



THE

# LAST FRAME

JANUARY - 2003

St. Albert Photo Club's Monthly Newsletter

## Club tour of LGI

The St. Albert Photo Club had the opportunity of an in-house presentation at LGI Digital and Fine Art Printing on January 8<sup>th</sup>. Our host and hostess were Leonard Wakelam, President, and Alicia Wilson, Manager,

respectively. Together, they gave us a detailed tour of their facility in North Central Edmonton. Leonard ran a studio, Leonard Designer Photography, for 20 years before selling his business; Alicia was a

recent graduate of NAIT's Photographic Technology program.

### The Scan

The process begins with a high-resolution scan, preferably from a print as opposed to a negative as there are no good high-resolution scanners available. For a 16"x20" final print, a scan should be made from an 8"x10" first generation print, and for a 20"x30" final print, an 11"x14" first generation print would be scanned. (A first generation print is defined as custom print you are happy with). A Phase One scanning back scans the print at between 1200 and 1800 dpi yielding a file size between 150 (most common) and 700 MB per image. These are scanned into a Mac computer with Adobe PhotoShop.

### The Artwork

Digital artwork is performed using PhotoShop in the Mac, and once this has been accomplished, color-correcting can then be performed by Alicia on a

## POINT STANDINGS

### 2002 - 2003

- Debbie Tetz - 10
- Sieg Koslowski - 9
- Allan Skoreyko - 8
- Tim Schultz - 7
- Andrew Soon - 6
- Derald Lobay - 4
- Eric Klaszus - 3
- Gary George - 1

second computer. This computer is installed with a program called Colorblind, costing about \$5500 US. She works on a Barco monitor costing about twice that of the program. The final image is then stored on non-rewriteable CDs where it is archived indefinitely. Identical future prints can then be produced with no other set up costs.



LGI president Leonard Wakelam



Club member Allan Skoreyko examines a Giclee print.

February Competition:  
Silhouettes

February Guest Speaker:  
Jim Cochrane

Tech Tips:  
None this month

March Guest Speaker:  
Bob from McBain

March Competition:  
Snowscapes



A good photographer or artist with a good command of photographic lighting and elements of composition (line, shape, form, texture, subject placement, and use of positive and negative space) can elevate themselves to become good digital artists. Those that come from a graphics only background with a minimal knowledge of photography and art tend not to fare so well

in this field. The scanned and color-corrected final image is then sent to a high-resolution printer, the Iris Printer, to produce a Giclee print.

**The Glicee Print**

The Iris printer is the heart of the Glicee print, preferred by discriminating photographers and artists. LGI is the only lab in Edmonton with an Iris printer. This printer is at the top of the printer pyramid, printing at



Alicia Wilson shows how colour correction is made using Colorblind software on the Mac. Story/Derald Lobay - Photography/Al Popil



LGI's Alicia Wilson explains the workings of the Phase One scanner used in conjunction with Cine lights.

1800 dpi. Inkjet printers can print between 1200 and 1400 dpi, but these printers still plot a dot plus they are time pigs. However, you can turn out a good product with an inkjet printer.

scan, one small proof, color correcting, image sizing and minor digital artwork (enhancing and spotting). The second component is the printing. Artists and photographers can save some money by

The Iris printer prints from an airbrush at 1,000,000 droplets per second from four jets -- black, yellow, cyan, and magenta -- on either watercolor



Doug Poon looks over the Iris printer.

paper or canvas. To produce a Glicee Iris print, there is a two step process. First is the set-up, which includes the

doing their own scans and artwork. Set-up costs at LGI cost \$95.00; major digital work can be had at \$85.00/hour.

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