

# 722: Southside Camera Club Newsletter

## June 2012



<http://www.southsidecameraclub.com/>

flickr: <http://www.flickr.com/groups/southsidecc/>

**Club Meeting - 7:30 pm Wednesday 13 June 2012  
at the Burns Club, 8 Kett Street, Kambah**

### 2012 Program

#### Presentations

Month	Topic	Coordinator(s)
June 13	Two great photographers	Giles West and Jenny Thompson
July 11	Wedding Photography	Claude Morson
December 12	AGM + Show and Tell	

#### Walkabout Group

Month	Activity	Coordinator(s)
June 19 (Tuesday) *	Dunstones Furniture - Fyshwick	Rob Wignell
July 17 (Tuesday)	Collector and Vinyard	Laurie Westcott
August 21 (Tuesday)	Murrumbidgee	Rob Wignell

\* Dunstone Design is on the corner Townsville and Albany Sts Fyshwick. Meet at 10 am. Parking behind the building.

I have been asked to limit the numbers to six so we don't damage any furniture. Please confirm attendance by email to [rob\\_wignell@hotmail.com](mailto:rob_wignell@hotmail.com)

### Digital Imaging Special Interest Group

**Convenor:** Graeme Kruse  
**Venue:** The Burns Club  
**Dates:** Fourth Wednesday of each month, February to November.

#### May 25th Meeting Report

Peter Bliss gave a demonstration using on how to set black and white points and white balance using firstly PS Elements and then using PS Light Room. It was interesting to see how Peter was able to use a work-

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around to highlight the 'target areas' that he used to set the black and white points in Elements as Elements does not have the ability to use the Eye Dropper tool to deploy a 'target marker' like PS CS3 does.

Following the above demonstration Peter then took us on a creative effects journey using his latest software acquisition, Topaz. What an incredible array of special effects and adjustments this package offers. Rather than trying to describe what Topaz can do have a look at the Topaz Labs web site at <http://www.topazlabs.com/>

## Software Buddies

The Club now has all bases covered in regards to you being able to contact someone for image editing help for all the significant software programs currently being used by Club members. So, if are in need of some advice or help your relevant 'Software Buddy':

Photoshop CS – Graeme at [gkruse@bigpond.net.au](mailto:gkruse@bigpond.net.au)

Photoshop Elements – Peter at [Peter.Bliss@water.nsw.gov.au](mailto:Peter.Bliss@water.nsw.gov.au)

Photoshop Light Room – Peter at [Peter.Bliss@water.nsw.gov.au](mailto:Peter.Bliss@water.nsw.gov.au)

Apple Aperture – Shane at [shane@sb.id.au](mailto:shane@sb.id.au)

DIGSIG meeting June 27, 7.30pm, Burns Club

Rod Burgess will be doing a presentation on panoramas. Rod will be covering the following points; lens selection, exposure, camera orientation, camera support, image overlap, stitching software (free downloads) and internet forums. There will also be a demonstration of creating a panorama.

Do not forget to bring your images for Show and Tell

## Yearbook 2011

The yearbooks have arrived and look pretty good. If you haven't already made your payment via the club's account, you can pay cash on the night of the next

club meeting. See Ian Cole.

## NGA Exhibitions

### Future exhibition at the National Gallery of Australia:

25 August 2012 to 13 January 2013: Project Gallery: Carol Jerrems, photographic artist 1968-1978. "Carol Jerrems's gritty, poetic and elusive images show people trying to find a new way of life and action in the 1970s. Her images have come to define a decade in Australia's history."

Saturday 8 September 11 am - 4.30 pm and Sunday 9 September 11 am - 2 m: Carol Jerrems: a celebration, is a two-day program of events, including talks, a forum and film screenings. For event details, visit [nga.gov.au/WhatsOn](http://nga.gov.au/WhatsOn).

Thursday 26 July 12.45 pm: Free talk at the NGA on: Curator's perspective. Anne O'Hehir, Assistant Curator, Photography, discusses the new photographic display 'Down and dirty: photographs of mining 1850-present.'

## News

### Free TV and Computer Recycling

From **Tuesday 15 May** 2012, Canberrans will be able to dispose of their unwanted television and computer products for free under the new National Television and Computer Recycling Scheme. The ACT is the first jurisdiction ready to implement the new scheme.

People can drop off their old or unwanted televisions and computers at the Mugga Lane and Mitchell Transfer Stations which are open from 7.30 am to 5 pm, seven days a week.

It is likely the Mugga Lane and Mitchell Transfer Stations will be very busy in the first few weeks of the new scheme. The ACT Government encourages residents to consider holding their items for a while longer to avoid queues, especially on weekends. The free e-waste recycling service is a permanent arrangement and residents will be able to access the scheme on an ongoing basis.

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For more information about the National Television and Computer Recycling Scheme in the ACT, including what items can and cannot be accepted visit [www.tams.act.gov.au](http://www.tams.act.gov.au)

## World's most expensive camera sells at auction for €2.16 million (US\$2.77 million)

The Viennese WestLicht Photographica Auction House recently broke its own world record by selling one of the original Leica 0-series cameras for €2,160,000 (US\$2.77 million).

Only 25 of these cameras were produced to test the market in 1923, two years before the commercial introduction of the Leica A.



## Digital Photography Review Contents

One advantage of being Editor is that I read all these entries. The most amazing (and out of my price range) is the Leica Hermes, see 10 May. It would be a very nice accessory in your Porsche. At a more practical level there seems to have been a lot of developments in the Micro 4/3rds market. If you want to see any of the details for these entries go to [www.dpreview.com](http://www.dpreview.com)

1 June

- Sony World Photo Awards open for entries, including 3D and movie prizes
- Woven app lets you browse all your images in one place

30 May

- Just Posted: Pentax K-01 review
- Adobe launches ACR v7.1 and Lightroom v4.1 with X-Pro1 support

29 May

- Review: Nik Snapseed for Mac
- Panasonic DMC-FX90 firmware v2.0 makes WiFi functions smarter
- Nikon issues firmware updates for D4 and D800/D800E

25 May

- Wanted: Experienced writers to contribute to [dpreview.com](http://dpreview.com)

24 May

- Just Posted: Olympus M.Zuiko Digital ED 75mm F1.8 Preview
- Facebook creates Camera app for photo sharing and viewing on iOS
- Olympus 75mm F1,8 for Micro Four Thirds gets \$900 price-tag
- Fujifilm launches M-mount adapter for X-Pro's X-mount

23 May

- Just Posted: Pentax K-30 video preview
- Just Posted: Canon EOS 5D Mark III review
- NEX-Proshop creates 'Shadow' ISO hotshoe adapter for NEX
- Apple updates Raw support. V3.13 adds Nikon D3200 Olympus E-M5 and others
- DxO Optics Pro 7.5 moves to 64-bit and gains D800 support and discount offer

22 May

- Article: The One-Light Studio
- Casio Japan announces Exilim EX-ZR300 high-speed compact camera

21 May

- Pentax K-30 16MP weather-sealed mid-level DSLR previewed
- Pentax launches smc DA 50mm F1.8 for APS-C cameras
- Panasonic Lumix G X 12-35mm F2.8 ASPH Power OIS hands-on preview
- App review: Apple iPhoto for iOS
- Grizzly bear tests limits of rented lens insurance cover
- Panasonic launches Lumix G Vario 12-35mm F2.8 fast zoom for Micro Four Thirds

18 May

- 30 minute limit on video capture could end if WTO group gets its way

17 May

- Samsung announces US pricing for Wi-Fi-capable NX20, NX210 and NX1000
- Just Posted: Sony NEX-F3 hands-on preview
- Just Posted: Sony SLT-A37 16MP entry-level fixed-mirror DSLR preview
- Sony launches SLT-A37 16MP fixed-mirror DSLR and 18-135mm F3.5-5.6 SAM lens
- Sony announces NEX-F3 16MP mirrorless and E 18-200mm F3.5-6.3 OSS LE lens

16 May

- Flickr 'liquid' design finally brings window-sized images
- The Atlantic magazine looks at the Russian space programme today

15 May

- Fujifilm wide-angle adapter and firmware v1.3 for X100
- Nikon D800 wins Camera Grand Prix 2012 award and public 'best camera' vote
- Just Posted: Canon PowerShot SX150 IS review

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14 May

- Adobe will fix security bug in CS5.x, having originally said CS6 was the fix

11 May

- Just Posted: Sony Cyber-shot DSC-HX200V review

10 May

- Just Posted: Leica M-Monochrom hands-on preview with image samples
- Leica announces M-Monochrom black-and-white 18MP rangefinder
- Leica unveils X2 16MP premium large-sensor compact
- Leica offers V-Lux40 20X 14MP compact superzoom
- Leica announces APO-Summicron-M 50mm f/2 ASPH normal prime
- Leica creates M9-P Hermes 18MP rangefinder special editions
- Adobe launches release candidate of Adobe Camera Raw v7.1

May 8

- Just Posted: In-depth Nikon D800 review
- Fujifilm announces XP170 waterproof compact with wireless image transfer
- Olympus launches Tough TG-1 iHS higher -spec rugged, waterproof camera

May 7

- Fujifilm X-Pro1 studio sample published, including Adobe Camera Raw conversions
- Article: Getting the most out of Olympus OM-D E-M5
- Novoflex creates adapters for Fujifilm X-Pro1

4 May

- LockCircle brings LockPort secure HDMI ports to Nikon D800
- Nikon tells PDN it is looking for a fix for D800 and D4 lock-up bug

- Think Tank announces Airport line of carry-on compliant camera bags

3 May

- Pentax K-01 studio test shots published
- 2 May
- LensRental's Roger Cicala examines Canon EOS 5D Mark III light leak 'cover-up'
- Adobe issues ACR 6.7 - final version of Camera Raw for CS5
- Visual Supply Co's VSCO Cam app offers image filters before compression
- Dxo Optics Pro 7.2.3 adds Canon EOS 5D Mark III and Pentax K-01

1 May

- Book Review: Joel Sternfeld - First Pictures

## Adobe Aspire Magazine

I have recently upgraded to Lightroom 4 and, in doing so, was invited to receive their monthly e-magazine called Adobe Aspire. As it is free advertising I am sure that anyone can register to get it sent to them or, alternatively, view it on the Adobe web site at: <http://view.mail.adobesystems.com/?j=fefa1077726605&m=fe9d157073640c7e75&ls=fe4b137873610c7a7d17&l=ff971272&s=fe6417757161027c7416&jb=ff951373&ju=fec117707d6d007b&r=0>

An article on Lightroom 4 from this month's edition of Aspire is included in this newsletter. It covers some interesting features of Lightroom relatively concisely. Ed.

## Competitions

### 2012 Australian Interstate Photographic Competition

Warren sent out an e-mail repeating the details of this competition a few days ago. Contact him if you have decided to enter but need more information.

### Kangaroo Island photography masterclass

Unfortunately, this competition, run by the ABC is over. However, if you check out the web site reference there is a nice story of two girls who won a trip to Kangaroo Island with a professional photographer as a result of their competition entries.

<http://open.abc.net.au/news/a-photographer-s-dream-96hk0zy?WT.svl=open0>

### National Centre for Farmer Health Photography Competition

The photography competition 'In Focus – Celebrating Farm Life' is part of the National Centre for Farmer Health biennial conference 'Sowing the Seeds of Farmer Health' taking place from 17th – 19th September, 2012.

It follows on from the success of the inaugural conference and photography competition in 2010, which had 265 entries. Our focus is on broadening the understanding of agricultural health, well-being and safety.

Entries close 1 August 2012.

(see <http://www.farmerhealth.org.au/conference2012/photocompinfo>)

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## Classifieds

### Wedding Photo Opportunity

The club has had a query via our website about a wedding photography job in February next year. See email below for further info. If any members are interested in the work please contact Roslyn directly.

*My daughter is getting married in Canberra next February.*

*We are looking for a photographer to take photos and put them on a DVD/CD for her. No albums.*

*All the professional photographers we have contacted are much too expensive.*

*Is there someone in your club who is 'good' and willing to do the job for a much smaller fee.*

*Any help you can give would be appreciated.*

*Regards  
Roslyn MacRae  
Colin & Roslyn MacRae*

*VS & R Training  
2513 Mitchell Highway  
VITTORIA NSW 2799  
Ph: (02) 6368 7284  
Fx: (02) 6368 7206*

### Free to good home

Karina still wants to re-cycle some camera equipment:

First is a Pentax SLR film camera, K1000, with a 28-200 mm zoom lens f1:4.5-5.6, 1:3.7 macro. and an 18-70 mm lens with a button you push to allow you to rotate to close focus settings.

Second is a small film camera - Ricoh Shotmaster Ultra Zoom Super. It has a 2 x wide zoom, panorama zoom and macro.

Contact Karina by email: [karina@eml.cc](mailto:karina@eml.cc) if you would like any of this equipment. Karina plans to bring these cameras to the next camera club meeting.

## Adobe Aspire Extract

The article that follows is extracted from the June edition of Adobe Aspire. As mentioned elsewhere, it gives a very good coverage of features of Lightroom 4. However, I was not sure what to make of the final paragraph which seems to foretell a time when Lightroom will be accessed from the cloud along with other Adobe software rather than purchasing an individual product as it is now. Ed.

## Getting started with Adobe Photoshop Lightroom 4

by Dave Klein

When I first heard about Adobe Photoshop Lightroom a few years ago, the name seemed a little daunting to me. I'm not a professional photographer, and I had visions of a software package with all kinds of difficult photography concepts and terminology. It sounded too professional for someone like me.

Ironically, while I was writing a [tutorial for Adobe Inspire](#) on basic image editing with Camera Raw and Photoshop, a photographer friend asked me why I didn't use Lightroom. I told him I had never tried it and reiterated that I'm not a photographer. He scoffed and pulled out his laptop to give me a quick demo. I remember being surprised that this product had eluded me for so many years, and I quickly realized that Lightroom was anything but complicated. In many ways, it was like watching my own workflow using Camera Raw and Photoshop, but bundled together with an amazing image management system in a more modern and user-friendly package.

I purchased Lightroom 3 shortly after that meeting, and while I am still a relative newbie to the program, I want to encourage the 99% of digital photographers like myself, who don't make their living shooting photos, to give it a try and see if it works for you. Lightroom 4 is slated to become part of Adobe Creative Cloud and is currently available for purchase as a [standalone product from Adobe.com](#).

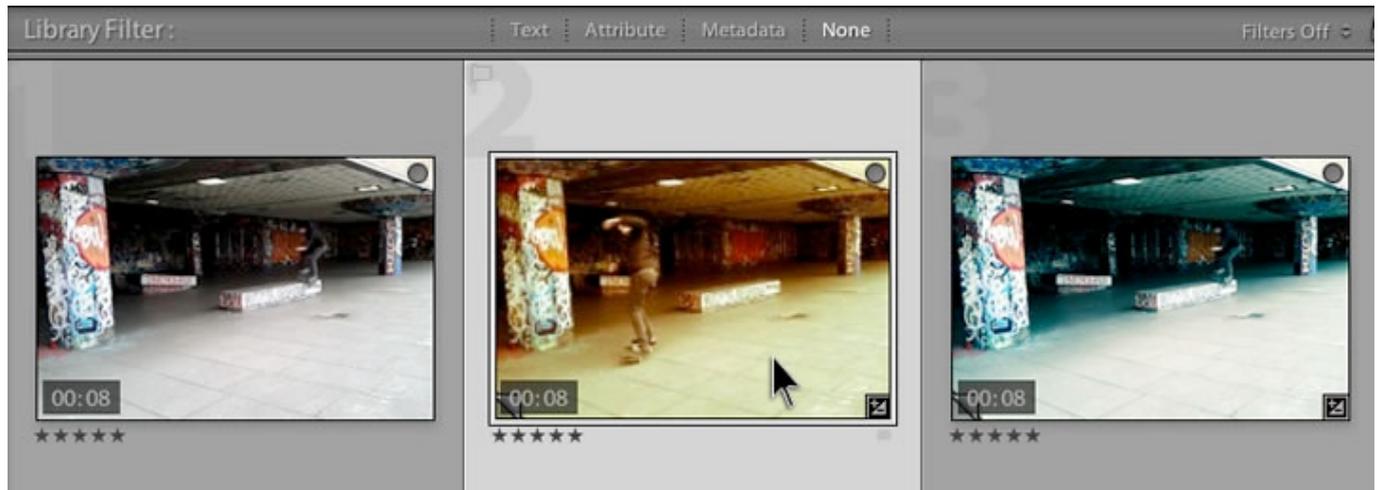
### What is Lightroom 4?

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Lightroom 4 is a software application designed to address the needs of today's digital photography workflow. It's an image management, editing, and publishing system that anchors the workflow of a large percentage of professional photographers. However, it's a wonderfully simple program that can benefit anyone who shoots digital images, regardless of whether they take them with a mobile phone, a point-and-shoot camera, or a digital SLR.

For many, Lightroom may be the only tool you ever need to turn an image you like into an image you love. Most importantly, everything in Lightroom is completely nondestructive, which means you can make changes to your images without affecting the original image data.

New to Lightroom 4 is the addition of video management and minor video editing, such as applying nondestructive presets or extracting single images from a video (see Figure 1). One particularly nice feature is the ability to scrub through videos by simply moving your mouse across the thumbnail image.



**Figure 1.** The video preview in the middle shows the Yesteryear nondestructive preset applied. Move the mouse from left to right over the thumbnail preview to scrub through the video.

## How is Lightroom different from Adobe Photoshop?

Unlike Photoshop, image editing in Lightroom is completely nondestructive. Image adjustments and touch-ups are visible on-screen, but the underlying image data remains unchanged and can always be reverted back to its original state. Lightroom accomplishes this by storing all the image metadata, history, and more in the applicable Lightroom catalog. When you open an image later, you can make more adjustments, change the cropping, and rework touch-ups, or you can simply reset the image to its original state. Snapshots of image variations can be taken along the way, and Lightroom will store those variations for the next time you work with that image. Nondestructive editing is a beautiful thing.

Another notable difference between Lightroom and Photoshop is the task-oriented workflow. Lightroom is a tool with a specific purpose, and its UI, which is composed of a series of modules, was designed to lead you through a process. These modules cover the typical progression of tasks a photographer performs after a shoot. Users are not forced to follow any particular workflow, but the modules certainly follow the typical progression of an image from the time it is taken to the time it is published.

When working in Photoshop and other Creative Suite tools, there really is no standard workflow. You are provided with a set of tools to accomplish certain tasks, but you choose which tools to use and when to use them. Lightroom 4 includes modules that progress from import to publishing. These modules are:

- **Library module**— Use this module to import images and related metadata from multiple locations (such as folders on your hard drive, external storage, or other catalogs). This is also where you organize, filter, and group images into catalogs and collections.
- **Develop module**— Use this module to make your images look better. This is where you apply custom or preset nondestructive image adjustments such as cropping, noise reduction, color and white balance adjustments, red-eye removal, and sharpening. Note: A Quick Develop palette is available in the Library module for some basic edits, but the Develop module is where you will find the real editing power.



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Because Lightroom references images without actually moving them, you can include the same image in a number of collections due to the underlying database infrastructure in Lightroom. You can also create Smart Collections, which automatically group images based on rules or a series of rules that you define (see Figure 3). Newly imported images that meet Smart Collection criteria are automatically referenced in the appropriate Smart Collections as your image database grows.



**Figure 3.** This Smart Collection automatically groups videos with the keyword "Skateboarding" that are rated 3 stars or higher.

To find the actual location of an image, select the thumbnail of the image in the Lightroom catalog and choose Photo > Show in Finder (on Mac OS) or Photo > Show in Explorer (on Windows) from the main menu.

The main thing to remember is that Lightroom is different from Adobe Bridge, the Mac OS Finder, or Windows Explorer. It is essentially a database preview system for your images, wherever they reside. It is not a browser for your computer's file structure.

## Asset management: Lightroom catalogs vs. Adobe Bridge

If you are more of a graphic designer or web designer than a photographer, you may need to decide between a workflow that uses Adobe Bridge or the Camera Raw converter with Photoshop vs. one that uses Lightroom with Photoshop.

In my day-to-day work as an online marketing consultant, I use Adobe Bridge regularly. It's a superior alternative to browsing graphic files using the Mac OS Finder or Windows Explorer because of its flexible layout and ability to quickly preview a broad range of file formats.

Lightroom was designed for the digital photographer, so it primarily supports digital image formats such as RAW, JPEG, and TIFF. Lightroom is an excellent image organizer, but it's not a viable tool for managing the broad range of files that designers deal with on a daily basis.

## Develop module: The control center for image adjustments

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If you have used Adobe Camera Raw from either Photoshop or Adobe Bridge, the Develop module controls in Lightroom should look familiar. Lightroom uses the same Camera Raw processing technology but in a more appealing and user-friendly package.

The image adjustment controls in the Develop module are simple to use and produce excellent results. All edits are nondestructive, including those made with the basic touch-up tools.

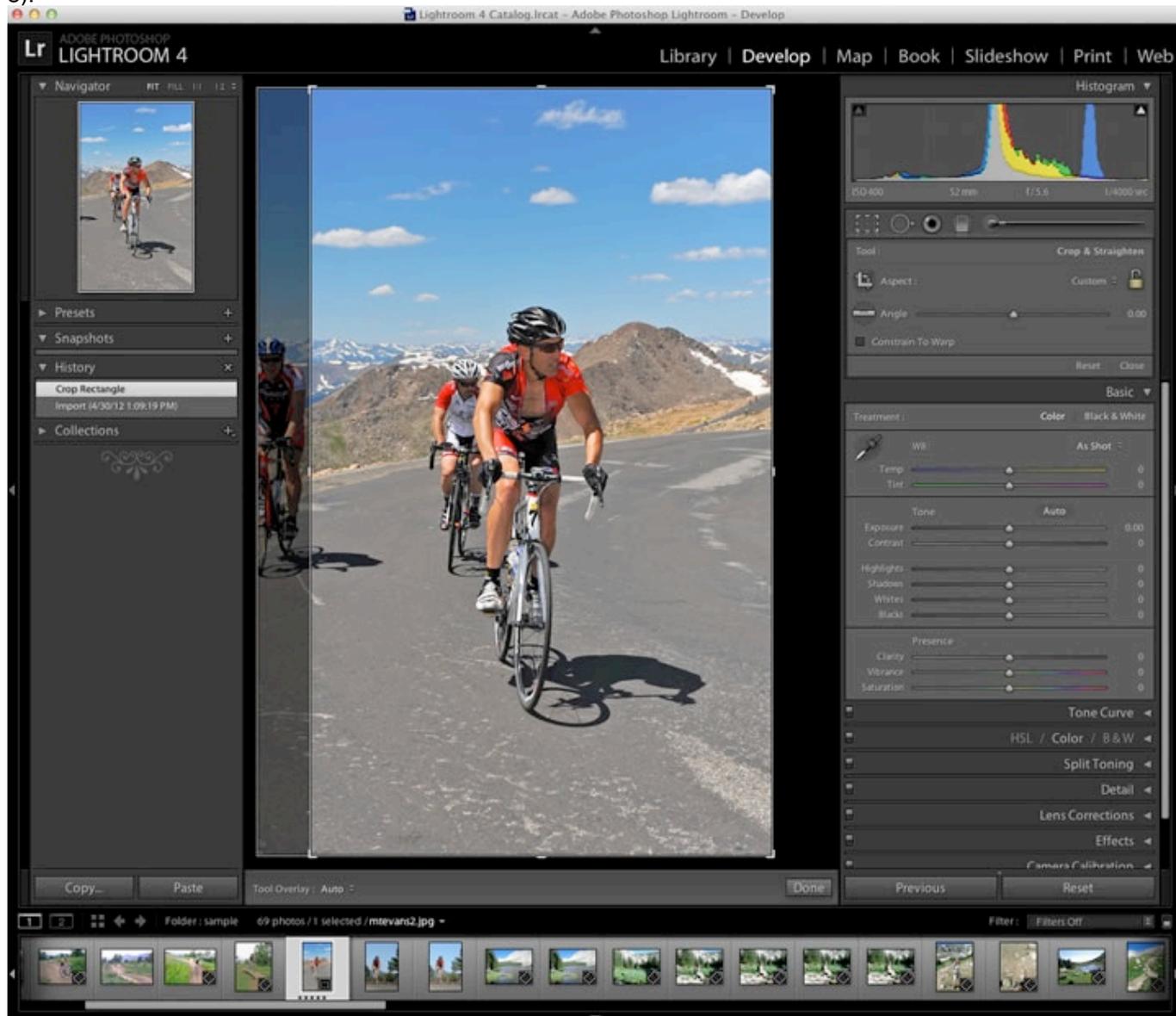
To show you how the Develop module works, I made a couple of adjustments to a picture of me that was taken last year during a bike race to the top of Mt. Evans in Colorado (see Figure 4). I like the image, but the guy on the left is partially cut off, so I want to make some edits.



**Figure 4.** The original image includes a cyclist that is partially out of the frame.

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To begin, I used the Crop tool to crop the image so the cyclist that got cut off is no longer in the frame (see Figure 5).



**Figure 5.** The Crop tool removes part of the image but leaves a shadow on the pavement.

However, you can still see his shadow on the road. To get rid of it, I used the Healing Brush. I selected a fairly large brush and found a clean section of pavement to use as the source for painting over his shadow (see Figure 6).

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**Figure 6.** The Healing Brush replaces the shadow with pavement.

Because these changes were nondestructive, when I look at the image in the Mac OS Finder or Windows Explorer, I see that the original is unchanged.

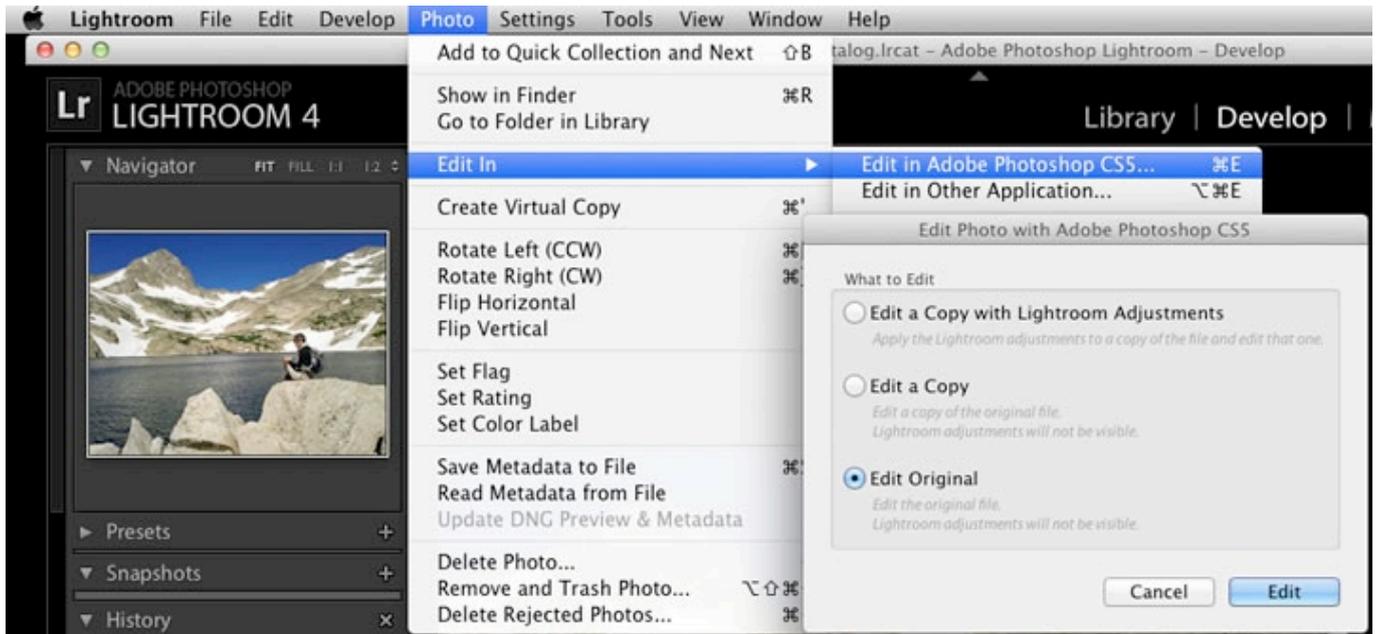
When I open the same image again in Lightroom, the edited image is displayed, and the History palette shows the changes I have made. I can choose to publish the image with those changes, or I can go back to any point within my editing history and undo them or make different changes. If I decide I liked the original, I can click the Reset button or simply go back to the import date in the History palette. If I select a tool that has been used on the image, such as the Healing Brush or the Crop tool, I see the changes that I have already applied to the image.

If I had made these same two edits in Photoshop and saved the file, the original image data would be lost unless I had made a duplicate prior to editing. Not only can you preserve the original image in Lightroom, but you can also maintain snapshots and virtual copies of your images and videos without actually creating duplicates in your system folders.

## Transitioning images between Lightroom and Photoshop

When you're ready to do some advanced image editing, launch Photoshop. In Lightroom, you can Control-click (on Mac OS) or right-click (on Windows) any previewed image or image thumbnail and select Edit In > Edit In Adobe Photoshop. You can also choose Photo > Edit In > Edit In Adobe Photoshop from the main menu (see Figure 7). Once you select Edit In Adobe Photoshop, you must make a decision.

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**Figure 7.** When you move beyond Lightroom into Photoshop, you should make a copy of your image before you edit it.

Because edits made in Photoshop change the original image data, you are encouraged to make a copy of the image you plan to edit in Photoshop before you begin editing. Lightroom provides three options for Photoshop editing:

- **Edit A Copy With Lightroom Adjustments** — A copy of your image is automatically created in the same folder as the original. The copy is opened in Photoshop and looks exactly as it did in Lightroom.
- **Edit A Copy** — A copy of the original image is automatically created in the same folder as your original. The copy is opened in Photoshop, and it does not show any Lightroom adjustments.
- **Edit Original** — The original source file opens in Photoshop, and any edits you make will be applied to the original.

Whichever option you choose, both applications handle the transition gracefully. When you choose to make a copy of your image, the copy immediately appears in your Lightroom catalog and is associated with the image you were working on. As you make adjustments in Photoshop, the edits appear on the Lightroom previews (see Figure 8).



**Figure 8.** When you choose to edit a copy of an image in Photoshop, the adjustments you make are immediately reflected in your Lightroom catalog.

## Publishing and exporting images

The export options in Lightroom are extensive and could merit their own separate article. If you share images via sites such as Flickr and Facebook, Lightroom makes it easy to publish directly to those sites from the Library module.

The remaining modules handle just about anything you'd want to do with your images. The Web module provides controls for easily creating and publishing Flash or HTML-based image galleries to online destinations. You can create high-quality printed books using the Book module's seamless integration with Blurb. Lightroom even gives you a price estimate as your book is assembled. You can also export PDF versions of your photo book using the Book module.

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The Print module provides everything you need for delivering images to the printed page, whether you need contact sheets or high-quality prints. Lightroom 4 has also added the ability to e-mail images directly from the application, saving you time and reducing the creation of duplicate files that will never be touched again.

## The coming creative storm

If you're not currently using Lightroom, you should definitely give it a try. Lightroom 4 is slated to become part of Creative Cloud, Adobe's new subscription pricing model for Creative Suite 6 products. With access to the entire arsenal of Adobe design tools, you will be able to experiment with different workflows for different tasks and truly determine what works best for you, rather than working within the confines of your existing toolset.

For a more in-depth look at Lightroom 4, check out Adobe's extensive video gallery on [Adobe TV](#). You can also visit [Lynda.com](#) — one of my favorite design training resources — for Lightroom tutorials.

Dave Klein is an online marketing consultant based in Boulder, Colorado. He has worked with several Adobe partners focusing on 3D software and technologies since early 2000. Reach him at [kleinnewmedia.com](#).

## Editor's Note

This month I have been having “printer issues”. Earlier this year I bought a second hand Epson R800. I believed the seller when he said it hadn't had much use. When I got it home it had a few blocked nozzles that needed new cartridges to unblock.

To keep the cost of printing lower, especially while I am experimenting with printing, I bought an external ink setup from a company called RIHAC (I have their system on another printer that my daughter uses extensively for her university studies and that has saved me a fortune in printer ink). The RIHAC system seemed to be working well on the R800 but a test print prior to starting a printer calibration sequence, displayed problems with printing yellow.

Multiple cleaning sequences followed by further test prints showed slow improvement but it was never really fixed.

Google is very helpful here and I came across a huge range of “solutions”. The first one I used involved soaking a clean lint free cloth in Windex and placing it under the printhead for a few hours to try and dissolve the ink that was probably clogging the yellow nozzles.

This gave a small improvement but not a solution.

The next recommendation (a bit more drastic and recommended to be done with care) was to take the yellow cartridge out and, using a syringe and a piece of 3mm silicon tube, slowly flush some Windex through the nozzles to have it collect on the cloth underneath the head. This gave another slight improvement but the yellow was still not as good as all the other colours that gave perfect results.

The next recommendation that seemed to make sense was that I clean out the area where the print head comes to rest while not in use and the adjacent area where the print head releases excess ink. I did this thoroughly and used a fair bit of windex and half a dozen cleaning cloths before all the accumulated ink was removed.

My next print test took me to a whole new area of learning when the printer stopped working completely and I got an error message telling me that some parts of my printer had come to the end of their service life. It turns out that an Epson printer counts the number of squirts of waste ink it sends into its waste ink pads (they are located at the bottom of the printer). These pads absorb the waste ink and, to avoid the risk of waste ink overflowing and giving Epson a bad name for making a mess, the printer simply locks up with lights flashing and won't work until the waste ink pads are replaced and the counters are re-set (by a service mechanic). Epson warns that getting a service mechanic may not be a cost effective process.

Naturally this happened on a weekend and I didn't have anyone who could help.

I got a glimpse of a possible solution when I found that Epson (US) will let you download a tool that lets you reset the counter but to get it I had to give them a whole lot of personal details and the Serial Number of the printer. The Serial Number on my printer is a barcode with some numbers underneath it. I can't read barcode so I used the numbers underneath. The Epson site rejected the numbers I entered as unrecognised and I was unable to

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download the tool that I needed. I looked at the Epson Australia website but it doesn't offer downloads of this tool (or even mention the problem).

Next I sent an e-mail to RIHAC (the external ink supply people). They were really helpful and on the following Monday, sent me a tool that runs on Windows XP and had all its documentation and buttons in Spanish. Their instructions were good enough for me to follow what I had to do and it re-set the waste ink counters (there are two of them) in my printer back to Zero. With that, the printer lights went off and the printer started working again - still with the yellow nozzles not quite right. (Being a Mac user, the Windows XP requirement caused a delay while I dug out an old computer that hadn't been used for years but, thankfully, hadn't been retired to the tip.)

So, why did the printer go into this quite drastic error warning if it was as unused as I had been reassured. The answer seems to be in the technical manual I was able to buy on e-bay. A printer, if it is left on, even while it is not being used, will do regular head cleaning activities and each one of these will increase the waste ink counter multiple times. I suspect that my printer had been doing that for a couple of years. In addition, I had spent a couple of days, on and off, running many head cleaning and other tests to try and overcome the apparently blocked nozzles. Pumping the waste Windex and cleaning the waste ink area was probably the final straw for the counter.

The final fix will be to take off some of the printers covers so I can re-route the waste ink tubes to an external container instead of dumping it in the waste pads in the bottom of the printer.

My last print test was almost perfect on the yellow and I couldn't detect a problem in the colour calibration target I printed to develop an icc print profile for the paper and ink combination I am using.

I will get back to calibration when the newsletter is finished.

This digital stuff is far more complicated than good old black and white darkroom work.

Cheers

Rob Wignell

## Club Office Bearers

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