

INFOCUS

November 2017

www.morganhillphotographyclub.org

November Meeting: Shootouts From This Year & Next

This month several club members will present images taken on various club shootouts and describe their experiences. Photographers' work will vary widely and shall provide influence to all attending members so that their own photographs are sure to be enriched after November's meeting. Mark Grzan, Shootout Committee Chairperson, will give us a glimpse of what's in store for next year.

Image Share

Bring an image to share during our image round robin. (Images on phones are not acceptable since they are *too small* to be seen and commented upon by everyone at the same time.) Printed images are best since they can be held up and seen by everyone at your table.

2018 Monthly Photo Theme Nominations

This month we will vote for the 2018 Monthly Photo Themes that are posted on flickr®. The final 2018 themes will be announced at the annual social in December.

Featured Photographer

Lisa Ponce is our Featured Photographer this month and her photographs are outstanding! The Executive Board will, as should we all, closely analyze her work in the hopes of someday being able to possibly match her *prestigious* photographic achievements! She will be available to answer questions about her work both before and after the meeting.

2018 Membership Dues

We will begin collecting your 2018 membership dues at the November meeting. A *Membership Application Form* is on the last page of this month's *InFocus*, completely fill it out, circle "Renewal," and sign it. Bring the completed application and your dues of \$20 to the meeting. Barbara will collect them and give you a receipt.

2017 Photography Goals

If you were at last January's meeting you completed a card describing your 2017 photography goals. At the November meeting you will receive those cards back so you can, or not, review your accomplishments.



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Monthly Theme

The Monthly Photo Themes for 2017

October: Dilapidated Buildings

November – Cars



December – Orchards/Vineyards

January – VOTE November 1st!

Editor's Note

by [Jeff DuBridge](#)

As discussed last month (last month's *Editor's Notes* can be on page 26 of this month's *InFocus*), the teachings of the Chuang-tzu (the book & author) provide understanding and practice of the Tao; known also as "The Way," an ongoing existence, enlightenment, naturalness, and spontaneity



occurring to such practices. It is from the the sage (one know as the great communicator, expressing new insight and wisdom, a full understander of The Way) one can begin to know of the Great Understanding and the Little Understanding. Recall, the Little Understander—where one starts and often halts—has almost total focus on techniques, apertures, ISOs, rules of thirds, pre-visualization, overall attempts to gain a total control of the subject while Great Understanding allows a photographer to act wholly and

spontaneously without altering the subject and seeing only the f /stop and speed.

A balance of the Understandings must be acquired for advancement of photographer and overall self, yet through my studies of the Tao, I discovered that the Chuang-tzu does not particularly list main characteristics of the sage, yet they can be rostered according to the following resembling concepts: (a) freedom from the sense of self; (b) receptivity; (c) wu-wei (effortless action); (d) spontaneity; (e) nonattachment; (f) acceptance; (g) resourcefulness; (h) te (virtue/power); and (i) free and easy wanderings. I shall delve into these concepts to argue a final term providing how the Tao provides aperture to creativity.

Breaking free from sense of self is best said by Henri Cartier-Bresson, "I find that you have to blend in like a fish in water, you have to forget yourself."

Related are the concepts arguing receptivity and the wu-wei, where the first renounces expectations and begs for the immersion into the photographic moment, the now. With wu-wei, the sage has no need to repeatedly weigh the pros and cons of each action and decide where to go next, but instead to adopt "a course of action this is not founded upon any purposeful motives of gain or striving."

Next, close to unison are spontaneity and nonattachment. Achievement comes when one forgets the self and surrounding environments. Releasing constant desire to control all the surroundings, one can embrace everything as one seamless field of nature with a responding like the "echo to a sound or shadow to a shape."

Following these releases one must

accept a natural response when one is in tune with the manifestations of nature and not unduly governed by reestablished thought, perception, interpretations, and actions.

Another characteristic of the sage includes the ability to interpret realms beyond our conditioned, habitual ways of seeing. The capacity to discover new ways of apprehending the world. All goes beyond nonattachment and acceptance—yet closely related—by actively seeking out novel solutions.

When the sense of self does not clutter perception, the practice of the liberated photographer can be transformed by te—charged with spontaneous, creative power.



Lastly, the sage is often described in the Chuang-tzu as a purposeless, free and easy wanderer. "Embody to the fullest what has no end and wander where there is no trail."

The Chuang-tzu provides guidance in a moment-by-moment awareness of continuous transformations. Similarly, creative photography depends largely upon one's ability to engage life with a receptive mind and unconstricted awareness.

The creative photographer's life needs to become accustomed to ongoing change. No better connections possible than by becoming directly acquainted with the principles of sagehood in the Chuang-tzu and consciously attempt to incorporate them in one's life and camerawork.

I have shown how the characteristics of the sagehood described in the Chuang-tzu can be called upon for ever advancement in photographic artistry. Aligning oneself with the Tao can be a boundless treasure of potential photographic moments.



All is best surmised, again, by Henri Cartier-Bresson: "Alone, the [photographer] wanders the streets without destination but with a premeditated alertness for the unexpected detail that will release a marvelous and compelling reality just beneath the banal surface of ordinary experience."

[ed. photos: top, ©Jeff DuBridge; middles, ©Henri Cartier-Bresson; bottom, photo of Henri Cartier-Bresson]

Travels to the Easter Sierras

by [Mark Grzan](#), Shootout Committee Chair

From October 5–8, a total of 31 members of the Morgan Hill Photography Club commanded the canyons of the Eastern Sierras for a fabulous four days and three nights of adventure. Up at dawn and down well after dusk, the club took images of every sort during the spectacular fall change of color. Unlike most of our fall colors in our local area, the trees in the sierras uniformly change color. A tree can turn completely yellow, orange or red in a few days and when grouped in a grove they dominate the slopes, crevasses, and canyons with a tremendous kaleidoscope of color that lasts for only a couple of weeks. We were there and thoroughly enjoyed ourselves for this wonderful show.



The colors begin to appear at the higher elevations of the mountain tops with a change in weather temperatures. As the color disappears at the high peaks, it meanders down the slopes to the lower elevations in a matter of three weeks. No year is exactly the same as the previous. Photographers literally chase the light down flowing creeks and streams, up unpaved fire roads, across wooden bridges, and alike. It is a hunt and an adventure unlike any other. Members this year reported seeing all sorts of deer, raptors, herds of sheep, wild mustangs, and even beaver.

But aside from the incredible images, the best part of the trip was the interactions among members. On our first night, we took control of the road to the old ghost town at Bodie by setting out our



tripods to photograph the setting sun down a wonderful s-curved road leading to a spectacular sunset. While we were setting up, members were helping other members configure their cameras, checking settings, changing lenses, and adding filters. If you had a question, at least five members or more would try to answer and help. It was really nice to see everyone assisting each other and one of the best aspects of being in this club.

By Sunday's 7:00AM departure breakfast you would think people would be a bit tired but excitement was ever present as members advised each other of where they went, what they saw, and where they were going. Everyone still had intents of getting a final photograph before heading back home. Some stayed an extra night or two, and one went home, packed up her spouse

and returned for several more days of exploration!

All in all, it was a wonderful trip, new friends found, and new memories created. If you have not ever done this before, it would be time to consider it. I have created a preliminary schedule for 2018 and it includes, visits to Yosemite for the dogwood bloom, a trip to Death Valley



and Carriso Plains in the spring, and one to the redwoods for the bloom of the rhododendrons.

The date for next year's event is scheduled for October 5–8th, 2018. We hope to secure discounted accommodations at one of the wonderful resorts along the famous June Lake Loop. Please join us.



©An Nguyen

This Month's Featured Photographer: Michael Barnes

Michael started photography around the age of nine with a Brownie. Sound familiar? Later in life, wishing to delve further into the art of photography, wedding photography became a business for 13 years. Starting in 2002, he travels worldwide 2–3 times per year and always carrying his camera. These photos are from Miramar, Paris and Prague, just to name a few.

Photos © Michael Barnes



This Month's Featured Photographer: Michael Barnes



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The Master Photographers

Interview with Dennis McWilliams by Jeff DuBridge following the October, 2017 club meeting

JD: When did you first get started in photography?

DM: I can't tell you. Way back in the 50's my parents gave me for Christmas, we were having a hard time back in the midwest, and they gave me the families Hawkeye camera, Kodak, as my one and only Christmas present. And it was great. I liked that. So I took it around and did a lot of all black and white. When we came out to California, we went out through Death Valley, and left the camera on the car as we drove away—didn't survive that.

The next time I picked up a camera was in Vietnam, just before I went to 'nam I was in jump school at a fort in, Georgia, and I really wanted to get pictures jumping out of the plane. They didn't allow that so I secretly bought a little spy camera, I thought I could jump out of airplanes and do this thing as I'm going down. But found out that the first five jumps, which is where I wanted to use it, were too terrified. You were just hoping you didn't hit the ground too fast and you jump from a low altitude, so there's not much time to do things. You sort of look up and make sure the canopy isn't inflated and then you're hitting the ground. I think 1200' was the jump height.

JD: 1200' that's not too high.

DM: That's not a lot. I didn't really pick up another camera, other than for simply travel, until up to the time I retired from the Sheriff's Department.



JD: That was your career?

DM: Yeah. Did it 32 years, most of it in jail. But then I decided to get a decent camera, it was a Nikon D80, I think was my first camera.



JD: And what year was that?

DM: 2005. And up until that I had several little Sony compacts.

JD: Where they digital?

DM: Yeah, I did have some digital, but it was like 2.3

megapixels, and one, I think, might have been 1 (megapixels). So they were great if you're at a party, with your wife, and you want to take a picture. You know, stand next to that person.

So nothing really advanced. But then I decided to get the D80. And, all of a sudden it got a little more real, it could use flash...it could do those things. And then about six years ago, I got a D600 full-frame.

JD: That must have been a beauty.

DM: I love it. That's the one I'm still using, with the D80 as a back-up body, and then two days ago I ordered the new D850, which is Nikon's newest, greatest, awesomeness replacement for the D800 and D810.

JD: Until next year, then it's gonna go fall behind.

DM: Three years. It should get three years out of it. But, of course, it's going to take me a month and a half before I receive it. So that's my camera history.

JD: That's your camera history.

Can you be a little more detailed next time? (laughter) What type of photography do you do most, and enjoy most, and why?

DM: Now I'm doing mostly people, or...I have a dog that I love, she's my best buddy! Being retired and home alone, because my wife—she still works all the time. Me and my buddy hang out so I'm doing some dog pictures.

Until recently, I was hiking the trails so I was doing a lot of photography, landscape stuff, and trying different things, you know, the sun setting in through the trees, that kinda fun stuff. Always trying to get animals, of course, got a lot of deer, and snakes, and horse poop.

JD: Horse poop, that's the best. (laughter)



What's the most challenging part of about being a photographer for you?

DM: What I'm most interested in, that doesn't come often enough, I'm doing event photography. So, I've done two shows for body painting which I thought was really fun, but now I'm getting invited to them.

JD: Oh, you are, great, great!

What's your scariest moment as a photographer?

DM: Took a picture in Santa Cruz of a homeless man, and, ah, he, um, saw me there, I was trying to do some street photography and holding the camera low, and sort of out of sight, inconspicuous—I just did it because he had so much character—so I went to take a picture and he started screaming at me, “just because I'm homeless, doesn't mean I'm not a human being,” almost to the point where it got physical, yeah,

The Master Photographers

Interview with Dennis McWilliams by Jeff DuBridge following the October, 2017 club meeting

and I'm, "sir, I'm sorry, I..." "Delete the picture," he demanded.

The only other thing that was scary, it was kind of fun, was two things: one is up in the hills following what...saw an animal on the trail, I couldn't tell if it was a bobcat or a baby mountain lion, so I decided to follow it, and I was down wind and checked it closer and closer, and I still couldn't see enough of the tail, if it had one, and it's getting dark, and I'm thinking to myself, "if that's a baby cougar, the mother is probably right up in the hills, right above my head..."

JD: And you don't know if it is or not?

DM: But I want a picture of this, but it's getting dark, this picture could turn out to be a bad idea.

Then I had one other Horseshoe. Horseshoe Bend, in Arizona. I wanted a good picture, and so I crawled to the edge, got down on my belly and I slivered over to where my chest was over the edge of the cliff and to the point where my wife ran over and, she was afraid to go near the edge, but she ran over and sat down on my legs (laughter), so I wouldn't topple off the edge of the edge of Horseshoe Bend.

JD: You're alive. She did a good job.

DM: That wasn't scary at all at the time, but thinking back...probably a stupid thing to do, hanging half way over.



JD: We already discussed your current and recently ordered D850 camera. What lenses do you have, what's your favorite, or does it vary by what you're photographing.

DM: If I'm out hiking the hills. I've only got two lenses that I really use, got a bunch that came with the camera, kit lenses but I've got an 85mm f/1.8 that I really like. Then I have a 28-300 Nikon, those are both Nikons.

I got the super zoom because, at the time, I was really hiking the hills and when you're not seeing anything exciting, like animals and all, and you're taking pictures of all the trees and rocks forever. But suddenly you say, "oh, there's a flower," so I wanted something where I could get in closer enough to take the flower picture, but then, if I saw the deer taking a crap in the woods, like I did, I could go catch the deer taking a crap.

JD: And that's not a common photography shot.

DM: No, it isn't! It didn't turn out to be a real good shot but it's good enough to be a keeper. There's a deer shitting in the woods. (laughter)

JD: There's a broad smile on your face, I say that's good enough. (laughter)

DM: It was fun!



DM: Everything starts out for me with Lightroom, and 99% of the time I then go to Photoshop, but what I really like is ON1, just for the effects of the filters. The program does a whole lot of stuff, but again I never have the time to learn all those steps.

JD: You don't have the time? You're retired!

DM: Oh yeah, and I thought I would have all the time in the world when I retired.

JD: Well, you can't play with your dog that much. (laughter)

DM: I can't even pay my bills I'm so busy—nobody told me this part about retiring. It's terrible!

JD: I don't know, I haven't had a job in years. I haven't had a job in years, just a little pro bono consulting. I'm a stay at home Dad.

DM: It maybe it's an age thing. Something about age slows you down. You keep putting stuff off and then suddenly, has to be done!

JD: Done! It's not like you're making money off of this, it's not like there's deadlines.

DM: Well, that's true.

JD: What do you shoot, RAW or jpeg?

DM: Both. I've got two card slots; one is set to RAW, one is set to jpeg. So, every time I take a shot it's both.

JD: That's it. The end. Thank you.

Topaz and NIK, but don't use those much.

JD: What do you use the most?

JD: What kind of computer do you use, Mac or PC?

DM: PC.

JD: What's your favorite computer editing tools?

DM: I use primarily three: Photoshop, Lightroom, and ON1. I have

Editor's Favorite flickr® Dilapidated Buildings



© J McElvy



© cdjefe



© Steve Soult



© twalcrus



© Dong Bui Photography

Each one of these are definitely dilapidated



© A.J. Barel



© cdjefe

This one looks like it just got painted



© Mr. An. Kramer

The dog likes it... good enough for me!



© Des Kramer

*Do either of these bottom two look familiar?
Coyote Creek Park, just past the ranger station.*

I took the picture on the right but definitely did not go inside... very unstable. In truth, I almost went inside but I forgot my spray paint!



© Jeff DuBridge

It Looks Like Lightroom's Going Bye, Bye—Wanna Bet?

According to our MHPC President and Lightroom Focus Group Leader, George Ziegler, Lightroom CC (2015) has been renamed Lightroom Classic

Lightroom CC (2015) has been renamed Lightroom Classic and there is a new version of Lightroom called Lightroom CC. What? The new Lightroom Classic is the desktop version that we are all familiar with and have been using for years. The all-new Lightroom CC, is a cloud-based photo service that lets you edit, organize, store, and share your full-resolution photos from anywhere—mobile, web, and desktop and is included in your Creative Cloud plan along with updates to all your photography apps. Lightroom Classic will continue to be supported. *[ed. Sure, that's what they said about Lightroom remaining a standalone]*

The 2017 Executive Board

George Ziegler

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and Webmaster

Susan Brazelton

Past President and Community Events Director

Noella Vigeant

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Newsletter Editor

Dominic Godfrey

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Michael Sue BrownKorbel

Photo Diva

Lennie Randall

Member at Large

Susan Stillman

Member at Large

November's flickr® Theme: Cars



It should be easy to find one. Consider these tips: 1) Shoot at the right time of the day, usually just before sunrise or after sunset; 2) Watch out for reflections, they could hurt or enhance your picture; 3) Shoot a car in motion; 4) Shoot the car at night and try light painting; and, 5) let the car interact with nature, e.g. dust clouds, off-road, etc.

Take photographs that fit the theme and upload up to five of them to the club's Monthly Photo Themes flickr® group. If you are not a member of the Monthly Photo Themes flickr® group learn how to join [here](#).

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FALL BACK

On November 5th, we will fall back on the watch, clock, car, and computer, but will you fall back on your camera?

Don't forget to end Day Light Savings Time on your camera(s).

The Important Dates Are....

Come to the club meeting on the 1st.

A schedule is currently in process of being finalized.



FOTOCLAVE 2017
NOVEMBER 3 - NOVEMBER 5, 2017
AN ENTIRE WEEKEND OF PHOTOGRAPHIC INSPIRATION

Sponsored by the Northern California Council of Camera Clubs

This Month's Featured Focus Group: Printing

Photoshop Print Settings

Printing From Photoshop

By Jack Yovanov, November 2015

The Photoshop Print Settings dialog box (Figure 1) is where you will make all of your printing decisions. You will have to make sure that you have viewed and set each one to ensure that you will obtain the best possible print.

The Photoshop Print Settings Dialog box for the PC is broken up by the panel areas for the various settings you must select. It is assumed that at this point, you have completed all of your post-processing for the image and you are now ready to have it printed.

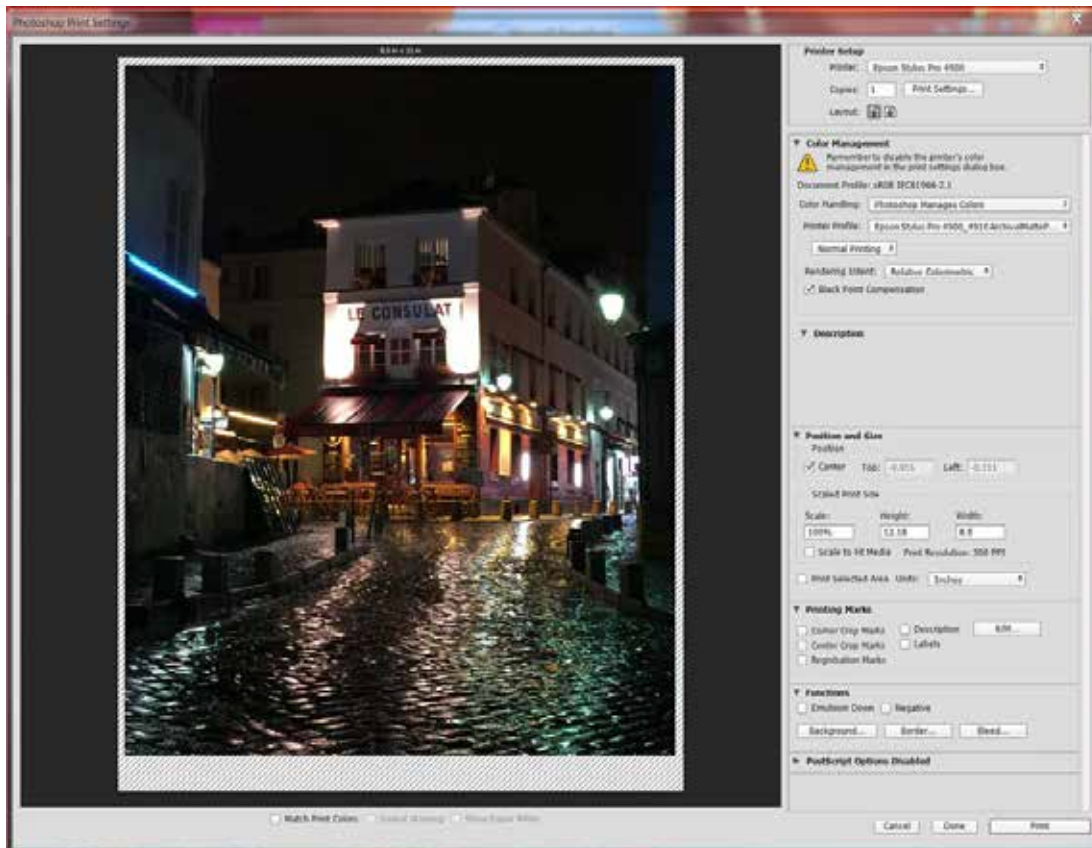


Figure 1

The Printer Setup Panel

The Printer Setup panel (Figure 2) is where you specify the **Printer**, **Copies**, **Print Settings...** and **Layout**.

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Printer selection is made by a dropdown menu you get when you click the **Printer:**. This will display all of the printers that are available within your computer's network.

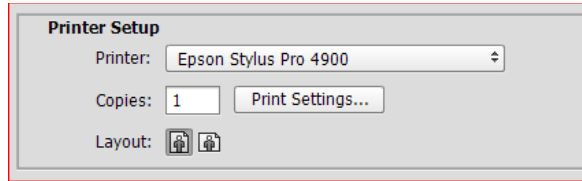


Figure 2

Copies: will of course indicate how many copies you are requesting the printer to make of your print. **Printer Settings...** will allow you to see all of the specific settings that your printer can offer and the screen that is displayed will be unique to your specific printer. **Figure 3** shows the print dialog box for the **Epson Stylus Pro 4900** printer.

Also when you select **Print Settings**, you leave the Photoshop dialog box and communicate directly with the printer driver for your selected printer.

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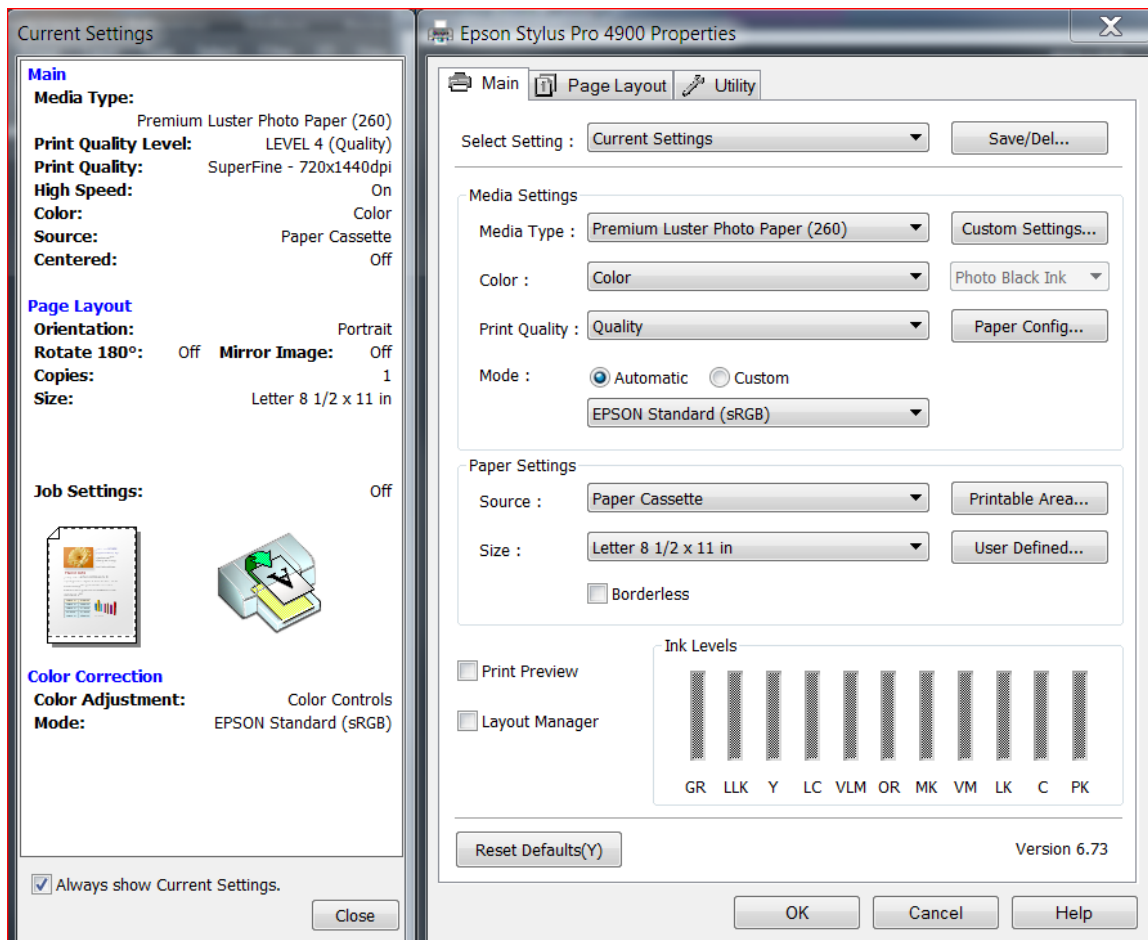


Figure 3

You will have to consult with your printer's operations manual for what each of the specific settings mean and how to set them for your print. Basically, you should be able to select print media type, page layout parameters, color correction adjustments, and various other settings unique to your printer and media (paper).

Layout: can seem redundant if you have already set it within your **Print Settings...** dialog screen however, **Layout:** does provide you a quick means of making an adjustment if it had been overlooked during your printer settings. It indicates either horizontal or vertical media orientation.

Color Management

As indicated in **Figure 4**, the Color Management area of the dialog box is where you choose a Color Handling option.

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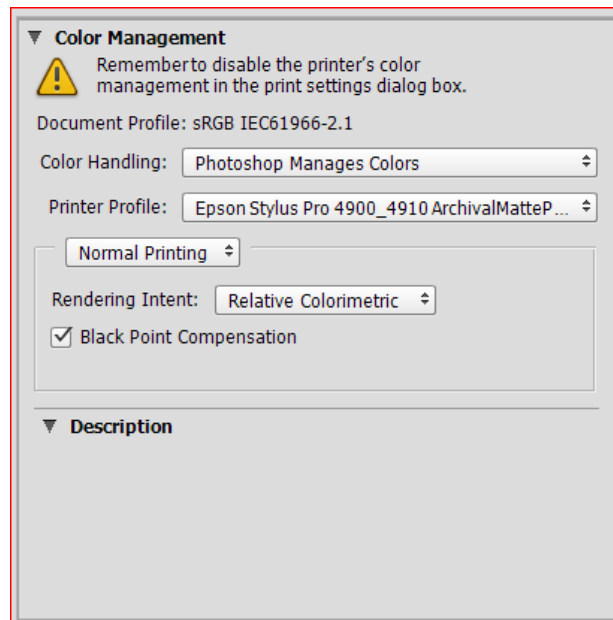


Figure 4

You will first notice a caution which is dependent on the **Color Handling**: selection that you will be choosing. It will provide a reminder to either disable or enable the printer's color management in the print settings dialog box based on the **Color Handling** choice.

The **Document Profile**: is the color profile that you have set within Photoshop.

Keep in mind that **Document Profiles** define the specific RGB or CMYK color space of a document. By assigning, or *tagging*, a document with a profile, the application provides a definition of actual color appearances in the document. For example, R=127, G=12, B=107 is just a set of numbers that different devices will display differently. But when tagged with the Adobe RGB color space, these numbers specify an actual color or wavelength of light—in this case, a specific color of purple.

When color management is on, Adobe applications automatically assign new documents a profile based on Working Space options in the Color Settings dialog box. Documents without assigned profiles are known as *untagged* and contain only raw color numbers. When working with untagged documents, Adobe applications use the current working space profile to display and edit colors.

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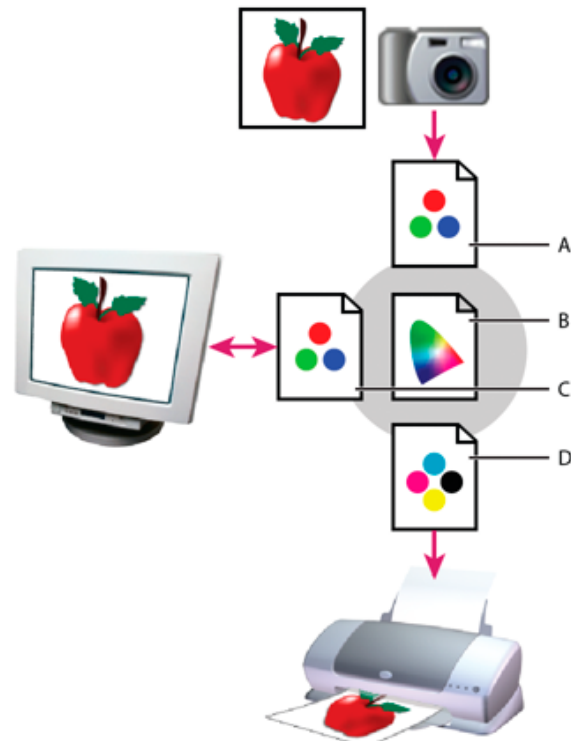


Figure 5

Managing color with profiles

- A. Profiles describe the color spaces of the input device and the document.
- B. Using the profiles' descriptions, the color management system identifies the document's actual colors.
- C. The monitor's profile tells the color management system how to translate the document's numeric values to the monitor's color space.
- D. Using the output device's profile, the color management system translates the document's numeric values to the color values of the output device so the correct appearance of colors is printed.

Color Handling: allows for two choices **Printer Manages Colors** and **Photoshop Manages Colors**. This is where you should be choosing to have **Photoshop Manages Colors**. To preserve appearance, this is where Photoshop will perform any necessary conversions to the color numbers for your specific printer. Likewise, if you had chosen to have **Printer Manages Colors**, the printer is then instructed to convert document color numbers to printer color numbers. Photoshop will not change color numbers. Keep in

This Month's Featured Focus Group: Printing

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mind that when the **Photoshop Manages Colors** menu option is selected, you will have access to all of the ICC Printer Profiles that you have downloaded to your computer for your specific printer and media types. Keep in mind that this list can be very long if you have downloaded a large number of profiles for a variety of media (paper) types. Once you have made the selection to have **Photoshop Manages Colors**, select the appropriate profile from your (sometimes lengthy) list.

Next, you can choose the type of printing. This is where you should be choosing **Normal Printing** from the dropdown menu. **Hard Proofing** is also an option however; it is used for halftone reproductions which will require a Proof Setup (not covered by this paper).

Rendering Intent: describes the four modes by which color management systems adapt some or all colors in a picture to the limitations of a given display or printer.

Rendering Intents are mathematical rules on how to deal with out-of-gamut colors when moving from one color space to another. In other words, chances are that when you print an image there will be colors that your camera captured that are impossible for your printer to reproduce. The printer driver can't just delete the sections of the images it can't reproduce or you would get images with large sections of nothing. Therefore, the driver changes those out-of-gamut colors to colors it can actually print. The method it uses to do this is a Rendering Intent.

You may or may not have noticed that every time you select print, there's a Rendering Intent option. If you open up that drop-down menu you will see there are four options.

Perceptual: The Perceptual Rendering Intent is a good option for photographers. When using this option, the driver will take the out-of-gamut colors and move them to the closest in-gamut colors, which is a good thing. It will then shift the in-gamut colors so the relationship between all the colors remains the same. Perceptual aims to preserve the visual relationship between colors so it's perceived as natural to the human eye, even though the color values themselves may change. This intent is suitable for photographic images with out-of-gamut colors.

For example, let's say you have a dark blue next to a red in a picture and that dark blue is out of gamut but the red is in gamut. The Perceptual Rendering Intent will change that blue to a blue that it can print. However, it will also change the red (even though it could reproduce it because it is in gamut) so that the relationship between the red and blue is maintained.

Most color gamuts get larger when you go to lighter colors. A printer can't print that many dark rich colors, but it can print a large number of pastels. Therefore, in order to bring colors in gamut and maintain relationships the Perceptual Rendering Intent will often lighten or de-saturate the image. It is the best rendering intent for printing transitions and

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gradients because its main goal is to preserve the color relationships. Therefore, a gradient moving from dark blue to light blue will appear smooth with this rendering intent.

Relative Colorimetric: The Relative Colorimetric Rendering Intent is also a good option for photographers, but it comes with certain risks. Relative Colorimetric will also move the out-of-gamut colors to the closest in-gamut color. However, it will not change any of the in-gamut colors. **Relative Colorimetric** compares the white of the source color space to that of the destination color space and shifts all color accordingly. Out-of-gamut colors are shifted to the closest reproducible color in the destination color space. Relative colorimetric preserves more of the original colors in an image than Perceptual.

As in the example above, let's say you have a dark blue that is out of gamut next to a red that is in gamut. The **Relative Colorimetric** Rendering Intent will also change that blue to the closest blue it can print, but it will not change the red that is in gamut. Therefore, the red is closer to the red you originally shot, but the relationship between that red and blue has been visually compromised.

The goal of **Relative Colorimetric** Rendering Intent is to alter the colors in the image as little as possible. Therefore it will be less likely to de-saturate an image to bring it into gamut. It is not a good option for printing gradients, however, because the gradient will appear rather choppy.

Picture a front-lit head shot... As the light fades away toward the side of the head, the flesh shifts from highlights to midtones to shadows. **Perceptual** will handle this shift smoothly. With **Relative Colorimetric** you might get weird lines where it makes sudden jumps in the dark areas.

However, it's nice if you're printing on matte papers since matte images naturally look less saturated. If you print with the **Perceptual** Rendering Intent it may de-saturate that image even further, leaving the print looking washed out.

Saturation: The Saturation Rendering Intent's main goal is to preserve saturation over color. So if there's a dark blue that is out of gamut, then the driver may switch it to a dark green because it has a closer saturation. This option is to be used only for charts and graphs, like pie charts. I can't imagine a situation where a photographer or other graphics professional would see a blue sky shift to a green sky in certain areas and be happy with that result.

Absolute: This is used for proofing. Let's say you want to proof a newspaper print that is done on a yellowish or warm stock by an offset press. You are printing the proof on your inkjet printer onto a bright white stock. You can set the white point of an ICC profile so that it replicates that warm or yellow white point of that newspaper stock. In order to use that custom white point you would select Absolute Colorimetric. This is also not useful for photographic output.

This Month's Featured Focus Group: Printing

Photoshop Print Settings

In summary, for most images, Relative Colorimetric rendering produces superior results. For others, Perceptual will be far better. These cases include images with significant shadow details where a slight lightening of the print is acceptable to open up the shadows. Also images with areas of highly saturated color can benefit from Perceptual rendering. If you see color banding in the soft proof with Relative Colorimetric selected, try Perceptual. With experience you will get a feel for which images best pair with each rendering intent.

Black Point Compensation:

It is used to automatically map the black point of an input (camera or 'Working Space' etc.) profile to that of an output (printer) profile. Typically the input color space will have a darker black point than that of the output print. If Black Point Compensation is not used, the shadow areas could be filled-in, losing detail, in the reproduction. This feature is especially useful when using the Relative Intent. It should normally be left checked ON.

NOTE: If interested there is a separate paper on Black Point Compensation (BPC) in the club's Print/Display Resource Library area. It provides the theory and methods for how this is calculated and used in adjusting shadows and dark areas of a photograph. Its title is *AdobeBPC.pdf*.

The Description Panel is basically a tool tip area. As you hover over your cursor over different areas of the Color Management Panel, it provides a description of the options. This can be beneficial if you have forgotten what some of the selection terms mean.

Next is the **Position and Size** (Figure 6) area of the Print Settings dialog box. Within the Position panel you will be able to center an image within the printable margins when the **Center** box is checked or specify a **Top** and **Left** margins.

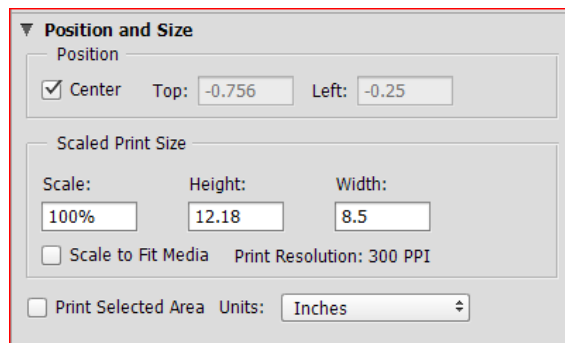


Figure 6

For the **Scaled Print Size** panel, keep in mind that you should have already done any resize and resampling long before you arrived at this print screen. Therefore, do not check **Scale to Fit Media**. Values that are displayed are those that have already been set during resizing and resampling.

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If you are interested in only printing a portion of the image, you can select the **Print Selected Area** box and specify the units. Units can be displayed in inches, centimeters, millimeters, points, and picas. If you select an area, you will get cropping marks (which are adjustable) in the preview, so you can print just that portion of the image.

Printing Marks and Functions Panel

The Printing Marks and Functions Panel (Figure 7) are used primarily in the graphic arts and not something you would consider using when printing fine art image prints.

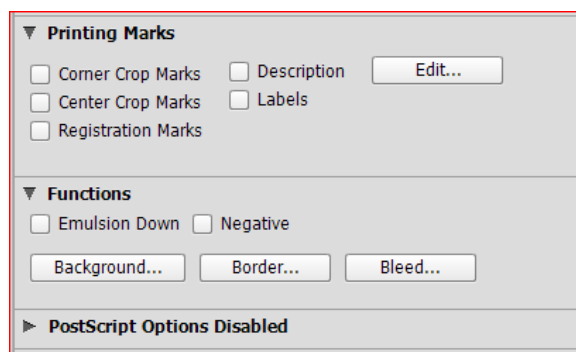


Figure 7

The remaining panel **PostScript Options Disabled** would be used if you are using a PostScript printer. Be advised that most ink jet printers are not PostScript capable. In addition, these print options are probably the least used in performing photographic printing.

When you look under the image preview (Figure 8) you will find three options. They are **Match Print Colors**, **Gamut Warning**, and **Show Paper White**.

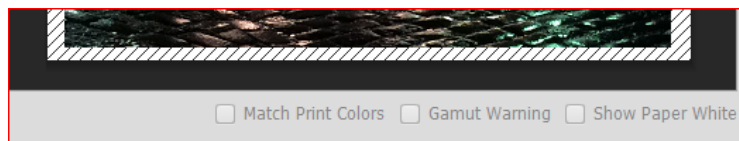


Figure 8

What these three options do is to allow you to soft proof within the Print Settings dialog box. However, soft proofing is something that you should have already completed before arriving at the Print Settings dialog.

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The Cancel, Done, and Print Buttons

By now you have completed all of the setting necessary to print your image. When you select **Done** or **Print**, (Figure 9) the settings you have made will now become a part of the image and when you save the image, these settings will become a part of the image's settings. Cancel will of course not save any of the print settings you have made.

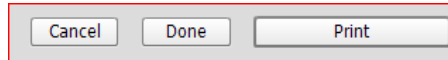


Figure 9

Printing Using Actions

If you are familiar with **Actions** in Photoshop it is possible to record an action to make a print, then run it to do fast printing in Bridge or Photoshop.

Editor's Note (from October's *InFocus*)

by [Jeff DuBridge](#)

Following the completion of the Introduction of Buddhism class earlier this year, I started to ponder further in the link between Buddhism and the Tao. Such link and guidance it can provide to photographers was astounding. But wait...

Before I delve into the association, let me first define the Tao. A full definition is difficult but in great sense the word is used symbolically in its sense of 'way' as the 'right' or 'proper' way of existence, or in the ongoing practices of attainment, or the state of enlightenment that can occur with such practices. Further, Taoism is living in harmony with the Tao and emphasize wu wei (effortless action), naturalness, simplicity, spontaneity, and the Three Treasures: compassion, frugality and humility. In link, Buddhists simply consider it a reality which has to be surpassed to attain enlightenment or a spiritual perfection that is the outcome of such practices.

A fuller understanding and practice with the Tao is often best located through teachings in the Chuang-tzu. Always influential with Chinese philosophy, the Chuang-tzu is deeply immersed within everyday life, at peace while at the same time moving through the world. Such argument is best established within: "The mind of the perfect man is like a mirror. It does not lean forward or backward in response to things. It responds to things

but conceals nothing of its own. Therefore it is able to deal with things without injury to [its reality]." A peaceful life located within brings forth a variety of psychological elements than can be used in photography.

Through the Chuang-tzu, ordinary life is restrained and hurried, continual life through thoughtless procedure, busyness, and imitative habits. This continued fight against a truly conscious existence is maintained through personal and societal beliefs and insuperable goals, often pondered upon past declines and yet to occur future. In photography, constrained awareness ruins one's open vision and fully eliminates labeling the work as art. Throughout prejudicial awareness, a photographer's constricted views and assumptions disallows an open, nondiscriminatory visual understanding of the surroundings.

Within the Chuang-tzu, a dual labeling of understanding comes forth: the Great Understanding and the Little Understanding.

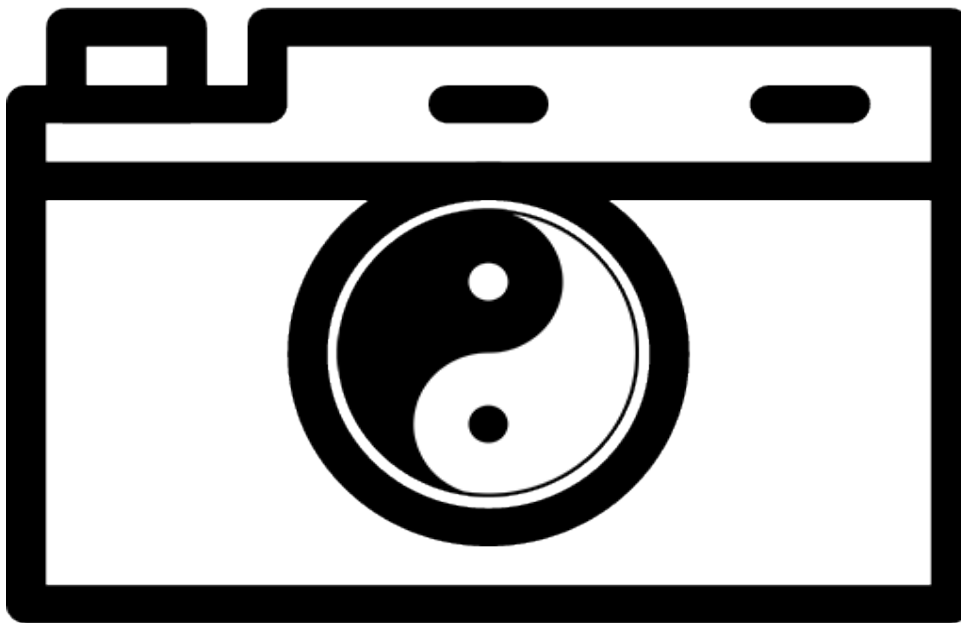
Great Understanding fully open and unconstricted, while Little Understanding busy, cramped, and almost operated continually under blind folds. Now, the need to make quick decisions is important for survival purposes, but Great Understanding has vanished. Initial review of the two would likely make a photographer desire to fully eliminate the Little and strive fully for the Great. Now wait, the Chuang-tzu's teaches not to cast away the Little Understanding; the sage (one know as the great communicator, expressing new insight and wisdom), balances the Great Understanding and the Little Understanding.

It can be simple to argue that too many of us focus solely on the Little Understanding within our photography: almost total focus on techniques, apertures, ISOs, rules of thirds, pre-visualization, overall attempts to gain a total control of the subject—be it animate or inanimate. On the opposite end, Great Understanding allows a photographer to act wholly and spontaneously without altering the subject and seeing only the

f/stop and speed. The sage allows a liberated photographer to companion the two understandings thus almost unconsciously providing the necessary technical know-hows with followed excel into the creative, ever expanding, holistic view of the photographic scene.

The Chuang-tzu not only illuminates the essence of the Great Understanding and the Little Understanding, it provides

specific understandings of sagehood. Through my studies of the Tao, I discovered that the Chuang-tzu does not particularly list main characteristics of the sage, yet they can be rostered according to the following resembling concepts: (a) freedom from the sense of self; (b) receptivity; (c) wu-wei (effortless action); (d) spontaneity; (e) nonattachment; (f) acceptance; (g) resourcefulness; (h) te (virtue/power); and (i) free and easy wanderings. Next month, I shall delve into these concepts to argue a final term providing how the Tao provides aperture to creativity.



Morgan Hill Photography Club

General meetings are held on the 1st Wednesday of the month at the Morgan Hill Centennial Recreation Center
171 West Edmundson Avenue, Morgan Hill, CA 95037

<http://morganhillphotographyclub.org>
info@morganhillphotographyclub.org



Membership Application

PLEASE PRINT CLEARLY				
<p>Personal Information</p> <p>Please print clearly</p> <p>Application to be completed and signed on a yearly basis.</p>	<p>Name: _____</p> <p>Phone: [H] _____ [C] _____</p> <p>eMail: _____</p> <p>flickr@ screen name: _____</p>			
	<p>YOUR LEVEL OF PHOTOGRAPHIC EXPERIENCE/SKILL:</p> <p><input type="checkbox"/> Beginner</p> <p><input type="checkbox"/> Low Intermediate</p> <p><input type="checkbox"/> Intermediate</p> <p><input type="checkbox"/> High Intermediate</p> <p><input type="checkbox"/> Advanced/Professional</p>			
	<table border="1" style="width: 100%;"> <tr> <td style="width: 50%;"> <p>THE CAMERA YOU USE MOST OFTEN:</p> <p><input type="checkbox"/> Film (any format) <input type="checkbox"/> Phone/Tablet</p> <p><input type="checkbox"/> Digital SLR <input type="checkbox"/> Point and Shoot</p> <p><input type="checkbox"/> ILC (mirrorless w/interchangeable lens)</p> </td> <td style="width: 50%;"> <p>PHOTOGRAPHIC INTERESTS (check all that apply):</p> <p><input type="checkbox"/> Macro <input type="checkbox"/> Sports/Action <input type="checkbox"/> HD Video</p> <p><input type="checkbox"/> Night <input type="checkbox"/> People/Portraits <input type="checkbox"/> Nature</p> <p><input type="checkbox"/> Landscapes <input type="checkbox"/> City/Architecture <input type="checkbox"/> Events</p> <p><input type="checkbox"/> Other _____</p> </td> </tr> </table>	<p>THE CAMERA YOU USE MOST OFTEN:</p> <p><input type="checkbox"/> Film (any format) <input type="checkbox"/> Phone/Tablet</p> <p><input type="checkbox"/> Digital SLR <input type="checkbox"/> Point and Shoot</p> <p><input type="checkbox"/> ILC (mirrorless w/interchangeable lens)</p>	<p>PHOTOGRAPHIC INTERESTS (check all that apply):</p> <p><input type="checkbox"/> Macro <input type="checkbox"/> Sports/Action <input type="checkbox"/> HD Video</p> <p><input type="checkbox"/> Night <input type="checkbox"/> People/Portraits <input type="checkbox"/> Nature</p> <p><input type="checkbox"/> Landscapes <input type="checkbox"/> City/Architecture <input type="checkbox"/> Events</p> <p><input type="checkbox"/> Other _____</p>	
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	<p>How did you hear about us? _____</p>			
<p>Membership Dues</p> <p>(circle one)</p>	<table border="1" style="width: 100%;"> <tr> <td style="width: 33%;"> <p>RENEWAL: \$20</p> <p>Due and payable on or before January 1 of each calendar year.</p> </td> <td style="width: 33%;"> <p>NEW MEMBERSHIPS:</p> <p>Join in January thru September - includes current year only. \$20</p> </td> <td style="width: 33%;"> <p>Join in October or November - includes following calendar year. \$25</p> <p>Join in December - includes following calendar year. \$20</p> </td> </tr> </table>	<p>RENEWAL: \$20</p> <p>Due and payable on or before January 1 of each calendar year.</p>	<p>NEW MEMBERSHIPS:</p> <p>Join in January thru September - includes current year only. \$20</p>	<p>Join in October or November - includes following calendar year. \$25</p> <p>Join in December - includes following calendar year. \$20</p>
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<p>Privacy Opt-IN</p>	<p>MHPC periodically issues a membership directory. Your name and flickr@ screen name will appear in the directory, however, you may elect to share only some of your other personal information. Please circle which personal information you agree to share in the directory.</p> <p style="text-align: center;"> <input type="checkbox"/> eMail <input type="checkbox"/> Home Phone <input type="checkbox"/> Cell Phone <input type="checkbox"/> None </p>			
<p>Membership Agreement and Liability Release</p>	<p>I, _____ PRINT NAME _____, hereby renew or apply for membership in the Morgan Hill Photography Club [MHPC] and request to participate in <i>General Meetings, Shootouts</i> (photographic field trips and walks), <i>Focus Groups</i> (periodic gatherings of members who have a common special photographic interest), <i>Gallery Shows</i>, and other activities [collectively Activities] as organized by MHPC and/or its members.</p> <p>I understand that MHPC has been organized to provide its members and guests with the opportunity to participate in various Activities related to photography. In addition, I understand that such Activities may present inherent physical risks to my person and/or property, and that membership in MHPC does not require my participation in such Activities. I therefore voluntarily assume full responsibility for any loss, damage, or injury that may be sustained by me and/or my property, as a result of participating in such Activities. Furthermore, I understand that MHPC does not provide general liability, accident or theft insurance of any kind for it's members and/or guests.</p> <p>In consideration of membership in MHPC and participation in MHPC's Activities, I hereby agree to indemnify and hold harmless MHPC, its officers, and/or members, from any claims arising out of my participation in any MHPC activity, and agree to refrain from making any claims or commencing any lawsuit against MHPC, its officers and/or members.</p> <p>I agree to the foregoing and acknowledge that I have read and understand the MHPC Membership Agreement and Liability Release.</p> <p>Signature: _____ Date: _____</p>			
<p>Payment</p>	<p style="text-align: center;">Cash or checks made payable to Morgan Hill Photography Club. A \$25 fee will be charged on all returned checks. Membership dues are non-refundable.</p>			

On the reverse side of this application describe any skills or expertise that you would be willing to share with others.