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Serious photographers sharing their knowledge and experiences

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Photo of the Month



#630

By Larry Runyon

The photograph of steam locomotive 630 was taken at Petersburg, Virginia March of this year. The 630's home is at the Tennessee Valley Railroad Museum. It was operating in conjunction with the Norfolk and Southern Railroad pulling employee appreciation and rail fan trips. The train had completed one leg of a round trip from Norfolk to Petersburg with a two hour layover in Petersburg. It was preparing for the return trip to Norfolk when I took this photograph.



By Hengki Lee

The FGCC Officers and Staff

<i>Linda Warfield</i>	<i>President</i>
<i>Charles Krumbein</i>	<i>Vice President & Programs</i>
<i>Cyane Lowden</i>	<i>Secretary</i>
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Notes on Photo Papers

by Al Warfield

THERE ARE SIGNIFICANT advantages to printing your own images, especially if you cut your own mats. You can make whatever size print you need to fit your requirements. If you have your prints made by a printing company, you have to adapt to the sizes available. If you are willing to make the investment in printers, paper, ink, space, time, etc., you will have much more flexibility. I frequently leave white space around my prints and cut the mats to reveal that white space. The print needs to be centered and sized so that there is the proper amount of white space. And the mat needs to have a cutout that places the print in the center. That's hard to accomplish unless you have control of all the steps.

If you have an Epson printer that uses pigment ink the information here will probably be directly adaptable to your printer workflow. If you have a Canon or some other photo printer you will have to translate this to papers that company makes. Most 3rd party paper manufacturer's websites have information on using their papers with any brand of printer.

If you are reading this article you already know this, but just in case, here are a few facts. There are "glossy-type" and "matte-type" photographic papers. These are very different in texture, as well as how they absorb black ink – the "K" in CMYK. Black ink is formulated for either glossy or matte papers. Gloss-type papers include glossy, luster, satin, pearl, and metallic, including fine art glossy-type papers such as Epson Exhibition Fiber. They require PK or Photo black ink. Matte-type papers include regular matte and fine art matte papers, and they require MK or Matte black ink. Printer

manufacturers make their own papers, and there are presets for those papers. You can set the printer driver yourself if you are using a 3rd party paper. The settings are usually included in data sheets that come with the papers. In some cases you may get better results with a 3rd party paper than with papers made by the printer manufacturer.

My present printers consist of an Epson Stylus Pro 3800, and an Epson Stylus Pro 4900. Both take paper up to 17: wide. The main differences are that the 4900 can use roll paper, and has 2 extra inks - Green and Orange, as well as Vivid Magenta and Vivid Light Magenta instead of Magenta and Light Magenta in the 3800. They have both Photo and Matte Black inks installed, but when switching to glossy type or matte type paper the black ink has to be changed. That uses ink. So I tend to keep one on matte (MK) and the other on glossy (PK) ink. Even though the 4900 has the more colorful inks, I see little difference between the prints from the two printers with the same papers unless the colors in the file actually make use of those inks. (The other differences between the 3800 and 4900 printers are the software and the options for introducing sheet paper, etc.) The Epson 3880 also utilizes Vivid Magenta inks, but it is really hard to see a difference between the 3800 and the 3880. So if you already have a 3800 it's not worth getting rid of it and buying a 3880 based on my experience.

One other note here: the lifetime of pigment ink cartridges is specified as 6 months after installing. It is possible to get twice that or more, especially if one removes the cartridge occasionally and shakes it. But more frequent clogs may result. So it may be a good idea to switch the PK and MK ink occasionally and print the other type papers.

If you print your own photographs you know about soft proofing already, so I won't say much about how to do that. It involves viewing your files in Photoshop through the profile used to print to a specific paper on a specific printer. The reason profiles are needed is that different papers have

Notes on Photo Papers Con't

different color gamuts. Some colors in the file may be outside the color gamut of the printer/paper combination. The profile corrects for this, and renders out-of-gamut colors to colors that can be produced. The profiles, if not already installed with the printer software, can be downloaded from the paper manufacturer. The rendering intent will influence how the colors are interpreted as well. Relative colorimetric or Perceptual are the most useful intents. When you soft proof on a system with a calibrated and profiled monitor, you should see what the print will look like when viewed under the proper light source and intensity. First make a duplicate of the file and set up the screen to view the preview and original at once. If the preview looks different from the file viewed through the monitor profile, you can make changes to the file to compensate. Note that to make this work you need to set the luminance value for your monitor to something like 80cd/m^2 instead of 120 in order to allow the brightness of the image on the screen to match the print. There are more details involved – if you need more information email me.

After soft-proofing, to avoid wasting large sheets of paper, make a test print on letter-size paper to see how the actual print will look. You can set the driver to make the full-size print, but set the output paper to letter-size. Then check "fit to paper size." That will make your print work on the letter-size paper. You should use the same paper, but if you don't have the same paper in letter-size, you can use a similar paper, e.g., Epson Luster instead of Red River Upsatin Pro, just to get a ballpark print. If the file needs adjustment in Photoshop or Lightroom, make another test print until you get it right. Then reset the driver to the full size output for the final print. Instead of letter-size, you can make whatever size paper you want by cutting it down from larger sheets, then reduce the print size before

making the test print. You can use the history to go back to the full size before making the final print.

I have observed that with some papers I see no difference between the image viewed through the monitor profile or the paper/printer profile. That means you will not have to make any changes before making the test print. Epson Exhibition Fiber and Red River Upsatin Pro 2.0 are two papers in that category. Both are gloss-type papers. I do notice a difference with Epson Premium Luster, which is very similar to the other two. Red River papers are available from Redriverpaper.com, where you can also download the proper profiles for your printer. Red River papers are available in a very wide selection of sizes - much wider than Epson papers. I sometimes large sheets and cut them to the size I need. These high quality papers are very inexpensive as well. Of course, there are lots of other brands of 3rd party papers, and many are excellent. Check out Atlex.com or B&H for those. Note: I include these references to brands and websites for your information – no kickbacks!

Most matte papers look significantly different from the monitor-viewed image when soft-proofed. Changes in brightness and/or contrast may be needed to bring out the shadows and highlights, or saturation/hue to correct color shifts or intensity. However, one series of matte-type fine art papers doesn't show much difference. That is the so-called Epson "Signature Worthy" series: Hot Press and Cold Press Bright White and Natural White Fine Art Papers. I have tried printing the same image on all of them using the same settings and see no difference other than the texture and paper color. Hot Press papers have a smooth matte texture, and Cold Press papers have a pebbly matte texture, which is sometimes desirable. All these papers require MK ink. They are thick papers, which require use of the rear manual port, but they also stay very flat when framed.

The main difference between Bright White and Natural White is the presence or absence of brighteners to make the paper appear whiter. This affects mainly any white areas that have little or no ink, such as a white border. But the actual image is the same regardless of the type of surface, and paper

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brightness. The latter is not true with all matte or matte fine art papers. You will have to experiment or read an article to

determine that. Some photographers believe that the brightness is only viewable when light strikes the un-glazed paper, meaning that the glazing shields the paper from UV light. I think this is partly true. But there is still a visible difference in

The "Signature Worthy" papers I mentioned above are available from Epson and other suppliers, such as Atlex.com, in several sheet sizes up to 17x22", and in 17" roll paper. The sheets work fine. However, these are thick papers, and take a curl on the roll. When used as roll paper the curl may cause the print head to strike the edges of the paper and leave black marks. I cut the paper off the roll, reverse roll it to get rid of the curl, and then store it flat with weight on it overnight before printing. That way I can make any size sheet I want to suit what I need to print. This is great for panoramic prints. But you most likely have to order the papers online. Epson frequently has very significant rebates when you order several boxes or rolls of these papers.

By the way, I had to switch from Xrite iOneDisplay2 to iOneDisplay Pro for monitor profiling because Windows 7 doesn't support the earlier software/hardware. But I'm very glad I did, because iOneDisplay Pro is much more versatile and better than anything I have used before. Even if you are unable to make the monitor meet the specs, the profile will compensate. The Pro system comes with a colorimeter that makes projector profiling a snap. It can also be used to profile a printer for better soft proofing.

If you have any questions email or call me and I'll try to answer them.

warfield101@Comcast.net

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Member News

Bob Coles been appointed to the board of directors of LHSA, the International Leica Society.

The society formed in 1969 is an independent, nonprofit organization dedicated to all aspects of the Leica camera, including photography, research, history, documentation and collecting.

Members' interests overflow from active hands-on photography to research and documentation of the Leica system, and to collecting cameras, lenses and accessories made for the system. Attention also is given to literature relating to the system and individuals who use it.

LHSA is international in scope, with more than 1,000 active members residing in 32 countries in the Americas, Europe, Asia and Australia, who recognize the special distinction that the Leica camera system carries.

Beaver Attack: Angler Killed by Rodent in Belarus

A fisherman on a trip with two friends to Lake Shestakov in Belarus bled to death after being attacked by a beaver when he tried to get a close-up photo of the rodent.

According to a NY Daily News story, the angler spotted the animal on the side of the road and decided to take a photo. The beaver pounced and bit the man's thigh, severing an artery, which caused him to bleed out.

The victim was not identified in the story. His friend reportedly tried to stop the bleeding, but couldn't.

Usually when a beaver attacks a human it's rabid, but the story about the Belarus attack doesn't say one way or the other.



President's Letter

May 2013

This is my last President's Letter; next month we will install a new slate of officers. I will still attend Board meetings, but only in an advisory capacity.

It has been a year full of changes in the club.

Everyone likes our new meeting place. It is very comfortable and more intimate than our previous site. Many thanks to Ken Hitchens for making it possible.

We were able to resurrect our website and get it up to date and make it more informative for both visitors and members. Thanks to Bill Billings for becoming our "Webmaster in Training."

Ralph Sell organized the "Fantastically Focused Foto Contest." So far as I know this is a first for Focus Group. We look forward to meeting the winners at our June meeting.

Debra Roberts has been making good use of our GoogleGroup list to keep us informed about upcoming photo ops and club photo shoots. A trip to a winery, complete with wine-tasting, is in the works for September. What a great way to start our next year!

Bob Coles organized a committee to re-start the club newsletter, Focus! It covers member activities and features individual members and their work. It is now on the website the first of each month. Congratulations to Bob and his committee for doing an excellent job.

The club has upgraded its projector and will soon upgrade its computer also. Thanks to Al Warfield for doing that, as well as presenting the Roundtable at each meeting.

We have had good participation in all the club's exhibits this past year. Cindy Krumbein and her committee kept everything organized. This coming year the club will have a new venue -- Sun Trust. So the year will start off very busy with James Center in October, Sun Trust in November, and the Main Library in December.

Personally, I want to thank all the active members who have supported these changes and made me look good. As president I just led meetings and let members do their own things. I am very grateful for their support and participation.

*yours truly,
Linda Warfield*

A man went to the doctor for an annual check-up.

The doctor told him you have a serious problem and we will have to operate no later than next week.

The guy says you can't do that, I have this fishing trip next week that was planned for many months. You must be able to do something else.

The doc says " Well I guess we can Photoshop the x-ray.

What Makes a Great Photography Show?

May 14th

Panel Discussion: What Makes a Great Photography Show?

Page Bond, of the Page Bond Gallery, and BJ Kocen, of Glave-Kocen Gallery, highly reputable Main Street spaces, will join us to explore how to make a show compelling.

- We will explore how to present a show in its best light, consider if it is better to hang similar creations in one area, or pieces by one artist together.
- How do lighting and the color of walls affect the presentation.
- How important is the similarity of matting and framing.
- How much information should be included in a label and how large should the type face be.
- What are the best ways to promote a show.
- What responsibilities does the gallery have,
- What should an artist do to increase attendance.
- Does attendance translate into sales?

Members are encouraged to bring their experience, and their questions.

Swap and Sell

Epson 3880 Pro Printer, new and still in the box. I would consider a trade for Nikon equipment or selling.

Larry Runyon

Several 11 X 14 AND 12 X 16, silver metal frames. These are the solid frames and use clips to hold the prints in place.

Larry Runyon

NIK Software

For all the recent purchasers of NIK Software, there is a wonderful book, *NIK Software Captured*. Covers all six tools individually Explains how the tools work and what the limitations are. Nice pointers on use of the famous U-Point technology. Beautifully printed with nice color examples. *Ron Ratcliffe*

Secretary Recaps

Summary of Board meeting April 2

Linda Warfield said an honorarium or gift card will be given to outside speakers to the club. A retroactive check will be sent as an honorarium to Scott Elmquist.

Ken Hitchens said the treasury holds \$3002.90.

The slate for new board members will be presented in the May meeting for voting at the June meeting.

Summary of FGCC meeting. April 9

The May program will have BJ Kocen and Page Bond for speakers. Bob Coles passed around 2 pictures of a winter tree done in black and white and color. Debra Roberts said the Pipeline walk was a bust since the water was high, the herons didn't fly and the sun didn't rise. Members were reminded that all web info be sent to Bill Billings. There were 13 participants in Roundtable.

Ken Conger presented a spectacular show of his images from around the world in 2012. The show was titled "From Alaska to Patagonia".

Reported by: Cyand Lowden

OnOne Temporary Price Reduction.

For a limited time, you can buy Perfect Photo Suite 7.1 Premium Edition for only \$199.95 or the Lightroom & Aperture Edition for only \$99.95! The Suite is the perfect companion to Photoshop, Lightroom, and Aperture and supports all current versions of these apps. Buy now and get the update to Suite 7.5 for free when it is available later in May!

Featured Photographer

Vicky Eicher

An FGCC member for the last nine years, Vicky started taking pictures with a simple box camera in a Buffalo school, with the understanding that she would not “waste money taking a lot of pictures.” This, in the era before digital! In high school, she used the school’s new professional press photographers camera to take action shots of the school’s basketball games! Thus began a life-long interest in photography. Shooting principally with a Nikon, her favorite camera would be as



light as a Minolta, as rugged as a Nikon, with a lens yet to be chosen, although she favors the 35-200 range.

Vicky and husband Larry spent most of 30 years as diplomats living and working in Africa, the Middle East and Latin America. As a history lover, she had the chance to explore important sites and learn about different value systems. The camera was a useful way to capture different ways of life. This was a natural interest because her parents had emigrated from Poland; hence, she grew up bi-lingual, bi-cultural, and with a great desire to explore the world outside her neighborhood.

Once retired, she worked on improving her photographic skills. Three workshops with the Lanes and two with the late Nancy Rotenberg helped her along the way. One of her first exploring trips was a small-ship nature cruise through Alaska’s Inland Passage, the first “Trip of a Lifetime.” This Smithsonian Study Tour introduced her to the world of birds, including puffins and bald eagles. She has also taken periodic trips back to the Raptor Center in Sitka as a volunteer.

Six small ship cruises with National Geographic and Lindblad gave her a greater appreciation of the majesty of the natural world, and the impact humans have on it. To date, her favorite areas have been the colder climes -- Alaska, the South Atlantic and Svalbard, Norway. A recent trip traced the Vikings as they sailed and settled Norway, Scotland and the Faroes en route to Iceland. It was full of history and archaeological sites, spectacular scenery, puffins, etc.

Vicky’s images have been displayed in solo exhibits around the state, including the Main Branch of the Richmond Public Library, the Reston Barnes & Noble, WVPT Art Gallery in Roanoke, and three locations in Charlottesville. She has been included in group shows around the state, including juried exhibits in the Meadowlark Nature Photography Expo, Vienna VA and juried multi-media exhibits in Reston VA.

She has won awards in exhibitions hosted by the League of Reston Artists, Vienna Photographic Society, Northern Virginia Photographic Society, Town of Vienna Photography Show, Charlottesville Camera Club, Albemarle and Greene County Fairs, and one was short-listed for Best in Show at the Meadowlark Nature Photography Expo.

Note: If there are any other ex-leathernecks in FGCC, please greet Vicky with a “Semper Fi,” but that’s another story.

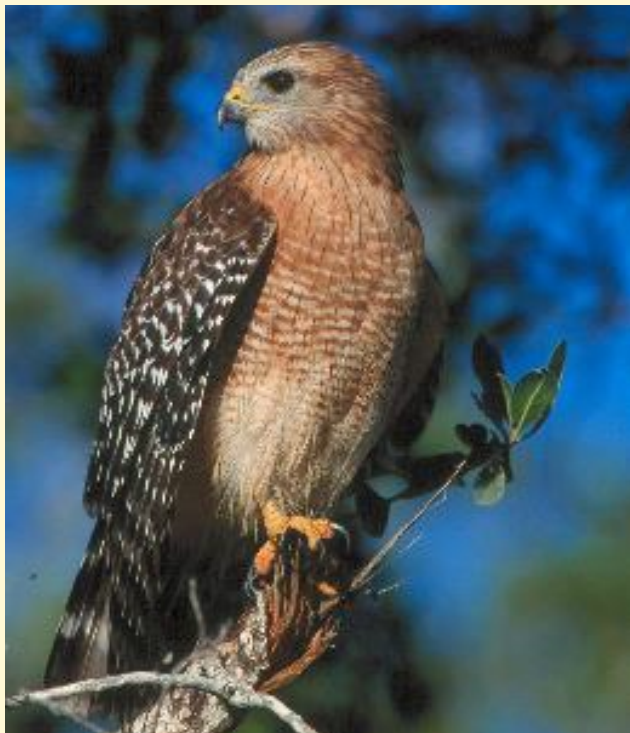
Club History Tidbits

by Bob Coles

At least two times in the past our club has ventured out of state. The first was a weeklong bird photography trip to Florida in January of 1991. Our leaders were members Lynda Richardson and Bill Lane. They went down early to scout, select hotels and rent a 12-person van. We flew in a few days later and they picked us up at the airport. We were based in the Fort Myers area. We visited Ding Darling NWR on Sanibel Island, Fort Myers Beach, Myakka State Park, Corkscrew, Cape Coral and other sites in the surrounding areas. The cost was shared by the group attending; Bill and Linda's expenses were built into the price we paid. They invested their time in exchange for a free trip. This was Bill's first time leading a trip of this type and may have been the start of the photography field trip. business that he and Linda now operate. Here are two Photos from that trip are above and below.



The other trip was to Washington, DC. We rented a 12-person van here in Richmond and drove to DC for a daylong photo adventure of the main DC attractions. We even visited a major camera store. So, if you are interested in doing similar trips get with the field trip committee and start planning.



A great event for the entire family

Bob Coles

AWARE will be at the Glen Allen Store of Wild Birds Unlimited with their live hawks and owls. The store is located at Cox and Broad across from Innsbrook.

Sunday May 5th from 12-4 p.m.

(AWARE is the Alliance of Wild Animal Rehabilitates and Educators)

Calendar

May	7	Board Meeting	All are welcome	
	14	Club Meeting	What Makes a Great Photography Show? With Page Bond and B3 Kocen Committee Reports and presentation of 2014 Budget	Charles
	19	Field Trip	Presquille NWR	Debbie
	27	Dead Line	For June Newsletter	Bob
June	4	Board Meeting	All are Welcome	
	11	Club Meeting	Annual Meeting, Result of Photo Contest. Or Organized Critique (TBA) Business: Approval of 2013-2014 Budget and Election of Officers	
		Dead Line	For July Newsletter	Bob
July		Summer Break	No Meeting	
	29	Dead Line	For August Newsletter	
August		Summer Break	No Meeting	
	10	Field Trip	Lake Anna Winery	Debbie
	30	Dead Line	For September News Letter	
September	3	Board Meeting	All are welcome	TBD
	10	Club Meeting	TBA	TBD
	30	Dead Line	For October Newsletter	
October	1	Board Meeting	All are Welcome	TBD
	5	SHOW	James Center (10/5 to 10/26)	Vicky
	8	Meeting	James Center Reception	TBD
	28	Dead Line	For November Newsletter	
November	1	SHOW	Sun Trust Gallery (11/1 to 11/30)	Cindy
	5	Board Meeting	All are welcome	TBD
	12	Club Meeting	TBA	
	25	Dead Line	For December Newsletter	Bob
December	3	Board Meeting	All are welcome	
	6	SHOW	Richmond Public Library (12/6 to 12/31)	Cindy
	6	Reception	Richmond Public Library Show	TBD
	10	Club Meeting	TBA	
	30	Dead Line	For January News Letter	

Membership and club meetings held at:

River Road Presbyterian Church,
8960 River Road. Richmond, VA 23228
On the second Tuesday at 7:30 p.m.

Pre-meeting dinner 6 p.m.

Chianti Italian Restaurant, 1304 Gaskins Road,
in the Gayons Crossing shopping Center, Richmond
(804) 740-5050