

Photoshop Creative Elements Community Newsletter



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A SNEAK PREVIEW...

It's finally here!!!

**On February 1st, Viovio will begin offering
12"x12" photobooks in hardcover!**

It's time for spring chickens (really, some of us at Viovio have backyard layers!) and we figured we'd give our customers something to crow about too.

Additional square format sizes will be joining the 8.5"x8.5" and 10" x10" sizes that are already offered. These include a 7"x7" dust jacket hardcover and two mini books in 5"x5" and 3.5"x3.5", both in soft cover multi-packs.

A new upload feature will allow you to upload your 12"x12" layouts and then select the size you wish at checkout. Your layout will automatically be resized to match your order, and you can order multiple sizes in a single order!

We are really excited about these new sizes and hope they hatch new ideas! (Okay, so there is no such thing as a good chicken joke... is there?)

Please send any ideas, feedback,
or bad jokes to feedback@viovio.com



viovio.com

Spotlight On Kimi

Hi Everyone, this is Kimi.

They asked me to write about my experiences regarding the photo contest I entered. On that note I would like to encourage everyone to enter if you find yourself in the same kind of situation. You never know what will happen if you don't take the chance.

Here is a link to the interview that they published about me in the article.

<http://www.timesofacadiana.com/apps/pbcs.dll/article?AID=/20071219/NEWS0102/712190301/1051>

I joined our local photography club a few months back. At one of the meetings the photo contest **The Times of Acadiana** was running came up. I found the information and sent in about 10 images. I tried to enter at least one image that fit every category. The requirements stated that the images had to have been taken within the last year. It was a great opportunity to force me to go back and look at some of the images I had taken during that time frame. It also made me realize how much more I had learned during that short amount of time.

The butterfly image that took first place was taken in the late afternoon. I keep my camera on burst mode and I can remember just shooting away. This was the second batch of butterfly images that I took. The first batch I was facing the house so it showed in the background of the images and was very distracting. I threw the whole lot of them away. So the second time around, I had learned a valuable lesson and stayed on the house side and shot toward the empty field.



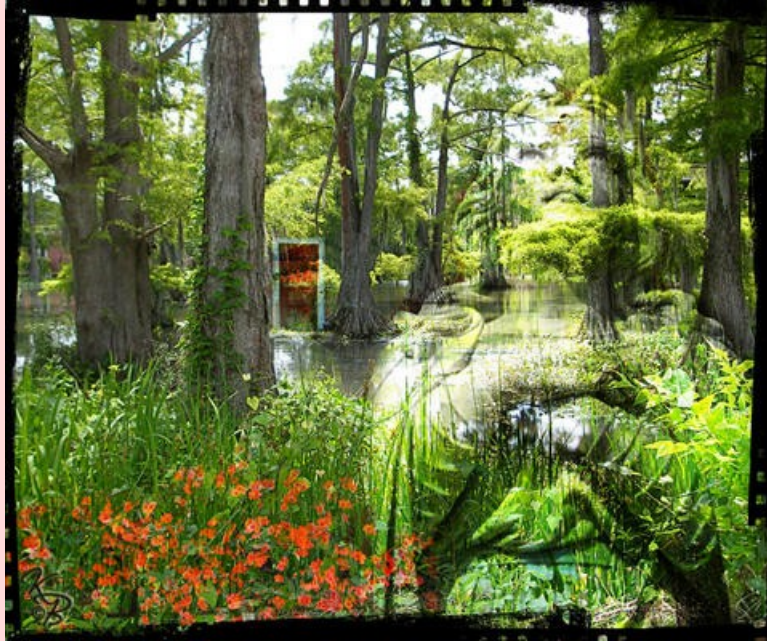
My second image that received honorable mention is a sub station that is about 3 minutes away from our subdivision. I knew the look I wanted and had been watching the sunsets. It was beautiful that day and I asked my husband to drive me over. I jumped out and stood mostly in the street to get that shot. Yes the cars were honking but I still had time for at least 4 shots before I had to jump out of the way. I added a beach sunset with an adjusted blend mode. I also ran a levels adjustment to make my blacks a little darker.



Neither of those were my favorite out of the images that I entered. This one was.

This image I entered under the creative category. It is the swamp that is located at our local college, the statue comes from in front of our church and the red door came from a controversial piece of property that was torn down here in town.

Do you see the statue?



I am honored that my work was selected as part of the contest process. I must have walked around with a smile on my face for days. I have a job that came from article, we are waiting for the weather to warm up but I will keep everyone up to date. Thanks so much for all of the encouraging words!!

Kimi Boustany

Aka kimi_boo

*Congratulations
Kimi
on a well deserved
honor.*



Interview with Kimi Boustany

AKA Kimi_Boo

by Jenifer Clark

Will you tell us a little about yourself?

My name is Kim Boustany. I have been called Kimi since I was a child. I am 49 years old, married with 3 children.

Location/Career/Spouse/Children

I live in Lafayette, Louisiana. I have lived here all of my life. In real life, I sell Real Estate. Or rather in this market... I hope to sell Real Estate. My husband's name is Mike and I have 3 children. Jeremy 29, Kristen 22, and Holly 17. I have always loved New Construction and about 5 years ago I built our home. Boy, was that a learning experience.

What was the first thing that made you want to start using a camera? (Special photo, the equipment, or anything that sticks out in your mind)

I really can't say what got me into photography. I received my 35 mm camera as a gift when my son was about 2 years of age. I ran across some images from my beginning just the other day. I had my son sitting on a stool in our over crowded porch, he was holding different index cards with the aperture reading written on them so I could see how much was in focus. Even then my favorite thing to do was to take double exposures with my camera. I guess I have always had the desire to create something different.

What made you decide to change from film to digital?

Being in Real Estate I bought a 2 megapixel camera when they first came out. It cost \$850. I could take an image of a listing and send it to my company, I thought that was fantastic. At that point, I really stopped using my film camera.

How did you find your way to Adobe Photoshop Elements/CS?

I saw an add in a Magazine and asked for a copy of Elements 4 software for a birthday present. I then upgraded to version 5 and I have recently added CS3.

What, if any, are your favorite plug-ins for elements/ CS?

I have a Nik filter called Skylight. I use it on all of my black and whites and a lot of my color images. It was part of a free download with a book I bought called. Welcome to Oz. (A Cinematic Approach To Digital Still Photography With Photoshop)

What is your favorite person/place or thing to photograph? Why?

I have to have a favorite thing? I don't have a favorite! At this point I am happy photographing anything. I can find a spotty piece of sidewalk that will make a cool texture or old siding from a house that will make neat grunge edges and I am happy. I look at things differently now, every image has it's own purpose.

What is the one thing in photography have you had a hard time learning?

I think I am doing well on my photography journey. One of my pet peeves is I hate the harsh shadow you get when you use a flash indoors. I bought a Gary Fong diffuser and all the images I take come out too dark. Now we can't blame the diffuser so it has to be something I am doing wrong. I am still struggling with this.

What does your camera bag consist of? (list all lens, filter, books, even gum wrappers!!)

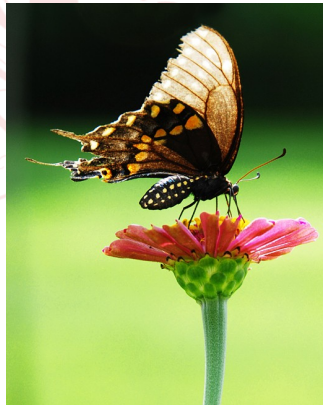
My camera bag is a Lowepro Slingshot 100, it kinda functions like a backpack. These are the things inside: a Nikon D80, a 50mm lens, a 18-200mm lens, a 600 Speedlight flash, an extra memory card and lots of junk to keep my lens clean.

What is the next thing on your must have list?

I think I can say at the moment I am fine. Of course if you ask me tomorrow that may change. I have to admit, I am easily swayed.

Having just won a photo honor in Macro/Detail First Place please show us your winning photo and tell us how you picked this photo to enter the contest. Did you have a vision of what you wanted before you entered the contest?

Here is my winning image. It was taken in my backyard. My hubby plants Zinnia's every year. He would pick-them and bring them to his Mom when he was a boy. It is a tradition he continues.



Please tell us about your Honorable Mention in the Acadiana category for an image of the electrical sub-station on Kaliste Saloom during sunset and how you decided how to take your picture. (please include your picture).

This image is hanging poster size in my husband's office. He is Electrical Engineer. It is one of the substations that he over sees. Taken at sunset for the silhouette effect. I also added a sunset that was taken this summer at the beach in Florida. The two made a very nice image.



Now that you're a published photo winner in The Times of Acadiana weekly newspaper's magazine, please tell us what your next big goal is in the photography field. Do you have any contests in your future? If so, please explain.

Well, yes and no. I had plans to enter an image in an exhibit that is coming up. I was going to print it in a large format and price it for sale. But I lost that image with everything else when my external drive failed. So I will have to go out and take new pictures and make new Creations.

Hopefully everyone will learn from my misfortune and back up their images.

Christell 's Painting Technique

(Using PSE5)

Open photo.

Copy background layer (Ctrl. J)

Turn off eye on background layer.

This allows you to see what you are erasing.

Click background copy layer to highlight.

Click eraser tool.

Choose brush (play around with different types)

& set opacity at about 36% & adjust brush size as you erase areas.

Erase only what you want to keep in color. The rest will stay white.

Turn eye back on background layer & keep copy layer highlighted.

Go to Filter>Stylize>Find edges.

If satisfied, skip step below & continue adjustment layer next:

Go to Enhance>adjust lighting>Brightness/contrast & move contrast slider to right

to make outlines darker, if desired.

Create an adjustment layer>Levels by clicking on B/W circle left of small trashcan.

Go down & choose Levels.

The levels adjustment screen will come up.

Move the black & slide to right to darken.

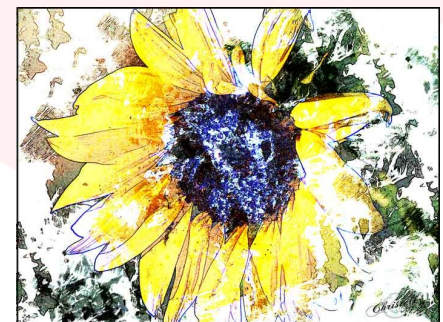
Move the white & slide to left to lighten.

Move the grey in middle & slide left or right to adjust as needed.

When done to your liking, click OK.

If more brightness/contrast is needed, highlight background layer copy.

Go to Enhance>Adjust lighting>Brightness/Contrast and adjust more or less if needed.



Suzi ' s Painted Texture Effect

Here is a tutorial for creating a texture, painterly effect. It uses 3 textures and the impressionist filter. I will have links to all sites at the end of this

First find 3 textures that you want to try, if you don't like them later on they are easy to change

Open an image and duplicate the layer. Turn off the eye to the original.

On your duplicate..do any editing that you need to do, if the picture is fairly light you might want to up the saturation (you can also do that later)

Drag your first texture onto image..blend mode hard light, opacity around 15% (use your transform tool to cover the image and to remove the black borders on some of the textures)

Drag your next texture onto image..blend mode soft light, opacity around 15%

Drag your last texture onto image ..blend mode screen, opacity around 15%

Note(play with different blends and opacities to see if there is another combination you like)

Merge visible

Duplicate..Filter>impressionist>Ch untextured>butterfly..blend mode screen, opacity around 65%

Duplicate that layer..Filter>impressionist>CH untextured>soft daubs..overlay..lower opacity to your liking

(experiment with the other presets to see what different results you can get on the above two steps)

At this point I added a levels adjustment layer to play with the colors a little, that is up to you

Merge visible

Another thing I did was Filter>camera correction>vignette

Links for textures (click on show all and you will be there for a long time)

<http://browse.deviantart.com/resources/textures/>

<http://www.imageafter.com/category.php?offset=0&category=fabrics&search=search...>

Link for Impressionist filter

<http://asnailpace.com/blog/impressionist-plugin-in/>

Link for add-on set CH

<http://f2.pg.briefcase.yahoo.com/bc/charriga@pacbell.net/!st?.dir=/imp+extra+paper&.view=1>

Links for additional sets

<http://www.retouchpro.com/forums/photo-art-resources/8328-impressionist-plugin-custom-styles-member-posted.html>

<http://www.retouchpro.com/forums/search.php?searchid=527480>

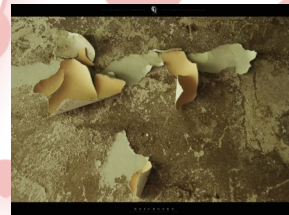
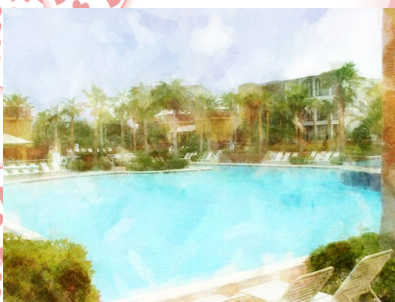
To install the additional sets you follow the below path (this is for XP, Vista I don't know)

C:\Program Files\Adobe\Photoshop Elements 5.0\Plug-Ins\Impressionist Accessories

Sets go in user settings folder

Brushes in the brushes folder

Papers in the papers folder



Velvet Oil Painting Tutorial

By Linda Jameson PSE4/iMac G4

Note: The first half works best on animal fur. No numbers are written in stone. The included settings are what I felt worked best for the sample images. Experiment to see what works for each photo you try it on.

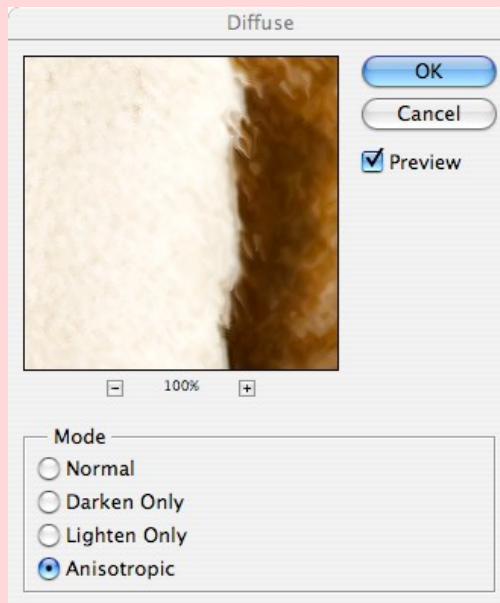
Start with a flattened copy of the image. Press command/control+J to duplicate the layer. With the duplicated layer active open filter gallery (filter> filter gallery). Under Artistic select Colored Pencil with these settings: Pencil Width 15, Stroke Pressure 8, Paper Brightness 23. Don't click ok yet.



The new effect icon is located the bottom right of the filter palette to the left of the trashcan. Click on it to get another layer above the colored pencil layer in the palette. Still under Artistic select the smudge stick and use these settings: Stroke length 5, Highlight area 6, Intensity 5. Ignore how awful the preview looks and click ok. See the screen shot next page.



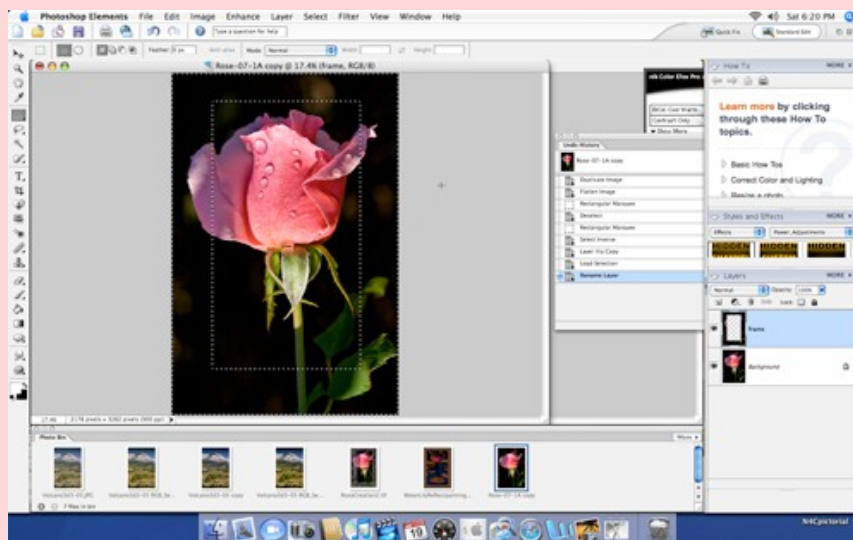
Change this layer's blend mode to soft light and set the opacity to 44%. Now make a merged copy of visible layers by pressing command/control+shift+option/alt keys+e. With this new layer active go to Filter>Stylize>Diffuse and select anisotropic mode. Click ok. Command/control+F to repeat the filter.



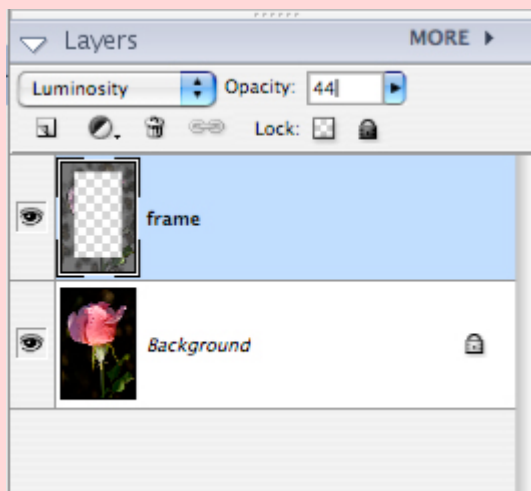
Here is the finished picture:



With only a slight variation, this effect can also be used to make an interesting frame. Again, start with a flattened copy. Using the rectangular marquee tool, draw a selection outlining the portion of the image to be unaffected. Tip: If you hold down the space bar before letting go of the mouse or pen you can move the marquee around the photo after drawing. Go to select>inverse and then press command/control+J to put the frame on it's own layer.



Under layer styles select and apply a simple pillow bevel. With this layer active open filter gallery and use the same process as described previously. I used the same settings as for the horse picture. This time after filter palette ok, change the blend mode to luminosity at 44%.



Don't create a merged copy. Do apply the anisotropic filter 2 times to the frame layer.

Here is the final image.



Suzi's Valentine Challenge

This is an alphabet challenge. Your mission is to find photo's that start with each letter of the alphabet, but they have to deal with Valentine's day. Example C...candy, cards, cupid and so on. If you can't find photo's you can use brushes or clipart.

You can use the template below or make one of your own. On February 14th we will all post our images. It will be interesting to see what each of us have come up with.

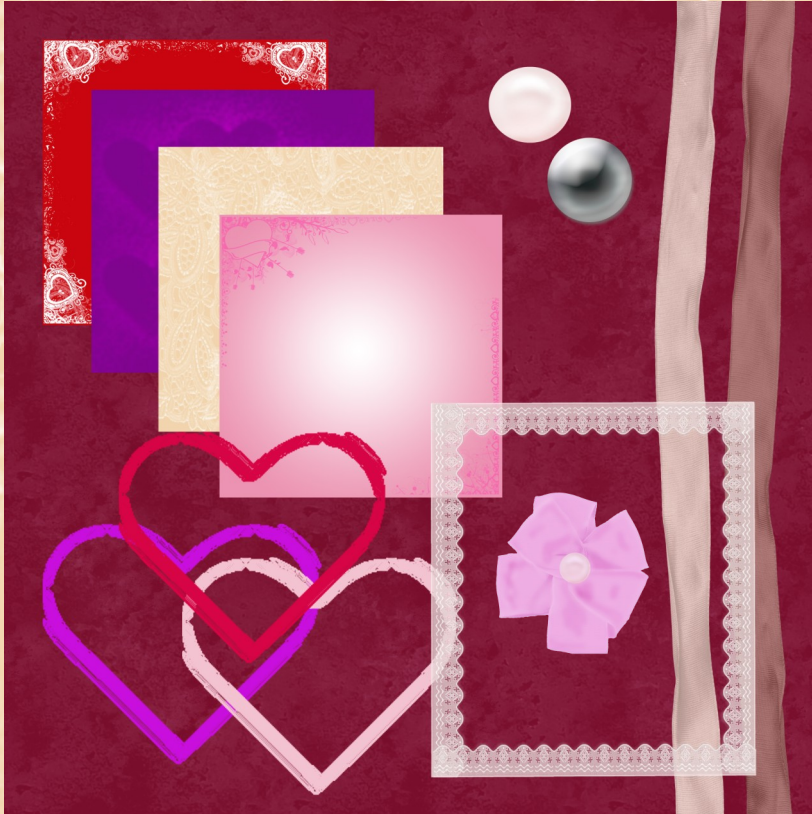
I hope all of you take this challenge on as I think it will be fun.

Click on the template to go to the link tot download.



Happy Valentine's Day

Freebies by AngelicKim



5 Papers

4 Frames

2 Ribbons

1 Ribbon bow

2 Beads

Click on the preview to
download

Kit and quick page are courtesy of Kim LaCroix aka AngelicKim

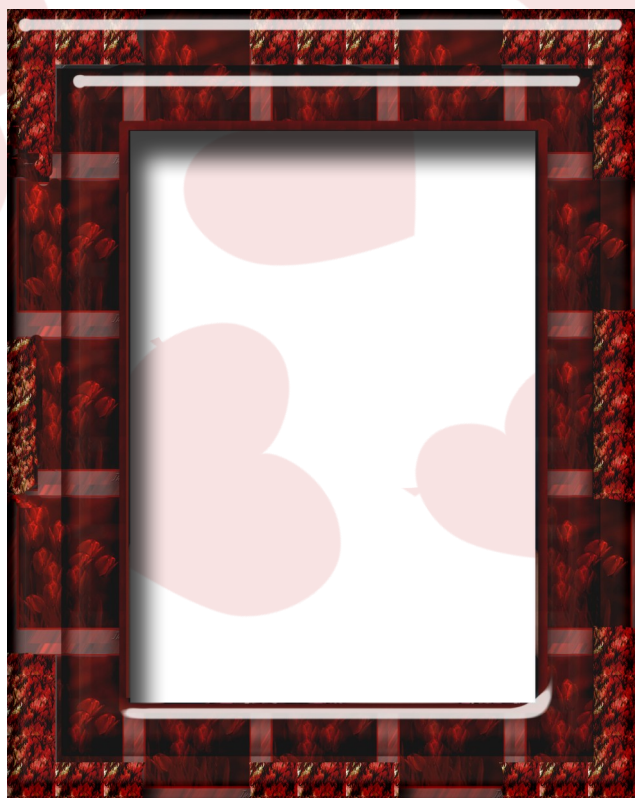
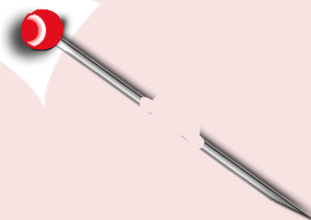
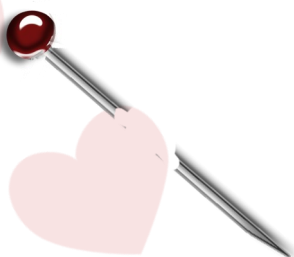
This Quick Page is available for download in my gallery. Click on the page and it will take you to my gallery. Right click it and choose Save Image As or it is also part of the file for the kit above.

You will find a Terms of use for both the kit and quick page in the file you download for the kit.



Freebies by Ladybug

Valentine
Embellishments
by
Judy



Click on the frame to download
the file and TOU

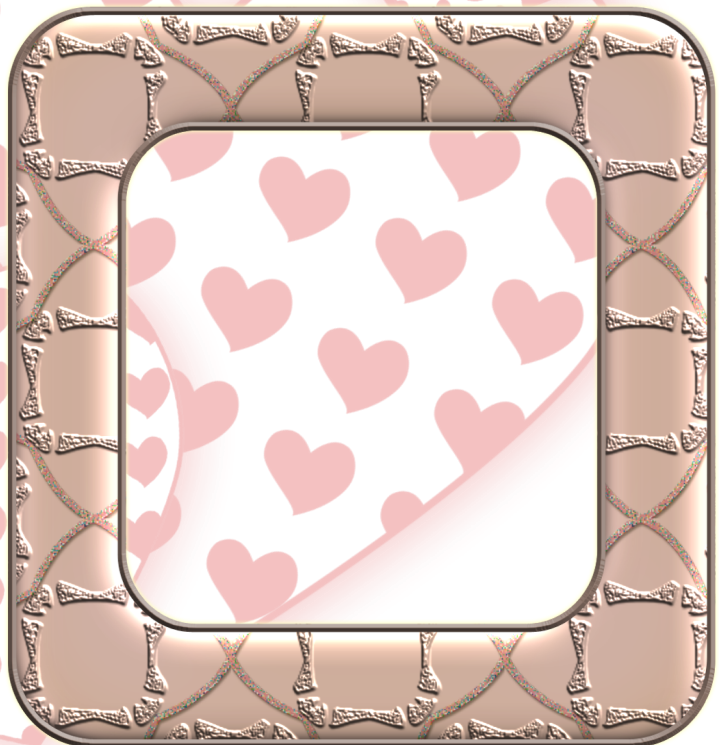
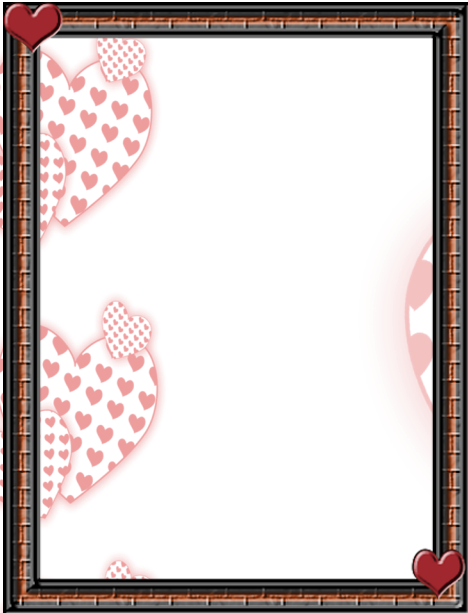


Freebies by Smiles



Frames
by
Shari

[Click here to download](#)



Freebies by JenClark

Sketch Templates and Valentine Papers
by
Jenifer

Click on the sketches and the paper preview to download.



Q & A's

Q: I have read where some of the members of the forum are talking about actions. What is an action? trjewels

A: An action is a recording of a series of commands in Photoshop, which can be performed in Elements to accomplish tasks in photo editing. Juergen

Q: What is the proper way to save brushes so they don't disappear? chas3stix

A: The best thing to do when working with brushes is keep them in a separate folder outside of Elements and Photoshop and load them when you want them. This helps in the performance of the program, as well. The more you add to it the more memory it is using and will cause it run slower especially when starting up. If you chose to do it this way, to access your brushes, click the brush tool, from the brush dialog box click the small; arrow in the top right corner. From the drop menu choose Load Brushes. Navigatate to where you have saved your brushes and choose the brush you want to use and click Open.

If you want to add them to Elements or Photoshop you can do that by putting them in the following folders in the programs.

Elements:

C:\Program Files\Adobe\Photoshop Elements 5.0\Presets\Brushes

Photoshop:

C:\Program Files\Adobe\Adobe Photoshop CS3\Presets\Brushes

Angelickim

Q: In ACR, when I bring up a jpeg and want to fix redevye, it won't let me. Why? suzib

A: I did a web search for this questions and here is what I found.
Perfectly normal and expected behavior. You don't just "click on the eye". Use the tool to draw a rectangle around the whole eyeball, even the part covered by the eyelids if necessary.

NOTE: I didn't have an image with red eyes to test this so I can only hope that it works for you. Angelickim

Q: In CS3, I am doing a lot of editing for a slide show. Is there anyway to batch close all images a once instead of closing them one at a time? suzib

A: This questions is difficult to answers. I depends on what you are doing to the images you want to batch close. If you are using Adobe Bridge or not, and whether you are doing to same changes to all the images you have selected to edit. I cannot find anything that tells how to do this is you are doing different edits to each image. You could try this tutorial and see if it works.

<http://www.therightpic.com/wp/tutorials/editing/batch-processing-pictures-with-adobe-bridge-cs3>

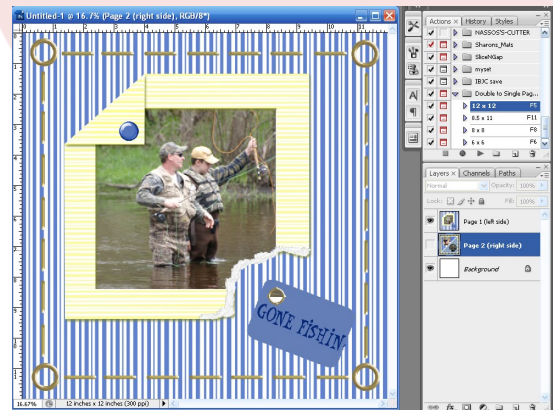
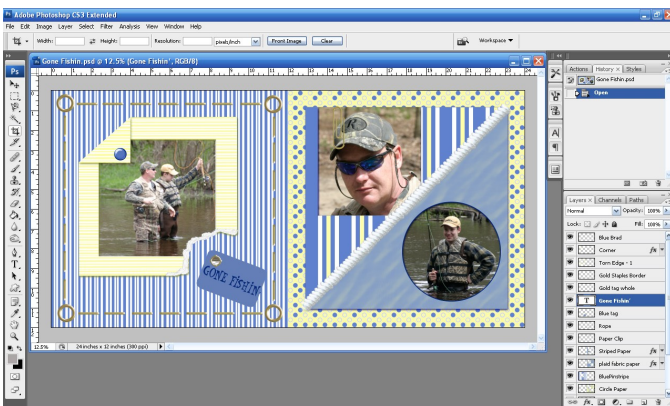
Sorry I could not find a better answer for you. Angelickim

Helpful Link & Action for Digi Scrappers

Have you ever made a two page layout and want to easily divide it into a two page layout to print? Here is an action that will do it for you. This action and link was provided by Jenifer Clark. The layout used for illustration is by Kim LaCroix.

In the first screen shot you see the full two page .psd file. The second one shows the pages split in the layers palette.

Click on the first screen shot to go to the website with the instructions and the download link.



The Magnificent Seven Of Picture Taking

By Don Diego

I pray the following tips will help you to SEE not necessarily like me but more importantly like YOU.

I call these The Magnificent Seven of Picture Taking. 😊

1. Always look at the subject. Creating a picture in your mind as to how you would like to see what you are seeing. This is called pre-visualization.
2. Always look at the subject; Don't shoot until you understand what is there that is moving you to take a picture. This will help you analyze your subject and understand your emotions and why you take pictures of what you do. This will help you understand where you are and where are you going and contribute to define your own style.
3. Always look at the subject; From different points of view, right, left, front and back and when possible at different times of the day. This is what I call finding the right angle of view.
4. Always look at the subject; Looking to find a 45 degree lighting angle (modeling light) to emphasize textures and line definitions specially if people are the subject.
5. Always look at the subject; By zooming in and out looking for the striking composition.
6. Always look at the subject; Looking for a picture inside the picture.
7. Always look at the subject more than once and photograph it more than once.

Do this all the time until it becomes a natural instinct.



Colour Management – Part Three

By Colin Woodbridge

In this part we're going to look at the Colour Settings and Options within Elements and also at printing.

Let's just summarise the basics from Part One and Two before moving on to see what Elements does for us in the way of Colour Management.

- 1 You've really got to calibrate and profile your display.
- 2 Your images, screens and printers all need colour profiles.
- 3 You need a Colour Managed program to ensure colour consistency....PSE.

If you've got all of the above then you're on your way towards colour consistency but the stories not over yet. There could well be times when your images don't include a colour profile. If they've come from your digital camera then these always have colour profiles (A note to RAW users later), however you may have got your images by another means. Images downloaded from the Internet or even from scanners and other equipment may not have a colour profile in them.

Elements Colour Settings

If you go to Edit > Color Settings, in either the Organise or Editor. This is the pop up window you'll see. (PSE4)

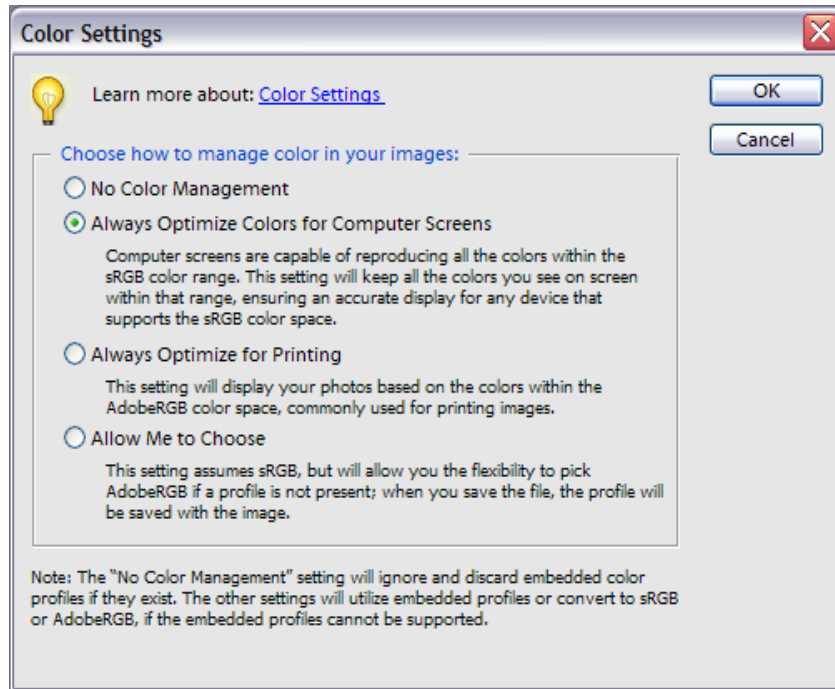
Read the Note at the bottom of this Window.

Do not use 'No Colour Management'. Your images will not be displayed correctly.

As for the other settings, if your image already contains a colour profile they make no difference, since Elements uses the profile in the image.

These settings tell Elements what to do if your image does not contain a colour profile or you are creating an image from scratch.

Adobe is also very mis-leading with the statement 'Optimise for Printing'. Many folks assume that switching to this will make their print outs better. It will not! Changing from one setting to another will not make any difference to your image if it already contains a colour profile.



But since Adobe have given you a choice, you need to set something and I would recommend starting out with the 'Optimise Colors for Computer Screens' option.

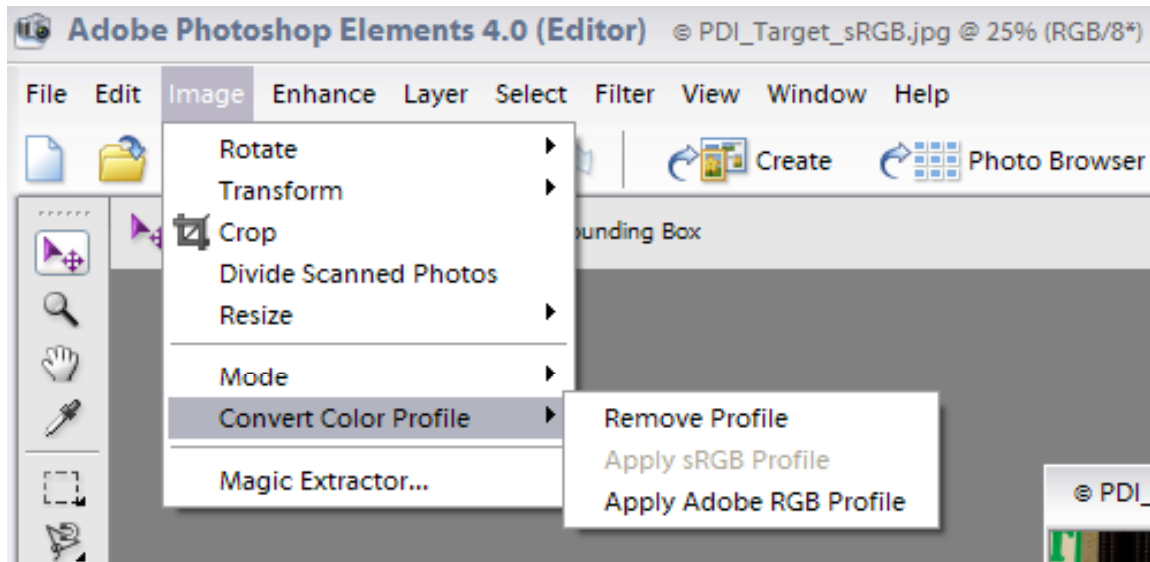
A note for RAW users:-

If you shoot RAW you should be aware that these types of images do not contain a Colour Space. Even though you may have set your camera to sRGB or AdobeRGB, RAW images are just that – RAW. They have not been processed which is when the image will be converted to a specific Colour Space. The settings above determine what Colour Space the processed RAW image will take on when you process it through ACR.

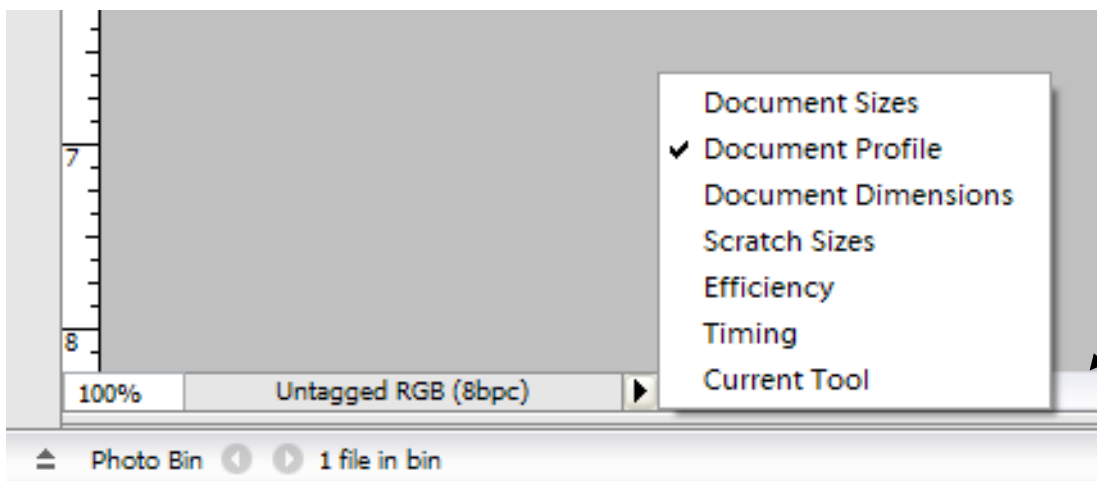
Optimise for Screen > sRGB

Optimise for Print > AdobeRGB

Before we come to printing, I'll just mention that within the Elements Editor you may have stumbled across the commands to Remove or Apply a Colour Profile. These are found under the Image > Convert Colour Profile menu. These commands allow you to change the colour profile of the image or even remove it. An example of when you could use this is that you may have an image in the AdobeRGB colour space. If you tried to view this in a non-colour managed program such as Internet Explorer on a PC, then the colours could look very flat. Converting it to sRGB would produce better results. Removing a profile would make the file size a little smaller and some commercial print shops prefer this.



It's probably a good moment to point out a Bug in Elements in respect of Colour Management. After you open Elements Editor and go to create a New Document, this first new document does not get a Colour Space assigned to it. Even though the settings under Edit > Colour Settings say it should. You can check the Colour Space from the Editors Status Bar. Click on the black arrow and select Document Profile.



To get around this you can use the Convert Colour Profile command. If your first step when opening the Editor is to open an image that has a Colour Space then this problem doesn't happen.

Printing

This is the big one!! The reason I say this is because the Printer Driver – that's the software that actually does the printing- varies from type to type. What you see on screen differs and the degree of control you have in the driver also differs. It's also possible that even for the same manufacturer the Printer Driver varies from model to model and from revision to revision. This means in the follow text you will come across a few 'may', 'might' and 'depends'

The starting point then is the settings within Elements that you all need consider but first some general information.

Images to be printed have to go through the translation process to change the colour data in the original image to that needed by the printer. This is the basis of colour management. Unlike the display, where the Colour Management (i.e the data translation) is performed by Elements, two possibilities exist when printing.

- Colour Management within Elements
- Colour Management within the Printer Driver

What you must not do is allow both to happen.

Next point is that it's quite common for people to compare what they see on the screen with the print. Now, lets assume that you've got all the Colour Management process in place – it is still possible to notice differences. One factor that contributes to this is the fact that displays transmit light and prints are viewed by reflected light. This means that print colours can be vary dependent on the colour of the light we use to view them. If you set your screen to represent daylight colours then you should use the same daylight to view the prints. Prints may also take some time to dry during which the colours can change – so patience may be needed.

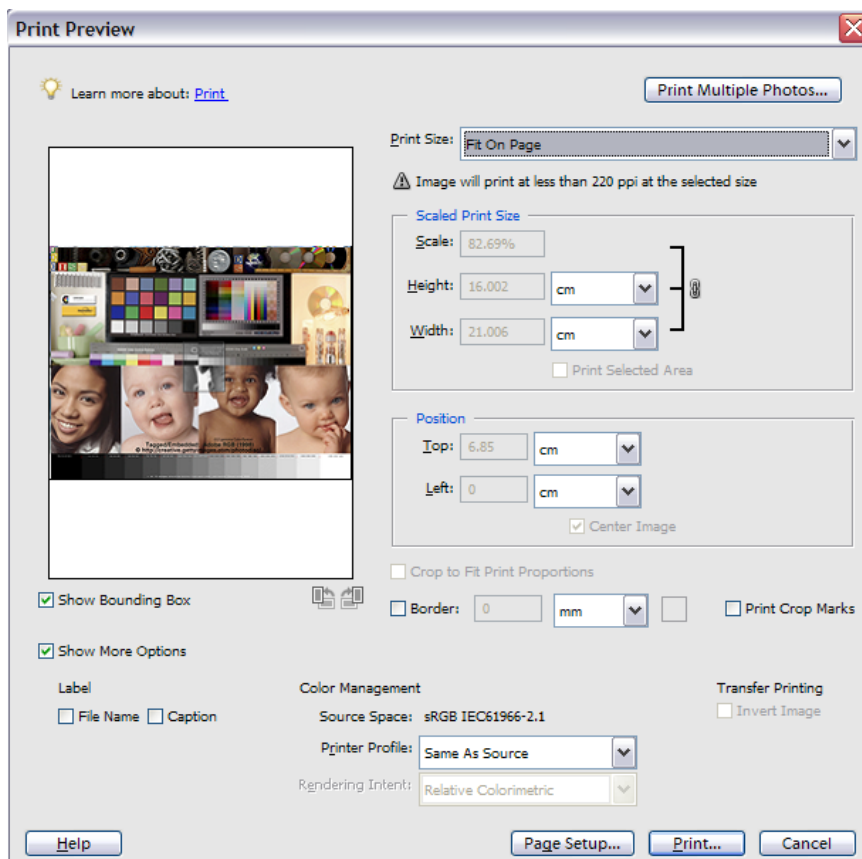
It's also possible that despite the best endeavours of the Colour Management process there are just simply some colours your printer cannot reproduce – close but not 100%.

Elements Print Options

There are two places from where you can print – either the Organiser or the Editor and there are some subtle differences between the two which I'll highlight. I'm not going to explain the layout options but only those features that relate to Colour Management.

Editor

When you go to print from the Editor you will see this pop-up window. In truth to see this exact window you need to click on the 'Show More Options' checkbox, which will then bring up the Colour Management options.

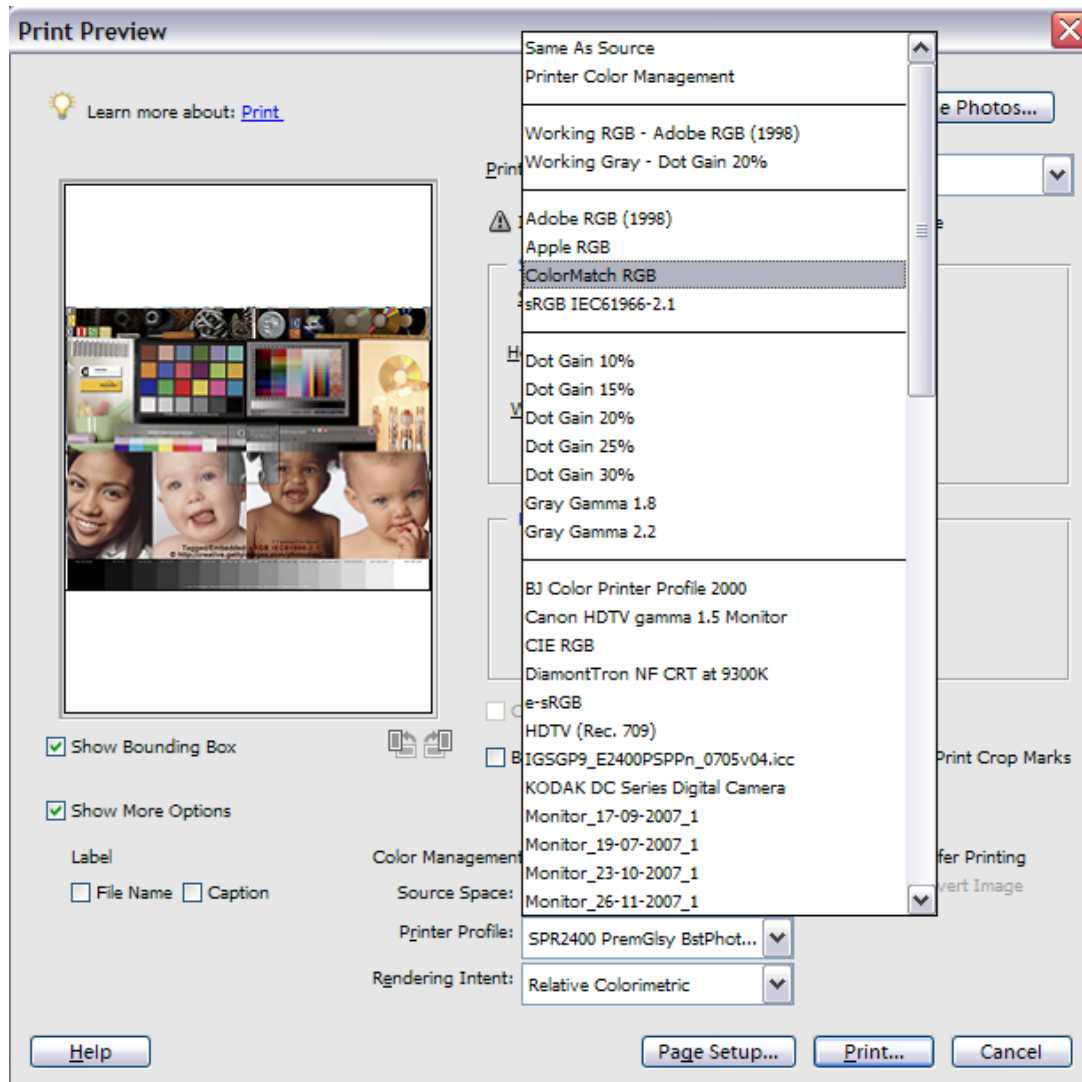


If you can remember back to the basic principles of colour management you need at least two profiles for Colour Management to work correctly: One profile in the image and one profile for where ever it's going – in this case the printer

Source Space – this will tell you the Colour Profile or Colour Space of the image you are trying to print. If you've followed the previous advice it should say sRGB IEC61966-2.1. What you don't want to see is the word Untagged or anything that mentions Monitor.

Printer Profile – this is where you get to choose the correct printer profile for your printer and paper combination and this is where things get hard to describe because there are many, many different makes of printer and some provide profiles and some don't. I'm afraid you'll need to read your manual to see what your printer comes with.

Click on the drop down box against Printer Profile and you'll get a list of available profiles to choose from – but which one!! What you see below is the top of the list on my PC – there are actually more. Most of these you do not want to use but there are a couple that you may have to resort to.



Same as Source – This option shouldn't really be used. It sends the image to the printer without any information about the Colour Space, i.e no profile is included in the data. This means that neither Elements or the Printer Driver can perform colour management. It may work in some cases. For example, if your image is in sRGB and the printer expects to receive sRGB then colours in the print may be OK.

There is a specific time when this setting needs to be used but is beyond the scope of this level.

Printer Colour Management - Selecting this option allows the Printer Driver to perform the Colour Management and not Elements. It sends the data to the printer unconverted but in this case a profile is included.

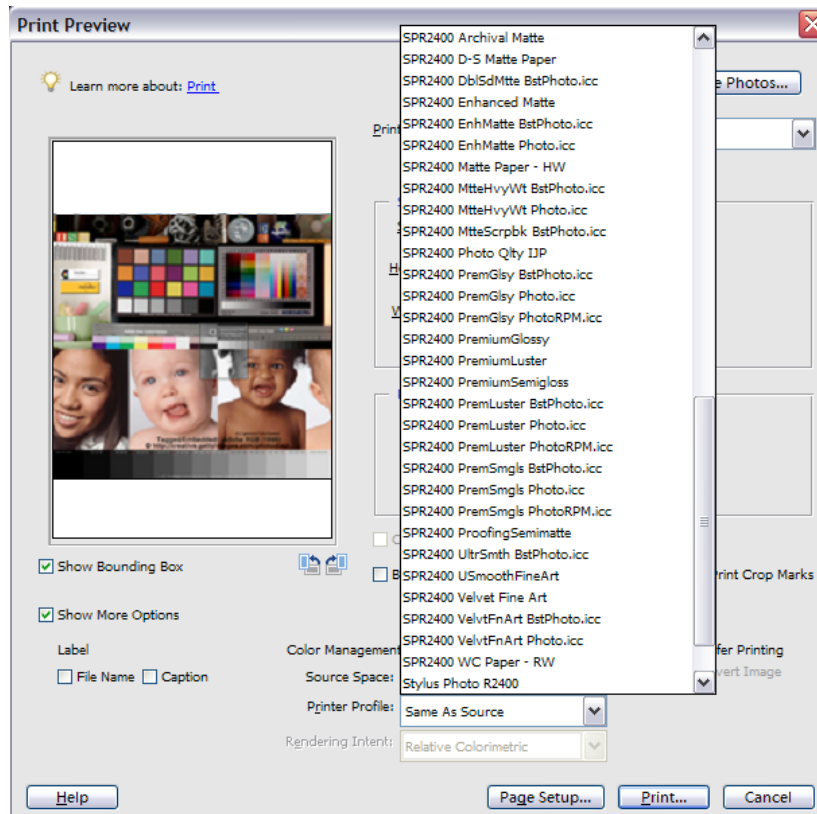
If you are sure your Printer Driver can perform colour management and it is enabled (it may not be automatically set) then you could try this setting. General consensus is that Elements can do colour management better than most Printer Drivers.

You can try this setting if you cannot find a printer/paper specific profile as I'll mention next.

sRGB IEC61966-2.1 – This is a standard device independent colour space. It's also the most commonest colour space to use and many printers are quite happy to take the image data in this colour space. I would suggest trying this if you cannot find a printer/paper specific profile. Again you will need to enable colour management within your printer driver.

Printer Profile – If you scroll down you may see a listing of a profile specific to your printer and paper type. In this window you can see the different profiles for my Epson R2400 and can also see the different paper types and quality settings. You choose the appropriate one from this list.

If you have a list of profiles for your printer and paper then this is the best option to go for.



Rendering Intent

As soon as you select a Printer Profile the grayed out Rendering Intent Box will become active allowing you to choose from 1 of 4 options. Rendering Intent provides some instructions to the Colour Management engine on how to translate the colours from one space to another. Specifically it will provide options on what to do with those colours in the Source Space that are not possible in the destination space – in this case the Printer.

The four options are:-

- Perceptual
- Saturation
- Relative Colourimetric
- Absolute Colourimetric

Perceptual – this option tries to fool the eye/brain into thinking the colours that are outside the range of the destination space – the printer in this case – are really there by shifting adjacent colours. This works to some extent because the eye/brain perceives specific colours by their relationship to surrounding colours.

This is a reasonable option to try if there is a large difference in your colour spaces.

Saturation - this option takes the saturated colours of the source space – the image – and maps them to the saturated equivalent in the destination space – the printer.

This is not a recommended option for digital photos. If you are creating, say, some business graphics this might be worth a try.

Relative Colourimetric – this option maps the white of the image to the white of the paper, in this case. This is because our eyes/brains are used to working with white as a reference point. In addition any colours outside the range of the printer are clipped. This means for example that a specific shade or tone of Red may not be possible to print so the maximum shade or tone that the printer can reproduce is used instead.

This is the recommended option to choose. It may result in some colours being only translated to the closest match but leaves more of the original colours alone, compared to the Perceptual option.

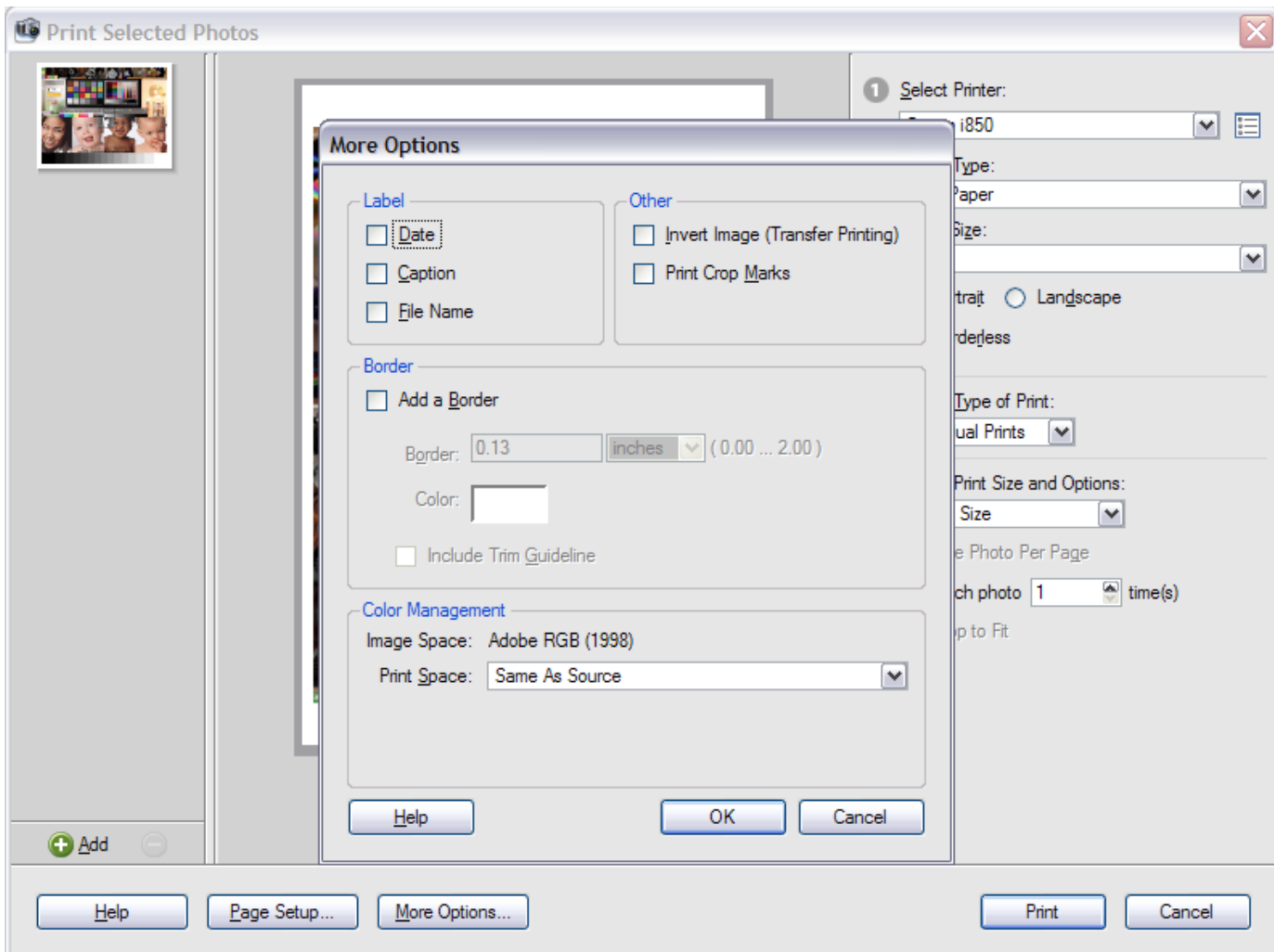
Absolute Colourimetric – this option is similar to Relative Colourimetric but without the mapping of the whites.

This option is not recommended unless you are trying to Proof one printer on another.

Organiser

Within the Organiser the print dialog is slightly different and to get to the Colour Management options you click on the More Options button. You will then see the Print Space option box.

There are two noticeable differences in using the Print Space settings here. The 'Printer Colour Management' option is missing for some reason. If this is what you need then you will have to print from the Editor. Otherwise the options are as for the Editor. Also, once you select a Profile you have no option for Rendering Intent.



In the next and final part we'll take a look at some of the options in the Printer Driver that you need to consider.

Did you know???

By Jen Clark

This will be the last "Did you know...." for our Newsletters. I really appreciate all of you that participated in this and I hope you have had fun with the questions and information. If activity picks up on the thread I will consider doing an update in the future.

As of 1/25/2008 on "Introduce Yourself" we have the following interesting facts on 47 of us so far: This section will be cumulative from the start of the Introduce Yourself thread. Thanks for joining in.

Want to know where we are from:

United States: 42

AK-Alaska 1

AR-Arizona 1

AZ-Arizona 2

CA-California 4

CO-Colorado 1

CT-Connecticut 1

FL-Florida 3

GA-Georgia 3

IL -Illinois 2

LA-Louisiana 2

MD-Maryland 1

MI-Michigan 2

Canada: 1

England: 2

France: 1

Italy: 1

NC-North Carolina 1

NM- New Mexico 1

NV-Nevada 1

NY-New York 1

OR-Oregon 4

PA-Pennsylvania 2

SC -South Carolina 1

TN-Tennessee 2

TX-Texas 1

USVI-Virgin Islands 1

VA-Virginia 1

WI-Wisconsin 3

Want to know what types of Cameras we use:

Canon (21): 20D-2, 30D-1, 40D-4, Rebel 300D-3, XT-6, Xti-1, S31S-1, G6-1, G9-1, G2-1, S2is-1, SD1000-1, PS-1, A520 Power Shot-1, 300D-1

Fuji (5): FinePix S5600-1, S3800-1, E550-1, s700-1, s9100-1

Kodak (3): Z612-1, Z712is-1, 7590-1

Minolta (2): 5D-1, Dimage Z3-1

Nikon (16): D40-1, D50-2, D70-3, D80-5, Coolpix-1, Coolpix 5700-1, CP8400-1, ?-1

Panasonic (2): Lumix FZ7-1, Lumix FZ-18-1

Pentax (3): K100D-3

Sony (3): DSC H2-1, DSC H5-1, DCS-P71-1

Want to know how many of us started to use P&E when???

Adobe Photo Deluxe v1: 3 people that will admit it

2000: 4 people

2001: 1 person

2002: 2 people

2003: 1 person

2004: 11 people

2005: 4 people

2006: 10 people

2007: 8 people, these would be the "Newbies"

ANSWERS to the 2nd newsletter Quiz Questions section:

1. Who is originally from the state (Alabama) that first introduced Mardi Gras? **Clara (Bamagirl)**
2. Who is an old purest? **Bob (Bobgruettier)**
3. Who has 9 great grandchildren and counting? **Gail (quillabee9)**
4. Who's into competitive sports shooting for rifle and shotgun? **Eddie (Edmund)**
5. Who is Mr. Mom? **Steve (smack1019)**
6. Who has sung in front of RCA executives? **Shari (Smiles)**
7. Who traveled the world for 20 years at taxpayer's expense? **Rusty**
8. Who is the king of B&W? **Don (DonDiego)**
9. Who likes Lithuanian food? **Charlie (Chas3stix)**
10. Who uses the photo their kids take instead of using their own? **Susan Janetsgirl**
11. Who is Dakota? **Carol (Crunkle) friend, the dog**
12. Who is married to a twin? **Steve (Stevea)**
13. Who's married to a rice and crawfish farmer? **Donna (dresse4)**
14. Who lived in Alaska for many years? **Linda (lindajay)**
15. Who is wearing Pooh bear? **Anita (westimom)**
16. Who is from Scotland? **Glenda (Glenda)**
17. Who is going to be a new Grandmother again in May of 2008? **Linda (Tootie501)**
18. Who is Napoleon Dynamite? **Rob (Rob1964)**
19. Who's film habit exceeded of \$900.00 per year? **Linda (ljameso1)**
20. Whose intro photo has PCEC in the background? **Jeff (Norwester)**

Creative Imaginations



DeeDeeO



WestieMom



SuziB



Kimi_boo



Gaseavey



Smiles



Tina_B

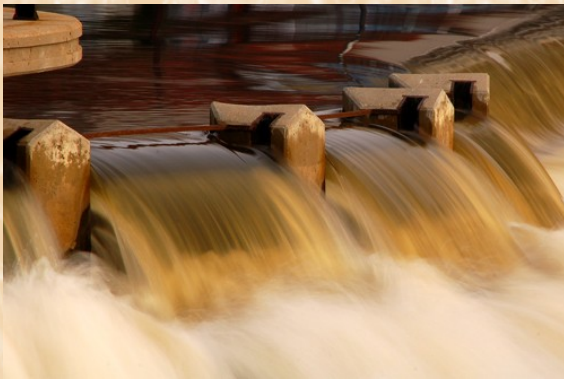


Sarch99

Creative Imaginations



G_Oreilly



Rusty



TNJewels



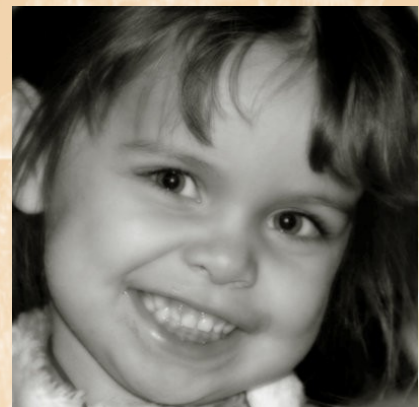
Christell



Jancy



Hibe



Angelickim

Who Invented Leap Year

Leap years are years with 366 days, instead of the usual 365. Leap years are necessary because the actual length of a year is 365.242 days, not 365 days, as commonly stated. Basically, leap years occur every 4 years, and years that are evenly divisible by 4 (2004, for example) have 366 days. This extra day is added to the calendar on February 29th.

However, there is one exception to the leap year rule involving century years, like the year 1900. Since the year is slightly less than 365.25 days long, adding an extra day every 4 years results in about 3 extra days being added over a period of 400 years. For this reason, only 1 out of every 4 century years is considered as a leap year. Century years are only considered as leap years if they are evenly divisible by 400. Therefore, 1700, 1800, 1900 were not leap years, and 2100 will not be a leap year. But 1600 and 2000 were leap years, because those year numbers are evenly divisible by 400. **Exception:** Century years are NOT leap years UNLESS they can be evenly divided by 400

Julius Caesar, Father of Leap Year

Julius Caesar was behind the origin of leap year in 45 BC. The early Romans had a 355 day calendar and to keep festivals occurring around the same season each year a 22 or 23 day month was created every second year. Julius Caesar decided to simplify things and added days to different months of the year to create the 365 day calendar, the actual calculation were made by Caesar's astronomer, Sosigenes. Every fourth year following the 28th day of Februarius (February 29th) one day was to be added, making every fourth year a leap year.

In 1582, Pope Gregory XIII further refined the calendar with the rule that leap day would occur in any year divisible by 4 as described above.

Why do we need leap year? The Gregorian calendar (explained below), which now serves as the standard calendar for civil use throughout the world, has both common years and leap years. A common year has 365 days and a leap year 366 days, with the extra, or intercalary, day designated as February 29. A leap year occurs every four years to help synchronize the calendar year with the solar year, or the length of time it takes the earth to complete its orbit about the sun, which is about 365¼ days. The length of the solar year, however, is slightly less than 365¼ days—by about 11 minutes. To compensate for this discrepancy, the leap year is omitted three times every four hundred years. In other words, a century year cannot be a leap year unless it is divisible by 400. Thus 1700, 1800, and 1900 were not leap years, but 1600, 2000, and 2400 are leap years.

What are your chances of being born on leap day? About 1 in 1500.

How many people were born on leap day? There are about 187,000 people in the US and 4 million people in the world who were born on Leap Day.

A Quick History Lesson The Egyptians were the first to come up with the idea of adding a leap day once every four years to keep the calendar in sync with the solar year. Later, the Romans adopted this solution for their calendar, and they became the first to designate February 29 as the leap day.

Gregorian Calendar explained: September 2, 1752, was a great day in the history of sleep.

That Wednesday evening, millions of British subjects in England and the colonies went peacefully to sleep and did not wake up until twelve days later. Behind this feat of narcoleptic prowess was not some revolutionary hypnotic technique or miraculous pharmaceutical discovered in the West Indies. It was, rather, the **British Calendar Act of 1751**, which declared the day after Wednesday the second to be Thursday the fourteenth.

Prior to that cataleptic September evening, the official British calendar differed from that of continental Europe by eleven days—that is, September 2 in London was September 13 in Paris, Lisbon, and Berlin. The discrepancy had sprung from Britain's continued use of the Julian calendar, which had been the official calendar of Europe since its invention by Julius Caesar (after whom it was named) in 45 B.C.

Caesar's calendar, which consisted of eleven months of 30 or 31 days and a 28-day February (extended to 29 days every fourth year), was actually quite accurate: it erred from the real solar calendar by only 11½ minutes a year. After centuries, though, even a small inaccuracy like this adds up. By the sixteenth century, it had put the Julian calendar behind the solar one by 10 days.

In 1582, Pope Gregory XIII ordered the advancement of the calendar by 10 days and introduced a new corrective device to curb further error: century years such as 1700 or 1800 would no longer be counted as leap years, unless they were (like 1600 or 2000) divisible by 400.

If somewhat inelegant, this system is undeniably effective, and is still in official use in the United States. The Gregorian calendar year differs from the solar year by only 26 seconds—accurate enough for most mortals, since this only adds up to one day's difference every 3,323 years.