

FOCUS

Newsletter of the Mayslake Nature Study and Photography Club
hosted by the DuPage County Forest Preserve District

Visit our website at www.naturecameraclub.com or e-mail joekline2006@sbcglobal.net

September 2008 Upcoming Meetings

September 1st	No Meeting – Labor Day
September 15th	1st Photo Competition – Digital & Prints
October 6th	TBA
October 20th	William Burger- “Finding Nature’s Beauty Around Chicagoland”

Club News (and announcements)

On August 4th, Joyce Burzloff presented an excellent program on "Safari in Kenya". She took us on a photographic trip to a Sambura village to meet the people and a journey to three wildlife reserves in Kenya. Her photos of the various birds and animals was very interesting, in addition to her commentary on what was seen.

Diane Hamernik has volunteered as the new publications chairperson & will be publishing the future issues of the Focus, beginning with the October issue. Good luck to Diane.

Jon Snyder has had an article about the Morton Arboretum published. Further information about the article is available on page 2.

Last month's Ball Seed Gardens outing was a success. Jeff Franklin hosted the Ball Seed gardens outing Saturday August 23rd which was finally a success as the morning dawned with calm winds and a rainless sky. Seven were in attendance with five club members and two guests Jeff had invited who were impressed with the club and the event. Thanks to Jeff for the photos and hosting the outing

There will be no outing scheduled in September. Outings will resume in October with one event scheduled for Starved Rock possibly a second event for Autumn fall color may also be scheduled. More information will follow soon, but see Jon Snyder's outings article on page 2 for further information about the Starved Rock outing.

Gary Saunders has information about the club's financial status. His article that appears beginning on page 2, has a detailed accounting of all of the club's financial income & expenditures – including purchases.

Are you looking for some camera equipment? Anne Vesely has camera equipment, tripod, & accessories for sale. See page 3 for further details.

There will be no CACCA column this month. However, tune in next month for more information from Jean Atkins about upcoming CACCA events.

Fred Drury has returned with his Digital Notebook series. His second article on printing begins on page 4.

JON SNYDER GETS PUBLISHED

Just about every issue of OUTDOOR PHOTOGRAPHER has a one page article on Favorite Places to Photograph. In the September issue, pg 40, is featured the Morton Arboretum with photos and text submitted by Jon. He is very descriptive of this gem of nature which many of us are familiar with and yet have not fully explored. Check it out, for now is the season to capture it's gorgeous color.

Well done Jon !

OUTINGS

Jon Snyder

Next Outing

Saturday October 25th we will meet at a selected canyon in Starved Rock State Park at around 10am for beautiful fall color in this spectacular location. A possible lunch break in the Lodge restaurant is possible if enough are interested.

More detailed info will follow at the next meeting and in the October Focus.

Questions, call Jon Snyder at 630-665-2068 jonsnyder@comcast.net or:
Tom Richardson 630-832-3523 rtomrichardson@comcast.net

CLUB FINANCES

Gary Saunders

Statement of Cash Receipts/Disbursements for fiscal 2008

The Club ended fiscal 2008 with cash of \$2,105. Memberships dues totaled \$1,965 and, at April 30, 2008, the Club had 72 members, including corresponding & honorary members. Attending members contributed \$759 toward the cost (\$885) of the annual banquet meaning break-even was not achieved. The photo classes conducted with the support of Mayslake and the Forest Preserve District brought in revenues of \$812 which, in addition to the member dues, enabled the Club to purchase a screen and projector for the bi-weekly meetings.

MAYSLAKE NATURE STUDY AND PHOTOGRAPHY CLUB

Cash Receipts and Disbursements

May 1 – April 30, 2008

Checkbook balance at May 1, 2007
Receipts:

2,096

Membership dues	1,965	
DuPage County Forest Preserve-photo classes	812	
Members banquet payments	<u>759</u>	<u>3,536</u>
Disbursements:		
Program speakers	270	
Equipment purchases –		
Screen	355	
Projector	<u>879</u>	1,234
CACCA	68	
Compilation of financial statements	375	
Competitions – Judges	100	
Ribbons	115	
Awards	<u>140</u>	355
Publications	194	
Banquet-		
Cost (meal/speaker/door prize)	885	
Other-		
Forest Preserve speaker – lunch	29	
Bank service charges	48	
Supplies	13	
State of Illinois filing fee	5	
Meeting refreshments	<u>51</u>	<u>146</u>
	<u>3,527</u>	
Checkbook balance at April 30, 2008		2,105

CAMERA EQUIPMENT FOR SALE

Anne Vesely has the following camera equipment for sale:

Item	Condition
Tripod Bogen 3126	Good
Tripod Head #128	Good
Ball Head #108	
TC Suoer Clamp #035	
Canon Camera T90	Good
Tokina Telephoto Lens 500mm	
Lens, Hoya, 72mm with Skylite filter	
Canon Speedlite, 300TL with case	Excellent
Canon Speedlite, 244T with case	Excellent
Tokins Filter, 28-200 mm	

In the last column I described some printing preliminaries. Understanding color spaces, and printer profiles is very important in the search for the print that matches what you see on the monitor screen. Keep in mind that in this series we are going to use Photoshop and not the printer driver to manage color. This column shows you how to view your image as the printer 'sees' its colors.

RENDERING INTENTS

Figure 1 shows that monitor color spaces are larger than printer color spaces. This means that colors outside the printer's color space ('out-of-gamut' colors) have to be 'adjusted' before they can be printed. This adjustment process, called 'rendering', can be done sev-

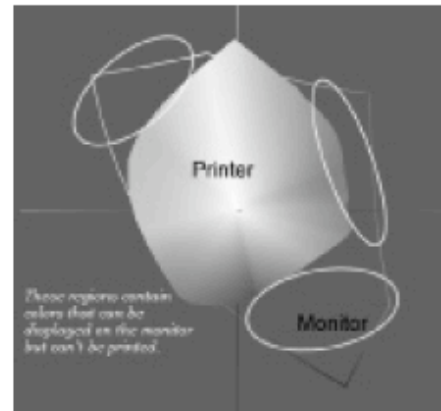
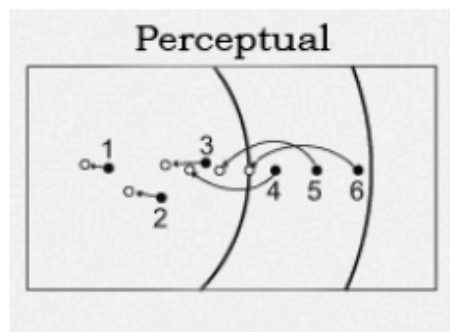


Figure 1 is a 2-dimensional comparison of color spaces. The gray outline represents the monitor and the white area the printer. Notice the 'problem areas' where there are significant differences in their respective footprints.

Relative Colorimetric

Figures 2 (above) and 3 (below) show how Relative Colorimetric and Perceptual rendering differ in the methods by which they move out-of-gamut colors (# 4,5,6) into the printer color space.



eral ways.

For photographic printing, the preferred choices are Perceptual and Relative Colorimetric. Here, Figures 2 & 3 show a diagrammatic representation of how these two processes differ. In each case, colors 1,2,3 (group A) are within the printer color space; colors 4,5,6 (group B) are within the display color space, but are beyond the printer color space and must be adjusted for printing.

Relative Colorimetric (Figure 2) rendering is accomplished by moving all the 'out-of-gamut' colors to the nearest 'in-gamut' location; in-gamut colors are unchanged. This means that there will no longer be any color difference between colors 4,5,& 6. It also means that color difference between groups A & B are diminished. This alternative is preferred when there are few 'out-of-gamut' colors.

In **Perceptual** (Figure 3) rendering the relative differences amongst colors is maintained by moving the most out-of-gamut color to the nearest in-gamut locations, then adjusting all the other colors proportionately. This alternative maintains the overall relationship amongst the colors, and is preferred when there are a lot of out-of-gamut colors.

It is often helpful to view out-of-gamut colors. To do this, use the command: 'View>Gamut Warning'. In the default setup, Photoshop shows the out-of-gamut colors as middle gray.

PROOF SETUP

If there are a lot of out-of-gamut colors in the image, it's likely there will be some loss of vibrancy in the printed version of the image. This is a result of the greater size of monitor color space as compared with that of the printer. As the out-of-gamut colors are re-mapped into the printer color space there is inevitably some loss of color range. As inkjet printer technology improves, printer color spaces are getting larger. Currently, there is no printer with a color space as large as a monitor. However, Photoshop does provide a method which allows one to examine the image as its colors are viewed by the printer. In effect this technique views the image 'thorough' the printer profile.

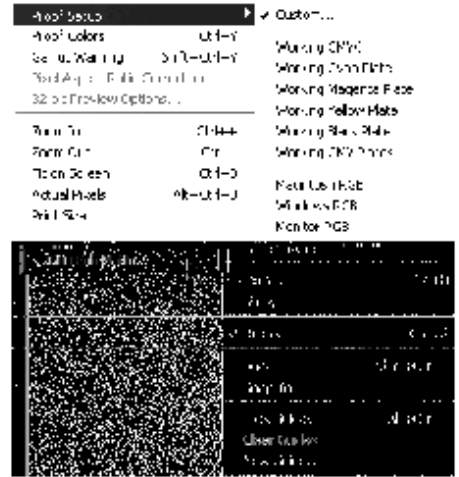


Figure 4 ... the Custom Proof dialog is your opportunity to view the image as it will print. You should setup create custom setups for each of the paper/ink/printer combinations you use.

Open a favorite image in Photoshop. Now go to 'View>Proof Setup' and click 'Custom' (Figure 4) at the top of the Proof Setup fly menu. The 'Custom Proof Condition' dialog (Figure 5) opens and this box is where we one specifies the paper/ink/printer combination to be simulated on-screen. This dialog includes a large box, 'Proof Conditions' inside of which there is two drop down boxes, and below this another box titled 'Display Options'. Use the 'Device to Simulate' box to specify the paper/ink/printer profile to be simulated. In Figure 5 a profile for Epson Enhanced Matte paper on an Epson 7600 printer has been selected. In the 'Rendering Intent' box, select the appropriate choice between Perceptual and Relative Colorimetric. There are 4 check boxes inside 'Proof Conditions'. 'Preserve RGB Numbers' should be OFF, the other 3 should be ON. Toggling the Preview box (to the right) shows the proof version (ON) or the monitor version (OFF).



Figure 5 ... this is the dialog in which you specify the printing condition you want to proof on the monitor.

Save this setup. Click the Save button and give this setup a descriptive name, say EnhMatte-

Perceptual. In the future this new choice will appear below Custom in that fly menu (see Figure 4). Proof Conditions should be created for all the paper/ink/printer combinations used regularly.

Images without saturated colors will not show much change, other than a slight 'dulling' in the shadows areas, which is a consequence of the printer inks inability to deliver the perfect black of a monitor. Since the differences are subtle, create a copy of the image and apply the Proof Setup to the copy. This allows for a side-by-side comparison between the original (monitor) and the copy (proof) version. If there are unacceptable differences, try switching to the alternative rendering technique.

To tweak the image to minimize the differences between the monitor and the proof, its best to work with three versions of the image: the original (monitor), the proof (printer) and a third working copy of the original (monitor) to which View>Gamut Warning has been applied. Working on this third copy, a good first choice is to use the Sponge Tool (O) set to Desaturate mode preferably with a soft edge brush and a flow rate of about 25%. As you desaturate the out-of-gamut colors, it will bring those color in-gamut and the gray overlay (which signals out-of-gamut) will disappear. An alternate technique is to use Hue/Saturation, select the problem colors and move the Saturation slider to the left. Curves is still another alternative. Users will find their own preferred methods.

Once satisfied with the match between the original monitor version of the image and the proof, it's now time to print. Next month I'll cover the actual printing process for PC systems; the following month I'll repeat that part of the process for the Mac platform.