LENS LINES

The Official Newsletter of the Arundel Camera Club
April, 2005

April 2005 Programs Planned

April 6th: Ann and Richard Rohlfing present their slide show on Newfoundland and Labrador

April 13th: Slide Contest, Open

April 20th : Betty Harris will report on and show slides of her African trip last year.

April 27th: Print Contes**t**

Year End Contest: Any picture that has 1st, 2nd, 3rd, or 4th place in a monthly contest, is eligible to be entered in the year end judging of that program year in the class in which it was entered, regardless of the maker's current class standing. The print or slide must be the orginal print or slide as first entered. No duplicate or replacement prints. The contest will not be judged during a club meeting, but will be done off site. Deadline is the Wednesday, April 27th club meeting.

Field Trip, April 23rd: Great Falls of the Potomac, leave Severna Park Park 'N Ride at 8:00 a.m. Be ready for a bit of walking.

March Contest Results

Congratulations to Betty Harris who has accumulated enough points to move from Novice Slides to Unlimited Slides. And also to Chuck Gallegos, who moves to the Unlimited class in Color prints.

March 9th Contest:

Novice Slides
1st Place Betty Harris "A New Beginning"
2nd Place Anne Benintende "Warning Colors"
3rd Place Dick Chomitz "Butterfly"
4th Place Anne Benintende "Snacking"
HM Charles Marah "Floral Pattern"
HM Betty Harris "Beads of Water"

Unlimited Slides

1st Place Howard Penn "Busy as a Bee"

2nd Place Howard Penn "Blue and Gold"

3rd Place Dolphy Glendinning"Little Drop will Do"

4th Place Elizabeth Gauld "Inside a Tulip"
HM Elizabeth Gauld "All Those Fibers"
HM Howard Penn "Fly on Flower"

March 30th Contest Results

Novice Color Prints
1st Place Anne Benintende "Dancing with Dad"
2nd Place Donna Neal "Ouija Power"
3rd Place Donna Neal "Public Bath"
4th Place Chuck Gallegos "Pelican Taking Flight"
HM Betty Harris "Great Egret in Flight"
HM Chuck Gallegos "Windswept Breaker"
HM Sunny Frank "Stick Out Your Tongue"

Unlimited Color Prints
1st Howard Penn "Lunar Flyboy"

2nd Ernest Swanson "Finish Line"

3rd Elizabeth Gauld "Playing Ball"

4th Howard Penn "Little Speedster"
HM Ernest Swanson "Power Dive"
HM Ernest Swanson "Out of My Way"

Novice Monochrome Prints
1st Tim Champney "Nemacolin Sunday Afternoon"

2nd Chip Bulgin "After Hours"

3rd Nancy Kennedy "Living in the 21st Century"

4th Rogard Ross "Reflections"
HM Tim Champney "Santa Fe Reawakening"
HM Gene Crooks "Spanish Mission in California"

Unlimited Monochrome Prints
1st Dolphy Glendinning "Brick Zig Zag"

2nd Chuck Gallegos "Orthodox"

3rd Ernest Swanson "Tank"

4th Dolphy Glendinning "Walkway"
HM Elizabeth Gauld "Think Tank"
HM Dolphy Glendinning "High Rise"

How The Winners Won:

Anne Benintende said of "Dancing With Dad" that she had "more or less planned it.".

Using a slow shutter speed she photographed relatives dancing at a wedding. The strobe, adjusted for the same intensity as the room light stopped the action while the slow shutter speed allowed the ambient light to expose the room and give a ghost image to the dancing figures. Ms. Benintende used a Fuji digital camera for the photograph.

Tim Chapney's "Nemacolin Sunday Afternoon" was taken in the sunroom of a resort hotel near Uniontown, Pennsylvania. Originally in color on a Canon digital Rebel, Tim made two exposures, one with flash and one without the flash. Without the flash worked best, giving nice shadows and a bit of outside detail.

Betty Harris' "A New Beginning" was the result of photographing the same rhododendron from the same position at the same time of day for five days. Setting up before she went to work, Betty produced a series of photographs from first bud to flower. She plans to print the pictures as a five photo series. Canon EOS1 camera, Velvia Fifty film, macro lens.

Howard Penn had two winners in March: "Busy as a Bee" was recorded on Velvia one hundred film and a macro lens. "Lunar Flyboy" was a very late evening shot of snow geese in slightly burred motion flying in front of the moon. Also on Velvia one hundred exposed through a Canon 100mm-400mm image stabilizing lens.

Dolphy Glendinning was leaving the new Museum of the American Indian on the mall in Washington, DC, when she spotted the walk way that she photographed in "Brick Zig Zag."

The picture was from a digital exposure reversed to black and white by using Image-Mode-Grayscale in Photoshop Elements.

Thanks to our Judges:

Marketa Ebert judged our March 9th Contest. Ms. Ebert is a photojournalist and works for the Prince Georges Examiner. After her husband gave her a single lens reflex camera she began winning camera club contests. She's a member of the Bowie-Crofton Camera Club. Ms. Ebert played close attention to subject matter and remarked that a flower in a photo had seen better days.

Tim Edberg, March 30th

In a little over a month two photographers have given Arundel Camera Club a generous amount of their most valuable asset: time. Tim Edberg and Tony Sweet have both spoken and judged contests. In this issue we take a look at Mr. Edberg and his work. Both are nature photographers, conduct workshops and sell prints. Next issue we'll feature Mr. Sweet.

Edberg as a judge is methodical and quite verbal about his thoughts; thoughts one suspects he works with on a daily basis. Looking at a print he remarked that there are interesting things going on. "Too many interesting things," he said. The print went out, too busy, no central theme. Reminding us that photography is a visual, not a verbal medium, he used the term "Spark", or the lack of it in a picture. Spark, in this case, is a

description of how the judge reacts emotionally to a picture. A picture of two soldiers jumping, seemingly from nowhere and going nowhere as a third one looks on brought the question "Where's the story?" And story telling is part of what we do with photography, making a visual description of a flower or building or a person.

As the judging progressed it was apparent that Edberg first looked at the overall message an entry delivered. If the photograph passed the overall test, then Edberg began a process of checking details such highlights that detracted, compositional elements that were in conflict, sharpness and print quality.

Edberg as a photographer works with 35 mm film and large format 4x5. He often heads to the Western United States, backpacking to the subject matter. Backpacking can last five or six days and Edberg works with 35mm color exposed on a Nikon and one of four lenses.

He doesn't take the 4x5 backpacking, noting that the further the photographer and his heavy camera walk from the car the more enthusiasm diminishes for the subject matter. Edberg also maintains a traditional black and white darkroom. Black and white is his preference, but color prints pay the bills.

Wherever he is working, one suspects that he keeps his cardinal photographic rule in mind: There are no_rules_in_photography.__

Photoshopping

Kodak stopped making slide projectors late last year. So your choice is to find a good used Carousel or a new projector from Leitz. And it won't cost you an arm and a Leica to buy. Street price for the Leitz Pradovit P-150- is about $240.00 with lens and one slide carrier. If you really want to spend money the Leica way, top of the line Pradovit RT-M projector goes for about $1800.00

Tony Sweet Photography Workshop

3 Day Workshop and Photographic Event April 16, 17 & 22, 2005

$175.00 ~ limited to 20,

April 16, 2005 ~ 7 p.m. - 10 p.m.

Slide show presentation of flower images and a book signing of the newly released "Fine Art Flower Photography" Open to the Public

April 17, 2005 ~

Sunrise-Early Afternoon: The "hands-on" workshop will be conducted throughout the historic grounds. Personal instruction including composing "winning"images, creative filter use, and answering situation specific questions will be the focus of this day-long activity.

April 22, 2005 ~

7 p.m. - 10 p.m. Presentation of work produced by students and critique with in-depth discussions and Q&A on digital photography, image processing, anddigital printing.

Registration forms available online:

> www.tonysweet.com/workshops/londontown.html

The National Association of Photoshop Professionals is sponsoring a workshop for Photoshop version CS in Washington, DC.

The Adobe Photoshop Seminar Tour is only $79 for NAPP members, $99 for non-members. You'll get our invaluable keyboard shortcuts guide, a copy of *Photoshop User* magazine, and a detailed seminar workbook that includes all the techniques presented in a step-by-step format so you can spend the day learning instead of taking notes.

Workshop is on April 22nd, runs from 10 a.m. to 5 p.m

Web Site, phone 1-800, 201 7323.

Travelin'Man:

Lonnie Kishiyama traveled to Maine last fall, submitted a story and photograph to the Baltimore Sun Readers Recommend column in the Travel Section. Story and photograph were both published. The picture was of a fisherman's landing at Bar Harbor, Maine. He also wrote about his experience visiting Bar Harbor with its rocky cliffs and tall pines and changing colors.

Printing Your Winning Images Using Advanced Color Management

by *Michael A Dulisse*

One of the most difficult pieces of the digital puzzle is getting the printed image to look anything like the image represented on the computer screen. In this article we will learn about calibrating specific system components to better match monitor input and printer paper output color. This can be accomplished in four relatively easy steps. But remember, to get the most out of your images, each component whether it is printer paper, printer ink, scanner, or digital camera should be calibrated for system color management. The color output of the printer you will be adjusting is for the printer paper, inks, and printer resolution for that adjustment only. If you use different papers, inks, or a different printer resolution you must recalibrate the printer for each changed component. For example, Epson Glossy and Epson Premium Glossy papers require different calibration settings due to differences in paper reflectivity, ink absorption rates, surface coatings, and the brightness of the paper.

For the purpose of this article I use settings common to both Adobe Photoshop V7 and V8 and Photoshop Elements 2. Other professional level imaging programs provide a

similar color management feature. Also, I use Epson printers so the color management routines that I mention are specific to those printers.

1. **Use Color Management in Photoshop**. Most of us use RGB as our color standard for file processing. In fact almost all of the photography market, including major publications and stock photography marketing agencies use the Adobe RGB standard because of its wider color gamut than Windows RGB and CMYK. Whatever format you decide to convert to be sure that you are converting and saving everything in that same format. For my purposes everything digitally photographic goes in and out as Adobe RGB (1998). Even my digital cameras and my film scanners are set to output in this color profile.
To set color management settings for Photoshop go to *Edit>Color Settings>* and check the *Advanced Mode* box. Set the following: in *Working Space* set RGB to **Adobe RGB (1998)**; in *Color Management Policies* set RGB to **Convert to Working RGB**; in *Conversion Options* set Engine to **Adobe (ACE)** and check the boxes marked **Use Black Point Compensation** and **Use Dithering**. In Elements 2 click on **Use Full Color Management – Optimized for Print**.

2. **Calibrate the Monitor**. Set your room lighting to a dim light level that you can easily recreate whenever you work in Photoshop. Always use this setting when processing pictures. Next, open your monitor's manual and find how to set contract and brightness, RGB color levels, if available, and color temperature. You will need this information for the next step. Also check the monitor specifications to determine the type of color phosphors the monitor uses (don't worry if you can't find this information, the program we are going to use will tell you what it thinks the phosphors are but you should check to make sure).
In *My Computer* find and start the program **Adobe Gamma.CPL** in the folder Program Files\Common Files\Adobe\Calibration. Use the step-by-step wizard and follow the calibration instructions on the screen. When you finish making the adjustments the program will save the monitor profile. I include the date and the color management setting in the file name since I update my monitor profile every 30 or so days (monitor's phosphors change constantly and rather rapidly!). The program Adobe Gamma Loader should automatically set this monitor profile and adjust your screen each time the computer starts.

3. **Use Proof Set Up**. Before you edit or print anything you should get in the habit of making sure that Photoshop's **Proof Setup** is set to **Monitor RGB** and that the **Proof Colors** item is checked. These can be found under the *View* menu. This step is not absolutely necessary but if you ever decide to purchase a professional level color management package you will find yourself using proofing every time you edit and print an image.

Create a Printer Setting Preference. There are basically four ways of acquiring printer color management. They are, in order of preference, 1). Use a color management software package with a color densimeter or colorimeter screen device (spider); 2). Purchase color printer profiles for specific inks and papers through various manufacturers and suppliers; 3). Create a "printer color profile" using the printer's color management *Printer Setting Preferences* found in the File>Print Settings menu of Photoshop or the *Printers and Faxes* menu of *Windows Control Panel*; or, 4). Create a Photoshop Action making necessary color adjustments in curves or levels, saturation, brightness and contrast to achieve color matching. Due to the cost and availability of

the first two we will use the third method (# 3) to create our printer color profile on an Epson printer.

Provided with older versions of Adobe is a color calibration target. You can also get calibration targets off of the internet (Adobe, Kodak, or Monaco Color are good sources). If you have to scan a color target make sure your scanner is calibrated for the system. Once in to the computer turn off all printer color management and print the target on your selected paper and printer.

Carefully analyze the printed target and compare it against the image on the monitor (Remember that the monitor is set to a specific room brightness so this may be difficult. I use a reflective color balanced light box to review printed images). Open *Control Panel>Printers and Faxes* and select your printer from the menu. Go to *Select Printing Preferences* and select *Main Menu* or *Layout* and select the *Advanced…* button. Next, you want to **turn on** ICM (Internal Color Management) controls by selecting the color controls or turning on the Driver Color Adjustment controls. I know this is vague but every printer accesses color adjustment controls differently. [Did I mention that it is absolutely necessary to have your printer and monitor manual readily available for this entire exercise] In any event Printer ICM provides you access to a group of slider controls which will allow you to adjust contrast, brightness, saturation, and color. Carefully analyzing your target print, make initial adjustments to those controls that you think will adjust the printer's color, brightness, and saturation to match the screen. When done save the printer preference with a unique name making sure you include in the name a reference to the paper you are using and to the output resolution setting of the *printer*.

Using the Printer ICM color adjustment settings you just came up with print the target again. Make no changes to the target image on the screen. Now, once again, compare the recent printed image to the image on the monitor. This time we will make reference adjustments using adjustment layers found in *Layer>New Adjustment Layer>Curves* or *Hue* and/or *Saturation,* and/or *Brightness/Contrast*. Write down each adjustment and its magnitude made to the monitor image in order to bring your ***monitor image into agreement with your printed target***. Now we will apply the **opposite** adjustment to the Printer ICM color management section of your printer control panel.

Here's the trick… If, for example, your printed image is too dark and you have used a *Brightness Adjustment Layer* to reduce the brightness of the image on the monitor to more look like the printed image; you will then set the Printer ICM color management brightness slider to the **opposite** of that value. [Say you make an adjustment of **-5** to brightness in New Layer Adjustment>Brightness; you will adjust the brightness control of your printer color management settings by **+5**]

Once all of your adjustments are done and you are happy with the image color and brightness delete all of the adjustment layers; save you Printer ICM color management profile; and print the target again using the new, saved Printer ICM color management settings. Don't forget to **DELETE ALL** of the *Adjustment Layers* before printing your image from Photoshop.

This may require several test runs to accurately create a good likeness of the screen

monitor profile but the process should yield the results necessary to print your winning image as you see it on the monitor.

Now each time you print an image using the paper, ink, and printer resolution you just profiled use the Printer ICM color management set(s) you just created and your winning image will be a good match to your monitor.

Arundel Camera Club meets every Wednesday evening when school is in session. We meet at 7:30 and usually end around 9:00 p.m. at Severna Park High School, 60 Robinson Road, Severna Park in room G144. Meetings are open to the public, but only dues paying members may enter competitions. Annual dues are $15 per adult, $7.50 per full-time student. If a second family member joins the club, the second member's dues are discounted 50% or $7.50. For further information, check on the club website or feel free to call or e - mail any of the club's officers:

NOTE from our WEB MASTER The Arundel Camera Club website URL is now
http://arundelcameraclub.org/
Camera Club Member's image galleries are at Arundel Camera Club Galleries on PBase and are linked from the club website.

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