



Creative Shotz

Issue 170 - February-March - 2022

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Editors Rambling

Welcome to the February - March newsletter.

Help!!

The committee is in desperate need of help, please consider coming on the committee and help ease the work load.

Last club night, people were saying what they see on their screen is not what they are seeing when printed. This is down to colour management!!

Colour Management Basics

In short colour management is all about two key areas.

#1 Trying visualize how colours will appear on the final output media so that what you see on your monitor matches the output as closely as possible. **This relies very heavily on your monitor being correctly calibrated so that part is absolutely critical to the whole process.**

#2 Adjusting or mapping colour ranges and tone so that they (or at least a reasonable representation of them) can be reproduced on the selected output device and/or media combination. If this adjustment is not done a wide gamut colour range image may be clipped and colour lost or radically changed if printing or displaying to a device or media that can't handle that wide range

Colour management consist of three main levels or layers.

On the first level are the "Colour Models", within those the next level are the "Colour Spaces" and within those the next level are the "Colour Profiles"

There are three main "Colour Models"

RGB Red/Green/Blue (we will only be looking at this one)

CMYK Cyan/Magenta/Yellow/Black (specialized commercial Print)

Gray Gray scale

There are three main RGB Colour Spaces that we as photographers are interested in.

sRGB

This is a small colour space where tones and colours are quite limited. It is the most common space and is used for standard monitors, TV's, digital projectors, low end printers and low end cameras.

Use it for images to be projected, viewed only on a monitor such as for web sites (very few browsers have any colour management capability) and when printing at bulk or mid/low end retail shop type printers such as Frog Prints and Harvey Norman. These retail printing services most often deal with customers who know nothing of colour management so they have set their systems up to give results that more closely match what the customer sees on their monitor produced from files captured by point and shoot cameras (or phones) that use sRGB, viewed on monitors that only see sRGB and processed by software that has little if any colour management capability.

Adobe RGB (1998)

This is a larger colour space where tones and colours have a wider smoother range than sRGB it is used for top end monitors, high quality printer and in good quality cameras. Use it for images to be archived and/or printed at top end or professional printer such as Queensberry or Evoke.

This is the recommended colour space for most photographers but using it requires some knowledge of basic colour management and workflow.

ProPhoto RGB

This is an even larger colour space where tones and colours have a wider range again than Adobe RGB. It is used for preparing images that will go to the very top end monitors and very high quality printers.

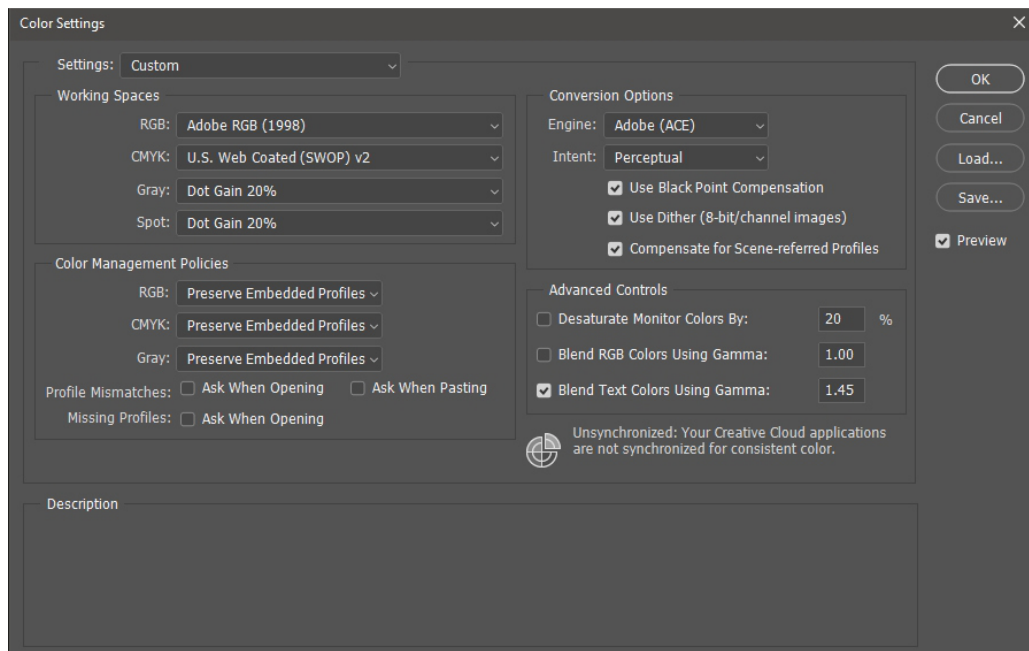
Use it for images to be later printed at top end or professional printers and if you are a very experienced photographer producing high end specialised fine art photography.

Colour Spaces are most often used as the “Working Colour Space” so this would ideally be what the image is captured and processed in which means it is the space you choose to set up in both your camera and your processing software as the default.

Colour working spaces are set by the capture device as an embedded ICC profile and/or changed by the processing software when first opened. They can also be changed later or “converted” to fit a particular workflow and intended use. It should be noted that converting a file from a small colour space to a larger one won’t give you more colours or tone but converting from a large colour space to a smaller one will reduce the tonal range by effectively throwing away some information.

Recommended Settings:

In camera set your colour space to Adobe RGB(1998) and your image quality to Raw. In your image editor: Photoshop **edit > colour settings**



Set the working colour space for RGB to Adobe RGB(1998) (leave the rest at default values)

Under policies you can choose to either convert to the working profile/space or or preserve embedded but most important turn on “ask when” so you know what is going on and can choose the appropriate space for the job.

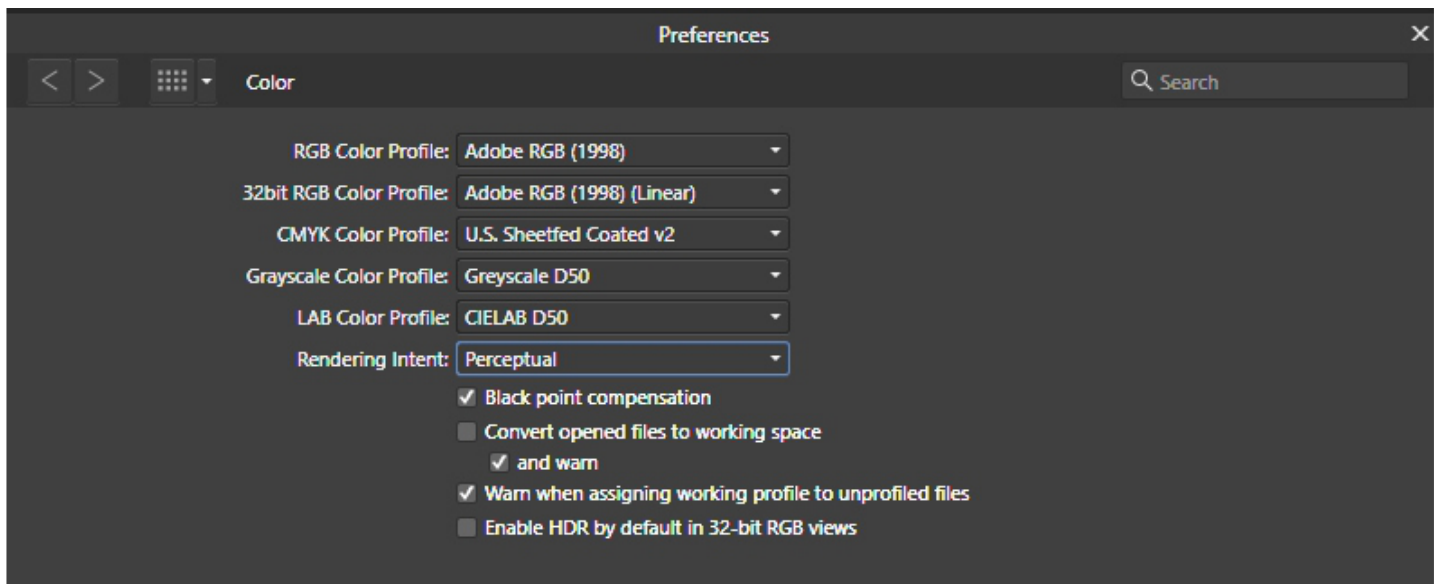
Under “Intent” use “Perceptual”

Once done with the settings choose save and give it a name then choose that profile and click OK to close the colour settings box.

Taken from original tutorial by Don Campbell (2015)

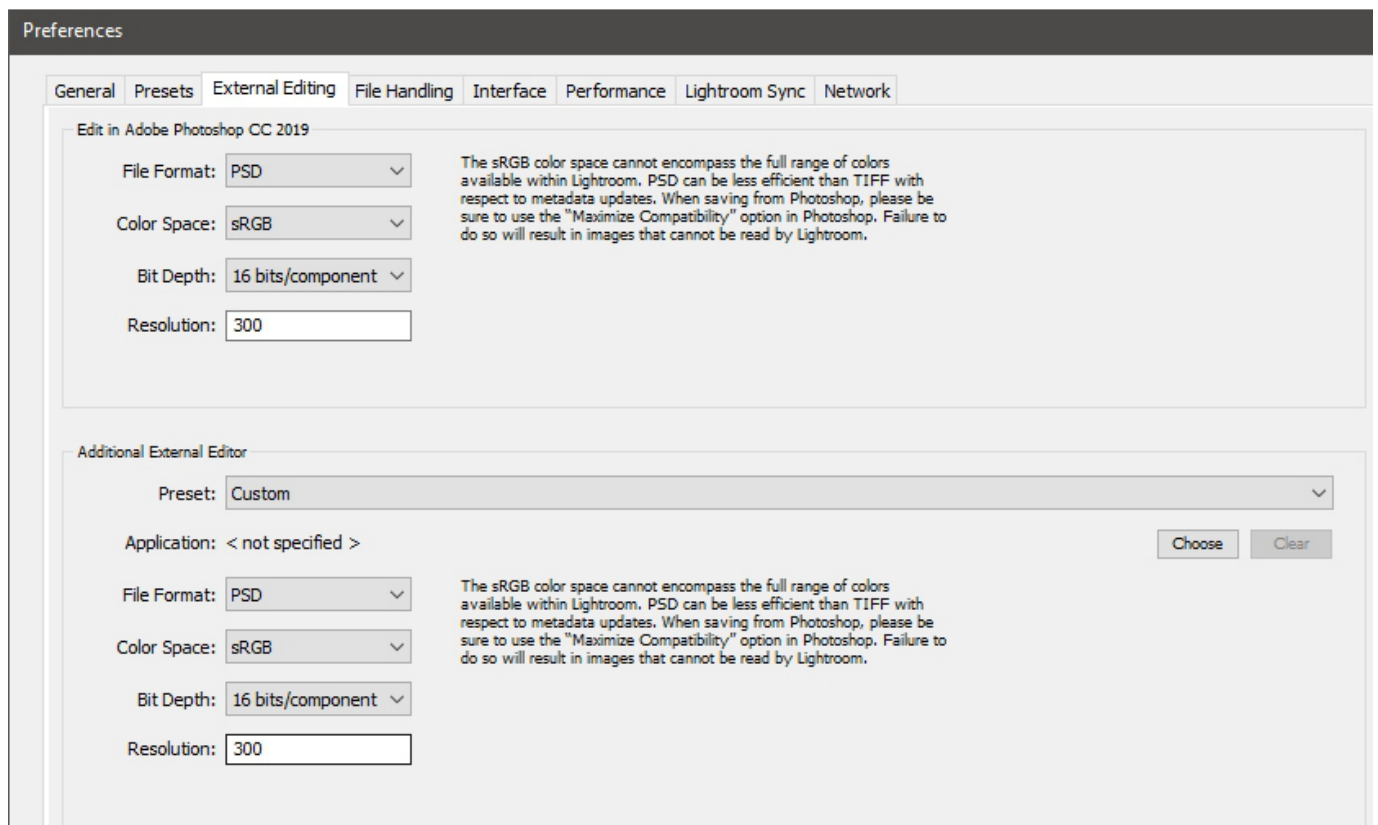
Affinity Photo:

You can change your colour profile by going Edit > Preferences > Colour and use the same settings as for Photoshop.



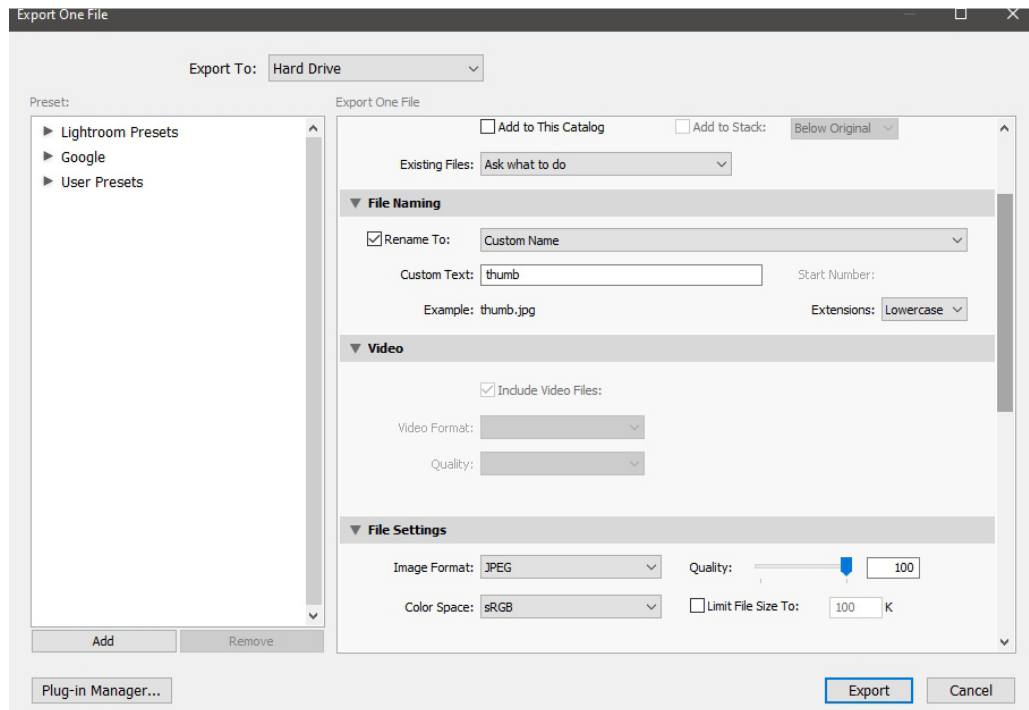
Adobe Lightroom:

Edit > Preferences > External Editing tab



Adobe Lightroom..cont

You can also change Colour Profile when exporting an image for printing under the File Settings panel in the Export box, you would set this to sRGB if using Harvey Norman



To recap the most important part of this colour management business is having your screen/monitor correctly calibrated or the incorrect colour profile for printing. This will probably be why you are not getting what you see on screen when printing.

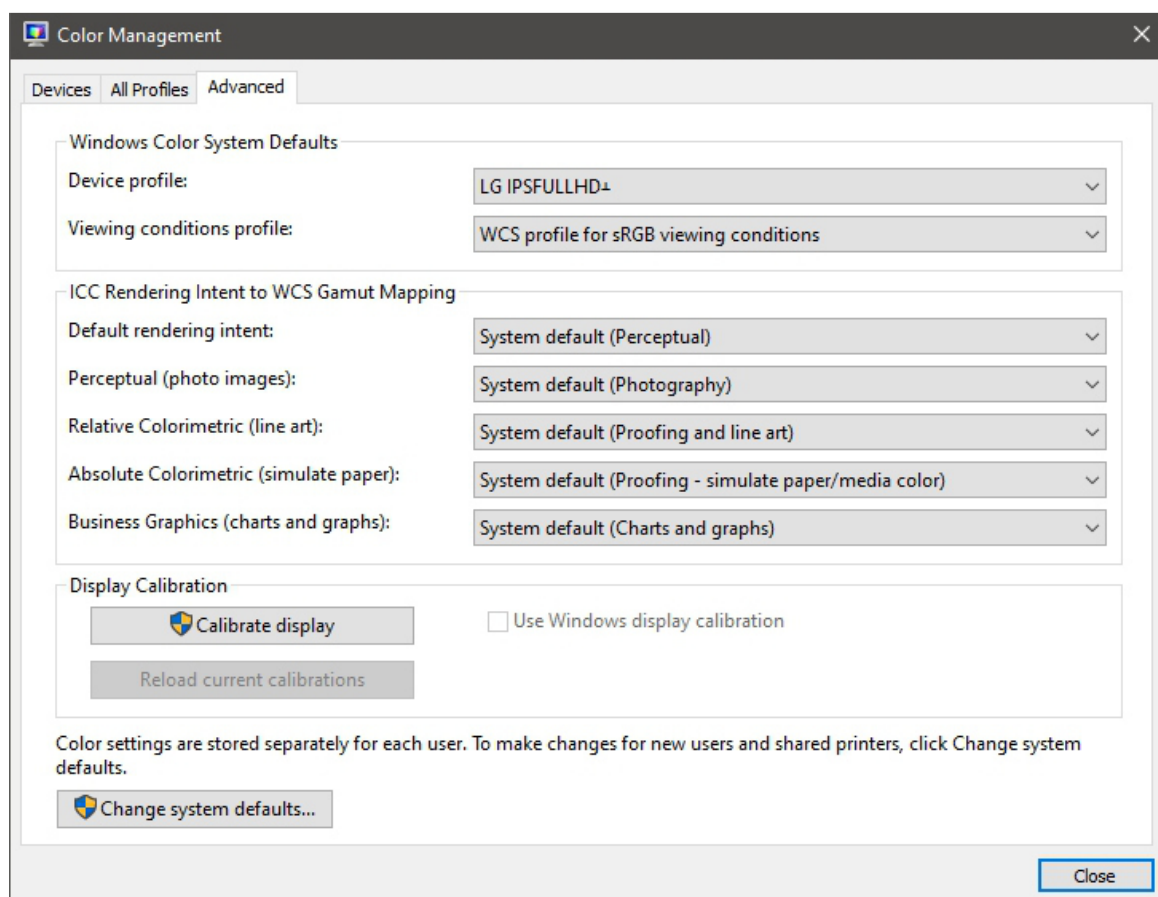
I use Adobe RGB (1998) profile in camera and editing software, when I save the image as a jpeg for printing I change the colour profile to sRGB.

Photoshop: *On the top menu bar - View - Proof setup - Custom - Device to Simulate select sRGB IEC61966-2.1 from the drop down menu.*

Lightroom: *You can change the colour profile when exporting the image as shown above.*

Affinity Photo: *You can change the colour profile in the Export Persona - Export Options tab - ICC Profile - select sRGB IEC61966-2.1 from drop down Menu.*

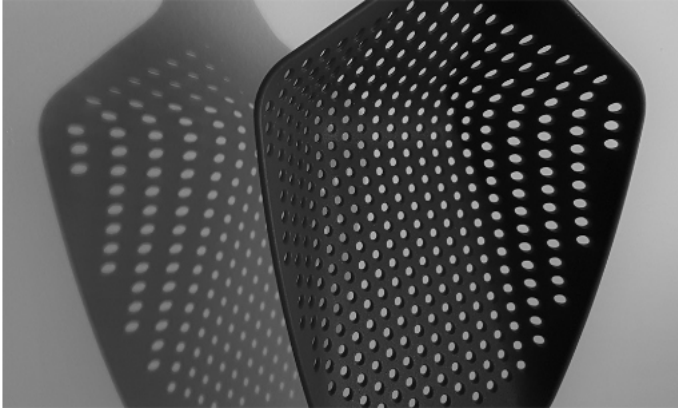
*I use two LG ISP LED 24" screens which really don't need calibrating, but use the windows 10, Colour Management in the Control Panel, In the Advance tab > Display Calibration > Calibrate display. What I see on screen is what I get when printing, have only had a problem once with Harvey Norman printing (due to the fact that they hadn't recalibrated the printer for a while). The club has a spyder for calibrating your screen/monitor which you can hire for \$10 a week, but you must return to the person looking after it at the end of the week.
If you are printing through Harvey Norman use sRGB profile.*



Windows 10 Colour Management screen, click on Calibrate Display and follow the instruction.

***Subscription fee are due April 2022,
payable into club ASB account # 12 3032 0654334 00
please add in Reference: [surname][club #]
eg - Fitzgerald 100***

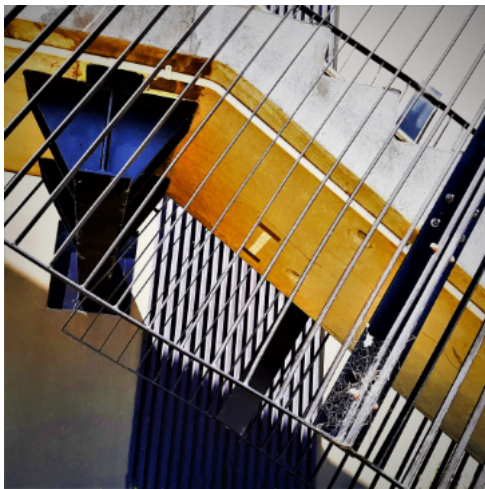
Selection of Intermediate Images February/March



*“Strainer Spoon” Sharron Hickman
1st Place February*



*“Stairs in Spring” Anita Harris
2nd Place February*



*“Shapes” Raewyn Lane
3rd Place February*



*“Hundertwasser Art Centre Staircase”
Sharron Hickman 1st Place March*

Selection of Intermediate Images February/March



*"Lighthouse" Grace Donald
2nd Place March*



*"Watching from Above" Phil Molineux
3rd Place March*

Selection of Advance Images February/March



*"White Eyes" Robyn Wilkinson
1st Place February*



*"Melbourne Street Art"
Stuart Braithwaite 2nd Place February*

Selection of Advance Images February/March



*"Tairua" Bill Fitzgerald
3rd Place February*



*"Inquisitive Tui" Wayne Meads
1st Place March*



*"Great Catch Up Mate"
Robyn Wilkinson 2nd Place March*



*"The Water Flows"
Wayne Meads 3rd Place March*

Images Results February 2022

Intermediate

<i>1st Place</i>	<i>"Strainer Spoon" Sharron Hickman</i>
<i>2nd Place</i>	<i>"Stairs in Spring" Anita Harris</i>
<i>3rd Place</i>	<i>"Shapes" Raewyn Lane</i>
<i>Honours x 2</i>	
<i>Honours x 1</i>	<i>Sharron Hickman</i>
<i>Highly Commended x 2</i>	
<i>Highly Commended x 1</i>	<i>Anita Harris, Grace Donald, Raewyn Lane</i>

Points Table

<i>Member</i>	<i>Set</i>	<i>Open</i>	<i>Bonus</i>	<i>Aggregate</i>
<i>Anita Harris</i>		9		153
<i>Ewen McIntyre</i>				101
<i>Grace Donald</i>	8			175
<i>Phil Molineux</i>				166
<i>Raewyn Lane</i>	10			138
<i>Sharron Hickman</i>	13		5	212
<i>Sarah White</i>				86

Images Results March 2022

Intermediate

<i>1st Place</i>	<i>"Hundertwasser Art Centre Staircase" Sharron Hickman</i>
<i>2nd Place</i>	<i>"Lighthouse" Grace Donald</i>
<i>3rd Place</i>	<i>"Watching From Above" Phil Molineux</i>
<i>Honours x 2</i>	
<i>Honours x 1</i>	<i>Sharron Hickman</i>
<i>Highly Commended x 2</i>	<i>Phil Molineux, Anita Harris</i>
<i>Highly Commended x 1</i>	<i>Sharron Hickman, Saraah White, Raewyn Lane,</i>

Points Table

<i>Member</i>	<i>Set</i>	<i>Open</i>	<i>Bonus</i>	<i>Aggregate</i>
<i>Anita Harris</i>		<i>18</i>		<i>171</i>
<i>Ewen McIntyre</i>				<i>101</i>
<i>Grace Donald</i>		<i>9</i>		<i>184</i>
<i>Phil Molineux</i>	<i>20</i>			<i>186</i>
<i>Raewyn Lane</i>	<i>10</i>	<i>9</i>		<i>157</i>
<i>Sharron Hickman</i>		<i>21</i>	<i>5</i>	<i>238</i>
<i>Sarah White</i>		<i>9</i>		<i>95</i>

Images Results February 2022

Advanced

1st Place	"White Eyes" Robyn Wilkinson
2nd Place	"Melbourne Street Art" Stuart Braithwaite
3rd Place	"Tairua" Bill Fitzgerald
Honours x 2	
Honours x 1	Stuart Braithwaite, Robyn Wilkinson,
Highly Commended x 2	
Highly Commended x 1	Phil Norvill, Bill Fitzgerald

Points Table

<i>Member</i>	<i>Set</i>	<i>Open</i>	<i>Bonus</i>	<i>Aggregate</i>
Barry Easton				96
Bev McIntyre				201
Bill Fitzgerald		9		207
Julie Carswell				79
Kate Turner				120
Lynn Johnstone				18
Phil Norvill	10			190
Robyn Wilkinson		19	5	170
Stuart Braithwaite	10			224
Wayne Meads				111
Sandy Campbell				75

Images Results March 2022

Advanced

1st Place	"Inquisitive Tui" Wayne Meads
2nd Place	"Great Catch Up Mate" Robyn Wilkinson
3rd Place	"The Water Flows" Wayne Meads
Honours x 2	Wayne Meads, Stuart Braithwaite
Honours x 1	Bill Fitzgerald, Robyn Wilkinson, Phil Norvill
Highly Commended x 2	
Highly Commended x 1	Bill Fitzgerald, Phil Norvill

Points Table

<i>Member</i>	<i>Set</i>	<i>Open</i>	<i>Bonus</i>	<i>Aggregate</i>
Barry Easton				96
Bev McIntyre				201
Bill Fitzgerald	23			230
Julie Carswell				79
Kate Turner				120
Lynn Johnstone				18
Phil Norvill				
Robyn Wilkinson	23			213
Stuart Braithwaite	26			250
Wayne Meads		21	5	137
Sandy Campbell				75

Quote of the Month

***“PHOTOGRAPHY HAS BEEN MY WAY OF BEARING
WITNESS TO THE JOY I FIND IN SEEING THE
EXTRAORDINARY IN ORDINARY LIFE.
YOU DON'T LOOK FOR PICTURES.
YOUR PICTURE ARE LOOKING FOR YOU”.
HAROLD FEINSTEIN***

What's Coming Up

Your Committee

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