WPPI) hold annual conven-

tions and trade shows to assess and advance the industry standard quality of photography. Both of these organizations have search boards available to find photographers who abide by their code of ethics.

In addition to regulating these code of ethics and the quality of the photography photographers will produce, PPA also provides liability insurance for photographers who are members of their organization. Remember that if you're hiring a freelance photographer to work on location or in your business, they should have some form of liability insurance in case anything is broken or damaged during a photo shoot. Most freelance photographers should have some form of liability insurance.

Also note that most photographers have a specific niche that they focus on such as weddings, portraits, product photography, commercial photography, etc. You can then narrow down each of these categories into further specializations -- much like medical doctors. Some photographers will only specialize in using natural light, while others are strictly use studio lighting.

Some photographers will only shoot film, while other will only shoot digital. Which photographer you choose should solely depend on your creative vision and

the project that you are looking to photograph.

For example, if you want to hire a photographer to photograph small products, you don't necessarily want to contact a wedding photographer. In that same respect, if your business was selling high end wedding dresses, you could choose to hire a fashion photographer to create high end editorial fashion photos with them. It really is up to your creative vision.

As with most startups and small businesses, if your primary concern is budget, I'd advise being open about that when speaking with a photographer for the first time. A savvy/creative photographer will know how to work within a reasonable budget. Don't expect miracles if you're on a shoe-string budget, but if you have reasonable expectations, any job is possible. At worst, a photographer should be able to advise you on what options you have to cut the cost of production but not decrease the quality of the final images.

#### Copyright 101 -- who owns the images?

One of the most confusing aspects of hiring a photographer can be figuring out who owns the copyright to the images. To be clear, unless you have a written and signed work-for-hire agreement, the photographer will retain the ownership of the images they photograph.



**UNFORTUNATELY, THERE ARE NO LEGAL REGULATIONS, RESTRICTION, AND LICENSES THAT PHOTOGRAPHERS NEED TO HOLD.**



# The Camera Club of Central Minnesota

## Getting Sharp Infocus Photographs (continued)



**THE DIGITAL RIGHTS FEE WILL INCLUDE AN EXPLICIT AGREEMENT WHICH WILL OUTLINE WHERE AND FOR HOW LONG AN IMAGE MAY BE USED.**



Why? **The Copyright, Designs and Patents Act of 1988** clearly states that the ownership of an image is retained by the person who created it. Therefore, you do not own the images. You are in fact licensing the images.

Remember that a photographer's job isn't just pressing the shutter button. They're using a combination of lighting, posing and post-processing to make your vision a reality. They learn these techniques after years of trial and error. You're hiring a photographer for their expertise -- not their ability to push a button.

### **Expect unexpected costs when hiring a photographer.**

Hiring a photographer is a lot like buying a video game console. You pay for the hardware, but generally speaking, there is nothing else included when you buy it. You're forced to buy games in order to make the system work. The same can be said for most photographers. When inquiring about rates, you should ask if the following items are covered in their estimate:

**Printing:** While digital photography is the current standard of photography, many photographers still make a living by selling physical prints. That means you're paying for your time on set and also paying for physical prints -- unless that's included in the photography package. Plan to spend hundreds if not thousands of dollars on physical

prints, regardless if the photographer prints in-house or outsources the images to a print lab. Because the photographer is selling a physical product, you should obviously assume there is a markup for profit.

The printing rates of most professional photographers will never compete with express print centers, like Walgreens, Wal-Mart, etc. However, the quality of the prints a photographer will create or order will generally be better than that of the express print centers. If price is the deciding factor of where you'd like to print the images, find a photographer who does not offer print services.

As digital photography has taken over the print market, you will find photographers who simply do not offer print services. In these cases, you want to be sure they provide you with a written consent form to print your images. Most ethical express printers and print labs will not print professional quality images without a signed release from the photographer, because they can be accused of copyright infringement.

**Digital rights:** If you don't require physical prints and prefer digital files, many photographers will offer the digital files at an additional cost, called a Digital Rights Fee. Simply put, a digital rights fee covers the opportunity cost of having you walk out of their doors without charging you for print work. This does not mean that you own the copyright

of the images.

The Digital Rights Fee will include an explicit agreement which will outline where and for how long an image may be used. For example, if you're hiring a photographer to take images of your staff for use on your website, most photographers will not bill you anything extra for doing so. However, if you are hiring a photographer to photograph an advertising campaign for your business, expect to shell out extra for licensing fees.

The difference between those two examples is usage. In the same way that singers are paid more for national campaigns than they are for local gigs, photographers will charge more depending on how the images are being used. While this can be a little confusing for some, remember that if you're hiring a photographer to shoot an ad campaign for you, their images are "selling" your product for you. Marketing images will have a direct impact on your potential income. It's the reason that advertising is so successful -- and photographers are well aware of that.

In the event you want to buy out a photographer's copyright outright, plan to pay a premium. Most savvy photographers will not sell their copyrights for anything under a five to six-figure investment.

### **Makeup, hair and wardrobe.**

Before you say, "Absolutely not happening!" -- hear me out. If you're going to spend hundreds if not thousands of dollars on someone to photo-

graph you, your staff or model, then invest in a team to help print everyone.

This isn't your high school yearbook. Nothing feels worse than spending the money to create beautiful images when your hair is halfway done, your shirt is wrinkled, your clothes are too big or your forehead is greasy. Invest a couple of hundred dollars on a creative team. Remember that you're investing in your brand and your self image. Every penny counts.

Most photographers will have a makeup artist, hairstylist and or wardrobe stylist they recommend. In the event that they do not, I've found plenty of great artists by simply searching the hashtags #makeupartist, #hairstylist, #wardrobestylist on Facebook and Instagram. You can generally hire freelance makeup artists and hairstylists for around \$100 to \$300 per person. Wardrobe stylists who pull from fashion houses can charge anywhere upwards of \$500, because they spend a couple of days pulling clothes for a photo shoot.

### Retouching

Professional retouching is one

of those costs that most non-photographers overlook. Whether it's removing small blemishes, cleaning up backgrounds or high-end digital manipulation, retouching is its own art form. Not all photographers are great retouchers and many photographers don't have the time to spend retouching hundreds of images -- so they will opt to outsource the work.

Outsourcing retouching can cost anywhere from \$10 to \$75-plus per image depending on the amount of retouching needed. If you think that your business will require 100+-images, you can quickly calculate how retouching can quickly add up. This is why the preproduction process is so important.

It's much easier -- and cheaper -- to fix hair, makeup, wardrobe, backgrounds, etc. in person than it is digitally. A little extra elbow grease can save you a ton of money in the long run. For example, if you're hiring a photographer to photograph the interior of your business, spend time cleaning up the place be-

fore they get there. While most photographers will give your business a once over, if they miss that cluttered desk of yours by accident, it would take ages to fix those images digitally.

### Consultation fees

I find that most clients see photographers as freelance art directors. There's a definitive difference between an art director and a photographer. An art director specializes in everything surrounding advertising, including but not limited to generating new ideas, creating designs, managing projects, etc. A photographer's job is to take that vision and make it into a reality.

That doesn't mean that photographers aren't capable of being great art directors, but because of their limited time, most photographers will charge consultation fees outside of a normal consultation. It's a photographer's way of being mindful of their time. This weeds out any cold leads for a photographer, so that they can spend their time making money just like any other entrepreneur.



NOTHING FEELS WORSE THAN SPENDING THE MONEY TO CREATE BEAUTIFUL IMAGES WHEN YOUR HAIR IS HALFWAY DONE ...

## Do You Really Need the Golden Hour?

For many years, photographers and instructors have always said that you need to go shoot during the golden hour. Lots of photographers still do whether it be street photography, portraits, landscapes, etc. **The Golden Hour** does something that can give your images a natural sun-kissed look to them that yes, I'll admit is beautiful when done just right.

But in all truthfulness, no one needs the Golden Hour. Modern cameras, lenses, and image editing software these days have such good technology that a great photo can be taken at any time.

Good images and great images can honestly happen at any time of the day or night. The Golden Hour really only majorly matters when it comes to working with col-

or—but with black and white it's absolutely irrelevant. With white balance and gradients, it's pretty simple to simulate the look of the golden hour.

But let's delve further into this: The golden hour, in a way, is becoming more of an overdone look more than anything. Everyone and their mother does it — but few do it well enough to really create scenes that stand out heavily





CAMERA CLUB OF CENTRAL MINNESOTA

Membership is \$25 per year. Members should provide: Email Address, Mailing Address, and Phone Number.

Camera Club Central Minnesota  
21 Perimeter Drive  
Sartell, MN 56377

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](mailto:rheath@tds.net).

from the rest. Doing that is tough: it requires the right mixture of creative freedom, ideas, technical know-how and possible communication between you and a subject. It provides nice, soft light for you but that light is also possible in bright sunlight and during cloudy days—just use a flash or make use of natural awnings and the shadows they provide!

Though most enthusiasts may not totally understand it and may be confused by it, the experienced shooters know this from the start. What makes for a great image isn't the Golden Hour: it's your content in the frame and how you've gone about making it into something that is pleasing to the eye and that the eye wants to stare at.

The Golden Hour is also (believe it or not) really tough to work with. You've got light, lots of it, but no real way of controlling it sans lens shades, filters, reflectors, etc. It's like taming a beast into doing exactly what you need it to do and to make your subject (be it people or landscapes) look great. There are fantastic images shot during the golden hour, but quite frankly there are also absolutely abysmal images shot during this time.

With the prevalence of cameras and great editing software these days, it seems as if anyone can go out there and really create excellent photos during the Golden Hour. And yes, it's absolutely 100% true. They totally can create jaw-dropping images, but it doesn't mean that anyone actually will. Experienced photographers know that creating images that truly captivate people into staring for a while is tough to do. Sometimes you'll be able to do it, and sometimes you won't. What will always help though is ideas and having a vision of what you want in the final photo. Then, it's your responsibility to actually create that vision on pixels or film.

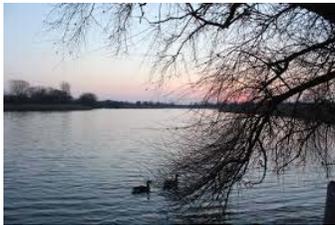
With everything: it's about what you do with the image and less about when to shoot.

But let's take this a bit further. How can you actually mimic the look of the golden hour. Well, there are many ways:

**Gradients**

Precise white balancing and mixing of tints along with color channel adjustment Here's one tutorial.

A soft gold reflector bouncing light onto a subject. A gelled flash put in just the right place. Usually it'll need to be higher up and in a believable spot.



Again though, no one should take this as an idea to not shoot during the Golden Hour. Do it, go for it. But don't use it as a crutch in the same way that black and white photographers convert images to black and white just to make them look better. Why? You'll pigeon hole yourself for one, and if you actually want to make money off of your images, knowledge of being able to work in different lighting scenarios is always a plus. But if you're a person shooting purely for themselves and couldn't care any bit less about what anyone says, well, keep doing it until you get bored.