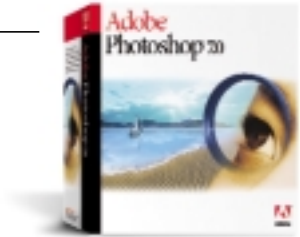




# Tips and Tricks

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## Photoshop 7.0

Packed with features pro photographers will like

In August of 2000, Adobe officially launched Photoshop 6.0. That version introduced features like the tool options bar, the Liquify tool, enhanced cropping, layer management, shapes, onscreen text editing, and some powerful color management. That was then.

This is now.

Slated for an April release, Photoshop 7.0 is nothing if not good news for professional photographers. Developers have focused many of their enhancements and new features on the needs of the exploding population of digital imagers.

“With the release of Photoshop 7.0, Adobe has listened to its customers and added features and improvements that will positively impact how photographers, artists, and image-makers work,” says Katrin Eismann. “It will allow you to work better, smarter, faster.”

We asked several of our PEI Photoshop All-Stars, the same team of alpha and beta testers who gave us the scoop on 6.0, for their impressions of 7.0.

### Little things that count

By Katrin Eismann

The most apparent debut additions in Photoshop 7.0 are the File Browser, the Healing Brush/Patch tool, and the brand new Brush/Painting engine. Once you spend a few minutes with these additions, you’ll never go back to an earlier version of Photoshop.



File>New now offers a selection of predetermined file sizes.

©Katrin Eismann

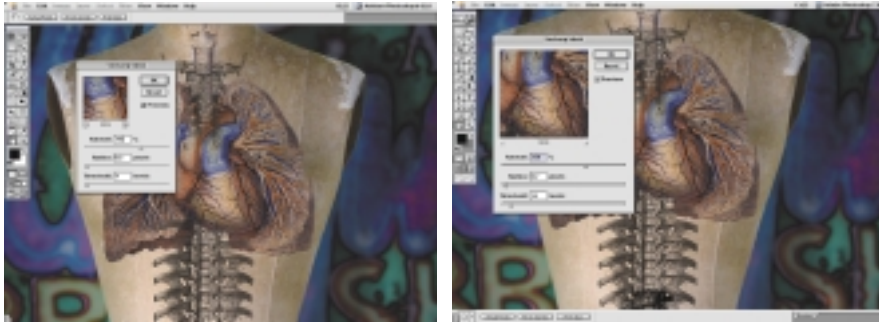
There are a number of subtle improvements that aren’t as sexy or splashy as the File Browser or Healing Brush but that I rely upon to avoid embarrassing mistakes and make my work easier and more productive.

Working from left to right on the Photoshop menu:

**New Document:** File>New now opens to reveal a number of standard choices that designers, photographers, and interactive designers will appreciate. Using the new pull-down menu you can select a number of predetermined file sizes. This feature may not cause you to jump up and down, but it will speed up your work as you create files for a variety of projects.



Picture Package lets you see image placement, set resolution, and add captions. Top, version 6.x; above, version 7.0.



Redesigned filter interfaces are larger and easier to use.

**Picture Package:** Now you can see the image placement on the page, set the image resolution, and add image captions such as file name, image copyright, or your contact information.

**Web Gallery:** I use the Web gallery all the time to send comps and image work-in-progress reports to clients. The new Web Gallery offers more choices in how I can add contact information and present the images. Whatever makes my images look better makes me look better. Between you and me, I never tell the client that Photoshop has this capability—I just let them think that I'm a wiz Web designer.

**Spell Check:** Some people snub their noses at this feature—but for people who can't type or spell (read K-a-t-r-i-n) this addition has been a lifesaver. I am in the process of designing a text-heavy DVD interface that will require hundreds of layers. Do you really think I can remember how to spell 'portrait,' or is it 'portriat,' at 2 a.m.? In the past, I would type my text into Microsoft Word, run Spell Check and copy paste that text into Photoshop. Now I can type right into Photoshop and use the Spell Check to make sure that I don't build a project with typos.

**Redesigned Filter Interface:** The Photoshop filters were stuck in Photoshop 3 interface limbo. They are now large and easier to use. I'm getting older and bigger boxes are better!

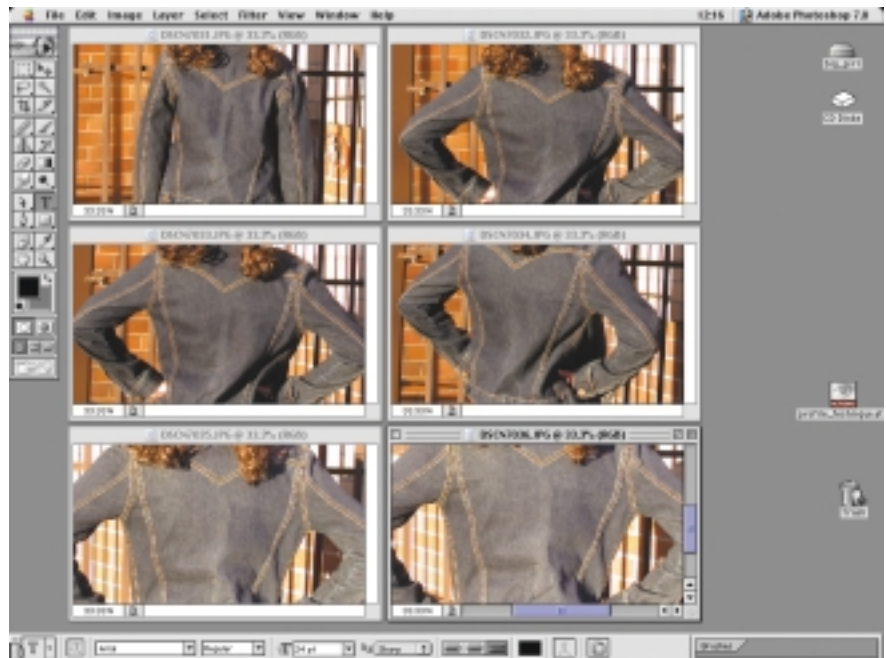
#### Windows Viewing Options:

How many times have you needed to compare multiple images in order to judge exposure, expression, or lighting? In the past, we had to open them and arrange them on the monitor side-by-side. Now you can select Windows>Documents>Tile and Photoshop will present the open images in neat rows. Windows>Documents>Cascade will help you flow the open files into one neat, offset stack.

**Workplace Settings:** Everyone uses Photoshop in different ways to do different things. When I'm working on compositing, I need

the channels, layers, and paths palettes to be separate. When I do retouching, the layers, brushes, and colors are more important to me. By saving your workplace settings, Photoshop remembers the placement of palettes and tools. A small feature—but for someone who hates moving palettes around this is a welcome addition. Best of all, the Workshop settings are actionable, so you can set them to pop up with a single action key keystroke.

*Katrin Eismann is an internationally respected lecturer and teacher on the subject of imaging, restoration, retouching, and the impact of emerging technologies upon professional photographers, artists, and educators. She received her Bachelor of Fine Arts degree in Photographic Illustration from the Rochester Institute of Technology. She is the author of "Photoshop Restoration and Retouching" and co-author of "Web Design Studio Secrets," "Adobe Photoshop Studio Secrets," and "Real World Digital Photography." Presently she is completing her MFA Degree in Design at the School of Visual Arts in NYC. See page XX for information on her presentation at the PEI Digital Conference in Atlanta, March 21-24. Visit her Web site, [www.photoshopdiva.com](http://www.photoshopdiva.com).*



A new tiling function lets you view all open documents simultaneously without having to go through tedious window arranging.

## 7.0 hits the jackpot

By Eddie Tapp, M.Photoshop., MEI.Cr.

Browse your images like never before. Photoshop 7.0 has a cool new liquid look with colorful rollovers that makes for a welcome and pleasant working environment. Tabs highlight as your cursor moves over them to quickly and easily access windows in the palette well. Enhanced brush controls and options include brush sizes up to 2,500 pixels. This version's new blending control, capabilities, and presets will increase your edge as never before.

Totally Turbulence with the enhanced Liquify filter now has the ability to save meshes and apply them to other images; zoom controls and the New Turbulence tool will expand creative exploration and visionary control. Color-managed workflows will continue to be a powerful feature in Photoshop 7 when managing color spaces and assigning and converting ICC Profiles. New features in the Automate>

Package Printing system will allow you to batch a folder of images to a Package layout and place multiple images in a layout, all with new text controls.

*Eddie Tapp is an award-winning photographer, lecturer, consultant and author on digital imaging issues. As an award-winning photographer with more than 20 years of experience in computer technology, Eddie has been actively involved in educating and consulting corporations, studios and agencies in the applications of digital imaging workflow, color management, pre-press and digital photography globally.*

*Tapp has been selected as the Director of the Pacific Center of Photography in Maui, Hawaii. He served 6 years as the Chairman of the Committee on Digital and Advanced Imaging for the Professional Photographers of America where he holds the Master of Photography, Master of Electronic Imaging & Photographic Craftsman degrees and is a Certified Professional Photographer. He also is the Commercial Council representative to PPA for the GPPA. His articles have appeared in Professional Photographer, Photo Electronic Imaging, Infoto, Southern Exposure, and others, and he is the author of a series of interactive CDs on color management. Visit his Web site at [www.eddietetapp.com](http://www.eddietetapp.com).*



**Eddie Tapp used the Patch and Healing tools, among other nifty Photoshop 7.0 capabilities to transform this whale tail.**

All images ©Eddie Tapp





**Symmetry and perfection are a must in fashion photos. The image must never look like it has been retouched. The new Healing Brush and Patch Tool, along with enhanced Blending modes make flawlessness easier to achieve.**

## Cool control that's muy rapido in Mac OSX

By Helene DeLillo

I have a real passion for digital photography and imaging with Adobe Photoshop 7.0. This version is for those who share the same passion—challenges—and a need for faster, more automated features.

One of the biggest challenges we have in the studio is managing our digital images. Automated contact sheets in Photoshop are part of our daily workflow. In Photoshop 7.0 this feature is dramatically faster and enables you to fit more images with the file name on the page—so much of the paper was wasted space before.

In the beauty industry, images must look like they haven't been retouched. Obviously, if a model has a blister on her lip you aren't going to purchase the lipstick she's wearing. The new Healing Brush and Patch Tool have texture, tone, and better blending modes.

Photoshop 7.0 has amazing new brush controls and blending modes.

This enables you to create realistic effects in skin texture and lighting. Painting a texture from someone's face is very fast and easy. Painterly tools have arrived.

The Liquify tool works very similar to high-end 3D applications. This makes me very happy because I love to tweak a little nose, eye, and lip once in awhile. Two of my favorite models, DJ and Tara, have faces that are perfectly symmetrical. However I have to Photoshop them when they have occasional breakouts.

*Photoshop can enhance a model's perfection—but it's only part of the equation. The other part of the formula comes from the artistic talents of professional photographer and digital artist, Helene DeLillo. As one of our PEI All-Stars, she works with many high-profile clients, including some of the most demanding in the beauty, fashion, and entertainment industries. Her digital images have appeared in the pages of Rolling Stone, Entertainment Weekly, and Time Digital as well as on the covers of Digital Camera, Photoshop User, and Studio Photography & Design magazines. Helene's studio, Dancing Icon, is based in New York City and was recently hired to design Sotheby's digital photography studio (<http://experts.apple.com/stories/delillo/>). She welcomes your questions and can be reached via e-mail at [helene@dancingicon.com](mailto:helene@dancingicon.com) or at Dancing Icon in Tribeca, New York, 212.334.6705.*

## A treasure chest of discoveries

By Ben Willmore

Photoshop 7.0 really snuck up on me. The first few times I used it, I thought there wasn't that much that was new or enticing. But after using it for a while, I've realized that there's a lot more than first meets the eye.

First I got addicted to the Patch tool and Healing brush, which have helped me perform some pretty amazing retouching jobs. Then I found that I wasn't choosing File>Open anymore because the File Browser was a much better way to go (although sometimes I find myself using Apple's new iPhoto instead).

Now I find that I'm constantly playing with the new Layer Blending modes (Linear Light, Vivid Light, etc.). Here's how to think about them: Just as Hard Light is a combination of Multiply and Screen in 6.0, Vivid

Light combines Color Burn and Color Dodge, and Pin Light combines Darken and Lighten. Then they added Linear Burn and Linear Dodge, which are similar to Multiply and Screen, but they have a greater tendency to make areas pure black or pure white. And finally, Linear Light is a combination of Linear Burn and Linear Dodge.

The longer I played with 7.0, the more I unearthed. Wonderful little gems, like the ability to hide the auto slices when creating Web graphics. Or the new link symbol in the Shape tool, which made it much easier to experiment without having to play with so many palettes. And I discovered that I could easily create real curly quotes that hang outside the text margins instead of having to manually tweak everything.

Adobe has also introduced an

awesome new Brushes palette, which makes me suspect they must have given the programmers coffee intravenously; this new palette truly is on steroids, and a worthy evolution of the old version.

If you want to see exactly what's new (every tool, palette, and menu), then point your browser to [www.peimag.com](http://www.peimag.com) and click on the Ben Willmore on Photoshop 7.0 link where I'll talk you through everything that has changed. ◀

*An occasional columnist for PEI magazine, Ben Willmore is the author of "Photoshop 7 Studio Techniques" (Adobe Press), and founder of Digital Mastery, a training and consulting group in Boulder, Colorado. He has hundreds of free tips on his web site and also has a series of video tapes and a national Photoshop seminar titled "Photoshop Mastery." For details, visit [www.digitalmastery.com](http://www.digitalmastery.com).*

