



Field Notes “Metadata Information” By John Pennoyer

Not only is it important to learn all of the technical aspects of photography, but it is also important to keep a good record of all of those images that we shoot. When I was shooting slides, I learned right away that keeping them in yellow and green boxes certainly was not the way to go. I developed my own method of labeling and cataloging those images into archive plastic pages based on the subject. It was very tedious to do, but if you want me to find images of whitetail deer I can grab the folder and you will have 1000 images in your hand. If you give me the file number I can find that image in a heartbeat. In the digital world it is as important to do this if not even more important, because I find that I seem to shoot many more images in the digital world than I did with slide film. A few months ago I wrote an article on organizing your images into folders with appropriate file names on your computer. That is still pretty much how I still do it with maybe a few modifications since the article was written. This article is not so much on cataloging but how to keep track of location, subject, name, or any other pertinent data that is important to us photographers.

This information is all based on Photoshop, which is the most popular software for digital image editing. But to my knowledge all editing software will have this type of information, which can be referred to as metadata, exif data, IPTC data etc. Here is my process in Photoshop CS2 using a PC.

After I have done a rough edit of all of my images for a particular shoot and these are the ones that I have decided to keep. The **“very next”** thing that I do is to fill in the metadata information. After an image is opened in Photoshop click on **“file/file info”** fill in the appropriate information and click OK! This process will work in all of the Photoshop programs, but the rest of this article is how I do it in CS2.

After I open Adobe Bridge (this is only with CS2) I select the folder that has my images, right click the image and it will than be highlighted. That will also display a pop up window. Then click on **“file info”** and that will pull up the metadata window. Type in your appropriate information and when you click OK that information is now attached to that image. It is not necessary to open the image in PS to just put in the metadata information. Remember this is my very first step after determining these images are keepers. I may have done some RAW editing, but after converting to Tiff this is my next

step. If you have multiple images of the same subject or similar subject, it is very easy to **“batch”** process you metadata information. I just came back from Alaska and kept about 800 images of Alaskan Brown Bears. Trying to do every single image would take forever so here is how I batch process. After I open the folder that has my bear images in thumbnail view on Adobe Bridge, I will click on the first image, then hold down **“shift key”** and then click on the 10th image and all 10 images will now be highlighted. Right click in the highlighted area, fill in your metadata, but now click on the pull down icon in the upper right of metadata screen, click save metadata information, type in your title and click save. For my example I titled the saved metadata as Grizzly Bear, so I now select another 10 images and than on the metadata screen I click on the Icon in the upper right and click **“Grizzly Bear”** and the next 10 images will have the saved metadata written to them. Using this method it only took me about maybe 1 to 1 ½ hours to write metadata to 800 images. The attached image, marked **“metadata 1”**, is the way all 800 images were initially written.

But you are probably saying; **“but you have all 800 images titled the same?”** It is true that all of the information will be identical; however, if I happen to select an image for possibly club competition, commercial purposes, send to my stock agent, etc. I will re-title that one particular image. This image was sent to my stock agent and I re-titled it **“Grizzly Bear at Naknek lake”** (Image Metadata 2) when this image is now saved the new metadata will stay with that image.



Grizzly Bear at Naknek Lake

John Pennoyer

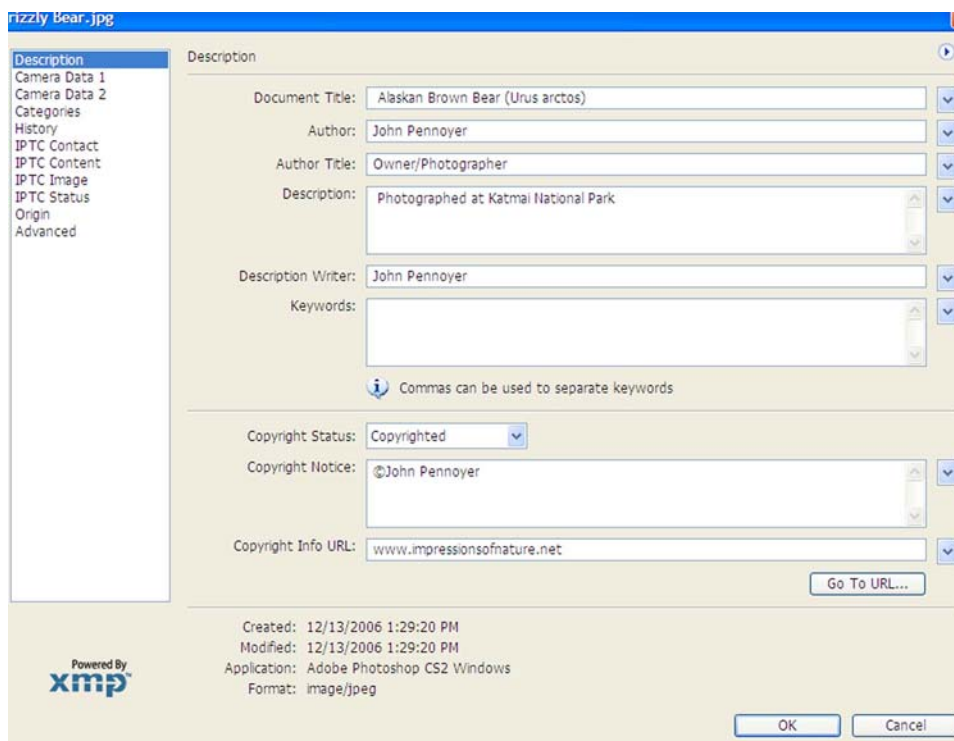
It is important for you to fill in the appropriate information as you see fit for your use of images. But what is critical for me is that if any of my images get published, I record that on the metadata information (Metadata 3). Many editors/art directors require **“unpublished”** images. This is my record on what images of mine get published. In discussing this article

with Don Nadreau, he mentioned that he also puts scores in from our club competitions and maybe even some useful comments (or maybe not so useful comments) from the judges. I thought that was a great idea!

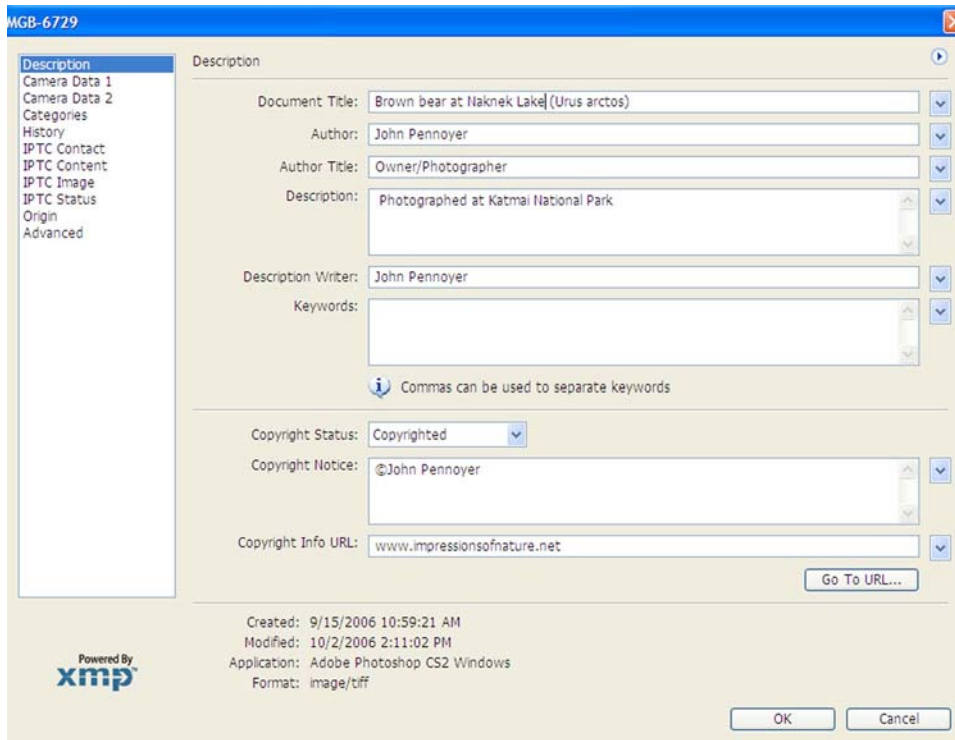
Also remember that when you send in a copy of your image, all of the metadata will travel with the image, so editors, art directors, publishers, etc. can read this information; as a matter of fact many of them require these fields be filled out. It is always a good idea to put in the scientific name for all birds, animals, plants etc. Also I would recommend that you create a master template and fill out all of the information such as your name, address, e-mail, web site or any other information that does not change and only leave the title, description, and key

words blank. I saved mine as IPTC and on every image I just click on IPTC and the information is automatically written in, then I only need to type in the information specific to the image/s.

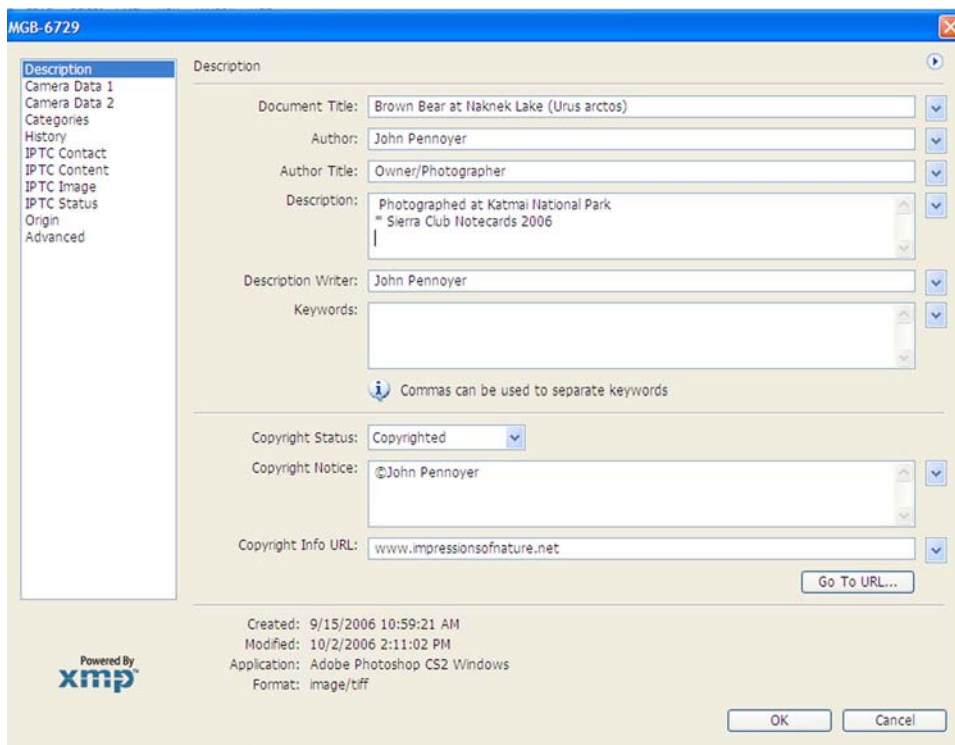
This was a very difficult article to keep simple, but if you are a digital shooter I highly recommend that you start doing this. It is not as difficult as maybe this article makes it sound. Once you start you will see how easy it is and I guarantee that you will not regret it. You will be able to pull up that image 5 years from now and refresh your memory on the time of year, location, and any other pertinent information that may make you decide to go back to that very same location.



Metadata 1



Metadata 2



Metadata3

Good Shooting!

**January 2007 - MNPC Salon Scores
Judges Marainn Cyr and Jeff Hahn**

Photographer	Title	Score	Format
Marilyn Gladitsch	Lobed Leaf Bloodroot	8	Slide
Vern Nelson	European Starling	8	Slide
Ted Galambos	Crex Sunset	8	Slide
Tom Samuelson	Kasota Prairie Sunset	8	Slide
Marilyn Gladitsch	Marsh Marigolds	8	Slide
Carolyn Abbott	Yellowstone Pool	8	Digital
Nadav Cassuto	Osprey (W)	8	Digital
Betty Goossens-Bryan	Bee on Flower (W)	8	Digital
Rick Graves	Clouds over the Rockies	8	Digital
Drew Mattison	Ice	8	Digital
Don Nadreau	Flowing Water	8	Digital
Lynda Nygren	Egret Sunset (W)	8	Digital
Lil Polley	Elk Kiss 2 (W)	8	Digital
Wayne Sanderson	Hérons & Snake (W)	8	Digital
Alan Schulz	Kings at SA (W)	8	Digital
Jon Wilbrecht	Osprey	8	Digital
Jean McDonough	Mitten Shadow on Mitten	8	Digital
John Pennoyer	Trillium Habitat	8	Digital
Dave Vichich	Young Eagle (W)	8	Digital
Ron Lahr	Fish Lake Sunrise	9	Digital
Virginia Sanderson	Trumpeter Swan (W)	9	Digital
Nadav Cassuto	Rosetta Spoonbill (W)	9	Digital
Betty Goossens-Bryan	Sandhill Crane Flight (W)	9	Digital
Jeff Morgan	Splash (W)	9	Digital
Don Nadreau	Virgina Bluebells	9	Digital
Jason Husveth	Aspen Fire PP	9	Digital
Aaron Moen	Common Loon (W)	10	Digital
Virginia Sanderson	Anhinga (W)	10	Digital
Alan Schulz	Gentoo Scenic (W)	10	Digital

Notes from the President

1. Club meeting location: It appears that our February 21st meeting will be held at our regular location, the Minnesota Valley Wildlife Refuge Visitor Center. The legislature is scheduled to vote on the appropriation of funds for the Center's heating plant on February 15th. So it is possible that we will have to meet at an alternate location this spring, but when that will occur is unknown at this time.
2. TCACCC Interclub Competition: I encourage everyone to enter the TCACCC 2007 Interclub Competition. It would be a shame if a club other than the MNPC were to take home the trophy for nature images. **There are sections for both slide and digital nature images.** The other sections are **digital realistic** (you can show your Photoshop skills here as long as the final result looks like a regular straight photo), **digital contemporary** (pretty much anything goes), **slide traditional**,

slide contemporary. The deadline for entries to the 2007 Interclub Competition is February 23, 2007. Get full details and entry form at <http://www.cameracouncil.org>.

If you bring your entry to the February 21st meeting, I will see that it is delivered to one of the collection points.

Mariann

Editor's Note:

I want to thank Dave Zosel for contributing an article this month. It is wonderful to have more folks contribute to the newsletter. I hope his example will motivate others to pick-up a pen and compose an article for publication. We all have ideas that can enhance the club experience for others and for you. If you have questions about how to do this, give me a call at 763-377-4589 or ask me at a club meeting. I prefer email submissions with photos attached in JPEG format. I do have a scanner if you want a slide included in the article. Hope to hear from you soon.
Don

“Reflections on Antarctica”

By Ron Winch

I stood alone on the deck at midnight. The mountains were playing peek-a-boo as the distant clouds parted again, this time revealing a backdrop of snow-clad peaks bathed in glowing alpenglow. Sinewy glaciers snaking their way thru the valleys, only to terminate at the open sea. Orca whales break the reflective surface of the 29 degree water as they suck in air and dive to feed on krill. A shattering crash behind me sends a headwall of frigid dark water rushing toward me. As I spin around, the glacier, less than a quarter mile away, groans once more and sends huge chunks of ice plummeting down to the sea. The sound of tinkling ice chips gives way to silence like you’ve never heard before.

Looking south once more, crimson-topped mountains peer thru the ever churning clouds. A single shaft of sunlight spotlights the tiny red buildings of the British Antarctic Survey Station on an equally small pimple of rock in the Southern Ocean. As the lump in my throat grows and my eyes well-up, I realize that I alone am witnessing this very special moment. The magnitude, beauty and quietude of the ice, and the utter insignificance of the British Station – and all of mankind for that matter, evoke an emotional high never before experienced.

More ominous now, clouds huddle together, trying to conserve the warmth of the sun’s last low rays. The light level diminishes to the point where my sense of color is lost. Only shades of gray surround me, as I make my way to my cabin and two hours of sleep before we arrive at the Lemaire Channel to begin a new day.

“Winter Woods”

**By
Dave Zosel**

I have a long time habit of enjoying a walk through the winter woods. To be out on those stark, frigid, winter days when most people can see no earthly reason for leaving the comfort of their home, is my delight. There is so much to see in the winter landscape. Even when birds are snuggled like tennis balls in the thickest conifers and mammals are curled in snow burrows awaiting a break in the temperature, I can find beauty all around in the winter woods.

What is there to see? To answer that question is impossible. It’s been said that beauty is in the eye of the beholder and nowhere is this truer than in the winter woods. The very thing that I seek out, the one thing that thrills me and that I might intimately enjoy, your eyes may pass over and not return for a second glance.

The secret of enjoyment is to get involved. The desire to be involved is not something innate but rather, something you develop. It’s something that pulls at your insides and you must see and learn everything possible about the chosen subject. We all have subjects of interest that enthrall us and we fail to understand why others do not feel the same way. To some it’s fishing for smallmouth bass, to others its walleyes.

One hunter will give up every weekend for two months just to be in the woods chasing ruffed grouse. Another will sit for hours in the consuming cold of a goose blind just for one chance to bust a goose. The reason that these subjects hold such allure to those fishermen and hunters is the fact that they have pursued them in more than superficial detail. They have become involved. They have searched out every technique available, every ounce of information they can gather on the subject, and they are putting it to work in their lives.

Photographers are the same way. They must become involved. They must develop a passion for seeing. The play of light setting off unique subjects and perspectives tend to get them charged. They must be long on patience and consumed by a passion to study and learn everything possible about their subjects and equipment. Then they must put it all to work.

When I walk through the winter woods I find the Lord’s handiwork in every ragged leaf. I see and I have to admire. My eyes search for and catch the tangle of every shadow. I love to see the play of sunlight and its effects on crystal snow, on the bark of trees and on the dried up fruit of Solomon Seal.

I love to see dripping icicles and to “pick-up” a fresh animal track and follow it for hours. I love to see a single fluffy feather caught by a scraggly raspberry cane. It calls on my imagination and challenges me to account for its very presence.

I am thrilled to see a rugged, old, oak tree with its bottom rotted away just enough to form a perfect mouse tunnel. I watch the tracks pass through the opening, follow them through the black interior and then to the wind-drifted crystals on the other side. Just maybe I’ll flop down on my belly and look through the hole. Now and then it’s good to get the perspective of the little creatures. Then at the risk of being discovered and labeled “strange”, I get back on my feet and continue trekking down the trail like a normal person, though my eyes are still searching every object in sight just hoping for a chance to pull me back to my knees again.

I’ve discovered that it makes sense to carry a camera with a spare lens or two on these winter walks. As a photographer I have a good excuse to scrunch down in a snow bank and poke my lens up close to a sere, bronze leaf. With the camera visible people are less likely to label me “suspect”. Suddenly my snooping becomes an “art form”.

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Meetings are held on the third Wednesday of the month, September through May

6:15 PM - Set-up and Social Time
6:45 PM - Announcements and Business
7:00 PM - Program
8:00 PM - Nature Salon (Competition and Judge's Comments).

Meetings are held at:

Visitor Center, Minnesota Valley National Wildlife Refuge,
3815 East 80th Street
Bloomington, MN

February 21, 2007 Meeting

February's Program: Brian Peterson

Workshop:

John Pennoyer will be instructing a week-end workshop on Nature Photography. The workshop includes a class room session at REI Bloomington on Saturday April 28th with an optional field shoot in SE Minnesota on Sunday April 29th. The class is designed for the beginner to intermediate level photographer. Information available outside the meeting room, or feel free to talk to John

FIRST CLASS MAIL



Final Click of the Shutter

One of our Honorary Members Jean McIntosh passed away in late January after a long illness. Many of the newer members won't remember Jean but she was always a very active member of our club and one of the founders of the Women's photo club. Jean was one of those individuals who was always available to help wherever she was needed. You could rely on her for not only help at club events, but she was also a great photographer. One of her images of a bolt of lightning that was taken many years ago was still circulating around at various club activities. I only photographed with Jean a couple of times and that was in the very early 80's - Nine Mile Creek in Bloomington after pasque flowers and in Lebanon Hills after mushrooms. This was very early in my photography but just watching all of these experienced members was a great learning tool for me. My wild imagination is now picturing Jean with camera in hand and instructing others on the finer elements of nature photography especially getting the exposure and composition perfect. Godspeed Jean, you will be missed, but we also know you are in a perfect place.

Note: There will be a memorial service sometime this spring!!

John Pennoyer