

THE CAMERA CLUB OF CENTRAL MINNESOTA



The Newsletter of the Camera Club of Central Minnesota

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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 May 13, 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 park, You will need a pass.

Monday, June 3, 2019, Bremer Community Room 104, **Churches**: Photograph both the inside and outside. Shoot a landscape that includes the building.

Monday, July 1, 2019, Mississippi Community Room 106: **Munsinger-Clemens Gardens**, Shoot close-up or landscape. Incorporate the structures, benches, trails, the river, etc. The garden is in full bloom in June.



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Shooting From Angles Other than Eye Level

A very slight and easy change one could implement to an otherwise straightforward approach in street photography (as well as other genres) is to play with shooting from angles other than eye-level. It may be an unconscious choice by some people that their perspective doesn't shift much from their own, so I think it's important to discuss how even a minor alteration in angle can improve, or at least change, the image.

For me, changing my angle for composition will almost always be to improve the figure-to-ground in order to isolate my subject against a clearer background. When working in a fast-paced journalistic or street photography environment, simply lowering your perspective is a great way to highlight and separate certain subjects or events.

As well as this, pulling the perspective away from eye level offers a way of looking at something that is not "basic" or generic. We are so subconsciously used to seeing things from our own perspective that very often

when we see a photo that shows something even slightly different to our own experience, it can be inspirational.

When slowing down for more composition-based work, finding a vantage point can be really useful for showing this different perspective. If you want your images to be different, then finding a unique or unconventional angle can really help, whether that's taken to an extreme or not. Some photographers will sit or lie on the floor for their lower angles, while some may seek out places where they can position themselves above others for the higher angle.

For street scenes, I find I prefer a higher angle for offering a more omniscient perspective and sense of scale over my subjects. For a scene requiring a higher angle, it is useful to have a deep literacy with your environment. I'm always exploring the city for new spots that could offer me a potential image, whether that's in museums, high-walks, or rooftops.



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Taking Pictures With an iPhone (continued)



SOMETIMES IF AN IMAGE HAD BEEN TAKEN FROM EYE LEVEL I THINK IT WOULD BE WEAKER.

Once you are familiar with your terrain you can use it to shoot both down from a vantage point and also upwards using that same vantage point as a place where subjects may end up.

Lower angles can be used (especially with wide-angle lenses) to make things seem more fantastical and larger than life. I use low angles most frequently when shooting children or dogs – I always make an effort to go to their eye line as it brings the story into their world.

I find that when shooting in crowds going even slightly lower and framing against the sky is a great way to isolate my subject. Framing against the sky is one of the easiest ways to achieve good figure-to-ground, and I'm using it more and more frequently.

In a shot from an early fashion shoot, I tried to use the shape of the clouds against the blue to provide better definition as well as a slight outline for the

subject.

Similarly, when possible you can frame against the ground, which can be a good, clear, solid background.

Sometimes If an image had been taken from eye level I think it would be weaker.

Cameras are very free to move, and with live-view and tilty-flippy screens they can be separate from your eye entirely. In your mind fix your subject as a set point in space and then explore the three dimensions with your camera – side-to-side, up and down, closer and further, until the elements simply click into place.

Drones take this to the extreme and offer one of the most unrestricted forms of photography. Although the clichés are becoming apparent it is still an emerging form, and there is still so much potential for fantastic compositions using

absolutely unique birds-eye views angles. I've never photographed with a drone myself, but as the technology advances I will be fascinated to see what creative photographers are able to produce.

Despite all of this there will always be restrictions – sometimes you are only able to shoot an image from a specific angle, simply due to limitations of the environment.

Unless I found a ladder or a box, I would not really be able to approach this subject from another angle (in terms of height), but I still had the power to move closer and further, left and right, until I found a composition that worked for me. You can't always have full control over the situation and your environment, so it's really important to take the factors you do have control over and use them to the best of your ability!

Setting Your Camera Settings in Proper Order

Do You Set Your Camera Settings in the Correct Order?

I saw a video a while back by a professional photographer Spyros Heniadis who had a simple way to remember: I Am Shooting. Use the acronym, "I. A. S."

That is: ISO, Aperture, Shutter Speed

This is a good way to get your photo to look how you want it and makes choosing your settings fast and efficiently.

Walk into a scene, make a judgment on lighting conditions for

the ISO (100 for sunny, up to 3200 for low light).

Aperture next based on what you want your depth of field to be. (Shallow for portraits for example)

Finally shutter speed – this is usually wherever you need it to get a sharp photo.

Finally, readjust your ISO AGAIN depending on what your meter is telling you to get the right combinations for settings for the

exposure triangle.

I think it's a handy little way to remember how to shoot in manual.

Of course, some people will use a different approach – and that is fine too – all rules in photography (other than Physics laws themselves) are made to be broken and should be regarded as handy guidelines anyway.

And there are a lot of them. To get your head around shooting guidelines like this



and get yourself shooting in manual as fast as possible (and you should want to do that because it is how you get ultimate control of your images), then you should probably go through a more thorough

grounding in the basics of camera craft and photography.

For that, we highly recommend you take a look at the Photography Tutorial Ebook

by Richard Schneider. It is a solid and detailed guide and will almost certainly answer all of your fundamental questions about getting to grips with photography.



Vignetting

Vignetting is one of those things that photographers either love or hate. While there is no right or wrong approach to this phenomenon, you should know what types of vignetting exist in photography and how to use them creatively.

It's well-known that vignettes can enhance sentimental feelings and evoke nostalgia in viewers, which makes them rather useful tools in photography. In this article, we'll cover a few specific instances when you may want to implement a vignette over your photographs and make them more powerful.

Types Of Vignetting

There are four basic types of vignetting:

- Natural
- Mechanical
- Lens-based
- Intentional

Natural vignetting is most likely to occur in low-end DSLRs and it happens because of inferior software coding of these cameras. Telephoto lenses reduce this kind of vignetting while wide-angle lenses emphasize it.

When it comes to mechanical vignetting, it happens when something blocks the passageway between the light source and the camera's sensor, such as lens hoods or fil-

ters. This is easy to fix.

Lens-based vignetting is fairly common – it can happen simply due to the size of the lens you're using. Some lenses have more than 20 individual elements and they can reduce the intensity of light. It's useful to know that lenses with wider apertures (such as f/2.8) usually don't have this kind of problem.

Finally, intentional vignetting is something that you add to your photographs during the editing stage. Both Photoshop and Lightroom can help you achieve this kind of effect.

There are four common scenarios when you should consider intentional vignetting!

You Want To Frame The Scene

Vignetting can make your landscape photography even more stunning. It's especially effective in case of wide or panoramic shots that seem vast to the eye – vignetting can make such shots appear more balanced.

Using a vignette can also make minimal B@W landscapes more poetic. Since minimal landscapes tend to look very stark, vignetting can enrich them and make them more visually pleasing. You should be careful not to overdo vignetting in landscape photography – adding just a bit of

shade to the edges can highlight your focal point!

You Need To Add Drama

No matter what's your preferred genre in photography, using a vignette is a quick and reliable way to add drama. Vignetting forces viewers to look at a specific focal point – because of this, you can demand more attention with properly used vignettes. It's useful to mention that vignetting looks really good in images with centered composition. Such composition will allow you to take a more dramatic approach to vignetting, since you won't have to keep it subtle. When your subject is in the dead center of the image, there's plenty of space for vignetting around it. Depending on how dark you go with your vignette, you can also boost the contrast of your photograph and make it quite intriguing.

You're After A Vintage Look

We associate old photos and old analog cameras with natural vignetting. Such cameras used to create vignettes due to their poor quality. Because of this, vignettes make us recall those vintage sepia photographs, such as studio por-



INTENTIONAL VIGNETTING IS SOMETHING THAT YOU ADD TO YOUR PHOTOGRAPHS DURING THE EDITING STAGE.

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Vignetting (continued)



traits from the early 1920s.

If you want to give your photographs an aged look, the best option would be to combine vignetting with sepia filter. While this kind of editing can be used in any genre of photography, it probably looks best when applied to studio portraits and street photography.

You Want More Remarkable Portraits

Vignetting is most commonly

used in portraits because they call for all of the attention to go toward the subject. In this sense, vignettes are the perfect solution for various portraits, especially posed ones.

For an even more dramatic effect, consider using vignetting in portraits shot in front of a solid-colored backdrop. This will heighten the contrast in your photo and ensure that all eyes are on your model.

Bear in mind that intentional vignetting works best when you know what you want to focus on before editing. Always ask yourself what you want to bring out in your photograph and then make sure to use vignetting accordingly. Knowing what you want to emphasize in your images will point you in the right direction!

TO STANDOUT,
MAKE YOUR
PHOTOS SUPER
PERSONAL, AND
DON'T CENSOR
YOURSELF.

Who's a Photographer

One of the sentiments I hate in photography at the moment: everyone thinks they're a photographer now.

But the truth is everyone has already been a photographer! Why this pretentious nonsense of trying to categorize some of us as photographers and some of us as non-photographers?

My theory

Why so much pretentiousness in the field of photography, in terms of who should be deemed a "photographer" and who shouldn't?

My thought is that all the inse-

cure photographers out there who are afraid of other photographers taking their lunch are propagating this condescending notion of "everyone thinks they're a photographer".

Is it bad if everyone is a photographer? I don't think so. The more photographers there are, the better!

Furthermore we need to go beyond the basic notion that the pie is limited. We need to break out of the "zero sum game" mentality.

The more photographers there are, the better!

If everyone is a photographer, how do I stand out? You're already different. I think the best way to stand out is to simply ignore everyone else, and share your work!

Generally speaking sharing your photos on your own (self owned) blog is ideal. To standout, make your photos super personal, and don't censor yourself.

Share your super unique view and perspective with the world, and let your soul speak through your photos!

Lightroom Tips and Hints

Whether you're new to Lightroom or a seasoned professional, here are 20 top tips to help you organize and edit smarter

Get it right from the start

Pick an organization method

that works for you and then stick to it. I like to save images to folders named YYYY-MM-DD and add keywords while importing. Then once in the Library Module, I rate my images and use a combination of

Collections, Collection Sets and Smart Collections to organize and categorise the shots I want to take further.

Master the import

Do as much as you can during import and you'll save lots of



time later on. You can apply presets on import, add keywords and create collections. If you like to import directly from a memory card, you can automatically create dated subfolders to organize your photos. And if you like to import to a specific folder, you can save time by right-clicking it in the folder panel and choosing 'Import to this folder'.

Render previews

If you find that Lightroom constantly displays 'loading' when you move from one image to the next, try rendering 1:1 previews before you begin editing a set or folder. Select the images in the Library Module then go to Library > Previews > Build 1:1 Previews. It may take a while to complete, so choose a moment when you can leave your system to it.

Use your cloud storage

By default Adobe Photography Plan subscribers get 100GB of cloud storage to use with the cloud-based Lightroom CC app. While this isn't enough to store an entire image library, it's a great place to upload your favorite shots (perhaps all your 5-star photos), either to edit them on-the-go, or to use as a portfolio when out and about.

Don't Move!

Moving an image file around your drive is the cardinal sin for Lightroom users because Lightroom will lose track of where it is – unless it's done via the Library Module's Folder panel. So if you ever need to move something from one location to another – say, to store it on an external drive –

then do it here so that Lightroom can keep dibs on it.

Rate and Advance

Use ratings to highlight your favorite photos. Add a star rating (hit 1-5) or use flags (hit P/X). Once you have a method then stick to it for consistency across your library. Here's a simple tip that helps speed up the process. Enable Auto-Advance (Photo > Auto-Advance) and upon adding a rating Lightroom will move to the next photo for you.

CC or Classic?

Either version of Lightroom offers a different workflow – Classic is based on a traditional file/folder/collection structure, while CC utilizes cloud-based storage. Here we focus on LR Classic techniques because there's greater depth in Classic. But if you want a simpler cloud-centric workflow and are prepared to pay for the 1TB cloud storage package, CC may be the better option for you.

Email directly from Lightroom

If you need to email photos to a friend or client then there's no need to export the images. Lightroom offers a convenient command under File > Email Photo. You'll need to link Lightroom to your mail app, then you can add a recipient from your address book, include text, and even resize to an email-friendly attachment like 800px long.

Enable Solo mode

This is such a simple yet

useful feature that stops you having to scroll right down through a long list of panels to find the one you're after. Right-click over any panel title and enable 'Solo Mode' then each time you click a panel all others will automatically collapse, giving you a cleaner interface and no more need for endless scrolling.

Use Export Presets

The Export dialog contains lots of useful settings, but they can be a drag to go through. Instead, if your workflow requires regular re-formatting – say to make an 800px JPEG version for web – then save yourself time by setting up Export Presets. Simply choose your settings and hit 'Add' to the left of the box.

New HDR Panoramas

Like to make HDR Panoramas? In the latest update to Lightroom Classic you can now do this in one step, rather than having to create HDR merges for each segment of your pano before stitching them together. Select your entire set of exposure-bracketed images then go to Photo > Photo Merge > HDR Panorama.

Spray Can edits

When in the Library grid view you can use the Spray Can tool to swiftly apply edits to images in the grid by dragging or 'spraying' over them. You can spray on presets, metadata, keywords, star ratings, image rotation and more. Simply click on the tool, use the dropdowns to set parameters and start spraying.

Create sidecars

The Catalog is where Lightroom stores all your edits. But if you decide to open the file



BY DEFAULT ADOBE PHOTOGRAPHY PLAN SUBSCRIBERS GET 100GB OF CLOUD STORAGE TO USE WITH THE CLOUD-BASED LIGHTROOM CC APP.





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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.

Lightroom Tips and Hints (continued)



in another editor, like Camera Raw or Bridge, the edits won't show. If you need them to, head to Lightroom > Catalog Settings and check 'Automatically write changes to XMP'. This creates 'sidecar' data files and helps safeguard your edits if your catalog is corrupted.

Speed up everyday tasks

Presets aren't just for applying specific looks or treatments; they can be used for practical purposes too. If you favor a certain level of sharpening, for example, or need to switch between different process versions, then save yourself a few clicks by making presets for these everyday tasks.

Remove rejected files

In any shoot there is likely to be a few duff images that you're never going to want or need. While it's good practice never to delete anything, there's no need for these images to clutter up your Lightroom Library. After sorting your images hit the delete key and choose Remove – but don't 'Delete from Disk'!

Handy crop guides

When cropping images the Crop tool displays a helpful overlay, but if you like, you can press O to cycle through a variety of others (Shift+O changes the orientation). Each overlay adheres to a different compositional rule like the golden ratio or golden spiral. What's more, you can customise which overlays are included under Tools > Crop Guide Overlay > Choose Overlays to Cycle.



Turn Presets into Profiles

Why not turn your much-loved Presets into Profiles? Open an image into Camera Raw (you can't make them in Lightroom), then head to the Preset Panel and apply the preset. Next Alt-click the 'New Preset' icon at the bottom to open the 'New Profile Browser'. Save and close, and the profile will appear in Lightroom's Profile Browser the next time you open it.

Round-trip with Photoshop

You can treat Photoshop almost like a plug-in for Lightroom in that you're able to round-trip your images between the two. Here's an indispensable shortcut: Cmd/Ctrl+E. It summons the 'edit in Photoshop' dialog. Once you're finished in Photoshop, simply save the image and go back to Lightroom.

Get to grips with Profiles

Found at the top of the Basic Panel, Profiles are like newer, better forms of Presets. They let you instantly apply different looks to your photos, but unlike Presets they can be used independently of any other edits you make either before or after. What's more, the handy strength slider lets you control the intensity of the effect.

Make Presets for everything

If you apply the same edits over and over again, why not make a Preset? Hit the plus in the preset panel to save your current edits for speedy use on other images. Get to grips with presets and you need never do anything more than once.