

THE CAMERA CLUB OF CENTRAL MINNESOTA



The Newsletter of the Camera Club of Central Minnesota

Volume 11, Issue 3

March 2019

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.

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

<http://cameraclubmn.com>

Assignments

Monday March 4, 2019, Bremer Community Room 104, **Color:** the color "Red" is suggested. It should be the dominant color or have a significant "Red" object in the photo.

Monday April 1, 2019, Mississippi Community Room 106, **Sunrise or Sunset:** Sunrise in our area at this time is about 6:30am and Sunset is about 8:00pm. An hour before or after these times are great times to shoot.

Monday May 6, 2019, Outing at Quarry Park, 4:00 to 5:00pm: A simple meal at Bruce Regan's home 1063 Sunwood Park Lane, Waite Park, By 6:00pm go to the park. You will need a pass.



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Eight Essential Shots

There is a constant tug of war in photography concerning whether a photographer should attempt to master one specific genre or whether they should make it a point to do many things well.

Regardless of where you fall on the spectrum of this debate, I think it's a good idea to know how to create a variety of photos even if you specialize in one type.

In the spirit of diversifying your skill set, here are 8 types of photos every photographer should know how to make.

Long Exposure

I know it looks like magic, but of course, it's not. While most people associate light trails and waterfalls with long exposure photography, this technique has many more uses than you might have realized.

You can use long exposures to creatively capture motion in everything from the skies to the streets and to make all the people milling around your favorite tourist attraction

disappear.

Portrait

There's more to a good portrait than placing someone in front of your camera and just pressing the shutter button. A good portrait, at a minimum, requires establishing a connection with the subject and an understanding of light, whether natural or artificial.

In addition to subject and lighting, you'll also have to consider lens, focal length, angle and crop.

Portraiture will be more of a challenge for photographers who don't typically deal with human subjects.

Self-Portrait

No, not a "selfie!"

A self-portrait requires you to slow down, consider your true essence and determine how to best capture that on camera. This isn't an easy task for most people, but it will force you to engage in a bit of self-



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Eight Essential Shots (continued)



OPPORTUNITIES TO USE A FAST SHUTTER SPEED TO CAPTURE ACTION POP UP ON A DAILY BASIS.



reflection, which never hurts.

Additionally, you'll have to be resourceful and efficient when it comes to setting up the shot. Will you use a mirror or some other prop? A tripod? A remote shutter release? Where will you stage the scene?

Self-portraits present a number of logistical and creative questions that you alone have to answer.

Landscape

For those who prefer not to deal with people, landscape photography is the perfect activity. You don't need to travel to a far away location — whether your environment is rural or urban, there are landscape/cityscape opportunities all around you. The key is to learn to "see" them.

You'll find that landscape photography can be done with a wide angle lens...or telephoto lens. Effective composition and framing are more important than trying to stick to a traditional focal length.

Close-Up

This category is wide open. Some of you might see "close-up" and immediately think of macro photography. Macro, of course, is close-up photography taken to the max. While a dedicated macro lens is convenient, it's not a necessity — extension tubes and the reverse lens technique are two other viable options.

A close-up shot doesn't have to be extreme, however. It can simply be used to isolate a particular feature of your subject — color, texture, contours. These sorts of shots are great storytelling components.

Action

Landscapes don't move. People can be asked to hold still. But not everything you encounter in life will be static. If you have kids or if you enjoy sports you will have the opportunity to put your camera's autofocus system to the test.

You will need to use a fast shutter speed to freeze the motion of falling rain, your daughter sprinting across the finish line or those cyclists racing around the bend.

Opportunities to use a fast shutter speed to capture action pop up on a daily basis. Stay alert and act quickly.

Wildlife

Like landscape photography, capturing wildlife doesn't necessarily mean you have to travel abroad. Even if you live in a city you will encounter opportunities to photograph wildlife. Pigeons count.

From birds in flight (pigeons) to random creatures that might wander into your yard, these animals make great subjects and you can use them as practice for the day when you do get to go on Safari with your 800mm lens and photograph elephants and lions.

Black And White

A really good black and white image isn't the result of a simple conversion in post-production, it is the result of seeing in black and white.

When you plan to convert

an image to black and white, you should shoot for contrast and texture; find lighting that creates drama or mystery.

One method of learning to see in black and white is to set your camera so the LCD displays in black and white.

Final Thoughts

It's great to specialize in something, to do one thing exceptionally well. But there are other skills and styles of photography that every photographer will find useful. Even if you only engage in other styles for the fun of it, there's something to learn from and apply to your creative arsenal.

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Never stop growing.

How to Choose A Macro Lens

There is a whole new world of creative possibilities when you start to dabble in macro photography. From the colors and intricacies of small flora and fauna to the unseen geometry of the everyday mundane, macro offers us a new way of seeing the world.

Although you don't necessarily need a macro lens, it remains the best way to capture close-ups. However, like most things in photography, buying a macro lens is not quite as simple as it sounds.

There are a number of different factors you need to take into consideration before you pay out your hard earned cash. Today we are hoping to help you with that decision with this simple guide.

What's The Lens Ratio?

Perhaps the primary question you should ask when deciding on a macro is what is the lens ratio. The lens ratio defines how big the subject will be when captured on the sensor. For example, if you shoot an insect that is 20mm long and it takes up 10mm on the sensor you have a 1:2 ratio.

The best macro lenses will have a ratio of 1:1 or less. In other words, they will capture the subject life-sized or larger.

Beware of lenses that claim macro capabilities, these often allow you to focus a little closer than normal but rarely are true macro lenses.

A ratio of 1:1 or greater can be considered true macro.

Deciding On A Focal length

Another very important consideration is the focal length

of the lens. The vast majority of macros lenses are in the range of 50mm to 200mm. Wide angle macros are very rare and with good reason. The wider the focal length, the closer you will need to get to your subject to get a 1:1 ratio.

If your macro photography is likely to be flowers or inanimate objects, then a shorter focal length may well be suitable. In this case, a macro in the range of 60-90mm should be fine. However, if you plan to photograph insects or other small wildlife, then a shorter focal length may put you too close to the subject.

This, in turn, may scare them away or even put them on the defensive by biting or stinging you. In this case, a better option will be in the 105-200mm moderate telephoto range. The downside of the longer focal lengths is that if your subject moves, it can be more difficult to track them down.

A longer focal lens will keep you at arm's length from bugs

Which Aperture?

As most of you will know, the wider the aperture, the shallower the depth of field. However the tradeoff is cost. Fast aperture lenses are generally significantly more expensive than slower ones. An increase of 1 stop can often double the price of a lens.

As you are focusing close, all macro lenses will exhibit some Bokeh at wider apertures. However, the faster the aperture, the more pleasing the Bokeh is likely to be.

The other side of this particu-

lar coin is that if you go for a longer focal length, you will get a more shallow depth of field for the same aperture if compared to a shorter length.

Your choice of aperture really comes down to your shooting style and of course your budget.

All macros will give you some shallow depth of field.

Zoom or Prime?

While the majority of 1:1 macro lenses are primes, there is a significant number of zoom lenses with macro capabilities. These do not offer 1:1 but do allow you to get closer than normal to your subjects, typically 1:3, or even 1:2.

The main advantage of a zoom is its versatility. A lot of macro zooms range from moderate wide to moderate telephoto, making them ideal day to day lenses for general shooting. If you like to shoot close, but are not fussed about going true macro, then a macro zoom may be an ideal option. If, however, you wish to delve deep into the world of the close-up, then you are better going for a true prime macro lens.

Image Stabilization

Some macro lenses offer image stabilization. This, of course, adds a price premium to the lens but there is also another factor you should consider. Image stabilization works well for more distant subjects but has very limited use in close up work.



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How to Choose A Macro Lens (continued)



If you are buying a macro lens that you will use for other types of photography, for example, portraiture, then a stabilised lens may be a worthwhile purchase. However, if the use predominantly

macro, save the money and go for a non-stabilised lens.

Macro is a fascinating world to explore. While there are cheaper options than a dedicated macro

lens, it remains the best option. Hopefully, some of the advice above will help you decide on what macro lens you will purchase.

Black and White Photography

I consider black and white nature photography to be a very emotional interpretation of a scene. There are no vibrant colors to distract. It almost feels like a form of sensory deprivation. When the color is removed, the other senses kick in stronger and you become aware of tones, textures, shapes, and patterns. Some images convert to black and white much stronger than others. Below are some tips of what to look for in a RAW file to successfully convert it into B/W.

Muted Tones

When you think sunset is going to be amazing but it ends up being flat with no color, this is where you can salvage your time and switch to your "black and white brain". I start looking at my environment in black and white tones. I look for the darkest blacks and the brightest whites and try to find a scene that has strong contrast in the tones. These images convert well to black and white.

Textures

Take some time to observe the textures in your location. Is there smooth sand with curves? Are there rough, jagged rocks in your foreground and wispy clouds in the sky? Look around the environment

and notice the differences in the objects you can physically touch. These little variances create interest in a black and white image.

Patterns

Look for anything that visually repeats itself. Lines carved into the sand at a beach, stripes in layered rocks, leaves that have fallen on the ground, etc. Simple nature patterns can make very dynamic intimate B/W nature photos.

Shapes

Leading lines, curves, triangles, etc. ... look for these shapes because they make strong anchors in landscape photography. Look for anything that draws your eye out into a scene to visually explore it. This applies to both color and black and white images. It is a crucial element for any photograph to be successful.

When the Scene is Iconic or Timeless

Some nature photography locations just scream to be in B/W. One of my favorite places for this is Yosemite. It is such an iconic location that is just stunning converted into black and white. Those granite monoliths are nostalgic classics. A strong black

and white image is classically timeless and rich locations like Yosemite fall into this genre.

When You Want to Convey a Particular Mood

When I'm out shooting, a dark and stormy day makes me feel heavy and moody. This is the feeling I want my viewers to experience as well. Some feelings are better conveyed in B/W vs. color. The dark and stormy picture screams for black and white. A sad dreary mood also looks stronger in black and white conversion. So you just have to determine how a scene makes you feel, as it also dictates your post-processing choices.

These are some of my tips for when to convert to black and white. My main suggestion is to just be very observant of the roll color plays in a scene. If it distracts or doesn't add anything, usually black and white is the way to go!

SIMPLE NATURE
PATTERSCAN MAKE
VERY DYNAMIC
INTIMATE B/W
NATURE PHOTOS.



Five Tips for Photographing Artwork

Even though taking photos of artwork might seem pretty simple and straightforward, it's usually not like that. You can face various challenges in the process of shooting artwork and it's essential to be prepared, especially if the photos will be used for commercial purpose. Just like product photography, artwork images need to be technically perfect.

The following five tips will help you achieve some truly impeccable artwork photos:

Remove the glass and clean up the background

It's important to get the artwork removed from the glass before shooting it because reflections and glare aren't welcome at all. In case you really don't want to remove the glass, you can still get some quality images of artwork but you have to be really careful about lighting placement and possible reflections.

Another thing that is really important in artwork photography is background. You shouldn't use any cluttered or multicolor background. Both 2D and 3D works can be hung or leaned against a plain backdrop – it can be white, black, grey, beige or some neutral pastel color.

Shoot outdoors in the shade

You need a soft even light for photographing artwork and you can achieve this in a number of ways, with either natural or artificial light. The easiest way to get this kind of light is by placing the artwork outside in the shade. Make

sure to avoid direct sunlight, because it will create harsh shadows!

Make sure to shoot flat and straight

If you're shooting a 2D artwork such as a painting, remember that shooting at an angle will create a perspective distortion and that's something you have to avoid. You should always shoot a 2D artwork straight on! When it comes to 3D artworks such as sculptures, you have more freedom to experiment with various angles.

In addition to the full shot of a piece of art, you should also take detail shots especially if you're shooting a large and complex piece. Larger artworks often have interesting areas that can easily get overlooked or ignored in the full shot.

Find the ideal camera settings

There is no room for mistakes when it comes to camera settings in artwork photography. Your image has to be as clean as possible without much noise and also perfectly focused. This means that you should use the base ISO of the camera, such as 50 or 100.

Since you want your photo to be as sharp as possible, start with the aperture of f/8 and adjust it accordingly. This aperture (f/8) is where most lenses perform at their best. You should also avoid any kind of wide angle distortion and use lenses with the focal length of 50mm or more.

Finally, be aware of the importance of correct white balance and take an image of a grey card so that you can set your white balance later in editing.

Bring a tripod

Since your artwork photographs need to be perfectly sharp, it's best to avoid any possibility of camera shake. In order to achieve the sharpest images possible, use a tripod, cable release or camera timer. Even if the lighting seems ideal and your hands seem super steady, you should still rely on a tripod because even the slightest shake can be problematic when it comes to artwork and product photography.



LARGER ARTWORKS OFTEN HAVE INTERESTING AREAS THAT CAN EASILY GET OVERLOOKED OR IGNORED IN THE FULL SHOT.





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.

Landscape Photography with Telephoto Lens



When we think of landscape photography, the lens of choice is almost always on the wider side. Wider lenses allow you to include more of the scene in the shot. But here are some other ideas. I propose the idea of using a telephoto zoom lens for landscape photography and here are five reasons why:

I've used the Tamron 70-210mm f/4 lens to demonstrate the five landscape photography tips.

Compress the Scene

Telephoto lenses compress the background, bringing objects in the background closer to the foreground, while wide lenses tend to push objects farther away. The longer the telephoto, the larger the objects in the background.

You can use this feature of telephoto lenses to make distant objects like the moon or the setting sun appear larger.

Increase Your Reach

When you're presented with a wonderful landscape setting but it's a bit far away to photograph, a telephoto zoom lens gives you the versatility to increase your reach. This allows you to isolate your subject that is a long way away.



Reduce the Area of View

Telephoto lenses have a narrower field of view. This allows you to get in tight to frame your subject. So if you have something that you want to avoid in your frame, a telephoto zoom lens can be a perfect solution.

Allow Multiple Composition Options

Since telephoto lenses "see less," they give

you the flexibility of isolating little parts of the scene around you. Recomposing lets you have multiple options from the same location. Keep your eyes open and look for all photo opportunities you might have around you.

Capture a Different Perspective

Wide angle lenses have a tendency to give a deep perspective. On the other hand, telephoto lenses compress the background giving the image a flat perspective. By using this fact creatively, you can add layers to the flat perspective that in turn add to the depth. This look is totally different from that of a wide angle. And since most people aren't used to seeing such perspective of landscape images, landscape photos taken with a telephoto lens tend to stand out.