

THE CAMERA CLUB OF CENTRAL MINNESOTA



The Newsletter of the Camera Club of Central Minnesota

Volume 9, Issue 3

1 March 2017

Club Meetings and Other Bits of Information

The **Camera Club of Central Minnesota** will be meeting on the first Monday of each month with the second Monday of the month as back up starting in January 2017. We will meet 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.

Assignments

Monday, March 6, 2017, Bremer Community Room 104. The assignment is: *Winter — snow, ice, outdoor sports, etc..* Janice Springer shared some incredible images from India and will be presenting a full image set and talk about her experiences there at our March 2017 Meeting.

Monday, April 3, 2017, Bremer Community Room 104. The assignment is: *Night Photography.*

Remember, all your photo assignments and meeting dates are online at

<http://cameraclubmn.com>

The Psychology of Color

Color shouldn't be taken for granted. The more you understand the psychology of color, how colors fall on the color wheel, how color harmony works and how color opposites play off each other, the better you'll be able to use it in your photography. Warm tones such as yellow, red and orange provide the viewer with specific messages that are very different from photographs that contain mostly greens, blues and purples. Commensurate with these color family messages come circumstances where warm reds appear with cool blues and an additional understanding needs to be addressed to know how to inte-

grate these families.

Open Photoshop and go to IMAGE > ADJUSTMENTS > COLOR BALANCE. Three sliders will appear. The top slider adjusts cyan and red in that they're opposites. The middle slider adjusts magenta and green in that they're opposites. The bottom slider adjusts yellow and blue in that they're opposites. Cyan, magenta and yellow are subtractive colors. Red, green and blue are additive. Images that contain opposite colors produce impact. Think of fall-colored aspen leaves offset against a deep blue sky—the leaves pop off the page. Yellow and blue are opposites!



The Psychology of Color

Warm tones can be striking when they're fully saturated. They can also appear in pastel tones yet still have striking appearances depending on what other colors appear in the photo. For instance, a muted set of tail-lights amidst a deep fog void of color will still jump off the image due to the soft gray fog. Let's take a look at how each warm tone affects the mind and a photograph.

Reds:

Red subjects are high on the list of many pho-



Inside this issue:

CLUB MEETING AND OTHER BITS OF INFORMATION	1
THE PSYCHOLOGY OF COLOR	1
MYTHS ABOUT PRO LANDSCAPE PHOTOGRAPHERS	2
SWITCHING FROM A MAC TO A WINDOWS PC	3



The Camera Club of Central Minnesota

The Psychology of Color (continued)



THINK ABOUT
SPRING AND
SUMMER —
YELLOW FLOWERS
BRINGS NEW LIFE
AND WARMTH.

tographers. Red has striking qualities and it commands attention. This is one of the reasons stop signs are red. Their shape and color are universal and their meaning is obvious regardless of the sign's language. Red is associated with many subjects—it can connote anger, love, warmth, passion, energy and more. When the color red appears in a photo, it's hard to overlook. It's this fact that makes red so important. If you include something red in a composition, be sure it has significance and fits the intent of the photograph. If it's included yet lacks cohesiveness with other subject matter, viewers may be left wondering why the "red thing" is in the photo.

Oranges:

Orange has many characteristics of red, but in a less intense way. It still commands attention, but if you place a red subject next to an orange one, the eye will first go to the red and then immediately to the orange. Think about this scenario to show the power of orange: Two hikers walk a green forest trail in the middle of summer. One wears a sky blue t-shirt with green shorts. The other wears orange bike shorts and tank top. The person wearing the bike outfit will stand out much more prominently. Think about the power of orange. Traffic cones are made of orange so they can be seen. Prison outfits are orange for obvious reasons. Construction

workers wear orange vests so motorists can spot them. If you want to be noticed, wear orange.

Yellows:

Yellow is synonymous with openness, cheer, rebirth, and friendliness. Think about spring and summer—yellow flowers bring new life and warmth. Yellow is also an attention getter—think about traffic signs such as YIELD and WARNING. On a traffic light, it also signals caution. Yellow is often used in advertisements as an attention getter. Don't take color for granted—use it to your advantage!

Myths About Pro Landscape Photographers

What makes you a professional landscape photographer? Is it the equipment you carry? Money you make? Or just the fact that you teach local photography classes? With the advent of digital photography, the line between professional and amateur photographers has blurred.

Myth #1: Pros shoot with full-frame cameras and only use the best, most expensive equipment.

Let's face it. We'd all like to have great equipment. But the equipment doesn't make the photographer. Although both some photographers do carry the latest equipment such as a mirrorless camera,

high-end lenses, Induro Carbon Fiber Tripods, Vu glass filters, and more... but the same equipment is also carried by most of our students. Professional photographers must learn to use the equipment they have as well as understand its shortcomings. I own crop-factor cameras as

well as full-frame ones. We use the crop sensor cameras regularly because they work well for certain situations. We have several great L-series lenses, but we're perfectly happy with a less-expensive lens if it meets our needs.

Take a look at the shot above from Quarry Park. I took this shot several years ago with a 3-megapixel crop-factor camera. That's one gorgeous sky, isn't it? Being a pro isn't about your equipment. It's about how you use it.

Myth #2: Pros make a full-time living from photography.

We've heard many variations on this theme. Some



Volume 9, Issue 3

people believe that a professional must exclusively work as a photographer. Some believe that a pro is someone who makes at least 15% of his income from photography. A few years ago, Varina worked full-time as a photographer with 100% of her income coming from our photography business. She's clearly a pro, right? At the same time, I worked as a program manager for a company. My income from photography was less than 15% of my total income. Does that make me less of a pro than Varina? We taught together. We wrote eBooks together. We ran our business together – selling prints, teaching workshops, creating educational content, and speaking all over the world about landscape photography. We had similar skill sets. And yet, by some definitions, I wasn't a pro. Obviously, this definition doesn't make much sense in that situation.

Myth #3: A pro teaches on a regular basis.

Varina and I have been teaching workshops and at local photography events for years, but what about landscape photographers who do not teach? There are many different ways to make money from photography (if that's what it comes down to

in the end). Selling prints in a gallery or at art shows, selling merchandise, working as a journalist, offering tours, selling images for stock or microstock... the list goes on and on. A lot of photographers who do teach workshops don't make a full-time living from photography, which takes us back to myth #2.

Myth #4: A pro has been published in print.

Here we are in the Internet age where the world of publication has changed dramatically. You no longer need an agent and you don't need to go through a publishing company in order to see your work in print. Anyone can now be published. Varina and I have both been published in a variety of magazines and calendars and we also have a collection of self-published eBooks. Are they less legitimate because we published them ourselves? Do we really care? We put a lot of work into them and we do our best to make sure they are professionally presented and packed full of good information. Heck, we make good money selling them too so I guess it really doesn't matter if they count as "real"

publications or not, right? ?? Also, many photographers don't work with print media at all. If I sell my images at fairs or in a gallery, does that make me less professional?

Myth #5: A pro is sponsored by photography equipment makers.

Varina and I are both sponsored by several photography companies including Induro Tripods, Vu Filters, Smugmug, and F-Stop. We also have a working relationship with several other world-wide companies. But we were teaching workshops and being published long before we got sponsors. There are pro photographers who don't have any sponsors yet they still make a full-time living from photography.

As you can see, there is no single, clear definition of what it means to be a professional photographer. It seems that we each make our own standards and that's entirely okay. So, when someone catches you using your smart phone to take a photo and comments about how you need a "real" camera to become a professional photographer, you can simply smile and continue to do what you do best... take great photos.



**YOU NO LONGER
NEED AN AGENT
AND YOU DON'T
NEED TO GO
THROUGH A
PUBLISHING
COMPANY IN
ORDER TO SEE
YOUR WORK IN
PRINT.**

Switching from a Mac to a Windows PC

I converted to Apple over 5 years ago when it was clear to me Apple made the best products for creative professionals. Now, I'm **switching** back to PCs. The new line of MacBook Pros are not-that-awesome. Apple has always

been a company that makes beautiful, well-designed products (and still do), but they've started to **put** an emphasis on sleek design form over professional function.

Why am I switching from a Mac to a PC?

I need a more powerful machine that can handle a LOT. I doubt I'm the only creative professional in this situation. Nowadays, my camera's RAW files are bigger (I use a Has-



The Camera Club of Central Minnesota

Switching from a Mac to a Windows PC (cont)



selblad X1D, but my MacBook was still choking with my Sony A7Rii files), and I do a lot of video work as well. I simply need a workhorse. It's too bad that Apple has chosen not to care so much about the creative professional; we were the ones that got them through the lean years. Oh well...

Unboxing the Beast

Nothing better than unboxing a new toy! I also advise not using a corkscrew to unbox anything... even though I've probably done it over a dozen times, I haven't improved.

More Reasons for the Switch

Windows 10 is getting really good, and Microsoft really seems to be innovating. I'm impressed and never thought I'd see the day. I thought they might just spiral down like IBM or WANG, but I'm happy they are making a come back.

I'm also not an iPhone user, having switched to Android a long time ago. The new Google Pixel phone simply amazing! I'm pretty objective, and it is just a better phone all around, and it gets you out of that ridiculous closed Apple ecosystem.

Even though I had a MacBook and an iPad, I always found the ecosystem to be quite confusing. iCloud will NOT stop demanding my family and I pay it more money. I never liked the Apple software apps like Mail (I use Google Inbox) or Apple Maps (I use Google

Maps). While I was using Apple Photos to organize my final portfolio shots, I found it to be somewhat confusing and not as powerful as I needed it to be.

Another reason is I really want to get into VR more and you need a powerful Windows machine for that. I want to do 360 art, play 360 games, and all that fun stuff. I'm a big gamer, and I like the idea of playing all those Steam games on my Windows laptop and even my tablet (I got the Surface Pro as well).

How's the Switch Going?

Great! It hasn't been as hard to switch to Windows 10 as I thought. Most of my woes have been around adjusting my photography workflow, but I needed to update that anyway. I was heavily reliant on a workflow where I had combined Adobe Lightroom and Apple Photos (formerly iPhoto), because I liked to keep my final portfolio in Photos. It synced nicely to my iPad and everything.

Basically, I want to do everything on a big beefy laptop but also have a light tablet-like computer for more casual things.

My Shopping List — Essentials

I used to build my own PC gaming machines back in the day before I switched to Apple. I did a ton of my own research this time around, and I remembered back in the day when I would build my own gaming PCs that I

bought everything from Newegg! When I decided to switch, I called up my contacts over there to send over some of the goodies listed in this article and I'd link to them in this Switch Guide... so here we go! ??

- MSI WT72 (World's first VR-ready mobile workstation) (I got the 17? but maybe I should have gotten the 15?)
- Microsoft Surface Pro 4
- Samsung T3 Portable SSD (P.S. this thing is smaller than an iPhone!!)
- WD 16TB Backup Drive

Bonus Items

Here are some other goodies I got for the Windows ecosystem:

- HTC Vive VR Kit
- Wacom Intuos Pro Pen Tablet
- Logitech G900 Chaos Spectrum Mouse
- Samsung Gear 360 Camera

A Strange Reason to Switch

I'll give you a somewhat strange reason. It gives you a chance to clean all your stuff up and re-organize. It's literally like moving into a new house. It's a pain, but it can also be kind of fun! Also, counter-intuitively it's good for creatives to "mix things up" from time to time and be a bit uncomfortable. I'm not going to get all philosophical here, but maybe you know what I mean.

IT HASN'T BEEN AS HARD TO SWITCH TO WINDOWS 10 AS I THOUGHT.



Switching from a Mac to a Windows PC (cont)

Switching While On the Go

The switch from Mac to Windows is challenging enough but I also did it while on a family vacation, moving from location to location. I was actually in the middle of a 60-day photo adventure around the world with my wife and kids and everything. Balancing all that, the photography, and a computer OS/hardware switch was quite the Olympian feat, I must say! ??

Guide for Creative Professionals to Switch from Mac to Windows

This guide certainly follows my biases, although from what I can tell, I have a fairly typical setup for a photography workflow. I mostly use Adobe products, which takes away 80% of the switching pain. I'd say the other 20% is a combination of finding those "little" apps you liked so much on the Mac and finding their counterparts on Windows. Well that, and getting used to the new UI!

STEP 1 – GET YOUR ESSENTIAL PROGRAMS UP AND RUNNING

There's an old joke about Internet Explorer – the first thing you do with it is download Google Chrome. That joke is so old now that Internet Explorer has been replaced by "Edge," but you can still download Chrome. Actually, I used Edge a bit and it's pretty good. They say that it's more optimized for Windows 10, but I can't tell any difference yet.

Here's a list of the most im-

portant things I installed first when setting up the new machine:

- ◆ Adobe Creative Cloud (I installed Lightroom, Photoshop, and Premiere Pro for video)
- ◆ Google Chrome
- ◆ Spotify
- ◆ Evernote
- ◆ Dropbox (or Google Drive if you use that)
- ◆ Photomatix
- ◆ CrashPlan

Note: It is recommended that you try to get the apps from their websites rather than the Windows store, where sometimes the apps can be a bit outdated or imperfect.

Additional Windows software that do various things:

- Gramblr
- PhraseExpress (a keyboard shortcut program)

STEP 2 – BEGIN THE COPY PROCESS

I used my new sleek Samsung T3 Drive and began copying all my documents to it. I tended to drag whole folders, many of which were full of other folders. Even though I was dropbox-syncing, I also moved it over manually. It sped up the process quite a bit.

If you're not that familiar with the Mac folder system, be sure to look all through the Finder window at all the core directories on the left side. I had almost everything important under /

TreyRatcliff — everything should copy over fine. Here's some notes to think about:

There's no need to copy anything under "Applications" because those apps won't work on Windows.

- If you're planning to use this as an opportunity to "clean up" or "reorganize" your Dropbox, don't do that until you have everything 100% copied over. If you make directory changes in the middle of a sync, it gets confusing. One thing at a time.
- If you have native app files, like Keynote files or Numbers files, be sure to convert them to Powerpoint or Google Docs first. I highly recommend Google Docs... just get them uploaded to your Google Drive and begin that conversion.
- If you have some "really fancy" Keynote docs, you may want to convert to Powerpoint, but understand that you'll have to spend some time in Powerpoint to make those presentations as "smooth" as they were in Keynote. It's possible... but it takes a while.
- If you can fit your whole Adobe Lightroom directory on a single drive, then do that. Mine is over 10 TB and is on a Pegasus Thunderbolt drive. So, in my case, I connected the old Pegasus Thunderbolt drive to my MacBook along with the new WD 16TB drive



I MOSTLY USE ADOBE PRODUCTS, WHICH TAKES AWAY 80% OF THE SWITCHING PAIN.





CAMERA CLUB OF CENTRAL MINNESOTA

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

Camera Club Central Minnesota
101 12th Ave. S
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.

Switching from a Mac to a Windows PC (cont)



via USB and I made the copy that way.

I'm not sure of an "easy" or automatic way to auto-sync my Lightroom Presets and Adobe Actions. I had to go find those directories and copy over directly. To find your Lightroom Presets, go into your Lightroom Preferences and look under Presets, there you'll see a shortcut button.

STEP 3 – GET SIGNED IN EVERYWHERE AND START SYNCING

This is always a bit of a small logistical pain. Luckily if you're a Google and Facebook user, then getting logged into those first helps with the other programs you may use like Spotify and Chrome.

Adobe Creative Cloud is pretty straightforward. Remember you can only have 2 active logins with Creative Cloud, which I think is stupid. But that's how they roll there at Adobe. Anyway, you can use your new computer to log out of all the others and create two new ones. It's not too tough.

If you're a Spotify user and like local copies of all your music, you may need to log into their website and activate/deactivate different devices. You get three there.

At this point, you should have all your programs signed in and the full syncing will begin. Everything from Evernote to Dropbox to Spotify to Chrome Favorites or whatever is in your app world will start to copy over.

OPTIONAL STEP 3A – KEEP THE AURORA HDR PARTY GOING

I know many people reading this love Aurora HDR 2017 which is only for the Mac. By the way, for the record, I partnered with

Macphun to make this app – it's objectively incredible! We're working on the Windows version now, but we don't have it yet. So, I'm reluctantly keeping my Mac around ONLY for Aurora HDR. So this requires a temporary workflow change. Here's what I did.

I made a new folder on my Dropbox called "Aurora Me." I then made a new Lightroom Export called "Aurora Me" in which I export the brackets to that folder. It auto-syncs on my Mac. I open my Mac every few days and there is a pile of 10-100 photos in there for me to AuroraHDR-ize. Easy and fun. When I export it, I go to another Dropbox folder called "Completed" that ends up back on my PC. I simply import those final versions into Lightroom for final storage. At first, I thought this would be a big pain, but it really isn't. It's kind of nice using my MacBook Pro for just this one simple purpose. It takes up more desk space of course, but, well, it's not the end of the world. Plus, it's only temporary.

