

# Stockton Camera Club

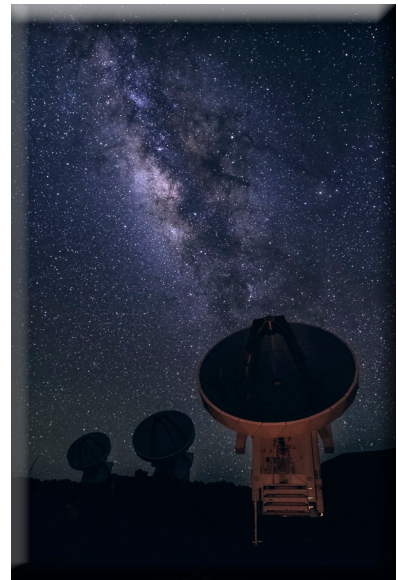
**The Shutter Tripper**      **November 2017**

## **October Digital Images of the Month**



**Bougainvillea Flowers**

**Class A Image of the Month - Rich Bullard**



**Mauna Kea Observatory**

**Class AAA Image of the Month - Sharon McLemore**



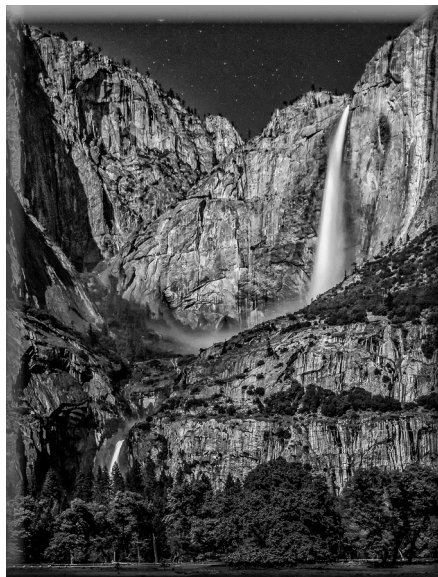
**Cheetah Portrait**

**Class AA Image of the Month - Christine Blue**

# **October Print Images of the Month**



**Eye Towards Tomorrow**  
Class A Print of the Month Wayne Carlson



**Yosemite Falls at 1:24am**  
Class AAA Print of the Month - Doug Ridgway



## October 10's of the Month



**Durst Winery in a Crystal Ball**  
Joanne Sogsti



**Reflections at Long Lake**  
Stan Sogsti

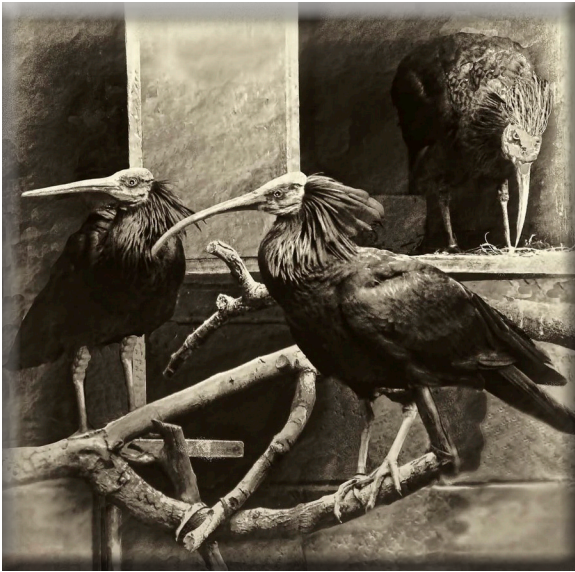


**Tree in Flooded Field**  
Heide Stover



**Saturday Morning Ride**  
Ron Wetherell

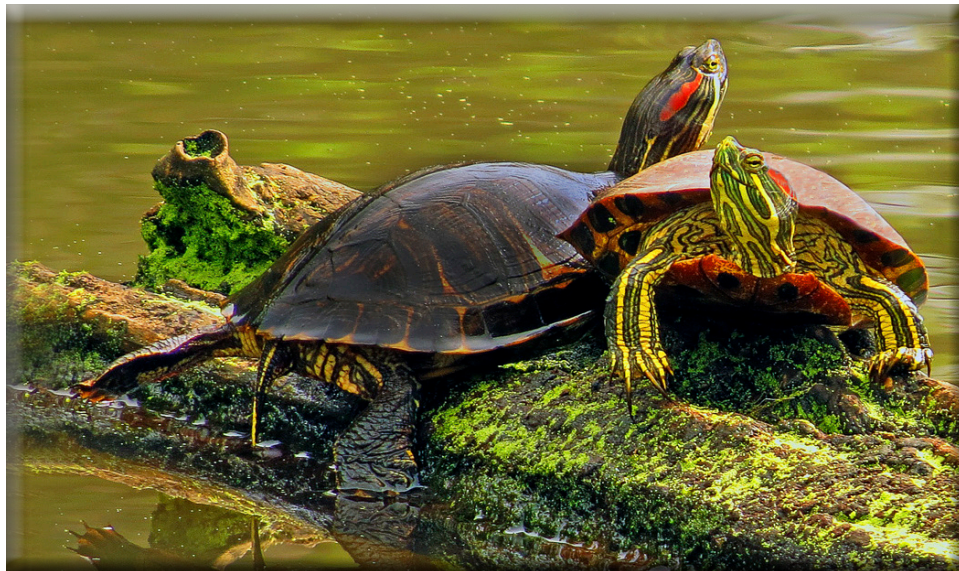




**Ibsens**  
Em McLaren



**Shopping Center Hot Rod**  
Ron Wetherell



**Sunbathing Turtles**  
Joanne Sogsti



## **October Meeting Notes**

Heide opened the meeting and introduced our new member, Monica Hoeft. Some of the members who went on the tour of the Large Medal Print Company showed their photos, which the company printed for them. The tour was successful and it would probably be set again next year for those who could not attend this time.

1. The nominating committee of Mac, Christine and Heide will be contacting people to see who would like to to run for one of the offices for 2018. If you are interested please let Heide know so she can add you to the list. [h1stover@aol.com](mailto:h1stover@aol.com)

2. Doug announced that our club will donate a total of \$180.00 of prize money to Art Expressions for their art and photo contest for high school kids. The club will also sponsor a one year free membership to our camera club to all who enter the contest.

3. On Nov. 15 Doug would like to invite all who are interested to go on a photo shoot. Please e-mail him with your suggestions of where you would like to shoot. [Doug\\_flyfisher@yahoo.com](mailto:Doug_flyfisher@yahoo.com)

4. For all those who use Lightroom it was announced that there will be a Lightroom CC only which will be Cloud based and the photos will be sorted differently. The CC Classic will remain the same. You can contact Lightroom for further information.

Dean introduced our judge for this month, Susan Bovey. She is active in the Woodland Camera Club and also in PSA and Gold Rush. She judged in the North American International Competition and the Sacramento Fine Arts Show. She is an excellent photographer and was trained in Carmel, Ca.

### **PRINT COMPETITION WINNERS:**

A "Eye Towards Tomorrow" by Wayne Carlson

AA No Entries

AAA "Yosemite Falls at 1:24 AM" by Doug Ridgway

### **DIGITAL COMPETITION WINNERS:**

A "Bougainvillea Flowers" by Richard Bullard

AA "Cheetah Portrait" by Christine Blue

AAA "Milky Way at Mauna Kea Observatory" by Sharon McLemore

Congratulations to all the winners!

The Nov. meeting will be PRINTS ONLY and there is no special subject.

The special subject for Dec. will be "Roadscapes".

Please let me know if there are any corrections or additions to the notes. Thank you, em McLaren

## SCC Officers 2017

### President

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## Committee Chairs

### Hospitality Chairperson

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### Refreshments Chairperson

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## President's Message

November 2017

By Heide Stover

Here it is, short and sweet.

I enjoyed our October meeting and learned a lot from the judges' comments. After getting home I tried out her suggestions and really liked the results.

This is going to be short as Bob and I are getting ready to leave for Tennessee Sunday morning. I am scrambling to get things done as I have a job to finish, big one, before we leave. An unexpected death in the family put a bit of a wrench in things as well.

So, for now I just hope you all manage to get out there and get some great images. Migrating birds are showing up now. I look forward to seeing you all at next month's meeting. Remember to email me if you are interested in going to the November camera club council meeting and also email me if you are interested in a position on the camera club board.

Happy Shooting!

Heide

## A Big Thank You to Our Sponsors!



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[Trey Ratcliff](#)



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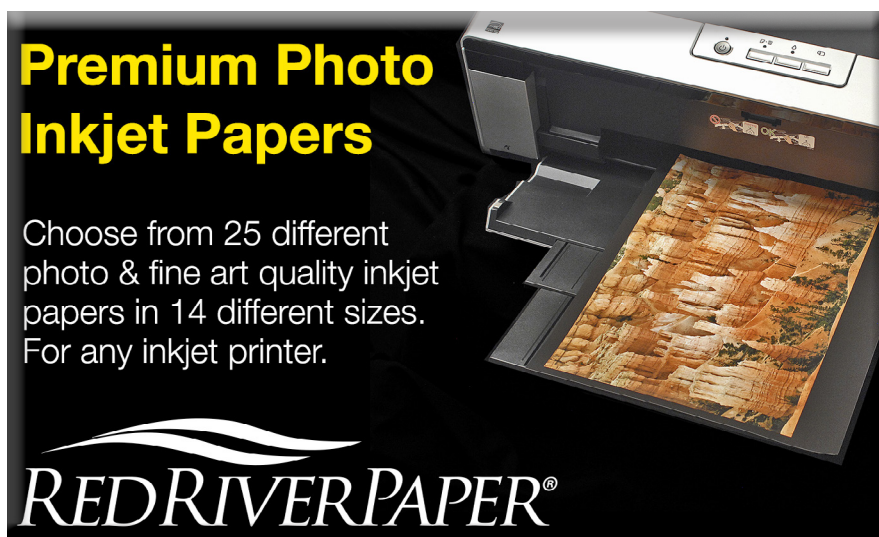
**X-SERIES**  
TRACTION FILTERS

**X4**  
CPL

MRC16 - nanotec® - SCHOTT B210

A close-up of a black filter with a textured, tire-tread-like pattern. The filter is curved, showing its circular shape. The text 'MRC16 - nanotec® - SCHOTT B210' is printed along the inner edge of the filter.

[breakthrough.photography](http://breakthrough.photography)



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A black inkjet printer is shown from a side angle. A large, rectangular piece of paper is being printed, featuring a detailed, textured image of a landscape with trees and a body of water. The printer has a control panel on top with several buttons and a small display.

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# 2017 Competition Policy

## A. GENERAL RULES

1. Only paid-up members may enter club competition.
2. Regular print and digital image competition period: Once each month except January. A competition year is February through December. Current regular meetings are February, March, May, July, September, October and December. The number of meetings may change from time to time at the discretion of the Board of Directors and approval of the general membership as facilities permit. The Annual Awards Dinner will be held in January.
3. A total of four (4) images (all prints, all digital or a combination of both) may be entered each competition month. A total of three (3) images may be entered in the Open Division and a total of one (1) in the Special Subject Division. The number of entries may change from time to time at the discretion of the Board of Directors and the approval of the general membership.
4. Each image will be scored from 6 to 10 points. All prints or digital images receiving 9 or 10 points will be classed as an honor image. The title of each print or digital image entered will be read before being evaluated. The name of the maker will be read for 9-point honor winners. Maker's names will be announced for the 10 point images after the Print & Digital Image-of-the-Month winners are chosen.
5. A print or digital image that does not receive an honor score, may be re-entered one more time in the same division.
6. A print or digital image may be entered in all divisions for which it qualifies; i.e., an honor image in Open may also be entered in the Special Subject Division at another competition. A print or digital image that receives an honor score may not be re-entered in the same division.
7. Any print or digital image that appears to be ineligible for competition or not qualified for a specific division could expect to be challenged. The Competition Vice-President shall decide whether or not the image is acceptable.
8. The exhibitor must have exposed each negative, slide or digital image entered. All images submitted for judging must be the work of the photographer/maker including the taking of the images and any digital enhancements and/or manipulation of the image. This does not apply to the processing of film or printing by a commercial processor.
9. The same image should not be entered both as a print and a projected digital image in the same competition.
10. In the event of absence or barring unforeseen circumstances, a member may submit make-up prints or digital images for one competition night per competition year; and whenever possible must submit all make-up prints or digital images at the meeting immediately following the month a member failed or was unable to submit the prints or digital images. Make-ups in the Special Subject Division must be the same subject as the month missed. Also, in case of absence a member may assign the responsibility of submitting his or her prints and/or digital images for competition to another member.
11. A club member who serves as judge cannot enter his or her own prints or digital images in the same competition. The judge's make-up prints or digital images can then be entered in another competition during that competition year. This is in addition to the once-a-year make-up provision already

allowed.

12. Prints or digital images may be projected/viewed briefly before the judging of each division if the judge indicates he/she would like a preview.

## B. PRINT ENTRY RULES

1. Each print entered must have a completed label attached to the back of the print including; name of maker, title, date entered and Division (Open or Special Subject). The writing or printing on the form must be legible. Labels must be attached on the back of the print in the upper left-hand corner for correct viewing of the print.
2. All prints must be matted or mounted with a total size (including mat board) of no larger than 18" X 24" and no smaller than 8" X 10". Exception: One side of a Panorama Print may be no larger than 36". Prints that are smaller than 5" X 7" will not be accepted. The maker's name must not appear on the viewing surface of the image. Framed prints shall not be entered.
3. Prints accompanied by entry forms should be submitted no later than 15 minutes prior to the start of the regular monthly meeting.
4. Prints receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Print-of-the-Month honors. Print-of-the-Month honors will be given in Class A, AA & AAA.

## C. DIGITAL IMAGE ENTRY RULES

1. Digital images must be submitted in a format and by the deadline specified by the Competition Vice-President. Digital images may be submitted by email, mailed (CD) or delivered (CD) to the Competition Vice-President. Definition of Digital Image: An image taken with a digital camera, a negative, slide or print scanned into the computer and processed digitally.
2. Images must be in a format compatible with the projector. The key thing to keep in mind when formatting photos for submission is that the projector we use in the competition has a (maximum) resolution of 1400 x 1050 pixels. This means that any photo that exceeds this size in either dimension, could end-up being cropped by the projector. In other words: the image width cannot be more than 1400 pixels and the image height cannot be more than 1050 pixels. If your image is horizontal, only change the width to 1400, if your image is vertical, only change the height to 1050. Do not change both. Down-sizing the image from the "native" resolution coming out of your camera also significantly reduces the file size. This helps when emailing the files and takes-up less space on our hard-drives.
3. The maker's name, title of image, date entered and division (Open or Special Subject) must be included as the title of the image. When you have finished re-sizing your image save your image with a new title. For example do a Save as: Smith, Sunrise Splendor 05-15 O.jpeg. (O-Open or SS-Special Subject). Specify whether you're Beginner, Advanced or Very Advanced.
4. Digital Images receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Digital Image-of-the-Month honors. Digital Image-of-the-Month honors will be given in Class A, AA & AAA.

# Stockton Camera Club

## October 2017 Competition Standings

This month's judge, Susan Bovey, of the Woodland Camera Club Forum viewed 80 images with an average of 8.91. She awarded 12 tens. The following received print of the month honors. Congratulations to all the winners!!!

**Digital Image of the Month Class A – Bougainvillea by Richard Bullard**

**Digital Image of the Month Class AA – Old Timer by Kris Borgen**

**Digital Image of the Month Class AAA – Milky Way at Mauna Kea Observatory by Sharon McLemore**

**Print of the Month Class A – Eye Toward Tomorrow**

**Print of the Month Class AA – None**

**Print of the Month Class AAA – Yosemite Falls at 1:24 am by Doug Ridgway**

Please check out the website, <http://www.stockton-cameraclub.com/home.html>

Class A Standings	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Richard Bullard	250	194	56	37	37	37	33	35	35	36	0	0
Wayne Carlson	237	189	48	33	38	37	31	35	26	37	0	0
Ron Wetheral	130	120	10	0	10	0	35	20	27	38	0	0
Dawn LeAnn Bassnett	120	84	36	0	16	36	0	0	33	35	0	0
Lanny Brown	77	68	9	27	0	17	0	16	17	0	0	0
Matt Lawson	27	18	9	0	0	27	0	0	0	0	0	0
Class AA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Christine Blue	259	204	55	37	37	38	39	36	35	37	0	0
Kris Borgen	253	199	54	37	38	37	34	36	37	34	0	0
Elizabeth Parrish	253	200	53	36	36	37	36	37	38	33	0	0
Paul Chapman	249	197	52	37	36	37	33	35	36	35	0	0
Sheldon McCormick	248	194	54	36	34	38	34	37	36	33	0	0
Gary Brown	244	190	54	35	37	36	31	37	35	33	0	0
Class AAA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	Nov	DEC
Sharon McLemore	265	207	58	37	40	40	35	38	38	37	0	0
Doug Ridgway	264	205	59	37	40	39	35	37	39	37	0	0
Trey Steinhart	263	209	54	40	39	37	38	36	37	36	0	0
Dean Taylor	263	205	58	39	38	38	37	40	36	35	0	0
Joanne Sogsti	263	207	56	39	37	38	36	36	39	38	0	0
Ed Richter	262	205	57	38	40	38	35	38	37	36	0	0
Susanne Nichols	259	203	56	38	40	37	35	38	36	35	0	0
Heide Stover	259	202	57	39	39	38	33	37	37	36	0	0
Stan Sogsti	255	199	56	36	38	38	33	38	36	36	0	0
Em McLaren	252	200	52	34	33	39	36	37	37	36	0	0



## 2017 Calendar of Events

<b>Every 3rd Thursday (Except April, June &amp; Aug) 6:30 PM</b>	<b>West Lane Bowling Alley Stockton</b>	<b>Membership Meeting Contact Heide Stover <a href="mailto:h1stover@aol.com">h1stover@aol.com</a></b>
<b>November 3 - 5</b>	<b>125 S Hutchins St Lodi, CA</b>	<b>2017 Sandhill Crane Festival</b>
<b>Thursday November 16</b>	<b>West Lane Bowling Alley Stockton</b>	<b>November General Meeting Prints only with no special subject</b>
<b>Thursday December 21</b>	<b>West Lane Bowling Alley Stockton</b>	<b>December General Meeting Special Subject - Roadscapes (Like Landscapes)</b>

## 2018 Calendar of Events

<b>January, 2018</b>	<b>TBA</b>	<b>2018 Annual Banquet</b>
<b>Thursday February 15</b>	<b>West Lane Bowling Alley Stockton</b>	<b>February General Meeting Special Subject - Neon/Lighted Signs</b>
<b>Thursday March 15</b>	<b>West Lane Bowling Alley Stockton</b>	<b>March General Meeting Special Subject - Arches</b>
<b>Thursday May 17</b>	<b>West Lane Bowling Alley Stockton</b>	<b>May General Meeting Special Subject - Travel With PSA Rules</b>
<b>Thursday June 21</b>	<b>West Lane Bowling Alley Stockton</b>	<b>June General Meeting Prints only with no special subject</b>
<b>Thursday July 19</b>	<b>West Lane Bowling Alley Stockton</b>	<b>July General Meeting Special Subject - Flowers</b>

# Photo Cascadia Blog

## 5 ESSENTIAL TIPS WHEN PREPARING IMAGES FOR PRINT

January 24th, 2017 by Zack Schnepf

My favorite way to experience photography is through print. It's hard to describe the tremendous satisfaction I get when viewing my own prints, or prints from a photographer I admire. I've always enjoyed printing myself. I learned to print in the darkroom in my college photography classes and when I moved to digital I taught myself how to make my own prints at home. As my photography progressed people started to ask if they could buy prints of my images. Eventually, I started doing art festivals and gallery shows to share my work and make more print sales. Whether you plan to print yourself, or have prints made by a dedicated print shop it's essential that you understand a few basic concepts about color management and preparing images for print.

We live in an increasingly screen based culture. The majority of photography I see is on some sort of screen. A lot of photographers I meet who are starting photography exist almost exclusively in the digital universe. Eventually though, you, or someone you know might want a print made of your photos. Photographic printing can be daunting at first, but it's very satisfying to see your own images in print, and you will be a better photographer if you understand the fundamentals of color management and print preparation. In this article, I'll share five essential tips for getting you and your images ready to print.

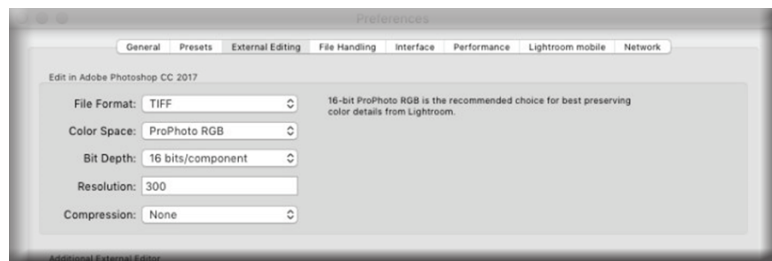


Surrounded by my prints at the Sunriver Art Festival 2016

bright as transmitted light from a screen. Lowering screen brightness much better reflects how an image will print. Here is a link to the colormunki screen calibrator I use now. Very easy to use and profiles really accurately. All of their products work really well, but I like the customization options with the colormunki display model: <http://xritephoto.com/colormunki-display>

### 2. UNDERSTAND BASIC COLOR MANAGEMENT:

Whether you are printing yourself, sending your files to a dedicated print shop, or preparing an image for a publisher, you will get much better results if you understand the basics of color management. There are two basic concepts to understand when managing color on your computer. The first is using the correct color space when exporting from Lightroom, or Adobe Camera Raw and the right color setting in Photoshop. I always use the Pro Photo RGB color space as it has the widest color gamut, I prefer to start my editing with as many colors as possible especially if I will be printing the image. The second concept is using the right printing profile. If you're having someone else print for you, it's still important to understand printer profiles. You can



Export settings in Lightroom Preferences

### 1. CALIBRATE YOUR MONITOR:

It's hard to stress how important this is. There is no point spending hours processing your photos for print if you haven't calibrated your monitor. It's the foundation of color management, and brings everyone into a common color standard. I remember when I got started in photography many years ago, I read on some forums about the importance of calibrating my monitor. At the time I was more concerned with acquiring more lenses and gear and didn't see why it was a big deal. When I started printing I learned a hard and expensive lesson. The first prints I made were a huge disappointment. They didn't look like what I saw on my monitor at all, the colors were off and it came out really dark. With a little more friendly advise I finally invested in a decent calibrations package. Once I calibrated my monitor I realized two important things. One, it's really helpful when everyone is using the same color standards and profiles, otherwise what may look red on my screen could look orange, or purple on another. Two, I had my monitor set way too bright. Reflected light from a print will never look as

use a printer profile to soft proof your image and get a preview of how it will look when printed with the specific printer and paper they use. Printer profiles are scripts used by the printer to adhere to color standards, they help the printer produce an image that looks as close to what you see on your screen as possible. I'll talk more about soft proofing in the next section.



### 3. SOFT PROOFING AND HARD PROOFING:

Soft proofing is using software such as Lightroom, or Photoshop to preview a printer profile. Soft proofing attempts to simulate what the image will look like when printed on a specific print paper with a specific printer. I think soft proofing is useful to get you in the right ballpark, but I don't trust soft proofing completely. It is still pretty unreliable when trying to preview exactly what a print will look like. I use soft proofing to get me close and then I order a test print which is called a hard proof. Once the test print is made, or arrives from a print shop, I can evaluate it and make any adjustments that I think it needs. This method is what I rely on when making prints for customers, art shows and galleries. The videos below help explain soft proofing in Lightroom and Photoshop.

Great video on soft proofing in Lightroom: <https://www.youtube.com/watch?v=8M9B8ABOb9U>

Another video about basic soft proofing in Photoshop: [https://www.youtube.com/watch?v=Y47uoKE\\_dAs](https://www.youtube.com/watch?v=Y47uoKE_dAs)

### 4. SHARPEN APPROPRIATELY FOR EACH PRINT MEDIUM AND SIZE.

Each print medium I use requires different levels of sharpening to look it's best. For instance, noise from over sharpening shows up easier on metal prints. Both acrylic and traditional inkjet prints are more forgiving and hide minor noise and digital artifacts better. Canvas is the most forgiving. Print size is also something to consider. What does this mean in practical terms for my workflow? I've adopted a simple and flexible approach to sharpening. I do normal output sharpening in Lightroom or ACR to correct for softness introduced by camera, lens, and the RAW format. The amount varies for each image. I continue with my workflow in Photoshop to produce a master file with all layers and adjustments preserved if possible. If I'm going to make a print, I save a flattened copy of the master file and sharpen it specifically for that print size and medium. Sometimes it doesn't need additional sharpening, but if it does it's usually the last adjustment I make before sending it to print. As a general guideline, I sharpen more for smaller prints, and less for larger prints. This is counter intuitive for many people, but I've found that smaller prints need more because they lose sharpness when they are scaled down, and large prints tend to show any unwanted effects that might arise from over sharpening. This is my personal preference and there are other factors to consider including the view distance.

### 5. ADJUST LUMINANCE FOR SPECIFIC PRINT MEDIUMS.

Each print medium has its own perceptual brightness and ambient reflectivity. Like I described in the sharpening section, I save a flattened copy of my master file for each specific size and print medium I print on. Aluminum prints and lumachrome acrylic prints have high ambient reflectivity and perceptual brightness, therefore they require very little, if any brightness adjustment. Traditional inkjet prints and canvas require a lot more brightness adjustments if you want to replicate the look you see on your screen.

I've been printing a long time, and I've learned several important lessons from printing over the years. I've noticed that my processing workflow has evolved to accommodate printing. I now tend to process with printing in mind first, and make specific changes to the file later when posting to the web. I also have evolved to process in the most editable and non destructive way to preserve the image quality. I think printing has made me a better photographer and has helped me improve my image quality.

Old video blog about basic printing from Photoshop: [http://www.photocascadia.com/blog/intro-to-photoshop-printing-video/#.WIT\\_MrGZMUE](http://www.photocascadia.com/blog/intro-to-photoshop-printing-video/#.WIT_MrGZMUE)

Recommended printing companies: These are the two print companies that I use. I've tried a lot of print shops, and these guys both produce incredible, quality prints. I get my Aluminum prints from: <http://www.hdaluminumprints.com> and acrylic prints from <http://www.nevadaartprinters.com>

# Lightroom Classic CC User Guide

## Print photos

You're viewing help for Photoshop Lightroom Classic CC (formerly Lightroom CC). Not your version? View help for the all-new [Photoshop Lightroom CC](#).

The Print module lets you specify the page layout and print options for printing photos and contact sheets on your printer.

The left panels contain a list of templates and a preview of their page layouts. The area in the center of the Print module displays the photos in the chosen template. The right panels contain controls for specifying how the photos appear in the layout; modifying the template; adding text to the printed page; and selecting settings for print color management, resolution, and sharpening. [See Print module panels and tools](#).



### The Print module

A. Template Browser and Collections panels B. Show Previous Page and Show Next Page buttons C. Page number D. Panels for specifying layout and output options

To print photos from Lightroom Classic CC, follow these basic steps:

### 1. Select the photos you want to print.

In the Library module, use the Grid view or the Filmstrip to select the photos you want to print. See [Selecting photos in the Grid view and the Filmstrip](#). [You can also select a folder or a collection of photos using the Folders or Collections panel](#).

### 2. Choose the page size.

Switch to the Print module and click the Page Setup button in the lower-left corner of the module. Choose a page size by doing one of the following:

- (Windows) In the Paper area of the Printing Preferences or Print Setup dialog box, choose a page size from the Size menu. Then, click OK.
- (Mac OS) In the Page Setup dialog box, choose a printer from the Format For menu and choose a page size from the Paper Size menu. Then, click OK.

**Important:** Leave the Scale set to 100% and make size adjustments in Lightroom Classic CC.

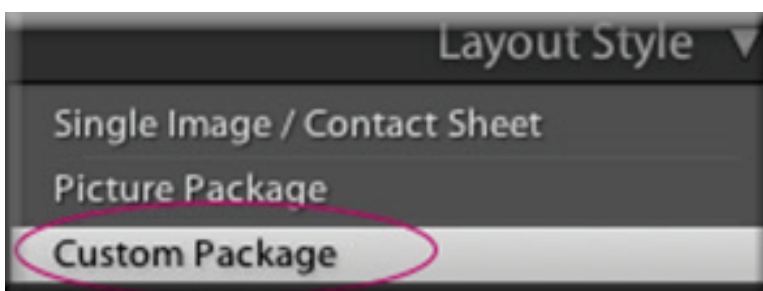
### 3. Choose a template.

A template provides a basic layout for your photo prints. Lightroom Classic CC includes three types of print templates:

1. Single Image/Contact Sheet templates let you print one or more photos, all at the same size, on a page.
2. Picture Package templates let you print one photo in multiple sizes on a page.
3. Custom Package templates let you print multiple photos at various sizes on one or more pages.

Lightroom Classic CC print templates scale the photos to accommodate the paper size you choose.

On the left side of the Print module, move the pointer over a name in the Template Browser; a preview of the template appears in the Preview panel above the Template Browser. Click a template name to select it for the photo or photos you want to print. See [About print templates](#) and [Choose a print template](#).



#### Note:

After you select a template, look in the Layout Style panel, at the top of the right side of the module, to see whether it's a Single Image/Contact Sheet, Picture Package, or Custom Package template.



#### 4. Add or remove photos from the layout.

Depending on the type of template you choose, you may need to add, change, or remove photos from the layout.

- For Single Image/Contact Sheet templates and Picture Package templates, select one or more photos in the Filmstrip to add them to image cells in the preview area. Deselect photos in the Filmstrip to remove them from the template.
- For Custom Package templates, drag a thumbnail from the Filmstrip to image cell in the preview area.

#### 5. (Optional) Customize the template.

For Single Image/Contact Sheet layouts, modify the template using the controls in the Image Settings and Layout panels. For example, zoom to fill the photos in the cell, add a stroke border, and adjust margins and cell size. You can also drag the guides in the preview area to resize cells.

For Picture Package and Custom Package templates, you can drag cells freely in the preview area and specify options in the Image Settings panel. Use the Rulers, Grid & Guides panel to adjust the display of the work area. Use the Cells panel to add new cells or pages to the layout.

See [Specify how photos fill an image cell](#), [Specify rulers and guides](#), [Modify page margins and cell size \(Single Image/Contact Sheet layouts\)](#), and [Print borders](#) and strokes in [Picture Package and Custom Package layouts](#).



#### 6. (Optional) Add text and other extras.

In the Page panel, specify whether to print a background color, your identity plate, and a copyright watermark. See [Printing overlay text and graphics](#).

#### 7. Specify output settings.

In the Print Job panel, do any of the following:

- Specify a print resolution or leave the setting at its default (240 ppi). See [Set print resolution](#).
- Specify how color management is handled for your photos. Choose from the Profile and Rendering Intent pop-up menus. See [Set print color management](#).
- Select whether to use Draft Mode Printing. See [Print in draft mode](#).
- Select 16 Bit Output to print to a 16-bit color printer on Mac OS 10.5 or higher.
- Select whether to sharpen the photos. If you select Print Sharpening, use the pop-up menus to choose how much sharpening to apply and whether you want to sharpen for matte or glossy paper. See [Sharpen a photo for print](#).
- To achieve colors that more closely resemble the bright and saturated look of onscreen colors, select Print Adjustment and drag the Brightness and Contrast sliders.

#### Note:

Print adjustments do not preview onscreen. It may take some experimentation to determine what Brightness and Contrast settings work best for your photos and your printer.

#### 8. Check printer settings.

Click Printer (in the lower-right corner) and Print Settings (in the lower-left corner), in turn, to check that the options for your device are configured as you desire. If you want Lightroom Classic CC to manage color, turn off any color management in the printer settings.

#### 9. Click Print.

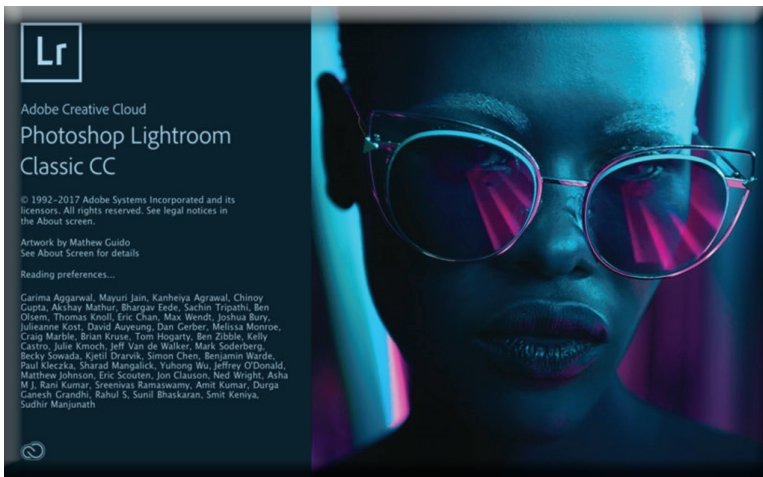
#### 10. (Optional) Save the layout as a custom template or as a print collection.

If you plan to reuse your settings, including layout and overlay options, save the settings as a custom print template. Or save the settings as a print collection to preserve a set of specific Print module options with a collection of photos. See [Work with custom print templates](#) and [Save print settings as a print collection](#).



## Lightroom CC Vs. Lightroom Classic CC

Text & Photography By Jason Bradley | October 19, 2017  
Adobe's latest announcements for Lightroom introduce two new versions, and include the death of the perpetual license



Yesterday at Adobe Max in Las Vegas, Adobe announced the newest version of Lightroom. Let me restate that ... they announced the newest versions — that's plural. As of yesterday, you have the option of getting either Lightroom Classic CC or Lightroom CC.

Overall, I feel quite positive about the announcement of Lightroom's new versions and what this means for the future of the program. However, they are indeed two distinctly different versions of Lightroom, and I'm sure that some photographers will be left scratching their heads wondering what this all means. "How will I be affected? Do I have to use both? If not, which version should I use?" And of course, without fail, there will be a percentage of photographers asking, "What the hell was Adobe thinking?"

We, the Disgruntled, fear change, and I'm most certainly included in that "we." Change terrifies me. Taking all this into account, let me first speak to this head-scratching stuff, because I think once we get past that, there are some very cool things about these new releases, and for the future of Lightroom.

### Lightroom CC Vs. Lightroom Classic CC: The Basics

If you are a veteran Lightroom user, the name of your program will change from Lightroom CC to Lightroom Classic CC. And Adobe has announced a whole new product, called Lightroom CC — let the head scratching commence.

Lightroom CC isn't what we current Lightroom users will be using anymore. Lightroom CC is instead something else. It's a totally new cloud-based product. To say this another way, existing Lightroom users will now be using a version that's branded as Lightroom Classic CC. Now before we all make our justifiable comparisons to the marketing genius of Classic Coke vs. New Coke, there are silver linings beyond the naming.

For starters, the lives and workflows of existing Lightroom users will not change. Lightroom Classic CC (a.k.a. Lightroom-As-We-Knew-It) is the unchanged Lightroom we have grown to depend on. So, that's good news. Lightroom Classic CC will also work better than ever.

Adobe's primary focus for upgrades for Lightroom Classic CC has been performance, not sparkly new tools or sliders. This has been a long needed upgrade for Lightroom, and overall, it works much faster. Needless to say that "much faster" is relative. Different users have different hardware with different resources, so Lightroom's speed is relative to what system you are using it with. But relativity aside, I feel confident that most everyone will experience a noticeable performance boost.

Here is a list of changes in Lightroom Classic CC:

- Application launch time is faster
- Preview generation including Standard, 1:1, and Minimal previews
- Import selection workflow with Embedded & Sidecar preview options
- Switching between Library and Develop Module is faster
- Spot Removal, Brushes and localized corrections are faster
- Luminosity and Color Range Mask tools are now in the Develop Module

### Who Is The New Lightroom CC For?

Who Lightroom CC is for is yet to be well defined. I suspect that there will be as many answers to the question as there are photographers. Personally, I'm going to use it right away, but not to replace my existing catalog or workflow. I can't. I have terabytes and terabytes of data, and Lightroom CC is not for the pro or semi-pro user with sizable image archives.

Lightroom CC is being offered with 1TB of cloud storage, with the ability to upgrade to 10TB. But, Adobe's cloud storage plans are currently quite expensive. 10TB would cost \$99.00 per month, and \$109.99 per month if you have Lightroom CC bundled with Classic and Photoshop. Not to mention the problems of trying to sync so many terabytes of data to the cloud. Bandwidth issues will occur. On the other hand, there are plenty of photographers out there with smaller 1TB or less image archives.

Lightroom CC is for them. And it's for those who want something more robust than Apple Photos or Photoshop Elements, and who want something that's designed to seamlessly work across your device chain — and I do mean seamlessly. Lightroom CC easily integrates how you tag and keyword your photos and how you develop or edit your photos between your computer, your phone and other portable devices. Yes, Lightroom As-We-Knew-It could sync to the cloud as well, but not like this — it has allowed us to sync Collections we create to our mobile devices, but Lightroom CC is a completely cloud-based ecosystem.

Speaking quite generally, Lightroom CC is designed for the user who wants a simpler experience that is easily integrated into their lifestyle. And Adobe knows there's a whole new demographic of photographers out there who want that, but don't have the patience for a program as robust as Lightroom As-We-Knew-It.

## The Potential of Lightroom CC

When Lightroom 1 was released back in 2007, it was released to solve the ongoing problem of photographers using multiple applications in their workflow. My personal workflow consisted of using Photoshop, Bridge, Photo Mechanic and a slew of Photoshop plug-ins. My images bounced from application to application, and my folder system was an ever-growing mess. Lightroom's release fixed all that. It gave me the ability to manage, develop and share my work through an all-encompassing application that was specifically designed for the workflow of a photographer, unlike Photoshop.

Now ten years later, we are at another industry crossroads. People aren't buying SLRs like they used to, and the vast majority of photography is being made with our portable devices. Our culture is creating images on-the-go, and the need to be plugged-in and connected while we are on the go is exploding. Lightroom CC is Adobe's attempt to meet that need.

Now imagine if there were a version of Lightroom CC (meaning cloud-based) that was designed for the pro user, the user with terabytes and terabytes of data? I believe this is coming. Whether Adobe will eventually merge Lightroom CC with Lightroom Classic CC as its functionality evolves, or whether Lightroom Classic CC changes to also meet this growing need still remains to be seen. But, it's coming, I am sure.

Another possibility for Lightroom CC is its potential to work in multi-user environments. Since the beginning of Lightroom this has been a problem. Sharing catalogs with colleagues to share workloads just doesn't work well. Currently Adobe allows Lightroom CC to be added to two devices at a time, but there is potential for that to expand. Again, overall, I'm feeling excited for the future of this technology, as Adobe answers our growing need for device integration.

## The Fate of Perpetual Licensing

Here's the bad news for those of you who have been holding on to your ability to own your software outright. Those days are gone. Lightroom 6 will have a few more updates to handle bugs and camera compatibility, but that's it. It is time to put on your big-boy/girl pants and move to CC. I know there are still many that won't like this, so if you're one of those, take comfort in the fact that Lightroom Classic CC works the same way that Lightroom 6 does, except it's better. You are not forced to use the cloud service, and for \$9.99 a month, you can get Lightroom Classic CC, Lightroom CC, and Photoshop. That's a smokin' deal.

This day was inevitable. I'm honestly surprised it came as quickly as it did, but Adobe sees urgency in solving the problems that creating and managing software with perpetual licenses creates, and there are many. But, that's a whole other article/blog rant. For now, trust those of us in the digital deep-state, CC is better.

## Lightroom CC & Lightroom Classic CC Resources And Pricing

Pricing is still quite reasonable for Lightroom, and there are a few approaches. You can acquire just Lightroom CC, or Lightroom CC bundled with Classic CC and Photoshop. There are also different choices for cloud storage. There are 20GB and 1TB choices

only right now, but I'm confident this will expand as CC evolves.

Find the plan that's right for you.

Lightroom CC plan	Photography plan	Photography plan with 1TB cloud storage
Includes the all-new Lightroom CC and 1TB of cloud storage. US\$9.99/mo. <a href="#">Buy now &gt;</a>	Includes the all-new Lightroom CC, 20GB of cloud storage, Lightroom Classic CC, and Photoshop CC. US\$9.99/mo. <a href="#">Learn more &gt;</a>   <a href="#">Buy now &gt;</a>	Includes the all-new Lightroom CC, 1TB of cloud storage, Lightroom Classic CC, and Photoshop CC. US\$19.99/mo. <a href="#">Learn more &gt;</a>   <a href="#">Buy now &gt;</a>

Plan pricing for the new Lightroom ecosystem.

Below are videos that Adobe has released to further explain what's in these two programs. I, too, will soon produce some videos, so stay tuned for those. Happy Lightroom'ing, and please feel free to comment with questions about Lightroom.





Jason Bradley has a unique set of skills. He specializes in nature and wildlife photography both underwater and above; he's the owner and operator of Bradley Photographic Print Services, a fine art print lab; he leads photographic expeditions around the world, and is the author of the book *Creative Workflow in Lightroom*, published by Focal Press. Visit [BradleyPhotographic.com](http://BradleyPhotographic.com) to see more of his work and find info on his upcoming workshops and expeditions, and [BradleyPrintServices.com](http://BradleyPrintServices.com) to learn about his fine art printing services.

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