

Authors, experts, and Imaging USA 2007 Adobe Track speakers contribute tips, tricks and instruction for Photoshop, Bridge, Adobe Camera Raw and digital imaging.

Tricks and Treats

INSIGHT TO EASE YOUR WORKFLOW

► INCREASE CANVAS SIZE WITHOUT USING THE CANVAS SIZE DIALOGUE

A lesser-known feature of the Crop tool is its ability to increase the canvas of the image, something I like to do when bottom weighting images for prints or Web galleries—that is, adding to the border on the bottom of the

image to balance the view. Tap the F key to enter Full Screen Mode and draw an initial crop. Release the mouse, then use the corner handles to increase the crop border beyond the canvas border as in **Figure 1a**. Hit enter to increase the canvas size with the background as in **Figure 1b**.

—Katrin Eismann



Figure 1a: Use the Crop tool to interactively to add space to the canvas.

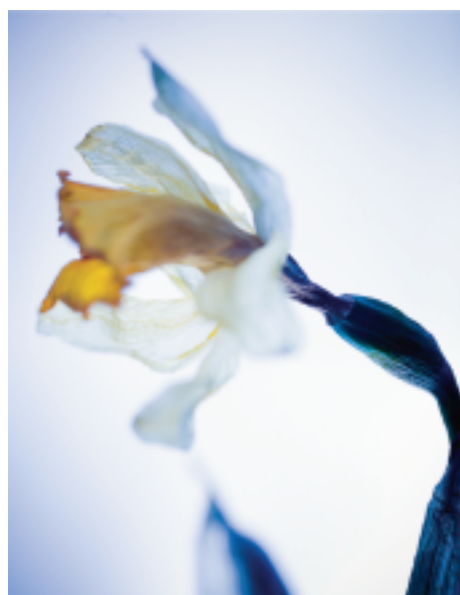


Figure 1b: The additional canvas balances the image.

► COOL OR WARM WITH PHOTO FILTERS

Use a Photo Filter adjustment layer to mimic the look of an on-camera filter. For example, use one of the Cooling Filters to cool down (add blue tones) a warm (reddish) photo (**Figures 2a and 2b**). Choose Layer>New Adjustment Layer >Photo Filter, and click OK at the prompt. In the Photo Filter dialog, choose a Cooling Filter from the Filter menu. Adjust the Density slider to control the intensity of the effect. Check on Preserve Luminosity to maintain the brightness. Check on Preview for a live preview of the effect. Click OK to apply the effect.



Figure 2a (left): Original image. Figure 2b: Image with cooling Photo Filter applied

I recommend using an adjustment layer rather than a direct Photo Filter adjustment, because you can edit the effect at any time. Just double-click the left thumbnail on the Photo Filter adjustment layer in the Layers palette to re-open the Photo Filter dialog box. Make your changes and click OK. If the effect is too strong, you can soften it without reopening the Photo Filter dialog box: select your Photo Filter adjustment layer, and decrease the Opacity slider at the top of the Layers palette.

—Jan Kabili

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➤ POWER SHORTCUTS: SPOT HEALING BRUSH, HEALING BRUSH, PATCH AND RED EYE TOOLS (J)

- Use the Healing Brush in the Replace blending mode to make it behave more like the Clone Stamp tool—it won't automatically try to blend the source and destination—and blend noise more effectively while cloning.
- You can use the Healing Brush and Patch tool between two open documents. Simply opt/alt-click in the source document, then clone in the destination document.
- You can use the Spot Healing Brush and Healing Brush tool on blank layers. Simply check Sample All Layers in the Options bar.
- To modify a selection while using the Patch tool, hold down the shift key to add to the selection and/or the opt/alt key to subtract—just like the other selection tools.

—Julianne Kost

➤ CHECK THESE FIRST WHEN YOUR COLOR ISN'T MATCHING

Check that your display profile is being recognized. Though rare, a display profile you've created for your monitor may not be acknowledged by your operating system, hence Photoshop. Go to Color Settings (cmd/ctrl + shift + K). Click on the RGB working space pop-up menu and scroll to the top of the list. You'll see Monitor RGB – XXX, where XXX is the name of the profile Photoshop (and your operating system) is currently using (**Figure 3a**). If you don't see the name of the profile you built, that's why your previews are off. Rebuild or re-associate the profile and check again that Photoshop is using the correct one.

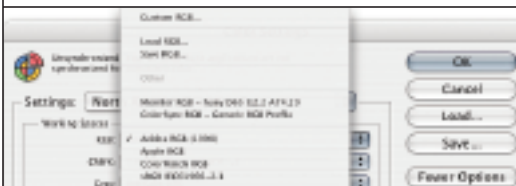


Figure 3a: Check your monitor profile in Color Settings.

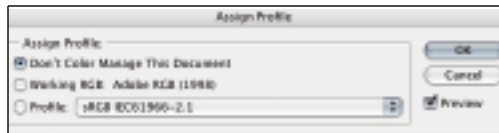
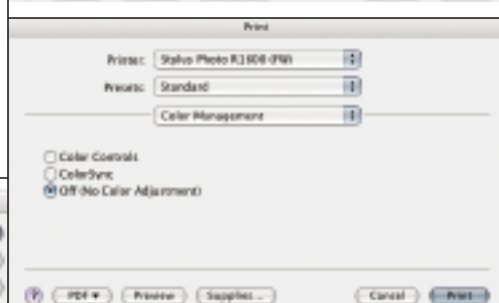
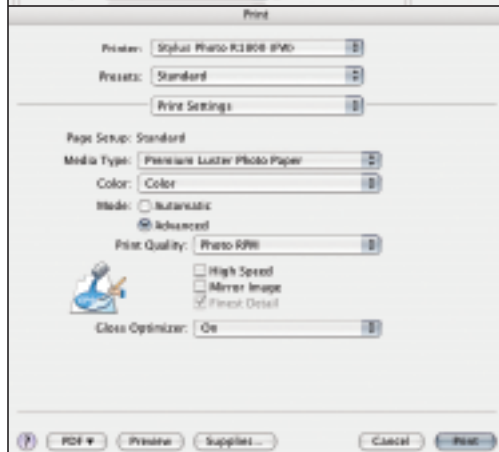


Figure 3b: With an untagged file, you can see previews of the effects of different profiles through the Assign Profile dialog.

With untagged documents, Photoshop doesn't explicitly know what color space the image should be, so it makes a guess. The RGB, CMYK and grayscale profiles loaded in your color settings (working space) are used with all untagged documents. Unless you know the specific color space of an untagged file, you'll



Figures 3c, 3d, 3e: Be sure that the settings in your Print With Preview and Print Driver settings are correct.

have to try different profiles until the color looks acceptable. You can do this with the Assign Profile command (**Figure 3b**). Then find out who supplied this untagged file and ball them out!

Check your printer settings. Printing an image is complicated when you consider setting up first Print with Preview (**Figure 3c**) and then the subsequent print driver (**Figures 3d and 3e**) you'll encounter. Often, users will alter one setting in either location which will cause problems with the resulting print. If you're using an ICC printer profile, Print with Preview and the print driver *must* be set correctly to reflect how the profile was created. Here's a tip: when you setup your print driver for use with a printer profile, do a screen capture of all the settings and print it out for future reference. Later on, if your prints don't come out as you expect, you can make sure every print setting is the same as your screen captures. To create a screen capture to the clipboard: in Windows, press the Print Screen key. On Mac OS X, cmd + shift + 3 will copy the screen as a file to the desktop.

—Andrew Rodney

➤ USE A METADATA TEMPLATE TO CHANGE THE FILE INFO ON MULTIPLE IMAGES

You don't have to enter your standard info every time with a metadata templates. Type it in once and Photoshop can remember and apply it to other groups of images.

Start with a photo to base your template on. Find a photo in Bridge, and click once on the thumbnail to select it (**Figure 4a**). From the Bridge menu bar, choose File>File Info and you'll open a large dialog with lots of intimidating text boxes. On the left side of the dialog is a list of metadata categories, on the right the accompanying items for each category. Don't worry about entering info in every field, just type in the author, copyright

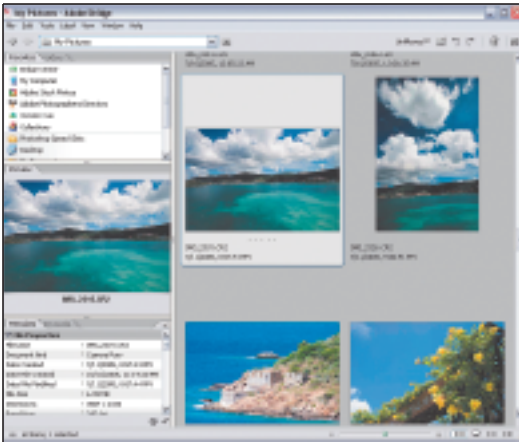


Figure 4a

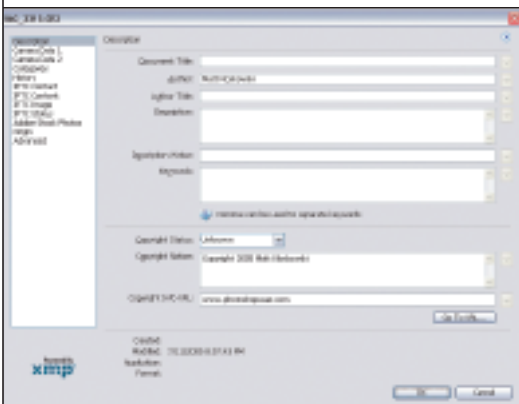


Figure 4b

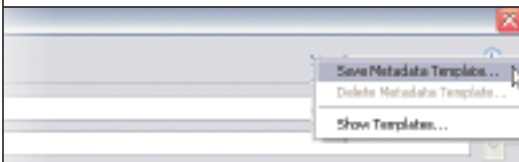


Figure 4c

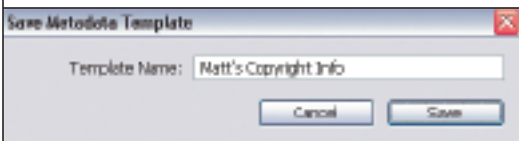


Figure 4d

notice, and copyright Info URL (**Figure 4b**). Don't click OK yet. In the top right corner of the dialog, there's a small, right-facing triangle just begging to be clicked. Give in. Click it and select Save Metadata Template from the flyout menu (**Figure 4c**). A small dialog asks you to name the template, so enter a descriptive name, then click Save (**Figure 4d**).

Speed bump: Don't just name your template "Template 1," etc. That really slows you down and makes it hard to remember what that template is two weeks later, especially if you've created more than one template.

Now that you've created the template, you never need to enter that information again, but you do need to know how to use it. Click Cancel to close the file info dialog. Select an image in Bridge, press and hold cmd/ctrl, and select any other images that you'd like to add the info to (**Figure 4e**). In the Metadata palette, click the small, right-facing triangle at the top right to display the palette's flyout menu. Choose Append Metadata, then choose the template you just saved (**Figure 4f**). A warning dialog will appear to ask if you're sure you want to apply this info to multiple files. I suggest you turn on the Don't Show Again checkbox and click Yes. Bridge will apply the metadata template to all of your selected photos. Pretty simple,

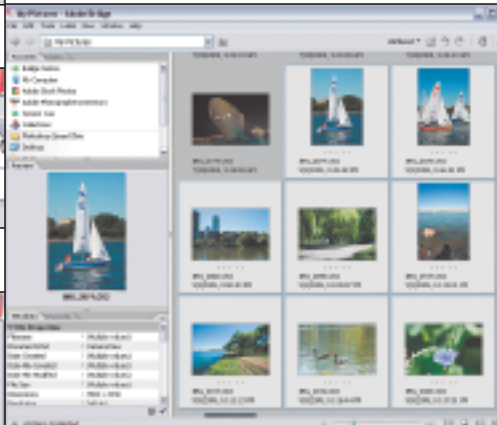


Figure 4e

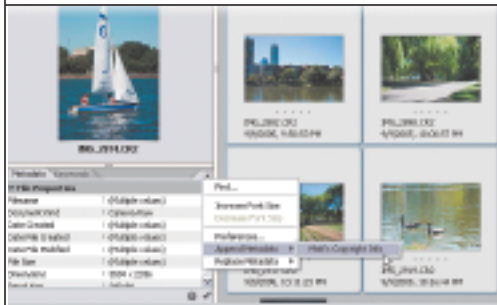


Figure 4f

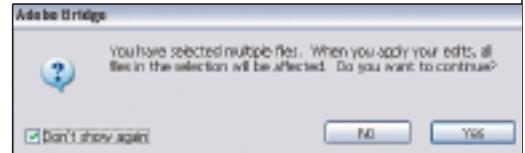


Figure 4g



Figure 4g

huh? Just click on one of the photos and you can see that its metadata has been changed in the Metadata palette (**Figure 4g**).

—Matt Kloskowski, excerpted from *"The Photoshop CS2 Speed Clinic: Automating Photoshop to Get Twice the Work Done in Half the Time"*

➤ **POWER SHORTCUTS:**
DOCUMENT NAVIGATION

- Tab will hide your palettes and tools.
- Shift + tab only hides the palettes.
- Control + tab will cycle through all open documents.
- Opt/alt-click on the image info area at the bottom of the document window (the Status bar on Windows) to access the additional document information (width, height, channels and resolution).
- The page up and page down keys move you one full screen up or down.
- Cmd/ctrl + page up and page down moves left or right one full screen.
- The home key moves to upper left corner, the end key to lower right.
- Double click the top of the tool box to collapse it. Double-click again to reveal.

—Julianne Kost

► **USE THE SLIDE SHOW IN BRIDGE TO EDIT A PHOTO SESSION**

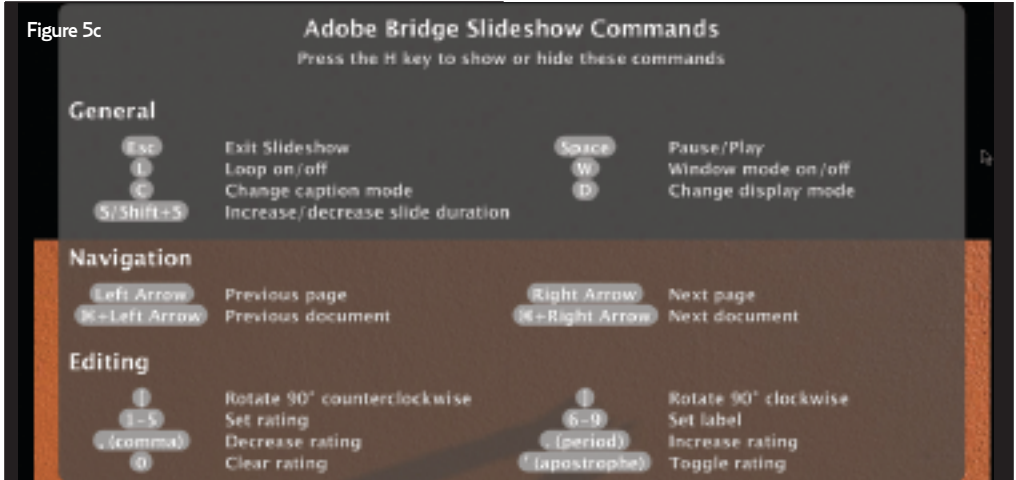
Creating a slide show in Bridge is an effective way to not only create a nice presentation of images instantly, but also to edit sessions by rating images with stars and color codes.

First, select all the images you want to view in Bridge. Start the Slide Show from the menu View > Slide Show, or use the keyboard shortcut cmd/ctrl + L (**Figures 5a and 5b**).

The first time you use the Slide Show, the command window will be visible. Type the letter H to hide or show the Command window. Three areas to become familiar with in the Command window are General, Navigation, and Editing (**Figure 5c**).

Use the right and left arrow keys to navigate through your images. Type the letter D to toggle the display mode between Centered, Scale to Fit, and Fill Screen. Use the number keys 1-5 to give a star rating, and the numbers 6-9 to add a color code. You can type a period to increase the number of stars and a comma to decrease star ratings (**Figure 5d**).

The Slide Show is an effective way to edit sessions, as you can rate your images initially,



then in Bridge, select the level of rated items you'd like to see from the Unfiltered icon's drop-down list (**Figure 5e**).

Select all rated items and use the Slide Show to apply additional ratings, such as color codes, or to change star ratings. You'll find this editing process fast and easy to use.

—Eddie Tapp, excerpted from "Photoshop Workflow Setups"

► **POWER SHORTCUTS: BLEND MODES**

- All blend modes have their own keyboard shortcut. They all begin with opt/alt + shift + a letter; usually the letter is the first letter of the name, N = Normal, M = Multiple, O = Overlay, etc.

- Some blend modes hide 50% gray. This allows other effects to be added to the layer, such as paint to dodge and burn, adding noise and lens flare effects, which can't be added to an empty layer.

- Layer Groups have a unique blend mode, Normal, that limits any blending effects within a Group.

—Julianne Kost

► **RAW DYNAMIC RANGE EXPANSION**

Adobe's Camera Raw plug-in is a great step forward, providing a standard interface and encouraging photographers to save and take advantage of all the information the camera's sensor can provide. But working with very contrasty photographs is still a problem. Barely held highlights and important detail in the shadows can be difficult to preserve in Camera Raw, and therefore difficult to edit in Photoshop. Dynamic range expansion is possible with a single contrasty image and Camera Raw.

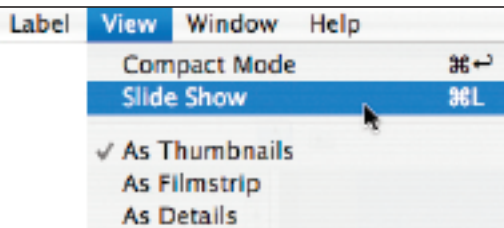


Figure 5a

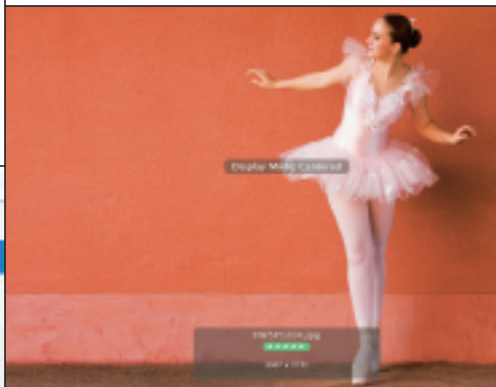


Figure 5d

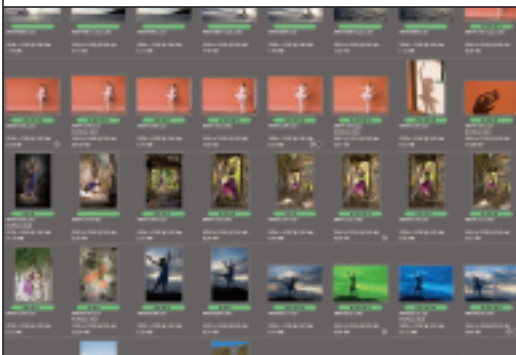


Figure 5b

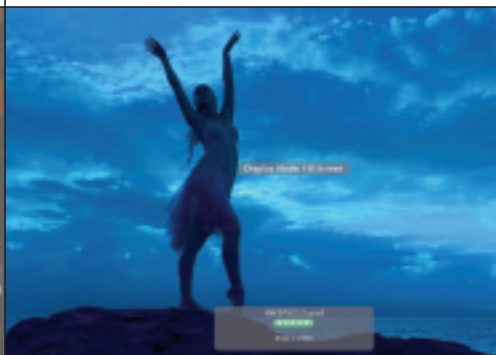


Figure 5e

The following procedure is the solution. It processes two versions of the photograph in Photoshop (one preserving highlight detail and the other shadow detail), then simply combines them in Photoshop Layers by means of a Luminance Mask selection. Of course, this technique can be used for combining two different exposures from the camera.

1. Process the image in Camera Raw so that it has good open shadow detail (blown

highlights are OK). Keep the file in 16-bit mode (**Figure 6a**).

2. Copy the image to the clipboard and close the file.

3. Reprocess the image so that it has good highlight detail (blocked shadows are OK) (**Figure 6b**).

4. Paste the shadow detail image from the clipboard into the highlight detail image, creating a new layer.



Figure 6a

CREDITS AND RESOURCES

KATRIN EISMANN, internationally recognized artist, author and educator, is the author of "Photoshop Restoration and Retouching," "Photoshop Masking & Compositing," and co-author of "Real World Digital Photography, 2nd Edition," among others. She is the Chair of the Masters in Digital Photography program at School of Visual Arts in New York City, www.sva.edu/digitalphoto. She was inducted in the Photoshop Hall of Fame in 2005. www.photoshopdiva.com

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ANDREW RODNEY is a technical editor for *Professional Photographer* magazine and a consultant and trainer in the areas of digital imaging, color management and Adobe Photoshop through his company, The Digital Dog. He is the author of "Color Management for Photographers." www.thedigitaldog.net

MATT KLOSKOWSKI, the education and curriculum developer for the National Association of Photoshop Professionals, is the author of "The Photoshop CS2 Speed Clinic: Automating Photoshop to Get Twice the Work Done in Half the Time." The tip from Kloskowski is an excerpt from "The Photoshop CS2 Speed Clinic." Copyright ©2006. Used with permission of Pearson Education Inc. and Peachpit Press.

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www.eddietapp.com, www.oreilly.com/catalog/photoworkflow/

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Figure 6b

5. Turn off viewing of the top layer (shadow detail layer).
6. Select the bottom layer (highlight detail layer).
7. Create a luminance mask from the bottom layer (Load Channel as Selection from Channels palette).
8. Select the top layer and delete the now-selected blown-out highlights. Next,

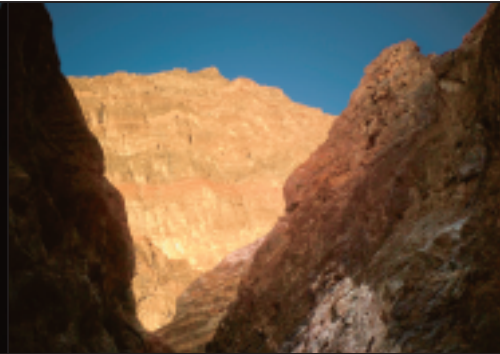


Figure 6c

- Select None so that there is no selection.
9. Double-click the Background layer in the Layers palette (to rename and unlock), which will enable Opacity adjustment for both layers and allow custom tonal balance adjustments (**Figure 6c**).
 10. Edit for the desired appearance. ■
- Stephen Johnson, excerpted from "Stephen Johnson on Digital Photography"*

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Katrin Eismann, Andrew Rodney and Julieanne Kost, along with Jeff Schewe, Jack Davis, Kevin Kubota, Jim DiVitalo, and John Paul Caponigro will be presenting programs for the Adobe Track at Imaging USA.

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