



COLOR NEWS

MARCH 2008 MEETINGS

Photochrome changed its meeting format at the beginning of 2008. During the first two months of the year, we focused on showing our images in a non-competitive setting, with members telling how they made their images and then critiquing the finer points of each one. We explored photography through special presentations. Now, during the third month of the year, an outside judge will critique our Open Pictorial competitive night March 1st. Our second meeting of the month, March 20, will feature Print Competition which will be handled by our own membership. We won't forget to explore photography. A special feature on Soft Proofing is scheduled for the 2nd meeting as well. This pattern will repeat throughout Photochrome's year.

March 1 – Field Trip

Where: Cayuga Playground
301 Naglee at Cayuga.
Meet at the Playground

When: 10:00am

Directions: From Alemany Blvd, (near Daly City), turn north onto Foote Ave. Left on Cayuga Ave one block to Naglee.
("Google Maps" will help for detailed directions)

This is a tiny but special place with lots to interpret and photograph. Read the write-up on page six of the January Color News for complete details of this interesting venue. Or check it out on line in the Color News archives, at www.photochrome.org Depending on time and weather, perhaps we can find a nice spot for lunch and more photography in the afternoon.

This would be a good opportunity to invite your friends and fellow photographers to a Photochrome event.

March 2— Working with Problem Images workshop by Barry Haines

Sunday, 9:00 to 5:00—Rossmoor

Sponsor: Yerba Buena Chapter of PSA

Cost: (lunch included) \$12—members; \$20—guests of Yerba Buena Chapter
The February Color News has the details.

March 6 – Open Pictorial Competition, Projected Images

We'll have an outstanding outside judge at this competition. This evening is still geared towards the exploration of photography rather than strict competition, so all images will be judged together and the judge will pick just five favorites. Each member may submit two images and must be present..

March 20--Print Night

Richard Zimmerman will show a presentation on Soft Proofing. This should lead to an interesting discussion of how to best translate the image one sees on the computer screen onto a photographic print. It seems that sometimes the color intensity and saturation of an image doesn't accurately translate to paper.

Photochrome Print makers will then display their prints (up to two prints each category) in the following:

Color Pictorial
Monochrome Pictorial
Travel
Creative

Print Chair, Alan Heald, will lead this discussion. It should be interesting to see what our print makers have been up to for the past several months! If you have entered prints in the past, your skill level is detailed in the February issue of the Color News, available on line in the archives at www.photochrome.org. If you have not entered previously, your level will be assigned at this Print Night. Finally, Alan plans to set up a laptop and a Wacom tablet, so that those interested can try out this very useful and creative tool. It appears that this will be a very interesting evening, even for those who do not currently make prints.

Save meeting time by submitting digital images in advance to: photochromeprojectionist@gmail.org
Mark your images:
First Name_Last Name~title.jpg

March 2008
Volume 63, Issue 3

March 1—Saturday
10:00am

Field Trip

Cayuga Playground.
301 Naglee at Cayuga
Meet at the Playground:

March 2 – PSA Yerba Buena Chapter Event

March 6

7:30...**Competition, Projected Images:** Open Pictorial . with outside judge. (2 images per member),

Moderator, Richard Zimmerman

March 13

7:30pm...

Board Meeting

March 20

7:30pm...

Competition--Print Night

Moderator: Alan Heald,

Exploring Photography—Special Presentation:

Richard Zimmerman,
Training on "Soft proofing"

Coming Attractions April 2008



Richard Zimmerman

Field Trip—Fort Point Saturday, April 5. 10:00 am

Meet in the parking lot next to the fort.

Along with spectacular views of the Golden Gate, the Fort is known for Civil War period masonry. Fort Point is located under the south end of the Golden Gate Bridge at the end of Marine Drive in the Presidio of San Francisco. While you can make pictures of the Fort from outside, we'll venture into the Fort to find new perspectives. For more information on the Fort, see the NPS website at:

<http://www.nps.gov/fopo/>

<http://www.nps.gov/archive/fopo/home.htm>

It should be an interesting morning. We can have lunch at the Warming Hut after the shoot.

Have you renewed your membership?

If you have, congratulations, you'll continue to receive the *Color News*, enjoy the benefits of membership, and support Photochrome.

If not, sadly, this is your last issue of the *Color News*.

Dues are still only \$45 per year.

Use the handy renewal form available on-line in the January archived issue of the *Color News* at www.photochrome.org

Or just send your dues to

Photochrome Club of San Francisco,
P O Box 27265
San Francisco, CA 94127

April Scheduled Meetings

April 3

Open Pictorial—
projected images

April 5

Field Trip
Fort Point

April 10

Board meeting

April 17

Exploring Photography,
special presentations

April 19 – 9:00-4:30

Digital day with Lewis
Kemper

www.lewiskemper.com.

Sponsor: Marin Camera
Club

Cost \$30 for registra-
tions before 3/15; \$35
thereafter. Lunch in-
cluded.

Lark Theater, 549 Mag-
nolia Ave, Larkspur.

Watch your email for
the flyer with more de-
tails.

MAY

May 1...Theme night
subject is **GREEN**

Selective Focus—Alice Steele

We've been having some exciting and interesting meetings lately at Photochrome. The new format is one that combines the exploration of photography with sharing ideas. And then there's the enjoyable experience of viewing and learning from each other's images.

In the last two months, we've learned such technical data as how to make a Polaroid Transfer, how a Digital Camera works, and how to use a Light Tent to control light in a setup

We've also learned that a 'pussy cat' of a lion can turn into a snarling bundle of rage in one instant. One of our members captured that moment and shared it with us. That night, we also learned a big elephant with mayhem on its mind could be dissuaded by driving the target safari vehicle behind a bush.

On another evening, we watched in fascination as a penguin leaped and cavorted in the waves off the Falkland Islands.

Preview of coming attraction—Next month, in the *Color News*, we'll have an article by Stacy Boorn. Nope, I'm not going to tell you more, you'll just have to be a subscriber to read it when it comes out.

Speaking of Stacy, Photochrome welcomes her back to membership on the Board. Her pastoral duties kept her away from Board participation for a year or two, and her presence was deeply missed. The Board also welcomes Enrique Aguirre to its ranks. He is a peripatetic guy, as his nature photography takes him all over the world, but when he's in town, he'll be on board.

Enrique is the one responsible for the new look of this newsletter. He'll continue the transformation during coming months. Stay tuned.

However, we will miss the contributions of Bill Fitzgerald and Garrett Griffin who had to leave because of other commitments. Thanks guys, for your ideas and hours of volunteer help.

With all these new and enthusiastic members on the Photochrome Board of Directors, all sorts of ideas are being implemented—with others on the drawing board.

If you like what's happening at the Club, let the Board know; if you don't like what's happening, well, sure, tell the Board that too.

If you'd like to help with a special presentation, or in any other way, that would be terrific!

Photochrome is an organization that's been in business for over 60 years; it didn't stay a going concern by standing still.

Welcome New Member

Phillip Brown
20 Turquoise Way
San Francisco, CA 94131
824-2263

PKBROWN@AUTOMATEDREMOTE.COM

Photography Tip

When this image came up on the screen during a recent Exploring Photography special presentation, there was quite a bit of interest in how it was done. The technique is fairly easy, and adapts well to many uses. For this particular image, it was necessary to use just a little Photoshop.

First, make a gradient on your computer monitor. In a darkened room, position your object in front of the monitor. In this case, the glass of pink colored water was set on a light box covered with black velvet so just a little light reflected through the base of the glass. To illuminate the stick, flick a flashlight on it for just a moment or two. (Experiment for the timing). That's about it. Crop to get rid of the ugly edges and use your normal post-processing to cleanup any left over spots. On this image, the glass got a small dose of Noise Ninja and the stick was lightened a bit with levels/curves. (The image was taken to demonstrate "refraction.")



Alice Steele

LOCAL EXHIBITIONS

Through March 16

Heidi Schumann and Jason Reblando

RayKo Photo Center, 428 Third Street

San Francisco www.raykophoto.com

Heidi Schumann's image-making reflects a humanitarian focus and she strives to promote social awareness through her work. Heidi will exhibit work from the Congo, post-war Iraq, the tsunami in Sri Lanka, as well as images from Brazil and Central and North America. www.hsfoto.com

Jason Reblando's photographs of public housing document how the Chicago Housing Authority's "Plan For Transformation" affects both the urban landscape and public housing residents. His intentions are two-fold: to humanize the housing projects through portraiture of residents, and to provide a context of the public housing landscape. www.jasonreblando.com

March 1 – May 25

Annie Leibovitz Exhibition--Legion of Honor

Exhibition dates: March 1–May 25, 2008

Annie Leibovitz: A Photographer's Life, 1990–2005, on view from March 1 to May 25, 2008, presents a retrospective of Leibovitz's professional photographs as well as those she has taken of her family and close friends, and thus views a full "photographer's life." For decades, Leibovitz has captured the icons of popular culture with her award-winning photography for Rolling Stone, Vanity Fair, and Vogue. As Leibovitz says: "I don't have two lives. This is one life, and the personal pictures and the assignment work are all part of it." Over 200 photographs are included in the exhibition.

Fans of Annie Leibovitz will want to head out to the Legion of Honor to see this exhibit of her work. However, unless you are a member of the museum, there is a surcharge for this show.

GOING DIGITAL *Part One of two parts*

By Alan Heald

The age of digital photography is upon us; it is clearly the future of photography.

It was in mid 2006 when I purchased my Canon Digital Rebel Xt. and put away my trusty old Nikon F3 for the last time. I have not regretted it one bit! I immediately loved the Canon's amazingly quick focus and bright viewfinder. Also, I immediately "took" to the advantage of seeing my images right there on the screen on the camera's back. No more "hoping that they turned out". Finally, I was very impressed with the wonderful fine detail of the digital images on my computer screen the first time I saw them. Those images were *sharp!*

Admittedly, there is an underlying hurdle to digital photography. I had to learn some new things about my computer. Things, that up to that point, I was pretty much blissfully unaware. Since those "early

days" with digital, I have had to become proficient with learning how to transfer files around from place to place, both in, and out, of my computer. It took some time, but it really wasn't that difficult.

The other hurdle, of course, is learning to edit and manipulate images with an editing program like Photoshop Elements or with Photoshop itself. This hurdle, admittedly, is a bit more challenging. I, purchased Photoshop Elements, and begin learning to do a number of the editing techniques with this less complex program. Elements does many very useful and wonderful things. I remember the first time I was shown how to instantly get rid of a bit of paper in the foreground of one of my photos. Then, I saw how simple it was to crop and resize that photo. From that point on, I was "hooked" into digital photography forever!

Next time I will discuss the process of learning to edit digital images.

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Your Pictures and Color Management

Conclusion of this three-part article by Richard Zimmerman

Soft Proofing

This series of articles has covered color management and printer profiles so far. That brings us to the final step - actually printing. But wait, wouldn't you like to know how the print will look without wasting paper and ink? Well, you can. That's where softproofing comes in.

Softproofing simulates a print on your monitor. It's not exact but gives a very good idea of how the print will look. To use soft proofing in Photoshop, select View>Proof Setup>Custom... This opens the soft proof dialog. What options should you use? It depends upon your intentions.

The first selection is the "Device to Simulate." This, assuming you are testing a possible print, should be the paper profile to be used. Clicking on the drop-down menu should show all the possible profiles. This is a great way to see the differences between different papers without actually printing.

Make sure the box labeled "Preserve RGB Numbers" is not checked. This uses the same color numbers as the processing color space which is not what you want.

The next choice is the "Rendering Intent." Rendering intent is a rule for how colors will be converted between color spaces. There are four choices in rendering intent: Perceptual, Saturation, Relative Colorimetric, and Absolute Colorimetric. Only two of these selections are of interest here: perceptual and relative colorimetric.

Perceptual rendering attempts to maintain the relationships between colors. So, for out of gamut colors, perceptual shifts the colors into colors that are within the chosen color space. Different out-of-gamut colors will be shifted into different in-gamut colors.

Relative rendering maps all out-of-gamut colors into the closest in-gamut color. Adobe states that relative colorimetric preserves more of the original colors than perceptual but goes on to say perceptual is suitable for photographic images.

It might seem, in that case, that you should use perceptual. But, in fact, you should choose the one that best reflects your intent. Switch back and forth between options - make sure Preview is checked - and see which of the intents best realizes what you would like to do with the print. When you print the photo, choose the same rendering intent in the print dialog.

The other options in the dialog are "Black Point Compensation," "Simulate White Paper" and "Simulate Black Ink." Black Point compensation preserves shadow detail in the simulated output. Leave it on.

"Simulate White Paper" attempts to make the white more like the paper you are simulating; Monitors have brighter whites than papers. Different print shops specify different settings for these; make sure you find out which ones should be on. For at home printing, turn this on.

"Simulate Black Ink" takes into account that ink will not be as black as your monitor. Generally, your proof will look worse when you select these last two options but you want to see reality here.

Now, assuming you have set everything, you will have a reasonable depiction of what the print will look like. If you want, you can use Photoshop to make adjustments in the softproof version to adjust the print. Close the Soft Proof dialog - click "OK" - and the image will be shown in the selected color space. Edit as desired to achieve the result you want.

A final word. After printing your image on paper, do not hold it up next to your monitor. Say this three times: Monitors are not Paper. That is, you will never see quite the same thing because monitors transmit light and paper reflects light. To review the print, you should place it where you can't see your monitor. It will not look the same. And no one, other than you, will ever be able to see what was on the monitor.

Meetings are held the First and Third Thursdays of the month, except for November and December. They begin at 7:30 and are held at the Fellowship Hall, Ebenezer Lutheran Church, 678 Portola Drive, San Francisco, CA 94127. For meeting details check: www.phtochrome.org

Board of Directors—2008

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Connie Louie
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Richard Zimmerman.

Color News Editor

Alice Steele
SFAlice@aol.com

Webmaster

Jim Kelly

The Website

www.Photochrome.org

The newly revitalized website is looking good these days, thanks to Jim Kelly, our new webmaster and a couple of dedicated people (Richard Zimmerman & Dan Friedman) who are keeping the postings current.

If you haven't looked at it lately, check it out to see how Photochrome looks to the world.

Do you have a website?

Photochrome would be pleased to list and link to any member's website.

Just let any of the website committee members know your address or email the *Color News* editor. (you know who she is.)

Sorry, readers. My printer quit half way through this run, so hard copy subscribers will read four of the six pages in grayscale as I had to have those commercially printed. (Ed)

Photochrome Club of San Francisco
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WWW.photochrome.org

Member of:
The Photographic Society
of America (PSA) since 1943



and

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