

# EXPOSURE

The Melbourne  
Camera Club Magazine



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# Santa Caterina

*Reuben Glass*



*The Sinai Desert*

20-seater light plane took us from the busy international airport near Tel Aviv to an airstrip in the Sinai. (At that time, Sinai was part of Israel; now it is part of Egypt). We transferred to a bus that took us on a rough road through a flat stony plain of sand and rocks. The bus refuelled at a petrol pump; a camel and his rider “refuelled” at a nearby well. After driving down a track for a few minutes we saw a three-meter-high stone wall, surrounding the famous Santa Caterina Monastery (known in English as St Catherine’s).

Only then did I understand the meaning of “an oasis in the desert” – a splash or two of cool green foliage, surrounded by fiercely hot, dry, sandy or stony surroundings.

Monastic life at Sinai is documented from about 381 AD. The Santa Caterina Monastery and its massive fortifications were built by order of Emperor Justinian, around 550 A.D. and named, according to Christian tradition, after a Christian

I have enjoyed photography since my student days, though the first time I could afford to own a camera was after graduation. A medical intern’s salary in 1956 did not provide pocket money for a camera. However, during my term in an emergency department, I had to assess many seriously injured road accident victims before their admission to hospital.

This was traumatic work for me. It was a time when there was some controversy about the relation between drunkenness and blood alcohol levels; it was the year before Dr John Birrell, who was later appointed as Police Surgeon, campaigned for legislation making 0.05% a criminal offence.

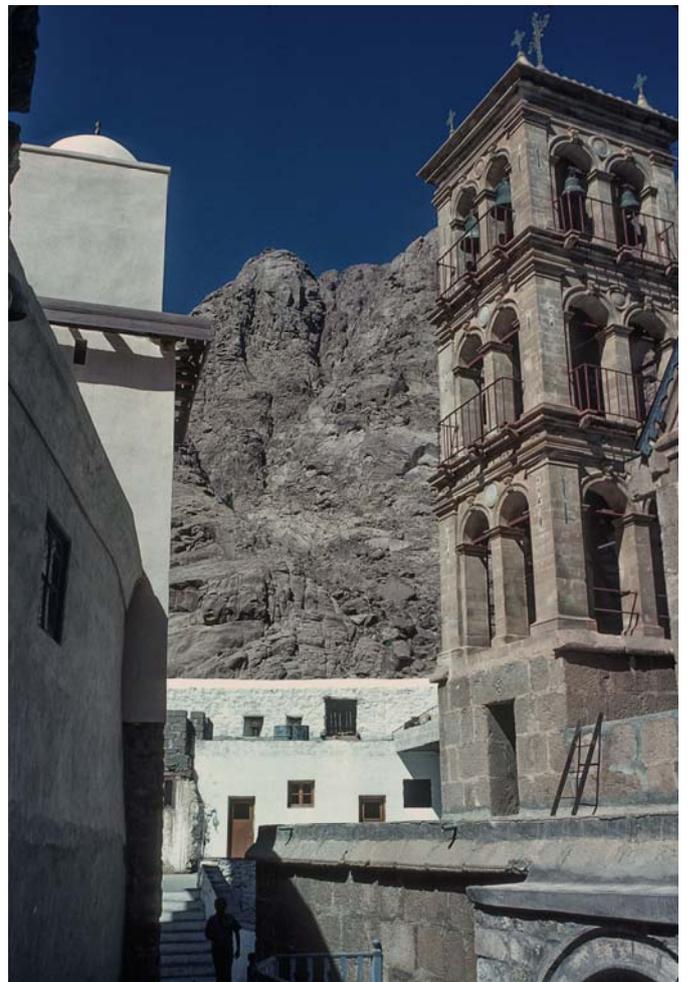
Busy doctors were not always keen to examine drunken drivers, or to take blood for blood analysis to provide additional evidence that might be challenged in court. However, a few of us juniors were attracted by the extra guinea (one pound, one shilling) we earned when providing a patient’s blood sample, appropriately identified, for analysis and possible presentation in court.

This had a two-fold benefit. After politely asking a drunk “Do you mind if I take a blood sample?”, the subject usually replied “Go right ahead, Doc.” – but if the prick was faulty, it would be “don’t do that again”, technically a refusal of consent and loss of a guinea. My technique improved and the guineas bought my first camera!

During my working life,

photography mainly involved “photojournalism” of family events, including overseas travel. In the 1970’s our son had a career change from jazz drumming in Australian country towns to Rabbinic studies in Jerusalem. My wife Pauline and I visited him there and also went sightseeing, enjoying the dramatic differences in scenery that were evident in very short distances.

Towards the north, gum trees, planted in the 1930’s to drain malarial swamps, were thriving, reminding us of the Victorian countryside. When we again travelled to Israel in 1975, we saw an advertisement for a group tour to the Sinai desert and an old monastery. The prospect of experiencing a desert of biblical interest looked interesting, so we booked the tour. A



*Inside the Santa Caterina Monastery Grounds*



*The Santa Caterina Monastery*

According to the monks' tradition, Mohammad also frequented the monastery and had great relationships and discussions with the Sinai fathers.

A document in the monastic library claims that the Prophet in the year corresponding to 626AD had personally granted by charter the rights and privileges to all Christians "far and near". It consists of several clauses on such topics as the protection of Christians living under Islamic rule as well as pilgrims on their way to monasteries. On the freedom of religion and movement, freedom to appoint their own judges and to own and maintain their property, exemption from military service and

martyr, Catherine of Alexandria. it became a site of pilgrimage and enclosed the Chapel of the Burning Bush, which was purported to be the site where the Biblical Moses saw the burning bush.

The presence of Crusaders in the Sinai from the 11<sup>th</sup> to 13<sup>th</sup> centuries spurred the interest of European Christians and increased the number of intrepid pilgrims who visited the monastery. In those years, the monastery was patronised by the Byzantine emperors, founders of the Greek Orthodox tradition centred in Constantinople. Also by the rulers of the Crusader Kingdom of Jerusalem, who followed the Roman rites. Since then, the monastery has been supported by its dependencies in Egypt, Palestine, Syria, Crete, Cyprus and Constantinople.



*The View from Mt Sinai*

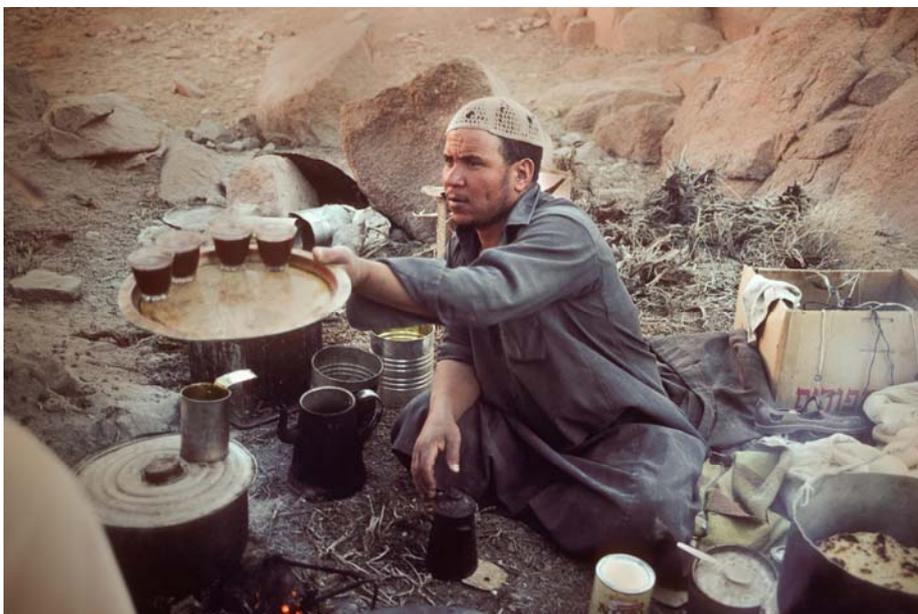
taxes, and the right to protection in war.

The monastery library preserves the second largest collection of early codices and manuscripts in the world, outnumbered only by the Vatican Library. It contains Greek, Arabic, Armenian, Coptic, Hebrew, Georgian, and Aramaic texts. Similarly, ancient icons are also on display there.

When we arrived, a monk welcomed the travellers into the monastery.

Adjacent to the monastery building were two trees the size of Morton Bay figs, one an almond, the other a fig tree, and a small kitchen garden. A pair of

*(Continued on page 4)*



*An Entrepreneurial Bedouin*



*Releasing The Visitors*

*(Continued from page 3)*

dormitories had been built some decades earlier, to accommodate tourists. I was ushered into the men's section, where most of the remaining busload also made themselves at home. My fellow-travellers were jovial German-speaking tourists, who intended to relax and enjoy themselves. One jokingly suggested that if he had known that the monks only had the wine that they made from the grapes on their own vines, he would have brought us all some real German beer.

We were woken at three a.m. the next morning to walk up the rocky track on the stony mountain that formed the backdrop of the view of the monastery. The mountain is known by the local nomadic Bedouin Arabs as Jebel Musa, that is: "Mountain of Moses".

While the view from the hiking track was impressive, what was even more dramatic was the acoustic quality of the surroundings. Ordinary conversation between hikers was eerily amplified and echoed from the distant stony hills.

The mountain top provided a panoramic view of stony mountains. In the pre-dawn glow, our voices were hushed... and silence prevailed.

Were we on the very place where the mountain trembled, and the Lord came down and spoke to Moses? Our group saw the sun rise and remained deep in thought until our guide said it was time to go. When we descended the mountain track, a hiker suggested he was looking forward to another packaged airline meal for breakfast.

However, we were met by an entrepreneurial Bedouin, who welcomed our return with strong coffee and buns!

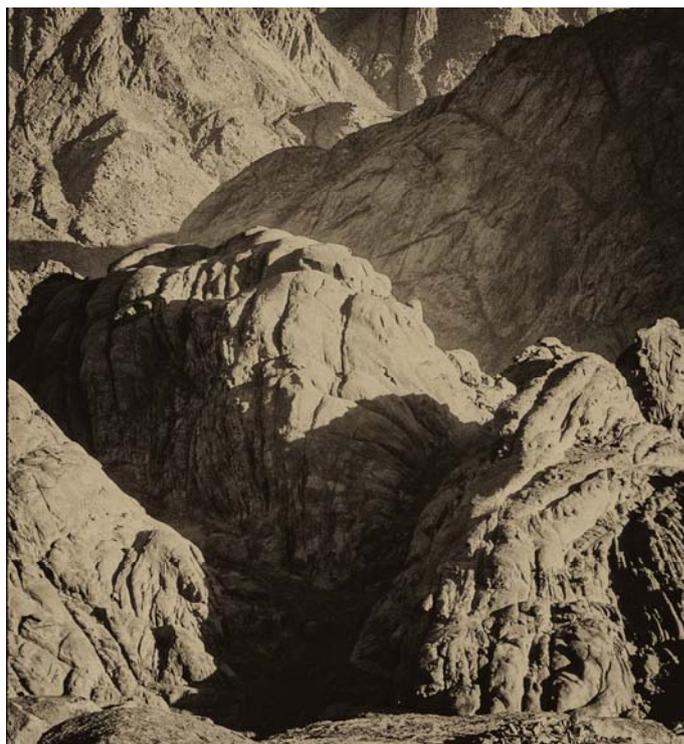
After the hike, we were shown the monastery's library and museum. Our guiding monk explained that the dry desert air was the reason for the well-preserved state of the over a thousand-year-old manuscripts! By early afternoon it was time for the hikers to have a nap. The monks preserved their monastic seclusion by locking the heavy wooden door in the high wall for two hours each afternoon. During lockdown, a beautiful Gregorian chant echoed from the chapel. It made one think of the universal and spiritual nature of serious music. Though the monks followed the Greek

Orthodox tradition, the sound resembled the Jewish cantorial music for the Day of Atonement.

The locked-in visitors became restless as the two hours passed, but at the right time, the external door was unlocked and opened and our group was free to leave.

I wandered out in the late afternoon, to sit on a rock and gaze at the monastery. My thoughts were interrupted by the loud noise of speaking, seemingly from the monastery, at first guess it sounded like a news bulletin from a portable radio. It took me a while to realise it was an echo amplified from the neighbouring stony hill. My German tour companions were sitting quietly there, listening to their leader recount the historic significance of the area, where, it is written, Moses received the Ten Commandments. The listeners were, it emerged, Palatine Fathers who were on a study tour celebrating the anniversary of their Priesthood. I think, for all of us, the eerie "Desertscape" was a most remarkable and unworldly experience.

Looking back, after selecting some photos for this essay, I relied on Wikipedia to elaborate on the historic details. I was saddened to find the latest entry there: "On April 18, 2017, an attack by the so-called Islamic State group at a checkpoint near the Monastery killed one policeman and injured three police officers."



*The Hiking Track*

# PRESIDENT'S REPORT

Gary Richardson

It seems that very little time has passed since the last column, yet the Annual General Meeting is just around the corner and my term as President will come to an end.

In the last few months there have been a number of new initiatives launched – Photowalks, the Grace Lock Discussion Group, Studio Open Day, How to Work with a Model and Portrait Masterclass workshops. To be totally honest, not all of these are new initiatives. Some are revivals of activities while another has been sitting in the wings waiting for someone to take control.

## Studio/Portrait Group

The Portrait Masterclasses are definitely a revival, but tying them in with the Studio Open Day, and the How to Work with a Model workshop, ensured the success of all. The Studio Open Day attracted many visitors and we are now starting to see some of those apply for membership. The workshops were full and generated over \$800 in net income for the Club. Big thanks to David Purdue and David Gilliver.

## Photo-walks

This had been discussed at Board level several years ago – what we didn't have was someone, or a team to take control of organization. Thank you to Mark Devaraj and Tina Thomson for stepping up as organisers with some successful photo-walks already under the club's belt. (Photo walk group below)

## The Grace Lock Discussion Group

This is an initiative arising out of the Future Directions Committee. Sheila Lunter is coordinating the group and



they have already had an excursion to the Centre for Contemporary Photography.

## Social Media

It is no use having new initiatives if no one knows about them. Our Facebook account has had a facelift with new banners and more active postings thanks to Susan Brunialti and David Gilliver.

An Instagram account *melbourne\_camera\_club* is new and is being run by Mark Devaraj and Tina Thomson. Both teams are working together to ensure the Melbourne Camera Club message is getting out.

## Membership

Amazingly for 2016/17, there was no net loss in membership – 32 people left the club and we welcomed 32 new members. Total membership, including 40 provisionals from the Introduction to Photography Course, at 30 June 2017 was 245. In July and August, we have welcomed a further 13 new members. The initiatives mentioned above, as well as transfers from the Introduction to photography course have all contributed to those numbers.

Finally, I would like to thank the Board and all of the hard working coordinators and their helpers for their efforts over the past 12 months.

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# MCC Winners at VAPS Inter-Club 2017

## MELBOURNE CAMERA CLUB'S TRIUMPHS AT THIS YEAR'S VAPS INTERCLUB COMPETITION!

We can be proud of our successes at this year's interclub at the Victorian Association of Photographic Societies 63rd Convention at Frankston. To begin with we had our living treasure Ian Bock getting an award for his sixtieth year in a photographic club, it's an impressive record.

Our entries in the digital section put us in first place with Kees Zonneveld's 'Dragonfly' in third place and Jane Clancy receiving a merit for her evocative 'Mood and Mist'. The Audio-Visual division came top of the class for another year with Barb Butler winning the open section with her sensitive 'Holding on, Letting go', and John Spring's documentary about Major Mitchell being awarded a merit. Well done and congratulations to the winners, and thanks to everyone whose contributions help make the club strong.



Kees Zonneveld receives third place for his EDPI Dragonfly



Jane Clancy receives a Merit award for her EDPI Mood and Mist



Ian Bock accepts the Melbourne Camera Clubs award for top EDPI club 2017



Barb Butler receiving first place for her open AV "Holding on Letting go" from Peter Kewley



John Spring accepts his Merit award for his Audio Visual Major Mitchell at Mt Macedon 1836



Ian Bock has been a member of a camera club for 60 years!

### Melbourne Camera Club EDPI: Winner of the EDPI Aggregate

Judi Mowlem	<i>A Dangerous Game</i>	10
Neil Brink	<i>Canadian Grey Wolf B&amp;W</i>	14
<i>Third place</i>		
Kees Zonneveld	<i>Dragonfly</i>	15
Alan Donald	<i>Ghost Flight</i>	13
Karin Volz	<i>Invisible Bridge Victim</i>	13
Annette Donald	<i>Juvenile Whooper Swan</i>	12
Lesley Bretherton	<i>Midnight Jokulsarlon</i>	14
Peter Walton	<i>Mirror Pond</i>	14
Andre Bellaire	<i>Monize Monochrome</i>	10
<i>Merit</i>		
Jane Clancy	<i>Mood and Mist</i>	15
Teng Tan	<i>Old Melbourne Goal</i>	14
Marg Huxtable	<i>Seeking Divine Intervention</i>	11
Susan Rocco	<i>Shadow Puzzle</i>	10
Jane Barnes	<i>Sunset Flight</i>	13
Tuck Leong	<i>Three Ants</i>	11

### Melbourne Camera Club Prints:

Kees Zonneveld	<i>Chrome Cube</i>	12
Lesley Bretherton	<i>Iceberg Jokulsarlon</i>	12
David Ellis	<i>Craig, Royal Mail Hotel, Hungerford</i>	11
Jim O'Donnell	<i>Mates</i>	11
Ken Bretherton	<i>Aurora, Tromso</i>	13
Gary Richardson	<i>The Vines</i>	14
Ian Bock	<i>The Flying Dutchman</i>	10
Teng Tan	<i>Terpsichorean Leap</i>	12
Peter Walton	<i>The Night Train</i>	11
Jane Clancy	<i>Little House in the Woods</i>	11
Jerzy Alexander Lau	<i>When the Elderly Lady Sings</i>	11
Frances Egan	<i>Under Pressure</i>	12
Jim Weatherill	<i>Life's Not Easy in Udaipur</i>	12
Marg Huxtable	<i>Perching Order</i>	11
Neil Cunningham	<i>Julie</i>	11



Sue Rocco accepts the Audio Visual award for Melbourne Camera Club for a second year.

### VAPS 2017 MCC

<b>First Place Open Audio Visual</b>	Barb Butler
<i>Holding on Letting go</i>	
<b>Third Place EDPI</b>	Kees Zonneveld
<i>Dragonfly</i>	
<b>Merit Open Audio Visual</b>	John Spring
<i>Thomas Mitchell at Mt Macedon 1836</i>	
<b>Merit Open EDPI</b>	Jane Clancy
<i>Mood and Mist</i>	

### VAPS 2017 MCC members in other clubs

Second place 3.21 Audio Visual – Ruth Burleigh	Warragul	<i>Eyre by Air</i>
Merit Open Prints – Martin Clancy	Essendon	<i>Sakura</i>



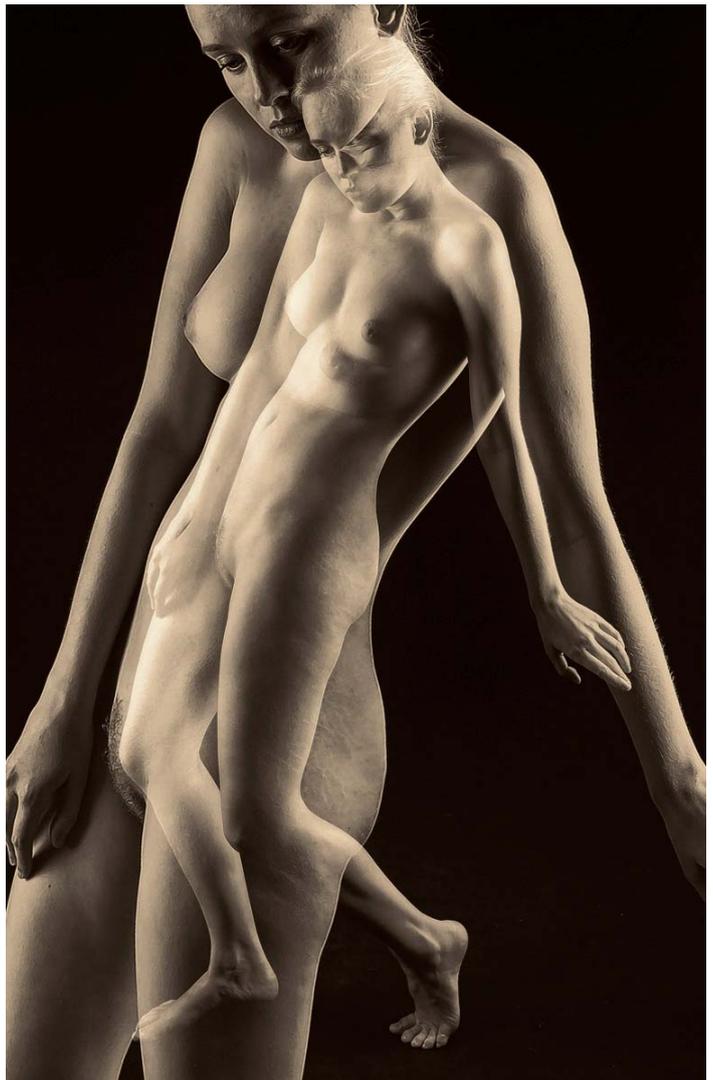
**August colour PDI of the month**  
Kadri Elcoat     *The Rouge*



*Ruth Burleigh, second place 3.21 AV Eyre by Air for Warragul*



*Martin Clancy, a merit for his print Sakura for Essendon*



**August monochrome PDI of the month**     Ray Brooks

# The Journey

Susan Brunialti



*Mars Bluff, Bruny Island*

*My recent body of work, "The Journey" is a series of landscapes captured whilst in Tasmania, referencing the notion of the sublime landscape from the Romantic art movement in the late 18<sup>th</sup> Century.*

In Europe in the late 18<sup>th</sup> century, the Romantic art movement was occurring, emphasising strong emotion and imagination in art and departing from classical art forms. Key themes of the Romantic period were: The Sublime and Transcendence and Nature. Denis Diderot, a French philosopher, art critic and writer in the 1700's, said "*all that stuns*



*Bay of Fires, North East Tasmania*



*Sunset over Lake Pedder, Southwest Tasmania*

*the soul, all that imprints a feeling of terror, leads to the sublime."* Sublime landscapes refer to the thrill and danger of confronting untamed Nature and its overwhelming forces. Artists were interpreting man's struggle with nature, painting scenes of nature with uncontrollable power or predictability, typically including shipwrecks to illustrate the force of nature.

Caspar David Friedrich, a German Romantic painter, brings into our awareness a concept of seeing: "The artist should not only paint what he sees before him, but also what he sees within." Bringing about the concept that what we view is influenced by our emotional experiences as well as what our eyes see.

Art can be used as a vehicle to explore emotions and give a personal

experience a narrative. Another way of saying this is, the way we respond to nature is connected with our own feelings and thoughts. Romantic painters were using their art to express an emotional personal response to life.

My idea for my series, "The Journey", was therefore to use photography to illustrate my personal journey. My struggle with myself emotionally, through my recent health trials and tribulations, and my attempt to advance and strive forward, whilst also retreating under the weight of my struggle.



*The Derwent River, South East Tasmania*

Reflecting on my personal experiences I wanted to express my personal journey through a series of landscape images. In the hope, that I too could also transport the viewer with me to another place.

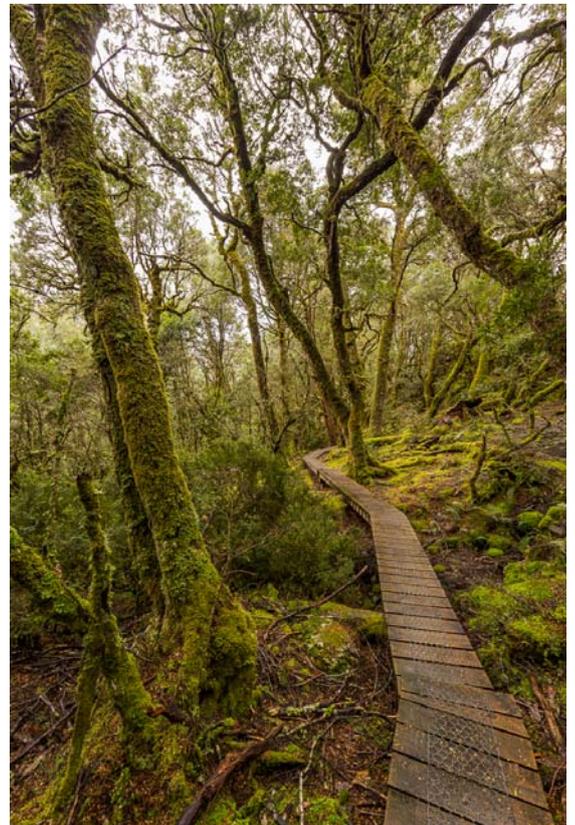
*(Another photograph on page 12)*



*The Neck, Bruny Island*



*Adventure Bay Beach, Bruny Island*



*Pencil Pines, Cradle Mountain*

# Soft Proofing for Quality Prints

Jim O'Donnell

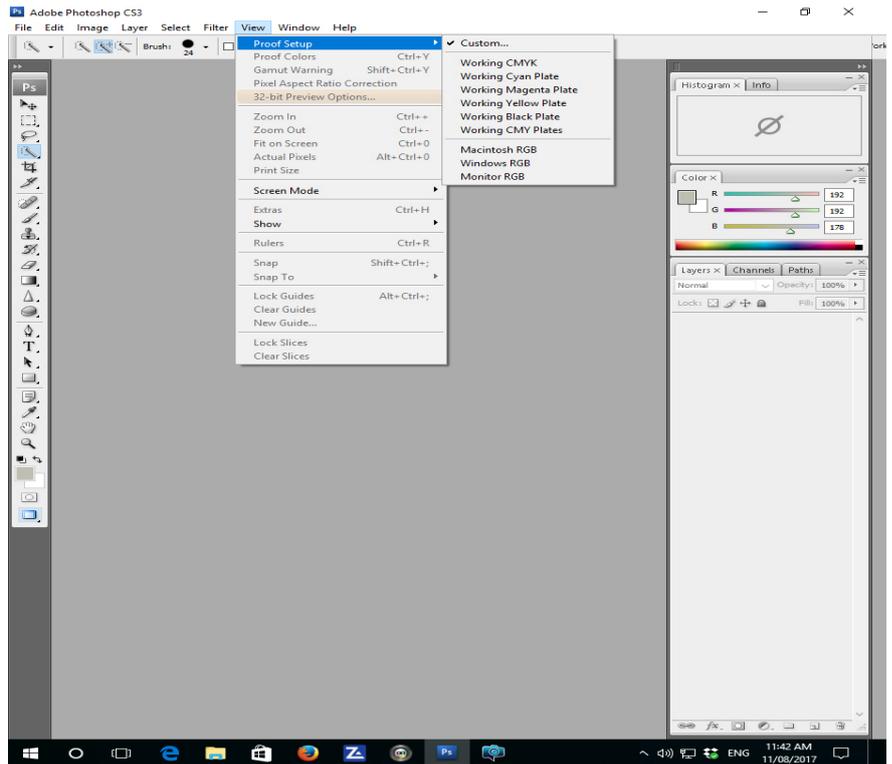
Many of us will have sent a photograph to a printer, only to receive back an image that did not accurately reflect the quality that had been visible on-screen. Disappointment usually results, followed by attempts to modify the image in order to obtain a quality print. When I did my own printing, I had developed, after a lot of trial and error, some custom printer settings that resulted in a print that was close to what I could see on screen. These methods however were less than precise and still resulted in a number of failures. Key variables were the type of paper being used, the brand of paper being used (Kodak glossy was different to Epson glossy), and the brand of ink used. When my printer eventually stopped working, I decided to use a commercial printer and to do all of my photography in the sRGB colour space, which is the colour space used by most commercial printers. I also became more interested in colour management, to the extent that I colour calibrated my monitor using the MCC's Spyder calibrator. For some years, the images returned by my print company closely resembled what I saw on the computer screen and I was happy.

Recently however, the print company I had been using changed ownership and the new owners installed a new printer. They moved from a wet chromogenic process (akin to the Fuji Frontier system) to using an Epson inkjet. Suddenly, my images were showing a distinctive blue colour cast, which in some cases rendered the print unusable. I was back to square one and needed to find a workable solution to the horrible blue tint.

The solution was to use "Soft Proofing," which is a technical term for simulating on your computer monitor, the finished appearance of the print. Soft proofing is available in Photoshop, recent versions of Photoshop Elements (so I am told), Adobe Lightroom and probably some other photo manipulation software. Different software packages will undoubtedly have a different process, so the best I can advise is that you read the manual (boring but usually helpful), check the internet for tips and also, if doing your own printing, check to see if the printer dialogue box has a soft proofing feature. However, be warned that printer manufacturers do not usually provide printer settings for third party papers, let alone third party inks.

## Getting Started

The first thing to do is colour calibrate your monitor so that the image

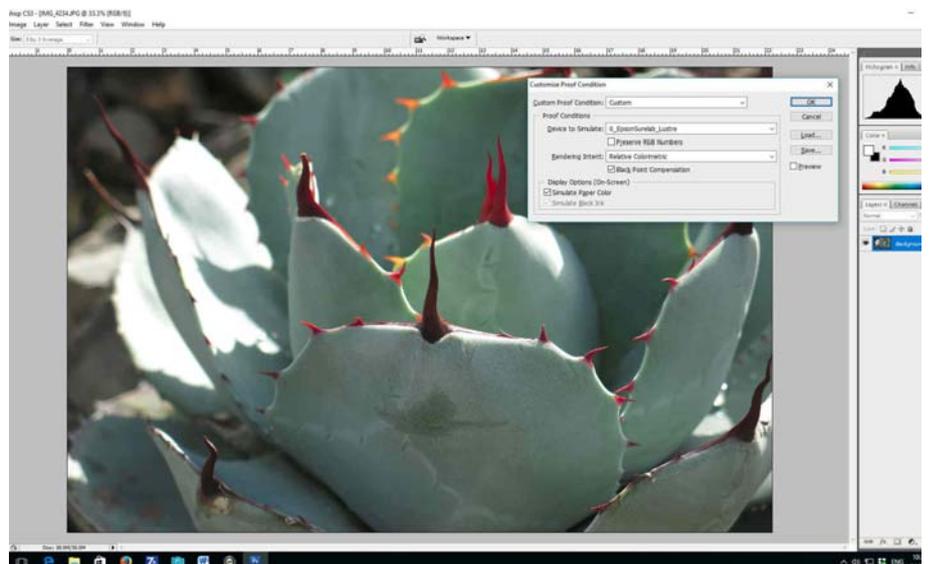


Screen shot #1

you see on screen accurately reflects the true colour and contrast of the image. This step is very important.

The second thing to do is obtain a printer profile for the printer and type of paper being used. It may not be possible to obtain profiles for "low end" printers, in which case the only option is to use the printer's software controls to manipulate the finished output. Higher end printers are more likely to have access to separate profiles and many specialist paper manufacturers will also supply a dedicated profile for their paper

when used on a specific printer. These need to be obtained from the manufacturer of the paper or ink. To get started, try looking at your own printer manufactures website and search for "printer profiles" for the particular printer being used. Manufactures often create profiles specific to a particular paper e.g. glossy or matt. A suggestion is to find a paper that is satisfactory and stick with it. Commercial printers use high quality equipment and there is a greater likelihood that a profile will be available. Usually, they will supply a



Screen shot #2

profile for each of the different paper combinations they offer on request.

Install the profile, following the instructions that either come with the profile or with your photo processing software. The internet can also be a useful source of information for this task.

Next, set up your software to use soft proofing. In Photoshop, click on "View" (on the top line) and then Proof Setup. (Screen shot #1)

The Custom and the Proof Setup Dialogue box will appear, similar to the one shown below. (Screen shot #2)

In the 'device to simulate' section, select from the drop-down menu the device you want to simulate. This is where you choose the printer profile. In this example, I am using the profile for Epson Sure Lab lustre, where the printer is an Epson Sure Lab using Epson Lustre paper. If using different papers for specific purposes, e.g. glossy for landscapes and matt for portraits, it will be necessary to install a profile for each paper and then select the appropriate profile when a specific paper is being used.

Next, choose a rendering intent. This is important because rendering intents control how the larger colour space from a backlit monitor will be translated to the smaller colour space of the printer. There are two rendering intents appropriate to photographs, Relative Colorimetric and Perceptual. The Perceptual rendering intent sacrifices colour accuracy in order to preserve the relationship between colours. Relative Colorimetric will change the colours in the image that the printer cannot process, i.e. those colours that are out of gamut. Be warned that this can lead to unexpected and strange results when there a lot of colours that the printer cannot reproduce. I use Relative Colorimetric as my standard setting.

Next, select the Black Point compensation option box. This ensures that the darkest tones in the image are remapped to the darkest tone the printer is capable of reproducing.

I have also selected the Simulate Paper Colour box. There is some debate as to whether this is necessary, however I found that by selecting this box, the soft proofed image on my computer screen accurately showed the blue colour cast I was trying to remove. I suspect that in this instance, the colour cast is being caused by optical brightening agents (OBA's) in the paper to give an enhanced white.

Next, save the setting, by clicking on the "Save" button.

### Putting Soft Proofing to Work

Open an image and process following your normal workflow. When

satisfied, save the image. Next, use soft proofing to see how accurately the printer will reproduce the print. Click on the View menu again and this time select Proof Colours in the drop down box. This will show a "Soft Proof" of the image.

Examine the soft proof carefully for any colour casts or strange colour renderings. If any are visible, now is the time to correct them. You can use any of the normal editing processes to make the corrections.

In my case, the blue tint becomes immediately noticeable when soft proofing is activated. The solution I finally settled on was to make a levels adjustment using the blue channel. I opened the levels dialogue box and selected the blue channel. (Screen shot #3)

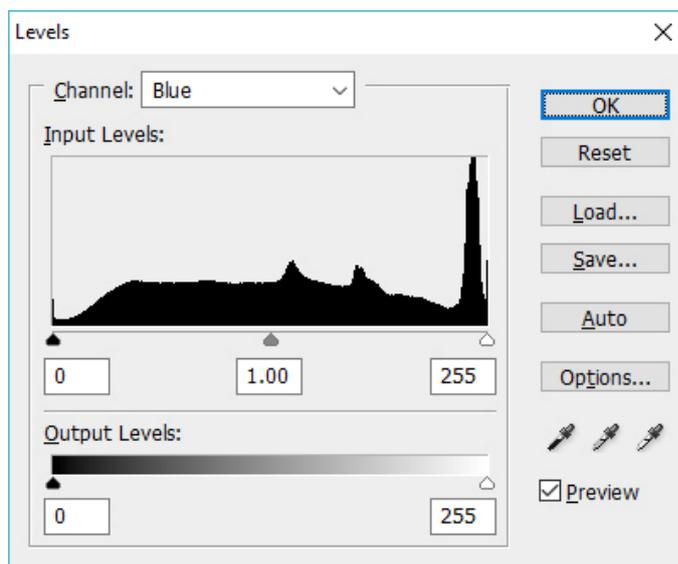
Next, I carefully moved the mid tone slider to the right to remove the blue tint and stopped when the on-screen image looked correct. Be careful making these adjustments because removing or increasing a particular colour can have a dramatic impact on other colours. (screen shot #3)

Then, I again examine the image to see if by removing blue, I had darkened the image. Where necessary, I again open the levels dialogue box and this time move the combined mid tone RGB slider to the left to lighten the image. (screen shot #4)

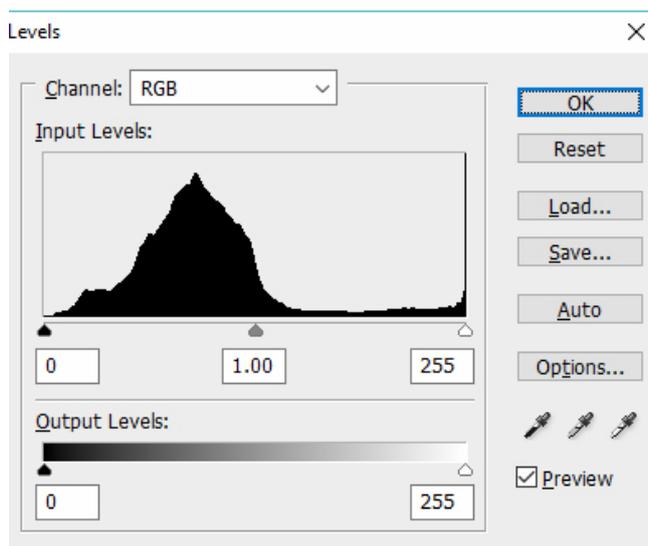
Next, and this is important, I save

the image with an extension to the file name that tells me the image has been customised to a particular printer. If I were to be using different printers or different papers, I would need to customise and save the image for the appropriate printer/paper combination. An image customised for a particular printer/paper combination is unlikely to print well on a different printer or with a different paper.

The corrected image may have a strange appearance when viewed on screen. This is because it has been modified to work with a particular printer/paper combination. This is why it is important to save the profiled image with a unique name or alternatively in a unique directory, perhaps named after the



Screen shot #3



Screen shot #4

printer, to identify which images have been profiled for a particular printer paper combination. Keep the original image safe so that if necessary, additional editing can be made at a later date, or it becomes necessary to use a different printer/paper combination.

While soft proofing might seem like a lot of work, it has a number of advantages. Firstly, you can see on your monitor what the finished print should look like. Secondly, it should assist in obtaining a more consistent result from your printer. Finally, it should result in cost and time savings. If your finished prints are not as good as expected, this technique might be useful.



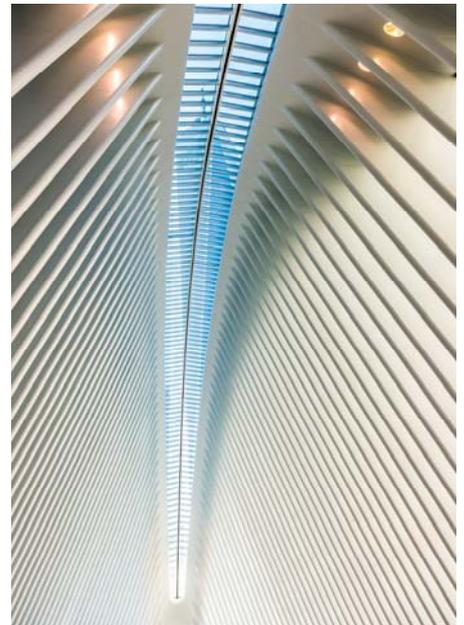
**July colour PDI of the month**

Lesley Bretherton

*Business as Usual, Uyuni*



*The Journey by Susan Brunialti  
Mount Wellington, Hobart, Tasmania*



**Cover Photo**

by

**David Ellis**

**July colour print of the month**

*Ceiling, Westfield World Trade Centre,  
New York*



August colour print of the month    Ken Bretherton    *American Power*



August mono print of the month    *Lesley Bretherton*    *Sedona Cowboy*



**July mono print of the month** Neil Cunningham

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**April mono print of the month** Paul Palcsek *Maranoa Canopy*



**July mono PDI of the month** Teng Tan  
*Figure with Rim Lighting*



**June mono PDI of the month**

**Kees Zonneveld** *Sunset Surfer*



**June mono print of the month**

**Kees Zonneveld** *Misty Morning*



**June colour print of the month**      Ken Bretherton      *Laguna Amarga*



**June colour PDI of the month**      Annette Donald      *Swan Shadows*