

# THE CAMERA CLUB OF CENTRAL MINNESOTA



## The Newsletter of the Camera Club of Central Minnesota

Volume 8, Issue 9

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### 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.

**Notice:** The Saint Cloud Public Library is closed until further notice due to a fire. Hopefully it will be open in early September.

The monthly topics for the next few months are:

**Monday, September 12:** Bremer Community Room 104, "State/County Fair – Carnival"

**Thursday, October 13,** Bremer Community Room 104, "Rain/Reflection"

#### Photowalk

On Saturday 1 October 2016, KelbyOne along with Canon will sponsor the annual Photowalk. We have joined in the past and should consider doing this again. It's FREE! Anyone wishing to lead the local walk should register with KelbyOne online. Nice prizes are awarded.

#### Photographing a Sleeping Baby

Nothing is more beautiful than a peaceful sleeping baby. But sometimes no matter how tired they are when you are ready to shoot them sleeping they just don't want to stay asleep. I don't know how many times a mom has fed, burped and changed a baby then rocked them to sleep and once I start clicking the shutter they start to wake right up. There are a few tips that I have found very useful

to keep a baby sleeping.

1. Swaddle them up nice and tight. Especially for newborns up to 2 months old the swaddle can be your best friend.

2. Pacifier. Although it might not look perfect in the image a pacifier can really help settle a baby down and get them to fall asleep. And I do think it's cute to have a few images of them with the pacifier in their mouth. Normally after a few minutes they will let go of it anyway and it will fall out of their mouth or you can try to gently pop it out.

3. Make sure the room is warm. Babies are used to being in the womb where its nice and soft and warm. Make sure the room is very warm, especially if you want a shot of the baby sleeping without clothes. Keep them surrounded by lots of soft warm blankets and snuggled up.

4. Have some background noise playing. You can bring a small CD player or use your iPhone and play a CD of soothing sounds. There are tons of soothing type CD's out there for babies and they can really help put the baby at ease.

Picture an image of a baby wrapped in a swaddle and also lying on a comfortable large pillow that he can sink into a bit. The swaddle is going to give him that security and warmth he needs and let him sleep peacefully for awhile.



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# The Camera Club of Central Minnesota

## Back to the Print

We're getting back to the print, the physical manifestation of the photograph, and that's a good thing. Enabled by the digital revolution, the Internet, the Cloud, we're printing more than ever and in more formats than were dreamed of 20 years ago. Luminous-Landscape is making this explicit with their series, and that's also a good thing.

The physical object matters. Its permanence, and I do not mean archival permanence (more on that later) changes the way we perceive the picture. We can touch it, hold it. We can carry it around with us, put it on the wall, on our desk. It's present in a way that the digital image is simply not. I could make an argument that this is important, but I don't have to. Virtually everyone already agrees, as noted we're printing more than ever. People love these physical things, and there are probably as many reasons for that love as there are people. If you want a lengthy philosophical discussion, consult Susan Sontag and the critics who followed her.

The counterpoint is this: there is more to the print in 2016 than there was in 1985. In 1985, we'd all learned that The Fine Print was the *sine qua non* of printing. It was the endpoint, the only real endpoint. You could do books, but let's face it, they were a shabby second best. Of course there were also the grubby masses, the unse-

rious snapshotists making endless snapshots and putting them into shoeboxes. We tried not to think much about those people. The Fine Print was the thing, with its perfectly balanced tonality, detail all the way down into the shadows and up into the highlights, archivally processed on graded fiber based paper, or if you must use color, please use one of the good processes. Cibas or Dye Transfer, perhaps.

Don't misunderstand me. I love the Fine Print. I spent lots of time trying to achieve them. I own these items, among many similar ones:

### My Print

But there is more to The Print, now, than The Fine Print.

Even in 1995, though we didn't like to think about it, most prints were "vernacular", which is to say, snapshots. These went in albums in the organized homes, and boxes or envelopes in disorganized homes. Like, say, my home. These were typically one-hour-photo (remember those?) prints, cheaply made, a few pennies a pop. The pictures were awful. Blown out, blocked up, underexposed with the machine producing a grainy mess to compensate. Heads chopped off, weird expressions.

And yet, these are precious. These are the shoeboxes of memory, those fragments of time saved if not forever at least for a time. For me, and probably for you, those handfuls of pictures have a value completely different

from and infinitely greater than any Fine Print.

### Snapshots

Today, the vernacular photographer is mom with her phone. She is embracing the photo book. She orders 4x6 prints, but also 3 copies of a cheaply made book she pulled together one evening (1 for her family, one for each grandmother). She makes slideshows. She uploads collections into digital picture frames. She doesn't know about the Fine Print, and if she did, she wouldn't care.

Not only the vernacular photographer, the working artist is embracing the do-it-yourself book, whether it be on a self-publishing platform, or some handmade 'zine, or a portfolio box of small prints. The working artist may or may not care about permanence, or tonality, or detail. Most artists will care about some of that, but in this, let's call it a post-Adams era, we have permission to choose what we want to care about. We can care about shadow detail if that's important to the work, but we might not care at all about permanence because we're showing the prints outdoors anyways. We might care about permanence but not sharpness. Tonality might be an irrelevance, because we're embracing a cartoonish look appropriate to the subjects. We're allowed to, it's 2016.

These attitudes in photography have grown up, have flourished, with the digital



VIRTUALLY EVERYONE ALREADY AGREES, AS NOTED, WE'RE PRINTING MORE THAN EVER.



age, and as such, they fit this modern era remarkably well. We have:

**Self-pub platforms** at every price point available over the internet. I can do an excellent coffee-table book that costs multiple hundreds of dollars, I can do a small 'zine for two bucks a copy, and I can do anything in between. And I can still buy 4x6 prints for pennies a copy, I can still buy custom printed large prints for more money, and for still more I can make my own. I can treat these prints as is, or I can make them into a book by hand, or cut them up and weave a new artwork out of the strips. The world is wide.

**Crowdfunding platforms** of various stripes have grown up, perfectly suited to pre-selling so and so many copies of my self-published object, whatever the price point. I can sell Fine Prints if I like, but I can also sell my 'zine, my book, my print-of-the-month subscriptions. If I can think it up, I can try to pre-sell enough to fund the operation.

**Social media platforms** exist to self-market, and to refine, in the first place my Art as I make it, and then later my crowdfunded publishing project. I can find like-minded people, connect with them, help them with their projects and get help back on mine. In the end, some of them will be interested enough to buy a physical artwork from me, be it a Fine Print, or a handmade 'zine, or anything in between. Is that

three people or three-thousand? That depends.

By all means, buy the high end printer, the good inkset. Color manage everything to within an inch of its life, and start making Fine Prints, or Finer Prints, if that suits you. I love The Fine Print.

But the world is bigger than that. It always was, of course, but there was a gap between the snapshot with the box of cheap little prints, and the Artist making Fine Prints. That gap is now filled. Stuffed to overflowing with an endless variety of options.

If you doubt, go to kickstarter.com and search for fully funded photo book projects. Or you can just talk to me, stop by my house and see my books.

I've hand built books and book-like objects in editions of 1 to 4.

### HandBuilt

I've used self-pub platforms to make myself a couple of books.

### SelfPublished

I made this installation for my wife's office out of 35 cent prints from my local shop, glued on to foamcore with ordinary white glue. I neither know nor care how archival they are, these pictures will eventually get destroyed by the children shown in the pictures anyways, and we still have these photos digitally, and probably in some book someplace anyways.

### Installation

I've collaborated with photographers on social media to produce a self-pub book that all the collaborators are free to buy copies of at cost and distribute to friends and family, or to sell, whatever they like. I don't take any profit, because that's me.

### Collaboration

Now I'm organizing a scheme in which we mail book-like (flat) Art to one another, passing it along from person to person until, ideally, it returns to the owner.

And that's just me. These ideas are not purely mine, I borrowed most of them from other people, changed them, fit them to my desires, my life, my work, and executed. I'm just some guy who hardly has any friends on social media, I have barely reached out to try to build a following, although I have been around bloviating online for a few years now. And yet I find it almost trivial to drum up a half dozen or a dozen strangers who want to do something cool with photographs.

Have I made any money? Heck no. Which means I've made just as much money as most people who make Art in this modern era. I'm having a whole bunch of fun, though, and I'm making the pictures and objects I want to make. Sometimes I let someone see one, and sometimes they say something nice. That's pleasant. As a bonus my home is now gradually filling up with Fine Prints, which was a little bit of a problem in my wet dark-room days.



IT'S ESSENTIAL  
THAT YOUR  
CAMERA DOESN'T  
MAKE PEOPLE FEEL  
NERVOUS.



# The Camera Club of Central Minnesota

## Lightroom for Mobile Updates



LIGHTROOM FOR MOBILE SUPPORTS ALL OF THE SAME RAW FILES THAT LIGHTROOM FOR DESKTOP AS WELL AS ADOBE CAMERA RAW SUPPORT...



Two big updates for Lightroom for mobile are now available for download: Lightroom for iOS 2.4 and Lightroom for Android 2.1.

### Lightroom for iOS 2.4

IMG\_4385 In version 2.4, two major improvements have been added: a raw technology preview and the addition of local adjustment tools. In addition to these major improvements, Adobe's also added the ability to use keyboard shortcuts with physical keyboards connected to iPads, the ability to add your copyright to all imported photos, functionality to turn on lens profiles (if your camera and lens combination are supported), as well as the usual bug fixes and improvements.

### Import Dialog

We're sure it's happened to you before: you're out taking photos (in raw of course) and you capture a real stunner that you can't wait to share with the world. Until now, you had to either transfer a JPEG version of the file over or you had to wait until you got back to your desktop or laptop. With the raw technology preview, you'll be able to import raw photos immediately to either your iPhone or iPad, edit them, and then share them, anywhere you've got a connection. The goal with Lightroom for mobile is to make it an indispensable part of your photography workflow, providing the tools that you're familiar with and the quality you expect in a product that

can be with you, no matter when inspiration strikes. With this technology preview, we want to push the boundaries of how photographers around the world work with their mobile devices.

### Raw Lr Import

You get all of the benefits of raw, such as the ability to change the white balance, being able to recover blown out highlights, access to the full range of color information, as well as editing an uncompressed file, all using the exact same technology that powers Lightroom on your desktop. An added benefit is that the raw file that you've imported into Lightroom for iOS will be synced with Lightroom on your other devices, such as Lightroom for desktop or Lightroom on the web, along with any of the edits, star ratings, or flags that you added.

Lightroom for mobile supports all of the same raw files that Lightroom for desktop as well as Adobe Camera Raw support, with the full list available here.

To transfer photos to your mobile device, you need to use either the camera connection kit or the lightning to SD or USB kits from Apple to transfer your raw files over to your device, which will bring up the Import tab within the iOS Photos app. Importing the files will add them into your camera roll, where you can then access and load in any raw file directly into Lightroom mobile. It's important to keep in

mind that raw files are significantly larger (3-5 times larger) than JPEGs, meaning the raw files will take longer to import, upload, and take up more space on your device. Even as such, it's found that the added control and quality that the raw files afforded were so useful that it outweighed the negatives.

Just as when working with raw files that were synced from Lightroom for desktop or Lightroom on the web, you'll be able to perform raw-specific enhancements, such as changing the white balance with greater control and recovering clipped highlights, but unlike when working with raw files synced from Lightroom for desktop, you'll have access to the full resolution file AND you can do it anywhere in the world, even from your iPhone!

Lightroom's been run for mobile through its paces on a number of different files, including the 50MP Canon 5DS running on an iPhone 6, proving that you really can edit nearly any photo anywhere. After playing with the app for a few months, it's found that it's a really great way to take a few of your favorite images from the day (or even that you just captured), review to make sure you captured what you saw, edit, and then share them, all right away, and with all of your edits carried through the rest of the Lightroom ecosystem.

Adobe had the pleasure of working with a number of photographers while creating the raw technology preview, take a look at how travel photographer Elia Locardi

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was able to put the technology to use while shooting on location in Greece.

You can read more about the images that were created for this release through an article about Elia on Adobe Create as well as on Elia's own blog.

### Linear and Radial Selections

In addition to the raw technology preview, Adobe also added in the ability to perform local adjustments with linear and radial selections,

the two most requested features after raw support.

With the Linear and Radial Selection tools, you can either add or modify existing selections made to your photos and use the tools to draw attention to certain parts of your images.

### Lightroom for iOS Availability

Lightroom mobile 2.4 is available immediately for iPhone and iPad from the iOS App Store for free.

Both of these improvements are available only for members with a creative cloud subscription or if you start a free Creative Cloud trial.



## More to a Silhouette than Exposure

There are a few key elements that create a successful silhouette. It is MORE than exposure. Yes, you meter for the sky, yes, that brings the blacks black, but there is so much more to it than that. I used to say, angle, separation, and exposure.

But it is even more than that. You can nail the angle, shooting from down low, you can nail the exposure, and you can even get the separation, but if you aren't telling a story, or conveying an emotion, you're not getting it.

There needs to be a story. There needs to be an emotion. If the silhouette doesn't make you feel, it falls flat. Just something to think about as you're composing and editing your silhouettes.

### Let's explore that first element: Angle

Angle can create emotion and drama, especially when using clouds and sky with the foreground to create emotion.

Get low – and if you can't

get low enough, get your subjects up higher.

The angle at which a silhouette is shot can make or break the image. A successful silhouette doesn't cut people off in an unflattering way. Sometimes I see silhouettes that start at the waist, or even start at the feet, but the background is so cluttered that the bottom of the subject gets lost in the junk before the sky.

A successful silhouette doesn't cut people off in an unflattering way.

Getting lower often stops the clutter, bringing the subject higher than the background clutter.

### Platypod profile

When I'm shooting silhouettes I often am belly crawling on the ground. I'm on my hands and knees, trying to keep my camera off the sand, as I shoot at the beach a lot, or off the hard pavement, when around a view spot.

A standard tripod is never going to get me low enough to really capture the scene as

I'd like to see it. But, since my silhouettes are often shot at dusk, it is great to have the stability and framing capability of a tripod, yet the height has always deterred me.

### Platypod Pro Max, the ideal solution

Yup. The Platypod Pro Max is my tool of choice for low silhouettes. For the stunning big skies, you need a wide angle lens that is mounted as low to the ground as you can get it, slightly angled up. Creates a BIG, BIG, BIG sky. I like big skies.

The Platypod Pro secures my camera, and I'm able to get and keep my horizon line straight, which is super crucial so I don't have to crop too much in post-production to get everything lined up perfect. Cropping isn't fun when you're trying to use, and make the biggest looking sky, so shooting straight is a HUGE advantage.

With the Platypod Pro, I'm able to talk and interact with my subjects, and can either

**THE ANGLE AT WHICH A SILHOUETTE IS SHOT CAN MAKE OR BREAK THE IMAGE**





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

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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).

### Sihouette continued

use a remote trigger (Totally handy for silhouette selfies, or just push the button but from a much more comfortable angle), trusting that I've got everything lined up great.

I'm loving using the Platypod, It fits easily in my bag and is my go to stabilization device for all my low angle photography. It lets me get out and really play.



### The iPhone 7

Could Apple's latest event invitation be a clue to new camera capabilities? The company is famously tight-lipped about product details ahead of any product launch. However, the invitations themselves generally contain not-so-subtle clues to at least one major new feature.

The Huawei P9 uses dual-cameras to improve overall picture quality and light-gathering ability with separate color and monochrome sensors. It also allows for each lens to be focused at a different distance to create focusing effects designed to make the subject of your images pop.

This time, the invitation consists of a simple multicolored photo bearing the message, "See you on the 7th". What's important about this image is that it's the type of photo you'd find almost impossible to create with an iPhone, unless of course it's fitted with a rather radical new camera.

This new event invitation from Apple is the clearest indication yet that the iPhone 7 Plus will have a camera capable of producing the kind softly blurred backgrounds usually only attainable on DSLR-like cameras with big sensors and wide-aperture lenses. This is exactly the sort of trick the aforementioned Huawei P9, among others, has tried to pull off, with varying levels of success.



The iPhone 7 Plus has long been rumored to come fitted with a brand new dual-lens camera, although specifics of just how this feature might be implemented have not been forthcoming.

The results have been fun, but never to the level of quality we have come to expect from Apple. The iPhone is a relative late-comer to the dual-lens game, and I'd like to hope that this means Apple has taken the time to finally get it right and deliver the kind of game-changer which could rescue what may otherwise prove to be a less than thrilling new iPhone launch.

There are many different ways in which a dual-lens camera system could be used to improve smartphone photography. LG, for example, uses two different types of lens in the G5 to provide both standard and wide-angle views, along with a neat "zoom" effect.