

# CLICK



SEPTEMBER 2007

THE NEWSLETTER OF THE EALING AND HAMPSHIRE HOUSE PHOTOGRAPHIC SOCIETY

Hello and welcome to current, past and future members.

**This is my first article written for CLICK and I dare say it will not be the last.** It is a great honour for me to have been elected as your President. With the help of us all, Our past Presidents did some sterling work. I shall do my best to follow in their footsteps and strive to continue this inherited tradition. Of course, to help promote our Society in the Art of Photography, I will require lots of support. Equally important, (not only from the committee) but valuable assistance from all the membership will be needed, in order to run the nightly events efficiently. I am confident this will be generously rendered. After all, this is our hobby. Our passion. Our photographic Society. It is not fair to constantly receive but not to bestow. I am obliged to Amanda and supporting members for providing us with lots of events during the summer. I am reliably informed; (with the aid of some social indulgence) hundreds of images have been produced.

We are now back in the Town Hall. I hope, the great majority of us, are looking forward to some serious and delightful creativity. We have got exciting times ahead of us. Determined to help, learn, encourage, and compete. So that we may enhance our hobby.

Many thanks to Phil Dean for producing a splendid programme. It appears, there are great events ahead.

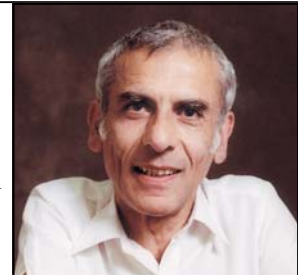
In addition, on behalf of all members, I

would like to congratulate Phil Binks, in successfully securing our well-deserved grant, from 'Awards for All'. We will now purchase, again with help from Phil, the necessary hardware and software, for the projection of digital images. The facilities for showing slides will be retained and encouraged. It's my great pleasure to welcome Paul Joachim on the committee. He has kindly offered to perform as our new treasurer. Paul has been instrumental in many positive changes within the administration of our Society.

Jon Hibberd, requires images for inter-club competitions. He will diligently look out for competitive work. I am inviting all members to submit work. We have many highly accomplished photographers whom are able to produce and exhibit stunning pictures but do not. This is unfortunate. 'Cause we will not reach the finals unless we all get involved. I wish you all Good Luck and happy snapping.

Have fun.

Jim Nemer,  
PRESIDENT.



*The President*

## YOUR NEW COMMITTEE

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SUMMER EVENTS	AMANDA WRIGHT	BARBARA DORRELL	
	GEOFF RIPPINGALE	TERRY EMMETT	

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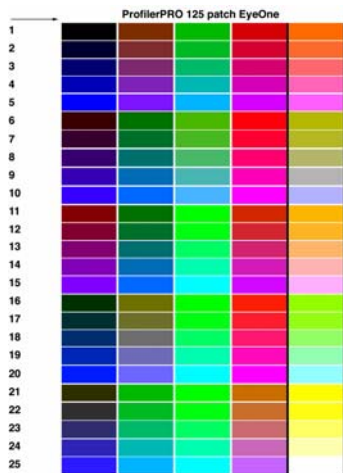
# GET THE BEST FROM YOUR PRINTER From Phil Binks

## PRINTING THE CORRECT COLOUR USING ICC PROFILES

Printer manufacturers design their printer software drivers to automatically change the colours of pictures, often increasing colour saturation and contrast in an effort to make the pictures better for the majority of typical buyers. We Photographers are not typical buyers. We are more critical (I think) and know that the slightest change in hue can make an image look 'wrong'. So, when the photographer hits the Print button, and out from the printer emerges a different coloured image, it can be rather upsetting!

## HOW ARE PRINTER PROFILES CREATED?

A colour patch chart is printed, its colour values are 'captured' using an 'input' device, often a scanner or spectrophotometer. The profiling software records the colour values (L a b) which the printer has achieved, it then calculates and builds a 'Profile' for the printer/paper/ink combination.



An example of a printer colour profiling patch chart

It is this Profile which the computers' Colour Management Module/Engine (CMM/CME) refers to, so that it can recreate the L a b values (read: correct colours) it is asked to print.

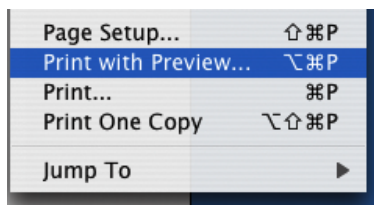
## ONE PRINTER. ONE PAPER. ONE PROFILE

Each paper also needs its own profile. Matt paper doesn't exhibit the ink colours in the same way a Gloss paper does, making the colour different...and of course, different Manufacturers' inks require their own profiles.

## PRINTING USING ICC PROFILES

Below are the settings to be used for Adobe Photoshop™ v5.5 to CS

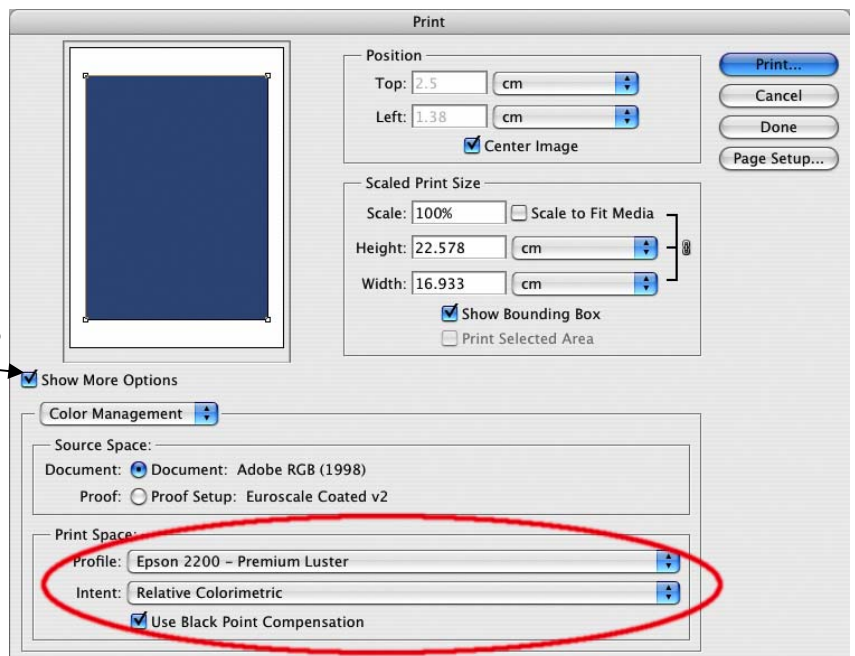
Select File>Print with Preview



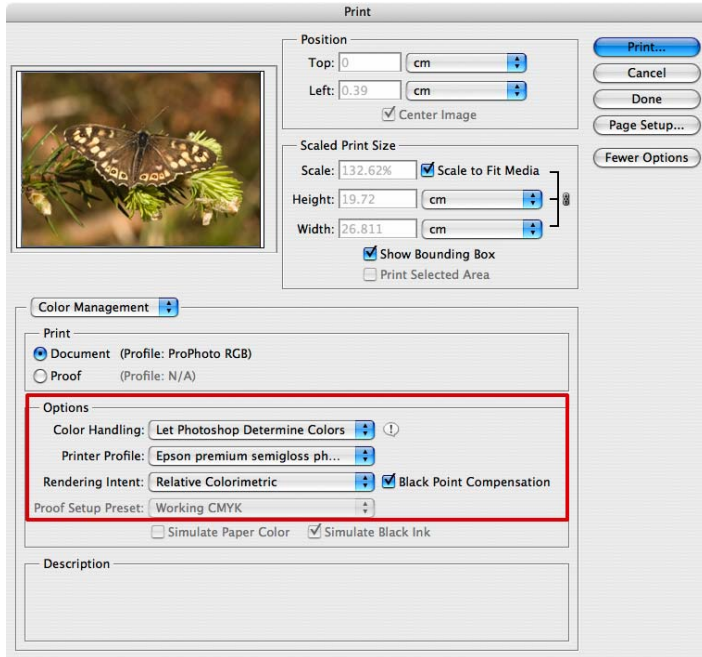
This then brings up a dialogue box similar to this. Note the 'Show More Options' is ticked.

The important area is circled in red, this is where you select your printing Profile and Rendering Intent.

Using Adobe Photoshop™ CS2 (v9)  
The settings are slightly different for print-calibrated output from the CS2 version, so here they are:-



*NOTE: CS3 Users – it appears in the Beta that this dialogue box is the only one which appears when you select 'Print'. Well done Adobe! At last they realize that most people can cope with this choice.*



**Color Handling:** Let Photoshop Determine Colors

**Printer Profile:** Your printer/paper profile

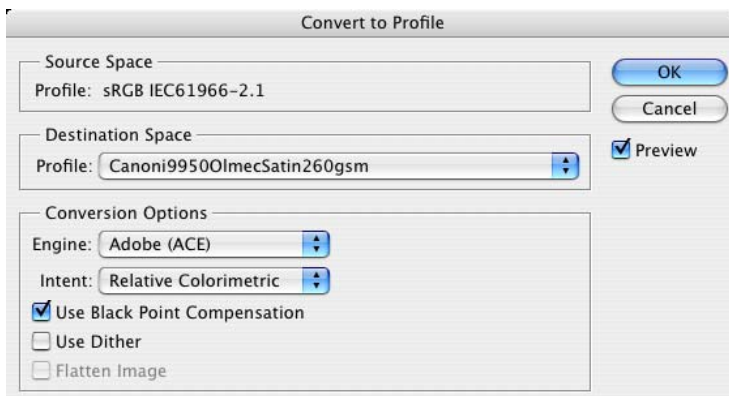
**Rendering Intent:** Relative Colorimetric (see section on 'Rendering Intent')

## INTENT & RENDERING INTENT

You now realise that no two devices show the same colour, or have the same colour gamut. This is the main reason for the need of ICC profiling! It is in itself the reason we need to 'convert' from one profile to another. Imagine you have an image file which includes a bright green shade. Your printing device, though very capable, cannot print that particular shade. When converting your document to the Printer profile, you can decide how the computer's Colour Management Module (CMM) handles that vivid green colour, and how that change in turn affects other colours within the image. This control is called the Rendering Intent.

For Photographic images, only two options are used:

**Relative Colorimetric** - in the example above, only the vivid green pixels would be changed to the nearest colour which the new device can output. In the other, **Perceptual** rendering - ALL of the pixels in the image are changed in relation to the move of the out-of-gamut pixel(s), in order to retain the relational differences between the colours.



I recommend using Relative Colorimetric rendering for most images, as changes of colour are minimal when using wide-gamut devices such as modern inkjet printers. You can gauge the difference between the two rendering options on your image, by clicking the 'Preview' button in the Edit>Convert to Profile dialogue box.

## BLACK POINT COMPENSATION (BPC)

Device colour spaces have different Black points. Imagine that a Matt paper can't print as black as a Glossy paper. When converting one profile to another, with BPC on, it will map the sources' blackest point to the destinations' blackest point, along with the full dynamic range. This helps extend shadow detail and the overall tonal impression of the image within its new colour space.

Perceptual rendering has sometimes been called Photographic rendering. Many scanners and applications use Perceptual rendering intent by default. Perceptual rendering often leads to disappointing results, especially when printing, as it only takes one pixel to be well out of the gamut of the printer, to cause a change in ALL of the colours of the image when it is converted.

## PRINTER SETTINGS

To produce predictable colour calibrated prints you need to turn off ALL colour changing features within the printer driver, these include Sharpening, Automatic correction, and colour controls offering such luxurious temptations as Evening or Skin tone settings. Below are examples of both Canon and Epson Printer Driver interfaces, showing where you can turn off the main colour changing features.

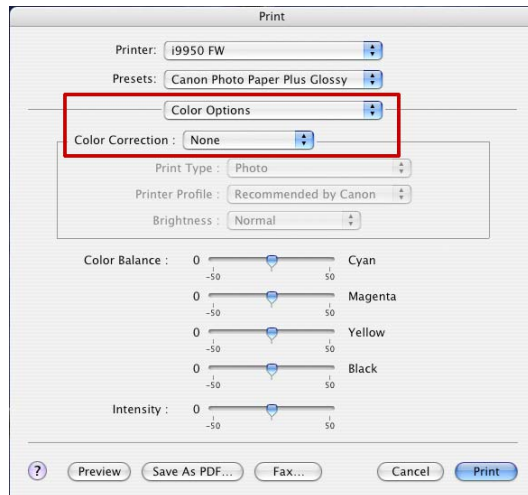
You must use the same printer settings to print with a profile, as the settings used when printing your patch chart and creating the profile. These settings include: - paper type (this governs the quantity of ink sprayed on the paper); printing resolution/dpi; print Quality; speed settings; Colour Adjustment is always 'OFF' / 'NONE'.

MORE →

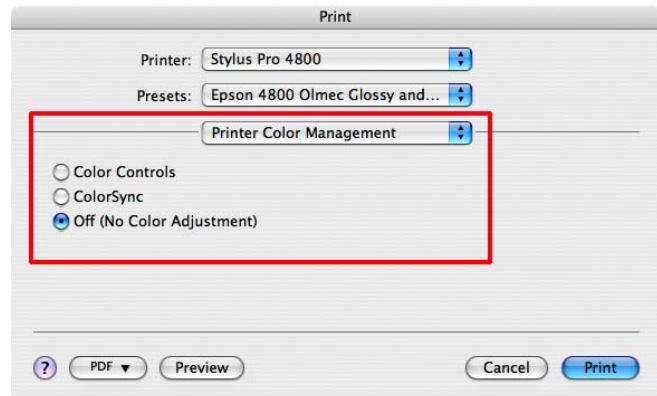


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## Canon's driver interface



## Epson's Driver interface



**TIP!** Save the settings in the printer driver Presets so that you can easily select them when you need Profiled/Colour calibrated output.

## CREATING YOUR OWN PROFILES

You can create your own colour profiles using products whereby you record colour patch data in the profiling software. The software then calculates the profile for the printer/paper/ink combination. The whole process is extremely simple. Prices range between £150 and £1000 based on accuracy and other features. Talk to me for advice.

## PRINT DRYING

Make sure that you allow sufficient time for both your profiling patches and your subsequent photographic prints to dry. Even 'instant dry' prints undergo gradual colour changes during the first hour. Do not 'speed dry' your prints!

## PRINTING PROFILE NAMES

The profile name should clearly define the Printer model and the Paper type. E.g.. Epson4800SuperGloss

## USING 'CANNED' PROFILES

Epson often provide a number of profiles for use on their printers. Canon paper profiles are nowhere near as obvious. They are held deep in the system, so that they are automatically utilised if you find the right settings in the driver! Other printer manufacturers may do the same.

## 'CANNED' PROFILES - LIMITATIONS

The limitations of using a canned profiles are: that the manufacturer only provides profiles for their own branded inks and papers. The profiles have been created on a different printer to yours, yours is likely to perform differently, especially when you realise that firmware development and other changes to printer/paper/inks may have taken place since their profile was created. You are not informed of the settings they used when creating the profiles, so achieving accurate colour output is hit-and-miss or pure luck!

## LIGHTING ISSUES - VIEWING PRINTS

Consideration has to be given to your print viewing conditions. The likeliest cause of initial disappointment when assessing print colour is the lighting conditions under which it is viewed. Evaluate your print in daylight. Viewing a print under artificial lighting conditions, tungsten or fluorescent tubes/strip lights, is likely to futile and betray artificial differences in colour. Both Inkjet and Photographic papers suffer from a phenomena called Metamerism, the visual change of colour in an image when viewed under a different light source, such as that between daylight and fluorescent light. Don't be too quick to bin the print if you are printing it in the evening, wait until the cold light of day, or better still a northern window on a sunny day! Your Monitor calibration assumes this type of lighting.

Contact me on 01895 825776 for additional advice and calibration equipment...Phil Binks



## Summer Socials Review

### SUMMER PICNIC

This year's summer picnic was a great success, despite the numbers being slightly down on last year. Sadly, the weather wasn't so kind to us and we did see a bit of rain – but with some hearty food and several glasses of Keith's Pimms, we all had a great time. (I'm sure Keith puts something extra in his Pimms...?!)

### KEW GARDENS

We were lucky with the weather this year and were blessed with sunshine. A small group of us had a challenging time taking close-ups of exotic plants in the greenhouses – so I hope to see some winning shots in this year's competitions! We finished the morning with a refreshing drink in a local hostelry, after which some of us went back into the gardens to take some outside shots. A great day out – and hopefully some cracking photos as well!

Jon Hibberd

Portfolio Secretary

**WINNERS.** Also known as '*pot hunters!*'

Keith with some ale, Geoff and Jim with Judge Kevin Herbert  
And Jim, again, with two pots.

Pictures by Tony, and Phil Dean





## A Jewel from our Treasure Box

D. W. Bowater

**In the Town Hall basement there is a box of ours containing treasures such as some cameras.**

I have had a good look at one of these, and tried it out, in order to let you, the members, know of the valuable properties held in your name.

It is a **RICOH 35ZF camera**, a neat little 35mm compact, complete with slip-in case also embossed RICOH, a strap which loops through the case so you cannot lose the case, and a lens cap, also marked RICOH and connected to the strap lug by a string. (It is a bit of a struggle to get the camera back in the case until you are used to it, and you can accidentally trip the shutter while you are doing it, I found). On the top plate is a transfer 'JCII 82 APPROVED'. This transfer used to say 'PASSED', but perhaps it is only



'approved' because the camera was made in Taiwan (in 1982, presumably).

As you can see from the photo, the camera is smartly finished in satin chrome and leatherette - a cut above the black plastic inside (and the black plastic tripod bush - go gently, Jim!). Talking of inside, in cameras of this age, one needs to look out for the foam light



trapping perishing and becoming a sticky mess. On this camera it is a bit tacky, and bits have stuck to the other side of the gap, but I should think it will keep the light out for a few years yet. [Well actually, having got a film back, one picture has a bit of a suspect pale area, so perhaps the foam in the hinge area could bear a bit of looking at].

Control is by three rings on the lens barrel. The front one is the focussing ring, marked in metres, feet and symbols (higher models have coupled rangefinders - with this one, you need to estimate distances - note that a course (strip) of the old paving stones is 2ft); the next one is the shutter, B and 1/8 - 1/500 (all the speeds seem to work correctly), and the rear one is the apertures, 2.8 - 16, and 'A'. The shutter is synchronised for flash (separate flashgun) at all speeds, via a hotshoe and a PC socket. Either route will set the flash off, and with the back open, you can see the flash through the lens at 1/500, so the synchronisation works.

Looking through the viewfinder, there is a meter needle on the right hand side, which moves through a scale of apertures. (The needle does in fact move, which is rather a surprise in view of the amount of verdigris in the battery chamber). Anyway, if the aperture ring is on one of the apertures, the needle will indicate what it thinks the aperture *ought* to be, at the speed set. (Change speeds, and the needle moves accordingly). You can then compare with what you have set, and alter this if you wish ('metered manual').

If the aperture ring is on 'A', the needle will indicate the same, but the camera will set the aperture indicated by the needle, as you press the button ('shutter priority automatic'). But watch out that, if the needle is in the red, top or bottom, the shutter will still fire, giving  $f/16$  or  $f/2.8$  respectively, even if these mean over- or under-exposure. Cameras that refuse to fire if the picture would be underexposed are annoying, but with this one you need to watch the needle, particularly on moving from sun to deep



shade or back, when you can get underexposed or overexposed shots - as I found. If 'B' is set, the meter needle drops to zero. The three control rings are rather narrow, so you need to watch out for turning two at once; for instance turning the shutter from 1/125 to 1/250, but turning the apertures from 'A' to '16' at the same time; this could make quite a difference.

It is unfortunate that the needle sticks at  $f/8$ , which is rather in the middle of the run. However, the jar of the winding lever snapping back is enough to free it - so if you get a different reading after taking a photo at  $f/8$ , take another, and the second one should be right. The lens is a 40mm (fixed focal length, non-interchangeable)  $f/2.8$  Rikenon - a good quality, 4-element, slightly wide angle lens. A review of a similar model (1982, £50, 'quality outstanding in all departments') says the lens 'gives bright and razor sharp results that would not shame a top quality SLR'. It is a pity that this one does have a some fungus on several surfaces. However, it still gives a picture.

The **lens cap is an important item**, because (apart from on 'B') the meter is always 'on', and it is only being in the dark behind the lens cap that stops the meter running the battery down. The battery is a PX675, not now obtainable because of its mercury content, so be careful not to run it down. The meter cell is behind the little lens above the main lens; the film speed is set by rotating a plate by means of plastic ridges near the lens (placing various size holes over the cell), and the resulting ASA or DIN speed number is shown in the little window at the bottom. You set this according to your film speed.

You load your film in the normal way for the 1980's, pushing the leader into the slot in the take-up spool and engaging the hook in a perforation. A couple of dummy exposures bring the counter up from 'S' (start) to 1 (make sure the rewind knob on the left is rotating). (The wind-on lever does tend to jam at the end of its travel - but so far, I am glad to say, it has only been 'tends to'). At the end, you don't just take the film out, because there is no power rewind - you press the little button under the camera, unfold the rewind crank, and turn this clockwise (approx one turn per



exposure) until you feel the resistance of the perforation on the hook. Then it is safe to pull up the rewind knob to open the camera back.

In a way, it is fortunate that the camera has the odd fault, as this has helped it stay safely in its case in good cosmetic condition. A camera that takes pictures as easy as winking, pictures which always come out well, gets used a lot, ending up shabby and worn. I have cleaned most of the verdigris from around the battery and taken a trial film, an outdated Kodachrome (50p in a car boot sale)(the place to send it to is Switzerland; actually processed by Dwayne's Photo, Parsons, Kansas). Pleasingly I got 40 slides back, though one was black as I accidentally pressed the button getting the camera back into the case, one was very dark (on moving from sun to a shady area) and one was very light (on moving back). Overall, the slides were just slightly pale, so I would set a speed one notch higher for another slide film; but set the rated speed for a print film.

Anyway, now that you know all about the Ricoh, we can invite bids, which I suggest you give to Amanda, as guardian of the Table Sale. She can let us know the latest bid, and when she feels bidding has reached its peak, announce the name of the successful bidder.



Slides taken by David Bowater, and scanned by Keith Adams.



## SUMMER EVENTS 2007 Keith Adams

### A personal view.

Our summer specials began on Thursday 5th. July with a fine Thai meal at “Fat Boys” restaurant on Haven Green. I can’t exactly remember how many attended, but it was at least 14 or 15. We first met in the Haven pub, the one on Haven Green that is and not the one in Haven Lane. Confused? A quick drink or two and off across the green. Some of us had the set meal and some ordered *a la carte* but whatever, some good food was consumed washed down in many cases with copious quantities of house wine. Your new President, Jim arranged this evening as a follow-up to last year’s visit and I’m sure that we shall return there next year.

There were some photographic walks and visits arranged for Saturdays & Sundays but because I am not able to walk very far these days and also am utterly incapable of walking past an open pub, I declined these events, but for those that wanted to do so, these weekend trips were organised by various members for the benefit of the society but I gather were not well attended.

**The next Thursday event was “pitch n’ putt” at Hanger Hill.** Your Click editor



Tony, was responsible for the organisation of this outing but unfortunately there were only 5 or 6 members turned up. The ones that did

however had a good time and retired after their exertions to the Haven pub, the one in Haven Lane which is where I joined them. and we annoyed some people doing a pub quiz by answering many of the questions out loud.

Hi-Fi night at Paul’s was next on the agenda and a group of about 10 of us each brought a couple of short pieces ( not necessarily classical ) to play after a short lecture on music by our host. This has been a regular event now for many years and is always well attended, and as per usual, the evening finished in a pub in Acton. Hopefully, this event will continue.

**The next Thursday was the Ealing Jazz Festival where I think there were 6 or 7 members on site.** For me, after about an



hour, the combination of having nowhere to sit and drink my beer added to the fact that I particularly dislike Jazz meant that the lure of the Kings Arms was far too strong, so Tony and I spent the rest of the evening there. The event was organised by Barbara.

**Next in line was my Brentford Triangle walk with readings from the books of Robert Rankin.** The idea was to visit 4 or 5







pubs in the area. We met in the Beehive, and finished in the Magpie & Crown having visited two other pubs in between. The attendance was poor, about half a dozen of us and the weather matched the attendance. We must have walked all of half a mile in the whole evening because fortunately the pubs in Brentford are rather close together.

The following Thursday, I attended **Amanda's Hi-Fi night** where the evening started with Tony having to repair some electricals to get the second speaker working. I think there were 6 or 7 of us and some very strange music emerged, however, the whole idea of Paul and Amanda's Hi-Fi evenings is to have a good cross-section of musical tastes which indeed did happen. Amanda kindly



provided some superior nibbles and these were washed down copiously. Now to the 16th August, this was advertised as my Quiz. For those of you who don't know, I run a quiz in the Kings Arms every other Wednesday so I got permission to use the back room for us to have our own quiz. Once again the turn out was poor and as there was only 5 of us including myself, we decided to go the Haven in Haven lane where they run a quiz every Thursday and a very pleasant evening was had by those who could be bothered to turn up.

**The Saturday following was the summer picnic in my garden.** Some great food was provided by Jon with supplements from Mary and Barbara and we all ( 15 or 16 of us ) sat under my two waterproof gazebos due to the torrential rain! The food tasted just as good and many litres of Pimms were consumed which was included in the price of the meal. I gather from Jon that over £30 was made for club funds. The evening finished for the har-

diest in my conservatory with much wine flowing.

The next Thursday we had a **fish-n-chip supper in the "Harbour Lights" restaurant** in Greenford organised by Barbara with a meeting point in the Red Lion.



They now have an alcohol license ( thank goodness ) and some extremely good food in gargantuan portions was consumed. I think 13 of us were there and I'm sure enjoyed by all.

The last Thursday of the summer break was Amanda's Bowling evening which unfortunately was attended by only 3 people including Amanda. It was decided that they would make a quiz team and try the Haven quiz again. They met Jim, Tony and myself in the pub and our team scored 71½ points out of a possible 80 giving us 2nd place. Well done team.

I think you can guess that the events that appeal to me must include drinking and/or eating or they lose their allure very quickly. But not all of us are alike, and trouble is taken to organise events that will suit everybody, but many were so badly attended. A lot of work goes into organising some of these events not to mention Amanda's work in collating the evenings and producing a summer programme. Well done Amanda and all who organised the various evenings and weekend events. It's a pity that more of you didn't take advantage of them.



## FROM THE ARCHIVES



1932. F.L. WILLIAMS, The Covered Walkway



1979 Z. PIETRUSKI, Evening Catch



1979 Z. PIETRUSKI, Valley of Shadows

As Portfolio Secretary, I'd like to take this opportunity to remind you that the new competition season is fast approaching. We already have three external competitions coming up, so I'm looking for new shots that I can use. So please enter the club's aggregate competitions, be it print, digital or slide, and show us your work. I can't consider it for external competitions unless I've seen it!

Cheers! Jon Hibberd

**Editors final note.** Many thanks to those who contributed. Hopefully, next summer will see more interest in the events, and more photographers taking 'record' pictures of the events. Please keep the contributions coming to me, [tmillier@hotmail.com](mailto:tmillier@hotmail.com).