



The Reflector



www.delawarephotographicsociety.org • Delaware Photographic Society

May 2005

President's Thoughts

Another successful season of the Delaware Photographic Society draws to a close, and the two-year term of office for the officers and committee chairs is ending. Congratulations to the newly elected officers and thank you for offering your time and talents.

- President – Jeff Smith
- 1st VP – Bob Hunt
- 2nd VP – Joe Bernofsky
- Recording Secretary – Eleanor Blankenbaker
- Treasurer/Corp. Secretary – Tom Hallenbeck

- Education Director – Karl Leck
- Programs Director – Bob Coffey
- Slide Director – June McKenney
- Print Director – Ray Magnani

Jeff Smith, as the new president, must now select the committee chairs and organize the committees. This is an opportunity for any DPS member, no matter how new, to volunteer to help. There are over 30 committees that must find chairs and additional committee members, where appropriate; and this does not include the personnel for the Wilmington International

Exhibition of Photography. By dividing the work this way the burden for each person is minimized. Being an active committee person allows you to get more out of the organization and have more influence on the input. So don't be bashful. Please call our new president, Jeff Smith, and volunteer... and if he calls you, just say "yes".

Dave

Annual Awards Party

**Monday, June 6 • 6 p.m.
Cokesbury**



Don't miss this year's annual awards festivities when members receive recognition for those hard won points and much deserved service medals.

Again, we are offering a casual venue and menu of salad, pizza, and last year's VERY popular item, strawberry shortcake. Soda and wine will be provided. If you prefer beer, feel free to bring your

own. Family and friends are most welcome!!! Total cost for the event is \$10 per person. Please return the reservation

form found on page 8 of this issue to Carole Clarke by Friday, June 3, 2005.

Volunteers are needed to help with the evening's setup and/or serving. For more information, or to volunteer, contact Carole at 610.358.5191 or cnclarke@aol.com.

Coming Events

- May 2
7:30 pm. – Digital Competition
- May 9
7:30 p.m. – Slide Night
- May 16
7:30 p.m. – Print Night
- May 23
6:30 p.m. – POTY Judging
Cokesbury (*details page 7*)
- June 6
6 p.m. – Annual Awards Party
7 p.m. – Awards Program

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2004-2005**

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www.delawarephotographicsociety.org

The Delaware Camera Club (DCC) was established January 28, 1931. DCC is a charter member of the Photographic Society of America and The Delaware Valley Council of Camera Clubs. In 2002 the name was changed to the Delaware Photographic Society (DPS) and the Society became a tax deductible charitable organization.

Call for Delaware Images



DPS IMAGE SUBMISSIONS - 2006 PNC CALENDAR

For many years DPS has had a contract with the PNC Bank to supply all images for their annual calendar. PNC pays the photographer \$135 for each of the 12 accepted monthly photographs, plus \$200 for the cover. Images are purchased for one-time use.

All photos must have been taken in Delaware, and must be horizontal. PNC is primarily seeking outstanding scenic images, but festivals and activities may be accepted. Photographs from all three counties, taken in all seasons, are sought. A model release is required and must be submitted for all recognizable

persons. DPS members may submit as many photographs as they wish. If you have similar images of a scene, submit them all, and let PNC decide which one they want to use. Images taken and/or submitted to PNC in prior years may be resubmitted.

Slides or prints may be submitted. Slides must be in 20-slide clear plastic sheets. Prints must be between 5" x 7" to 8" x 12". All submissions must include the maker's name and the location of the shot. If you are exposing digitally, submit prints for selection. PNC will request a disk with your image if it is selected. The disk will be returned. Keep a list of the images that you submit.

DPS members should submit their 2006 entries to Herb Sargeant, by the night of the Awards Party, **June 6, 2005**. PNC will make their selections later in the summer, and all images will be returned by November 2005.

Herb G. Sargeant, DPS contact with PNC. hmsargeant@msn.com
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Support our sponsor

Spring Field Trip

Contributed by Val Donor

Thanks to Peter Lindtner, we have been able to schedule a fabulous field trip to **Goodstay and Gibraltar Gardens on Saturday, May 14.** We will meet at **8:30 a.m.** at **Goodstay Gardens, 2600 Pennsylvania Ave. (Rt. 52) Wilmington, adjacent to Arsht Hall.** There is no entry fee to the gardens.

The Goodstay house dates from about 1740, and the gardens that evolved are among the oldest in Delaware. In 1923 the house and grounds became the property of Ellen du Pont Wheelwright, who with her landscape architect husband, turned the Tudor-style kitchen garden into a horticultural gem. Later, they added an avenue of 30 pink blossoming magnolia trees leading to a circular reflecting pool. The main (upper) garden consists of 5 boxwood-lined garden rooms and the "Park," a natural woodland garden with a stream. Goodstay now belongs to the University of Delaware.

Afterwards, we will go across the street to Gibraltar. These gardens consist of a series of garden "rooms," each with a unique character and purpose. Beautiful statuary, urns, fountains, and



Gibraltar Fountain © 2004 Robert Coffey

hand-forged iron gates and railings complete its design. A marble staircase, adorned with African lilies, sweeps down from the mansion to connect three terraces. In the spring, the pool is surrounded by purple and white Chinese wisteria blooms. It is a lovely place to visit and photograph!

Brochures are available at our meetings. Please contact Val at Valentinad@att.net if you plan to attend. We hope to see you there.

Proposed Trip to California

Peter Lindtner and Karl Leck would like to organize a photographic trip to the California coast in May 2006. The adventure would include many great stops



along the way, from the Redwood Forest to a few vineyards. If you are interested in this trip, please get in touch with Peter at 302.477.0419 or Karl at usesa@earthlink.net.

Vignettes



- Instruction Night is held the first Monday of the month at 7:30 p.m.
- Competition nights are held on the second and third Mondays starting at 7:30 p.m.
- Program night is the last Monday of the month, 7:30 p.m.
- Location: Cokesbury Village, DuPont Pavilion, 726 Loveville Road, Hockessin, DE 19707.
- Membership dues should be addressed to: DPS Treasurer, Tom Hallenbeck, 621 Sandys Parish Road, Landenberg, PA 19350. Dues are \$35 for individuals, \$25 for others at the same address, and half the individual for others at the same address for junior and nonresident members. Dues for first-year members are \$20 per person.
- *The Reflector* is a monthly publication of the DPS. Contribution deadline is the third Monday of the month. Send announcements and articles to Sharon Coffey, 48 Partridge Lane, Kennett Square, PA 19348, 610.388.2741 or SESCoffey@aol.com.

- Visit our Web site at: www.delawarephotographicsociety.org

Questions & Answers

Contributed monthly by Erik Kissa

Q. *Are the rumors true that Nikon will introduce new digital cameras?*

A. Yes, new Nikon digital cameras are coming. The new D50 digital camera will have a 6.1 megapixel sensor in a gray plastic body, a penta-Dach mirror type viewfinder and a SD memory card. The camera will have many of the features of the D70 camera, including the 3D color matrix metering and the Multi-CAM900 AF system. Exposure modes will include, in addition to the P, A, S, and M settings, the vari-program modes for auto, portrait, landscape, children, sports, close up, and night photography. The sensitivity can be varied from ISO 200 to 1600 and the shutter speed range is from 1/4000 s to 30 s.

The new D70s will not have an 8 megapixel sensor but nothing has been heard of a Nikon counterpart of the Canon D20.

Q. *What is the RAW format of digital files?*

A. Raw files contain digitalized data originating from the sensor of the camera and proprietary information added by the camera maker. As a consequence, the RAW file format used by different camera manufacturers, or even by various models of the same brand, are different and need special conversion software. The development of third party software for the conversion of RAW files is hampered by the unwillingness of the camera makers to share the proprietary information of their RAW files. A standard

RAW format, the DNG proposed by Adobe, has been accepted by Leica and Hasselblad but faces a tough road to wider acceptance (see DNG by Sandro Cuccia, in the April Reflector).

A RAW file is functionally the digital equivalent of the film negative. The RAW is an uncompressed and unaltered data file containing the full range of information captured by the camera. However, the statements that the RAW files contain only pure data generated by the digital sensor are not true. Some processing is necessary. The charge formed by light on the sensor is an analog quantity and must be digitalized by the analog-to-digital (A/D) converter to be expressed by numbers 0 and 1.

The Nikon NEF format is an exception among the RAW files. The NEF format has two RAW versions: one is uncompressed and the other one is compressed. Strictly spoken, the compressed NEF is not a true RAW file because the digital data coming from the sensor have been altered. The 2:1 compression of the NEF format is not without a loss but Nikon claims that the losses are insignificant. Nikon uses a complicated partial compression process claimed to be visually lossless.

Q. *What is the first thing you would suggest to a beginner?*

A. Before taking a picture, decide which format would be better, the horizontal or the vertical. This advice seems to be superfluous but observe people taking pictures. The camera is held almost always in the horizontal (landscape) mode, even when

photographing portraits.

Q. *New lenses have been designed specifically for digital cameras. Why cannot these lenses be used on film cameras? The lens mount is the same.*

A. The manufacturers of the lenses claim that the lenses cannot be used on 35mm SLR cameras because the circle the lens can cover is adequate for the small APS-C size sensor but not large enough for the full 24x36mm frame. This seems to be true until you think about it. Actually, the DX and DC lenses can produce the same image on film in the 35mm camera. This is why. Take, as an example, the 12-24mm Nikkor lens. On a digital Nikon camera the picture angle of this lens will be equivalent to that of an 18-36mm lens on a 35mm film camera. When the 12-24mm lens is mounted on a 35mm film camera and the transparency cropped to the size of the APS-C format, the image will be exactly the same. Cropping narrows the picture angle to that of an 18-36mm lens. In other words, the lens produces the same image on the sensor and on film of the same size as the sensor.

The only problem is – how much to crop because the viewfinder does not have an outline for the APS-S frame. The pragmatic answer is – do not use the areas which show vignetting and darkening.

Send questions to ekissa@aol.com

Continued on page 5

Questions & Answers

Continued from page 4

Q. *Why do you use the RAW format? I use JPEG format with very satisfactory results.*

A. Both file formats have advantages and disadvantages. I use both, depending on the intended use of the images. The JPEG format has several important advantages over the RAW format: more images can be stored in the memory card, less battery power is consumed, and less time is needed for processing the images. In continuous shooting mode the JPEG format allows a longer sequence than the RAW format.

The JPEG uses compression to reduce the file size but the compression causes a loss of data and may cause artifacts. The loss is very small at a low (4x) compression but increases with the increasing compression ratio. The images saved in the JPEG files are processed in the camera. This simplifies the workflow but reduces the tonal range by converting the 12-bit sensor data to 8-bit data. In contrast, data saved in the RAW format are not manipulated by the camera and saved in the 16-bit space of the RAW format.

A JPEG file edited in Photoshop should be filed in the PSD or TIFF format, because saving the file as JPEG would again cause a loss of data.

The main advantage of the RAW format is its flexibility. The color and the exposure can be corrected by the photographer. When shooting with RAW the white balance does not have to be meticulously programmed for each shot but can be accurately adjusted later on when processing the images. If the

edited image is not satisfactory, the original RAW data can be used again to make another one. In other words, the RAW file is like a negative of a film camera which the photographer processes to get the desired result. The RAW format is desirable for pictorial photography requiring the best quality possible that the camera has to offer. The JPEG format is the best option for photojournalism type of shots when the storage capacity and the burst length in continuous shooting are important.

Q. *The longevity of digital images is doubtful. Is there a sure way to save digital images for many years to come?*

A. Your concern with the archival storage of digital images is well founded. Hard disks may crash, images on a CD or DVD may become unreadable because the disk may fail, the hardware or software for reading the disk may not be available, and the file format of the image may not be supported by the new systems. Fortunately, digital images can be archived reliably by converting them to film. This sounds like retrograde procedure, but what are the alternatives?

A photo lab with a film recorder can convert digital images stored on a CD to color slides. The photo lab I use charges \$3.50 for a Fuji 100F transparency, which can be expected to last at least twenty years if properly stored. Unlike the breakdown of a CD, the fading of film is not abrupt but gradual. The lifetime of a transparency can be extended by copying.

Q. *Has the digital photography lowered the quality of photography?*

A. Yes, but not for technical reasons. Digital photography has several important advantages over film. The sensitivity (ISO) and the white balance can be changed to fit the lighting conditions, an instant review of the histogram helps to optimize the exposure, and the noise of digital images is much less noticeable than the grain of film. Editing of images is much easier than in the wet darkroom. The resolution of the top digital cameras is comparable to that of film and better than the resolution of scanned transparencies. All these features enable the photographer to make excellent images. Many of the digitally made prints are very good indeed, although the overuse of digital editing has produced a lot of kitsch.

The degradation of quality has occurred in the point-and-shoot area. Years ago film was expensive and an effort was made to make every photograph worthwhile. The pictures were stored in family albums to be viewed even many years later. This has changed. The main purpose of "consumer" photography is no longer to record the important events and to photograph family members for archival storage. Photography has become a telecommunication tool. Most of the images made by digital cameras are never printed. The images are mailed electronically to the friends and relatives and serve a useful but different purpose. The quality of the pictures is no longer as important, the ease of capturing the image is paramount. The cell

(Continued on page 9)

Digital Workflow Revisited

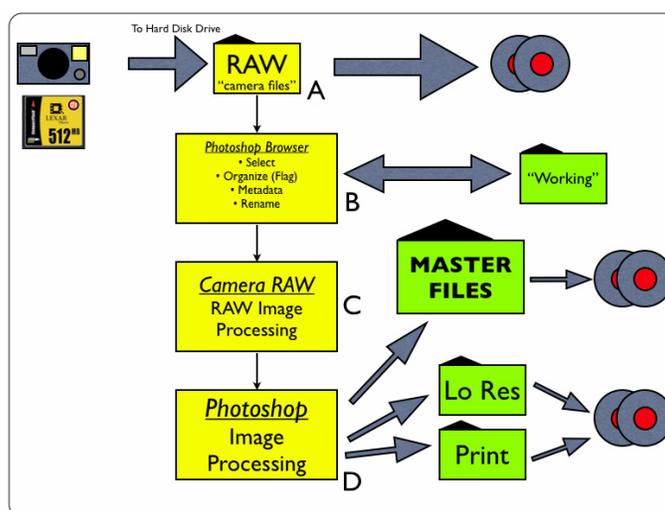
By Sandro V. Cuccia
svcphoto@comcast.net

At the April 4 Instruction Night, we discussed the “Pre-process Digital Workflow.” This workflow relates in particular to all the actions you take from the time you release your digital camera’s shutter to when you are just ready to “process” your images in an editing program such as *Photoshop* or *Elements*. Many important steps occur during this phase of your total digital workflow, not the least of which are the safety and preservation of your valuable images. Remember, three things are certain in life - 1) Death, 2) Taxes, and 3) Your hard disk drive will fail sooner or later!

In this article, we discuss a very important diagram that I only glossed over at the meeting. This diagram, the “Workflow Flowchart,” illustrates clearly (hopefully!) the major components of your digital workflow. Your digital camera captures images and saves them as computer data files - what I call “camera files.” (see A in diagram) These camera files can be saved in either RAW or JPEG file formats, and some cameras also allow TIFF file formats. After transferring the files to your computer via a card reader, the preferred method, these files should be backed up (copied) to CD or DVD discs as soon as practical.

In the next step (B), you open the “camera files” into an image browser to allow you to select, organize, add metadata and

rename your images. Recall that metadata – “data about data” – is not only information the camera records about your images, such as shutter speed, aperture, ISO, etc., but also information that YOU can add to the image files, such as description, copyright information and keywords. Examples of image browsers are the *Photoshop* or *Elements* Browser, *iPhoto*, *iView Media*, *ACDSee*, etc.



Once this initial image house-keeping is complete, the folder holding the images your browser is displaying essentially becomes what I call the “Working Folder.” This becomes your base of operations for all of your image processing. But remember, it’s a good idea to have the original “camera files” backed up as suggested earlier.

From this point on, you begin “processing” your digital images (if necessary!) in an image editing program like *Photoshop*. If you work with RAW files, you move them into a RAW image processing workflow (C) which consists of image editing within either Adobe *Camera Raw* or a dedicated raw file processor such as *Nikon*

Capture. From there you may transfer the image into *Photoshop* in order to retouch and/or apply non RAW-specific changes such as the enhancements you make with filters. (D) Of course, for JPEG image captures the RAW processing is bypassed and all editing occurs within *Photoshop*.

When you complete your editing in *Photoshop*, save your files to hard disk in the *Photoshop* “.psd” format. This preserves all layers, annotations, alpha channels, layer comps, etc. These are saved in what I call the “Master Folder” – a critical directory that must be backed up (copied) to CD or DVD disc without delay. If you then make changes from the master files for specific output purposes such as low-resolution/resized JPEG files for email or web, or high-resolution files for printing, then you should consider saving these to disc as well.

This will prevent you from having to re-purpose your master files again in the future.

Finally, notice that there is a good deal of redundancy in the data backup aspects of the workflow I describe. This redundancy is vital to the security of your images.



www.americanframe.com
Use reference # P163

New England Camera Club Council

New England Camera Club Council (NECCC) 60th Annual Photographic Conference, Amhurst, Mass., July 15-17, 2005

Start planning for this big annual event held at UMass at Amhurst. This is an inexpensive, highly acclaimed smorgasbord of seminars and workshops. Subjects include Digital Imaging, Nature, Travel, Printmaking, PJ, and Lighting/Portraiture. Slide and print competitions are open to all attendees. Special Showcase

Events include historical reenactments featuring His Majesty's 10th Regiment of Foot in America (www.redcoat.org), and *The Traveler* presented by Moose Peterson. Models will be available for portraits. It is also a good opportunity to pick up supplies at the vendors' booths.

Register before June 24 for a reduced fee. For a registration form, write to Abraham Reisman, 51 Emerson St., Springfield, MA 01118 or www.neccc.org.

2005-2006 Assigned Subjects



September – *In the Park*
 October – *Moods or Emotions*
 November – *Out of Place*
 January – *Dance*
 February – *Fashion*
 March – *Distorted*
 April – *Gates*
 May – *Americana*

Photo Essay Contest Results

Many thanks to Photo Essay judges, Steve Gottlieb, Jeff Smith, Karl Leck and Jim Pierce. Last year there was one digital image entry and this year there were seven.

Slides/Digital Images:

15 minutes

Jane Strobach: <i>New Zealand: Embraced by the Sea</i>	279
Steve Furlong: <i>Flight</i>	257
Gus Costis: <i>Images of Greece</i>	243
Ralph Baron : <i>Autumn in Acadia</i>	243

10 minutes

Ralph Baron: <i>Faces of Mexico</i>	219
Helen Gerstein: <i>Girl's Eye View</i>	193
Marvin Gerstein: <i>The Garden</i>	186

3 minutes

Herb Sargeant: <i>Lavender</i>	244
Monica Nagy: <i>The Gates</i>	179

10 images

Steve Furlong: <i>Birds</i>	218
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Prints:

Rob Tuttle: <i>Missing 17 years</i>	265
Monica Nagy: <i>The Gates</i>	263
Tom Canby: <i>Brooks Falls</i>	249
June McKenney: <i>A closer look..</i>	210
Ellen Carsch: <i>Rome</i>	204
Dave Hutton: <i>An April day at Bryce Canyon</i>	198

PSA

The Photographic Society of America (PSA) is the largest organization of its kind in the world, bringing together amateur and professionals in all the varied fields of photography, including color slides, nature, pictorial prints, stereo (3D), electronic photography, video/motion pictures, photojournalism, travel photography, and devotees of every process in which the world-wide membership is interested.

Help from experts and educational programs is available to all members. Find out more about the PSA from these websites:

www.psaphoto.org and delawarephotographicsociety.org.

Change your DPS home page shortcut to:

www.delawarephotographicsociety.org

Member News

☛ Ralph Baron, Steven Berko-witz, Joe Bernofsky, Gus Costis, Patsy Costis, Jeffrey Culbertson, Steve Furlong, Karl Leck, June McKenney, and Monica Nagy had images selected for this year's Watford Digital Competition.

☛ Joe Hohmann is in listed 4th place, Stereo Slides, Worldwide in PSA's Who's Who in Photography.

☛ Lynn Maniscalco presented *PJ for Fun* at the Wichita (KS) Color Camera Club on Tuesday, April 26.

☛ For the second time, a June McKenney image, *You're so Vane*, was chosen as the *News Journal* Photo of the Week.

☛ Monica Nagy received the DVCCC Bronze Judges' Choice award, Transportation Category, in the final exhibit of the 8th International Photo Travel Slide Circuit sponsored by the DVCCC.

☛ We all send our best wishes to Bill Ritchie who is recovering from extensive surgery. Thoughts, cards and e-mails, arthurw43@aol.com, would be appreciated.

We wish to express our sincere condolences to the family of former member, Bill Mellor who died in April of leukemia. Bill was a long-time member of our club and will be greatly missed.

Exhibit

The Helen Graham Cancer Center, Christiana Hospital, is looking for local artists to exhibit work in the Lobby and/or the Library. Space is available for exactly 5 items, approximately 16x20 inches. Subject matter should be meditative, reflective, and calming. Each exhibitor will have their work up for one month and may offer their pieces for sale. If you would like to participate, contact, Dave Hutton at DGHut36@aol.com or 302.731.4815.

PSA Requests Images

☛ The PSA rep would like to borrow at least 50 good slides of Delaware for a show on our mid-Atlantic region to be given at the PSA Salt Lake City Conference in September. For more information, contact Herb Sargeant at 302.731.4069 or hsargeant@msn.com.



☛ PSA has requested a few award-winning slides and/or prints to represent our council in a PSA inter-council contest by mid-May. Prints should be UNmounted and no larger than 8 ½ x 11". **In order for DPS to participate, we need a volunteer to collect our entries.** Contact Dave at 302.731.4815 or DGHut36@aol.com if you will help.

Annual Awards Party

Monday, June 6, 2005 • 6 p.m. • Cokesbury Village DuPont Pavilion

Menu: Salad • Pizza • Strawberry Shortcake • Soda and Wine

Please reserve _____ places for the Awards Party

Names (Including guests): _____

Enclosed is my check for \$10 per person. Amount enclosed _____

Check pizza choice: Cheese Veggi Meat

Mail to: Carole Clarke, 10 Highpoint Dr., Thornton, PA 19373

Deadline: June 3, 2005

For more information, contact Carole at 610.358.5191 or cnclarke@aol.com.

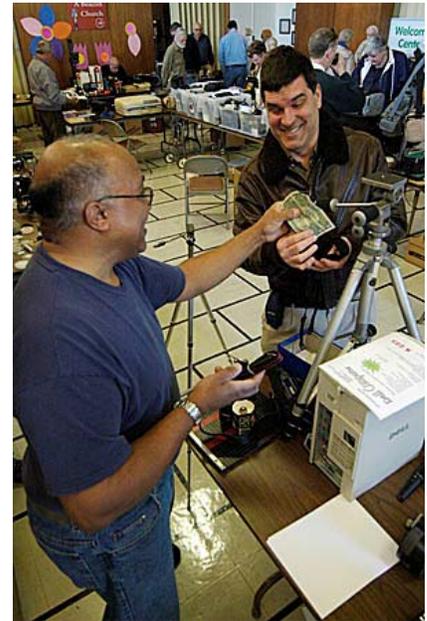
Spring Photo Ops

☞ **May 1, 10 a.m. – 4 p.m. Fort Miles: The War Years** Fort Miles at Cape Henlopen, Cape Henlopen Drive, Lewes. Living history event focusing on coastal defense and the Delaware home front in World War II. Re-enactors from throughout the region will put on demonstrations. Information: 302.645.8983. Admission fee.

☞ **MAY 7, Old Dover Days** Held throughout the Historic District of Dover, the event celebrates the unique history as the Capital of the First State. History comes alive with May pole dancing, Colonial craft demonstrations, 1st Penn. Revolutionary War Encampment, parade, musical entertainment, and walking tours. For more information: www.visitdover.com.

☞ **May 21, 10 a.m. – 5 p.m. A Day in Old New Castle** Home and garden tours, 17th century re-enactors, tours of Kalmar Nyckel, Victorian dancers, and May pole dancing. Advance \$10-\$15, day of event \$20. Information: 877.496.9498 or www.dayinoldnewcastle.org.

☞ **May 28; 10 a.m – 4 p.m. Horseshoe Crab and Shorebird Festival; Memorial Park, Milton.** Celebration of natural habitats includes steam boat trips down the Broadkill, photographers' pontoon float, exhibits, a play, and lectures and documentaries. Shuttles from the park will take visitors to Prime Hook National Wildlife Refuge for shorebird and plant walks. Free



*Bob Hunt wheeling and dealing at the DPS Swap Meet
Photo by Bob Coffey*

Q&A

(Continued from page 5)

phone has become a convenient picture making tool. The phone is always available and the picture quality is sufficient to show what Baby Johnny looks like.

Q. *I am a novice in digital photography. Should I take a course to learn how to use Adobe Photoshop?*

A.: It is always worthwhile to take a course and learn something. The question is when to take a Photoshop course. The full Photoshop is a complicated system and trying to learn to use it without a basic knowledge of digital editing is like taking a course in calculus before learning algebra. Your time would be more efficiently spent by starting with Pho-

toshop Elements 3.0 and moving to the full Photoshop when you become interested in graphics and digital creation of images. You may never need the full Photoshop because Photoshop Elements 3.0 software offers more tools than you can probably use. Photoshop Elements 3.0 has the Camera Raw software, first introduced in the latest Photoshop 7.0 versions, for converting RAW files to 16-bit color Adobe PSD or TIFF files. Both the Browser and the Organizer make the management and filing of digital images an easy task. The Editor has many useful tools, such as the new spot healing brush, the red eye correction tool and photographic filters.

What the Elements software does not have is important mainly

for advanced editing and graphics. Instead of the Curves feature, Photoshop Elements 3.0 has three sliders for adjusting the contrast of highlights, shadows, and mid-tones. Users of the full Photoshop will also miss the Channels palette for viewing each color separately, the programmable Actions, the printer profiles "proof colors", and layer masking. The CMYK color mode offered by the full Photoshop is an essential tool for preparing images for commercial printing, but inkjet printers do not accept CMYK files and convert RGB files to CMYK files automatically. The cost of software is an important consideration. Photoshop Elements 3.0 are discounted in Wilmington for \$69.95

Erik Kissa

Send questions to ekissa@aol.com