

Shedding light on kids' faces

This little trick I'm about to share with all of you will make your lives easier. I repeatedly show it to people when I'm on the road. If I've previously showed you, or you already know how, just move on to the next section.

But for the rest of you, here's how to lighten the faces of kids wearing baseball caps – without messing up the rest of the photo!



You'll get better results if you have a photo of good quality. I used a photo of a flower to demonstrate and just lightened the darkest area of the photo to bring out more detail.

Let's get started. In Photoshop, select the **LASO TOOL**. Make sure the **OPTIONS BOX** (located under the Windows menu) is

Feather: 5 px

open. Now you should be able to see an option for feathering the Lasso. Set feathering to 5px and draw a circle around the first child's face. If the feathering is set too high, you won't be able to select much of the face. If this happens, deselect by clicking somewhere in the photo and change the feathering to a smaller number, maybe three.

If you've ever tried to lighten or darken a specific area of a photo only to have a harsh line appear, you haven't used feathering. Feathering will soften the transition.

Now hold down the shift key and select the



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rest of the children's faces. (**HINT:** Shift key adds to a selection; Option key subtracts from the selection).

Next use whatever method you're familiar with to lighten the photo and you should begin to see more detail and brighter faces under those hats.

This type of correction also works well for photos of groups of people. For example, if you have a photo of a group and the faces of the people on the front row are



bright and shiny while those on the back are barely recognizable, here's what to do:

Use your lasso to select the faces of the people on the front row and then go to the **SELECT MENU**, choose **INVERSE** and lighten the photo with your tool of choice (curves, levels or brightness and contrast).

It's magical how those people on the back row start appearing – without losing the quality of those on the front row.

Not only is the selection tool a good way to lighten faces, it's also a great tool to use to eliminate red-eye. Just select the eyes as above and go to Image> Adjustments> Desaturate. This is a quick and easy way to reduce red-eye.

Many newer programs will do this for you but if all you have is an old version of Photoshop at your paper it is quick and easy.

These ideas may sound simple to many of you but there may be new people in the office that could benefit from learning these tricks.



plugged IN InBooklet for InDesign

If you create lots of extra sections or do job work on the side, you're going to love this InDesign plug-in. The InBooklet SE plug-in comes with the InDesign CS PageMaker Edition, or you can buy it on its own for \$99.99.

InBooklet SE enables you to impose pages from a single InDesign document with control over margins, gaps, bleed, creep and crossover traps. There are several imposition styles, including 2-up saddle stitch, 2-up perfect bound, and 2-, 3-, and 4-up consecutive. The actual reordering of pages in the document is handled at print time.

You can preview your imposition in the InBooklet dialog box. Final printing is performed using standard InDesign print controls. In addition, you can choose the Create New Document option to build imposed spreads in a separate InDesign file, leaving the original file untouched. Everything in the InDesign imposition, including the InBooklet crop and registration marks, remains fully editable, so you can enter late-stage edits and proofing changes into imposed spreads.

Simply 'save as'

Using **SAVE AS** is easy but if you have never done it you might not understand why it's the best thing to do.

'Save As' can cut down your document's file size. It also helps keep files from becoming corrupt.

When you first name and save a file it writes it to the hard drive – clean and neat. As you work on the file, adding text and graphics, and use the simple Save command, the program adds referencing to the original file. For example, it might say, "... on line 24 change an 'o' to an 'e'; flower photo file attached to page 10."

The program is keeping track of what you do as you do it and all this referencing adds up big time.

When you do a **SAVE AS** and either replace the old file with a new one, save with a new name or to a new location on the drive, the program replaces all that referencing with a clean, new document of just what is in the file at the time you save it.

This can cut your file size down by two-thirds or more. It also keeps the file simple since it doesn't have to reference the original file.

Give it a try and see how much space you save.

Creating PDF files that work for everyone

No matter how many times we cover it, there's always someone asking how to make a good, reproducible PDF. That's probably because for many of you, it has become one of your production jobs.

When making a PDF, especially one that you're sending to someone else to use, make sure all fonts are embedded and that the art files are linked and of good quality.

TRACK DOWN THE ART

Programs can fool you into thinking the artwork is linked to your document – especially when it still prints on your printer.

But when your goal is to make a good, quality PDF, you have to be absolutely sure that you're linked to a real file on your hard drive.

PageMaker users may have used the same piece of art for so long that they don't have a clue where the original file is stored – or even if it still exists. If you can't locate the art, it means you're going to have to scan it to produce a reliable PDF.

Yes, I hear you. I know it still prints to your printer but, again, if the original artwork is not linked to the file, the PDF will be low resolution.

CREATING THE PDF FILE

Although there are at least 10 ways to create a PDF, depending on the software you're using, I recommend using your layout software to create an EPS file and then using Acrobat Distiller to create the PDF file.

I've discussed this in my column before, but here's a refresher course:

1. EPS files should have both TrueType and Postscript fonts embedded, or all fonts, depending on your program.

2. Make sure all art is linked by checking the links manager. The links manager for PageMaker is under File>Links Manager; in Quark it's found under Utilities>Usage; in InDesign it's under Windows>Links.

3. Look for missing art. Missing files in PageMaker and InDesign are marked with "?"; Quark says "missing." If you see either of these messages, update the art links.

4. When in doubt, use the 'Press' setting in Distiller. This works for most newspapers. Avoid all web-based settings, which are set at 72 dpi. Papers need at least 170 dpi. Check the setting by looking for the word "Press" in the distiller window. If your newspaper has a custom setting, you may see a custom name, such as the newspaper's name.

If possible, build ads to the size that will be reproduced without margins. There's nothing more frustrating than placing an ad that has big white space all around it. If the ad was built on a larger page, look for a setting that tells it to only produce the ad the size of the bounding box. However, not all software gives you this option. You can always go back and set the page size to the size of your ad.

I've found that if you uncheck the box that says "Optimize for Fast Web View" and "Embed Page Thumbnails" that PDFs seem to work more consistently. At one paper I was visiting, we couldn't even create a PDF unless those options were unchecked.

The reason we still say to create an EPS file first and then create the PDF with Acrobat is because many of you are trying to merge old and new software. This method is tried and true. However, if you're having trouble with older programs working with newer software you might try the PDF export filter in the older program. Sometimes this works when nothing else will.

Next month we'll look at the settings for Acrobat Distiller 7.0.