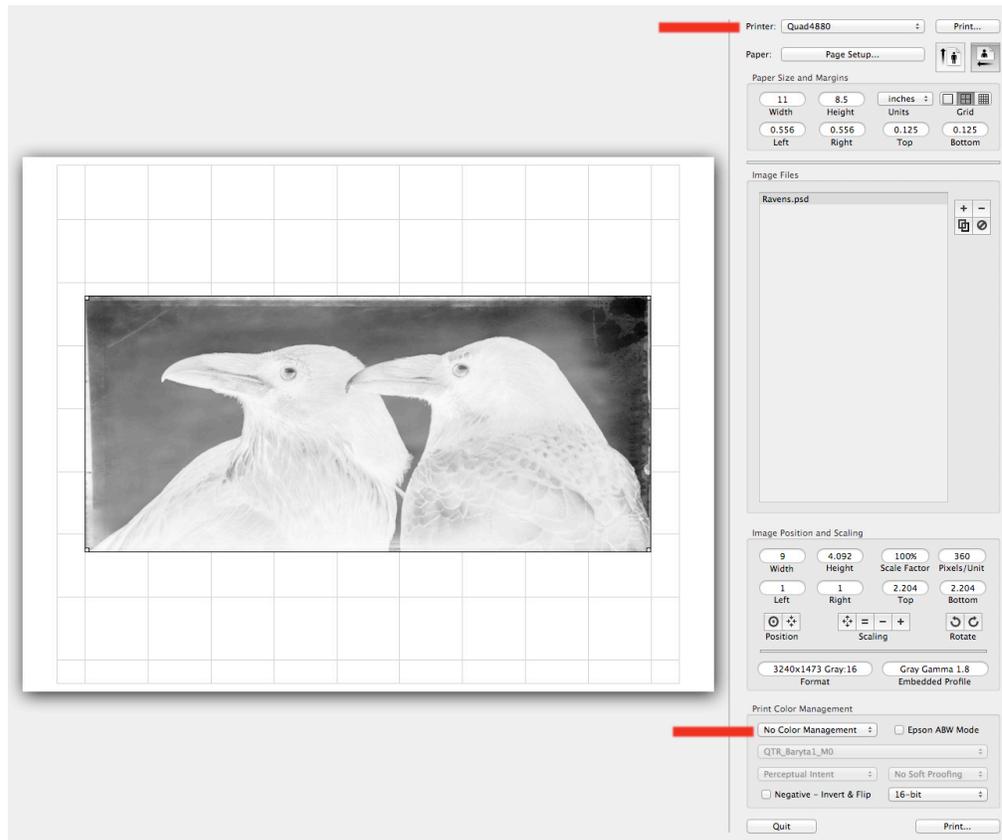


## Digital Negatives for Palladium and other Alternative Processes.

written by Ron Reeder and available from Lulu.com

The book was written in 2010. Six years later it is still pretty accurate but a few areas should be updated.

**Turn Off Color Management** This is the most important update. When the book was written I recommended turning off all color management (since you are essentially doing the color management with QTR and do not want any other interfering management going on in the background). Adobe, however, has now made it nearly impossible to turn off color management during the normal printing process (the work around I suggest in the book no longer works). What to do? The best solution I know of is to do your printing with Roy Harrington's Print Tool App. Go to the QuadTone RIP Overview website and download the Print Tool app (a bargain at \$39). Also download Steve Gledhill's User Guide.



As you can see from the above screen grab, Print Tool has a place where you can choose to turn off color management, simple as that. Problem solved.

**Gamma 1.8 or gamma 2.2???** When I wrote the book Apple was recommending gamma 1.8 for all Macs. Nowadays everyone seems to be recommending gamma 2.2. I do not think it makes any difference (for digital negatives) as long as you are consistent in your workflow. I use a step tablet to calibrate my workflow and it has gamma 1.8 embedded in it. So I think it makes sense to embed gamma 1.8 in my image files that I am going to turn into digital negatives. But, far as I can tell, if you use a step tablet with gamma 2.2 embedded, then you can embed gamma 2.2 in all your image files and the result will be the same. Just do not mix the two gammas in your workflow.

**Matte Black or Photo Black Ink???** I initially recommended using Matte Black as the dark black ink because that is the ink in the Ultrachrome inkset that absorbs the most UV light. Since then I have changed my mind and now recommend using Photo Black. Reason is that Photo Black is less UV absorbing and nearly matches the absorbancy of Yellow, which is the next most absorbing ink. Therefore, Photo Black and Yellow are more in balance and I think that should lead to smoother tones in the negative. Photo Black still absorbs enough UV to make any negative you need for alternative processes.

Happy Printing.

Ron Reeder  
Mercer Island, February, 2016