

REFLECTIONS



THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB

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Color Management Systems

by Andre Bourque

(continued from Issue #5)

Calibrating Your Printer

Printer calibration is advantageous but it is not always possible nor is it commonly performed. "In the context of color management, calibration means changing the printer's behavior to bring it into a predictable state where ink densities and tonal values are know and stable" according to Harald Johnson, Mastering Digital Printing, 2nd Edition. In other words, calibration is done to assure that the character/personality of a device is set to a "predictable state" to get the most accurate colors on a consistent basis.

Choosing to calibrate a printer or not depends much on what it is you want for a final print. It is generally accepted that the drivers that come with today's desktop printers – usually inkjet types – will do the job. Although the default settings are not always optimum, creating new printer profiles can be tedious and difficult. Most color profiles that come with desktop printers should be sufficient to cover most printing workflow needs. To get the maximum from the printer's 'driver software', it is a good idea to stay abreast of changes and upgrades, specifically where there are major changes in computer Operating Systems (OS). Not upgrading is often the number one cause for problems generally known as 'incompatibility issues'.

Finally, the software most SBCC members are most apt to employ to post-process images for making prints on a desktop printer are *Adobe's Photoshop* (all versions) and/or *Photoshop Elements*. Although there are other good image-processing software, Photoshop's CMM is widely accepted as the prominent state-of-the-art software that provides a CMM that fits most photographers', illustrators', and artists' needs.

For large format printers printing images with embedded Postscripts and vectors and requiring the best and most powerful color management. The 'printing industry' most likely set up their device's color management using software branded as RIP (Raster Image Processor) software. This software is generally developed for high-end printers and commercial service bureaus. It is costly and difficult application to use. RIP is normally not intended for the casual user — though more and more, photographers are starting to indulge and use it with high end printers they are purchasing to make their own prints.

Let me emphasize, however, in the event you choose to have larger prints made by a commercial service bureau it is highly recommended you work closely with their personnel to accommodate their devices' set ups which in turn will ask you to have your software's settings properly set to match their RIP software color management system prior to submitting your file for printing. Failure to work closely with a service bureau can be a costly and time-consuming experience.

Color Settings on Your Computer

Along with a proper monitor calibration and a Color Management System the next step to take is calibrate your software to the color space you intend on using. The CMM (color management module) is the color engine included in the software designed to interpret color from one device and maps it to the gamut of another color. Note when an image is first opened in Photoshop, a pop-up screen entitled, **Embedded Profile Mismatch**, alerts you that the image you have opened is embedded with the input device's color space— in most cases sRGB. You then have the option to continue to apply the input device's color space, or you may choose to re-assign it a

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COMPETITIONS:

Color Slides	Martha Kerns
B&W Prints	Ken Wiedemann
Color Prints	Ray Guilette
PSA/NECCC	Dan Charbonnet
Multi-screen	Martha Kerns

STONY BROOK CAMERA CLUB

PURPOSE: To promote enjoyment and proficiency in all aspects of photography through education by mutual exchange of knowledge and experience; and, to promote a broad appreciation of our environment.

MEETINGS: Meetings will be held on the first and third Thursdays of each month, except for no meetings in July and August. Other Workshops and Print/Slide Study Nights may be scheduled on the second and fourth Thursdays. Consult the SBCC Calendar of Events. All meetings start at 7:30 P.M. The regular meeting place is Stony Brook Audubon Preserve, Norfolk, MA off Route 115. At other times activities are scheduled in other nearby locations.

DUES: Individuals: \$30.00, Families: \$40.00, and \$15.00 for students and members over 65 years of age. To be eligible for competitions, dues must be paid by the first competition in November.

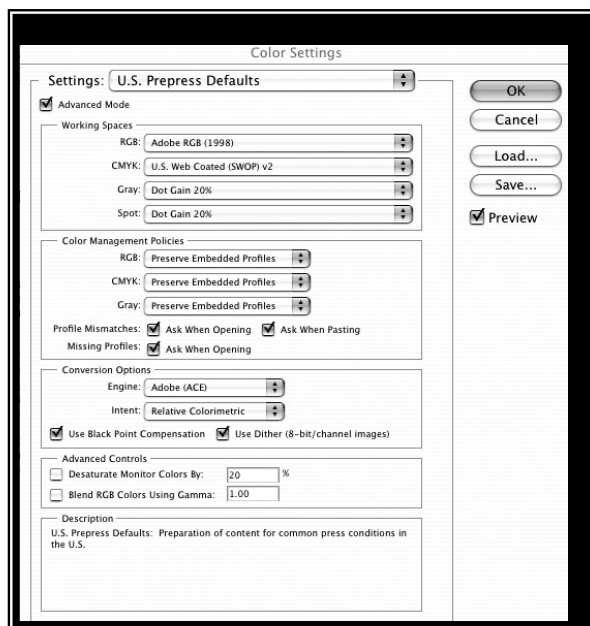
NEWSLETTER: Published six times during the year for Aug/Sept, Oct/Nov, Dec/Jan, Feb/Mar, Apr/May, and Jun/Jul and solely for the information, guidance and enjoyment of the Stony Brook Camera Club, Norfolk, MA

OFFICERS: Elected annually and serve as the executive committee with two past presidents. The Stony Brook Camera Club is affiliated with the New England Camera Club Council and is a member of the Photographic Society of America

'working color space'. The working color space is the one assigned in the software's **color settings**. The choosing of the working color space can always be altered prior to starting up a new project.

To best demonstrate how this is done, go into Photoshop and open **Color Settings**, found in Photoshop's menu bar. Under '**Working Spaces**', point the cursor over the first drop-down box (RGB), double-clicked and it will provide ample choices of available working spaces to choose. The final decision of a color space depends on the desired final output. More instructions about this can be found in the Photoshop instruction manual and in many other published book resources. Internet Forums can also be a valuable resource for learning more advanced color space usages and other specific settings. To reiterate, those using printing service bureaus will want to collaborate with bureau personnel to match specific color management settings. See the following **Figure 6** for an illustration of how to set color settings and chose a working space.

Figure 6



The first important decision you will have to make at this stage of the game regarding color management is *which* color management to apply for printing your image: Photoshop's or your printer's color management? Actually, it is up to you – and either one can do the trick. But, if you are using Photoshop to post-process your image and make a print for club competition, I and others, *suggest you use Photoshop's color management and shut off the printer's color management*. Again, this is a matter of personal preference, and you will have the final say.

As previously mentioned, a printer's driver which ships with your new printer is capable of giving you 'print-from-the-box' prints that will most likely be rendered to your liking. The one thing you must understand at this stage, it is an either/or choice: you either choose Photoshop's color management settings **or** choose the printer's color management. Both PS and the printer's software provide you the option to '*shut color management off*'. If both are turned on, the likelihood is that your image's colors will have a color shift/cast not to your liking. Photoshop

and the printer will have a 'conflict' in this situation, creating a mixed communication and a potential for a crash. In a more folksy language, your printer is saying, "I don't understand what PS is saying, but I think I can do it differently ... the printer will want to argue that".

Now that you have calibrated your monitor, installed the software of your choice and completed setting a Color Management System you are ready to print. Printing your own images is a challenge and is really not that different from those days when a photographer in his or her wet-print darkroom faced gargantuan challenges for finding the correct formula to get the winning image. The rewards are many when you succeed at getting 'THE PRINT', either in black-and-white or in color. Remember that the challenge for getting the 'Perfect 15' requires understanding the depth of the art form itself, the use of inks, papers, as well as the matting. And of course, lest you forget, the most important ingredient of all is a Color Management System to suit your needs.

Resources:

1. The Complete Guide to Digital Printing, Rob Sheppard, 2003. Published by Lark Books, a division of Sterling Publishing Co., Inc.
2. Mastering Digital Printing, Second Edition, Series Editor Harald Johnson, 2004. Thompson, Course Technology, Professional – Trade – Reference.

ENTERING INTERNATIONAL COMPETITIONS

By Diane Robertson

As members of SBCC, you have often heard PSA mentioned, as our club participates in inter club competitions sponsored by the Photo Society of America. This is an international organization which provides photo enthusiasts with helpful learning tools, programs of interest, contacts for travel photo information, and opportunities to compete with other photo buffs throughout the world. Membership to the organization is \$45.00 per year, and includes a subscription to the PSA Journal, published monthly. Included in the journal are interesting articles, information on the organizations varied opportunities, and a full listing of the different international competitions (Salons) and their contact data for obtaining the application forms for entering.

I have been entering the salons for a number of years now, and find that it is really exciting to participate and compete with people from all over the world. Salons are open to non members of PSA as well as members, but to obtain points toward star ratings, you must be a member. Categories for slide salons are: Nature, Color,

Photo Travel, Photo Journalism and Stereo Slide. Electronic Imaging is now becoming a part of the salon experience and there are several categories for print competition as well. Participants can enter 4 images in each or any category, and based on the total score given by three judges, the entry is accepted or not. Accepted entries count as one point toward a star rating, which is not too daunting for the first star, but the number of points needed doubles for each successive star rating. The accepted entries are put together into a show, such as the one that Greater Lynn International Exhibition presents at Danvers in the spring. These shows are often shown several times before the slides are sorted and returned to their makers. The challenge is fun and the catalogues that the salon sends out after competitions, listing winning images, often contain copies of the medal winning pictures. Why not gather up 4 of your favorite images and see how well you can do in competition against fellow photo enthusiasts from around the world?

Congratulations to three of our SBCC members:

Donna Parker (new member), Dick Shirley and Diane Robertson. The three members entered the 4th Suncoast Virtual Salon. This competition receives entries from all over the world. The ratio of accepted to submitted is 1 out of four. These are the results concerning our members:

Donna Parker - Two images accepted

Dick Shirley - Three bird images accepted

Dianne Robertson - Two bird images accepted, with Dianne's "Pine Warbler" receiving **1st runner up** for the **entire show**.

For more information and to view the competition results, go to:

<http://www.photographybuynick.com/page4b.htm>

*The publishers of Outdoor Photographer, PC Photo and Digital Photo Pro have sent information to Stony Brook Camera Club about the **2005 Outdoor & Digital Photo Seminar in White Plains, NY, August 27-28, 2005.** Seminars will be presented by Steve McCurry and Bruce Dale. For more details go to their website at: www.pcphotomag.com or directly to: http://www.pcphotomag.com/content/articles/misc/photo_seminars2005/*

Print / Slide / Digital Image of the Year

Class B Color Prints

"Misty Morning" Monica Verma

Class A Color Prints

"Topsail Sloop" Daniel Charbonnet

Black & White Prints

"Amalfi Arches" Shiv Verma

Digital

"Pine Warbler in Winter" Diane Robertson

Class B Open Slides

"Fogbound Sailboat" Glenn Browning

Class A General Slides

"Sunset Sail" Dom Macadino

Class A Nature Slides

"Feeding and Grooming" Ed Arees

Class AA General Slides

"Sunstorm" Ray Guillette

Class AA Nature Slides

"Red Fox #5" Wendy McIntosh

Altered Reality Slides

"Light Falls" Ray Guillette

Photo Tip from Emazing.com:

Painting with a Snapshot?

If you have a snapshot of an image in Photoshop, you can paint with it using the History brush so the snapshot image becomes the "paint" that you're painting with. To see this at work, begin with a flattened image and take a snapshot of it using the History menu. Select the entire layer and discard it so the image is now empty. Next choose the history brush tool, set the opacity and blend mode and choose a brush size. From the History palette, click to the left of the snapshot that you want to use to paint with, and begin painting. As you do, the snapshot image will reappear in the areas you brush over.

- Helen Bradley

Photo Tip from Vivid Light Photography Magazine:

Shooting Through Windows

Sometimes a window makes the perfect frame for the scene outside. Sometimes you just want to show the

difference between inside and outside scenes to tell a story. An example would be a steaming cup of coffee on a counter and a cold snowy scene outside the window.

But capturing the difference in light levels both inside and outside can be difficult. You either end up with the outside scene being overexposed, or the inside scene being too dark. And an on-camera flash will reflect off the glass making the scene outdoors invisible. To get this type of shot, try using your flash off-camera (with a flash cord). Place the flash at an angle to the window and foreground subject, and your camera on a tripod. A diffuser on the flash will give you a softer, even light for your inside scene. Try bracketing your flash exposures by +/- one stop until you get a feel for how your flash system meters this kind of scene. With my system a diffuser (which is effectively one stop under on the flash) will give a balanced exposure in most cases, while a 1/2 stop of under exposure on the flash with the diffuser will render the interior light more softly. You can also use a gel on your flash to change the color of the flash and the mood of the image. Just watch your shadows with this setup. Using two off camera flash units instead of one can cure long shadows.

- Courtesy of the Staff at Vivid Light Photography magazine. Web site: www.vividlight.com

Having trouble with noise in your high ISO or long exposure digital images?

Check out an interesting and informative article, "**Using Image Calibration to Reduce Noise in Digital Images**", by Jeff Medkeff at [photo.net](http://www.photo.net). (http://www.photo.net/learn/dark_noise/)

Not only does he give information on how digital sensors work, but he also provides an explanation of the different kinds of noise: Dark noise, Readout noise, Photon noise and Random noise.

His technique for eliminating noise involves "Calibrating" the image, a system used in scientific and technical imaging to reduce noise. He provides a step-by-step instruction for the photographer on how to calibrate an image and also what problems may be encountered.

Though a highly technical article for the novice, advanced photographers, working in RAW, will find much useful and detailed information.

2004-2005 PROGRAM SCHEDULE

<u>DATE</u>	<u>PRESENTER</u>	<u>MEETING THEME</u>
6/2/2005	Ray Guillette	Workshop/Program: Celebrating the Landscape
6/9/2005	All SBCC members	Annual Awards Banquet & Member's Digital Show

*New Multi-Screen Topics for the 2005 - 2006 Season
Slides must have been taken after May 1, 2005*

From the desk of Jim Jones:

"It is with great pleasure that I announce to the membership that Stony Brook Camera Club has won the 2004-05 Multi-screen Interclub Competition.

SBCC took home the trophy in a close but decisive victory. A victory by which SBCC took the lead on the 12th of 24 subjects and never lost it! A victory where SBCC had 10-#1 slides!

SBCC is considered one of the best camera clubs in the world. A victory at Multi-screen should be a given every year, just like in the 80's and 90's. I ask that all members, from Class B to Class AA, continue to take an active involvement in Multi-screen and "Keep the trophy home!"

I want to thank all who participated in Multi-screen and made this victory possible. It is through your commitment to SBCC that will continue to keep us in the forefront of greatness!"

Multi-Screen 2005-2006

- | | |
|---------------|----------------|
| 1. At the Zoo | 13. Motion |
| 2. Bridge(s) | 14. Neon |
| 3. City | 15. Pipe(s) |
| 4. Curve(s) | 16. Red |
| 5. Dome(s) | 17. Reflection |
| 6. Eye(s) | 18. Repetitive |
| 7. Fog | 19. Rust |
| 8. Got-cha | 20. Sloppy |
| 9. Layers | 21. Swirl(s) |
| 10. Long Ago | 22. Texture |
| 11. Metal | 23. Tool(s) |
| 12. Mill(s) | 24. Wrinkle(s) |

Last Field Trip for the 2004-2005 Season

JUNE 11th, 2005
LUPINE FESTIVAL, NH

Our field trip to Martha's Vineyard on May 20-22 was a fun trip attended by 10 club members. Though the weather left a lot to be desired, we did manage to photograph one nice sunset. But, fighting gale force winds on Saturday from the Nor'easter made photography a real challenge!

Thank you to Jim Jones for all the driving and planning! We had a great time!

And thank you to Jessica, too, for planning so many interesting field trips this year!

Condo For Rent

On Ft. Myers Beach, a tenth floor unit overlooking the Gulf.

A great location for nature photographers is the lagoon at Ft. Myers Beach.

An easy drive to Ding Darling Preserve, Corkscrew Swamp, the Venice rookery, and the Everglades.

Call Harry Davis for details and photos.
508-543- 4588



STONY BROOK CAMERA CLUB "REFLECTIONS"

A PSA Award-Winning Newsletter

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PHOTOGRAPHIC SOCIETY OF AMERICA
67th Annual International Conference of Photography



August 28 – September 3, 2005
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UTAH

FIRST CLASS MAIL

