



Mile High Wildlife Photography Club

January 2008 - Volume 32, Issue 1

The Photographic Print

by Frank Weston

We've all experienced the agony of long exposures—4, 8, maybe even 10 seconds—a virtual nanosecond to French inventor Nicéphore Niépce who made the first photographic print in 1826. His ground breaking image took 28,800 seconds. That's eight hours—in bright sunlight! Of course, he didn't have high speed film or digital sensors. He used a pewter plate coated with a petroleum derivative, bitumen of Judea. When exposed to light, the bitumen hardens. Washing away the unhardened bitumen left a negative image on the plate. Apply ink, press the plate to paper and voila, the first photographic print was made. And we grumble about how long it takes our Epson printer to make a print.

Over the years, the processes involved in making a photograph have become much simpler. But whether we use chemically treated paper or ink sprayed onto paper to create a print, the end product is has changed little in almost 200 years. The now commonplace photographic print would still be easily recognized by Monsieur Niépce. Even in the gigabyte age, the photographic print is still the most prevalent means for presenting photographs.

Virtually every professional photographer will tell you that the end product of most of their work is a printed photograph. Photographs, whether made digitally or chemically (film), end up as prints in magazines, newspapers, framed portraits, wedding albums, calendars, cards, fine art, advertising and

promotions. Even tee shirts of grandkids proudly worn by beaming grandparents. The photographic print is everywhere.

The popularity of the photographic print can be seen by the proliferation of "photo" printers. There are large professional models capable of generating 13-inch wide borderless prints to small snapshot printers that connect directly to your camera.

No matter how enamored you are with digital technology, keep in mind that the age-old photographic print is still the final result of most photographs.

Inkjet Printing 2.0

by Debbie Grossman
reprinted by permission of
Popular Photography and Imaging

If you think you need to make six prints to get one you like...if you've accepted the fact that your prints are always a little yellower than your screen...if you assume that trying to get them not only to match your screen but also look sharp and color-accurate would take a lot more than an afternoon's work...then you're thinking old school.

Why? Because setting up a color-managed workflow has become so easy, any photographer would be crazy not to do it.

If all you want is accurate prints, you can forget all but Step 1 of this story, because these days autopilot works pretty well. But if you want to make the

most of your camera, computer, and printer—without hassles—keep reading.

The problem with letting your devices and software take control? They assume you want to work in the inferior sRGB color space, which means that even though your camera can capture a wider variety of colors and your printer can print a wider variety of colors, you'd rather throw them away for the sake of saving yourself few mouse-clicks.

To show you how to control color, we're using Adobe Photoshop CS3, Epson's Stylus Photo R2400 printer, the Pantone Huey PRO for calibration, and Windows XP. The basic principles are the same no matter what your system, so if this story doesn't answer all your questions, a few Google searches will.

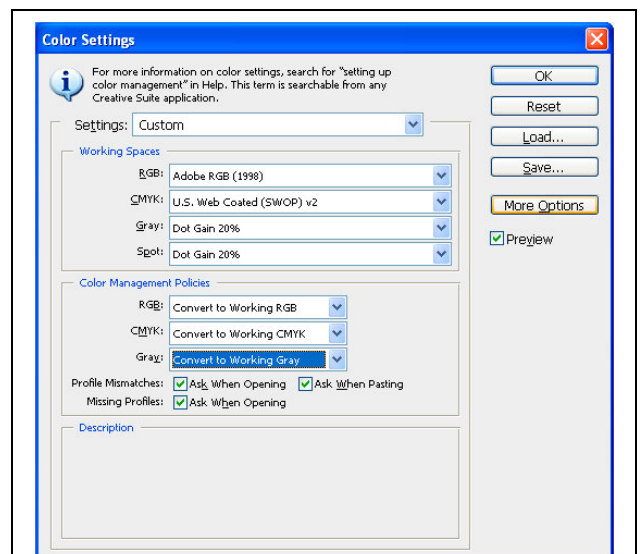
Calibrate and profile your monitor.

The gizmos that you attach to your screen to make sure it displays standard brightness, contrast, and color have evolved more than any step in the color management process. These days, you pick one (we used the Huey PRO, but you can also try X-rite's eye-one display LT, ColorVision's Spyder3Pro, or numerous others), install the easy-to-use software, plug the measuring device into your USB port, and go. You really don't need to know much of anything to use it, and when you're done, you'll be amazed how much closer your prints already are to your screen.

Tips: • Some software will ask you which white point you want. If so, choose D65 (sometimes called 6500K). • Some software will ask you to pick the gamma. The PC's default is 2.2, but if you can go for the less contrasty 1.8.

Tell your camera and software you're in charge.

Since you'll be managing your color in your printing process for the sake of



Tell Photoshop that you'll be handling the color.

getting better, more accurate tones, make sure you're capturing those colors in the first place.

Dig out your manual or just scroll through your camera's menus until you find the option for Color Space, and choose Adobe RGB. That space, of course, will apply only to your JPEGs. When you're converting from RAW, make sure you set the output file to be Adobe RGB, as well.

Then set up Photoshop to keep all the colors that you shot. Go to Edit > Color Settings (see the screenshot, above). Choose Adobe RGB (1998) as your working space, and in Color Management Policies, choose Convert to Working RGB and check those three boxes. This ensures that, on the off-chance you want to open a photo someone e-mailed you, Photoshop will ask what to do with that sRGB file. (You should convert that e-mailed image so it will fit nicely into your workflow.)

Install your printer's profiles.

Every paper has its own characteristics and way of relating to your printer. Each printer/paper combination has its own profile, and before you print, you'll have to tell your system which profile to use. And

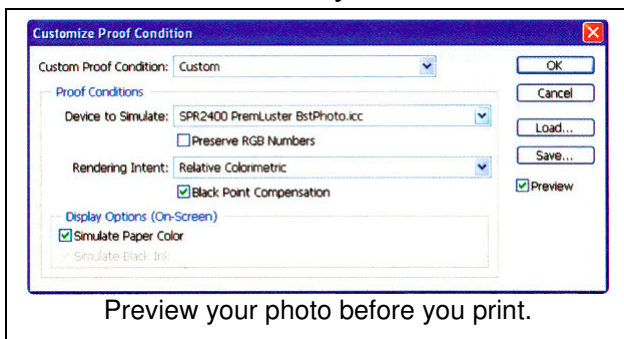
before you do that, you have to make sure those profiles are installed.

Boy, this used to be one big pain in the neck. Thankfully, it's much easier now. On the Epson 2400's installation CD, there's a button for Install Profiles. It takes you directly to Epson's website, where you download an installer for your printer and the latest profiles are automatically stuck in the right spot.

Of course, Epson gives you profiles only for its own papers. So if you want to print on paper made by another company, you'll have to download the profiles that paper manufacturer made for your printer. Many paper manufacturers post profiles for a variety of popular printers on their websites. Once you download them, you may have to manually place them in Windows' profile folder so that, once in Photoshop, you can access them. The obscurely located folder: C:\WINDOWS\system32\spool\drivers\color.

Preview your print.

Photoshop can simulate, to a good degree of accuracy, what your print will look like. This version looks flatter and duller than what you see by default on screen, but previewing it will let you make adjustments before you send it through the printer. Most often, you'll need to add a little contrast and maybe some saturation.



To set up what's known as soft-proofing, open your image in Photoshop and go to View > Proof Setup > Custom. Under Device to Simulate, choose the profile for the printer and paper you're using. If you've got the Epson 2400 and

you're printing on Premium Luster paper, for example, use the pull-down menu to scroll down and select the profile called SPR2400 PremLuster BstPhoto.icc. Don't forget to check Simulate Paper Color. The screenshot above shows how the window looks.

Get the resolution right.

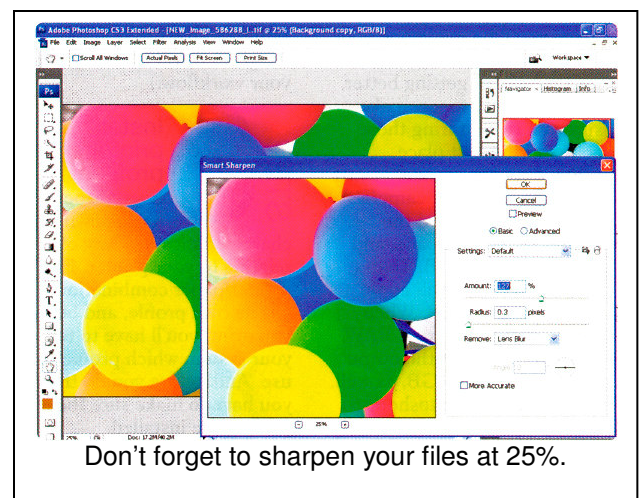
The trick to setting your image size for print is to change the Document Size, not the Pixel Dimensions. Rather than trying for a specific number (say, 300 pixels per inch), go to Image > Image Size, and make sure Resample Image is unchecked. Then type in the document size, and let the resolution fall where it may.

If, however, you're making extra-large prints, and the resolution winds up below 200 ppi, you might end up with fuzzy details. Upsampling programs such as onOne's Genuine Fractals can help overcome that problem.

Sharpen!

We always warn about the dangers of over-sharpening, but under-sharpening has perils, too. The best trick we know: Before you sharpen, zoom out.

Why? Because an average LCD monitor might be able to display about 100 ppi, but that's 1/3 of the resolution at 300 ppi and 1/4 if your resolution is at 480 ppi,



Do your sharpening at 25%. Your picture may look terrible on your screen at 100%, but it will look fantastic when it emerges from your printer.

Go to Filter > Sharpen > Smart Sharpen, and use the pull-down menu to choose Remove > Lens Blur. Generally, a low Radius and high Amount are good for digital photos. Zoom your preview down to 25% to match your image.

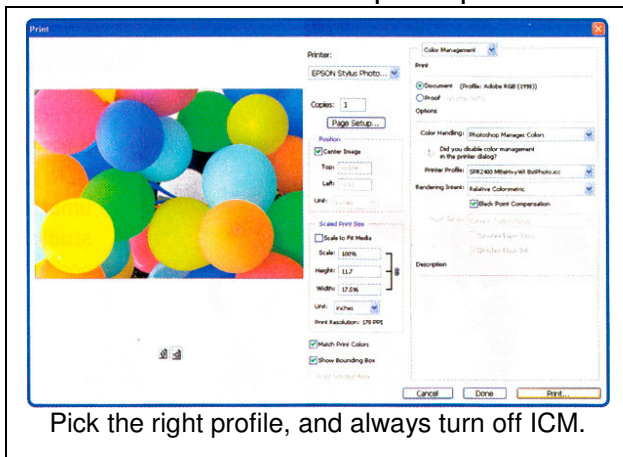
To avoid sharpening noise and making it more obvious, you may want to work on a duplicate layer so you can mask off sharpening in big swathes that you want to keep smooth, such as skin or cloudless skies.

Check a lot of boxes, and then print.

This is the only step that is still a bit tricky, if only because there are so many little things to do.

Go to File > Print. Then head straight for Page Setup, and choose Advanced. To avoid having to choose the Advanced button every time, check the box, labeled "Show this screen first," in the lower right. Under Paper & Quality Options, choose your paper type, size, and Best Photo. Of course, choose your orientation. Then, in the Color Management section, choose ICM.

A box will appear below labeled Off (No Color Adjustment). This box is key. It may seem counterintuitive, but you want to check it in order to stop the printer from

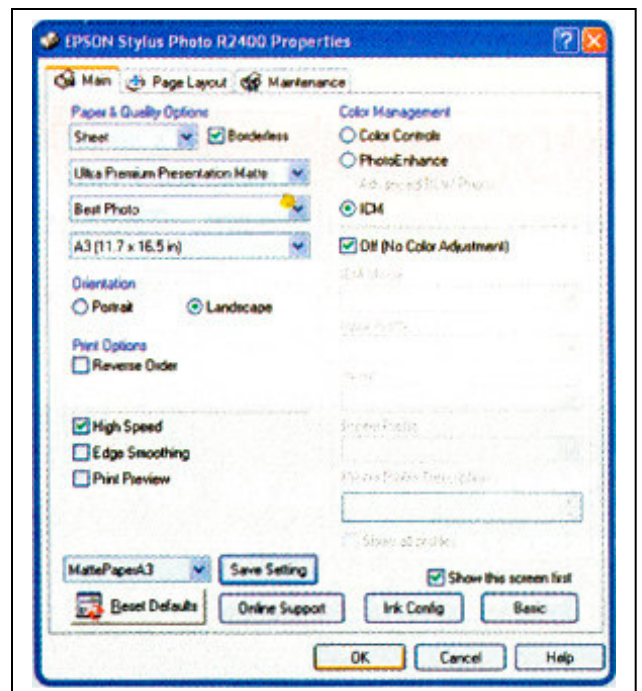


competing with Photoshop's color management system.

Then, in the bottom left, click the button for Save Setting. Name the setting after your paper type and size, so that the next time you'll be able to choose it without having to check all of those boxes again. Click OK.

Now turn to the right half of Photoshop's print dialog box. Under Color Handling, choose Photoshop Manages Colors. Then, pick your printer profile. In this case, we're printing on Matte paper, and we've got it set to Best Photo, so we'll choose SPR2400 MttHvyWt BstPhoto.icc. One day, perhaps, these profiles will have clearer names. For now you have to decode them yourself.

Then just hit Print. If you want to double-check that you've turned color management off and selected the right orientation and paper, you can click Preferences to see those options again. Otherwise, just hit Print again and watch as your photo emerges just as you imagined it.



Upcoming Programs

January – To be determined

Braggin' Rights

Jan Cabral has had a photo titled "The Dance" accepted into Macro World 2008 at the Center for Fine Art Photography in Ft. Collins. The 2008 Macro World Exhibition will be on display at The Center for Fine Art Photography from February 29th - March 22nd, 2008.

Chris Loffredo had a photo of reflections at Bosque del Apache published in the January issue of Shutterbug Magazine in the Picture This column.

Hospitality for January Meeting

A big thank you from all of us!

Snacks: Brenda Fletcher

Drinks: Melissa Stearns

Getting to Know You...



Randy Copsey

1. What drew you to nature and wildlife photography? When?

I'm an ex-hunter. I did that a lot when I was a kid, then I started picking up a camera instead of a gun. In about 1978 or '79 I bought a 35mm and got started in

photography.

2. What software do you use to manipulate your photos? Why?

Elements 4, because it's just a cheap Photoshop.

3. What's your favorite photo shoot story?

Shooting a grizzly bear mother and her three cubs from about fifty yards in the flowers near

the Tetons was pretty spectacular. Of course, there were about twenty of us trying to get that same shot.

4. How did you create your most memorable photograph?

That would be in Homer, Alaska. There was this bald eagle and it was snowing. He was sitting in a little ditch -- it was pure white in front and back of him. I laid down on the snow and got a shot of his head. I was using a 500mm lens, with 1.4 converter.

5. If you could change one thing about Camera Club what would it be?

One thing would be to start at exactly 7:00 and get business done as quickly as possible.

6. What do you do when you're not behind the camera? (i.e., occupation or other avocations).

I work inside sales for a company that makes sugar producing machinery.



Gary Lawrence

1. What drew you to nature and wildlife photography? When?

When I was a young child my father was a hunter/fisherman, and a barber by trade back in Wisconsin. He taught me a great

appreciation of nature. I got into wedding photography as a profession about 30-40 years ago. It was profitable and I enjoyed the people but it was stressful, and I much prefer doing nature. I also worked as a commercial fisherman, and worked in a band as a saxophonist and vocalist.

2. What software do you use to manipulate your photos? Why?

Photoshop's CS2. I really haven't tried any others. I've looked at Aperture, and looked at Lightroom. But I have a Mac, and I can get One-to-One tutorials at the Apple store, that means I get a lesson one hour a week with an instructor on any subject or piece of software for the computer.

3. What's your favorite photo shoot story?

Two years ago, Randy Copsey, Pat Hayes and I went to Homer, Alaska. We saw probably 300 eagles; one was close enough that he hit my telephoto lens as he went by! This was in February, you understand. It was a very cold 11 degrees, with a 40 mile an hour wind, but it was worth it.

4. How did you create your most memorable photograph?

It's a scenic, and my best seller. We were at my mother-in-law's in southwest Wisconsin and it's a photo of a weathered gate at her farm. It's a country scene that I took during a slight rain. I took it with the Rolleiflex 2 -1/4 that I'd been using for about 15 years. Most of my relatives have a 16x20 print of this scenic on their walls; in fact, I just delivered one to my sister-in-law.

5. If you could change one thing about Camera Club what would it be?

I think we've got a nice well-rounded club, with digital and prints. Although, I still like prints. It's easy to see the digital and slides and you can appreciate them better because they are projected onto the larger screen. We need to find a way to display prints better because they need closer scrutiny.

6. What do you do when you're not behind the camera? (i.e., occupation or other avocations).

I have a family and I'm really enjoying my photography. It was a super thrill going to Washington D.C. recently for the Nature's Best display. Nature's Best did a wonderful job presenting all the winners. The gallery is just amazing!

From the Webmaster

The MHWPC website (www.mhwpc.org) now includes two new features:

- A blog for current events like fall foliage and spring wildflower reports where all visitors can view the entries, but only members can post.

- An ads board where members can list items for sale or want ads, and any visitor to the site will be able to view the ads.

If you have any suggestions for how to improve the website, contact the webmaster (webmaster@mhwpc.org).

Library News from the Lamb's

We hope that you all had a Happy Holiday season. After being sick for your Christmas Party I am better and getting ready for a busy new year. Be sure to stop by the Library

Table at the next meeting. We have lots of things for you to read by the winter fires. Photos are everywhere so keep shooting. We will continue to have a checkout drawing so come to the table and, as the books and CD's would say, Check us out!"

Joe and Betsy Lamb
inblamb@comcast.net or 303-841-2565

For Sale

Three unopened boxes of Epson photo paper, 8.5 X 11, 120 sheets each box. They are \$31.88 at Costco online. I will take best price.

Robin Wilson,
303-469-8228
robnkirk@comcast.net

Workshops and Seminars

Russ Burden's Photography Tours
Visit russburdenphotography.com. Contact Russ at 303 791-9997, rburden@ecentral.com

Destinations include:

- Apr 19 - 25, 2008 - Monument Valley / Slot Canyons
- May 10 - 16, 2008 - Arches & Canyonlands National Parks

- May 24 - June 2, 2008 - Oregon Coast - 10 day trip
- June 6 - 12, 2008 - Tetons and Yellowstone Natl. Parks in Spring
- Sept. 24-Oct. 3, 2008 - Tetons and Yellowstone Natl. Parks in Fall - 10 days
- Oct. 21 - 26, 2008 - Hunts Mesa - Aerial perspective of Monument Valley and Capital Reef NP for red rocks and fall color.
- Nov. 2 - 8, 2008 - Bryce Canyon and Zion National Parks
- Dec. 10 - 16, 2008 - Bosque Del Apache / White Sands Natl. Mon.

Cathy & Gordon Illg – Workshops:
 Adventure Photography 303 237-7086
gordon@advenphoto.com
www.advenphoto.com

- Bosque Del Apache, January 20-25
- Galapagos, February 4-14
- South Texas Birds, May 5-10
- Wild Horses, May 27-31
- Wildlife Babies, June 16-19
- Alaska Coastal Grizzlies, June 26 – July 3
- Rocky Mtn Wildflowers, July 20-25
- South Dakota Badlands, September 14-19
- Costa Rica, November 10-19

We are offering our NANPA discount to all club members also--\$50.00 discount on less than 5 day tours and \$75.00 discount on all other domestic tours.

James Hager Photography - Small Group Photo Safaris
www.JamesHagerPhoto.com,
James@JamesHagerPhoto.com

- Kenya in Oct 2008: Classic safari to Samburu and Masai Mara National Reserves - 16 days, Oct 16-31

Mile High Wildlife Photography Club

President: Chris Loffredo

ChrisLoff@comcast.net 303-267-3846

Vice-President: Matt Schaefer

mattscha@aol.com 303-972-9882

Secretary/Treasurer: Patrick Devereaux

patrick.devereaux@cushwake.com 303-683-7011

Newsletter Editor: Frank Weston

frank@frankweston.com 303-829-7494

TEAM LEADERS

Monthly Programs: *Chuck Winter*

cwinter@mii-rmcc.com 303-972-2538

Membership: *Rita Summers*

ritasummers@gmail.com 303-840-3355

Special Programs/Field Trips:

Chuck Winter

cwinter@mii-rmcc.com 303-972-2538

Competition: *Russ Burden*

Competition Scoring: *Chris Loffredo*

Competition Entries/Judging Coordinator:

Fred Stearns 303 400-0385

Snacks/Greeters: *Nancy Stocker 303-759-4056*

Publicity: *Buzz Soard 303-779-9933*

Library: *Betsy Lamb 303-841-2565*

Webmaster: *James Hager*

<http://www.mhwpc.org> johager@earthlink.net

BOARD of DIRECTORS

Rita Summers * Russ Burden

Chuck Winter * Fi Rust * Frank Weston

January Meeting

Wednesday January 12

7:00 pm – 10:00 pm

at

THE WILDLIFE EXPERIENCE

10035 South Peoria

Competition: Digital

December Attendance:
