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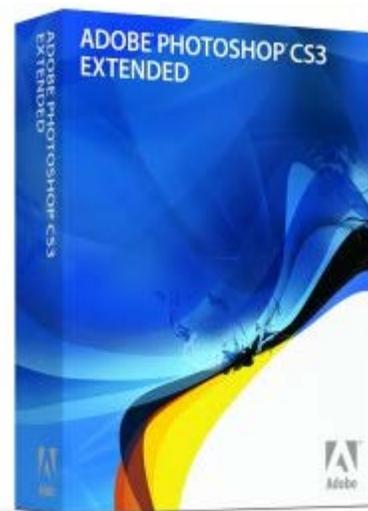*Rangefinder Magazine*
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First Exposure by Jack & Sue Drafahl
Adobe Photoshop CS3 Extended

CS3 has a new long toolbox on the left that can be reset to the traditional two column configuration used in previous versions. The palette menus can now be docked on the right side. When you click on any of the buttons, that palette opens until you click on a new button. You can also drag the palettes on to the edit screen as you could with past versions.

AFTER MUCH SPECULATION about the new public beta testing and pre-release information, Photoshop CS3 is finally here. Adobe has produced some innovative features in its new version, and because we could not cover them all, we chose to discuss those we feel make the upgrade a good investment. As we were preparing this article, Adobe announced that Photoshop CS3 would be available in two versions—Standard and Extended. Since the Standard version has already been available to the public as a beta for some time now, we lend our concentration to the Extended version.

The very first change you will notice when you open CS3 is the interface. Both the toolbar and the palettes sport a new look that allows more screen space for editing. The toolbar is now displayed as a single column by default; this long strip of icons can dock to the left side of the screen or float to any new position you desire. If you miss the double-column toolbar, you can click on the top double arrow and have it your way.

The next evident change to the main interface is the palette menu. New icons for each palette can now be stacked along the

right edge, so when the palette is closed, only the icons remain. As soon as you click on one, the palette opens and remains attached to the right edge of the screen. You can still group palettes, arrange their order, access various options or drag them onto your main editing screen. If you prefer, you can still open palettes from the top of the screen under the Window drop-down.

A Clone Source palette has been added so that you can save up to five sources when using the Clone tool on either still images or with video animation. Once you have set the clone location to a specific icon in the palette, you no longer have to Option/Alt-click to clone on the image. You can also set five different Healing Brush locations. The palette also has controls to edit overlay, invert, modify opacity, rotate and show.
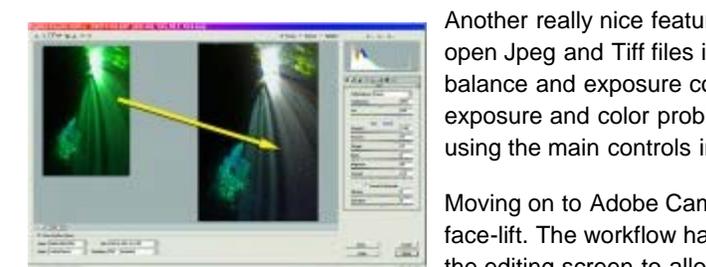

The new Adobe Bridge interface now displays the camera controls as icons for f-stop, shutter speed, metering mode, compensation and ISO speed. A new filter menu also allows you to sort and preview specific groups of images, like Jpeg, RAW, keywords, ISO, or other types of metadata.

You can now click on the preview image in Bridge and that point will zoom into a new preview window.

Be prepared because Bridge has had an extensive overhaul. It is much faster and has a new interface that provides even more control over file management. At the lower right of the Bridge screen, you will find three small icons that allow setup of three types of screen displays. Each icon has a drop-down menu so you can select from default, Light Table, File Navigator, Metadata Focus, Vertical Filmstrip and Horizontal Filmstrip. Once a type is selected for each icon, you can quickly switch from any of the three selected views.

Another nice feature is the file filter. When the filter panel is turned on, you can select specific file types or data for image sorting. For example, if you only want to view images shot on a certain date, with a specific file type, vertical orientation, ISO 400 and a particular aspect ratio, then check those items and only the images with those specifications will appear in Bridge.

When you click on a thumbnail in Bridge, you will note in the Metadata area that the f-stop, shutter speed, white balance, metering method, exposure compensation and ISO will appear as icons resembling those found on a digital camera. Speaking of digital cameras, you can now go directly to "Get from a Digital Camera" and download, rename, and/or convert an image to the native Adobe DNG RAW file format.

When you click on a thumbnail in Bridge a larger preview window opens, and if you click on a specific point a small zoomed section will appear. You can then move around within this zoomed section to check the image for sharpness or specific image details.

The new Adobe Camera Raw has added new icons at the top for Retouch, Preferences, and Red-eye Removal. The tint and color temperature have now been color-coded, and Shadow has been renamed to Recovery.

In this image we have overlaid the original image in the upper left, and the corrected RAW is the full-screen image.

Another really nice feature in Bridge is its ability to select and open Jpeg and Tiff files in Adobe Camera Raw. The white balance and exposure controls are especially nice for fixing the exposure and color problems that caused you headaches when using the main controls in Photoshop.

Moving on to Adobe Camera Raw, you'll find that it too has had a face-lift. The workflow has been added to the bottom center of the editing screen to allow more room for image editing. The toolbox at the top has added the Retouch, Red-eye Removal, and Preferences menus. The Red-eye tool is much like that found in Photoshop, and Preferences are exactly the same as those found in Bridge.

The Retouch tool though is a whole different story.

The CS3 Extended RAW-file editor includes the new Retouch Tool found in Adobe Lightroom. To remove a smart particle, touch the tool on the area to be removed. The program then automatically searches for an area near the edit point and copies it onto the edit. In the process, it displays a circle around the edit area, and the area copied from. Both circles can then be selected, sized, and or moved. In this image the bubbles above the diver were selected and removed with the Retouch tool.

Adobe has taken the same Retouch tool found in Adobe's Photoshop Lightroom and added it to the CS3 Extended version. This new kind of clone/healing brush provides a new approach for using these tools. First, click on the area you want to repair, and then drag out the circle to encompass the area you want to cover. This area shows as a red dotted line. Then wait for the area to be copied to appear within the green dotted line. From what we can tell, the second circle automatically is placed over an area that best matches the area to be covered. If you don't like the choice, you can move a second green circle to a point where it nicely covers the area inside the first green circle. The most interesting part is that you can keep adding new points to copy, while the old ones stay in place. You can go back and edit a clone or healing point at anytime because when you reopen that RAW file, the same clone/healing points will await your continued editing. In other words, you have a non-destructive clone/healing brush in ACR.

Delving deeper into ACR, you will find many more changes. One of the best improvements is with the temperature and tint sliders, as they now have color coding. This shows you which way to move the slider as blue is cooler, and red provides a warmer color temperature. Tint now features green and magenta colors.

Shadow has been renamed Fill Light. Vibrance and Convert to Grayscale have been added, and the folder tabs at the top have changed to icons that indicate Basic, Tone, Detail, HSL, Split Toning, Lens Corrections, Camera Calibrations and Presets. The highlight and shadow clipping warnings are now part of the histogram at the upper left of the RAW-file editor.
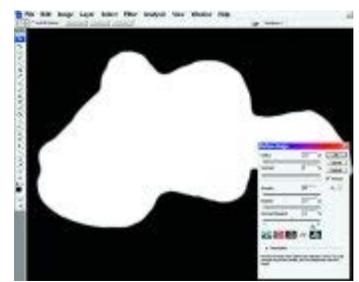

When a selection tool is selected from the toolbar, the Refine Edges options appear at the top of the edit screen. You can then touch one of the thumbnail viewing buttons at the bottom of the menu to see the selection in standard view, Quick Mask, on black, on white, or with the mask only. You can then move the various edge sliders and directly view the effect on the mode you have selected.

If you do a lot with selections, two new features are just for you. First, there is a new Quick Selection tool in the toolbar that allows you to click and drag across the subject, quickly selecting it as you drag. It is an incredible selection tool, and the first time you see it, you'll wonder why you used to spend so long making selections. If you hated the fact that you had to feather edges blindly, only to be disappointed and have to undo your feathering, you'll find the Refine Edges option a dream come true. Once you have made your selection, click on Refine Edges. All the features associated with feathering—radius, contrast, smoothness, feathering, contract, and expand are now on one palette. As you make adjustments using sliders, your selection is separated away from the background so that you can easily see the effect. Best of all, you can come back to the same saved selection later and modify any selection. This is just another feature that supports the increasingly non-destructive mode of Photoshop.

Several functions under Image > Adjustments have also been changed, including Curves, Brightness/Contrast, Black and White, and Channel Mixer. The two with the most noticeable changes are the Channel Mixer and the Curves editor. The Black and White menu now looks and works very much like

the Channel Mixer, but is more automated and easier to use. The Curves editor looks the same until you click on the presets. Color negatives, cross-processing, lighter/darker, and contrast changes are now some of the automated presets that make difficult gamma and color corrections easier.

For those image editors who use filters and hate using the undo and step backward functions to change the filter effect, you can now go to the filter drop-down and Convert for Smart Filters. When you apply a filter effect to an image, it becomes a layer that can be turned on or off so you can continue editing or easily changing to another filter.
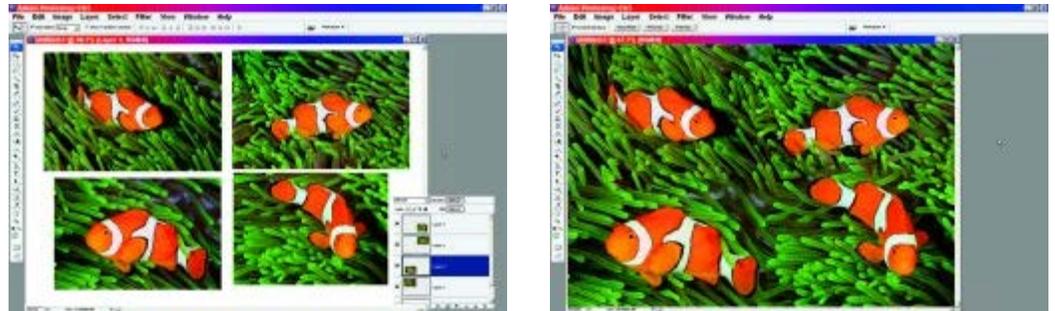
Four separate images of a Solomons clownfish were imported as layers. The Auto Blend command was then applied to create a singe image with four clownfish.

Vanishing Point now allows you to add planes—to existing planes—at odd angles. In CS2, you were restricted to 90° angles. With this new feature, you can use a slider or drag the extended grid to match the surface of the subject you want to cover, or you can also copy and paste artwork directly to the surface.

If we had to pick our favorite new features, they would be the Auto Align/Blend commands. Both these commands work from the Edit drop-down menu and require at least two layers. The Auto Blend takes unlimited layers and blends them together side by side or end to end to create a seamless effect. The first time we saw this effect, we couldn't believe it was possible.

The Auto Align is handy when aligning differently sized pieces of a panoramic image. Just copy and paste all the sections into one image, lay them out in with approximate alignment, and let Photoshop do the rest. You can also use this feature to create composites of two group portraits so that you have the best facial expressions in one image. The Auto Blend command aligns the two layers. All you have to do is erase those features you don't want from the top layer and let the bottom layer show through.

If you have sections of a panoramic image that are very difficult to align, or are different sizes, you can now import them as layers. From there you can select Auto, Perspective, Cylindrical or Reposition Only. In this case, we had several images of a small Solomon island that was shot on a point-and-shoot camera. We imported them as layers and used the Auto Align to create the panorama at the top of the screen.

For years we have struggled with the problem of going from one printing menu to the next in order to survive the printing process. With CS3, all the menus are accessed from one large menu. You can preview the final image size and position, printer setup, page setup and color management. This new system really streamlines the printing process and reduces the need to search back and forth for missing settings. Thank you, Adobe!

The Extended version of CS3 is perfect for professionals who need the use of video, scientific and 3D modeling functions. In the past, editors had to create a 2D image of the desired 3D model and import it into Photoshop. If the lighting angle or any other aspect was wrong, they had to return to the 3D program, modify it and try again. Now with CS3, you can import your 3D models directly into Photoshop and rotate, scale, change lighting, and position the model so that it best blends into the scene. If you have an exploded-view model and want to slice it open, Photoshop has a slice function that will slice the model to reveal the inner structure. Wow!

Video editors can use the new video interface in CS3 to view video files as layers, or as a single video file. To bring in a video as a video layer you can go to Layer > Video Layers > New Video Layer from File and the video layer will appear as it would in Adobe Premiere. You can then change the position, opacity, global lighting, style, and use key frames to mark changes in the modified video.

You can also clone from one point in time to another in a movie. Once you open the Animation palette and Clone Source palette, select a point in the movie from which you want to clone. Turn on the overlay mode in the Clone Source palette, move to the new point, and the data is cloned in at that point. You can then move from frame to frame cloning data and then output the edited video to a wide variety of video formats.

A large part of the new Extended version of CS3 is contained in the Analysis drop-down. This section allows you to set specific measurements for items in scientific, medical or forensic images. Once the measurement is established, you can then use the ruler to measure different objects within the image. Then you can use any of the selection tools to pick a specific area in the image, and the measurement log will display its scale, length, height and width. All the data in this measurement log can then be exported to a spreadsheet.

All the print menus have been combined into one so that you no longer have to go from one menu to the next before you can print an image.

Photoshop CS3 Extended allows you to import 3D models and adjust size, angle, placement, and lighting without having to return to the 3D program that created them.

One of the key features of CS3 Extended for the medical community is compatibility with Dicom medical images. You can open each layer as a single image, all the layers in one image, or spread the images out in columns and rows. When you first open a Dicom file, it looks a bit like a RAW file editor, but with each layer in a filmstrip on the left. You can select all the layers or just a specific one and open them in Photoshop. If you want to remove the name of the patient and other pertinent data, just check a box and that data will be removed as you import images. There is also a preset box to set up your image in the default mode, lung, abdomen, bone, or full mode. You can open the Animation palette and load the Dicom layers as frames, set the frame length, and create a video of the Dicom file. This is a great way to show the action of a heart, or knee movement using Photoshop.

If you have images with deterring content that crosses all the images, you can use the image stack mode to help you remove it. Import all the images as layers, convert them to a Smart Object and then go to the Layers > Image Stacks to combine the images. Stacks can be used to remove unwanted objects that are in some layers and not in others, such as a car or person walking in front of the camera in a series of video frames—pretty amazing.

Adobe Photoshop CS3 Standard is available for Mac OS X (10.4.8 and above) and Windows (XP Service Pack 2 and above, or Vista) for $649, with an upgrade price of $199. The Extended version retails for $999; the upgrade price for the Extended version is $349. Educational prices are available for qualified students and teachers online at www.adobe.com.
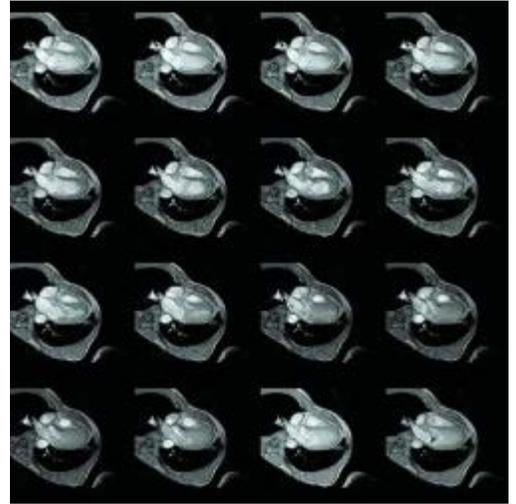
Dicom medical imaging files can be imported as a filmstrip and animated or as a group shot in rows and columns.

Jack and Sue Drafahl are freelance journalists/ photographers living in the Pacific Northwest. They have owned and operated a custom lab and service bureau, Image Concepts, for many years. They can be reached at digitalduo@ jackandsuedrafahl.com. The Drafahls' new website is www.jackandsuedrafahl.com.

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