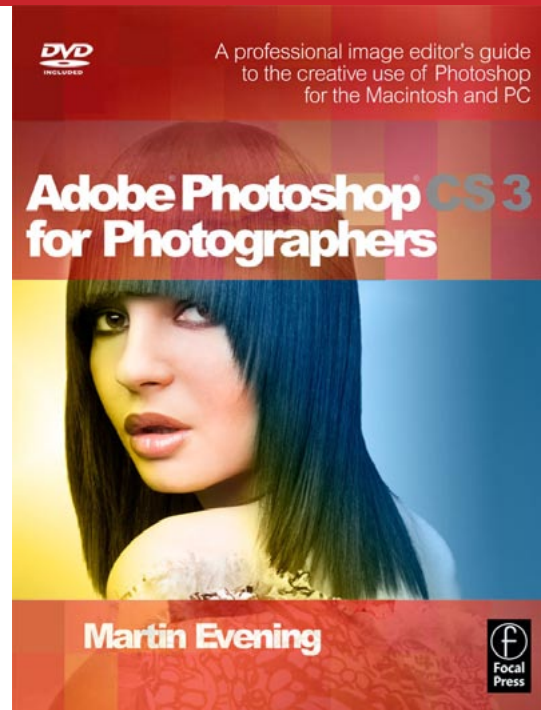Martin Evening's Adobe Photoshop for Photographers titles have become classic reference sources, the only Photoshop books written to deal directly with the needs of photographers. Whether you are an accomplished user or just starting out, these books contain a wealth of practical advice, hints and tips to help you achieve professional-looking results. Adobe Photoshop CS3 for Photographers, will be published by Focal Press, an imprint of Elsevier in the Spring of 2007, shortly after the official release of Photoshop CS3. More information about the book and how to order it will be made available on the book website, closer to the time of publication: www.photoshopforphotographers.com.

A professional image editor's guide to the creative use of Photoshop for the Macintosh and PC

Adobe Photoshop CS 3 for Photographers

Martin Evening

Chapter 1

What's New in Adobe Photoshop CS3

P hotoshop CS3 is now at version 10 of this phenomenally successful program (well twelfth actually, if you count versions 2.5 and 5.5). And it all started almost twenty years ago in late 1987, when Thomas Knoll with his brother John, created the first prototype version of Photoshop. Photoshop CS3 has come on a long way since then, so much so that even in a big book like this there is only enough space to cover the features that are of specific interest to photographers. In this introductory chapter I have provided a shortlist of what's new and offered a few brief examples of some of the things that you can now do in Photoshop and Bridge CS3.

Pen path appearance

The path outlines that are created when you use the pen tool have now been made slightly bolder and are easier to see on the display. The same also applies when drawing a freehand selection using the lasso tool.

New interface design

The most immediately noticeable difference in Photoshop CS3 is the new interface design, which is part of a wider strategy to give all the applications in the CS3 creative suite a more unified look and therefore make the interfaces more consistent when switching between applications.

To start with you will notice how the Tools palette is presented in a single column. Now that we are all using bigger displays, there is no real need for the old two column version. You will also notice that the palette well has disappeared from the tool Options bar. The palettes can now be displayed on the left- or right-hand side of the screen grouped into multiple column docking zones and easily hidden or made visible by rolling the mouse to either

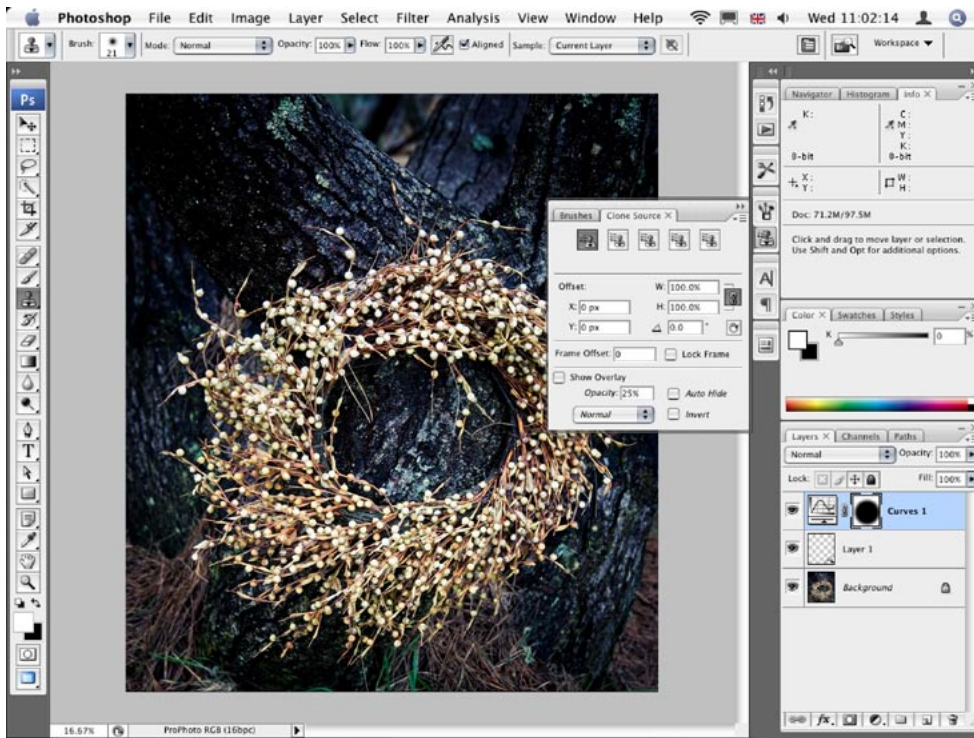**Figure 1.1** The Photoshop CS3 Windows PC layout.

Figure 1.2 The new Photoshop CS3 Mac OS X layout. In this screenshot the Layers, Channels and Paths palettes were placed in a third column docking zone. You can see here that if I click on a palette icon, this will quickly expand to reveal the normal full size palette.

side of the screen. The main intention here has been to create the most efficient use of screen space when working with the palettes and image documents. Palette docking is easier to accomplish and in the Windows layout in Figure 1.1 you can see how the palettes in the second column from the right have been compressed into tabbed palette mode. All palettes can now be collapsed in this way so that the palettes are represented as icons that graphically indicate the identity of each palette. To collapse a palette docking zone, you just click on the double arrow button at the top of each palette zone and click again to expand the palettes.

Figure 1.3 Don't like the single row palette? Well, a click on the double-arrow icon in the Palette tab will allow you to toggle between the single and double row versions of the Tools palette.

3

Performance

Various things have been done to improve the performance. Mac users in particular will benefit from the program being in universal binary, so that Photoshop CS3 is now fully optimized for the latest Macintosh Intel processor computers. Windows users meanwhile will notice faster startup times.

The Photoshop performance preferences offer guidance on how much RAM memory you should ideally allocate to Photoshop. And the scratch disk preferences are now presented in a way that makes it easier to decide which scratch disks are used and in what order of priority.
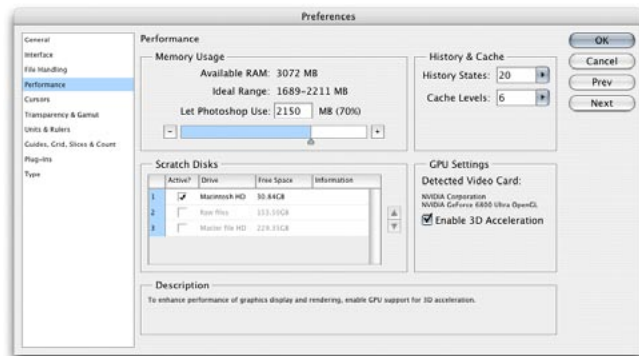

Figure 1.4 The new Performance preferences dialog, showing the scratch disk and memory allocation.

Camera Raw 4.0

Camera Raw 4.0 offers several new raw image processing additions that overlap nicely with the Adobe Photoshop Lightroom program (both share the same Adobe Camera Raw processing engine). These include things like the Recovery and Fill Light controls for better tonal editing of the highlight and shadow detail and a Vibrance adjustment for boosting the saturation, but with less risk of clipping (and built-in skin tone color masking).

Dig deeper through the new Camera Raw interface and you will notice how the tabbed panel controls mirror all the adjustments that you will find in the Lightroom program,

This means that you now have the ability to apply what are known as parametric tone Curve adjustments, instead of point tone curve corrections. You can apply hue, saturation and luminance type adjustments (with improved controls over Photoshop's Hue/Saturation) and custom grayscale conversions. Plus you have the ability to correct for red eye in flash photographs, use the retouch tool to spot images and intelligently synchronize the spotting across several images at once. But more importantly, because Lightroom and Camera Raw now share the same controls, settings can be synchronized precisely when you switch between editing an image in Camera Raw via Bridge or Photoshop and editing the same image via Lightroom. The other big change is that you can now set a preference to edit non-raw images such as JPEGs and TIFFs directly, using the Camera Raw dialog.
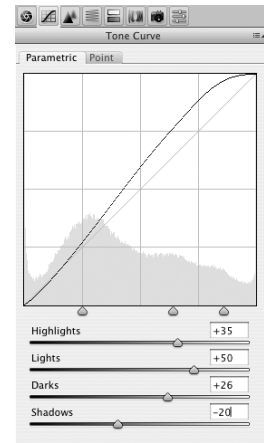

Figure 1.5 Here are the Camera Raw Tone Curve controls, shown using the Parametric Tone Curve editor mode.
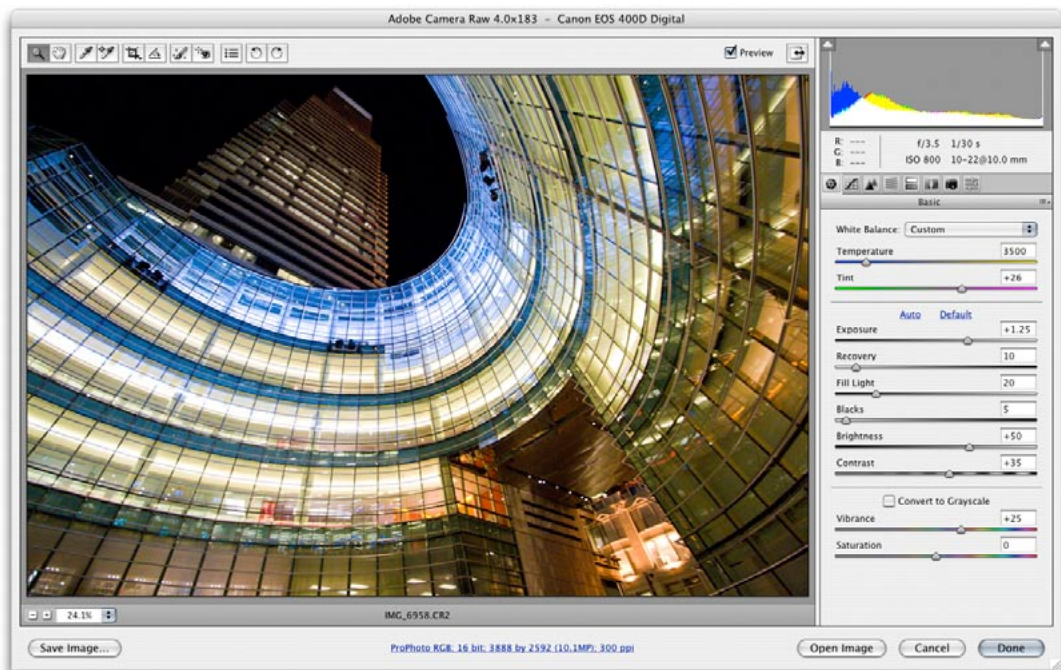

Figure 1.6 Shown here is the new Adobe Camera Raw 4.0 plug-in dialog, displaying the Basic panel, which features the new ACR controls such as: Recovery, Fill Light and Vibrance adjustments.

New layer/paint blending modes

It would be nice if the Curves dialog allowed you to control the blending mode from within the dialog itself, so that you could set it to, say, Color or Luminosity. But alas not this time around. However, two new blending modes have been added to the blend menu list. Lighter color is similar to the Lighten mode, except it works on all channels instead of working on a per-channel basis. Darker color is similar to the Darken mode, except it works on all channels instead of working on a per-channel basis. These two new blend modes are quite subtle in the way they work. I have found both to be useful whenever I wish to control the blending of a Curves adjustment so that only the pixels that are made lighter, or the pixels that are made darker, are the ones that get adjusted. These blend modes are often great to use when applying Curves adjustment layers.

New Curves

With 22 image adjustment methods to choose from, it is hardly any wonder that Photoshop users get confused when trying to decide which image adjustment tool is the best one to use. For photographic work, the only tonal correction tools you ever really needed were Levels and Curves. Photoshop CS3 has at long last merged the functionality of Levels into the Curves dialog. At the bottom of the curve grid are Shadow and Highlight slider controls with Show Clipping controls to help you precisely judge where to set the shadows and highlights endpoints. As with Levels, you can also preview the image in Threshold mode to help judge the endpoints by holding down the ⎇ alt key as you drag on either of these two sliders. In Figure 1.7 you can see the new Curve display options which in this example were configured so that the Curves adjustments made to the individual color channels can be displayed overlaying the main composite channel curve shape.
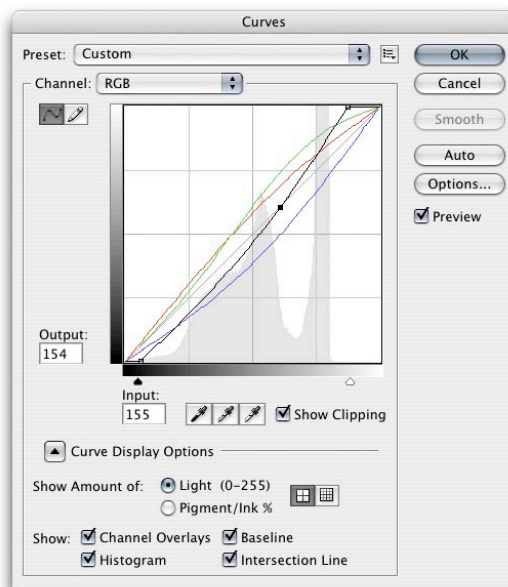

Figure 1.7 The new Photoshop CS3 Curves dialog.

New Brightness and Contrast

It may not seem such a big deal, but the Brightness/Contrast image adjustment has been updated so that you can now actually use it safely on photographic images without risk of clipping the highlight or shadow detail. This was always the problem with the old Brightness/Contrast command, even if users were unaware of the harm it could do when being used to adjust photographs. The legacy operating mode is still there if you need the old behavior back.

Figure 1.8 The new, revised Brightness/Contrast image adjustment closely matches the Brightness and Contrast slider adjustments found in the Adobe Camera Raw dialog.

Eyedropper options

New eyedropper tool sample size options extend the sample size range. Previously the options included: Sample Point, 3 x 3 and 5 x 5. In addition to this the new sample sizes include: 11 x 11, 31 x 31, 51 x 51, 101 x 101 pixels.
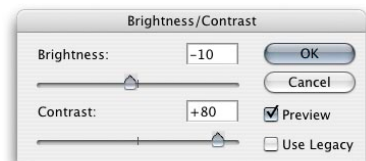
Black & White adjustments

It is now easier to convert images from color to black and white via a single dialog interface. The new Black & White adjustment is available as a direct image adjustment or as an adjustment layer. The slider settings will allow you to adjust the proportions of the color components that are used to create a black and white conversion and will help you come up with many different types of black and white conversions.
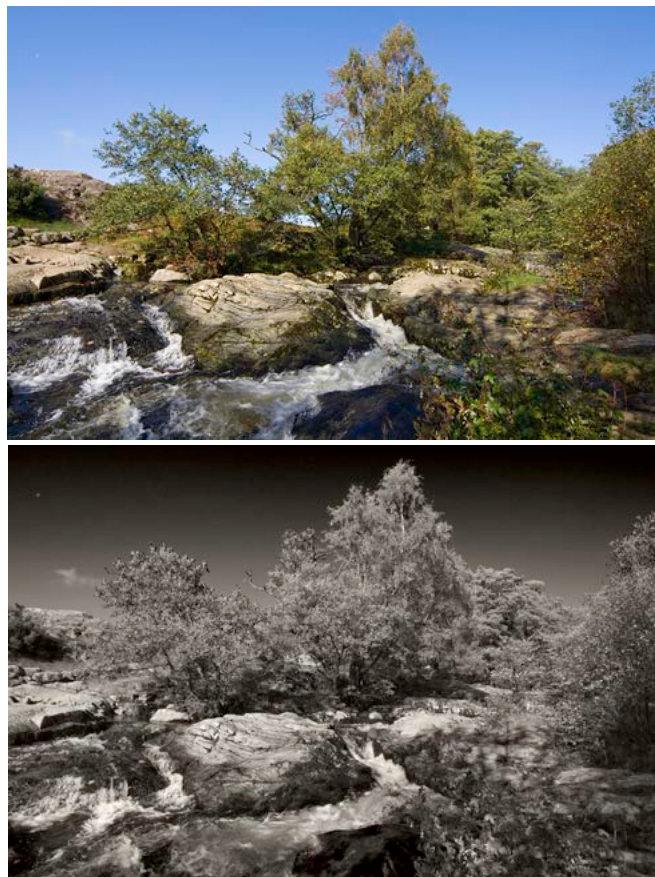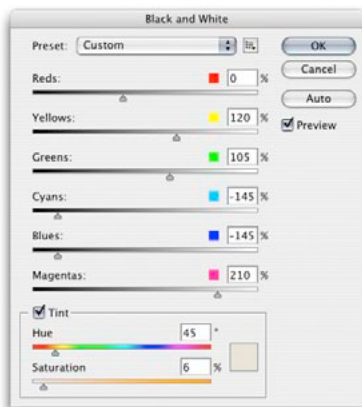
Figure 1.9 In the example shown here I applied a Black & White image adjustment to the image in which I adjusted the color sliders so as to keep the sky dark relative to the other colors in the original RGB image. The Tint option was selected to apply a color wash to the resulting black and white photograph.
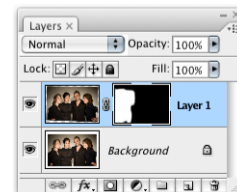
Align controls

The Edit menu includes an Auto-Align Layers and Auto Blend Layers commands. The Auto-Align command can be used to automatically combine two or more layers and bring them into register with each other using one of the alignment options shown on the right. In the example given below, I wanted to combine the best of the two photographs shown below right, in order to produce a more successful composite image that blended the best of these two pictures. Auto-Align Layers can also be useful for registering misaligned images when working with the Merge to HDR command. The Auto-Blend Layers command takes the auto alignment one stage further and attempts to blend layers together more smoothly by applying layer masks of varying opacity to each layer, evening out any differences in brightness between each of the layers.

Figure 1.10 Here are the Auto-Align options for aligning layers. Auto can do a pretty amazing job of automatically registering layers. But in this instance, the Perspective alignment worked best to register the group portraits.

Figure 1.11 In this example I combined the two images on the right by adding one above the other as a new layer. I then made a shift selection of both layers to temporarily group them. I then went to the Edit menu and chose Auto-Align Layers... and selected the Perspective option from the Auto-Align Layers dialog. This made Layer 1 register in alignment with the Background layer. To merge the images together I added a layer mask filled with black to Layer 1 and painted with white to reveal the girl on the left and blend seamlessly with the layer below.

Automatic Photomerge

The new Align Content processing has also allowed the Photoshop team to update the Photomerge feature such that it can now do a really good job of automatically aligning a group of images, bypassing the need to use the interactive Photomerge layout dialog.
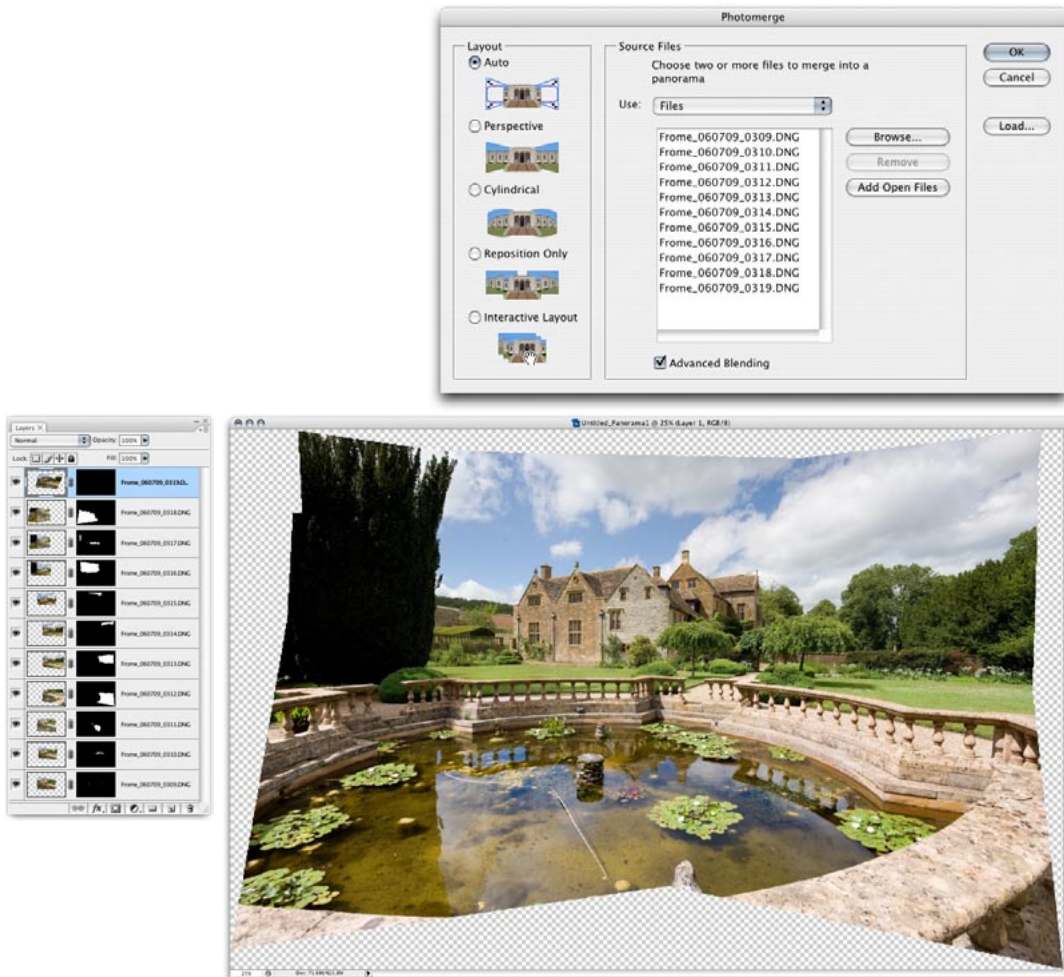

Figure 1.12 Shown here is the very first attempt at using Photomerge in Auto mode to align a set of 11 photographs, all shot from the same position. I have used Photomerge quite a bit in the past, but the improved accuracy of the results has really been quite impressive.

Clone Source palette and options

There are a number of new options for both the clone stamp and standard healing brush tools. In the tool Options bar you have clone source options that will allow you to sample from the current layer only or from the current layer and those below only, from all layers (ignoring any adjustment layers) and all layers (including adjustments).

In Figure 1.13, you can see how I switched on the Show Overlay option and adjusted the overlay opacity and blend mode so that when rolling the mouse across the image prior to positioning the destination point, one can predict more accurately how the clone source pixels will register with the pixels in the image below.

Multi point source cloning

The new Clone Source palette will allow you to select up to five clone source points when working with the clone stamp or standard healing brush tools. This feature won't be of so much interest to retouchers working on stills photographs, but it is something that will be more useful for video and film editors who are retouching multiple frames in a film sequence.
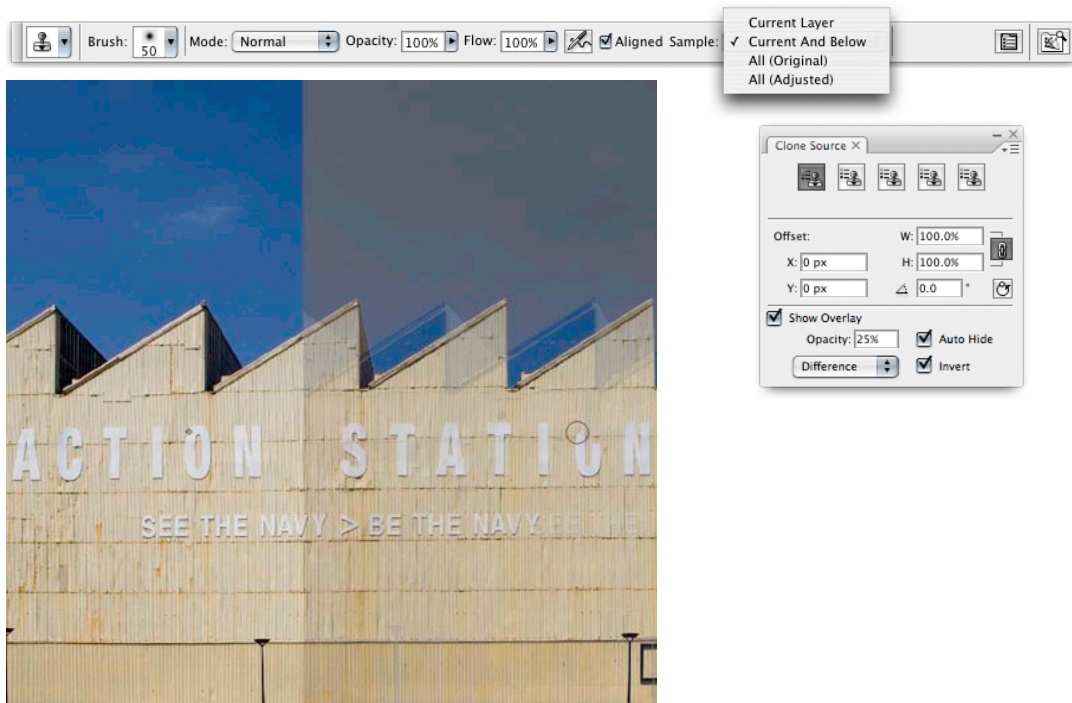
Figure 1.13 In this example I wanted to sample from the letter 'O' on the left to repair the gap in the letter 'O' on the right. To do this, I switched on the overlay in the Clone Source palette, so that while I rolled the cursor over the image, I could predict where to click to start cloning and make the source letter register with the destination letter.

Other applied uses of Image Stacks

The technique shown here can also be adapted to merge multiple images shot of the same scene and use the Stacks median rendering to smooth out the differences due to camera noise. Later on in Chapter 5 I have a really good example of how I was able to blend a series of hand-held shots that were taken at dusk using the highest ISO setting on the camera. A Stacks median rendering can do a really good job of removing all the noise and give you smoother detail in the shadows.

Counting and measuring

The new count tool is probably more useful for scientific applications. When you select the count tool and use it in manual mode, the tool will record each mouse-click as a running count, automatically placing a count number next to each object you click on in the image. For scientists this is a useful way to record and identify cells from a microscope slide. In automatic mode you can click on the Count button in the count tool options to count objects automatically, but to get this feature to work accurately you really need to modify the image appearance first to make the objects more distinct.

Blending multiple images with Stacks

Following on from what is new with Auto-Align Layers and Photomerge, there is the Image Stacks feature in Photoshop CS3 which is mainly designed for scientific and forensics use in determining small differences or similarities between a sequence of image frames.

But I have also managed to discover a more creative use for Image Stacks. Later on in the book I will be showing you a step-by-step method (summarized in Figure 1.15) in which I took a series of six pictures where there was always at least one person walking through a scene and I wanted to automatically remove them from the shot. When you see this technique demonstrated it does at first look quite magical, but there is a logical explanation for how the process works. The technique relies mainly on the use of the Auto-Align command to align a chosen set of sample images together and place them within a grouped smart object. After doing a little bit of experimentation I have found that if you record at least five or six exposures, this should provide enough pictures for Photoshop to process in order to work out which pixels appear most frequently at any particular spot in the picture and use the most commonly occurring pixels only to produce the finished blend shown opposite.
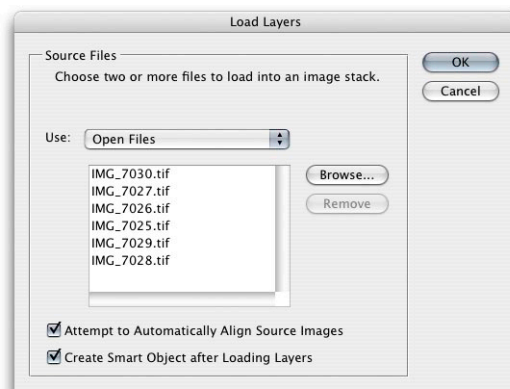

Figure 1.14 The selected images shown opposite were aligned together as a Smart Object using the Load Files into Stack script from the File menu.
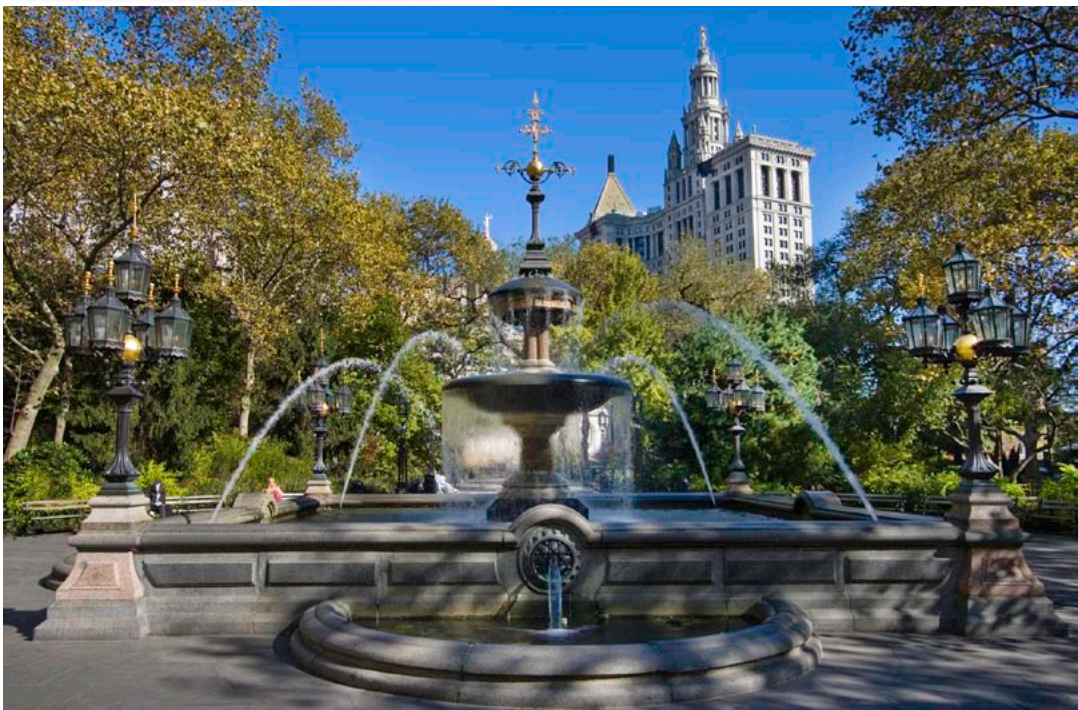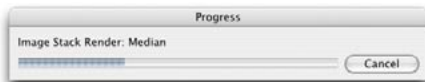
Figure 1.15 You can use the Image Stack rendering feature in Photoshop CS3 to blend multiple images together and automatically remove varying features (such as people walking through the scene). This finished picture was retouched only slightly, in order to remove a few remaining ghost-like traces from the picture.

More discoverable

Smart Objects first appeared in Photoshop CS2 but many people never got around to working with them, mainly because the Group into Smart Object command was obscurely hidden in the Layer palette menu and also because it was not easy to open a new image directly as a Smart Object. For example, with CS2 you first had to create an empty new document with the exact pixel dimensions before you could place an image (such as a raw file) as a Smart Object. With Photoshop CS3, you can now place a raw capture file as a Smart Object layer in a single step.

Editable shadows/highlight

Up until now it has not been possible to edit shadow/highlight adjustments, but you can do so now by using the Convert for Smart Filters command, or when editing an existing Smart Object.

New Smart Object features

The new Open as Smart Object command makes the Smart Object process a lot more accessible. When you place an image, or convert a layer to become a Smart Object, a range of non-destructive edit options will be at your disposal. As before, you can apply free transform adjustments to Smart Object layers so that you can scale an image layer up or down in size without permanently resizing the layer pixels. But Smart Objects will also now allow you to render images via Stacks (see preceding page) or apply Smart Filters to a Smart Object.

Smart Filters

When you create a Smart Object, the pixels are always preserved in their original state and as a result of this, Smart Objects can now be used to apply filter effects that are fully editable. This means that when you create a Smart Object (or choose Convert for Smart Filters from the Filter menu), you can select the Smart Object layer, choose a filter effect, and the filter will be applied to a rendered version of the original layer and appear as a Smart Filter layer associated with the same Smart Object layer. This lets you preview the result of any filter effect as applied to the selected layer. If you want to make any further changes, you then have the ability to double-click the Smart Object filter layer to call up the Filter dialog for the filter effect. This will allow you to re-edit the filter settings as many times as you want, add extra filter effects to the Smart Object layer, drag and drop the order in which the filter effects are applied as well as drag and drop them from one Smart Object layer to another. Note that you can also use the ⌥ _alt_ key as you drag to copy filter effects between Smart Object layers. Each Smart Object layer will also have a single layer mask, which means that the Smart Filter masking is always applied to all Smart Filter layers. But you can't directly link a layer mask to a Smart Object, although there are a couple of workarounds that will allow you to do so if you wish to move both a Smart Object layer and mask in register. I will be providing tips on these techniques later in the book in Chapter 8.
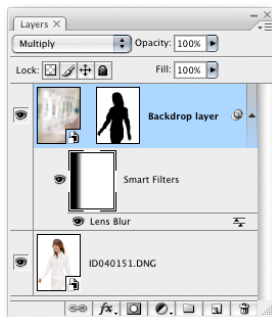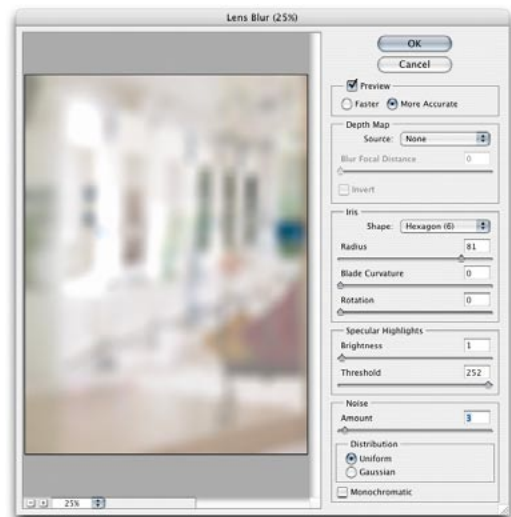
Figure 1.16 In this example I opened a raw DNG image as a Smart Object and added a normal pixel layer of a backdrop image, which I then converted to become a Smart Object layer. I then added a layer mask to reveal the model on the layer below (see Chapter 8 for instructions on how this was done). Once a layer or group of layers have been converted to a Smart Object, one can then apply Smart Filters. Here, you can see how I applied a Lens Blur filter to the Smart Object and applied a gradient to the Smart Filters mask to reveal some of the unsharpened detail in the original pixel layer.

Client: Indola. Model: Pernille @ Storm.

Quick Selections

The quick selection tool is grouped with the magic wand in the Tools palette and takes priority as being the default tool for making magic wand type selections, To make a quick selection you simply drag with the tool to select a sample range of colors from an image, either selecting pixels from a single layer or sampling all layers. From this, Photoshop will calculate a rough selection of pixels that you can further modify by using the refine edge options.

Figure 1.17 The quick selection tool options.

Refine selection edges

If you click on the Refine Edge button, you can refine the selection edges using the dialog slider controls. A much better way to use Refine Edge is to convert a selection to a layer mask first and then select Refine Edge... from the Select menu.

1 In this example I chose the quick selection tool, set a sample area size and dragged with the quick selection tool to define the areas I wished to include in the selection.

2 I then moused down on the adjustment layer menu to add a radial Gradient Fill layer using the colors shown here. This single step automatically converted the quick selection into a layer mask.
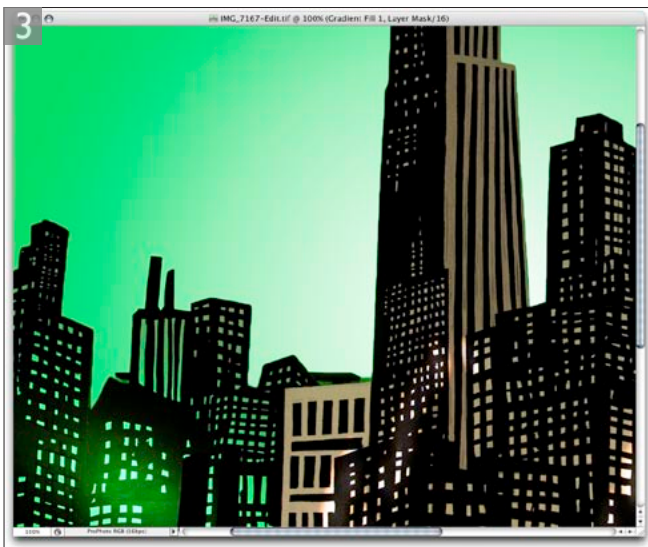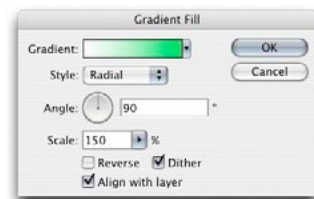
3 As long as the layer mask is selected, you can fine-tune the mask by going to the Select menu and choosing Refine Edge... In the example shown here, I used ⌘ H ctrl H to hide the marching ants and was able to preview the Refine Edge adjustments on a layer mask that was actively masking the Gradient Fill layer.

3D support

Photoshop allows you to open and work live in Photoshop with 3D files created by programs like Acrobat 3D, 3D Studio Max, and Maya. Supported 3D file formats include .U3D, .3DS, and Sony Collada.

Extended version only

Only the Extended version includes the measurement tools described here and allows Vanishing Point data to be exported using the DXS format export geometry and planes, and also use the 3SD format to export geometry and textures from an image.

Vanishing Point 2.0

The Vanishing Point plug-in was an interesting addition to the Photoshop CS2 program, because it allowed you to retouch and place images so that they matched the perspective in the original photograph. Vanishing Point has been updated in CS3 to include some extra new features. Now when you import image data into the Vanishing Point modal dialog you can wrap images around multiple pre-defined plane surfaces. And there is an angle control that can be used for positioning linked planes at angles other than 90º. This means you can define complex geometric surfaces, import an image and paste the image data across more than one plane surface at a time. Plus you can also use the transform tool to rotate a pasted selection before placing it.
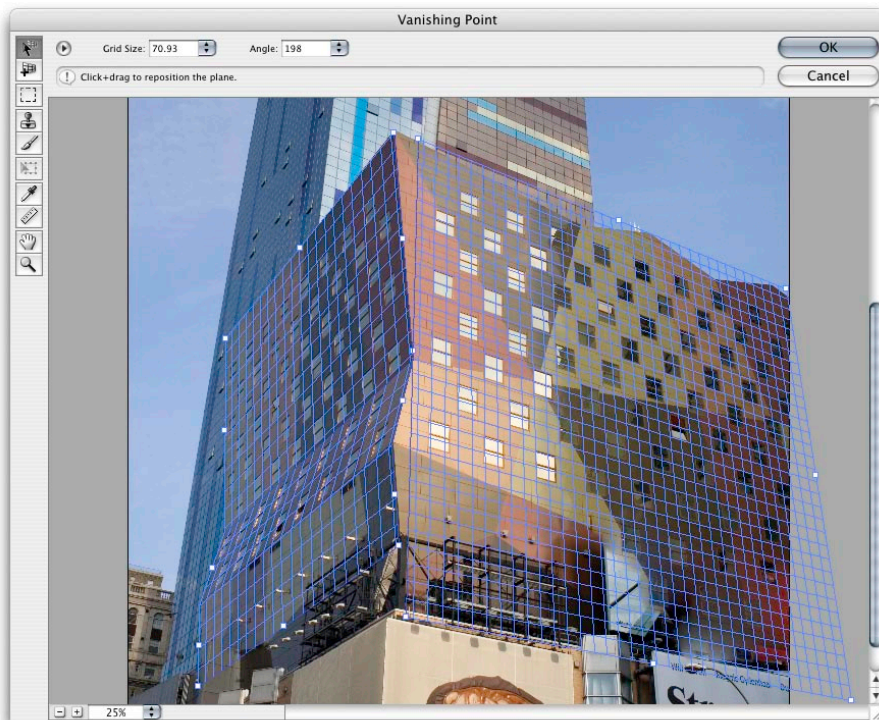

Figure 1.18 The Vanishing Point 2.0 dialog showing angled plane selections.

Printing

Printing from Photoshop has been much improved and there are features included in Photoshop CS3 that will most please the professional users.

The Print with Preview has now become the Photoshop Print dialog, from where you can select the printer model to print to, access the system Page Setup dialogs and set the paper orientation. At long last, the preview image is now properly color managed. What you see in the preview is more representative of what the print will look like and will adjust to reflect any changes made to the printer profile selection or rendering intents. If you are using the Print dialog to produce a proof print that simulates a CMYK press setting or proofing device, you can access any pre-saved custom proof condition settings from directly within the Print dialog, plus you can turn the color managed display on or off by checking or unchecking the Match Print Colors checkbox.
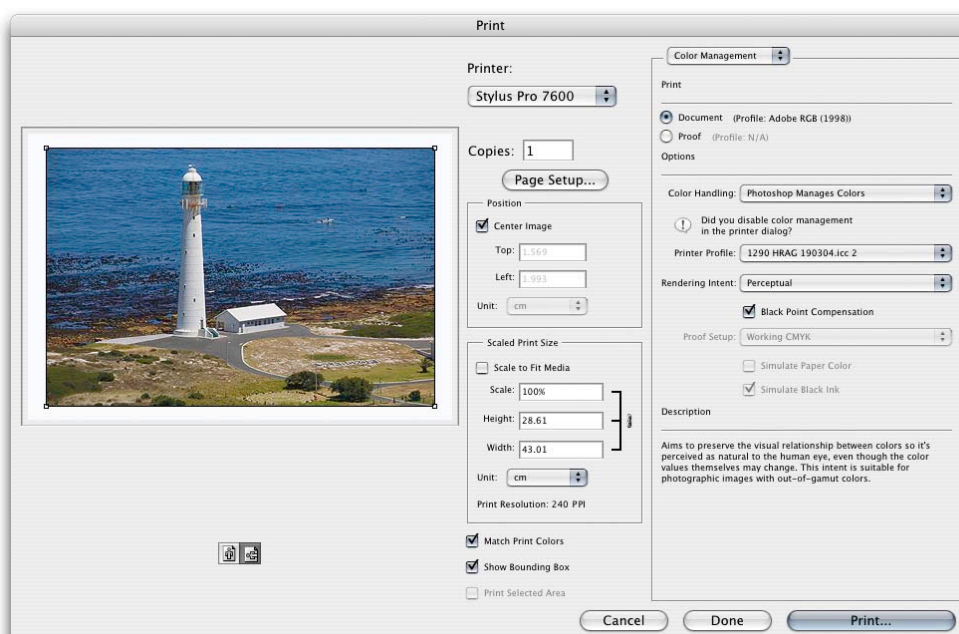

Figure 1.19 The new Photoshop CS3 Print dialog.

Figure 1.20 The Bridge 2.0 Preview panel provides accurate color managed previews with smooth rendering and the ability to display a selected group of images at once and has a loupe tool for close-up 1:1 previewing.

Bridge 2.0

Bridge 2.0 is undoubtedly an improvement, especially as some of the frustrating bugs that were in version 1.0 have now been resolved. The first thing you will notice is the new look interface. The dark gray theme offers better contrast for viewing images and the design layout is flexible enough to allow you to customize the way the panels are laid out almost any way you like. There are some nice refinements in the way the metadata information is displayed and the Preview panel now provides a properly color managed preview of selected images.

The new Filter panel provides extensive image filtering options and file search times have improved, allowing you to filter images with a single mouse-click using criteria such as file type, keywords, image rating and orientation. The Slideshow view mode has also been updated, offering a

Figure 1.21 The Bridge 2.0 interface.

choice of slide transitions but with less confusing controls, plus the new ability to zoom into images to check sharpness. Within the Content panel you can organize files better, grouping them into stacks so that they can be quickly expanded or collapsed.

Up until the beginning of 2006, I had been using Bridge 1.0 in conjunction with Camera Raw to manage my digital workflow for everything from capture through to print, using Bridge as my main program for importing, file browser management and as a digital asset manager to manage my image library. As the number of photographs I was shooting each day increased and the library collection grew in size, the task of carrying out all these jobs in Bridge got harder. The main problems with Bridge 1.0 were: that it lacked an automated import procedure, the length of time it took to generate contact sheets and Web photo galleries, plus the awkwardness of inputting metadata. Bridge 2.0 is now better because the thumbnail navigation is faster and the Previews can be made to display a properly color managed preview. But on the other hand, not enough has been done to improve upon these other, more pressing concerns. At the time of writing, the new Photo Downloader plug-in has the potential to offer good automated camera file importing, but unlike other file importers, it fails to provide proper control over the file renumbering. All print outputs have to be processed via Photoshop, which means that the contact sheet generation is still very much reliant on Bridge having to open every image fully via Camera Raw or Photoshop in order to render contact sheet sized images. Other programs, like Adobe Photoshop Lightroom, can generate their contact sheets in a hundredth of the time it currently takes Bridge. The file searching does make Bridge a more effective asset manager, but the metadata input process remains as cumbersome as it was before. Adding custom IPTC metadata or custom keywords can still be a rather slow process, although the Filter panel does now make good use of that metadata information.

Figure 1.22 The Bridge Filter panel provides more comprehensive controls for filtering images by.
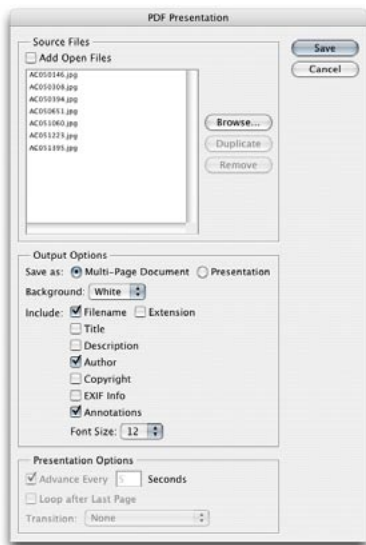
Figure 1.23 PDF Presentation dialog includes new options.

Figure 1.24 Here is a view of the Emulator panel in Device Central, showing a preview of the book cover, as it might appear on a mobile phone display.

My impression of Bridge 2.0 is that it has certainly improved as an image browser, in that it offers better browsing and some new additional digital asset management features that are worth taking note of. However, for professional-level file imports and full asset management, I suggest you need something like the Photoshop Lightroom program but, for basic image browsing, Bridge 2.0 does offer some useful extra built-in functionality for Photoshop.

PDF enhancements

The PDF presentation automated plug-in has also been updated. PDF presentations are easier to create out of Photoshop CS3 and let you include extra items in your presentations such as background colors, add filename and extension, title, copyright info, author, description, EXIF info (Exposure F stop and Exposure time), plus annotations (that were in the original file).

And when saving files using the Photoshop PDF format, you can save them using the PDF 1.7 (Acrobat 8 compatible format).

Device Central

Device Central is a separate application that is included with the Photoshop and Bridge CS3 package that allows you to create and view image files for a variety of mobile devices, such as cell phone devices. You can open Device Central via the File menu in Photoshop, select a particular device and create a new document with the exact pixel dimensions for that device. When you are editing an image you can go to Save for Web and click on the Device Central button where you can use the Emulator panel to preview how an image or design graphic might look on one of the many mobile phone presets supplied.

Overall impressions

After two years of waiting for this latest upgrade, Photoshop customers might well expect some major new features in this latest release. But at the same time, when new operating systems or computer hardware changes require a revision of the existing code, the task of keeping all the code up to date becomes increasingly harder. This is exactly what happened when Apple decided to adopt the Intel chips for the Mac platform. The Photoshop engineers were obliged to do a complete recompile of all the existing Photoshop code just to keep pace with this change. Consequently, Macintosh users will now be able to appreciate the real benefits of faster Photoshop performance on the latest Intel Mac computers, while PC customers will gain the narrower benefit of improved, faster startup times.

Apart from this, the engineering team have still managed to come up with a larger number of new features. I have highlighted some of my favorites in this introductory chapter. I have not included every new feature because not all these will necessarily be of interest to stills photographers. The new Camera Raw 4.0 plug-in shares the same new image adjustment controls as will be found in the Adobe Photoshop Lightroom program. And as was pointed out, these new Camera Raw controls can now be applied to any image, not just to raw files. Therefore I would say that if you were to buy only Photoshop CS3, then there is actually quite a lot to offer photographers in this upgrade of Photoshop. If on the other hand you intend to buy Lightroom, or will choose to rely on some other third-party program to process and manage your digital captures, then there may be less compelling reasons for you to upgrade.

My own personal view is that I like the new Photoshop CS3 interface design very much. I am also enthused by the new things you can do with features such as the Align Content feature and how this has been implemented to enhance Photomerge, HDR imaging and of course the new Image Stacks processing, which have all featured in

Photoshop CS3 is sold as Standard and Extended versions. The Extended release includes what are regarded as the advanced features that are designed to meet the needs of dedicated users such as scientists, architects, forensics users and people who regularly work with HDR files in the movie industry. While the Extended version will be sold at a premium price, many of those customers who chose to buy the full Creative Suite package will find that their upgrade will include the Extended version of Photoshop.

Adobe Photoshop CS3 for Photographers

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this introductory chapter. I would also rate the new Clone Source palette for providing accurate clone control, the Black and White adjustment and new Curves dialog and even Brightness/Contrast, for improved pixel editing. The Refine Edges command has a lot of great potential, especially as you can use it to edit layer masks as well as selections. In my opinion, these new features all provide practical tools for photographic Photoshop users. The only drawback is that things like Image Stacks (which I find really useful) are only available with the Extended version. I am less enthusiastic about Live Filters, because it seems like a lot of overhead in terms of increased file sizes and processing times, for not much gain. And the inability to link a mask to a Smart Object does limit Smart Object functionality. I am also rather lukewarm over Bridge 2.0. During this particular test cycle I could not help but directly compare the usefulness of Bridge 2.0 alongside the new workflow capabilities of Lightroom. None of this personally matters to me so much, because I now mostly rely on using Lightroom to process all the file imports and manage my photographic library collection. I just happen to think that more resources could have been put into redesigning Bridge to make the workflow process easier to manage and faster, rather than adding things like a loupe tool in the Preview panel, which does not necessarily function as well as the zoom controls that are available in other programs. But that said, when you get Photoshop CS3, you will be acquiring the mighty Camera Raw processing plug-in which will now let you process over 150 different raw file formats. Camera Raw 4.0 will definitely be providing a big upgrade here. I think I am being fair in pointing out what I believe to be the shortcomings in this release. But despite these reservations, I do believe Photoshop CS3 still has a lot to offer photographers everywhere.