



The Reflector



www.delawarephotographicsociety.org • Delaware Photographic Society
PSA Award Winning Publication

May 2006

President's Message

Our April print night was about as good as it gets in many respects. Three very good judges provided reasoned and valuable comments on many of the prints entered. And many prints were entered. After a large number of announcements, with the number of entries approaching two hundred, and judges willing and able to provide good commentary, the evening was a bit long. The board of directors will be considering what, if anything, to do about that over the summer, and your feedback is welcome.

To my mind, at least, the purpose of the competition is to learn

by virtue of scores and commentary. What works should be a secondary consideration; with the primary goal being to express yourself, whether anyone else "gets it" or not. However, I would not like us to reach a point where commentary is constrained or restricted by time. We are not obligated to leave the Dupont Pavilion by a certain hour, but many of us don't want the print competition to be an overnigher. So, we'll give it some thought.

The May print competition should introduce an improvement. Bob Coffey recently purchased on our behalf a camcorder to be con-

nected to our digital projector. This will enable us to project the print images large enough to be seen by those who aren't on the front row.

I mentioned that a part of the problem with time at our meetings is the large number of announcements. This could be reduced somewhat with greater participation in the DPS-Exchange group. The group currently has 47 subscribers, and I encourage those of you with web access to sign up. This is a means for sharing information more quickly and widely than we can one-on-one or at meetings. You can choose to

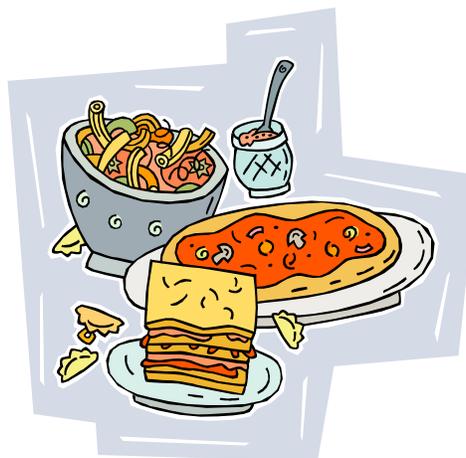
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Annual Awards Party

June 5 • 6 p.m. Cokesbury

Don't miss the Annual Awards festivities when members receive recognition for those hard won points and much deserved service medals.

This popular event offers a casual venue and menu of salads, pizza, and dessert. 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 evening is \$10 per person. Please return the reservation form to Carole Clarke by Friday, June 2, 2006. Volunteers are needed to help with the evening's setup and/or serving.

Coming Events

- May 1 - 7:30 p.m. Instruction Night
- May 15 - 7:30 p.m. Print Night
- June 5 - 6 p.m. Annual Pizza Party
- May 8 - 7:30 p.m. Slide and Digital Night
- May 22 - 6:30 p.m. Print-of-the-year
- July 30 - 3 - 8 p.m. Annual Picnic

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2005-2006**

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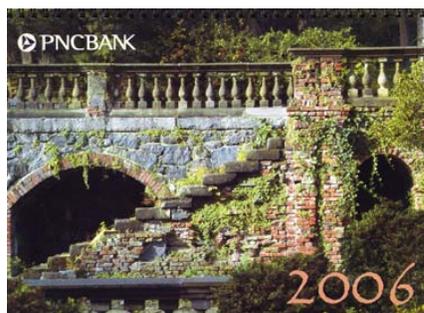
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www.delawarephotographicsociety.org

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 educational organization.

2007 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 5, 2006**. PNC will make their selections later in the summer, and all images will be returned by November 2006.

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President's Message

(Continued from page 1)

receive every message by e-mail as it is posted, get a daily summary of messages posted, get only special notices deemed important by the group moderator, or receive no messages at all, and then read the messages only when you choose to visit the site. Using this means, I've been spared the need to decide what messages addressed to me as president are worthy of passing on by mass e-mail. I post listings of workshops, competitions and other notices or inquiries on the DPS-Exchange, and thereby bother only those members who choose to be so bothered, and only to the extent that they choose.

The group is restricted to DPS members. To join there are two options. To sign up with a Yahoo ID, visit <http://groups.yahoo.com> and choose a screen name and password. While slightly more involved this provides access to

more features. To sign up without a Yahoo Group ID, send an e-mail to DPS-Exchange – subscribe@yahoogroups.com.

We recently received an inquiry from our electronic friends in Watford, England, whose international digital competition we are presently competing in for the fourth time. They are interested in establishing a "sister club" relationship with DPS, wherein we would receive members traveling here and they would provide same for our members visiting England. No real commitment beyond a general willingness has been requested or given, but this seems like another beneficial resource for our membership.

Nothing is inevitable except change. Let's try to make as many changes as possible, positive.

Jeff

Print-of-the-Year Competition

The Print-of-the-year competition will be held on **Monday, May 22** at Cokesbury beginning at 6:30 p.m. Entries may be brought on the 22nd by 6 p.m. or submitted on Print Night, May 15. Each competitor may enter up to 10 prints in each of the Monochrome and Color categories. These may consist of 9 images that have been selected and 1 that was not selected during the year. All entries must have been entered during the current year in the Salon, Class A, or Small



Print categories. In the event a participant submits more than 10 entries in any category, the Print Director may disqualify the excess entries at his discretion. One print will be chosen as the Print-of-the-Year for each of the Monochrome and the Color categories. Ten Honorable Mentions will be awarded in each category with a limit of one HM per entrant. Questions should be addressed to Ray Magnani at magnani@comcast.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, John Blankenbaker, P.O. Box 120, Chadds Ford, PA 19317. Dues are \$35 for individuals, \$25 for others at the same address, and half the individual for junior or nonresident members. Dues for first-year members are \$20 per person.
- *The Reflector* is published by the Delaware Photographic Society, September through June and printed by Academy Printing, Wilmington, Delaware. No material may be reproduced without written permission. Contribution deadline is the third Monday of the month. Send announcements and/or 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: *Which printer should I buy?*

A: I assume that you have enough space for a tabloid (13" wide print) size printer. The Epson and Canon printers use different techniques for the deposition of ink (jet or bubble) but this is not a main feature distinguishing printers. The main difference between printers is the ink they are using: a dye-based ink or a pigment based ink. Sublimation printers, which deposit the dye vapor, can make a letter size or smaller print.

The first decision in the printer selection process is to choose a dye-based ink printer or a pigment-based ink printer.

The print quality no longer favors dye-based inks. Although the old pigment prints were dull and exhibited metamerism (illumination dependent color change), the new pigment-based inks have been greatly improved. I have compared prints made with dye-based and pigment-based inks. Both inks make beautiful prints. An exact comparison of inks is complicated by other variables, such as the ink system, the printer hardware, the printer profile, and the paper. In my opinion, the print quality is not a valid reason for preferring either the dye-based or pigment-based inks.

The unquestionable advantage of the pigment-based inks is the durability of the print. Pigment prints are more lightfast than prints made with dye-based inks. The resistance to fading is frequently expressed with the number of years the prints are sup-

posed to last. Prints made with dye-based inks are claimed to last 35 years, and the prints made with pigment inks 71 or up to 200 years! These numbers used by reputable print manufacturers and photographic magazines have no scientific basis. The accelerated fading tests can only indicate that under the test conditions the pigment prints are more fade resistant than the dye prints. To express this result with an exact number of years is a meaningless speculation. Although pigment prints are certainly more resistant to fading, the light fastness of prints made with dye-based inks on a suitable paper is considerable. The prints I have made with dye-based inks on Epson Premium Glossy or ColorLife Photo paper have not faded noticeably in three years. Undoubtedly, the light fastness of dye-based inks is adequate for photographic exhibitions and print contests.

The cost of the ink is an important factor. Although it is difficult to measure which printer uses more ink, the pigment-based inks are more expensive. The cost of the ink can be reduced by returning the cartridge for a refund. (The Staples stationery store in Wilmington offers a \$2.00 credit per cartridge.)

The speed of printing is important, especially for professional use. New printers are much faster than the models they have replaced but a speed and a print quality do not go hand in hand. The Canon i-9900 can make a 13x19 inch print in less than two minutes. The Epson R2400 needs over four minutes for a 13x19 inch print but the print quality is

superior. The productivity of the printer depends on the paper feed as well. A loading tray that can hold at least 50 sheets is essential for printing hundreds of postcards.

Most of the new printers can print CD and DVD labels.

If you find it difficult to decide which printer to buy, the print manufacturers can make the decision for you. New Epson prosumer or professional quality printers use pigment based ink. It seems that the venerable Epson 1280 printer will not be replaced by a newer dye-based ink printer. Canon is joining Epson with the new PIXMA Pro 9500 pigment printer, although Canon continues with dye-based printers: The new PIXMA Pro 9000 printer with the eight dye ChromaLife 100 system, and the i-9900 printer with the eight color ChromaPlus dye system.

Q: *Do pigment inks clog a printer more frequently than dye inks?*

A: Not really, although the nature of the inks may suggest that. The dye-based inks are a solution of a dye, usually in water containing some additives. The main purpose of the additives is to control viscosity, wetting of the paper and drying of the print. The inks are intrinsically stable unless the ink is allowed to dry.

The pigment-based inks are dispersions of very fine solid particles in water containing some additives. The pigment particles are coated with a dispersant which adheres to the surface of the pigment, reduces the

(Continued on page 5)

Questions & Answers

(Continued from page 4)

attraction between particles, makes the surface compatible with water and improves the optical properties of the ink. The pigment dispersions are sensitive to extreme temperatures, mechanical shear, and other variables. The condition of a pigment-based ink depends therefore how the cartridge has been stored. The pigment particles may settle. The ink cartridge should be shaken before unwrapping and installing to redistribute the pigment. If the cartridges are left a long time in the printer, some of the pigment particles will settle and cause the print to be lighter. If the pigment particles in one cartridge settle faster than in another, a color shift will occur.

The particles in a pigment-based ink are so small that they pass easily through the jets of the printer, unless the ink dries out and the particles stick together. In actual use, properly prepared pigment-based inks do not clog the printer jets more frequently than the dye-based inks.

More information on pigment dispersions is available in my book "Dispersions".

Q: *I have Photoshop CS2. How can I get a custom color profile for my printer and the paper?*

A: The color profiles supplied with the printer software are quite good, although not perfect. Custom made profiles cost between \$25 and \$50 —order from www.datamediastore.com for

\$25. If you have an Epson printer, you can order the profile from www.Epson.com. Select USA> Drivers and Support > Printers > Drivers and Downloads. Select your printer from the list and select the ICC Printer Profile for your operating system. Then, download the profile for the paper you are using and install it.

Q: *How do pigment ink systems differ?*

A: Epson has now two sets of pigment-based inks: the Ultrachrome K3 ink system has CcMmYK colors with three blacks, are used in Stylus Photo R2400, 4800, 7800, and the 9800 printers (13, 17, 24, or 36 inches wide). The letter size Stylus Photo R800 and the 13 inch wide R1800 printers have seven UltraChrome High-Gloss colors: the usual cyan, magenta, yellow plus a red, blue and two blacks. The ink set contains a gloss optimizer for glossy paper as well. The droplet size is very small (1.5 picoliters vs.2.0) but a 20x loupe is needed to see the difference on a print.

The new inks with two or especially with three inks are superior for black and white prints. The Epson Stylus 2400 printer has nine cartridges but only eight cartridges are loaded at a time in the printer. The Photo Black and Mate Black can be swapped to fit the media. The Canon pigment-ink printer PIXMA Pro 9500 has ten ink cartridges, including a gray, black, and matte black. Unlike the Epson K3 system, all three Canon black cartridges are in the printer. The printer is new and tests are pending. Send questions to Ekissa@aol.com.

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 worldwide 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.

Call for Candid

We are searching for a couple-hundred candid shots for a short show for the Club's 75th Anniversary Party in Sept. The pics should be of DPS members, in informal poses, engaged in Club activities. These can have been taken over the last 75 years, but mostly in the last 5 to 10 years. They can be transparencies, prints or negatives or digital. Please loan them to Herb Sargeant. Your images will be returned. Please include your name and the approximate date they were taken. We need them by June 5. Contact Herb at hmsergeant@msn.com.

Focus On *Michael Elliott*

In the summer of 2001, after 30 years of practicing dentistry, I decided that it was time to get serious about my life. With two years remaining before retirement, the need to immerse myself in the natural world became evident. My early attempts were that of a birder in the White Clay Creek Preserve. A little later, several birding classes were added, along with membership in the Delmarva Ornithological Society (DOS). After following this course of action for two years, the revelation that I wasn't a birder caught me completely by surprise. In fact, I had to admit to myself that I didn't even like birding. What I did love was the beauty, variety, and interesting behavior of birds. In time it became clear that my passion was bird, and only bird, photography. It was that simple. To many people that may seem like a very limited area of interest. However, it's probably better to just be grateful for having found something to be passionate about.

In September of 2003, a photo tour with Arthur Morris was added to the "to do" list. Artie is arguably the most prominent name nationally in bird photography. To this day, an annual photo tour with Artie is the high point of the year. Most of my basic knowledge of

nature photography can be credited to Artie's photo tours and publications. By the time I joined DPS in February of 2005, I thought I was producing pretty good photographs. In the first year of membership, I discovered that I still had a great deal to learn.

The quantity and quality of photographic knowledge available to a new club member was completely overwhelming. I was equally delighted to be amongst such nice and friendly people. By the end of the first year of membership, I felt that I had the confidence and knowledge to take my chances in



Ring Billed Gull © Michael Elliott

the 2006 WIEP. I was fortunate to win a bronze medal. It was immediately clear to me that the medal had been the result of a group effort. It took a year of attending meetings, and getting much needed advice from my fellow members, to make it at all possible. In the coming years, the "to do" list includes volunteering in some capacity to help run the club. It takes many hands to keep our club strong and vital. Two personal goals are to learn how to make pictures that are more aesthetically pleasing and artistic.

I'm looking forward to many more good years of club membership. ☺

2006 PSA Convention in Baltimore



Herb Sargeant
DPS' PSA Representative

The 2006 Photographic Society of America convention will be in Baltimore from September 3 to 9. One of amateur photography's world-class events will be within just an hour's drive.

Highlights of the convention include keynote speaker, Rick Sammons, Fuji, Kodak, et al sponsored speakers and events, simultaneous lectures all day September 6 to 9, and DPS member, Lynn Maniscalco will also be a speaker. Several area tours are planned, as well as model shoots and several Photoshop classes.

The convention will be held in Marriott's Hunt Valley Inn, north of Baltimore, off the I-695 beltway. The room rate is about \$100/night, including taxes.

Conference registration is due June 30; you may register by the day or for the entire convention. The deadline for entries for the slide, print and digital competitions is July 25. (These are identical to DPS's WIEP, but include Nature, Photo Travel, Stereo and several other categories.) Hotel registration is due August 3.

DPS members will be attending. Go to www.psa-conference.org for costs, details, schedule, and on-line registration.



Instruction Night

"Sharpening: A digital super tool and how to use it well"

Instruction Night, Monday, **May 1**, will feature the Photoshop sharpening filter called Unsharp Mask. In the old darkroom days each step of the photographic process made the image less sharp to some degree. The digital age changed the situation. Software now helps us to actually produce images that appear to be sharper than the original camera picture.

We will discuss how to sharpen with the Unsharp Mask tool. Sharpening is not a cure for a fuzzy picture as we often see in crime labs

on TV. But it can be used to enhance an image in its entirety or just in a selected critical part. We have all made or seen images with very obvious sharpening: black/white lines around objects that give the appearance of cut-outs. To combat overuse of the sharpening tools, we need to learn when enough sharpening has been done and the result is not overtly noticeable. Sharpening is a matter of intent and degree. How much is enough will be open to discussion.

Join us on May 1 for another interactive session which can help make your images even better with a digital super tool.



Dahlia © Peter Lindtner

Member News

📧 **Peter Lindtner** received the Local Novice Award in the Pine Colonial judging of the DVCCC 2006 Travel Slide Circuit.

📧 The Wilmington Senior Center has asked **Billie Travalini** to write and do the photography for a book to celebrate its 50 years of service to the community.



Want Some © 2006 Karl Leck

May Assigned Subject – Americana

Digital image-of-the-year Competition

No need to send submissions. Digital chairman, Bill Ritchie has the images and results, so he knows which images were accepted. Bill will include all accepted images in the competition except for those individuals having more than 10. In that case, he will send anyone with 8 or more acceptances (thru April) an e-mail listing all their acceptances asking which ones to include. You will then be asked to respond by May 9 @ 12 p.m. with your list of 10 – this will allow you to include any May 8 acceptances. If Bill does not hear back from you, the 10 highest scoring images will be included.

Slide-of-the-year Contest

DPS members may enter 10 "selected/accepted" slides in the 2005-2006 contest. Please give your slides to June by the May 8th meeting. Questions... contact June at 302.368.2332 or bigstuart31@aol.com.

WANTED: Logan slide trays, model #240 (the ones with the dividers set for stackloader-size groupings). Contact Randy at ChessieEngineer@aol.com.

Contests

☛ **Saturday, May 20, Doggerel Day, Centreville, Delaware.** This event is sponsored by Centreville and Centreville Veterinary Hospital to raise money for the Delaware Humane Association. Photographs up to 11 x14" are welcome. There will be an amateur and professional category. Photos may be submitted on or before 11 a.m. the day of the contest. Objects — such as people and ferrets and sofas — are permitted in the photo as long as the focus of the photograph is a dog or two...or twenty.

DPS photographers will be on hand to judge the contest, discuss photography, exhibit and sell our

own framed dog photographs (20% of sales goes to Doggerel Day). Because of limited space there will not be room for any work not related to dogs. Everyone is urged to come out and take some great photographs and say, *hi* to David Clifton and Gus Teipelke at the photo stand. (Rain date, Sunday, May 21.) For information, contact Billie Travalini at 302.764.0982 btravalini@aol.com.

☛ **The Walls of Brandywine Creek Photo Contest.** The subject is the historic stone walls in and around Brandywine Creek State Park. One of the walls inside the

park must be a key element in any photo entered.

A maximum of 6, 8x10" photos may be entered. The contest will be judged by an independent panel. First, second, and third place prizes will be awarded. Winning photos will be published in a wall postcard book or calendar produced as a fundraiser for the park. Information and rules are available at the park office or www.destateparks.com/bcsp/photocontest.htm.

Closing date is June 30, 2006.

Exhibit Reviews

Contributed by Karl Leck

The Michener Art Museum in Doylestown, Pennsylvania has three simultaneous photography exhibits. In addition to the photography, they have sculpture, 20th-century paintings and several wonderful wood furniture pieces including a Nakashima Room. The *Heart of Haiti* photos by Andrea Baldeck are excellent natural portraits of local people. The prints are beautiful. Baldeck worked at Hôpital Albert Schweitzer in Haiti in the 80's. Her photos made in 1996 are intimate and capture personality well, but we got the feeling that about half of the subjects wore their "Sunday best" for their picture. This show hangs until July 9, 2006.

The show *Radical Vision: The Revolution in American Photography* has pictures by some of Amer-

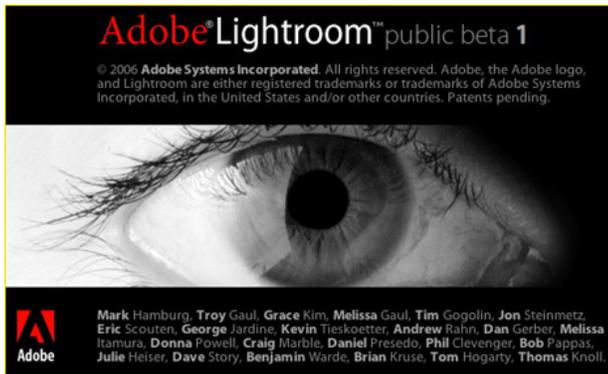
ica's best photographers of the 1940's-70's like Danny Lyon, Diane Arbus, Gary Winogrand et al who rebelled against the pictorialism and the f/64 groups. These are wonderful B&W prints of Americans being themselves. They are often a bit quirky and several take a few minutes to grasp the meaning of all the details. Don't run quickly through this show, but spend time thinking about the people in each image. *Radical Vision* hangs through May 28.

The best show was *Ansel Adams: Celebration of Genius*. The show includes 150 prints, an 8x10 camera, and a continuous video of Adams talking and showing his darkroom and a few techniques. Run, don't walk to Doylestown to see this show which continues to May 14! If you have never seen original vintage Adams prints, this show is a tour-de-force in mono-

chrome printing. There are several large images including a luminous Moonrise Hernandez. While about a third of the images were very familiar from books, you must see an original print to see the incredible highlight and shadow detail Adams achieved. Many subjects have excellent distinctive tones in Zones 1 and 2 (very dark gray). The 8x10 contact prints have beautiful tonality, exquisite detail and no grain. There is a section on Adams' lesser known portraits and even a very quirky jet contrails image that was humorous modern art. With only a handful of people in the museum on a weekday, we were able to walk through each show several times at our own pace. Over 60 admission is \$10.

For directions and hours go to www.michenerartmuseum.org.

Digital Workflow with Adobe Lightroom



by Sandro V. Cuccia
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 www.imagemedic.com

"Digital Workflow" – we hear it all the time. I even dedicated an entire seminar last summer on the subject (see my handouts and articles at www.imagemedic.com). Workflow is simply a process; the order in which you perform your digital operations. It is referred to most often for actions taken on your images from the point at which you transfer your images from camera to computer all the way through printing and archiving.

This past winter, Adobe released the first in a series of free "Public Beta" versions of *Lightroom* – an exciting new application aimed squarely at digital photographers. "Beta" means that the program is not fully completed for commercial release and is in its test phase (ie; working out the bugs). However it is stable enough to be distributed to the public, effectively increasing the test base. Windows users will need to wait until sometime this summer as presently *Lightroom* is only available for the Macintosh. This is for practical and political reasons: most pro photographers are Mac users, and Apple

has already released their own incredible pro workflow application, *Aperture*.

Let me make one thing clear at the outset – *Adobe Lightroom IS NOT a Photoshop "killer" or replacement*. It's a new generation image management and processing application.

From the very beginning, *Lightroom* was designed strictly as a workflow tool. It is designed to take you through the process of importing your RAW images (directly from camera/memory card or from disk files), doing RAW editing, viewing them in their final version, and then showing and printing them. Image editing is limited to what *Camera Raw* was always designed to do, and much more! For any additional editing (such as applying filters, layer and masking work, plug-in support, etc), *Lightroom* transfers the image to *Photoshop*. *Lightroom* and *Photoshop* were born to work together.

Lightroom manages the entire import process offering a number of options such as selecting where to transfer the images to, flexible renaming upon import, organizing by "shoot" names or by date, applying copyright info and other metadata such as keywords, and – here's a fantastic feature - automatically making a copy to another location for backup.

Lightroom offers some sweet navigation and organization features via it's beautiful and highly intuitive user interface and allows you to easily view your images in

several ways – as you would on a light table. You can customize and save your desktop views, and you have very powerful options for editing metadata as well as sorting, rating and culling your images.

Lightroom offers a powerful image processor that provides at the very least all of the features of *Camera Raw* plus a lot more. You can "Quick Develop" your images; tweaking exposure, brightness, contrast, saturation and white balance. If you are not satisfied with these simple changes, you can move to the more powerful and feature-rich "Develop" module. You can synchronize settings over large collections of images. Available during adjustment are full-colored histograms representing all color channels with full color clipping warnings. Tonal curves are also available and are very similar to the curve controls *Photoshop* users are familiar with. Some other features include powerful black and white channel conversions, spit-toning, *Camera Raw*-class sharpening and noise reduction (though not as powerful as the ones in *Photoshop CS2*), and cropping/straightening.

Lightroom includes an incredible slideshow module for sharing your photos on-screen, with customized looks, mats, and text (logos and signatures). You can also export your slides to the web.

Many will use *Lightroom* only for its professional printing features! Among other things, you can create highly customizable printing templates and contact sheets.

(Continued on page 10)

Digital Workflow with Adobe Lightroom

(Continued from page 9)

The *Lightroom* beta will expire once the release version comes out. It is unclear what the pricing will be, but Apple just lowered the price of their *Aperture* program from \$499 to \$299, so I would expect *Lightroom* to cost around \$250 when it is released. \$199.95 would be a good start! It might also be bundled with *Photoshop CS3* when it comes out next year. This very short review does not give *Lightroom* justice! If you are a Mac user, download your free copy of *Lightroom* at labs.macromedia.com/technologies/lightroom.

Windows users: you can at least learn a lot more about *Lightroom* by visiting the site and see the 20 minute video tutorial. Remember that as of this writing we are at Beta 3 and more will be released; so this is a work in progress. Adobe is collaborating closely with pro photographers and others in order to incorporate want-list items in future pre-release versions. Follow me and get in there and contribute your *Lightroom* experiences and desires!



Mazatlan Gates © Robert Coffey



Tied Up for the Season
© William J. Talarowski