

THE CAMERA CLUB OF CENTRAL MINNESOTA



The Newsletter of the Camera Club of Central Minnesota

Volume 8, Issue 10

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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.

Library staff announced on Wednesday, 21 September 2016, that the Saint Cloud Library will remain closed through most of October. Looks like our next Camera Club meeting will be in November.

The monthly topics for the next few months are:

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

Attending a Workshop

So, you're thinking of attending a workshop? Here's a brief guide.

Research

Have a good think about what you like, what you would like to develop more in your photography or what you'd like to learn about, and based on these three questions decide on the type of workshop you want to go on.

Knowing what the workshop is about, what is expected of you as a 'student' and what the workshop leader offers you, will help you pick the right workshop for yourself.

This is not to say that you should only sign up for courses that are 'safe', no! Go immerse yourself in something new, try different things, but go in this endeavor with a positive and open mind!

Prepare

OK, so you picked the workshop you wish to attend? Again, it's crucial that you read through everything your workshop leader sends you, whether it is a brief information pack in a PDF form or whether it is a few lines on the website. If they haven't said anything to you before the shoot, are you sure you have enough information about the workshop before the day?

Mingle

You've arrived. You've met your workshop leader and any other attendees (if there are any, 1 to 1 workshops are just as popular as group ones).

Focus

The first day of actual shooting arrives, and you're ready to go. Wait, before you jump head first, remember that there is a backbone to the course, which is a schedule set by the tutor for a specific reason.

Homework

Enjoyed your workshop and learned lots of new ways of shooting and seeing things? Great! But don't let the brief after-workshop euphoria disappear so quickly. Put what you learned into practice before you forget it.

Give something back

Do you feel like it was a good investment in your photography? If this is thanks to the workshop that you have attended, it's always a good idea to spread the word. Positive feedback is always very welcomed, the same way wedding photographers often get new bookings through word of mouth. If you enjoyed yourself, why not tell others about it and give something back for what you learned on the course?



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Protecting Your Photos



How do you prevent the misuse of your content? Why register your images at the copyright office? What are your rights on social media?

To answer these questions and more, intellectual property and technology attorney Carrie LeRoy hosted a webinar on copyright. Covering everything from the benefits of licensing to the nebulous implementations of Fair Use, LeRoy outlined the knowledge that every creative should be equipped with before publishing their content.

Highlighting how fraught (and humorous) photo ownership can be, LeRoy pointed to a case in which a monkey grabbed the camera of photojournalist David Slater and took a selfie.

“So, who owns the copyright?” asked LeRoy. “I’ll give you a clue: It’s not the monkey.”

“The owner of a copyright has the following exclusive rights,” said LeRoy.

- Reproduction (right to copy)

- The preparation of derivatives (subsequent versions)
- Distribution (posting online content)
- Public performance (for film makers and musicians)
- Public display (for artists and exhibitions)
- Purpose and character of use (educational v. commercial)
- Nature of use
- Amount of copying
- Effect on the potential market for copyrighted work

Expanding upon how copyrights are obtained, LeRoy explained they’re attached to creative works that are fixed in a tangible medium, whether or not they’re published. This work cannot be fleeting, transitory or simply an idea.

Outlining the self-help remedies for protecting a copyright, LeRoy suggested: watermarking, monitoring online use, disabling “right-click” on photos and utilizing take-downs under the Digital Millennium Copyright Act (DMCA).

Tackling the subjective nature of Fair Use, LeRoy said it depends upon four factors:

“What is Fair Use and what is not is murky and replete with uncertainty,” said LeRoy. “Ultimately, it is a case by case basis.”

In conclusion, LeRoy advised:

- Consider registration
- Monitor and notify third party of unauthorized use
- Secure rights
- Use license agreements
- Contact an attorney to consider specific enforcement strategies

In an age of search engines and immediate social sharing, LeRoy makes it clear that it’s never been more important to protect your work.

WHAT IS FAIR USE AND WHAT IS NOT IS MURKY AND REplete WITH UNCERTAINTY.



Forgoing the Golden Hour

Here’s Why You Should Forgo Photography’s Golden Hour for Sunrise Portrait Shoots

If like me, you’re tired of those overprocessed portraits shot during golden hour or at sunset that crowd your online portfolios or your Instagram feed, then perhaps you should consider rising early

for your portrait session.

Of late, I have been shooting a lot in the afternoon, hunting that golden light. There is something very poetic about the soft golden light and the warm sky hues of the afternoon. But then, I am a bit fed up of seeing so many photos of bikini-clad

models or people next to bonfires or with sparklers shot during the golden hour. I am fed up of shooting the same kind of sun-kissed images over and over again. It dawned on me that I got quite dependent on that warm light, because changing settings and doing an entirely different thing during a sunset shoot would

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take me more time than it should. I was annoyed as during golden hour, every minute is precious.

Last week, I met with a client of mine who was doing a shoot for her brand for the first time. She had no idea how I conducted my shoots, and so she asked me at what time we should start shooting. I saw her mood-board and I thought her style would work great in the afternoon light. It would be so easy to shoot at that time for me. But then I paused and realized shooting in the morning light would work as well. Instead of saying that we should shoot in the mid-afternoon at the beach, I said 6 a.m. I'd done it in the past, but now was the time to get back to it. So, we shot at 6 a.m. on a fine Monday morning, and I did not regret my choice, not for one second.

While I love having shots of my models basking in the warm light of the afternoon, I find that morning is the best moment of the day for a portrait session. It has become my favorite playground. I say this because I noted how shooting subjects after sunrise can alter the look of your usual shoots for the best and

refresh your style.

If your client does not have any requirements about the time he or she wants to carry out the shoot, then perhaps you can go for the morning light. Yes, it's tough to drag your body out of bed at 4:30 a.m., but there are many advantages to rising early for a shoot:

Sunrise is the coolest time of the day and where the beauty of the morning light resides. Because the angle between Earth's surface and the sun is reduced in the morning, there are less dust particles and haze in the air. It adds more punch and intensifies the colors in your shot. Even on a foggy morning, you can still do wonders and make colors come out more vividly.

The morning light offers a bigger window than that of the golden hour. You can work longer with almost the same light and keep the same tones in your pictures, especially when you're shooting with natural light only.

If you like dark blue skies, try shooting early in the morning with a circular polarizer or perhaps a

graduated neutral density filter if you want some exceptionally dramatic skies. Adding a reflector to the shot can help light up your model almost like you had some artificial lights.

One of the best things about shooting so early is that you wrap up early as well. I love that I can go home at 11 a.m., have lunch, rest a bit, and still have time to reply to emails and do some editing for some other work.

And last, in case something goes wrong in the morning and you really have no option, you have a second chance to carry on with your shoot in the afternoon. It may not be what you wanted, but if your team is not available on another day, it's better than nothing.

Do note that for such morning shoots, it's always a must to have a good assistant to help you with the light. If you're not using a strobe, just a reflector can go a long way to fill in those shadows on the face and body. I know how hard it is to wake up early for a 6 a.m. shoot, and you will need to convince your team and models to do the same. But give it a try and share your results and experience.



SUNRISE IS THE COOLEST TIME OF THE DAY AND WHERE THE BEAUTY OF THE MORNING LIGHT RESIDES.

Tips for Taking Better Photos

Indoor Portrait

Taking the perfect photograph is much like painting a masterpiece, composing a symphony, or writing an epic novel. It's one of the hardest things you'll ever try to do, and it's even harder when you're no savant.

The good news is that there's plenty of tips I've learned

concerning how to make average indoor photographs into excellent ones. I'll share as many of them with you as I can remember for the simple sake of hoping that what I've learned can help you make your photographs even better.

White Balance

Your white balance acts

much like an artist's canvas; it determines the overall effect that your picture will have.

While most modern cameras do have the ability to automatically employ white balancing, learning how to manually balance your white levels can allow you to make an otherwise mundane picture vivid and outstanding.



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Tips for Taking Better Photos (continued)



LEARN TO KEEP
BOTH EYES OPEN
WHEN YOU TAKE
PHOTOS.



Below are some basic white balance presets that most DSLR cameras have with some details on how to use them.

Auto – The camera does its best to guess at the white levels in the room. This does a job that can be described as “okay.”

Cloudy – Designed to counterbalance pictures that seem too “cool” or blue. Use this when you want to warm up the colors in your scene.

Daylight/Sunny – The counter to the cloudy white balance setting. Use this when your colors are too warm or you want cooler colors.

Flash – Designed to work with flash photography. This balance counters the light blue that most flashes have.

Shade – Photographs in the shade tend to have a deeper blue added to them. Shade corrects this by making photographs appear warmer than if the “Cloudy” setting was used.

Fluorescent – Indoor fluorescent lighting tends to make things appear much bluer. It can even drain the color from things. This setting should be used to counteract an overabundance of blue tones.

Tungsten – This setting helps when you’re taking photographs with incandescent bulbs lighting the scene. It will counteract the yellow or orange colors for a cooler color palette.

Camera Flash

The biggest mistake you can make as a beginner is to

always use your camera’s flash. It can do silly things to the color of your photograph that may not be correctable with your camera’s white balance.

If you need more light to take a picture, then consider adding more lights to the scene. This will give you a greater degree over how the final outcome of your photos appear.

If you don’t want to add more light, then refraining from using flash can teach you how to use the natural lighting in an environment to your artistic advantage.

Use Both Eyes

Most people use just one eye for taking pictures. This gives them tunnel vision and can hurt in the long run.

Learn to keep both eyes open when you take photos. You’ll learn how to gauge the entire scene rather than just what you’re focusing on, which in turn will help you improve your photos dramatically.

Find the Proper Location

By finding spots that reliably make for great photos, you can learn what traits make these spots fantastic to replicate them elsewhere indoors.

Your kitchen, your living room, and your garage are all places to start looking for great spots. Backgrounds that use neutral colors with only one or two sources of light tend to make for the best beginning spots.

Aperture and Speed

There’s a few more tricks to

using your camera without flash that I haven’t discussed yet. The most important concerns your camera’s settings and your shutter speed.

You can set your ISO as high with as high of a resolution as your camera will allow. Your camera’s aperture should then be set to the lowest f-stop value that utilizes the fastest lens you have for your camera.

If your camera’s shutter is too slow after doing this, then set the f-stop one notch up until it feels comfortable in your hands.

Lighting

Mastering lighting is one of those things that can potentially drive you crazy. I know it nearly drove me there when I was a beginner trying to set up multiple light sources to make my living room “perfect” for shooting.

Doorways also work for framing your subject. You can simplify the problem by utilizing ready solutions like windows and doors. They can act as a light source on their own, which makes lighting your photographs significantly easier.

Experiment with Camera

It sounds incredibly simple, but playing with your camera is often the best way to learn how it works. You’ll want to meticulously change settings, experiment with different ISO speeds, and utilize different lens settings to learn what each setting does to affect the outcome of photographs.

Though there’s no pretending when it comes to taking pho-

tographs, you can imagine yourself as a sort of artist. Experiment with your photographs. Use black and white, sepia tone, strobe lights, and anything else you can muster.

It will help you find your unique style, and it may help you discover new ways to take even better photographs.

High Dynamic Range

HDR images combine shorter and longer exposures to create a picture that seems to have a more even distribution of highlights and shadows.

This can make situations with a large amount of contrast more appealing to the eye.

To take advantage of HDR, you'll need a camera that has an auto-bracketing mode and access to software like Adobe Photoshop.

When you use HDR, you may find that simple photos become highly defined and stunning.

Get Creative

The biggest tip that I can give you concerning photography is to get creative. Use anything/everything that

you can find to make your photographs unique.

Different levels of light, seemingly mundane environments like bookstores, a particular arrangement of "boring" household items, and the beat of music as you snap pictures are all important tools that most beginner photographers dismiss immediately. The problem is that they can all help to create breathtaking photographs.



Printed Portfolios

I've been in this industry for a few years now and am still surprised at how many photographers think print is dead, that it's not worth it, or that clients just aren't interested in seeing actual portfolios when you can simply email a URL or attach a pdf. That couldn't be further from the truth. While we certainly live in a digital age and a commercial photographer's web presence is the main introductory platform to their work and brand, it's important not to overlook the benefits of having a professionally printed portfolio and using it as part of a complete marketing agenda.

The website is important, very important, but your brand shouldn't stop there. Clients still like to see books, and they like to see great books that solidly represent a photographer's brand and showcase their capabilities. Your book should be an extension of the work on your site, not a mere repetition of it. It should be well considered, show off your strongest, most commer-

cially viable work, and present it all in a thoughtfully curated manner.

Why Print

There are few reasons, actually:

1. While your website appeals to the widest audience of possible clients, simply because anyone can view it, your print portfolio is going to be the best way to tailor your work to suit an individual client's needs. You can also bring along an iPad with additional content that will easily allow you to elaborate on a conversation or project that resonates with that particular client.
2. A print portfolio is a conversation piece. You can't walk into a meeting empty-handed, or with just a few promo cards. Your printed portfolio is a chance to show the client something that they can't see on their own. It's an

opportunity to share something tangible and reveal the experiences and backstories to your work.

3. The printed portfolio is the best way to escape the illuminated, back lit screen of digital media and make your work more tangible, accessible, and closer to reality. It's a great way to show off your attention to detail, your commitment to your craft, and just how much you value your work. Most of all, it enforces your unique vision and style as a photographer — you know, those things that make you stand out from thousands of other photographers and help to define your brand.

Even if you're not yet ready to schedule meetings and sit face to face with creatives at the agency

IT'S IMPORTANT NOT TO OVERLOOK THE BENEFITS OF HAVING A PROFESSIONALLY PRINTED PORTFOLIO AND USING IT AS PART OF A COMPLETE MARKETING AGENDA.





CAMERA CLUB OF CENTRAL MINNESOTA

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.

Printed Portfolios (continued)

you're aspiring to work for, you can consider starting with portfolio review events like FotoWorks or Palm Springs Photo Festival (PSPF) Portfolio Reviews. At events like these, you can pay one price to get feedback from a wide array of industry professionals (and get picked up for a job if you're lucky).

Selecting Images

Your print portfolio should offer a decisive and concise collection of work that addresses the following key questions: What are your goals? What type of work would you like to be doing more of? And what type of clients would you like to work for? All of these answers should help you determine the work that you include in your book. And just like you pay attention to the way your website is organized and which work is emphasized there, you need to pay attention to the way your print book is sequenced and how it flows from one image to the next.

When it comes to selecting and composing the images in your edit, always start with your strongest, most commercially viable work. Then, focus on telling a story with the photos you choose and how they interact with each other. Maybe the narrative is literal and tells a story with lifestyle and adventure images sequenced according to the different seasons, or maybe it's a visual story based on thematic like color, composition, or mood that play off from one image to the next. Just like any good edit (whether web or print), make sure there is a strong push and pull between images. In other words, make sure the depiction of space within each frame does not feel re-

petitive across multiple images in a sequence. You'll also want to make sure that if you're printing double-sided pages, your book spreads actually work as spreads and that those images make sense being placed next to each other. Lastly, only show what you need to. Be decisive about the work you include, and tailor it to the client's needs when possible (screw post portfolios are great for this).

Your book does not need to be configured in the same way as your site, nor should it show off the exact same work. Show variety and images that coincide with one another. For example, maybe your site has the wide shot of the runner lacing up his sneakers for a marathon, while the print edit has the shallow close-up of the sun glistening off the sweat on his forehead. Or maybe your site has the overhead version of the table setting from a food shoot, and your print edit includes a pairing of a 30 degree and straight-on shot from the same set.

As a general industry rule, try to keep the book close to 30 spreads or less so that clients can comfortably view your book without having to rush through. If they like your work, and want to see more, they'll be prompted to take another look at your.

