

# THE CAMERA CLUB OF CENTRAL MINNESOTA



## The Newsletter of the Camera Club of Central Minnesota

Volume 9, Issue 10

October 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, October 2, 2017, Bremer Community Room 104.** The assignment is "Monochrome: "Digital and/or Print".

**Monday, November 6, 2017, Bremer Community Room 104.** The assignment is "Fall Colors".

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

<http://cameraclubmn.com>



### Camera Club Photo Topics

#### For 2018

During the September 2017 club meeting, Bruce Regan discussed the topic of what the assignments would be for the 2018 year. He also discussed individual assignments, other programs, and outings. What follows is the content of the topics.

#### Topics for 2018

**January: Night** — Shoot street light, star light, Christmas lights, lighted buildings, etc.

**February: Architecture** — New or old building that are local or from your travels, inside or outside, details or the entire structure.

**March: Rural** — Could be fields, animals, harvesting, country landscapes, etc.

**April: Moving Water** — Waterfalls, dams, fountains, streams, etc.

**May: People** — Showing emotion, activities, musicians, etc.

**June: Sports** — Any of the traditional sports or it could even be a rodeo or auto race, etc.

**July: Flowers** — Formal gardens, wildflowers, close-ups, still life, etc.

**August: A National, State, or Local Park** — Spend a day or part of a day photographing there and bring your five favorite shots for that day or time you were there.

**September: State, county fair, local celebration, or carnival** — They are full of color and action.

**October: Wildlife** — This could be something as small as a dragonfly or as large as a Bison.

**November: Fall Colors** — There should be lots of photo ops during September and October.

**December: Holiday Gathering** — Submit your favorite five photos of the year to Bruce Regan and he will put them together into a slide show. Send them to

[jbregan063@gmail.com](mailto:jbregan063@gmail.com).

#### Individual Assignments

**One Shot** — First pick a day and a location. Then spend time there and pick one of the shots for submission and discussion at a club meeting. The idea is to have you slow down and consider all the elements that go into a special photograph. Take note of the technical details (f-stop, ISO, etc.) and what caught your attention at this particular location. You may do this several times during the year.

**A Wildlife Refuge** — Go to a refuge. You



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# The Camera Club of Central Minnesota

## Camera Club Photo Topics for 2018 (cont.)

will find many in our area. Visit one of them and have fun shooting the many interesting things there: flowers, trees, landscapes, birds and wildlife. Bring your five favorite shots to any of the next meetings.

**Workshop** — So you want to go to a photo workshop. Bruce Regan will talk about the subject, location, preparation, equipment, cost, etc. in March or April of 2018.

**Other Programs** — You might consider your vacation photos or travel shots. Also you might consider landscapes, macros, or night shootings.

**Outings**— We should consider traveling to:

- Duluth and the North Shore
- The Minnesota State Capitol photo tour — They will do a special

tour for 15 people.

- University of Minnesota Arboretum in Chaska
- A trip to the Zoo in Little Falls
- A trip to the Minnesota Zoo.



## Setting the Price with Your Clients

HERE ARE THE QUESTIONS THAT I ALWAYS HAVE IN MY HEAD WHEN TALKING TO A CLIENT ABOUT A JOB.

It's a huge risk to not ask the right questions before giving a prospective client a price. Not only does it make you look like an amateur, but you could end up agreeing to a job which really isn't worth the time or money. Here's what you should be asking when someone wants to know how much it will cost to hire you.

You would not believe how often I get asked to give a price for work based on one sentence in an email. The sad thing is I know I'm not the only photographer who gets this. Can you imagine contacting a respected chef and saying: "Hey, I like your food, can you give me a price to cook for my whole family?" Without a few more ingredients it's impossible to know what exactly you're signing up for. Even if you're lucky enough to get a bit more than one sentence describing the job, there is always a real danger that something hasn't been mentioned that could dramatically alter the circumstances. The other issue with not asking questions is that if the person who is doing the hiring is speaking to other

photographers and you're the only one not quizzing the client, you'll look like you don't know what you're doing or just don't care. Either way, it will probably result in not getting the job.

Here are the questions that I always have in my head when talking to a client about a job.

### What Exactly Is Needed Image Wise?

This might seem like an obvious one but unless you know exactly what the client wants you could end up with a major headache further down the line.

### What Is the Style of the Shoot?

First things first, I'll ask what style they are looking for. Even though my work is dark and moody I still get asked to do the complete opposite at times. It's best not to take anything for granted at this stage so I'll get them to send over some examples of how they want their photoshoot to look. This serves a few pur-

poses. First, it shows me roughly how they want the images to look stylistically. Second, it gives me a good indicator of the kit and team of people I'll need. And lastly, I get a few clues on the size of the budget they have.

### Number of Final Shots Required?

This one might seem obvious, but you have to remember that the client may not have the same photographic vocabulary as you. The word "final" makes it clear that what is being talked about is the end product. Not only does this give you some clues on how long the shoot will take, but it is also crucial when working out the amount of retouch time needed. I recently had a fashion client say they wanted 15-20 shots when they actually meant 15-20 outfits. See how just one word can dramatically change everything? That half day you initially priced for has now become a full day and the 15-20 shots is



actually 60-80 retouched images.

## What Is the Intended Use for the Shots?

Regardless of the industry you work in, you should always be asking about usage. Not just because images for a worldwide ad campaign should be considerably more than a headshot for social media but also because the answer to this question will give you additional details about the job at hand.

There is always value to the images you create and depending on where and how they are being used you should be pricing accordingly. Clients really should be leading with this information but you'd be surprised how often they don't. Sometimes I think this is down to inexperience and other times it's down to them deliberately withholding this kind of information because they know it affects the price you quote, so make sure you ask.

## Is Retouch Required?

As mentioned above, if a shot count balloons out of control then it not only affects the day of the shoot but also the number of hours you spend doing retouch. Some clients may have their own retoucher they like to use while others will expect you to do it. It's always best to clear this one up straight away as it really does affect the hours involved on a project. If they do happen to insist on someone else doing the retouch you should enquire who that person is as it could help you to understand what ballpark their budget is in.

## When Are the Images Needed By?

Clients will always say they need the images urgently but pin them down to a date as it will stop them hounding you after a shoot. If their requirements mean you have to drop everything or pull a few all-nighters to deliver on time then you should be pricing accordingly. Asking when the images are needed by can sometimes lead to a client divulging more additional information about the shoot or the business/individual themselves. I had someone recently say they needed images urgently for a very prestigious trade show which not only let me know how tight their time frame was but also how important the images were to them and how much they were likely to pay.

## What Specification Do You Need the Images to Be?

This is another way to get a better idea of the usage of the work. Also from a technical point of view, it can affect the equipment you may be using or need to be hiring. If the client needs 50-megapixel images and you only give them 20-megapixel images because you didn't have that conversation, then you really only have yourself to blame. Knowing exactly what the client needs up front also saves you having to reprocess images and waste valuable time sending them over again.

## What Is the Best Way to Deliver the Final Images?

This one might seem trivial but it's well worth getting to know how the final images will be delivered. Lots of clients are happy with digital transfer these days but it's always worth checking that they don't have any strange requirements. I

have had to send a USB in the post a few times in the past. All these things take time and money and should be factored into the price you give.

## Who Else Is Being Used on the Shoot?

The answers you get to this question can dramatically alter your impression of the budget your client has. The world is a small place and you may very well know some of the names they mention to you. Even if you don't, a quick Google could help reveal the ballpark your clients budget is.

## Which Models Are Being Used?

Clients love to brag about the caliber of the model they are using so finding this out not only makes you look like you're interested in the shoot but it also helps you to understand their budget. Alternatively, if they tell you they are not bothering with models it's probably a good indicator they may be trying to minimize what they spend. There are legitimate reasons not to use a model in some circumstances but the client needs to know that this can affect the efficiency of a shoot. Knowing who you will be photographing beforehand can really change how you approach and price the job.

## Who Are the Other Creatives Being Used?

Similar to which models are being used, what stylists, art director, or hair and makeup artist being used can change every-



**CLIENTS REALLY SHOULD BE LEADING WITH THIS INFORMATION, BUT YOU'D BE SURPRISED HOW OFTEN THEY DON'T.**



# The Camera Club of Central Minnesota

## Setting the Price with your Clients (continued)



thing. If the client is open to suggestions I would much prefer to use the creatives I know and trust. If they don't see the importance of hiring such people, again it's a good indicator of how much they are willing to spend.

### Where Will the Shoot Take Place?

As crazy as it sounds, sometimes a client might not initially tell you where the shoot will happen or leave things pretty vague. Obviously this is a problem as it can dramatically alter how much time and effort will be going into the shoot. If the location is outdoors I would also ask if they have a wet weather plan in place as you need to be prepared for all eventualities.

If the location is some amazing old building it's always worth asking if you have access to electricity, and even in more modern places being able to plug into the mains shouldn't be taken for granted. Electricity can be easily overlooked by a client but will dramatically affect how the photographer works and what kit they need to bring along. If things like generators need to be hired then obviously they need to be factored into your price.

The last thing I would ask regarding the location of a shoot is if we actually have permits to shoot there. Clients may think you can get away without such things, but it's really not worth the risk. It's also a good indicator of the kind of person and the budget you're work-

ing with if they are happy to break the rules. I was once on a job at an airport where I was told we had permission to shoot there. Not long after we started we were joined by the airport police who made us stop shooting. Turns out the client had once had flying lessons there and presumed that gave him access to all areas!

### Can I Just Ask?

Last but not least here are a few general questions I will always ask before I give a price to a client.

### Is My Own Kit Needed?

Sometimes you may be hired to shoot in a studio where they already have their own equipment set up. Finding out if it will be your kit or theirs used on the job should affect how much you charge.

### What Are Your Payment Terms?

Getting confirmation in black and white when you will be paid will not only give you something to quote to a client when they are late to pay, but it will also save a lot of time chasing them. If they are a little vague about payment terms it might also suggest you may have trouble getting paid after the job. If you get any bad vibes surrounding the answers you get it might be a sign they may not be worth working for.

### Have They Done This Kind of Shoot Before?

This is a good question to ask as it can help indicate what sort of budget and

overall expectations they have. Clients will be more likely to open up about a previous shoot than the current one they want you to price for. The information they tell you can help you form a better picture of the situation as a whole. At the very least it will give you some reassurance they have some experience when it comes to organizing a photoshoot.

### How Did You Find Me?

This one isn't just for an ego boost but is a great way to work out what marketing you are doing is actually working. Where they found you can also be a good indicator what ballpark their budget may be. If you were recommended to them by a mutual friend you can reach out to that person for additional information which will help you better understand who you will be working for.

So there you have it, a whole bunch of questions you should really be trying to get the answers to before giving a price out. Depending on your industry there may be a few areas not covered above but I hope the list is a good starting point for you to build your own checklist. The main thing I wanted to stress was that the more information you can arm yourself with at the beginning the better prepared you'll be to give an accurate price and be more likely to actually get the job.

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## Myths and Benefits of Photography

This is the exciting time of year when camera manufacturers start to make significant announcements. As a Nikon user, the new Nikon 850 has definitely piqued my interest and that of many others too. That's an understatement.

Sure, it is exciting to get a new lens, camera or accessory. There are a few myths that may be good to consider before shelling out the cash. Conversely, there can be compelling benefits when you need to add to your photography arsenal.

Do I sound conflicted? Absolutely! That's part of the fun too. Making decisions to stick with what you have. Making decisions to add the latest camera or lens. The good news is that you get to decide when and if you want to make an investment or change.

Let's explore some of the myths. We'll contrast the myths with a few benefits with a little humor mixed in.

### **New gear is better than old gear**

Ask any photographer who has a favorite, go-to lens that's sharp and battle-tested, if they would trade up to the newer model. Unless there is something that is so new, so different and so needed, that go-to lens will be held on to for a long time.

The same is true with cameras. I see professional photographers with digital cameras that are several years old. Their images are sharp, rich and fantastic and rival images with today's cameras.

The average photographer's salary is in the 40,000 range per indeed.com. Lenses and cameras can take a big bite out of an annual salary.

The decision to add a camera needs to be weighed with features, functions, return on investment and your budget.

### **New gear will make you a better photographer**

You can't buy your way into being a good photographer. Building skills as a photographer and artist requires work, rework, patience and trying new techniques.

As your technical and composition skills grow, it is easier to take advantage of and apply new technology features in your work.

I'm not saying that all gear is equal. There are differences in quality, sharpness, speed and other features. Many of those differences may have a higher price tag. As someone that has used multiple telephotos over extended periods of time, I have experienced solid quality with kit lenses, Tamron and Sigma Telephotos lenses and would recommend them. I've had my Nikon 500 f/4 FL ED for a year and I'm a huge fan of this lens.

Each of my purchases have been solid decisions for what I could afford at the time.

Before buying lenses, I did my research on the various

camera and lens manufacturing sites, technical review sites and also looked at images produced with the lenses from other photographers.

Check out: How I researched my latest lens purchase to evaluate cameras, lenses and their performance.

### **New gear is easier to use**

Definitely true. Definitely not true. I sound conflicted again.

Some new gear is easier to use. It may be lighter in weight. It may be more intuitive as you already have a base of knowledge to apply in your new purchase. Newer technology and gear may be faster, sharper and compact.

Or, there may be just the opposite. I recently acquired the Lensbaby Velvet 56mm which is an all manual art lens. I love it! However, it really is an all manual lens. There is no autofocus, the aperture f/stop is adjusted manually by turning the dial on the lens. The lens also required a couple of steps to be recognized by my camera. In summary, it is more work. But it is fun, it has tapped in to some creativity and worth the learning curve.

With new lenses and cameras, here may be more bells and whistles. These new changes come with a learning curve. Camera manuals need to be reviewed. Buttons are not in the same place and your memory has to be re-trained. Plus, there's practicing with your new gear so you know how it will operate in various conditions.



**BUILDING SKILLS AS A PHOTOGRAPHER AND ARTIST REQUIRES WORK, REWORK, PATIENCE, AND TRYING NEW TECHNIQUES.**





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](mailto:rheath@tds.net).

### Myths and Benefits of Photography (continued)

#### The New Features Won't Get Used

This one is up to you. If you're planning to upgrade your new camera or lens, what are the features you are looking forward to using? If you don't know, wait until you've had a chance to read reviews, research and talk with a few photographers. Will the new features bring value to you and your specific type of photography?



#### The Only Way to Make Money as a Photographer is to Sell Your Gear

Yes, I'm being a bit tongue in cheek here. It is harder to make money as a photographer selling prints these days. Websites,

printing companies, online retailers provide high-quality printing to professional and non-professional photographers. More people are choosing to use their own work versus buying images from artists they may not know.

You can make money as a photographer, without selling your gear. Find creative methods to reach others in your local communities. Host workshops, networking events, participating in non-profits (yes donating your time/work here) that are connected with your type of photography. If you are a good writer, blogging and writing to complement your work is another method.

### Commercial Film Processing

If you're a film photographer, here's something you should be aware of: Many film processing services at major drug and retail stores will no longer return your original film to you after developing and scanning it.

In the good old days, you could simply drop off your film at big-name stores and then pick it up later with your developed film strips along with any prints or CD that you ordered. Those days may soon be gone.

Photographer Jack English learned of this change in policy recently at a local Walgreens, where this has apparently been going on for years now. "I was at a Walgreens today and asked the lady if they process film and how much," he tells PetaPixel. "It's around \$13. They send the film off and you get back prints and a CD, but NO negatives! She said they keep your

negatives."

We decided to see if this is true for all Walgreens locations, and whether other film processing services have followed suit.

After calling Walgreens' corporate office about this, they told us to contact individual stores. We did so for several different locations, and none of them return processed film to photographers. The film you drop off is sent to a 3rd party service, which presumably destroys your film after digitizing and printing it for you.

What about other popular consumer-oriented services out there? We called a number of CVS stores. They told us that they stopped returning processed film as well.

The same is true at Walmart: no negatives are returned to customers anymore.

