

# You'd Better Read Me News

April 2007

We know it's springtime by several events. The NBA basketball playoffs are under way. The NCAA has concluded its March Madness with the championship men's and women's basketball tournaments being over and the golfing world is awakened by another Masters tournament. I won't talk about baseball. I'm not a fan any longer. On the computer side, we have a new version of the **Adobe Creative Suite** out and available for upgrade today. The most exciting part of the Creative Suite is Adobe Photoshop CS 3. For those of you who are fans of panoramas, you are going to love the way panoramas are now created. The proof? Last month you watched me create a very large panorama by having Photoshop stitch several images together rather seamlessly. Okay, it was on the screen. How's it look when printed? I took a series of 17 of Lynette's images of a bay on the Big Island of Hawaii and had Photoshop take those images and make a beautiful panorama. I printed it on our Canon iPF 5000 17 inch printer. I will bring it to the meeting. It is 17 inches by 77 inches long. Additionally, I will also bring my big loupe for some of you to look at this image. It was a 1 gigabyte 16 bit image and the printer printed it flawlessly. You won't believe your eyes! For those of you who were lucky enough to see Bert Monroy's *Damen Station* printed on **Canon's 60 inch printer**, it was a sight to behold. 60 inches by 15 feet. Performing some quick math, I came up with this image being 60 inches or 5 feet by 22 feet! When I hold a high intensity light to really view the image the loupe will show you something that you will have NEVER seen on any printer before. No pixels and a very sharp image. I will print out the metadata so you will be able to figure out just how far away the trees and rocks in the distance are. I estimate the nearest people are almost a half mike away and while you can't make out their faces, they are sharp for that distance. One other small item. I did not perform any color correction or even set the levels, as I normally do. These images were taken as RAW files in one folder and I actually used the new Bridge application and set it all from there. What you will see is an actual untouched image as printed by the **Canon iPF 5000**. Yes, Lynette used a light meter and set the white balance prior to taking the images.

Our main speaker this month is going to really introduce you to a product and new method of changing how we perform one of the real drudgeries of masking. *Getting every single space of a certain color or object when creating a mask to bring out an object that we need to mask.* It's absolute pain, isn't it? We have used every product and method known to the Photoshop world. We have tried them all. All of them. Vertustech's **Fluid Mask** does the absolute best job we have ever seen or tried. *Hands down. Nothing else comes close... nothing.* They are about to announce a new version and ATX is going to see this new method and version. They will be leaving NAB in Las Vegas and coming over to LA to show it to us. Does that mean they also have a video

capability? I don't think they will be showing at NAB if they could not. We met with the Vertus at PMA and they showed us the new version. I was stunned. Yes, we saw the beta, however it performed flawlessly and was ready for prime time. By the time we see it will be available. Will there be an ATX price? Of course. I told them that they better be ready by bringing product and if the price is right, they will leave with a lot less product. It did not miss a single piece of sky behind a well bloomed tree. That tree had a vast number of itsy, bitsy tiny little openings to the sky and it got every one. AND, the mask can be turned into a alpha channel just as easily. Richard Lewis will love that feature. The next question. Will it work with CS 3? Yes. This is one of those truly ground breaking products that you must have. You also won't believe the price.

In the past you have heard me talk about the **Eizo CG 221** monitor. That's the monitor that shows 16 bit RAW images with 12 bit color. To refresh your memory, 12 bit color is not that dinky 8 bit color that we have come to expect from all other monitors. 8 bit color is 16 million colors. We have all come to expect that. *12 bit is 4,096 shades per RGB.* I'll save you the math. That's 1.03 times 10 to the 14th power shades! The CG 221 is a bit pricey at over \$5,000 and Eizo can't keep them in stock. However, for a monitor closer to our price range, Eizo has introduced the Color Edge series and they have a 24 inch model with a 1,000:1 contrast ratio AND 10 bit color. That's 1,024 shades per RGB and you are gonna have your socks knocked off by this monitor. We will be bringing a **CE240W** to show at ATX. *NO, it's not going to be raffle prize.* However, at \$1,699 MSRP, it should be on your desktop. Does it require a special video card? No, because the 10 bit capability is built into the look up table (LUT) of the built-in hardware. Especially when you calibrate this 24 inch monitor with either Gretag or X-Rite monitor calibration equipment. I prefer that an LCD monitor be calibrated with a photospectrometer rather than a colorimeter. All the spectral data needs to be seen and calibrated. The blacks and 3/4 tones are really outstanding at that point. The detail on the screen will amaze you. Go to Eizo's web site for the names of authorized dealers for the Eizo Color Edge resellers in your area. Just remember, you saw this new paradigm of color monitors here at ATX, first.

This month's meeting is at the normal place of Toyota USA on Gramercy facing 190th Street in Torrance. The meeting starts at 9:02 AM sharp. We will have donuts and the coffee is still free. Yes, we will have an early arriver raffle. We will also have a few items that we did not put for sale on the various tables last month.

God Bless  
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