



The Reflector



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

November 2005

President's Message

Let me begin by apologizing to and heartily thanking all of you, and especially those who found themselves holding the ball, which I dropped to fly off in the wake of Katrina. I responded to a request for volunteers from the Crisis Corps, an office within Peace Corps, to go assist the Federal Emergency Management Agency (FEMA) address the needs of the storm victims. As the Department of Homeland Security policies required that only those who had passed a federal security investigation were eligible, the pool was very limited, and I felt it important to go. I believe that policy has since been relaxed as impossible, but that's another

story. After a few days of training and administrative time-wasting, I ended up in Franklinton, La, working in a Disaster Recovery Center helping people apply for and follow up on applications for FEMA assistance, and providing referrals to other agencies which might assist them. As I worked literally dawn to dusk, seven days a week, I have very few photos, but I'll slip a few into slide competitions to let you see them.

Now that I'm back, I'll try to grab back the reins and take on the problems and initiatives that we were starting to address at the beginning of September.

Before addressing DPS concerns here, however, allow me to say a

few words about volunteerism. Being a volunteer has almost always been more rewarding for me, personally, than for anyone I was trying to assist. The only way you'll appreciate the truth of that is to put yourself out there, and there are plenty of opportunities available to anyone, despite any limitations you might perceive or actually have. Just do it.

Obviously, one place where volunteers are needed is within our own organization. We will always need people to get involved and help make things happen, both within the current scope of DPS activities, and with the many ideas

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Steve Gottlieb to Present November Program

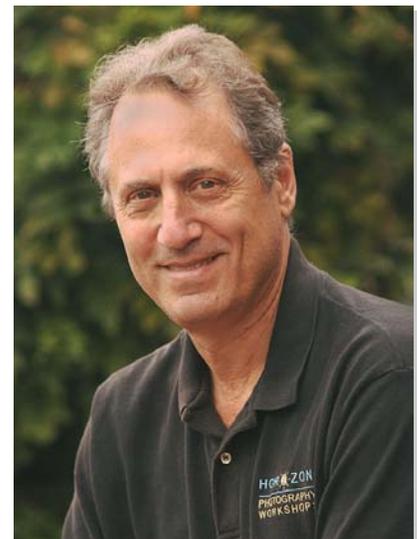
*On the American Road:
Images and Anecdotes*

November 28 • 7:30 p.m.
Cokesbury Auditorium

Steve Gottlieb returns to DPS to present an entertaining program demonstrating his outstanding photography and creative vision. *On the American Road* features: how Steve switched careers from law to photography, favorite images and stories from his travels across all 50 states, and how his widely acclaimed coffee-table books were published. Steve

is a highly accomplished photographer, founder and director of Horizon Workshops in Chesapeake City, Md. Check out Steve's Web site at www.horizoncreativeworkshops.com

If possible, join us at 6 p.m. for Dinner with the Speaker in a private Cokesbury dining room. **Reservations must be made in advance** to Bob Coffey at bobcoffey@aol.com or 610.388.2741. Sorry, no walk-ins. Dinner cost is \$15, all inclusive, check payable to DPS. Limit 30.



Steve Gottlieb

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2005-2006

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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.

Instruction Night 2005—2006

Instruction night sessions are held the first Monday of the month in the DuPont Pavilion.

- **November 7: Landscape: Film and Digital Compared** — presented by **Mark Friedman**

Photographers who have been club members for 10 or more years remember Mark Friedman's terrific red rock landscapes that were top placing salon color prints. In those days Mark would meticulously make silver highlight masks for his color slides before printing them directly to Cibachrome (now called Ilfochrome) print material. The color saturation and detail in Mark's prints had great impact on the judges.

After a sabbatical from photography, Mark entered the digital age. His images are now printed on Epson Premium Luster paper by his Epson 4000 inkjet printer.

How do the Cibachromes compare with the results from an Epson professional system? Mark will discuss his landscape prints from the chemical and digital darkrooms at 7:30 on November 7. Join us for an evening of beautiful landscape prints.

- December 5: *Digital Contrast Control* — Karl Leck
- January 2: *Judging Photographs: What's important* — Karl Leck
- February 6: *Panoramic Prints from Film and Digital Capture* — Sandro Cuccia and Karl Leck
- March 6: *Easy Digital Color Corrections* — Karl Leck et al
- April 3: *Digital Masking* — Jane Strobach
- May 1: *Sharpening: The digital super tool and how to use it well* — Karl Leck

Ray O'Day Competition

Ray O'Day Interclub Competition: How does our work stack up against that of other clubs in the Delaware Valley? Plan to attend the annual Ray O'Day display of slides and prints at the Maple Shade (NJ) Municipal Complex on Saturday, November 19,

at 2 p.m. and find out. This year DPS will judge the Color Print and Monochrome categories. Contact Lynn at ltmphoto@juno.com or 302.478.6423 to arrange carpools.

2006 PNC Calendar Selections

PNC has selected the images for their 2006 calendar. Congratulations to the eight DPS members whose photos were chosen: the cover and two months by Bob Coffey, three months by Erik

Kissa, two months by Bill Talarowski, and one month each by Joe Bernofsky, John Hamilton, Herb Sargeant, Rob Tuttle and Larry Williams.

President's Message

(Continued from page 1)

concerning new activities. Please contact me if you are willing to help. One area on which we are working (that could benefit from a little help from many of you) is the identification of competition judges. If you run across someone that you think might make a suitable judge, just provide contact information to me or to Peg Rafal. Bob Hunt already needs help with the Wilmington International Exhibition, and he'll need a lot of help come January. Sharon Coffey always appreciates receiving news of interest to our members, which she can include in this newsletter. All of our officers, directors and committee members are open to suggestions, especially when they come from someone who is willing to work towards accomplishing whatever is being suggested.

The acceptable minimum amount of volunteerism I expect is good citizenship. We need to appreciate those who are making an effort on our behalf, even if what they do doesn't "meet our stand". This especially applies to our competition judges. All too often over the years, I've felt that we have not always been as polite to our judges as we might be, or for that matter, to each other. Being an ardent competitor is fine, but please try to maintain enough perspective to avoid making others uncomfortable.

Although I've missed the beginning of our year, I am looking forward to sharing what promises to be another rewarding set of experiences. See you there,

Jeff

A Word on Scoring Differences

By Herb G. Sargeant

In the first half of 2005, I entered two of my slides in nine PSA Exhibitions: WIEP, the Georgia Southern Circuit (5 Salons), and the DVCCC Travel Circuit (3 Salons). There were nine different judging panels, each with three judges. The competition level in all of the salons was about equal.

My image, *Colors of Arizona* was accepted in two of the five Georgia exhibitions and in all three of the DVCCC exhibitions. It was rejected in WIEP.



(The slide also won an Honor Ribbon in DPS's End-of-the-Year competition.) The other image, *Cathedral Rock*, was accepted in all five of the Georgia exhibitions and all three of the DVCCC exhibitions, but rejected in WIEP.

I think these results are indicative of the very subjective nature of image judging; each judge is looking for slightly different aspects of photographic expertise. Of course, we occasionally see these individual judging preferences in DPS's monthly competitions. The judges are competent, but they each interpret images differently.

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 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

To the readers of Q/A: The Q/A section depends on readers who ask questions (ekissa@aol.com). Questions concerning anything photographic, including cameras, lenses, accessories, materials, scanners, printers, storage of images, photographic techniques (film or digital), theory of photography, etc. are welcome. The purpose of the Q/A section is to serve a beginner, an advanced photographer and a professional as well. No question is too elementary or too difficult to ask. If I do not have an answer to a question, I will get the information for you. A question does not have to be formal. Just tell me what you would like to know! The questions remain anonymous in the Reflector for several reasons. Keep the Q/A going!

Q. What is the source of your information? Do you read a lot?

A. I subscribe to every photographic magazine I can find in the USA, Canada, England and Germany. I read the Internet as well. I save interesting pages from the magazines in my files. More important than the published information is my long experience in photography extending from 4x5" film to digital photography. My professional background in science also is helpful.

Reading alone is not sufficient. Some of the printed information is biased, misleading, inaccurate, or just hype. The claims that digital prints can be fade-resistant for

200 years do not have more scientific support than the tooth fairy.

The space in the Reflector does not allow me to explain fully why I recommend a certain camera or lens. I test cameras and lenses or base my opinion on at least two independent sources. More information is always available for the asking.

Q. I will buy a digital SLR, either the Nikon D70 or the Nikon D100. Which camera is better?

A. The Nikon D70, or the D70s, is a better camera than the Nikon D100. The D70s does almost everything better than the D100, although it does not have all the features of the D100. The D100 is obsolete by now but some of its features may be important to you. Unlike the D100, the D70s is fully compatible only with the new Nikon SB-800 and SB-600 electronic flash units.

By the way, the designation D100 may have been a marketing ploy. The D100 is not a digital F100 but is built on the N80 chassis. The logical name should have been Nikon D80.

Since you do not have Nikon lenses, you may consider a Canon instead of a Nikon. The 6.1 MP Nikon D70s is said to be the best digital SLR in the below \$1000 price class. However, Nikon has nothing to offer in the intermediate price range. For \$1300 the 8.2 MP Canon D20 is a better camera than the Nikon D70s, although the shutter of the Canon D20 is loud. The new Canon D5 has a 12.8 MP full size 35mm sensor and the

introductory price is \$3300. Within a year or two, the price will be lower. Nikon does not have a digital camera with a full size sensor. The Nikon 12.4MP D2x has the small APS size sensor and costs \$5000. Canon is clearly the leader in the digital SLR field.

Q. Are digital prints from a digital camera as sharp as the digital prints originating from a film camera?

A. The prints made by using a good digital camera are sharper than the prints originating from negative film or a slide. The difference is in the grain or noise. Images made by a good SLR digital camera are virtually noiseless, even at the ISO 400 setting. I have compared two prints, one from a Provia 100F slide and the other from a digital camera (Nikon D70 at ISO 200). The Provia 100F is one of the films with the finest grain and my Nikon Coolscan 4000 is a good scanner, 16 bits per color and a dynamic range of 4.2.

I asked a group of experienced photographers to identify which of the prints was from the digital camera and they all picked the wrong print. They assumed correctly that film has more information and should therefore give a sharper print. What had made a difference were the grain of the film and the loss of sharpness in the scanner.

Sharpness is not the only factor, of course. The 8 bit file size of a 6MP digital camera is about 17 MB. This is sufficient for the 8x10"

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73rd WIEP Rapidly Approaching

Preparations are under way for the 73rd WIEP. Complete information and entry forms are available on the Society's Web site or at meetings.

Volunteers are always needed for a variety of tasks over the next several months. Entry processing will begin on January 4 at Irv Klair's home (maps available at meetings) and continue on Wednesday and Saturday mornings and early afternoons.

For more information, or to volunteer, contact WIEP Chairman, Bob Hunt at makingcopy@aol.com or 302.764.1363.

- If you are willing to host a judge for the upcoming Wilmington International on January 27 or 28, it is a great opportunity to make a new friend in photography and to be included in the get-acquainted party the night before judging day, where you can get to know all of the 2006 guest judges. Contact Eileen Furlong at 302.764.6922 or efurlong@comcast.net at your

earliest convenience so she can match you in time to send a holiday greeting along with directions to your home. If you cannot house anyone but are willing to serve as a day host or to pick up someone at the airport, or if you have a preference for a particular judge, please let her know. Breakfast, lunch and dinner are provided for the judges, and any out-of-pocket costs are reimbursable.

- If you are a little confused about some aspect of entering the upcoming Wilmington International or Photo Travel circuit, help is on the way. For advice on remounting your slides, labeling them correctly, or filling out the paperwork, just bring your slides (open subject, creative, photojournalism and/or travel) to the conference room of the library at 1300 Foulk Road (next to Brandywine HS) on **Tuesday, November 29 between 7 and 9 p.m.** Entry forms will be available. Although you would also get pointers on making appropriate

selections, the main emphasis will be on preparing your entries for submission. If you have questions about entering prints, you can bring them as well, but there will be no provision for mounting them at this meeting. For those who will want additional input or who cannot make this meeting, another session will be scheduled for Thursday, Dec 1.

Space is limited, so contact Lynn at 302-478-6423 and leave a message or Ltmphoto@juno.com to reserve a place.

- Catalog advertising is an important source of revenue for the Society. If you would like to advertise or know of a potential advertiser, contact Ken Williams at Krwilliams1922@yahoo.com or 610.274.8336.

2006 PSA International Exhibition

The **2006 PSA International Exhibition** will be held in nearby Baltimore, Md. Conference Chairman, Wade Clutton, has two sections of the exhibition that remain without a chairman, Color Slides and PJ Slides/Prints/Digital.

PSA will handle many of the tasks such as entry forms, the sending out of medals, and catalog preparation. Judging will be around the first of August 2006. If you are interested in running either section, contact Jeff at 302.368.1089

Field Trip Scheduled

Field Trip Chair, Tom Oathout has scheduled the first outing for **Sat., December 3, to Conowingo Dam.** We will meet at 8 a.m. at Peoples' Plaza (Rt. 40) in Bear, Delaware

and carpool or tailgate to Maryland. For more information, or to sign up, contact Tom at Tom.Oathout@zepamfg.com or 302.836.0148.

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.

Q&A

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print with 300dpi resolution, and for a 13x19" print with 160dpi resolution. Film has much more information and its 55 MB file size allows very large prints and extensive cropping. The tonality of the print depends on the amount of information in the digital file. In my opinion, the size of the digital sensor should be least 12 MP to approach the amount of information on film.

Q. Does the D designation of a lens indicate rapid focusing?

A. The D designation has nothing to do with the focusing speed. The D lenses relay the distance to the camera body for improved matrix metering and fill-flash.

Q. An image edited in Photoshop can be converted to a slide. Which slide is sharper, the one made by scanning a slide into Photoshop or a slide made by downloading a digital file from a digital camera?

A. The comparison of the sharpness of slides is more complicated than the sharpness of prints. Let us assume that the edited file from the Photoshop is converted to a Provia 100F slide by the film recorder. If the slide scanned into Photoshop were a Provia 100F and the grain did not increase during editing, then the grain of the final slide is about the same, regardless of the original source. However, if a ISO 400 film is used in the

camera and the digital camera is at the ISO 400 setting, the difference is noticeable. The images on a 400 ISO film are noticeably grainy and this is evident in the final slide (Provia 100F) from the film recorder as well. The images from the digital camera are essentially grainless even at ISO 400 and the grain of the final Provia 100F slide does not increase. At film speeds above ISO100 the digital camera is a clear winner for making edited slides. At ISO100, the scanned slide has a larger file with more information than the file from a digital camera.

Erik Kissa ekissa@aol.com
Phone: 302.478.6737

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Moon Over Athens © Gus Costis

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Member News

• During the past 14 years, **Karl Leck** has won the color print, monochrome print, and color slide competitions held at the NECCC Amherst Conference. This year, Karl added a new award and check for the top photo of one of this year's models. His captivating portrait of Shannah Ernst was awarded first place from approximately 1300 entries.

Karl attributes the success to learning more about optimizing a digital capture in Photoshop.

• **Nancy Everds** won First Place in the Native Wildlife Category at the Prime Hook Fall NWR Waterfowl Festival.



Shannah Ernst © 2005 Karl Leck

• **Mike Hall** has been assisting with the hurricane relief as an amateur radio operator in Hancock County, Mississippi and sent the following report. *Bay St. Louis is (WAS) a small quaint town, about 75 or so miles from New Orleans that Katrina chose as ground zero. The devastation is complete, words cannot describe, and photos will not do it justice. I have exposed some film on rare times away from the radio. The radio part of the operation has ended, but the EOC (Emergency Operation Center) must be moved during the next week. I hope to expose some 2 1/4 next week. After the move is complete, I am going to see if there is still a need in Texas; if so, the wheels will roll West. Otherwise we will head Northeast. See you sometime. Maybe I will have a frame or two worth viewing.*

Contest

☛ The *Walls of Brandywine Creek Photo Contest* was just launched and will run through June 30, 2006. The subject is the historic stone walls in and around Brandywine Creek State Park. One of those walls, inside the park, must be a key element in any photo entered.

The contest is open to everyone, will be judged by an expert panel, and winners will have the

honor of having their work published in a wall postcard book or calendar produced as a fundraiser for the Friends of Brandywine Creek State Park. Information and rules are available at the park office or www.destateparks.com.

Catch your favorite shot in different seasons while you enjoy one of the most magnificent parks in Delaware.

Assigned Subjects

November – Out of Place

January – *Dance*

February – *Fashion*

March – *Distorted*

April – *Gates*

May – *Americana*

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Change your DPS home page shortcut to:

www.delawarephotographicsociety.org

You Don't Have to be a Web Designer to Use the *Save for Web* Command

By Sandro Cuccia
sandro@imagemedic.com

Are you looking for an easy way to convert and save your images directly to a size, resolution and format for uploading to the internet? Have you checked out the "Save for Web..." menu command in *Adobe Photoshop CS2*? (Note ... this is also available in *Photoshop 7* and *PS*.) This command gives you access to a number of options to help you finalize the processing of your digital image for repurposing it to something other than for printing - for example, low-res versions for email and for website content. To me, this command opens the Swiss Army Knife of "Save" dialog boxes.

By the way, here's a trivia question for you: Why are some computer menu commands followed by an ellipsis (...) and others are not? Answer: The ellipsis indicates that this menu selection is followed by a dialog box presenting you a number of options. In our example, when you select the "Save for Web..." command from the File menu you are then shown the "Save for Web" dialog box.

When preparing an image for the purpose of uploading to the internet either for email or for web content, you must optimize your image in order to avoid annoying your audience. Surely you've received those email images that choke up your connection or those images so large on your screen that you need to scroll around to view them! Additionally, many ISPs (Internet Service Providers) impose limits to email attachment file sizes. If you send images via inter-

net for email or for web posting, it is your responsibility to optimize your image. The powerful "Save for Web..." File-menu command gives you the ability to do all your image optimization in one convenient place.

There are two important decisions to make at this point: what image size (in pixels) do you want, and what image format and quality do you want to save to? While you can change your image size using the Image Size menu command during your normal digital workflow, this dialog box allows you the option to do this at the end of your workflow as you are saving your file.

When previewing your image in the "Save for Web..." dialog box, you can view the before and after versions of your image by clicking on the "2-up" or "4-up" tabs on the left side. This is truly a powerful feature, but be sure to set your views to 100% zoom level. On the right side you will find the controls where you choose your format (JPEG, GIF, etc.) and the quality (Lo, Medium, High, etc). Don't select the "Optimize" checkbox - there may be some compatibility issues with other applications and computer platforms. You don't need to select the "Include ICC Profile" checkbox for this purpose - and it saves a bit of space. At the bottom right, clicking on the "Image Size" tab allows you to change the all-important image pixel dimensions and set the image interpolation method. For sending images via email and for most web postings I set my image's longest side to 800 pixels; the other side constrains proportionately. As for

image quality, since just about all these images are down-rezed in this process, the best interpolation method is "Bicubic Sharper."

For the purposes of this short article, I will indicate what my typical settings are for images that I save for internet use. Your settings may vary, but give these a try for your initial tests: Optimized Format>JPEG; Compression Quality>Medium; Image Size (click on the Image Size tab at the bottom right)>set the longest side to 800 pixels and make sure "Constrain Proportions" is enabled.

Once you have set these options, refer to the image previews on the left - at 100% - to see how your image will look given your selected settings - compared to the original, unchanged version. You can also view the file size stats of your image with the settings applied and compare them against the unoptimized (original) version. Click on the little disclosure triangle located just above and to the right of the previews to select which download speed you want your image's download time to reflect - this is for reference only. I choose 56Kbps modem speed because there are still quite a few people using dial-up connections. This is particularly important for posting an image to a web photo album. Once my settings are in place, I can determine how long it will take for my recipient to download the image.

When you are satisfied with your settings, click the SAVE button. New in *Photoshop CS2* is a DONE button, which remembers the current settings for future use

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Exhibits

☞ The Helen Graham Cancer Center at 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 16"x20". 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 at 302.731.4815 or

DGHut36@aol.com.

☞ Biggs shot: Juried Photography Exhibition, Biggs Museum, Dover, November 9, 2005 – February 26, 2006.

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Contact Lynn at
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Coming Events

• November 4

Digital entry deadline for November competition

• November 7

7:30 p.m. Instruction Night (pg. 3)

• November 14

7:30 p.m. Slide/Digital Night

• November 19

2 p.m. DVCCC Ray O'Day Competition (pg. 2)

• November 21

7:30 p.m. – Print Night

• November 28

6 p.m. Dinner with Speaker
 7:30 p.m. Program
 Cokesbury Auditorium

• November 29

7 p.m. WIEP Workshop
 N. Wilm. Library (pg. 5)

You Don't Have to be a Web Designer to Use the *Save for Web* Command

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and just closes the file. By the way, you can save a Preset of your favorite settings by clicking on the disclosure triangle at the top right and select "Save Settings...". Notice also the option to set your image to a target file size (not to be confused with image size). This could come in very handy when you are forced to constrain an image to a particular file size. Once you click the SAVE button you are prompted for file name and location as usual. Your original file is untouched. By the way, the file is saved automatically at 72 ppi, but that's strictly an arbitrary setting - remember, the important parameter when saving files for the internet is the IMAGE SIZE (dimensions)

in pixels, not the resolution in ppi. If you MUST send a large image file over the internet - say, to a printing facility - and you or your recipient's mail server has a problem with this, take a look at www.yousendit.com. This site acts as an intermediary for your large files - up to 1 Gb. Using your web browser, you upload to it and your recipient downloads from it. It's safe, effective, and free!

Finally, don't forget to check out my site www.imagemedic.com to download all previous articles and handouts from the summer digital seminars.

If you missed out on any of Sandro Cuccia's summer Digital Special Interest Group seminars, please visit www.imagemedic.com to get your copies of all seminar notes, handouts as well as Reflector articles from last season. ☞

