Camera Club News

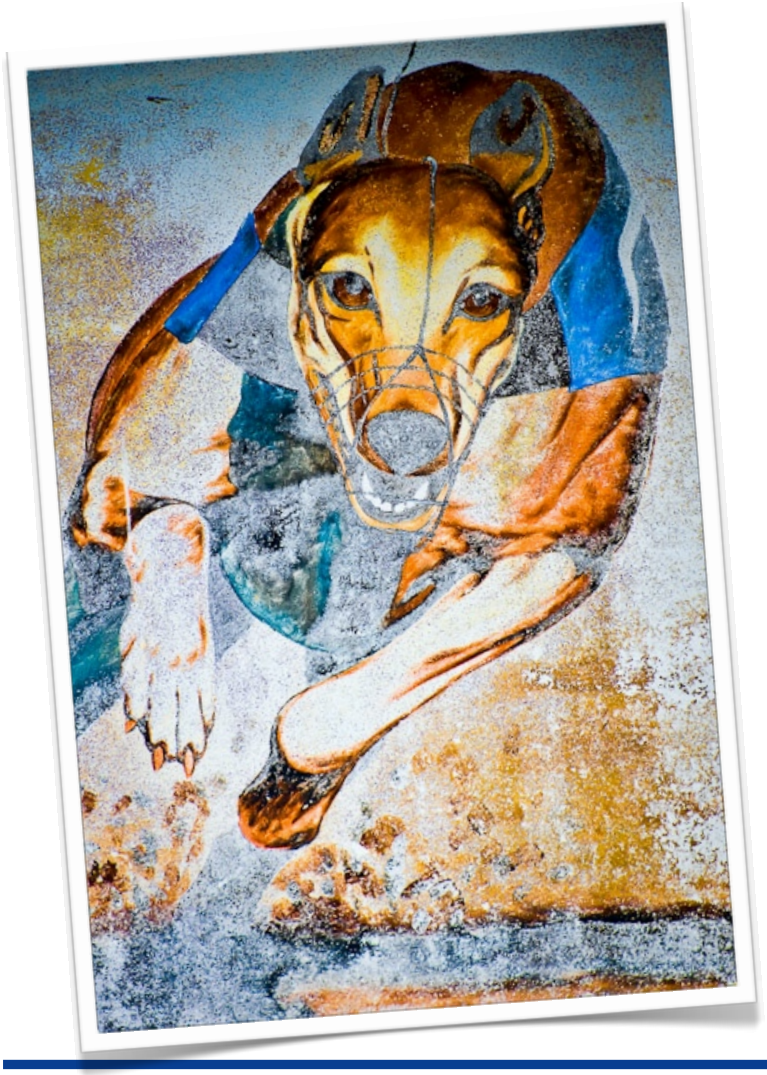
Letter From The Vice President

I hope you enjoyed our last session and learn't a few things from the judge. Its the Black & White competition next which I'm looking forward to. The next workshop is Tuesday 19th and we will cover basic flash techniques. No need to bring any gear to this one unless you want help with something in particular.

Please also remember to bring your Masterton photos to the next couple of meetings.

Regards Nik

Editors Monthly Photo



Club Information

To learn more about photography, to share your skills and experience or simply to enjoy photographic time with like-minded people, come to a meeting or contact us at

info@wairarapacameraclub.org

Meetings start at 7:30 pm on the first Tuesday of every month from February to November, at the Education Centre next to Parkview Motors in Dixon Street, Masterton.

WCC, PO BOX 502, Masterton

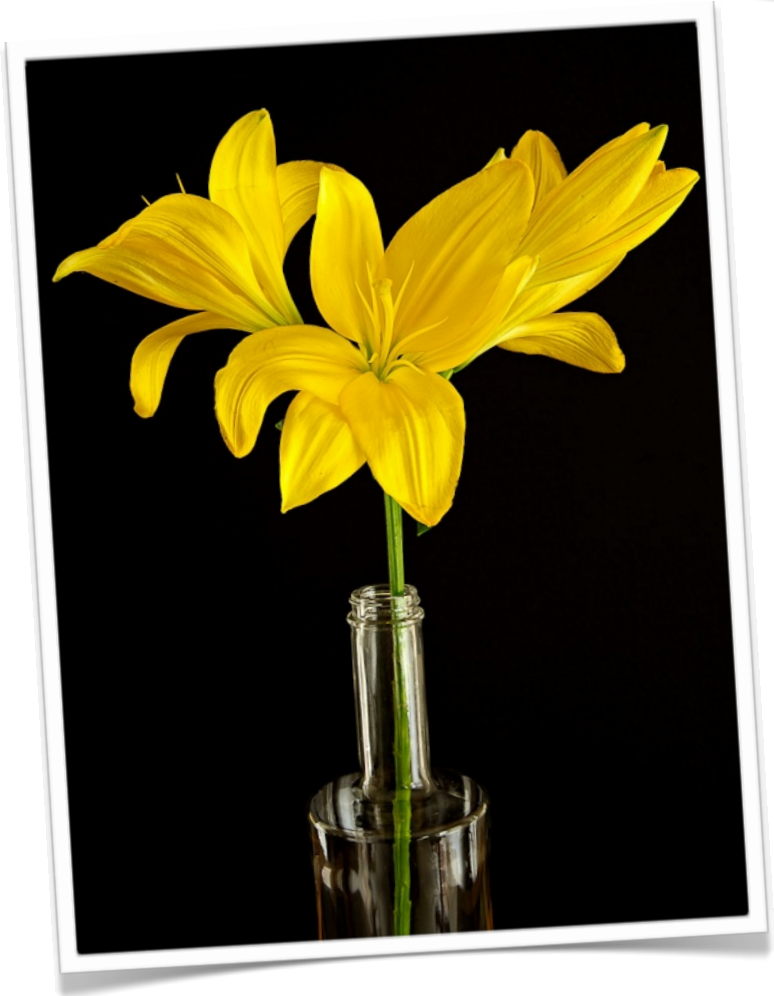
www.wairarapacameraclub.org

All questions, submissions and general information regarding this newsletter should be made to the Editor, Nik Player.

nikplayer@me.com

Competition: Colour Composition

WINNING PRINT
"Wabi-Sabi Truck" By Alison Meier



WINNING PROJECTED IMAGE
"Yellow Burst" By Nik Player

Competition Results

Prints

Carolyn Smith	Natures Colours	M	
Carolyn Smith	Cocktails	M	
Ken Melvill-Thomson	Dahlia	C	
Ken Melvill-Thomson	Fruit Dish	A	
Barry Baxter	Iridescent Flower	M	
Barry Baxter	Coloured Rocks, Gushing Water	M	
Tim McMahon	Colours of Flax	M	
Tim McMahon	Nor'west Morning Over Masterton	HC	
Chris Kilford	Grooving On	HC	
Martin Connelly	Bird & Balloons	M	
Martin Connelly	Big Red	M	
Sid Hayes	Potpourri Of Colour	C	
Sid Hayes	Sunrise	HC	
Alison Meier	Hot Little Rockets Will Go Off	C	
Alison Meier	Wabi-Sabi Truck	HC	Winner
Kay Halligan	Push Sunnyboy	M	
Les Wong	Red, White & Blue	C	
Les Wong	Garden Delight	C	
Nik Player	Autumn Star	M	
Nik Player	Pinky Blue	HC	
Emily Burgess	Reflections On Colour	M	
Emily Burgess	Bee Scene	M	

A Accepted 1 Point | C Commended 2 Points | M Merit 3 Points | HC Highly Commended 4 Points | H Honours 5 Points

Competition Results

Projected Images

Kevin Morgan	Coke & Flags	C	
Kevin Morgan	Shooting The Gap	C	
Kay Halligan	Fun On The Beach	M	
Kay Halligan	I See Red	C	
Bruce Levy	Bald Eagle	M	
Bruce Levy	Pedestrians Crossing	A	
Sid Hayes	R G B	C	
Sid Hayes	Tinting With Light	M	
Nik Player	Straight To Heaven	M	
Nik Player	Yellow Burst	M	Winner
Alison Meier	Colour and Light	M	
Alison Meier	Colour Revealed	M	
Charmaine Reay	Not PC	M	
Charmaine Reay	Where's The Fire	C	
Barry Baxter	Balloons Night Glow	M	
Barry Baxter	Pink & Blue	C	
Miles Reay	Boats, Whitby	C	
Miles Reay	Race Day	C	

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Have You Ever Wondered About ?

A little series of articles by Tim McMahon that go a little behind some of the ideas and rules we learn as photographers, to explain why or how those rules came to be.

If there is anything about making digital photographs that you've wondered about, email me at tim.mcmahon@me.com and if I can find the explanation I'll try to include it in a future newsletter.

Have you ever wondered why...

....your prints don't match your monitor display?

Monitor-print mismatch is a very common source of frustration! Some people simply assume that in digital photography screen-print matches aren't possible and either give up printing or carry on regardless. But excellent matching is possible.

If you ever want to use your photo-editing software to make adjustments to the contrast, or white balance, or relative saturation in a photograph, you will want to know that what you're looking at on the computer is what you will get in print.

Excellent matching can be achieved once you understand how monitors and printers re-produce coloured images, and how digital photo files are manipulated to give consistent colour.

Most issues can be resolved by:

ensuring your monitor is properly adjusted;

ignoring 'features' in your computer system placed there for marketing purposes; and

making sensible choices of paper and ink;

My prints are too dark!

The most obvious monitor-printer mismatch is this one. And it is so easy to fix!

More often than not, when someone says that "my prints are too dark" they are comparing a print to the same image on the monitor.

Monitors display a picture by emitting combinations of red, green, and blue light from hundreds of thousands of triads of red, green, and blue light sources. The combined light emitted from each triad represents the colour and intensity of light at that spot in the scene. The luminance (brightness) of the picture on the monitor depends on how much light the sources emit.

Unlike a monitor, paper is not a light emitter (you cannot see a photograph in the pitch dark). Ink-covered paper reflects some of the light that shines on it. You see different colours at different points in a print because the paper-and-ink absorbs some of the light that falls on it, and reflects the rest. The colours you see are the result of the combinations of red, green, and blue light that are reflected from the ink-coated paper.

The brightness of a printed photograph is determined by the brightness of the light it is viewed under. Under normal room lighting it will appear darker than in full sunlight.

If you think your print is too dark, take it into bright daylight – near a window – and look at it.

If the brightness is OK (and I bet it will be!) you can conclude that the lighting near your computer is too subdued to reflect enough light from your print to match the luminance (brightness) of your monitor.

New LED/LCD displays are often sold with brightness turned way up because they look good in brightly lit shops. Computer marketing people see bright displays that compete with ambient light as a big selling point, but it's not necessarily helpful for photographers.

The easiest way to address the brightness mismatch is simply to turn down the brightness of your monitor until the brightness of the picture is about the same as the brightness of the reflected light from your print! Try it – you'll be pleasantly surprised!

The opposite approach is to increase the brightness of the light you view the prints under. Keep in mind, though, that ordinary tungsten bulbs have a yellow colour cast that may effect your perception of the colours of the print! Some people go so far as to have a little 'light box' with a bright daylight bulb alongside their computer just for looking at prints. That's probably over-the-top for most of us.

The colours in my prints don't match the colours on my monitor display

It is possible that simply adjusting the luminance (brightness) of your monitor will have fixed some perceived colour problems too because the eye's perception of a light's colour is strongly influenced by its relative brightness. For example, relatively un-bright white is perceived as grey, and relatively un-bright orange is perceived as brown.

However, if fixing the luminance of your monitor didn't address colour mismatch between your display and prints then there are three simple steps you can take to improve the situation.

1 Use the right inks, and papers

The people who created the printer driver for your printer needed to make some measurements to determine the amounts, and proportions, of ink to lay down in order to reflect a standard shade of red light, or green light, or blue light (or any combination). Those amounts and proportions are determined by the composition of the dyes or pigments in the inks and the composition of the paper. Obviously, they measured their own papers and inks.

Are you using inks and paper that were manufactured for use in your printer? The recommended Epson ink and paper in an Epson printer? The recommended Canon ink and paper in a Canon printer? If not, all bets on the following simple approach, are off!

2 Use colour-managed software to print

Are you using the (free!) photo printing program that came with your printer (for example, Epson's Easy Photo Print or Photo-Quicker or Canon's Easy Photo Print) or a colour-managed photo program like Photoshop, Photoshop Elements, Lightroom or Aperture to print your photos? If not, you should!

Many programs like Windows Picture Viewer and Picasa are not properly colour-managed, so colour results are hit-and-miss, at best.

If you are using

OEM inks and paper, and a colour-managed computer program like Photoshop, Lightroom, Photoshop Elements or the software that came with your printer ...

… then, in all likelihood, your prints will be a reasonably good approximation of the colours represented in the digital photo file. In that case the reason for a bad colour mismatch is almost certainly that the colour settings of your monitor are wrong.

3 Calibrate your monitor display

The first step in correcting the colour settings in your monitor is correct calibration. There are four adjustments you can make that will put your monitor in an ideal state to display a photo file. They are:

- luminance (brightness)

- contrast
- 'gamma'
- 'white point' or 'colour temperature'

You should already have adjusted the luminance of your monitor, to ensure that your prints do not look too dark.

Most computer displays also allow you to adjust the contrast – either using a button on the monitor itself or via a slider in the monitor's driver. In the first instance, set the contrast to 100% (maximum).

If you can find the 'gamma' setting in your driver (or the monitor's display) set it to 2.2. This ensures optimum contrast in dark, mid-tone, and light parts of your pictures.

Set the white point, or colour temperature, to 6500°K (or D65). All colours on a monitor are influenced by your choice of 'white'. D65 represents white as you would experience it in open shade in daylight. Higher values will make everything look more blue. Lower values will make everything look more yellow.

There is a very good set of test images on the internet, that will help you to calibrate your monitor accurately. You'll find them at www.lagom.nl/lcd-test/

If your monitor is well calibrated, you should easily pass the calibration test that you can find at www.photofriday.com/calibrate.php

Still not accurate enough?

Even if your monitor is accurately calibrated and you are using optimum paper, ink, and driver settings for your prints, you may still be annoyed by more subtle colour mismatches.

The next step is to properly 'profile' your devices. The purpose of profiling is to translate the photo data file so that the colour data sent to your devices is fine-tuned precisely for your monitor and for your printer. Profiling requires you to use a measurement instrument to determine precisely what wavelengths of red, green, blue etc are actually created by your device when sent a signal that should have produced a known standard value. These measurements enable you to create a 'profile' – like a dictionary – that translates colour signals, precisely, to correct for deficiencies in the way your device produces particular colours.

But that is a story for another edition of the newsletter.