REGULAR
MEETING MINUTES

Date: Tuesday, January 6, 2015
Time: 7:00 p.m - 8:55 p.m.
Place: Whitehorse Public Library, Whitehorse, Yukon.

Present:		
Faye Cable	Dan Scarffe	Ingrid Wilcox
Walter Gutowski	Genevieve Chabot	Dick Smith
Lene Nielsen	John Reeve	Stephen Anderson-Lindsay
Sylke Baranski	Ed Jenni	Liz Reichenbach
Thomas Beisitzer	Rob Jones	Norma Waddington
Marc Prins	Courtney Wheelton	Neil McGrath
Christa Galloway		
Exec Regrets:		
Michael Burdett		

1. **Call to Order and Introductions**

   The meeting was called to order at 7:05 p.m. SAL thanked everyone for coming out and introductions were made.

2. **Acceptance of Agenda**

   The Agenda, previously posted on the web site, was reviewed and accepted by consensus.

3. **North Shore Challenge**

   The club's individual selections were sent to a CAPA certified judge Ann Alimi. Her top 6 recommendations were returned in short time, some minor edits were suggested by her and forwarded to the member, and John Reeve will submit final images prior to closing date of Feb 14. Entry fee of $20 was mailed today. Walter will send notice to all participants advising of results and encourage all to submit individual images prior to Feb 7.

4. **CAPA Photo Expo**

   Walter G provided information on this conference to be held Aug 1-3 in Vancouver with several workshops shouldering it. As a prelude/promotion for this event, CAPA is promoting a club competition on "Explore Your Province (or Territory)". The club entry must be submitted by Feb 28. A maximum of 5 images (1024 x 768) may be submitted. They will be sent to 5 other clubs for judging and the aggregate score used in tallying results. Peter Mather has agreed to select the final 5 images from the individual images. Two options considered for individual selections: participants submit 4 images for consideration and select one to move forward (Feb 16); or, individuals submit ONE image for consideration by Feb 15. The latter option was selected to avoid an extra meeting adjacent to our assignment meeting.
   WalterG will provide information to all re schedule, specifications, etc.
   CAPA is also sponsoring a worldwide individual competition a little later - information will be forthcoming.

5. **Fall Workshop Update**

   SAL has sent information letters to 3 nationally recognized photographers who had responded to the club's initial inquiry (John Hyde, Dan Bailey, Sherman Hines). Responses are requested prior to Feb 14.

6. **WPC monthly assignments**

   SAL reminded everyone that the Feb 17 assignment is "Silhouettes". The March 17 assignment is "Self-Portrait".

7. **WPC Member Gallery**

    Again, members are encouraged to participate in this freebie provided by the club - to get your images on our web site and perhaps noticed. SAL and Michael Burdett have provided biographies and several images. Preferred image size is 800 pixels x 600 pixels.

8. **Guest Presentation**

    Ingrid Wilcox introduced Mark Prins. An accomplished photographer and printmaker (and miner!), Mark presented on a wide range of topics ranging from color spaces, RIPs (Raster Image Processor), and paper characteristics (dMax, anyone?) to the value of printing your images and analyzing them in order to improve your craft. It was a real mind-opening experience! Further information in support of Mark's presentation is attached to these minutes - provided by Rob Jones (thank-you).

9. **March Regular Meeting**

    T**he Library is not available March 3 so this meeting will be held on March 4.**
    Guest for March - Faye has approached Joseph Bradley and Cameron Eckhart but neither has yet responded. Christian Kuntz is back on again for April.

10. **Adjournment**

    8:55 - The next regular meeting is March 4 at the Library. Guest presenter TBD.

    Respectfully Submitted

    _____
   Walter Gutowski
    for Michael Burdett, Secretary

Greetings fellow Shutterbugs,

It was great to see so many fellow photographers and photo enthusiasts at our Tuesday meeting and presentation, thanks for allowing me to join the group!. I think it is clear that Mark is a gifted artist and print enthusiast, but I think that there are a couple of unanswered questions that may need a bit of clarification, please forgive my hubris as this is not intended as anything more than a bit of information for consideration.

Let's start with color space.

This is a dynamic and vast topic that some professionals spend an entire career mastering, such as Mark. These tormented souls are the ones who give us such wonderful prints, the printers and print shops. While there are volumes of texts and videos on this topic I have included a link for a quick reference.

http://en.wikipedia.org/wiki/Color_space
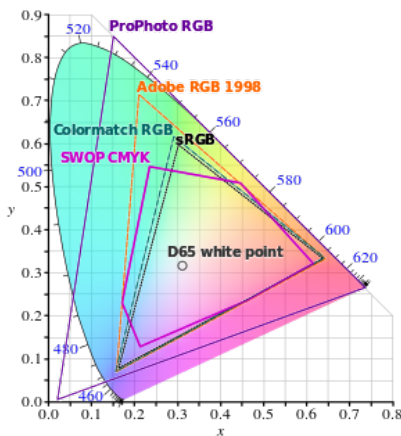
This diagram outlines a few of the different color spaces that occupy our various printers and software. The internal geometric figures outline the entire color space (gamut: the complete range or scope of something, in this case color).

So, when Mark states "out of Gamut" you can now see a visual representation of the color space being referred to, in the case of our evening's presentation the sRGB and Adobe RGB came up, both are represented here.

In speaking to "out of gamut" each application, software suite or program has a range. This is usually due to the available ranges of inks within the printer. For instance, my small canon printer has 5 colors (B, PGBK, Y,M,C) 2 blacks, yellow magenta & cyan. This color range allows a huge spectrum of color, however, the printers Mark is using have 7 & 10 colors respectively and have an even larger array of colors, however we are both restricted by the color space being used.

In reference to gamut, below is a picture I took of smoke with a purple gel. As you recall Mark stated purple was a nightmare and this is the perfect example. The image on the left is the Photoshop preview, the image on the right is the "gamut warning "view (Ps is under the "View "menu) the "warning colors are masked in grey.
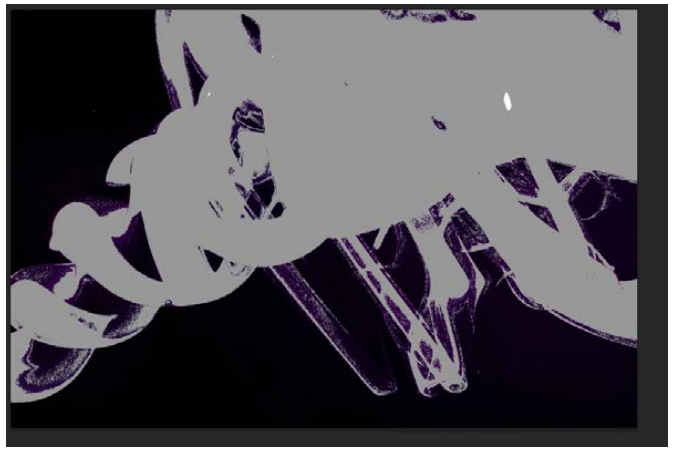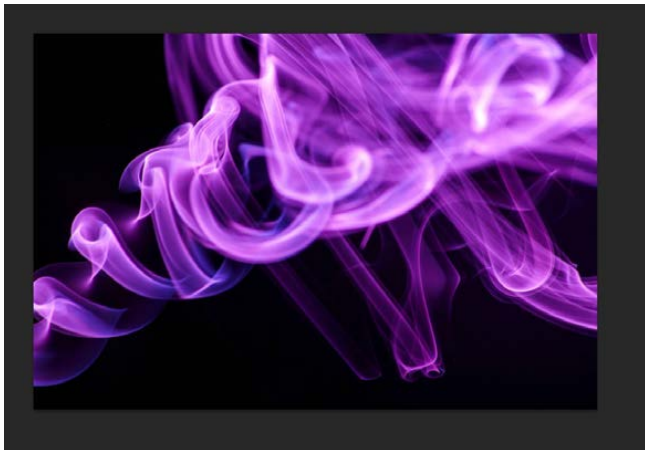
As you can see in this example there is no way the color space being used can manage this color. The print driver or software (depending on which is running your color) will shift this color to one it can print. So the color may be nice, but it will not be the same as the color on the screen.

To see what color space you are using : Ps go to "edit" then almost to the bottom (about 6 from bottom) you will see color space"... Click this and it will give you all the info for your current space. Lightroom by default runs on ProPhotoRGB (also on above color space diagram), this is a massive color space and encompasses all of the spaces we usually inhabit as photographers. The color space in Lr cannot be changed.

Color shift from out of gamut.

As mentioned, out of gamut colors will force the software or printer driver to make a choice for you, and as Mark stated, probably not one that you will be happy with. As I am sure we have all experienced as visual artists all technology has limitations. First film and now sensors with dynamic range (7 – 10 stops VS limitless for the Human eye) and printers with color space issues.

Can we make reasonable efforts that are pleasing to look at, yes, but these may pale in comparison to the scene you witnessed and captured. This being said, someone who is looking at your photo will never know the difference as they were most likely not with you and your image will be stunning.

Image Formats

NEF, CR2, RAW, JPEG, TIFF…..all excellent formats for looking at, the difference is in the editing. NEF and "RAW" or CR2 this iteration from Canon, hold huge amounts of data. Again as Mark stated it is all in the data and this data will assist in our editing and review of the image.

Lightroom and Ps both read Cr2, but NEF is converted to TIFF in Ps. How does this affect printing, well honestly it shouldn't. What it will affect is the amount of data we have to work with. As we know, JPEG is compressed and "worked on "by the camera giving us a compressed file which has less post production flexibility. RAW/ NEF is unfettered, pure capture allowing us more room to edit in our workflow.

Paper (ICC profiles)

Where to go…..so many, so beautiful from IIford, Moab, Hahnemule, Kodak, Canon and the list goes on.

Each specialty paper (cotton rag, Ilfordg gallerie) will come with its own profile, and for that fact, most paper producers have profiles for download on the site…….but heaven forbid if we don't have the profile….well, for specialty papers this may be an expensive trial for you as some are very finicky as Mark outlined. For simple glossy or matte papers that you can find at staples (still good papers) these can be a bit more forgiving. This being said, if you have not set up the printer / paper profiles your colors may appear different than on the screen, and you will be unhappy

I hope that helps a bit, these seemed to be the main points that were floating in the ether. I hope this was helpful; I welcome any feedback and other comments.

I look forward to seeing you all again next meeting and around town, keep warm.

Respectfully,

Rob Jones
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