

Viewfinder

THE NEWSLETTER OF FIELD END PHOTOGRAPHIC SOCIETY

November 2007
Inside This Issue:

Chris Wallace gives us an insight into Colour Management and Profiling.

Read about the Champagne Reception for Harry Myers Book—Pictures and Premieres.

This Page: How some FEPS members spent a week in The Yorkshire Dales with our own resident expert Chris Palmer

Val Walker takes you through a step by step guide on preparing your images for our Digital Competitions.

We have also included a list of forthcoming external competitions as well as the renowned Southampton International

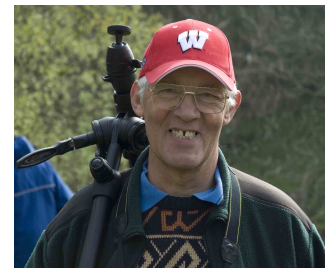
With Spirit & Vision

Members might recall an invitation that I extended to the Society last year, offering places on a forthcoming workshop in the Yorkshire Dales in the spring of 2007. I was delighted that four members, Kirsty & Chris Wallace, Roye Dolbel & Peter Trowell took up the offer, and joined us for an intensive week of enjoyable photography.



In all we welcomed ten clients to Thwaite, in the heart of Swaledale, at our evening dinner in our cottage on a Saturday evening in late

April. This was an opportunity to meet the other workshopers in an informal atmosphere, and then learn from Paul Foley and myself what we had in store for them in the week ahead. We place a lot of importance on this first evening, -



it sets out the ground rules and provides a fuller understanding of how the workshop will operate. Clients are then invited to introduce themselves, allowing us all to know a bit more about each other.



Each day is invariably similar in structure. On the previous evening we set a departure time for the following morning. It is then up to the clients to organise themselves with breakfast and make their own pack lunch, (which is all provided), and be ready to board our 15 seat minibus at the appointed time. We then set off, with me at the wheel, and Paul navigating. No formal itinerary is ever provided in advance, (indeed the art of good landscape

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photography is matching the weather to the location), but the clients are invariably given an inkling of the sort of photography that they can expect each day. Working from a minibus most of the time allows us to carry the gear that we just *might* need, and leave it there if it is not required.

During the week we did two short walks in Swaledale, visited 2 waterfalls, photographed on 2 limestone pavements, shot the field patterns and barns that are so symptomatic of the

Dales, looked around two villages, and finally ended the week in glorious spring woodland, complete with bluebells!



We invariably return to our cottages in the late afternoon, thereby providing some downtime, a chance to unwind and refresh before the evening meal, taken at a super hotel opposite where we stay. After the meal we all get together for a short evening session, which is either a tutorial, or a chance to view clients work. Before we know it another day is over and the departure time is given for the next day. It is a very full week!

Congratulations should be extended to Chris and Kirsty, and Roye and Peter for surviving the week! They returned to Middlesex with beaming smiles, very healthy complexions, exercised muscles, and lots of images. Look out for them in the future competitions.

Next year Paul and I will return to the Dales for another week, commencing Saturday 26th April 2008. If anyone is interested in joining us they can always contact me for further details.

Chris Palmer ARPS AFIAP DPAGB APAGB

c.i.palmer@virgin.net

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Phil Chapman on Your Computer Questions

As you may have spotted I'm doing another evening on Computers on 19th November. Once again it's a more general evening rather than a Photoshop evening so if anyone has anything they would like me to cover then please let me know. You can e-mail me at phil@philchapman.co.uk or just see me at the club.

Phil Chapman

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Custom Colour Profiling Your Printer

All of us at some time have got our image just right on the screen, then printed it and found it's turned out nothing like how we wanted it. To consistently avoid this situation you need implement a colour management system.

Colour Management

To massively summarise a huge topic, colour management is like having a universal translator for colour: when you calibrate your monitor (such as with a Colorvision Spyder) it effectively lets the computer know what strength of red, green and blue pixels is needed to create a particular shade on the monitor. The rules for the translation are stored in what's called a profile. In a similar way, to get the printer to print the desired shade, a profile translates the shade you want into the right amount of yellow, magenta, cyan and black inks to recreate it (some printers also use red and green inks or lighter versions).

Generic Profiles

Most printers come with generic profiles that do a reasonable job of this translation if you're using the manufacturer's own inks and papers. To access this capability, though, you need to use software that works with colour management (such as Photoshop), AND ensure the software is actually setup to use it correctly. This typically means telling the software which profiles to use for the monitor and the printer. The software won't know what paper you're using, so you have to explicitly tell it which profile to use. For example, if you use Ilford Galerie paper you can download from the Ilford website a profile that matches your printer and the particular type of paper (such as Galerie Classic Gloss on an Epson 2100 printer). Although these generic profiles are free, they are just designed for the 'average' printer, inks and paper. If your particular model or batch behaves slightly differently (such as your printer squirting a little more magenta ink than the average printer), then your print will have a colour cast instead of appearing neutral.

Custom Profiles

This is where a custom profile comes to the rescue. Instead of using a generic profile, you print at least one page of test patches of different shades and lightness, and then get these patches scanned and run through software that generates a custom profile for exactly your set-up. You can get software and hardware to do this yourself, but unless you want to spend a LOT of money (£1000+) you won't necessarily get a good profile (i.e. it won't faithfully translate the colour you want into the right combination of ink droplets). For around the price of a box of paper you can send your printed test patches to a company that specialises in colour profiling and get them to generate the profile for you.

Cathy's Profiles

I've just tried this method with a Californian outfit called "Cathy's Profiles" (www.cathysprofiles.com) after seeing her recommended in a photographic software forum I visit. What clinched it for me was that she gives VERY detailed instructions. This includes general instructions on setting your printer driver, specific instructions for different editing/printing software), and where to install and how to use the profiles she creates. Sending the test pages by airmail in a card-stiffened envelope cost me under £3 in postage, and the profile itself cost \$40. I had my custom profile emailed to me within a week of posting the envelope: that's speedy service considering the Royal Mail component!

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The Results

The profile itself was excellent: even printing monochrome using all the inks (not just the black) gave a pure, neutral image without any cyan or magenta casts anywhere within the whole range from black to white. Even more impressive, although I don't know if this is by luck or design, the monochrome print suffered from virtually no metamerism.

Metamerism

Metamerism is when two colours can appear identical to the human eye under one light source (such as daylight), but look different when viewed under another (such as fluorescent lighting). When using other vendor's profiles I've noticed that my monochrome prints may look fine under one light source but awful under another, with parts of the image looking distinctly tinted.

Rendering Intents

An added bonus when using Cathy's Profiles is that she provides not one but three separate profiles from the same targets, allowing for different rendering intents. This may seem daunting at first, but the concept is quite simple. Imagine you want to print a sunset with a really intense orange that the printer's inks just cannot produce. One option is to print everything the printer CAN manage, and then everything it can't cope with, just to print as close as it can. This would result in correct colours so far into the sunset, and then just the one closest colour after that - that would give a band of sunset of all just one colour. A better option would be to change ALL the orange shades so that the most intense orange is printed the closest the printer can manage, and then the in-between shades are adjusted to fit within this range. This gives a more natural looking print with a continuous range of shades. Cathy's Profiles produce three different profiles to allow for just this sort of choice.

Costs

Colour management isn't a cheap option initially, but will save you time and money with less duff prints in the long term. If you want a relatively inexpensive route to consistent colour reproduction then I would recommend the following in addition to your printer:

Editing/Printing Software: Picture Window Pro (must be the Pro version)

around £54 with VAT from www.dl-c.com

Monitor Profiling: Huey Pro - £90 from Amazon

Printer Profile: www.cathysprofiles.com - £20 charge, plus around £3 airmail

Picture Window Pro

The above is just a suggestion. I'm a great Picture Window Pro fan: for a great value price it offers tremendous versatility and is targeted at photographers. Its downside is that it can appear dated, and it relies heavily on drop-down menus rather than clickable buttons to perform editing tasks. That said, it has excellent colour manipulation and masking facilities, and VERY helpful members on the website's Message Board on www.dl-c.com (dl-c is short for Digital Light and Color, the American company run by Jonathan Sachs, writer of the original Lotus123 spreadsheet program).

Monitor Profiling

I listed the Huey Pro only because it's the cheapest package that gets decent reviews: I don't personally have any experience with it. I'm sure ANY monitor profiling package would be better than none at all or a visual only option such as Adobe Gamma. However,

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if you can afford a printer profile, but not the monitor profiling, you could get a reasonable improvement by printing a test image using a custom printer profile and then tweaking your monitor controls until the screen matches as closely as possible your print. Another option is for two or more people to club together to buy the monitor profiling kit (maybe even getting a higher-end Colorvision Spyder 2 for example) and taking it in turns to profile their monitors.

My Setup

For those of you that are interested, this is my own setup:

Printer - Epson 2100 printer fitted with a FotoSpeed continuous ink system
(this uses tubing and ink bottles instead of individual cartridges)

Editing Software – Picture Window Pro 4.0 from www.dl-c.com

Printing Software – QImage from www.ddisoftware.com

Monitor Calibration – Monaco EZcolor software with XRite XR colorimeter

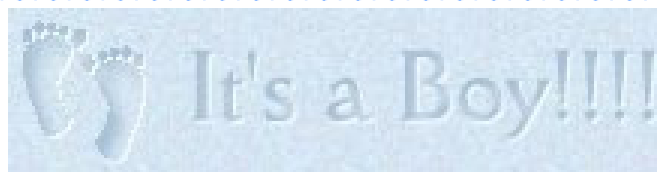
Printer Profile – from www.cathysprofiles.com

Have fun with profiles, they're %&@#ing brilliant

(Considering the topic, I thought it only fitting to end with colourful language!)

Chris Wallace

And the Good News Is



CONGRATULATIONS TO
CHRIS & KIRSTY WALLACE

ON THE BIRTH OF

WILLIAM OLIVER WALLACE

Born at 4.44am on Saturday, 6th October 2007
weighing 9lb 10oz



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EXTERNAL COMPETITIONS

Attached with this copy of Viewfinder you will find a schedule of our external competitions for this season. We could really do with some extra support at these events. If anyone would like to know more details, I am happy to have a chat with them. A lot of information can be found on the [CACC website](http://www.chilternsassociationofcameraclubs.co.uk/frameset.htm). Click on the link or go to <http://www.chilternsassociationofcameraclubs.co.uk/frameset.htm>

PRE-VISIONS 2007

Organised by XRR PS

Sunday, 9th December

The Stanborough Centre
609 St Albans Road, Garston
Watford, WD25 9JL

Doors open at 1.30pm, Competition 2.15pm to 6.00pm

This is an interclub slide, print and projected digital image competition between clubs from Middx, Herts, Beds, Bucks & Oxon, hosted by XRR PS. All prints are exhibited throughout the event. In the evening, from 7.00pm, **Roger Reynolds**, Hon FRPS APAGB and past president of the RPS will present a programme of digital images on **INDIA**.

Tickets £6 adult from Marilyn (tickets are also available on the door, but please purchase from me first as we are given 5 complimentary tickets in exchange for our entrance fee)

Free tea, coffee and soft drinks are available during the breaks, but you will need to take a packed tea if staying for the evening.

For location map go to [XRR Photographic Society](http://www.xrrps.org.uk) website.

PHOTO IMAGES 2008 EXHIBITIONS

Aylesbury CC invites you to submit entries for this annual print exhibition. Prints must have been produced after Sept 05 and may be commercially processed. Max mount size 20 x 16 inches. Up to 5 prints per author, either colour or monochrome. Entry fee £4.00.

Selection will be by Vic Attfield, FRPS, MPAGB, BPE4* on Thursday, 13th December at Aylesbury.

The exhibition will be on display at the Queens Park Gallery, Queens Park Aylesbury from midday on 8th to 31st January 08. The Gallery is open Mon–Thurs 10.00am –9.30pm and Sat 10.00am – 12.00noon.

Entry forms and further details can be found on the [CACC website](http://www.cacc.org.uk), under News/Club Events.

Marilyn Dennis, CPAGB

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Pictures and Premieres — The Launch

Like many photographers Harry doesn't always find himself in front of the lens, this however has changed over the past few weeks. Hopefully you would have read in the last issue of VF that Harry's book 'Pictures and Premieres' was about to be released.

On the 12th September I along with a few other FEPS members were luck enough to be invited to the launch of the book at no

other than the Odeon Leicester Square, which is where a number of Harry's images were taken. On arrival the red carpet was out and I was directed to the 1st floor suite where the function was being held. As I looked around there were people everywhere, the majority of whom I recognised from the world of film and television, but as usual struggled to put name to faces. I spotted one or two other FEPS members among the guests and made my way to them, however I soon spotted Harry talking to his celebrity friends and with camera in hand started shooting.



Now it's not often that mere mortals like us get the chance to rub shoulders with celebrities from the film and television world, let alone chat informally with them. Contrary to popular belief they were all very genuine people and for my part I was able to ask them to pose for photographs in a very relaxed atmosphere, which they were happy to do.



Making the most of the situation I spent most of the afternoon photographing such people as Deborah Moore (Sir Roger Moore's daughter), Sherrie Hewson, Dave Prowse, and Nina Mysow along with many others.



It would be easy here to recount some of the stories behind Harry's images, but that would do an injustice to Harry – go and buy the book instead, especially if you want to find out how he became to be under a dress worn by Princess Margaret and how he was confronted by a naked and very attractive actress in her hotel room being asked what she should wear!!!!

(Continued over page)

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During the afternoon Harry was spotted on the balcony being interviewed by the BBC for their local news, this was broadcast on the television a few days later. Harry gave us all a brief insight into his previous world of 'celebrity' photography, but I doubt if today the majority of young celebrities, or photographers for that matter, would be so accommodating.

If there was one image that will stay with me as I left, it was the row upon row of empty champagne and wine bottles.

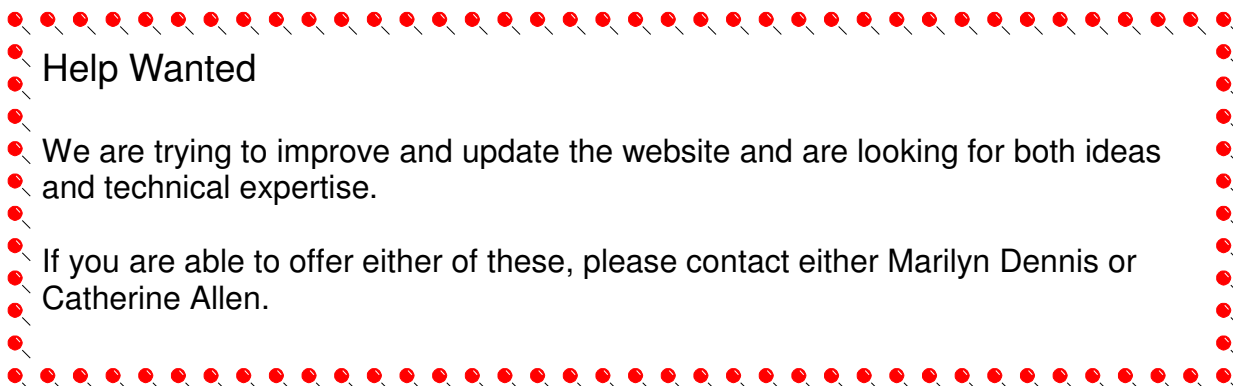
As an aside I have been privileged to borrow Harry's Rolleiflex camera that he used to photograph many of the people from the world of Royalty, Film and Television. It was whilst using and viewing images through the ground glass screen, I thought to myself 'if these two lenses (it was a twin lens reflex) could talk what stories they would be able to tell'

Thank you Harry, from all of us who were there, for a great afternoon.

Pictures and Premieres (ISBN 0709083297) by Harry Myers, John Willis and Gareth Owen is now available from all bookshops or online via www.amazon.co.uk.

When you have purchased your copy just bring it along on a Monday evening and Harry will personalise it for you with a signature and message.

Ted Weller



Help Wanted

We are trying to improve and update the website and are looking for both ideas and technical expertise.

If you are able to offer either of these, please contact either Marilyn Dennis or Catherine Allen.

PREPARING IMAGES FOR DIGITAL COMPETITIONS

Whether you get your images straight from a digital camera, scanned slide or print or put onto a disk by the processor, all images entered for competitions need to be standardised into a certain size and format.

N.B. The Competition Secretary will not do the re-sizing etc for you.

Stage 1. Check image contrast.

The projector will have a high contrast ratio, which will bring out all the detail in the image but you must make sure that your original has detail in the highlights and shadows. If not, use levels or curves to adjust the image so that you can see detail everywhere.

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Stage 2. Check colour balance.

It is recommended that you use SRGB mode as this is the setting used by the projector and is likely to produce the nearest colours to those shown on your screen. If your image was taken in another mode other than sRGB, you can change it using image, mode, in either Photoshop or Elements.

For stages 1 & 2, if you wish to check your monitor is displaying the complete range of colours and shades of grey, a suitable grey scale and colour bars can be downloaded from the Electronic Photo Imaging Centre at <http://www.epi-centre.com/charts/charts.html>.

This website also gives other useful advice about calibration and saving images to CD.

Stage 3. Resize your image.

The projector will project an area that is 1024 pixels wide by 768 pixels high (that is a ratio of 4:3). Most images will not have been taken in this ratio, so you may have to crop or accept that one of your dimensions will not be at the maximum.

You need to make sure that your image will fit within the dimensions or it will not be shown completely on the screen. To resize click on image, adjust, resize. Your screen may show the dimensions in inches, cm or pixels. Make sure you choose pixels from the drop down menu by clicking on the down arrow at the right hand end of each box. Make sure that the constrain proportions box is ticked so that your image stays in the same proportions. Pixels per inch is irrelevant.

Change the width by typing in 1024 and check what figure has been calculated for the height. If it is less than 768 pixels your image will fit on the screen. If it is more than 768 you need to make a decision.

a) either crop the original image so that the height is smaller or

b) make the height 768 and accept that the width will be less than 1024. See examples of acceptable sizes

1024 pixels wide
by 768 pixels high
or smaller

768 pixels by
768 pixels
square or
smaller

768 pixels
high by
'nnn' pixels
cropped
wide or
smaller

Remember that the image must fit into the space 1024 by 768 so if either of your dimensions is bigger than this, it will disappear off part of the screen.

Stage 4 – Save your image.

However you are going to send your image to the competition organiser, it will need to be saved in the agreed format.

Use save as, choose jpeg from the drop down menu and give it a title. This must be in the format TITLE IN CAPITAL LETTERS by your name in lower case.jpg. For example BLUEBELLS by another.jpg or CIRCLES by val walker.jpg

From the next screen choose 7 or above to save the file in high quality jpeg in your hard drive, usually C:\ drive. It is best to choose the highest quality to prevent pixilation.

It is suggested that you set up a folder called "Digital Comps" so that you know where

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your images are stored amongst all your other files.
Once safely stored you can close your original image on the screen.

Stage 5 – Sending your images.

Later you can send your jpeg file as an attachment to an e-mail directly to Chris Wallace or save your entry to CD or DVD. As a guide your image should not be more than 2 mb. Chris's e-mail address is : chris-feps@wallaceprime.com

Remember that the disk or emailed images must be submitted a week before the competition evening and no entries will be allowed on the night. The CD or DVD must contain no other images or files except what you are submitting.

Val Walker

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- Southampton International**
- FEPS members might like to consider entering next year's Southampton International?
- Follow the link and download an entry form from this page:
- http://www.southamptoncameraclub.co.uk/html/International/inter_index.htm
- There are sections for Prints, Slides and Digital entries.
- The exhibition is ratified by FIAP, the RPS, and PSA..
- There will be a rare opportunity to view some of the successful prints, and all
- the award winners at Amersham Photographic Society when Chris Palmer
- ARPS AFIAP DPAGB APAGB presents them on Monday 10th March 2008, at
- 7.45.
-
- The Barn Hall
- Amersham Community Centre
- Chiltern Avenue
- Amersham
- Buckinghamshire
-
- Meanwhile the successful Projected Images (that's slides and digital images)
- can be viewed at Oxford Photographic Society on Tuesday 25th March 2008.
- Oxford Silver Band Hall
- Temple Road, Cowley,
- Oxford,
- OX4 2EZ
-
- Chris Palmer**
-

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